CINÉ-KODAK NEWS

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For both 8 mm. and 16 mm. Movie Makers

How to Expose for Snow

HERE'S APERTURE AID WHICH WILL AVERT CINEMATIC SNOW BLINDNESS

THE previous issue of *Ciné-Kodak News*—December —described the making of indoor movies. And so, in this number, the *News* goes outdoors.

There is no lack of subjects to shoot. They range all the way from icicles dripping from the eaves to athletes swooping down the ski trails. All are wonderful movie material. All are worthy of a place in our cinematic diary of the season.

But let's first talk snow exposure. And then snow continuity. For when both are right the story is ideal.

Regardless of seasons, any *average* sunlit scene should be given an *f*/8 exposure in Kodachrome. Snowless winter scenes included, because, during midday filming hours, the sun is just as strong in the winter as it is in the summer. The sun may not be up as long. The day may therefore be colder. But, after the sun is well above the horizon and is playing fully upon your subjects from about the same angle at which you are filming them, you can judge your exposure just as you would in midsummer. This comparison, let it be repeated, is for winter scenes without snow.

Bright as Summer on the Beach

Snow, however, is a tremendously efficient reflector of light. The sun streams down from above and "bounces" right back up at your subjects. Very little of it is absorbed as happens in the summer when grass replaces the snow. So efficient a reflector is the snow, in fact, that a full stop reduction in exposure is recommended for average snow scenes in sunlight. In other words, *f*/11—the same exposure you would use for beach scenes in the summer. This *f*/11 exposure can be given to almost all snow movies in sunlight. No matter how blindingly bright they are, none will be overexposed at *f*/11. And, although there is no real need for it, you can occasionally give the most brilliant snow scenes midway between *f*/11 and *f*/16, or even *f*/16, for the express purpose of deepening sky and shadows and bringing out more detail in the white snow.

You will find that common sense and the reaction of your eye to light will soon prove amazingly accurate aids for determining exposure adjustments. With Kodachrome, which sees subjects in color just as you do, your eye can calculate exposure allowances if you set the lens back to *f*/8 for all sunlit subjects, look at your target, think of an average summer lawn scene which calls for *f*/8, then squint or open the camera's eye a bit to compensate for any non-average qualities of the subject before you.

There are two aspects of exposure peculiar to the contrasts encountered in snow filming. One is that you will frequently have to decide where correct exposure is most important—for the snow, or for less brilliant material such as trees or houses or snow suits. The decision can largely be determined by the distance at which you are filming. If an object other than snow composes the bulk of your scene

as seen in the camera finder, expose for it. If snow represents half the picture area, split the difference. If snow predominates, expose for it even if other objects will be a bit "under."

In connection with shots of this last type, mention should be made of the use of deliberate underexposure to give added beauty in snow scenes in Kodachrome—for there is color in snow if you properly expose for it.

Supposing, for example, that your subject is a snow-covered hillside and a rich blue sky. If you close down to *f* 11, your sky will be pleasingly rich . . . your snow will evidence a little of the blue it reflects from the sky. Deliberately underexpose another half-stop—to midway between *f* 11 and *f* 16, or to *f* 16—and your sky will become a dramatically dark blue . . . your snow will acquire added texture.

The slanting rays of the winter sun are particularly helpful to good movie making. Unlike the summer sun, that of winter is not overhead at noontime—thus eliminating any chance of harsh overhead lighting. Winter's sun bathes the sides of objects rather than their tops. It strikes objects more nearly at the same angle from which you are looking at them and filming them. Your subjects acquire roundness. Shadows stream across your pictures and bring them contrast and richness and that all-important third dimension, depth.

CONTINUITY IN YOUR SNOW MOVIES

Whether your snow movies are of one activity (snowman building, coasting, skating, skiing, ski-jumping, hockey) or of scenery, alone—*make movies*. Give your sequence a logical start . . . a climax . . . a fitting ending. If one or more winter sports are your subject, don't make all-climax movies. In other words, don't confine your snowman shots to the sculptors admiring their handiwork; your coasting shots to the whooping tobogganists; your skating shots to exponents of figure skating; your skiing shots to slalom experts; your ski-jumping shots to record leaps; your hockey shots to the making of goals—or your scenics to long-range vistas.

Lead off with a close-up, if possible, to quickly identify the nature of the scenes to follow. And be alert for other close-up opportunities throughout the reel. Close-ups of hands securing skates, pulling on mittens, waxing skis—all intimate bits of business that will give your audiences a sense of participation. And with scenics, don't overlook the significance of eddying black water in an ice-bordered brook, rabbit tracks in the snow, or a single snow-laden evergreen branch.

WATCH THE ANGLE

Whenever possible, back up your subjects with blue sky. Whether the foreground is white snow or the ruddy cheeks and scarlet costume of an outdoor devotee, blue sky is the ideal backdrop and happiest color contrast. And then there is the matter of the proper camera angle for catching action. As near head-on as possible is best. Never at right angles if you can avoid it. Fast-moving objects will invariably appear blurred if they whip directly across the line of view. The explanation is simple. Your camera's shutter is open half the time—while the film pauses for an exposure, and closed the other half—while the camera claw pulls the exposed frame away. Yet your subject continues to move while the shutter is closed as well as while it is open, and hence "jitters" across your screen when shot from a right angle. Yet, if you simply cannot achieve a head-on or acute-angle shooting position, follow the action if it is all near by and let the background go hang. Keep the action right in the center of the finder. Then it will be sharp even if the less important objects behind it are hopelessly blurred. But for the most action filmed from a distance, hold the camera steady. Don't weave it back and forth or the very feeling of action will be lost. Even if the paths of the skiers or tobogganists or skaters take them beyond the finder limits, hold to rock-steady filming and merely resight your camera from the new angle necessitated by their progress. In short, keep the excitement out of your hands. The more thrilling the action depicted, the more reason for you to keep steady so that the action will be sharp and true on the screen.

One last point. Temperature. Ciné-Kodaks, mechanically, are just about immune to temperature extremes. There is no need to coddle them when the mercury is low.

CHECK YOUR EXPOSURES

THERE are six typical winter scenes at the left. What exposure would you give them in Kodachrome?

- The upper scene is in bright sunshine, ordinarily calling for *f* 8. And, for contrast between the dark trees and the brighter snow suits and sky, give it just that.
- Our second scene is also in the sun—but here is real brilliance. We'd advise *f* 11.
- Still a sunny and snowy day. Yet, although our tobogganists are in the snow, they aren't in the brightest sunlight. We'd advise midway toward *f* 5.6 from *f* 8.
- Here's a hazy-bright day—but don't open up too much for days like this. Hazy (not cloudy) days are almost as bright as days of clearest sunshine. To keep the sky and snow from going "over," film at *f* 8.
- Here is sunshine so hard the shadows are almost brittle. There's a lot of whiteness about, and you must expose for it and not for the skiers. We'd advise *f* 8 *f* 11, or *f* 11.
- Lastly, sundown. The sun is mostly hidden in this scene. It's misty, in the bargain. *F* 3.5 or *f* 5.6 would do nicely.

Let's Edit...

SHORT CUTS TO THE GROOMING OF YOUR '41 MOVIE DIARY

SOMEWHERE about your house, unless you are truly made of Spartan stuff, there is probably a collection of opened film cartons which contain your movie harvest for the late fall and early winter of 1941. Like the dripping water tap in the children's bath and the balky light switch at the head of the basement stairs, they are one of those things you have promised yourself to take care of—soon. Now that you have *Ciné-Kodak News* in your hand and movies on your mind, let's do it. Let's edit.

First—out with the projector and screen. Next, a pad and pencil. Now let's run off the rolls . . . slowly—so you can jot down a scene-by-scene description of their contents. Several of the shots may be a little less than wonderful—let's be frank about it and label them as such in your notes. Others just don't seem to fit in with their fellows. They're merely chance shots you happened to pick up. So mark them for removal from their positions and put them all together later on . . . no telling when they'll come in handy.

At about this time you'll really begin to get ideas: Two or three of the sequences, now on different rolls, obviously belong together on one larger reel. Then there's that sunset you caught one evening while out for a drive—it will do beautifully at the conclusion of the picnic movie. And there are so many, many shots of the baby that you can lift them out of the different rolls and make a "growing-up" reel of her, alone. Those vacation movies—they only need a little grooming here and there. And what's left of your film collection is a sort of seasonal diary of your family activities, so plan to assemble it as such. Why—you can just see the smooth and absorbing movies you'll shortly have to project.

Fine! But who's going to do the editing?

If *you* are, you must have some good editing equipment. The little hand splicer most of us have in our projector case is all right for repairing an occasional film break, but it was never intended for a real editing job. You need a good rewind . . . a good splicer . . . and, if at all possible, a movie viewer so that you can readily see

Exposure in the South

SPEAKING again of Kodachrome—for little else is used south of the Mason-Dixon Line—expose it in the South or in the tropics just as you would at home, subject for subject. A Florida lawn scene is no brighter than a "northern" lawn scene. A Florida beach scene no brighter than a New England beach scene. Lawn scenes, in sunlight, call for *f*/8 with Kodachrome—wherever they are. Beach scenes for midway between *f*/8 and *f*/11—and *f*/11 at the smallest. There are three factors influencing Kodachrome exposure. They are the type of light in the sky . . . the reflecting qualities of your subject . . . the amount of light being reflected by your subject from the angle at which you are viewing it. Use *f*/8 as your standard. Close down a bit for bright objects. Open up a bit for dark objects. It's all covered by the exposure cards packed with each roll of Ciné-Kodak Film.

what you are about. That's what you'll need if you are really going to edit at home, and the investment required will pay immediate dividends in greater movie satisfaction. There are several types of Eastman editing equipment. One is shown on this page, others are available through your Ciné-Kodak dealer. Ask him for his suggestions.

But some, who bow to none in enjoying the taking and showing of movies, are simply barren of the urge to edit. Yet you still want your movies to put their best footage forward. The answer, of course, is to have someone else do the job for you.

READY HELP FOR YOUR EDITING PROBLEMS

Your first contact is your Ciné-Kodak dealer, one of whose employees may very well do the work, after a mutual screening and discussion of your film, for a modest per-hour charge. Or, if this arrangement is not feasible, your dealer will probably know of some local movie enthusiast who would gladly tackle the assignment. Too, your dealer probably can put you in touch with an editing bureau or service—an organization whose livelihood it is to edit and title amateur movie film. One of these three suggestions should certainly turn the trick. But there is a fourth "out." The Eastman Kodak Company, while in no sense competing with these other methods, will gladly help out if you wish. 241 Battery Street, San Francisco; 1727 Indiana Avenue, Chicago; 343 State Street, Rochester, N. Y.—these are the addresses to which you can send unedited films. They will be assembled onto large reels and returned, in film cans, for no extra charge over and above the usual cost of the reels and cans. This service, of course, does not include film editing. Just assembling. Any desired and described editing, however, will be carried out for a nominal additional charge. And any titles you wish made will likewise be prepared, filmed, and inserted into your reels—see page 10.

And so, as you can see, there is ready help at hand for those who don't care to reel their own—but those who command this help will miss the peculiar pleasure that comes from the "making" of movies over a splicing block. It takes a bit of time, admittedly—but it's every bit as much a part of the making of a personal movie diary as the taking of the raw material. And every bit as much fun—if you're properly equipped.

● The Kodascope Editor Outfit contains rewind, titler, viewer—a complete editing outfit packed into a portable case. In two models—one for 8-mm. film . . . one for 16-mm.

THE FULL STORY OF MOVIE EDITING

There's lots which should be said about movie editing, but there simply is not enough space here to say it. That information—about 20 pages of it—is available in Eastman's 230-page "How to Make Good Movies," now selling beyond the 125,000 mark. If you make movies, this book is a movie "must." If you edit and title the movies you make, there's even more reason why you will enjoy reading it.

But no matter how or by whom the editing job is done, its execution will assure you of far better and far more significant movies. You'll want to show them more often. Your friends will want to see them more often. And we hope you'll find time between shows to send them to the Editor of *Ciné-Kodak News,* who is always anxious to see your reels—and always ready to make suggestions, if you indicate a desire for them.

● The Editing Chapter in "How to Make Good Movies" is but one of many reasons why it should be part of your kit.

EDITING

THERE are two distinct phases to home movies.

One is their taking—and its success is based upon your use of exposure, focusing, camera angles, continuity, filters, and the like.

The second phase is the showing of movies—and, as there is more to the taking of movies than merely popping film into a camera and pressing the exposure lever, so is there more to the showing of movies than threading short lengths of processed film into a projector and pressing a switch. This projection technic, in all truth, presents a film story as unfinished as a stage production would be if the director were to supply a new cast with costumes and copies of their roles, turn on the footlights, raise the curtain, and say, "Act!" Every movie maker who has dipped into amateur theatricals knows full well that the intelligent director spends long hours scrutinizing his material by eye and ear, occasionally changing the cast, often rewriting or chopping a line that a character cannot deliver with naturalness and conviction, altering the position or nature of a "prop" or background. All this is nothing more or less than editing the material with which he has to work so that, when finally shown to an audience, the performance will be smooth and convincing.

You may object that this is quite a different problem than the showing of everyday home movies. And you will be right in so far as it is much easier to iron out the rough spots in a movie library than it is in a stage production. But both benefit equally.

Let's take a more simple application of editing—of having the right things in the right places—and assume that you, and several of your friends, take a trip. You all see about the same sights and sites, bring back a comparable mental record of your experiences—amusing, provoking, and boring. And yet, when you are all together months later with others who are anxious to hear of your journey, one of your group will relate the most entrancing story—using the same material available to you all, but presenting it so skillfully that you, yourself, give rapt attention.

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Good Shots

IN this issue of the "News" twelve shots are reproduced from Kodak 16-mm. Enlarger prints and the many 8-mm. and 16-mm. 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. Return postage is unnecessary. Unsuccessful contestants receive friendly, constructive criticism.

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 for the *Ciné-Kodak News* "Good Shots" contest.

First Column, top to bottom

● Contrast and a sense of distance were achieved by Dr. Harry J. Davis of Topeka, Kansas, by framing his Mexican mountain peak with the cross and branches. Always try to have a foreground object in every distance shot.
f/11 on 16-mm. Kodachrome

● This grand movie portrait of a boy was made by Mr. Joseph F. Primack of Brooklyn, N. Y. Daylight and Daylight Photofloods provided the soft illumination that made this close-up attractive.
f/1.5 on 16-mm. Type A Kodachrome

● Dan Billman, Jr., of Minneapolis, Minnesota, has wonderful movies of Hawaii, of which this sunset scene is a fair sample. Once again, notice the contrast lent by the foreground objects.
f/8 on 16-mm. Kodachrome

● The restrictions of indoor lighting frequently make it necessary to "pose" subjects—or, at least, to have them stay within the confines of the lighted area. But when subjects are doing something, naturalness is retained—as is ably evidenced by this scene of Miss Hall as filmed by her father, Mr. Clarence Hall of St. Louis, Missouri.
f/4 on 8-mm. Type A Kodachrome

● Mr. Fred A. Deardorff of Los Angeles is a consistent user of accessory lenses for the achievement of true close-ups—witness his crisp reproduction of the water lily made with a 2½-inch telephoto.
f/8—f/11 on 16-mm. Kodachrome

● Sunsets make wonderful Kodachrome subjects. The sun still being above the horizon, Mr. John E. Madden of Yonkers, N. Y., gave his Lake Contoocook, N. H., sunset a small aperture—and shot through the trees for contrast.
f/11 on 8-mm. Kodachrome

Second Column, top to bottom

● Mr. T. R. Flatley of Los Angeles had a different type of sunset to film. His western country offered no trees . . . no foreground objects—so Miss Marjorie Flatley obligingly filled the gap and Mr. Flatley deliberately underexposed to strengthen the sky.
f/16 on 16-mm. Kodachrome

● Mr. Johnson Potter of Springfield, Mass., caught the kittens at a cat show at last year's Eastern States' Exposition. Pets—in close-ups—are invariably excellent movie material.
f/8—f/5.6 on 16-mm. Kodachrome

● Here's still another sunset. This time the sun has all but set . . . only the afterglow lights the sky. Mr. W. J. McDonald of Toronto, Ontario, therefore "opened up" for his shot.
f/3.5 on 8-mm. Kodachrome

● Nice composition distinguishes the snow scene by Mr. George I. Donnell of Berkeley, California. Notice the contrast from those tree branches!
f/8 on 8-mm. Kodachrome

● Hundreds of national park shots are sent to "Good Shots." Most of them are excellent—in color. But so similar in tonal values are the sand and limestone cliffs and deserts that little contrast would remain in a black-and-white enlargement. Not so, however, this archway shot by Mr. L. Wilson of Ozone Park, N. Y.
f/8 on 16-mm. Kodachrome

● A late-afternoon sun on a Great Lakes cruise gave Mr. Harold E. Schade of Chicago the opportunity for this fine sunset scene. Notice that he kept it "on board" by keeping part of his ship in the foreground.
f/3.5 on 8-mm. Kodachrome












ICE FOLLIES

Dear Sir:

Next week I hope to make movies of the Ice Follies. Do you advise using Kodachrome in a Model 25 Ciné-Kodak Eight?

I have your fine book, "How to Make Good Movies." It has scored another hit here!—R. H. P., Lockport, N. Y.

Kodachrome, Type A Kodachrome, is the best film to use for all colorful spectacles such as ice follies. In most arenas and auditoriums, *f*/2.7 is just about right for one or two spotlighted performers, but *f*/2.7 is not fast enough to catch soloists except when they are in *white* spotlights. Yellow and red "spots" call for *f*/1.9. Large groups of performers filmed by spotlights irised out to become "floods" require *f*/1.9 or *f*/1.9 and half speed. Users of cameras with lenses slower than *f*/1.9 will do well to film the dimmer aspects of such spectacles with Ciné-Kodak Super-X at *f*/1.9 and Ciné-Kodak Super-XX at *f*/1.9 or *f*/2.7.

Thanks for the bouquet on the book.

NEW EDITION

Dear Editor:

I bought your "How to Make Good Movies" when it first came out. My dealer tells me that you have had several new printings of it since then. Would you advise me to buy a new copy?—T. E. L., Philadelphia, Pa.

How to Make Good Movies has of course been corrected with each new printing in order to bring its facts up-to-date. Plates also have been changed when better illustrations have been found. But the bulk of the material to be found in its 230 pages is essentially as it was when the book was first brought out. So whether you may want a new copy or not is distinctly up to you. Its sales, incidentally, are about 125,000 copies by now, a truly amazing record which we think speaks worlds for its worth.

New developments in movie making are brought to your attention with each issue of *Ciné-Kodak News*.

ENLARGEMENTS

Dear Editor:

In reading your *Ciné-Kodak News*, which I enjoy very much, I see that it is possible to make enlargements from 8-mm. film. Will you please give me costs.—B. M. R., Chicago, Illinois.

Black-and-white enlargements can be made from 8-mm. and 16-mm. Ciné-Kodak Film, whether the original film is panchromatic or Kodachrome. The enlargements, however, are not made directly from the film. An enlarged negative must first be made, and this represents the bulk of the modest necessary charge. Any desired number of prints may be made from one of these negatives—either by Eastman at the time you order the enlarged negative, or by your regular photofinisher after your negative has been delivered to you.

As made by Eastman, negatives from both 8-mm. and 16-mm. are enlarged to standard sizes, and prints from them likewise to standard sizes. Prints of still greater size, however, can be made from negatives of exceptional sharpness. The standard prints made by Eastman are prepared in two types—as glossy snapshots with white borders; as Etchcraft Junior enlargements on heavy matte paper, embossed, with wide margins.

16-mm. Enlargements

3- by 4-inch enlarged negatives, $1.05, each.

3- by 4-inch glossy prints, 7 cents, each.

Etchcraft Junior prints with 3- by 4-inch picture area, plus wide margins, 75 cents, each.

8-mm. Enlargements

1⅝- by 2½-inch enlarged negatives, 80 cents, each.

1⅝- by 2½-inch glossy prints, 6 cents, each.

Etchcraft Junior prints with 1⅝- by 2½-inch picture area, plus wide margins, 25 cents, each.

3- by 4-inch* enlarged glossy prints, 45 cents, each.

3- by 4-inch* Etchcraft Junior enlargements, 90 cents, each.

*This size for only sharpest 8-mm. shots.

Order enlargements through your Ciné-Kodak dealer. Give him a three- or four-inch strip of film, a complete scene with the perforation threaded alongside the frame you wish enlarged, or a complete reel threaded to indicate desired enlargements. It is not necessary for Eastman to cut the film while making enlargements.

16-mm. filmers, however, can make their own enlargements with the help of the Kodak 16-mm. Enlarger, a revamped still camera with a movie film gate before its lens. You merely clamp the frame to be enlarged in the gate and point the Enlarger at a bright light while you press the exposure lever. You get eight movie enlargements on each 8-exposure roll of Kodak 616 Film. Only 42 cents for the snapshot film . . . only a few cents for each 2¼ by 3¼-inch snapshot print.

● A framed Etchcraft Junior Enlargement is ideal for use on table, desk, or mantelpiece.

MOISTURE

Dear Editor:

Is it true that you now recommend that the "humidor" in the old can should not be moistened and that the new can, without the "humidor," is satisfactory? Does this apply to both black-and-white and color film?—D. B., Mt. Vernon, N. Y.

Yes. And again, yes.

Home movie film, even that shown quite frequently, will seldom dry out to the point where it loses proper pliancy for handling and projection—the only reason for humidification. At this time of the year watch the proximity of your film to heat radiators and registers. Keep film cool, clean, snugly wound—but don't "cinch" it—and reasonably dry.

OFF COLOR

Dear Sir:

I wonder if you can help me out. My Kodachrome movies always look fine when I first see them in my dealer's projection room, but when I get them home and project them the colors never look the same. It isn't because of too little light. My projector has a very bright lamp.—E. T. T., Chicago, Illinois.

The trouble might lie in any of several directions, although we have a hunch it's your screen. But check first to see that that brilliant lamp of yours is unblackened and that the reflector and lens of your optical system are clean and free from oil smudges.

Proper Screen Essential

The *News* Editor participated in a recent survey of several hundred readers—a survey made in the homes of movie makers. One incident, in particular, comes to mind. The family had splendid movie equipment and a film library dating back many years. The husband brought out the projector and carefully cleaned and oiled the machine before threading the film. Then he showed the movies on the wall of his living room—a cream-colored wall of stippled plaster. White buildings, of course, turned out yellow; blue skies, a blue-green. We fished a sheet of white paper out of a desk drawer and held it against the wall partly in the projection area—and how that picture improved!

Don't show movies on walls or shades or pillowcases or icebox doors. That's really false economy. Movie projection is the proof of the cinematic pudding. Use a good screen. Use a good screen of proper size for the optical system of your projector—or the right lens-lamp combination for the size screen you use. There's no substance in the theory that the brighter the projection lamp, the better the picture. It's just as bad to have too much light as too little. Some projectors will throw enough light to fill the side of a house with a movie image—and if they will supply enough light for this they will obviously produce too much light for a living-room screen of customary modest proportions.

Ask your dealer to show you screens . . . pick out the size and type you like best for use in your home . . . and see that your projector has the proper lamp for producing ideal illumination *on that screen,* as is indicated by the projection illumination tables with which your dealer is equipped.

KODACOLOR *Snapshots*

HERE'S more great news for color enthusiasts: Color snapshots with almost any still camera. Full-color prints on paper. Kodacolor Prints. Color prints that you obtain by the customary negative and print method.

An Entirely New Process

First off, the Kodacolor Roll Film process is quite different from the Minicolor process, announced in the last issue of *Ciné-Kodak News.* Minicolor Prints are color enlargements made by Eastman from 35-mm. or Bantam still Kodachrome transparencies. The Minicolor process begins with an already-finished Kodachrome positive. Kodacolor, however, begins with a roll of Kodacolor snapshot film and an ordinary roll-loading snapshot camera. You load it as usual. You expose it in sunlight from *f*/8 to *f*/11 at 1/50. Then, as usual, you take your roll of exposed film to your dealer. Although the cost of Kodacolor is higher than black-and-white, this first cost includes finishing—the development of the negatives—in Eastman laboratories. Prints, again as usual, are extra, and you simply ask your dealer to order "One each of the good ones," or, "Two each. . . ." He dispatches the film to Rochester, N. Y., for development and printing.

Kodacolor Prints are in full color. But the negatives are not like any you have ever seen before. They're color negatives. Not only are *values* negative. The *colors,* themselves, are reversed. It may be difficult, therefore, for you to judge the printability of negatives. Best to leave this to Eastman experts. If you just order one each or two each, experienced operators will make the best possible prints from all printable negatives.

Kodacolor Prices

Kodacolor Roll Film comes in six-exposure rolls, only. It is available in the following sizes: Nos. 120, 620, 116, 616, 122, and 127. Its price, including finishing (but not prints), ranges from $1.25 to $2.40 per roll, depending upon size. Kodacolor Prints are priced at 40 cents each, regardless of size—and the minimum charge is $1, except when prints are ordered at the time of film processing. You may obtain as many prints as you wish from any negative—and, as with black-and-white film, additional prints may be ordered at a later date. All Kodacolor Prints are made to a fixed width of 2⅞ inches . . . their length is determined by the proportions of the picture size of the film. All orders should be placed with the dealer from whom you bought the film.

YOUR INDULGENCE, PLEASE

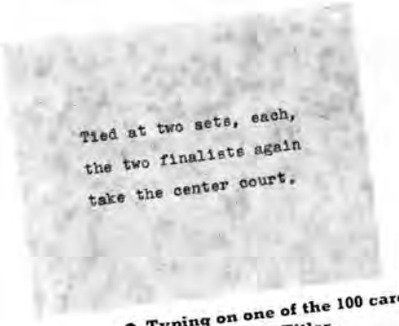
The Eastman Kodak Company realizes that in Kodacolor it is offering something that almost every picture maker wants. A big program of this kind, introducing not only a sensational new product but an equally sensational new processing system, means that peak production cannot be realized at the start.

As a result, for the present, the distribution of Kodacolor Film must be limited . . . retailers won't have all the Kodacolor Film they want.

This situation will gradually change for the better, of course, but it will probably not be materially affected for some time to come; and it is only fair to tell you. Consequently, until these early limitations have been removed, "Your indulgence, please." We shall do the best we can.

Titling..

WHEN, AND HOW. A BRIEF REVIEW OF TITLE TACTICS



● **Typing on one of the 100 cards supplied with Ciné-Kodak Titler.**

● **Lettering on a soft snapshot print or movie enlargement.**

● **Indicating locale by a road, airline, railroad, or cruise map.**

● **Wallpaper is an amazingly fertile source of colorful title material.**

THE first stage of titling movies is the editing of movies.

This is true because you should not title in an attempt to "needle" a poor movie, but to improve a good one.

Smooth out the film story by editing. Drop the bad scenes. Trim the long ones. Rearrange shots and sequences wherever desirable. Then screen the reel in the light of its title needs.

What these may be varies widely with the type of movie you have to show, and with the audience to whom you plan to show it.

Some movie makers get along very nicely without titles. And if they are satisfied with untitled reels . . . if they prefer to identify and connect their movie sequences orally, while they show them, there is certainly no reason why they should use titles.

It is nevertheless true that judicious titling makes for smoother and more professional movie shows. Blessed with an attractive or informative opening title, a well-titled reel has the attention of its audiences before the first movie scene flashes on the screen—and it will hold it to THE END if other titles eliminate inexplicable gaps or sudden transitions in the film story.

WHEN TO TITLE

Titles perform many duties. And there are almost innumerable ways to title. Obviously, all these points cannot be covered here. But we can make a good beginning.

The most important duty of titling is to introduce a reel . . . to give onlookers a foretaste of things to come. Then a mental leap from a comfortable living-room chair to, perhaps, the stern of a Georgian Bay fishing boat will not be too abrupt or too difficult. Having thus successfully transplanted your audience, the need for further titling depends upon your movie.

If its action is smooth flowing, without gaps in its continuity, it may not need additional titles—excepting, if you choose, a closing title. This, also, is easier on your audiences. It gives them a chance to get back out of that boat before you switch on the room lights. Yet, if your movie actually is of a Canadian fishing jaunt, and if the guide who appeared so frequently in the early footage betook himself home to celebrate the arrival of his twelfth-born and was therefore supplanted in your movies by another taciturn oarsman, something should be done about it. You need another title. And if the weather kicked up and blew you right off the Bay . . . blew so hard you decided to go fifty miles inland and try some river fishing, something should be done about this, too. You need a title to reorient your audiences. But don't title a reel just because it would be "nice" to have titles in it. Don't use titles such as, "Look at the whoppers we caught." If they're whoppers and if you filmed them there's really no need to gild the lily with a title. Titles must be needed to be justified.

HOW TO TITLE

There are two distinct styles of titles. "Art" and "Type." The former has some (but not too much) decoration. The latter is plain type, with perhaps a rule or two. In general, the art title should be used at the start of a reel. Type titles throughout the reel. Some use art titles throughout—and that's fine, if you have the patience. But titles should not be overdressed, and once a title style has been established for a reel, it should be adhered to throughout its full footage. Except when necessary to convey needed information and details, titles should be terse and natural. Write them as you would say them. And shun self-conscious humor. This tends to go stale after a few screenings.

Who is going to make the titles?

You can—easily. Or, you can order them from a title service known to your dealer. Or, you can order them

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A Blockade
HAS ITS BLESSINGS

G. M. LOEB OF NEW YORK CITY LEARNS "HOME" MOVIE MAKING ABROAD

● Mr. Loeb, his mother, and their guide and camera toter at Udaipur, India.

LIKE a great many other people, I suspect, I bought my movie camera to take on a trip. I would go abroad each year, and, upon my return, the projector rather than the camera would be the equipment in use.

Which is a very strange thing, indeed. For, while it may be quite an undertaking to get to New Zealand to shoot the geysers, it's *utterly impossible* to turn back the clock ten years or so to see your family and your home town as they were then. And which type of subject, I ask you as I asked myself, is more significant?

Of course, there is that well-established feeling that the man who makes a travel film must be a better cinematographer than the fellow who just putters around home with his camera. Yet many amateur foreign pictures are successes because of their subject and despite lack of good filming by the man behind the camera.

It took a war to start me taking films at home. The real challenge in movies, I now realize, is to film the things on your home grounds that the casual or blasé observer overlooks. And in many respects it's easier to make good movies at home. You have more time than when traveling. You can wait for the right light conditions.

Take India, by way of contrast. Sites like Benares and Udaipur. We arrived in Udaipur very early one morning on a special train scheduled to pull out that afternoon. There were only three automobiles in town, and we had spoken for one months before. Udaipur is a movie paradise. A month rather than a day would be nearer the correct time to stay, but for six hours we rushed about making our pot shots . . . taking scenes in the morning that would have looked far better in the afternoon, and vice versa . . . all because we had to move on. We even missed a couple of meals, but missing meals in Udaipur is probably an advantage. Yet our friends rave about those scenes we made. Credit Udaipur, not us. John V. Hanson was about the only traveling cinamateur I have met who could take his scene or come back for it. I noticed him one morning passing up a fine view near Merok in Norway. "I'll be back next year and take it in the afternoon when it should be taken," he said. And he did. That's one reason why his movies are so fine.

But I've learned. And here are some of the things I had to go abroad to learn which I think will make these home movies just that much better.

There's the time-honored exposure dogma of "Expose for the shadows and let the highlights take care of themselves." I wonder how that one got started? Follow it, and you lose the feeling of dusk and sunlight and heavy shadows—or whatever it is that has attracted your attention. If you are filming someone in a patch of sun in an otherwise lighttight forest, expose for him and let the woods go hang. If you don't, you won't see your subject's face for the trees. Or take a scene on a beach or a desert or a field of snow. Expose for the few dark areas in subjects such as these and you might just as well have posed them against a counterpane. Get some black and underexposed portions in your films and see how they improve.

GAUGING EXPOSURE

And then there's the one about giving more exposure to close-ups than to distance shots. It was first explained to me on the basis that, in a close-up, you had only a very few objects reflecting light—but in a distance shot, thousands upon thousands of objects reflect it. Perhaps so. But how much simpler it is to throw this explanation out the window and just use your head—or rather, your eyes. Distance shots generally do require less exposure than close-ups because,

● 16-mm. Kodachrome shots made by Mr. Loeb at—top row, left to right—Kenya Colony, Africa; Sydney, Australia; Bali; the Taj Mahal, India. Bottom row—Agra, India; Dutch East Indies; Uganda, Central Africa; Melbourne, Australia.

A BLOCKADE HAS ITS BLESSINGS (Continued from page 9)

to get a distance shot, you must tilt the camera up a bit and devote a goodly area of the picture to the sky. The rest of the shot will be fields or water or snow or desert—and they're pretty bright, too. It appears, then, that it's the subject rather than the distance that requires the exposure reduction. Just as it would be if the subject were a close-up of a polar bear on an ice cake eating a marshmallow.

Some feel that the sole aim of focus is to get the principal object sharp, or, even more desirable, to get *everything* sharp. But wait. With the standard lenses on most movie cameras used at, let us say, *f*/5.6, focusing on a subject 15 feet away will get everything sharp from 7½ feet to infinity. Yet how important is that background? Maybe it would be a lot better if it was out of focus—as it is to your eye if you are chiefly interested in that subject 15 feet away. So why not focus at 8 feet. Then objects from 5¼ to 17 feet are sharp, giving you the natural result you desired but perhaps did not know how to get. (The secret is made clear in the "depth of field" tables available from the manufacturer of your camera's lens.) Think of how your eye sees. In all things cinematic, think of how your eye sees. Look at a near-by object and then at the same time try to look at a distant one in the same scene. It can't be done.

Maybe I'm just a dreamy-eyed sentimentalist, but I simply can't see the distorted depth of focus effects so admired by the "*F*/64" school of picture makers.

Many people try to see how many colors they can cram into every Kodachrome scene, almost as though they did not believe in the film's ability to record them. Yet large masses of single colors are always more effective on the screen than are kaleidoscopic effects. One of the best scenes I took in Africa last year might almost have been taken at home, because the screen is filled with the yellow of a Shell gasoline truck—in this case with a native fueling our plane.

What is it, besides the temperature, that makes you love to go outdoors in the spring? The wide expanses of new, soft greens. What is it that makes a winter's snowscape so clean and inviting? It's the wide sweep of white and blue-white snow against the rich blue of the sky. What is it that makes you stand and stare at the blue and white of ocean and water, or drink in the gold and yellow of fall? *The masses of color*—with perhaps a small touch of a contrasting color and a bit of a third for accent. Your eye, and the eyes of your audiences, will tell you that this is right.

"CORRECT" COLORING

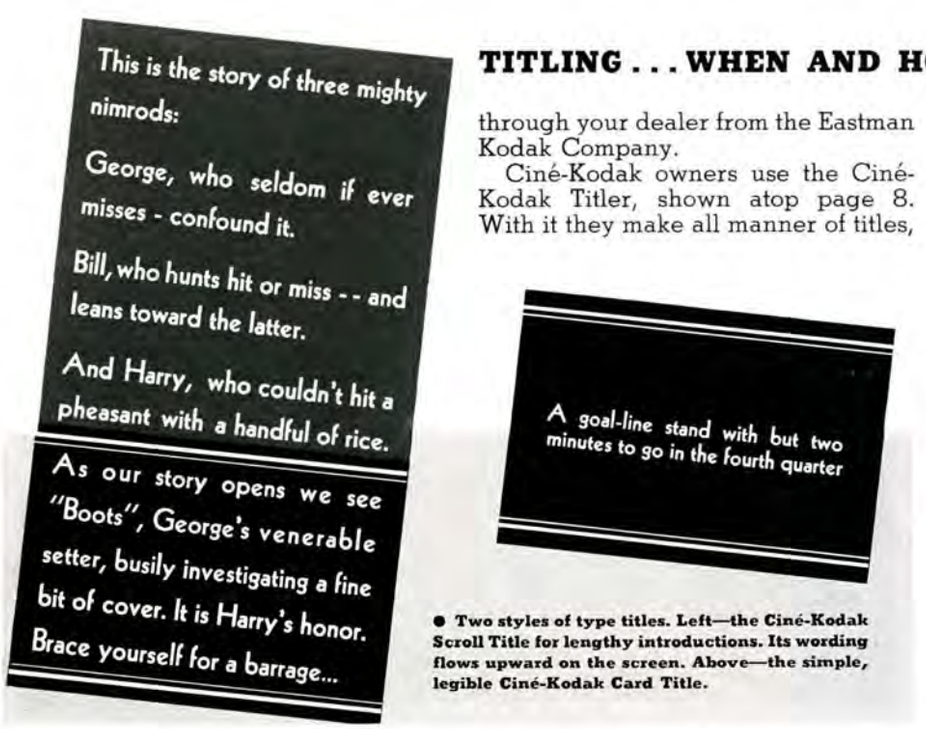
One of the best of my scenes was taken at Funchal, Madeira, perhaps an hour before sunset. We were about to sail, and the waters around the boat were dotted with peddlers in their skiffs displaying white Madeira linen tablecloths. The yellow light gave the scene a marvelous quality, impossible at noon. True, the tablecloths photographed yellow—but they *looked* yellow that evening. And the blue of the water in my pictures is not the "correct" blue a child selects in his paint box, because he thinks water must always be just this blue, but rather the real color of water in Funchal harbor reflecting a yellow sun hanging low in the sky and causing each wave to sport a bright yellow glint on one slope and a deep black shadow on the other.

The midday sun is not at all the best light under which to film. Not even for Englishmen. It's pleasant to walk in the early morning. It's pleasant to walk in the evening. Colors are soft and diluted. Colors are rich and ruddy. And that's a wonderful time to film. Your eye tells you so.

THE EYES HAVE IT

Always I seem to come back to the human eye, the final arbiter in things cinematic. For what are pictures but seeing and shooting, showing and seeing again? *That* looks fine . . . *that* looks better. *That* looks normal . . . *that* looks brighter. Movies are a natural thing. They are not born of gears and gadgets—not at *our* end of the rainbow. Learn to really enjoy them by forgetting your formulas—*and looking*. Look at the image in the finder before you shoot. Maybe a few feet forward or backward, to the left or right, will improve the composition. And what does composition mean? The *looks* of things. So with exposure. Look at that finder image. Is it brighter or darker than average? On what area is proper exposure most important? Or do you want to underexpose a bit to deepen a color? Don't be ruled by exposure calculators and meters. Grasp the fundamentals of picture making—*and look*. Your eye will tell you what to do.

TITLING . . . WHEN AND HOW (Continued from page 8)



● Two styles of type titles. Left—the Ciné-Kodak Scroll Title for lengthy introductions. Its wording flows upward on the screen. Above—the simple, legible Ciné-Kodak Card Title.

through your dealer from the Eastman Kodak Company.

Ciné-Kodak owners use the Ciné-Kodak Titler, shown atop page 8. With it they make all manner of titles, some of which are also shown.

Others send their films to title services for their advice. After an exchange of letters, or a personal screening and discussion, they turn over the editing and titling problem to them, kit and caboodle.

Still others write their titles and take them to dealers to be made into film and returned for splicing into the reel. Typical of this method are the two Ciné-Kodak titles shown on this page.

But titling, as has been said, is an inexhaustible topic. On page 4 of this issue you see two pages of the Editing chapter of Eastman's 230-page "How to Make Good Movies." There's also a full chapter on Titling in this fine book. So many *News* readers (125,000) already have this book . . . so many others will have it soon, that we think it fair and feasible to refer you to it for additional information on the truly absorbing topic of titling.

The Processing Parade

● A generous percentage of all movie films processed—Kodachrome and black-and-white—is 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 department are reported the faults, flairs, and filming formulas of cinamateurs as evidenced in their processed reels. Most frequently mentioned will be the faults—for this is the way we learn to escape them.

R. M., New York City
16-mm. regular Kodachrome

Your tropical travel movies were good—very good. Especially those close-ups of animals and natives. But there was a bit too much camera motion . . . moving the camera back and forth so as not to "miss anything."

The same footage devoted to two or three rock-steady shots would have covered the same territory, and caught it all—clearly.

O. M., Lancaster, Pa.
16-mm. regular Kodachrome

Stilted, Mr. O. M. Your subjects merely walked out the front door at a signal and milled about the lawn. Next time why not try to get them busy at something and less aware of the camera? One ruse would be to make shots of their more animated expressions upon their arrival—as filmed by a camera wholly or partly concealed on the front porch. They won't be fussed about the camera then, anyway. They'll have something to do. They can smile, shake hands, and say, "Hello." And it won't be posed.

J. T., Hartford, Conn.
8-mm. regular Kodachrome

That was a grand movie of a zoo, but the part we particularly liked was the manner in which you worked in unsuspected shots of the spectators. That's half the fun of visiting a zoo—the wondering, weary, excited, bored faces of onlookers, young and old.

Good exposure and steady camera work in your roll, too.

C. B. C., Westfield, N. J.
16-mm. regular Kodachrome

Better have a look at your camera's gate. That "whisker" you noted at the bottom of each frame was probably caused by lint in the gate aperture. It always pays to give frequent inspection to the gate and lens of a camera. A fingerprint or bit of dirt on the lens, a cluster of lint or emulsion in the gate, and your screen images will be fuzzy, bewhiskered, or scratched. It takes but a minute to check these points. Your camera's manual explains how.

R. W., Fulton, N. Y.
16-mm. regular Kodachrome

We don't see how you could improve your shots of Niagara Falls and Mr. Ford's Greenfield Village. Camera steady. Composition excellent. Exposure right on the button. We'll wager that you studied each finder image before you squeezed the exposure button.

H. A., Mineola, N. Y.
8-mm. Type A Kodachrome

Your exposure for the spot-lighted horse and rider was fine. You probably used *f*/2.8 or *f*/1.9, either of which will generally give excellent Type A Kodachrome results for well-lighted performers at indoor spectacles. (Incidentally, *f*/2.8 or even *f*/3.5 is best for shots of wrestlers or boxers.) But your other shots of the un-spotlighted action were "under." Rodeos, circuses, horse shows, basketball games—these generally call for *at least* *f*/1.9 in Kodachrome, and can even use the greater speed of Ciné-Kodak Super-X at *f*/1.9 or "Super-XX" at *f*/2.7.

Miss H. M. P., Depew, N. Y.
8-mm. regular Kodachrome

Your southern cotton field shots were nicely exposed and featured plenty of informative close-ups—but your camera was in motion too much of the time. Steady does it.

Those close-ups of the children were fine. Very fine. Close-ups always tell the story better and more clearly.

R. S. C., Camp Hill, Pa.
8-mm. Type A Kodachrome

Your early lake shots are correctly exposed, but what ever happened to your exposure marker on those later scenic shots? They were "over" by a country mile. A good exposure plan to follow is to set your aperture marker back to *f*/8 before shooting each new subject or series of new subjects. *F*/8 is standard for Kodachrome (or for the Daylight-Filtered "Type A" you were using) for all average shots in direct sunlight. Then look at your scene—just the part you are filming. Is it average? Or is it a bit darker or lighter than average? If it's an open scenic with lots of sky it is obviously brighter than average—about a half stop. This calls for midway between *f*/8 and *f*/11. If it's a brilliant snow-and-sky scenic or beach-and-sky scenic, go down one more half stop to *f*/11. That's about the limit in exposure reduction with Kodachrome—one stop smaller than average. Then, going the other direction, your subject may be a bit darker than average—an olive-skinned native in a close-up, a dark brick or stone building, a deep-green bank of evergreens. You should therefore "open up" a little. It's a perfectly natural procedure. It parallels the action of the eye. It is all covered by the tiny exposure cards packed with every roll of Kodachrome.

One more point—camera motion. Try to curb that almost irresistible urge to fan the landscape with your camera. Shoot a scenic as you look at it. First this vista, then this, and then this—each sharp and distinct.

R. T., San Francisco
16-mm. Type A Kodachrome

You had too much artificial light, Mr. R. T., and in the wrong location. From what we could see it appeared that you were using several Photofloods in wall and ceiling fixtures with the result that one of the wall lights, or a reflection of them from a window, door, or mirror, bounced into the camera's lens with almost every shot. Hardly more expensive and far more effective is the plan of using fewer Photofloods in reflectors, thus concentrating and enhancing your light and greatly simplifying exposure.

Some cinamateurs film by a cluster of Photofloods in an otherwise unused ceiling fixture. After a test shot or two to learn exposure this plan enables you to go into action at a moment's notice at a predetermined aperture. But this idea, too, has definite drawbacks. Overhead artificial light is as harsh as overhead sunlight. It "flattens" objects. They lose roundness and depth. And overhead lamps in a room will overexpose all higher-up heads and faces, already brighter than clothing, rugs, and furnishings, thus resulting in unpleasant and unnatural lighting throughout.

There's really no short cut to the good lighting provided by Photofloods in reflectors. It's both best and easiest. And the first roll of film exposed by this method will convince you that it's likewise the least expensive plan.

Indoors, Outdoors, invites your CINÉ-KODAK

INDOORS, and out, wonderful movie material beckons your camera. Family and social life indoors. Family doings . . . winter sports and spectacles outdoors. These are some of the finest movie opportunities of the year. And here are the finest of all movie films with which to shoot them.

Color gets the first call. Regular Kodachrome for outdoor use. Type A Kodachrome for use indoors with Photofloods. For a one-color-film plan for roll-loading cameras, "Type A" indoors and Daylight-Filtered "Type A" outdoors.

When speed is more important than color, use one of the Ciné-Kodak Panchromatic Films. Fast, fine-grained "Super-X," or super-fast "Super-XX." All uniformly dependable. All carrying in their cartons individual exposure guides.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

PRICES

Kodachrome, regular or "Type A": 8-mm. rolls, $3.65; 8-mm. magazines, $4.00; 16-mm. 100-foot rolls, $8.55; 16-mm. magazines, $5.00. Ciné-Kodak Super-X "Pan": 8-mm. rolls, $2.40; 8-mm. magazines, $2.70; 16-mm. 100-foot rolls, $6.40; 16-mm. magazines, $3.75. Ciné-Kodak Super-XX "Pan," 16-mm. 100-foot rolls, $7.20; 16-mm. magazines, $4.30. Prices include processing.

CINÉ-KODAK* NEWS

*T. M. REG. U. S. PAT. OFF.