CINÉ-KODAK NEWS

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You Can Carry the Alps

IN YOUR KNAPSACK

By Mr. M. A. Linton of Philadelphia

THE sport of mountain climbing can be fully appreciated only by the mountain climber. To many people it appears simply as a manifestation of abnormality. From experience alone can one appreciate the ever-expanding view that accompanies the upward climb, culminating in the panorama from the top; the solitude in the midst of beautiful surroundings; the sense of being away from the hustle and bustle of a feverish civilization; the satisfaction in overcoming difficulties and solving problems that vary with each glacier and each stretch of rock climbing.

Of course there are all kinds of mountain climbing—from the wooded mountains such as we have in the Eastern United States, to the cruel, unscaled heights of Mount Everest. Many of us who enjoy mountains up to 15,000 feet in altitude, find it difficult to understand the enthusiasm of those who are willing to endure weeks and weeks of the most extreme hardship and danger in order to reach the top of the world. So we aren't very different after all from those to whom a climb of a few thousand feet under their own power would be anathema.

Where every ounce counts

Last summer in Switzerland we climbed several mountains of varying heights and difficulties. First was Pilatus, a modest mountain of 7,000 feet, rising about a mile above Luzerne. Next was the Faulhorn, some 8,800 feet in height. For 107 years there has been a shelter on top where one can spend the night. You can imagine the sunsets and sunrises!

The two climbs had helped to get us in training for the more strenuous things ahead. They were especially helpful in tuning up the "downhill" muscles. Going up is strenuous exercise—but try coming down 5,000 feet of trail when you are not in training and see how you feel the next day.

The Jungfrau, 13,669 feet, was our next objective. It is perhaps the easiest of the higher mountains to climb as there is a railroad—tunneled in the rock—running to the Jungfraujoch, 11,340 feet up. The difference in altitude to be negotiated is therefore only about 2,300 feet.

(Continued over the page)

• On this page are enlargements from four of the many excellent 16 mm. Kodachrome movie shots taken by Mr. Linton. On the following page you will see examples of his still camera Kodachrome filming. As is true of many picture makers, Mr. Linton finds that movies and "stills" work beautifully together.

Then came the Breithorn, slightly higher than the Jungfrau and lying south of Zermatt on the Swiss-Italian border. We stayed an hour on the summit enjoying the magnificent panorama. By 8:30 a. m. we were away and decided to climb a small rock spur of the Breithorn known as the Little Matterhorn. It added about an hour to the trip. From the Little Matterhorn we noted a large group of men come up from Italy through the Theodule Pass and go over the glacier—some on skiis.

Our next objective was the Rimpfischhorn lying east of Zermatt. The first two hours of the climb, begun at 2:30 a.m., if you please, led over easy paths and boulders, lighted for a while by the guide's candle lantern. As the glow began in the east the lantern became unnecessary and it was folded up and put behind a conspicuous rock to be picked up on the return trip. Above the rocky path we encountered a long stretch of glacier over which the going was easy on account of the frozen surface. Shortly before 5, we paused to watch one of the grandest sights in nature, the sunrise in the high mountains. Well above the horizon we could see a pink glow below which was a deep blue atmospheric effect. Gradually the glow came lower and lower until it lit up the tops of the mountains so that they looked almost as though ready to burst into flame.

• It is not hard to understand why Mr. Linton prefers the compact Magazine Ciné-Kodak and the Kodak Bantam Special for picture making at high altitudes. These are monochrome prints from his Kodachrome "stills."

Picture-makers' paradise

With four on the rope we reached the topmost peak of the mountain about six and one-half hours after the start from the hut. The day was one of the most perfect that could be imagined. We could see the whole of Switzerland, into Italy to the south and into France to the west. We rested. Our cameras went to work.

Our time in Switzerland was rapidly drawing to a close and it was necessary to leave Zermatt. Had we had a few more days the lure of the Matterhorn would probably have been too strong to resist. Although higher than the Rimpfischhorn, the actual climb on the day of the ascent takes only about five hours over the standard route on the northeast ridge if the conditions are right. The guides use the Rimpfischhorn as a test mountain for the Matterhorn. A person who can do one can do the other.

It would have been fun to have stood again on the top of the Matterhorn; but perhaps it was just as well that the time ran out. I'll leave it to the children. Besides, I've got my pictures—both movies and "stills," in both black-and-white and Kodachrome. Lately, the latter film has become our heads-on favorite. If there is one thing a climber of mountains has to watch more carefully than calories it is the weight of his equipment. I wanted good cameras—cameras that would do things. In movies, this meant a "Sixteen," and one couldn't make a happier choice than the compact, capable Magazine Ciné-Kodak. Its "still" picture companion is the equally able Kodak Bantam Special—a pint-sized camera that takes full-color "stills" which I can show on my movie screen, and study for minutes on end, searching out the trails along familiar ridges. My movies, on the other hand, keep the story of the climbs—not just the highlights. I find the two phases of picture making go hand in hand, and would be hard pressed to vote in favor of one at the expense of the other.

PAINTING FOR KODACHROME

OUR thanks are due Mr. G. E. Prentice of New Britain, Connecticut, for this unusual story.

Mr. Prentice is a collector of the work of Leon Lundmark, one of the world's outstanding painters of marine scenes. Through his interest in the artist's products, he has come to know Mr. Lundmark rather intimately with the result that the talented artist frequently visits the Prentice home when in the States.

Mr. Prentice, too, is a worker in colors, his medium being Kodachrome. Quite naturally Mr. Lundmark became an interested onlooker at one of Mr. Prentice's informal movie shows of family and travels, and was particularly intrigued with his host's full color film record of Cape Cod. The artist, in fact, enviously pronounced the colors of the marine movies the most beautiful color pictures he had ever seen. Mr. Prentice modestly disagreed, and suggested that perhaps the artist would be agreeable to a real test of Kodachrome's color faithfulness—Mr. Lundmark to dash off a copy of one of his bold and colorful marine paintings already in Mr. Prentice's possession while he, Mr. Prentice, filmed the progress of Mr. Lundmark's painting with his movie camera.

Which was done, as the enlargements below, made from Mr. Prentice's 16 mm. Kodachrome reels, bear testimony. With only the gaps necessary for rewinding the camera, he captured almost every brush stroke as the painting progressed from canvas and palette to a finished picture—a truly remarkable movie record.

It is really too bad that we cannot reproduce here, in full color, both the original oil painting and Mr. Prentice's "copy." Mr. Prentice, who owns them both and should certainly know, pronounces them identical in colors.

• Leon Lundmark and his canvas. The last of this enlargement series from 16mm. Kodachrome shows Mr. Lundmark during a breathing spell and the tripod from which Mr. Prentice was able to keep his movie subject consistently centered.

THE PROCESSING PARADE

● A percentage of all movie films processed—8 mm. and 16 mm., Kodachrome and black-and-white—are projected at processing laboratories as the ultimate test of quality. The Editor of the "News" has taken the liberty of "sitting in" on this projection. In this new department will be reported the faults, flairs, and filming formulas of cinamateurs as evidenced in their processed reels. Even though you do not recognize your initials in the paragraphs below, you may find many pointers equally applicable to your filming efforts.

Mrs. H. F. N., Chestnut Hill, Philadelphia, Pa.
16 mm. regular Kodachrome

Good exposure on most of your southern beach scenes. But try to avoid camera waving. You seemed to want to get all of your party in every one of the several shots you made of them feeding the gulls. Better to show them all at the start, then move in for individual shots. What were you feeding the gulls, by the way? That would have served for a good close-up, too.

O. S. G., Washington, D. C.
8 mm. Kodachrome, Type A

Splendidly exposed indoor color shots. Think you'll like the unposed ones of the youngsters on the floor better than the others when they watched you for their cues. Glad to see you lighted that hall lamp—gave your scene depth. Ditto the extra Photoflood in the table lamp. You were right in believing that a standard light bulb would hardly have been noticeable under the beams of Photofloods. Quite a tricky title for your Williamsburg reel.

H. B., Winnemucca, Nevada
8 mm. black-and-white

A filter would have cleared much of the haze in your interesting New York harbor views. Congratulations on your views of Washington, D. C. Fine exposure.

J. M., Notre Dame, Indiana
16 mm. black-and-white

Good exposure throughout wide range of outdoor snow subjects. But your friends and associates would appear to better advantage (you'll agree with me a year or two from now) if they weren't so very obviously "having their pictures took."

D. M. W., Baltimore, Md.
16 mm. regular Kodachrome

Back up a bit when you make your next beach and water shot so that you frame it with tree branches, the side of a building, part of a boat, or one of your group. These give a distance shot depth and contrast . . . eliminate that ribbon-of-blue-water-and-horizon effect.

M. H., Dallas, Texas
8 mm. black-and-white

You're overexposing—plenty. Only the corrective processing of Ciné-Kodak Film saved your scenes. You hit it right when that unexpected snowstorm darkened the sky—then you overexposed again when the sun came out. It's *f*.8 with Ciné-Kodak Eight "Pan" Film for a scene of average brightness in direct sunlight. Either you gave 'em about *f*.3.5 or your camera is running slow—which is unlikely.

Dr. A. F. H., Southbridge, Mass.
8 mm. regular Kodachrome

Nice sequence on that airplane ride—makes you feel you took the flight. Did you really want all those building shots—most of them panorams? "Local color" shots of people, especially close-ups, might have been better.

H. B. H., Meriden, Conn.
16 mm. regular Kodachrome

You certainly know how to film gardens. First—a medium shot to show the whole. Then individual shots of the different "beds"—even single blossoms. Congratulations on that license plate sequence! It's one that every filmer can use at famous and historical sites—a rapid-fire series of close-ups of the vari-colored plates representing most of our forty-eight states and the nine provinces of Canada.

G. J. H., West Palm Beach, Fla.
8 mm. regular Kodachrome

Never panoram a flower garden. In fact, why panoram? Your camera stopped swinging only when your animated subjects stopped. When filming inanimate subjects, you tried to supply action by fanning the landscape with your camera. This definitely does not add to picture interest and is not why your picture maker is called a moving picture camera. Its purpose is to *record* motion—not to *provide* it. No hard feelings?

J. W. T., Birmingham, Michigan
16 mm. black-and-white

Watch your exposure on beaches—they do not represent average lighting. Your eye squints when you walk off a lawn onto a white beach—and you should "squint" your camera's "eye" and stop down one notch. From *f*.8 to *f*.11, for example. And if you are filming a wide expanse of beach, water, and sky—a subject with few, if any, dark objects—you should close down still one more stop from average.

It's good to see you favor close-ups of your friends and family—but you were a bit too close. I assume you made them with a standard 1-inch lens, and, I think, at the minimum focusing distance of two feet, because your lens only covered an area about 6½ inches in height—not enough to include all of their faces. You've got to be back to five or six feet for a head-and-shoulder shot, although two feet is fine for flowers and other small objects. And watch your finders! If your camera, like Ciné-Kodak E, has an inclosed direct-view finder system sighting along the same level as your camera's lens, you needn't worry about cutting off the tops of heads when filming up close. But if your camera has an eye-level finder system on the top of the camera, don't forget to watch the two embossed lines across the top of the front finder. The lower one is probably marked "2 feet." Keep it above objects you wish to include at this distance. The upper line probably reads "6 feet," and is your top guide at this distance.

W. C. A., Pittsburgh, Pa.
16 mm. Kodachrome, Type A

Good exposure and lighting on your indoor shots. But you made them all at a distance—no close-ups. You needn't stay back by your lights, you know. It's the distance from lights-to-subject that determines exposure—not the camera distance. Your lights can be 8 feet distant, your camera 3, 6, 10 or 15 feet away, and the exposure is the same. If your camera is fixed-focus, making it impossible for you to get closer than 6 or 8 feet at wide apertures, obtain an inexpensive portrait attachment for close-up filming. One has recently been introduced for Ciné-Kodak E and Ciné-Kodaks Eight, Models 20 and 25. It is priced at only 75 cents with case.

F. M., Oakland, California
8 mm. black-and-white

Fine bit of continuity on your ship's departure from dock and harbor. But did you use a filter for your "Pan" film? It would have cleared a lot of haze. And one other point: Try to have some part of your boat, or a passenger, in the foreground when making shots from a ship. This foreground element keeps your scenes "on board."

J. C., Irvington, N. J.
16 mm. black-and-white

Watch your exposure when making beach scenes. They are not "average." In the same bright sun, a beach close-up or medium shot should get a full stop less exposure than a lawn scene. And a distance shot along the beach another stop smaller, They look brighter than average to your eye, and they are brighter to your camera's eye. The light from the sky is one exposure factor. But just as important are the brilliant light-reflecting qualities of these camera targets.

● One of the best ways to lose detail in a shot of a golfer is to film him, or her, against a background of other golfers and sunlit fairways. Mr. W. Dan Edmonds of Detroit angled upward for a background of filtered sky and clouds in this 8 mm. black-and-white shot.

● And certainly this low camera angle does not detract from this close-up of the genial Miss Suzanne Lewis of New Rochelle, N. Y., as filmed in 16 mm. black-and-white by her justly proud parent—Mr. Bertram L. Lewis.

● Most cinamateurs would have filmed this Mexican bell ringer from the "outside looking in." But Mr. Ripley W. Bugbee of Pitman, N. J., knows the value of framing for depth and contrast with 16 mm. Kodachrome, and shot from the inside looking out. There's one best vantage point for every shot.

● Most movie makers, too, would have backed up for an all-inclusive view of this colorful colonnade. Many would have panoramed it. But Mr. George A. Olcese of San Jose, California, angled upward for a 16 mm. Kodachrome close-up against a background of blue sky.

● Gardens, in toto, often become a bewildering maze of vari-colored specks. They appear this way in life—and in movies. If your camera has a focusing lens, as has that of Mr. Kenneth F. Space of New York City, you can probably film as close as two feet. If your camera is fixed-focus, you can use an inexpensive portrait attachment and get just as close.

● To every movie maker with a Kodachrome-loaded camera there's a challenge in the sight of a flag against a blue sky. But not every one thinks to frame the scene with green foliage as did Mr. Chester H. Warlow of Fresno, California.

● One good reason for abandoning the eye-level viewpoint is any camera target which would gain added punch by being "shot up" or "shot down." Subjects denoting power, such as this team of plow horses from the reels of Mr. Ripley W. Bugbee, are best when filmed from a low vantage point.

● Here's an extremely familiar Kodachrome subject filmed to perfection by Mr. A. O. Lane of Oakland, California. In the first place, it's a close-up. And secondly, Mr. Lane maneuvered his camera so as to obtain the most pleasing composition of blossom and lily pads.

● Here is the angle from which to film fast-moving subjects. Shoot 'em coming at you, or going away—never at right angles. The maker of the 16 mm. black-and-white shot of the ski jumper is Mr. H. E. Kjorlie of Nevada City, Nevada.

● Mr. Ralph C. Wildes of Haverhill, Mass., admired this view of a Colonial church tower as glimpsed through leaves and branches. And, instead of seeking an unobstructed and probably less interesting view, he filmed it in Kodachrome as he saw it.

● More and more Kodachrome filmers are discovering the background virtues of blue sky, among them Mr. Hermon Holt, III, of Annandale-on-Hudson, N. Y.

● That this oblivious couple have been filmed by Mr. Leslie P. Thatcher of Toronto, Canada, from the right angle, is beyond question. The whole trick in selecting vantage points is to watch the image in your camera finder. It's easy to recognize good composition. The question is not, "Am I getting it all in the picture?" Rather, "Am I filming it from the best angle?"

NEW ANGLES FOR OLD

Don't be afraid to stoop, or climb, to conquer

SEE if this doesn't describe the technic you used for taking your first pictures: You sighted through the finders . . . backed up a few feet to get in both head and feet . . . backed up a foot or two more for good measure . . . pressed the exposure button. Then you found another subject and repeated the procedure.

This get-it-all-in-one-shot, film-them-from-eye-level formula is one of the hardest habits of which to rid yourself. But you can, and you should.

The one-shot custom is bad because you don't want to make but one movie shot of each subject. This would mean that each successively screened scene would be of a different camera target. And any movie reel presenting a new subject every ten seconds or so becomes downright bewildering to look at on a movie screen.

Yours is a movie camera which should take subjects in sequences and not in shots because you show movie scenes consecutively and not singly. You don't want to take individual head-to-toe shots of friends and members of your family and offer these as movie records of them. You probably don't want the toes anyway—head and shoulder shots would be far better. Yet a smiling face is not enough, either. Each one of your subjects has a distinct personality with individual mannerisms, characteristics and habits. Each should be filmed in a little movie sequence.

Nor is this sequence technic applicable solely to humans. It is equally pertinent to an impersonal subject such as a scenic. If you are filming a really lovely landscape or marine scene, your movie audiences will certainly want to look at it for more than a few seconds. And that is when the sequence idea again applies. Make several shots of different aspects of the scene, from different vantage points, at different distances.

Sequence filming obviously calls for extra shots made from viewpoints other than the ordinary. These supplementary glimpses of subjects offer you your opportunity to present more attractive, more unusual, and more informative movie records. To obtain such shots you need merely back up, move in, shoot up, or shoot down for better composition, elimination of non-essential material, added detail, heightened dramatic effect.

Some of the out-of-the-ordinary viewpoints captured by movie makers of familiar subjects are shown at the top of this page. What your fellow readers of the "News" have done with their movie cameras, you can do—get new angles for old.

KEEP YOUR EYE ON THE SCREEN!

MOST movie makers, to judge by the films and film clippings sent to "Ciné-Kodak News," play golf. And all those who don't, go in for other sports—tennis, swimming, diving, sailing, badminton, fishing, and what not. They all make movies of 'em, too. Yet it's amazing how few appear to realize the value of their movie records in improving their games.

Right about now club professionals are doing a land-office business in instruction. Driving ranges are getting a big play. Front lawns are being sacrificed to improve approach shots. And the result of most of it is merely to fix more firmly the same old habits which have handicapped golfers for the past score of years. For your "pro" may twist your arms and wrists into perfect position, get you swiping practice balls like a tournament favorite, yet the first time you get loose on a tee or fairway the same old slice or hook will probably reappear in all its mid-summer glory.

Why? Largely because you can't see how poor your club work really is.

Many instructors realize this, and make movies of their erring charges. "See," they say in the pro shop a few days later, "You claimed you weren't overdoing your back swing. Look at that club bounce off your shoulder. And remember what I tried to tell you about getting the club head through ahead of your hands? Watch yourself pull this one across the ball." You watch—and either go forth a better man, or quit the game entirely.

Even the veriest "dubs" recognize good golfing form when they see it. Trouble is, they don't know how far from their goal they, themselves, have strayed. They observe their club members swat, bunt, and whiff the little pellets, and turn to their own century games complacently certain that they can't possibly be such a discredit to their caddies. Although many of them have noticed that their games perk up for some peculiar reason when they play with good golfers, few realize it's because they are loosening up and swinging like their golfing betters.

Which one is the golfer?

Regard the two series of illustrations enlarged from 16 mm. movie film on this page. One is of a man who knows how to play golf. The other requires no explanation. Need it be stressed that the "horrible example," who pledged us to keep his name secret, immediately noticed a difference—and could see, for the first time, just where the difference lay?

Slow-motion movies are best. But standard speed reels, particularly if you have a still attachment on your projector, are definitely not without curative powers. Even the images seen in the ground glass of a viewing device have been known to do wonders.

Your club pro, or an expert fellow-member, will gladly model for you, and probably be equally happy to film you as you run through your repertoire of drives, approaches, chips, blasts, and putts. Have the shots made up close—both from the side and from the rear. Project first one. Then the other. And compare.

● Any golfer can tell at a glance which of these two strips of enlargements, made from 16 mm. film exposed at normal speed, depicts the "dub" and which the expert. You can see the difference. And your movie camera can tell you as much about your game.

GOOD SHOTS

IN each issue of the "News" twelve shots are reproduced from the many film clippings (not less than four inches in length, please), full-length scenes, and complete reels sent in by movie makers. For each shot selected, two Etchcraft Junior enlargements will be prepared and mailed to the winners. The original movie film is not in any way harmed or cut. All film is returned. Unsuccessful contestants receive friendly, constructive criticism.

From now on, too, we expect to bring you "Good Shots" as enlarged by our readers—see next page.

Why not send in your good shots? Pack them carefully and address them to Editor, Ciné-Kodak News, Eastman Kodak Company, Rochester, N. Y. To avoid possible customs delays or complications, Canadian contestants will please direct their entries to Canadian Kodak Company, Ltd., Toronto—together with a note stating that the film is submitted for the Ciné-Kodak News "Good Shots" contest.

First column, top to bottom

● Mr. Hermon Holt, III, of Annandale-on-Hudson, N. Y., is working on a year-'round movie record entitled "Beauty and the Beast"—from which our first "Good Shots" enlargement brings you the principal characters. We haven't the slightest reservation on the first count, but we can't bring ourselves to call the lovely setter a "beast," reserving that appellation for the subject below.

● The aquatic-minded tiger is an inhabitant of the Cincinnati Zoo. This almost terrifying close-up was made possible because Mr. Harry N. Taylor of Parkersburg, W. Va., used a 4½-inch telephoto for the scene.

● This is the way to screen flowers—the way you *look* at them in life. Mr. Kenneth F. Space of New York City also used a telephoto for his shot, as can you—or you can "frame" the flower in the easel of Ciné-Kodak Titler and obtain the same effect.

● And this is the way to film children—the way you look at *them* in real life. Lieutenant H. C. Cooper, of Shanghai, China, is the maker of this lovely 8 mm. close-up of young Mr. Cooper.

● Mr. Louis Baker of Riga, Michigan, springs to the defense of 8 mm. filmers with this cloudy-day shot of the ice-boat—a shot, by the way, which was not at all handicapped because Mr. Baker used a CK-3 (yellow) filter.

● Readers of our previous issue of the "News" will perhaps recognize our last subject in our first column as Miss Peggy Patterson, heroine of the "Keep 'Em Busy" article by Mr. A. P. Patterson of Reidsville, N. C. He also stays up close for heightened interest.

Second column, top to bottom

● Mr. Thomas Gadsden, Jr., of Chicago, is another repeater in these columns. "Eight" black-and-white film and a yellow filter turned the trick again.

● The explosive cloud effect is from the 8 mm. Kodachrome reels of Mr. James O. Grandstaff of Gallop, N. M. You can readily picture the added beauty of this scene in full color!

● Which is also true of the clubhouse-bound golfers from the 16 mm. Kodachrome reels of Mr. George P. Weising of Fairfield, Connecticut—also a repeater in "Good Shots."

● We simply had to give an award to the close-up of Linda, daughter of Dr. Hyman I. Falk of Brooklyn, N. Y. The Doctor tells us that Linda's sixteen cousins are awaiting her appearance on this page!

● Mr. Ralph C. Wildes of Haverhill, Mass., *could* have walked to the water's edge for this shot of Miami, Florida. But his eye for composition and picture contrast drew him back beyond the palm trees.

● What—another watermelon fan? This happy pickaninny, in fact, is enjoying another slice of the same melon being attacked by Peggy Patterson, across the page. You should see this shot in 16 mm. Kodachrome!

MAKE YOUR OWN "GOOD SHOTS"

"Stills" from movies with the new Kodak 16 mm. Enlarger

THOUSANDS upon thousands of entries have been received in the "Good Shots" Contest. Many of those who mailed their reels or clippings to "Ciné-Kodak News," accompanied them with the request, "Don't be afraid of hurting my feelings—tell me how I can improve my filming." They sent their films for criticism, rather than for a chance of receiving an enlargement. But most of those dispatching film to the "Good Shots" Department were motivated by a keen desire to see how much there was to the business of obtaining still pictures from movies—a totally unexpected phase of picture enjoyment.

Now you can "roll your own."

The Kodak 16 mm. Enlarger makes the obtaining of black-and-white enlargements from 16 mm. "Pan" or Kodachrome Film as easy as rolling off the proverbial log. You merely locate a frame from which you would like an enlargement, clamp it in the "gate" in front of the Enlarger's lens, point the Enlarger at a Photoflood bulb, press the exposure lever. Then you wind the 616 film in the Enlarger until the figure "2" indicates that the first exposure has been rolled out of the way, clamp a second movie scene in the "gate," and again click the exposure lever. And so it goes until the eighth exposure has been made on an inexpensive roll of Kodak snapshot film. At this point you take the film to your dealer for developing—and in a day or two you'll have prints the size of the one above.

It's really as easy as that.

A word of advice, however, on the type of shots from which to attempt enlargements.

No better guide could be given than the Ciné-Kodak News "Good Shots" pages, and also the type of movie enlargements illustrating other "News" articles in this and previous issues. Select scenes of simple composition, subjects offering contrasting tonal values, and, best of all, close-ups. They can be on "Pan" Film or Kodachrome—the latter, in fact, permits the best monochrome "stills" of all.

After you've obtained your standard glossy prints you may likely find one or two of more than average appeal from which you would like especially attractive enlargements, perhaps of greater proportions, to send to relatives and friends, or to frame for use on desk or mantel. Your Ciné-Kodak dealer will advise you as to what type of prints to order and whether or not your negatives will permit further enlargement.

And so, movie makers need no longer submit movie film in the "Good Shots" Contest. The Editor of the "News" will give equal consideration to enlargements made with the Kodak 16 mm. Enlarger—$15, at your Ciné-Kodak dealer's.

● Making your own enlargements is fun. It's best to attempt it with a rewind and viewing device such as the Kodascope Rapid Rewind and Viewer shown above. You locate the best "frame" on a movie scene in the Viewer's ground-glass screen, make an identifying nick in the film edge with the Viewer's marking device, slip out the film and clamp it in the Enlarger's gate. Then you point the Enlarger at a Photoflood bulb and press down on the exposure lever for a few seconds—the length of time varying with the density of the image, as described by the Enlarger's instruction sheet.

● Once, in almost every movie scene, you will obtain just the viewpoint, or just the expression, that has often caused you to say—"How I wish I had an enlargement of *that*." The enlarged movie frame above, as "blown up" by the Kodak 16 mm. Enlarger, is just such a shot.

THE FINEST 16 MM. MOVIE CAMERA MONEY CAN BUY

Ciné-Kodak Special couples Hollywood versatility to the economy of 16 mm. home movies.

MOVIE-MAKING needs and desires begin with the efficient and economical Ciné-Kodak Eight Model 20, range upwards to, and beyond, the low-cost "Sixteens," and the extremely able and convenient Magazine Ciné-Kodak. For always, to many movie makers, there is but one ideal camera—Ciné-Kodak Special, the most capable 16 mm. picture machine in the world.

But you will certainly be interested in a brief review of the capabilities of the "Special." Not only the capabilities of the basic model, but also the even greater picture range made possible by the several advanced accessories designed to fit this camera to meet the most exacting requirements of 16 mm. cinematography. Even then there may be highly individualized uses calling for an adaptation of the basic model or the fabrication of specific accessories—and many "Specials," so altered or equipped, are today performing flawlessly in widely diversified fields.

What will the basic model do?

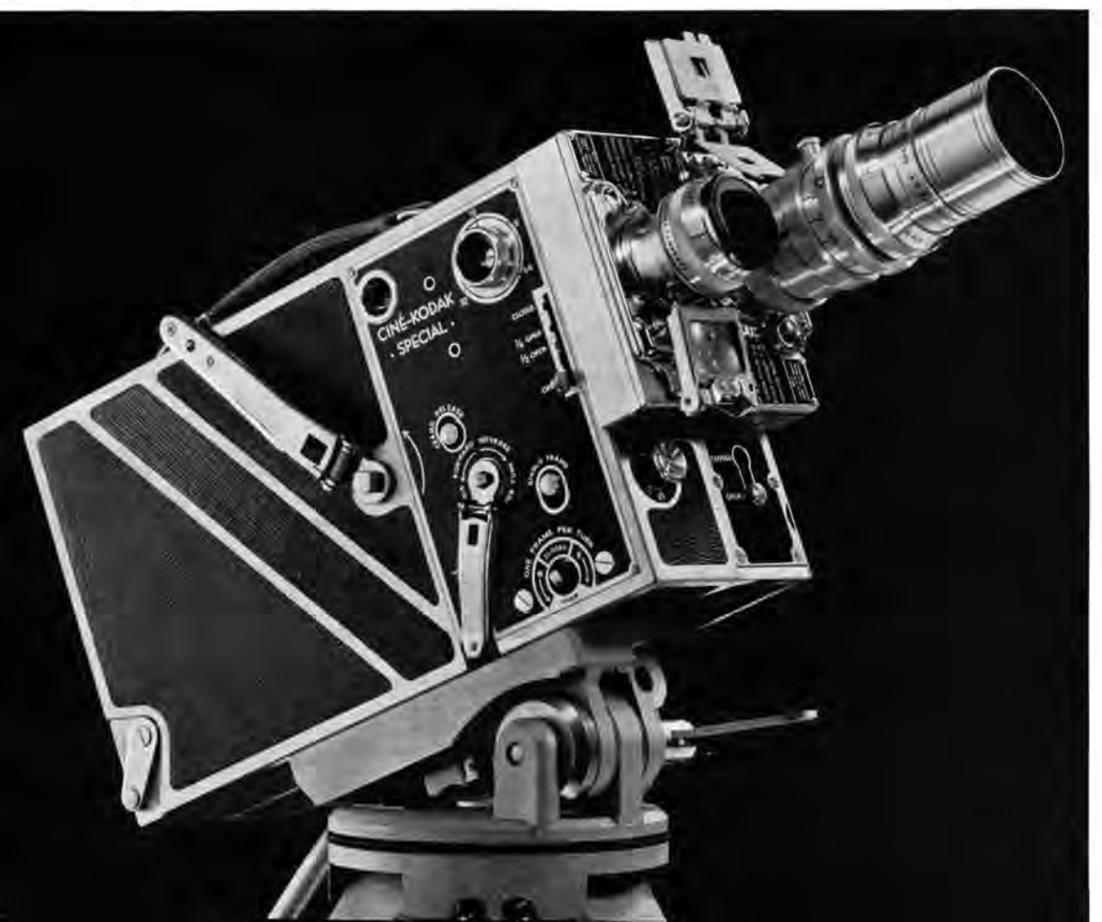
The "Special" will do a great many things—and all of them easily. The goal set by the designers of this amazing camera was to produce a 16 mm. Ciné-Kodak offering every reasonable refinement coupled to an operating ease comparable to that of the simplest amateur home movie cameras.

A fade-out, fade-in, or dissolve—for example. With the "Special" you merely start your camera, expose the footage you feel suitable, and then, with the camera still in operation, push a lever upwards from "OPEN" to "CLOSED." Result—a fade-out. Reversal of this simple procedure produces a fade-in. A dissolve, in which the second scene fades in as the first fades out, is but a combination of the two, made extremely effective and positive by a back-winding device and footage meter. The pace of fades and dissolves is, of course, determined by the footage devoted to them. They can be slow, fast, or medium according to the tempo of the action. The "Special" has an easily read dial which registers the amount of film run or wound back in individual feet. And this camera also has a frame counter which shows the forward or reverse passage of each of the forty film frames of every film foot. Typical of the forethought built into the "Special" in this connection is the Audible Shutter Warning—an exclusive feature which consists of an automatic buzzer to notify you that the shutter is closed at the conclusion of a fade-out, so that you do not waste footage attempting to expose film with a closed shutter.

The "Special" can be operated by its truly long-running spring motor (forty feet with one winding) at any speed from 8 to 64 frames per second. A cushioned brake saves the camera from racking vibrations and jars when stopping at the high operating speeds resulting in slow motion studies on the screen. And there's still another "extra" born of careful design: The "Special" is equipped with another audible signal which tells you when the camera needs rewinding—*not* when it is run down—and again announces when it has been sufficiently rewound.

Although essentially a spring motor-driven camera, the "Special" can be hand cranked with either of two shafts. The eight-frame shaft exposes eight frames with each complete revolution of the crank—two revolutions per second being normal exposure speed. But the most likely need for this shaft is for back-winding, and the attachment of an electric motor drive —mentioned later. The single-frame shaft is for the exposure of individual film frames, often useful when filming under "impossible" light conditions, in title making or animation filming. Yet it is frequently more in demand for extremely accurate back-winding and re-exposure, and again for attachment to electric drives for synchronization with sound equipment or for time and growth studies.

Still another refinement is the single-frame release button, operating through the spring motor.



Lenses—from 15 to 152 mm.

The basic model of the "Special" comes equipped with a Kodak Anastigmat *f*.1.9 lens, interchangeable with any of seven accessory lenses on its double-lens turret. Reasonably accurate sighting is provided by the familiar and popular Ciné-Kodak full-vision eye-level finder system. But for sighting objects quite close to the camera (with the "Special" you can fill your movie screen with an object no greater than .047 inches in width), hairline field determination and focus are essential. For this, and other reasons shortly to be detailed, this camera is equipped with a reflex finder which shows, on a ground-glass screen working in conjunction with a built-in magnifying glass, the exact field and focus of whatever lens is being used.

● The basic model Ciné-Kodak Special on Ciné-Kodak Tripod. Only one extra appears in this picture—the 4½-inch *f*.4.5 lens occupies the extra lens seat on the double lens turret.

The reflex finder also incorporates vertical and horizontal etched lines which, by quartering the image, aid in determining the area being covered by quarter masks, vertical or horizontal half masks when making double or multiple exposures. For these advanced effects are also part of the regular repertoire of the "Special." A set of six masks—two vertical, two horizontal, a circle and an oval—are standard equipment in a vest pocket leather case. Other designs are readily available. The "Special" does not use a bulky mask box—you merely slip the masks into a tiny slot between lens and film.

Surely the features already outlined should satisfy the desires of most ambitious cinamateurs. But for those seeking still greater versatility . . .

Accessories

The basic model comes equipped with a 100-foot film chamber, interchangeable in split-second time with others of equal capacity, or with 200-foot chambers. They can be loaded with different types of Ciné-Kodak Film and changed, even when the film is but partly exposed, without the loss of a single frame. Although the "Special" is equipped with meters registering both individual feet and single frames, it also has an extremely accurate footage indicator. And each film chamber has its own indicator, which functions whether the chamber is on the camera or in the carrying case. The "Special" loads with Ciné-Kodak "Pan," Super Sensitive "Pan," Ciné-Kodak Safety, and both regular and Type A Kodachrome.

Besides the standard 1-inch *f*.1.9 lens supplied with the basic model, there are a focusing 15 mm. *f*.2.7 wide angle lens and 2-inch *f*.3.5, 2½-inch *f*.2.7, 3-inch *f*.4.5, 4-inch *f*.2.7, 4½-inch *f*.4.5 and 6-inch *f*.4.5 telephoto lenses available as accessories. All of the "Special's" many unique features perform faultlessly with all lenses.

With these lenses it is possible to film as close as 1½ feet from an object and cover an area but 2⅛ inches in width. These Ciné-Kodak telephotos, however, are exclusively designed for work closer than the minimum focusing distances engraved on their focusing scales—a feature useful with the "Special" because of its ground-glass focusing. You merely pull a spring release on the lenses and focus with the reflex finder—as close as 1¾ inches, on a field as small as 1¼ inches in width.

Lens Extension Tube Outfit

Almost microscopic magnification is offered by these extension tubes to which all lenses may be attached and focusing again performed on the ground glass of the reflex finder. The standard 1-inch lens then narrows the field to a minimum of .047 inches in width—less than the head of a pin!

● Here Ciné-Kodak Special has the 4-inch *f*.2.7 lens in taking position, the Reflex Finder Image Magnifier atop the camera, the Optical Finder on the near side, and the Model UA universal motor, for D. C. or A. C., 25-60 cycle, 100-125 volts, mounted with the camera on the tripod head.

Electric Control Accessories

There are three different motors immediately available for easy attachment to the "Special's" eight-frame shaft for automatic or remote control movie making.

There is also an Electric Release Control Outfit attachable to the one-frame shaft. Battery operated, it will "trip" the camera for single exposures at varying intervals—either manually at the will of the operator, or automatically by electrical control. It will find its greatest usefulness in the scientific, educational, medical and industrial fields in the making of growth studies and other time lapse pictures.

There is also a remote control outfit which can be operated manually, or, by the use of two flashlight cells, operated electrically for continuous exposure.

Reflex Finder Image Magnifier Optical Finder

Although it would seem that the usual eye-level finders, plus the reflex finder, would suffice for sighting and focusing the "Special," there are occasions when a magnified image, to be viewed at eye-level position at the back of the camera, will be helpful for critical focusing when working close to subjects. The Reflex Finder Image Magnifier fully meets these requirements.

(Continued on page 11)

I'M A TWO CAMERA MAN

Lew Nichols of Missoula, Montana, tells why, and how, he uses both an "Eight" and a "Sixteen"

ALTHOUGH I have been taking movies for but a relatively few years, I can lay some claim to familiarity with cameras and film. Cinematography is both my hobby and to some extent my livelihood—the latter phase in connection with the United States Forest Service. For this work I use a 16 mm. camera, generally a battery of lenses, and invariably a tripod. But for personal informal movies for the amusement of Mrs. Nichols and myself, I use an "Eight."

The "Sixteen" is the camera for really serious work. The "Eight" isn't one-two-three with its bigger brother on the counts of tricky lens effects, backwinding, wipes, dissolves, and double exposures—yet I like it for "home movies."

My "Eight" is as accessible as my wrist watch. By keeping its spring motor tightly wound, I can, within five seconds, get any action which occurs within working distance. Although I use a tripod for almost every shot with my "Sixteen," I do most of my "Eight" filming from the eye. Pictures made with a hand-held camera may not be as steady as those shot from on top of a tripod, but, with reasonable care, they're steady enough for my home movies—most of which are quite naturally made with the standard short focal-length lens.

An "Eight" for portability

The convenience of the "Eight" was brought forcibly to my mind many times last winter when I took my "Sixteen" into northern Idaho, one of the greatest remaining wildernesses in our country. This meant snowshoes every step of the hundred and some miles we traveled. When rounding a turn, or coming to the top of a ridge, we would frequently come into sight of the game we sought. The first instant Mr. Elk (or whatever your camera target may be) sees you is the time to shoot him. Head thrown high in the air, body erect and alert, he stands practically motionless for from two to ten seconds—what a picture! And then, suddenly, he is gone. If I could have slipped my "Eight" out of my pocket and shot, I'd have had movies before I could even begin to set up my "Sixteen" on a tripod—which I always do for rock-steady 16 mm. movies.*

If you've an 8 mm. camera such as the "Eight," Model 20, I first used (I've since switched to the Model 60 with its faster lens), don't let anybody tell you that you aren't equipped to make movies, and darn good ones.

A "Sixteen" for versatility

Oddly enough (after this eulogy on the "Eight") I could write with equal enthusiasm about the virtues of the 16 mm. camera for more serious filming. The latter takes, and thereby makes it possible to show, larger pictures. It possesses more camera refinements, permits more advanced effects. I merely happen to prefer the handy "Eight" for my *home* movies—somewhat in the same manner that in many two-car families (which mine is not) the lowly "flivver" gets the play.

*Mr. Nichols' "Sixteen" is one of the larger, more advanced types. Some 16 mm. cameras, notably the Magazine Ciné-Kodak, are scarcely larger than an "Eight," and although offering many taking refinements, are even easier to operate. Yet many movie makers feel just as does Mr. Nichols. Others, with equal conviction, do not. "Ciné-Kodak News" reflects all interesting personal viewpoints.

● The illustrations directly at the left are all enlargements from Mr. Nichols' 8 mm. black-and-white reels... those on the far left are from his 16 mm. reels—reproduced through the courtesy of the U. S. Forest Service. All evidence his keen appreciation of composition and filter use.

Irene Dunne and Robert Taylor in Magnificent Obsession

Ned Sparks and Claudette Colbert in Imitation of Life

Edward Arnold and Binnie Barnes in Diamond Jim

Babes in the Woods

FOUR MORE 16 MM. SOUND FILMS FOR HOME SHOWINGS

YOUR Ciné-Kodak dealer will tell you about Eastman 16 mm. sound projection equipment. But here is a quartette of new Kodascope Libraries' exclusive sound films which should be called to your attention.

The first is *Magnificent Obsession*, with Irene Dunne, Robert Taylor, Betty Furness, Charles Butterworth, Ralph Morgan, and Henry Armetta.

The second is *Imitation of Life*, with Claudette Colbert, Warren William, Ned Sparks, and Rochelle Hudson.

No. 3 is *Diamond Jim*, starring Edward Arnold, Jean Arthur, Binnie Barnes, Cesar Romero, and Eric Blore.

These three releases are all too well known to require description here. Bookings, except for home use, must be approved by Universal.

The fourth Kodascope Libraries' scoop is Walt Disney's, *sound and color* Silly Symphony, *Babes in the Woods*.

Kodascope Libraries, located in the principal United States and Canadian cities, offer other 16 mm. sound films, hundreds of silent films for both 8 mm. and 16 mm. showings. If a Library is not located near you, write Eastman Kodak Company, Kodascope Libraries Division, 33 West 42nd Street, New York City, for information about their efficient mail service.

FILM INSURANCE

UNEXPOSED movie film is reasonably priced. Exposed movie film is priceless. Alert cinamateurs will not risk its loss by long permitting it to stay in its original cartons on the ordinary black processing reels. Such unedited film may become misplaced. Even more frequently, it may suffer damage in projection because the cardboard boxes have absorbed the films' proper moisture, rendering it overly brittle. Then, too, unless it is kept tightly wound, film may curl, which will also cause complications in projection.

The easy, certain way of avoiding difficulties is to splice your short reels of film onto aluminum Kodascope reels —available in 200-foot capacity for 8 mm. film, and 400-, and 800-foot capacities for 16 mm. film. These aluminum reels, though unusually light in weight, are extremely durable. They will not rust, their finish will not rub or chip off, and, if they become bent through accident, they are easily sprung back into shape. All include a self-threading feature which makes it unnecessary to tuck the film end into the core of the reel. The 200-foot 8 mm. reel and 400-foot 16 mm. reel also incorporate easily read footage scales. As their aluminum surface readily takes pencilled or inked notations which are likewise easily removable, the footage scales help in locating any individual movie sequence. 8 mm. aluminum reels are priced at but 40 cents, 400-foot 16 mm. reels at 60 cents, and the 800-foot reels at $2.

The second step toward film preservation and smooth projection is to keep your film tightly wound. Kodascope Film Clips, made of stainless spring steel, are the answer. For 8 mm. reels, 75 cents per dozen; for 16 mm. 400-foot reels, $1.25 per dozen.

Storage is the third step. Kodascope

Kodascope reels, cans, clips

Film Cans, available for 200-foot 8 mm. reels and 400-foot 16 mm. reels, keep film clean. It is important to remember that *movie film*, unless it receives repeated projection or is stored under particularly dry conditions, *should not be humidified*. It will absorb sufficient moisture from the air to remain suitably pliant. Film cans for 200-foot 8 mm. reels, 40 cents, each; for 400-foot 16 mm. reels, 60 cents, each.

Keep exposed film clean, tightly wound, and in a cool, reasonably dry location.

DON'T SEND IN UNEXPOSED FILM FOR PROCESSING

EASTMAN processing stations weekly receive many rolls of unexposed film. If Ciné-Kodak Film, the oversight is generally noticed before the film becomes light struck, and it is returned to its senders. But in the case of Kodachrome Film for still cameras, such as the Kodak Bantam Special and the Kodak Retinas I and II, it is impossible for the laboratory to tell whether or not the film has been exposed, until after it is processed.

Make certain that the film cartons you give your dealer or postman to send to a processing station contain exposed film.

The Finest 16 mm. Movie Camera Money Can Buy

(Continued from page 9)

And there are also uses for the "Special" calling for extremely accurate field finding with all focal length lenses at all distances without the necessity of checking in the reflex finder. The Optical Finder shows the field of any lens and corrects parallax down to two feet.

And there, briefly, is the story of Ciné-Kodak Special—far and away the finest 16 mm. movie camera. Small wonder many cinamateurs regard it as easily worth the difference. Your dealer will probably have one to show you. But if not, write the Eastman Kodak Company at Rochester, N. Y., state the uses for which you contemplate this outstanding machine, and full particulars will be sent to you.

What Finer Gift than Ciné-Kodak?

Ciné-Kodak Eights

Small, simple, yet full-fledged movie makers with either black-and-white film or full-color Kodachrome. Ciné-Kodak Eights start at $34.50.

Ciné-Kodak "Sixteens"

The ever-popular Ciné-Kodak K... the versatile, 3-second-loading Magazine Ciné-Kodak (shown at right, above)... and the capable and low-priced Ciné-Kodak E—now priced at only $39.50.

... and for projectors

For clearer, more brilliant projection, give a Kodascope—the Eastman-made projector which teams up beautifully with Ciné-Kodak and shows pictures at their best. Kodascopes are priced from $26.

YOU know how much fun movies are to take... how much pleasure there is in showing them.

Yet there's a far more worthwhile quality to personal movies than just the "fun of it." It's a quality which particularly springs to mind when a couple of youngsters you know get engaged... becomes even more apparent on their wedding day. But you know how wonderful... long afterwards... would be a black-and-white or Kodachrome movie record of their todays. For personal movies really have to grow old before their lasting youthfulness becomes fully apparent.

Certainly you couldn't make a finer gift than a Ciné-Kodak—whether your boy or girl has just become engaged, soon is to be married—or even, for that matter, is shortly to be graduated from school.

Ciné-Kodak E Now $39.50

The popular 16 mm. Ciné-Kodak E has just been reduced to only $39.50. Here, indeed, is an excellent gift camera—or "second" camera in your own household. With Kodak Anastigmat *f*.3.5 lens, enclosed direct view finder, 100-foot film capacity, three speeds including slow motion, the "E" is the buy of the year. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak EASTMAN'S FINER HOME MOVIE CAMERAS