



# CINÉ-KODAK NEWS

VOLUME 9 • NO.

2

PUBLISHED BI-MONTHLY • EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

JUNE-JULY 1933

## In this issue:

- THE NEW  
KODACOLOR

Full-color movies with a greatly increased taking range.

- FACTS ABOUT FILTERS

What they are and how they are used.

- A MOST IMPORTANT  
ANNOUNCEMENT—

Ciné-Kodak Special, the finest, most versatile 16 mm. camera ever built.

- INTRODUCING THE  
NEW KODASCOPE D

A 400-watt Projector for \$62.

- KODASCOPE  
LIBRARIES

- CINEGRAPHS

## THIS SUMMER

# THE NEW KODACOLOR

Really Comes Into Its Own

**K**ODACOLOR, unquestionably, is the most beautiful of all photographic processes. Despite past exposure limitations with which you, today, need never be troubled, thousands of movie makers in recent years have built up full-color libraries of incomparable value and charm.

Now all the obstacles to making Kodacolor have been swept aside. It is radically different from the Kodacolor of previous years. So many and important are the new fields opened up for its use that it might almost be regarded as an entirely new method of movie making. This new freedom has been made possible by a series of remarkable achievements by Eastman engineers and scientists.

### One Advance Followed by Another

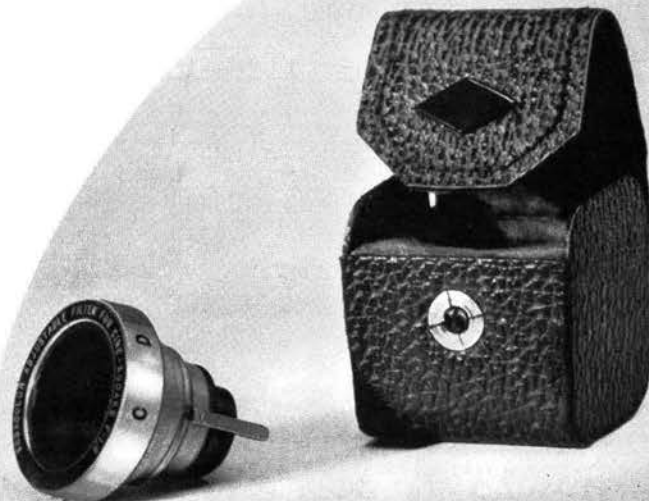
The first great stride forward in freeing Kodacolor from exposure limitations was the introduction of the faster film—Super-sensitive Kodacolor Film—enabling users to make color movies in open shade or even on cloudy days.

Next came the inexpensive and unusually efficient Kodaflector. Bringing maximum efficiency to Photoflood lamps, it provided a standard source of effective illumination for the making of Kodacolor indoors. Shortly thereafter the Photoflood Ratio Diaphragm Cap was announced, and offered without cost, for use over Kodacolor Filters to cut down the red light rays when filming indoors.

The brilliant light sources of the new Kodascopes K-50 and K-75 stepped up the size of Kodacolor projection to 22 inches by 30 inches—nearly doubling the former projection area.

And the latest improvement of all is the new Kodacolor Adjustable Filter which removes the need for neutral density filters and spells the end of Kodacolor exposure problems. Fits in place of the regular lens hood of f.1.9 Ciné-Kodaks. This new filter is equipped with a unique "alligator jaw" diaphragm which cuts down uniformly on the green, blue, and red gelatin filter bands. Its

- Chromium plated to match the fittings of Ciné-Kodaks, supplied with an attractive, sturdy leather case, the Kodacolor Adjustable Filter costs but \$12.



metal sleeve is embossed with five exposure marks—"A," "B," "C," "D," and a dot. When set at "A" the Kodacolor Adjustable Filter admits over 75% more light than did the old Kodacolor Filter when fitted with the "P" ratio cap. At "B" it admits the same amount of light as the old Kodacolor Filter. At "C" it becomes the equivalent of the old filter with the No. 1 Neutral Density Filter in place, and at "D" the same as the old filter with the N. D. 2 Filter. By turning the sleeve as far as the dot, the light capacity of "D" is halved—sufficient to compensate for extremely brilliant light conditions.

#### Almost an All-Purpose Film

Bright sunlight used to be the necessary prescription for making Kodacolor.

But no longer—today you merely compensate for various light conditions by setting the Kodacolor Adjustable Filter at the proper diaphragm mark. On brilliant days you stop down the Adjustable Filter. On dull days you open up the Adjustable Filter. And with a Photoflood Ratio Diaphragm Cap over the Adjustable Filter, and with a Kodaflector supplying the illumination, amazingly realistic portraits can be made right in your living room, day or night.

#### Kodacolor Improves Every Picture

Run through your black-and-white movie reels some evening soon. What shots can you find among them that would not have gained added interest and beauty in full-color Kodacolor? That close-up of the baby—adorable



in black and white—becomes almost as real as life itself when filmed in Kodacolor. That sunset scene with cloud formations silhouetted by the sinking sun would acquire breath-taking realism were it reproduced as deep blue sky and crimson-tipped clouds. That brilliant flower bed, almost uninteresting in black and white, becomes a strikingly colorful perennial in Kodacolor.

That indoor shot of Dad or Mother, seated in the favorite chair, engrossed in an interesting book, can now be filmed in full color—a portrait of inestimable value and charm.

#### Your Vacation in Kodacolor

Take Kodacolor—and only Kodacolor, if you wish—on a week-end trip, or on your vacation. You can easily and inexpensively outfit yourself to cope with all normal light conditions under which you would be apt to make Kodacolor.

The added beauty that full color brings to every camera subject more than compensates for the small price differential between Kodacolor and black-and-white film. Enjoy home movies at their very finest by capturing this summer's highlights in Kodacolor.

Brilliant water scenes, average sunlit garden shots, dull day opportunities, and even night-time movies indoors with the help of Kodaflector—all can now be made with equal ease in full-color Kodacolor.

## EXTREME ECONOMY— UNPARALLELED ABILITY

CINÉ-KODAK Eight, Eastman's new, low cost movie camera, has met with immediate success. Thousands of persons of limited means who have longed to build up film libraries have found the solution of the expense problem in the "Eight."

And it is a remarkably efficient movie camera. Model 20, with an f.3.5 lens, makes splendid black-and-white movies, even on dull days. Model 60 goes still further. Its fast Kodak Anastigmat f.1.9 lens, interchangeable with a 1 1/2-inch telephoto lens, greatly widens the scope of 8 mm. movie opportunities.

These two cameras offer home movies at the lowest possible cost commensurate with the standards of Eastman quality. They are unquestionably the movie cameras to recommend to friends who cannot afford the additional advantages of 16 mm. Ciné-Kodaks, to select as gifts, and to consider as auxiliary cameras for junior members of the family.

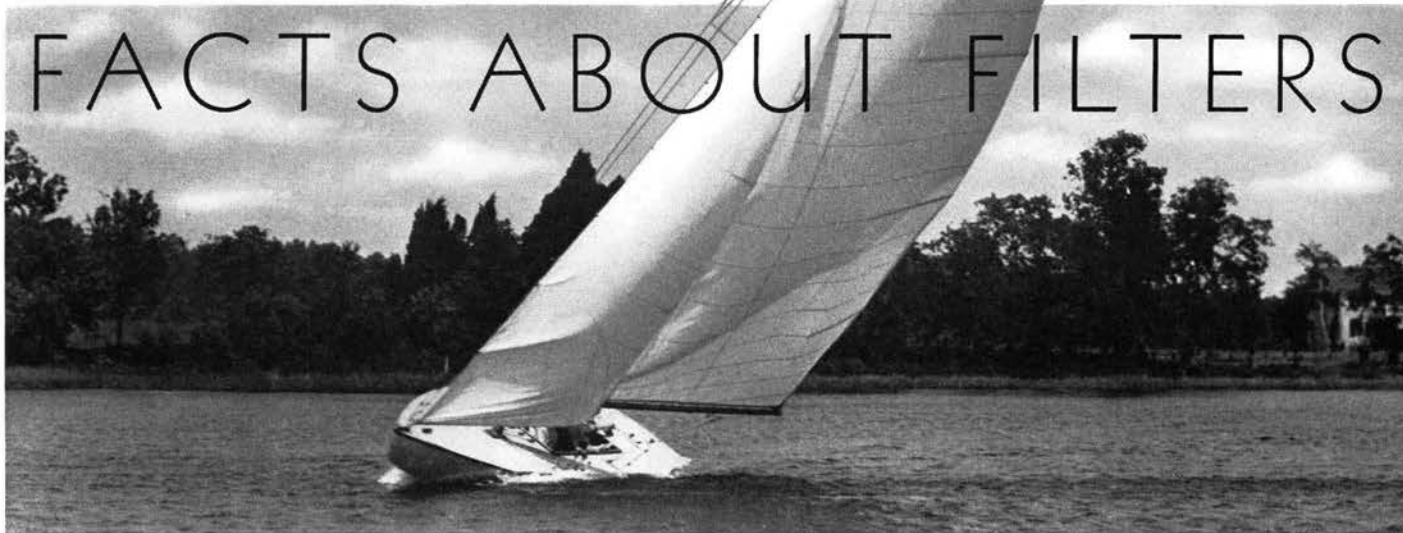
Yet there has recently developed another field demanding

far greater camera ability, and Eastman now introduces Ciné-Kodak Special, illustrated and described on pages 4 and 5 of this issue. Essentially of interest to the professional, scientific, and industrial worlds, this camera combines unparalleled ability with the economy and convenience of 16 mm. Ciné-Kodak Film. Its matchless versatility will recommend the Special to those who wish no limitations set upon their filming by the necessary simplicity of "home movie" cameras.

Thus all the needs of movie making are competently blanketed by 16 mm. and 8 mm. Ciné-Kodaks.

#### See the Eight and the Special

Ciné-Kodak Eight and Ciné-Kodak Special—far apart in ability, yet alike in being admirably well suited for the work for which they have been designed—are photographic instruments of interest to every owner of a 16 mm. movie camera. Ask your Ciné-Kodak dealer to show them to you.



### A non-technical discussion of the importance of Color Filters

**T**HERE are people who still believe that color filters are tricky little gadgets, requiring professional expertness in movie making to assure successful results.

Nothing could be further from the truth.

Ciné-Kodak Color Filters are nothing more nor less than optically flat tinted glass which, when placed over the lens of your Ciné-Kodak, hold back certain colors and permit the unaltered registration of others. Although Ciné-Kodak Panchromatic Film is sensitive to all colors, reproduces them in their proper black-and-white relationship, it is oftentimes desirable to retard certain colors in order to obtain more pleasing screen effects.

This is particularly true of landscapes and marine scenes. The sky, from a third to two-thirds of the picture, is quite apt to be reproduced as a blank area on the screen—almost completely “washed out.” The scudding clouds, that go so far toward making summer skies attractive, are apt to be completely lost to you. This is not the fault of the film, but is caused by the intensely brilliant blue rays of the sky. But with a yellow color filter over the lens of your Ciné-Kodak, the blue rays are held back, the sky is reproduced as gray, setting off the white clouds and giving you a more correct—and certainly more pleasing—monochrome rendition of the scene.

A further and important advantage of color filters is their faculty of haze penetration. All distance shots take on added depth and clarity when filmed with a filter before the lens.

#### Ciné-Kodak Color Filters

Designated as CK-1, CK-2, and CK-3, Ciné-Kodak Color Filters are three yellow filters of graduated density especially prepared for use with Ciné-Kodaks loaded with Ciné-Kodak

Panchromatic Film. Their individual advantages follow.

The CK-1 Filter is a light yellow filter for use when a slight color correction is desired or where light conditions are too poor to permit the use of the deeper tinted CK-2 and CK-3 Filters. No increase in exposure is necessary when using this filter.

The CK-2 Filter is a medium filter best suited for all average out-of-door filming. The diaphragm marker should be set at the next larger opening than that called for by the exposure guide for existing light conditions. For example,  $f.8$  instead of  $f.11$ .

The CK-3 Filter is a deep yellow filter particularly effective in bringing about strong separation between sky and clouds and for cutting haze. When using the CK-3 open your lens two stops larger than usual.

#### An Inexpensive Accessory

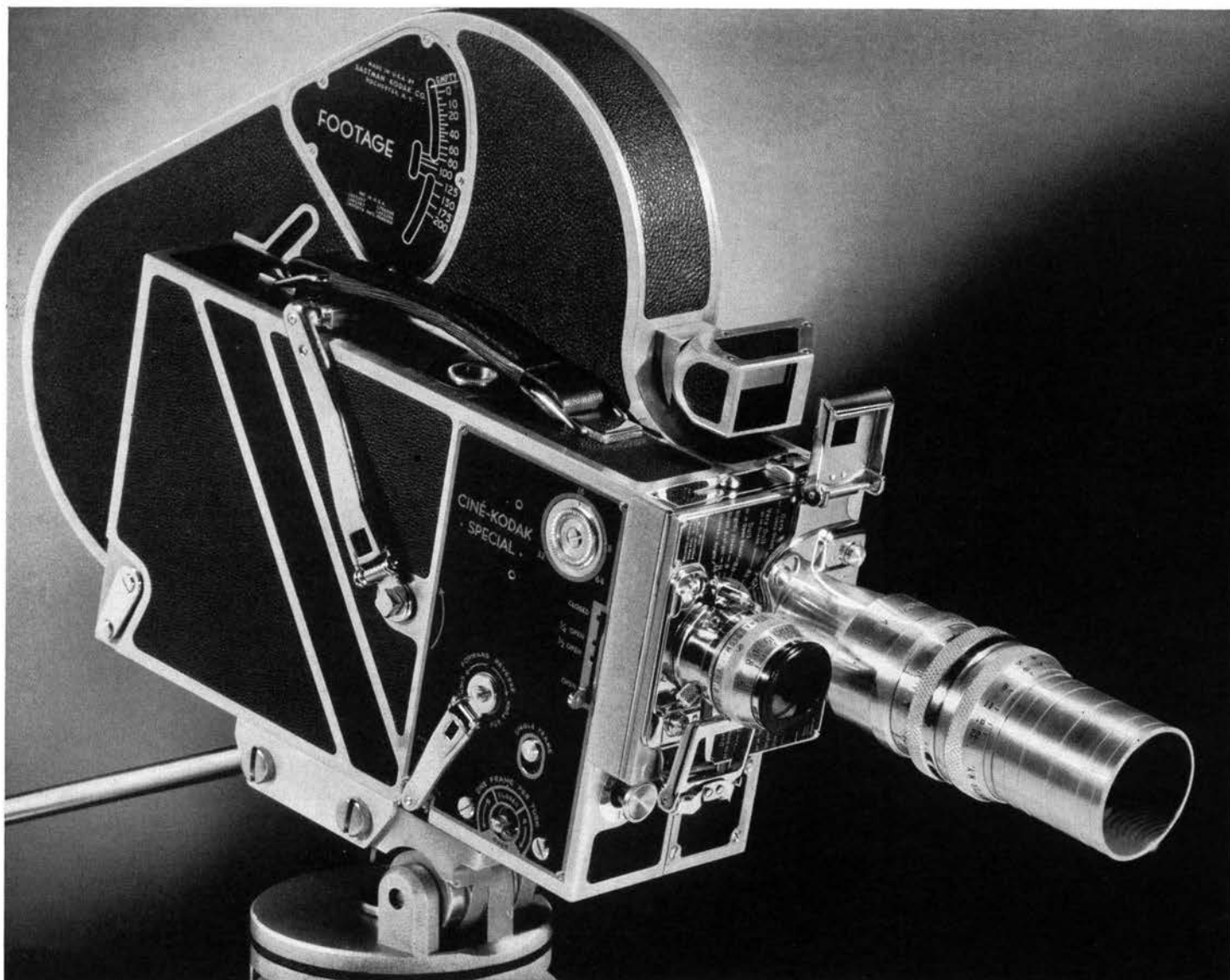
From this you can readily see that the use of the CK Filters is extremely simple. Their cost, whether you buy them individually or as a set of three, is surprisingly low. There are yellow filters, as well, for all the special Ciné-Kodak lenses, and their use is particularly helpful when making long range telephoto shots.

Resolve to equip yourself with color filters for the making of your summer's movies. From the first frame of film, the marked improvement in your pictures will justify your decision.

Below you see four different reproductions of a typical land- and cloud-scape as it would appear when filmed with “Pan” film. From left to right: Without a filter, with the CK-1 Filter, with the CK-2 Filter, and with the CK-3 Filter.







Ciné-Kodak Special with 200-foot film chamber, Kodak Anastigmat f.1.9 lens and 6-inch telephoto lens—the latter in taking position.

**H**ERE is the most remarkable 16 mm. motion picture camera ever produced—one that challenges your highest picture-making ambitions.

Ciné-Kodak Special stands head and shoulders above all other 16 mm. cameras in ability and appointments. Although bringing new significance and opportunities to personal 16 mm. motion pictures, it reaches far beyond this field in usefulness.

#### **Unequalled Versatility**

Serious movie makers will quickly recognize in the Special a superlative ally for the achievement of advanced cinematic effects. Professional workers—doctors, scientists, engineers, and others—will find in the Special an instrument fully capable of overcoming the obstacles often encountered in filming the complicated work in which they are engaged.

#### **A Custom-Built Instrument**

The illustrations to the right will give you some idea of the possibilities of Ciné-Kodak Special. However, despite its outstanding versatility, so many and varied are the uses to which it will be put that occasional minor alterations and special accessories for the standard model may be necessary. Inquiries relative to such work should be forwarded by your dealer to Rochester for advice and estimates.

#### **Ask Your Dealer about the Special**

Fitted with a Kodak Anastigmat f.1.9 lens, one 100-foot film chamber, and a set of six masks, the standard model is priced at \$375. If your dealer cannot show you the Special, write for a free copy of the Ciné-Kodak Special Book, containing a complete and comprehensive description of this remarkable camera. Eastman Kodak Company, Rochester, New York.

INTRODUCING

# CINÉ-KODAK SPECIAL

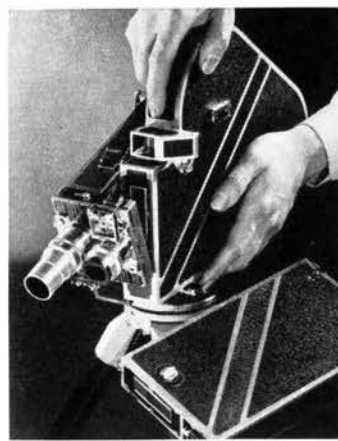
**A Precision-Made 16 mm. Motion Picture Camera of Unparalleled Ability**



**1** The Special's reflex finder shows the field of the taking lens on a ground-glass screen—permits visual focusing with all lenses.



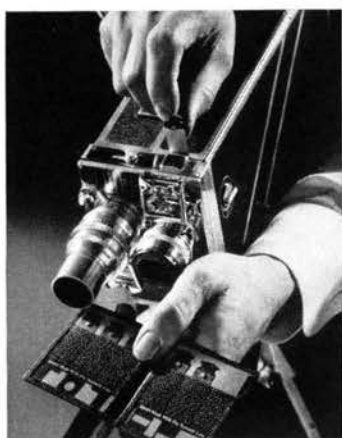
**2** The eight- and one-frame hand crank shafts have many uses—among them winding back for lap dissolves and double exposures.



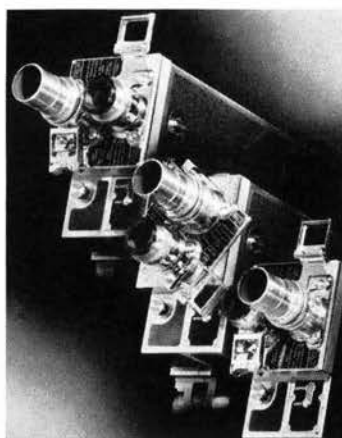
**3** Interchangeable 100-foot and 200-foot film chambers enable you to switch from one film to another in a few seconds.



**4** The Special's exclusive variable shutter makes fades and dissolves easy and certain—gives extra exposure control.



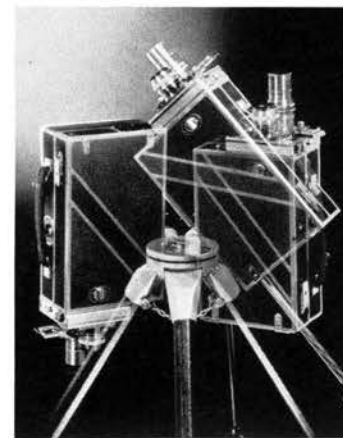
**5** No more bulky mask boxes—circle, oval, also vertical and horizontal half masks slip into a slot directly behind the taking lens.



**6** Wide angle lens, *f.1.9* lens, and four telephotos, each with its own finder, are interchangeable on the Special's double lens turret.



**7** Each chamber has its own film meter; and another geared to the mechanism shows exactly the amount of film run or rewound.



**8** On the Ciné-Kodak Tripod the Special can be panoramed vertically or horizontally; chambers changed without removing camera.

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

# FOUR NEW KODASCOPE LIBRARY COMEDIES

**B**roken China, featuring Bobby Vernon, is a thrilling comedy tale of Chinatown in which Bobby becomes entangled with a villainous Chinese smuggler. Wireless Lizzie stars Walter Hiers as the budding young Edison of Plum Center whose ingenious devices pay him huge dividends of grief. The former, No. 4184, is supplied on two 400-foot reels and rents for \$2.50. Wireless Lizzie, No. 4185, is a 400-foot comedy with a rental charge of \$1.25.

*I Do*, No. 4176, and *Misfit Sailor*, No. 4186, are two 800-foot comedies. *I Do* is a side-splitting tale of matrimonial difficulties with Harold Lloyd setting a fast and furious pace. Billy Dooley, as the misfit in *Misfit Sailor*, ludicrously demonstrates just why simple but well-meaning "gobs" go wrong. Both provide highly enjoyable entertainment for a modest rental charge of \$2.50 each.

● Bobby Vernon up to his neck in trouble in a scene from *Broken China*.

● Short wave broadcasting gets results for Walter Hiers in *Wireless Lizzie*.

● Below (right)—Harold Lloyd and Mildred Harris bear up bravely under a burglar's onslaught in *I Do*.

● Gobs of fun is the reward of those who view *Misfit Sailor*.

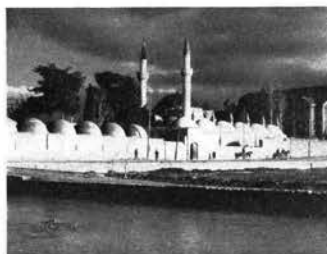


## TRAVEL CINEGRAPHS

**AT ABOUT** this season of the year you fortunates who have journeyed during the late, but not lamented, winter are reviewing the movies you have made in warmer climes.

The professional cinematographers who made Travel Cinegraphs have very likely been there before you. And one very good use of the Travel Cinegraphs is to splice them to your own reels to round out the story. To mention but a few—*Bermuda . . . Havana . . . Panama and the Canal Zone . . . Porto Rico, Martinique, Barbados and Trinidad . . . Jamaica, Nassau and Curacao . . . and Hawaii*.

Your Ciné-Kodak dealer has Travel Cinegraphs in stock or can procure them quickly—their cost is surprisingly low. Ask him for a Cinegraph catalog.



## AT THE FAIR

**BE** sure to take your movie camera with you on your trip to Chicago's Century of Progress Exposition this summer. Amateur cameras are permitted free entrance—you can film all you like. And there'll be a world of events every minute of the day and night, inside the buildings and out, that you'll want to shoot for your movie library. Load up with Ciné-Kodak Super-sensitive "Pan" to be independent of lighting conditions.

Don't miss the Kodak Exhibit in the Hall of Science. It illustrates the history of photography. Ciné-Kodak movies of important activities of the Fair will be shown to visitors in a comfortable projection room.

### Ciné-Kodak M Reduced to \$50

This is the same sturdy, easily operated camera which has won thousands of friends among movie makers at its former price of \$75. Its high quality f.3.5 lens makes the very finest black-and-white movies under all average light conditions, and even indoors with the help of Kodaflector.

Consider the "M" as a gift for the season's brides and graduates. Certainly you can give them nothing costing less which they will appreciate more.

### Movie Makers

*Movie Makers*, official publication of the Amateur Cinema League of 105 West 40th Street, New York City, is always worth a thorough reading. Some forty or more pages in size, lavishly illustrated, it contains many important ideas on seasonal picture opportunities. By dropping a note to the League you can obtain a free introductory copy of their current issue.



# MAKE THE MOST OF EVERY CHANCE WITH THESE 3 FILMS



## **Ciné-Kodak Panchromatic Film**

ALL subjects are faithfully, beautifully recorded on Ciné-Kodak Panchromatic Film—an ideal, yet inexpensive movie film for outdoor shots of unusually fine quality. When it is used with Ciné-Kodak Color Filters, landscapes acquire new beauty and interest, clear cut distinction is obtained between clouds and sky, subjects and backgrounds obtain their proper black-and-white values. Ciné-Kodak Panchromatic Film costs but \$6 for the 100-foot roll; \$3.25 for the 50-foot roll.



*Indoors and out . . . day and night . . . in black-and-white or full, natural color*



## **Ciné-Kodak Super-sensitive Panchromatic Film**

A FILM for any kind of day and any time of day . . . from early morning through the night . . . even in the rain. That's Ciné-Kodak Super-sensitive Panchromatic Film. It's twice as fast as Ciné-Kodak "Pan" in daylight . . . three times as fast by artificial light. With Mazda Photoflood lamps this sensationally fast film records in-the-home shots at night with amazing brilliance and clarity. The 100-foot roll costs \$7.50; the 50-foot roll, \$4.

## **Super-sensitive Kodacolor Film**

NOW you can make full-color portraits of your friends and loved ones, capture the riotous color of summer flowers . . . on dull days or in open shade as well as in direct sunlight. Ciné-Kodak f.1.9 loaded with Eastman Super-sensitive Kodacolor Film records scenes just as you see them in the finder—in full color . . . even when the light isn't at its best. The price: \$9 for the 100-foot roll; \$4.75 for the 50-foot roll.

**EASTMAN KODAK COMPANY, Rochester, New York**

# EASTMAN ANNOUNCES A NEW 400-WATT PROJECTOR

FOR ONLY

\$ 62



A new, inexpensive  
Kodascope with many pro-  
jection conveniences and  
unusual illumination.

## KODASCOPE·D

**C**CHECK the advantages of this remarkably efficient projector against its price.

400-watt illumination—that's the big news about Kodascope D. It adds new snap, new sparkle to your pictures, brings out many details you may never have known your films contained. But that's not all.

### MOTOR REWIND

By merely slipping off the lower belt, attaching the rewind belt to

the upper pulley, it rewinds 400 feet of film in 45 seconds.

### IMPORTANT CONVENIENCES

A highly efficient motor-driven fan compensates for the added heat generated by the "D's" unusually brilliant projection lamp. It has variable speeds, framing lever, still picture attachment, elevating device. By equipping it with special extension arms and 800-foot reels, the "D" will project a half hour's continuous show. It can be fitted with Kodascope Repeater—the ingenious device that runs 200 feet of film without

the necessity of rethreading or rewinding. It's extremely sturdy, yet light and compact. Finished in bronze, with nickel plated fittings, the Kodascope D is unquestionably the outstanding "buy" among 16 mm. projectors, and one of the most complete.

### LET THE "D" PROVE ITSELF

Your Ciné-Kodak dealer will gladly show you Kodascope D. Bring him one of your own reels to project. See for yourself the added advantages of owning this new, low-cost Kodascope. Price, \$62; carrying case, \$7.50 extra.

**EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK**