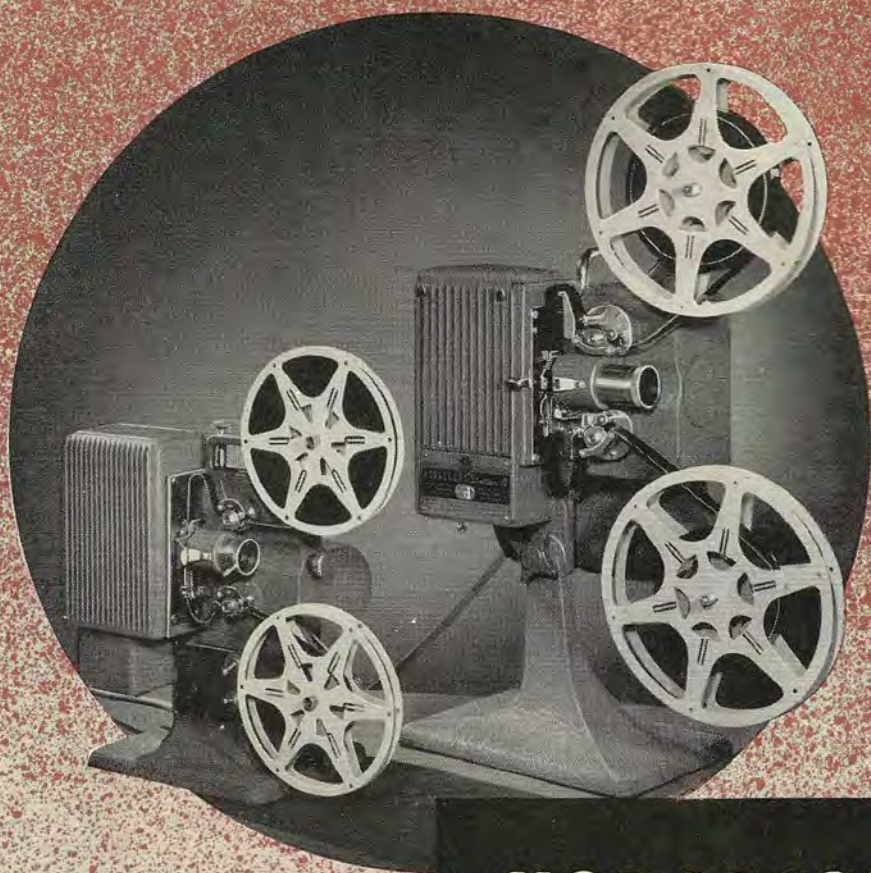




CINÉ-KODAK

NEWS FALL ISSUE

1946 ★ ★ ★



**NEW...
BRILLIANT...
ECONOMICAL**

KODASCOPIES

**EIGHT-33
and
SIXTEEN-10**

Kodascope Eight-33—Smartly styled, sturdily constructed, reasonably priced—the “Eight-33” comes equipped with a brilliant 500-watt lamp and a fast $f/2$ projection lens. Three hundred- and 400-watt lamps are available. Other features include centralized major operating controls, adjustable projection speed, finger-tip tilting and framing knobs, rapid motor rewinding of film.

Kodascope Sixteen-10—A 750-watt lamp, and choice of $f/2.5$ or fast $f/1.6$ standard lens for average-length “throws,” assure brilliant screen pictures of ample size for home movie showings. Four accessory lenses (1" $f/2.5$; 1½" $f/2.5$; 3" $f/2$; and 4" $f/2.5$) and three accessory lamps (400-, 500-, and 1000-watt) further widen the ability of the “Sixteen-10.”

USE the best film... expose it with all care—your projection equipment will yet determine the quality of your movie shows. And perhaps the most important feature of any projector is its optical system... the qualities of its lens... the design and efficiency of its light source.

That's why all Kodascopes are built to provide just the right amount of light to the right-sized screen. Not too much light—that's overexposing, just as it is in a camera. And not too little—for that will take the brilliance out of any movie.

Yes, it pays to have a good projector. Two of the best—but far from the most expensive—are shown on this page. Eastman Kodak Company, Rochester 4, N. Y.



Fall...gayest display on nature's calendar
...challenges the color camera

COLOR is triumphant. Grounds and gardens have reached full and colorful fruition. And the vigor of summer months and long sunny days is reflected, as well, by those about you, tanned and toned by outdoor activities.

Next—after gardens' colorful cornucopias of greens and reds and yellows are blighted by fall frosts—comes the transitional period which to many is the loveliest of all. Then frost flecks the countryside and turns its foliage into a veritable kaleidoscope of colors that arrests every eye and challenges the Kodachrome camera.

Filming suggestions? Just these few, which you may have forgotten in the years since Ciné-Kodak Film was last plentiful.

Approach your gardens, camera in hand, as you would with scissors and garden basket to gather choice blooms for the living room or prize produce for the kitchen. Let your camera "look" at whole gardens for a while . . . steadily, appraisingly—then move in to make your camera selections as carefully and as closely as you would for flower vase or pantry.

There are many ways by which your cam-

era can make close-ups . . . with the fullest picture intimacy that the term implies. Standard $f/1.9$ lenses will focus as close as 2 feet, cover a field less than 9 inches in width. Supplementary lenses in W mounts (they slip into the lens barrel of $f/1.9$ lenses in place of the regular Lens Hood) narrow the field still further—to about 4 inches in width.

Perhaps you have a titling device? The easel of the Ciné-Kodak Titler, ordinarily used to hold small typed or printed movie

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No need to abandon Kodachrome movies when lawns and porches and fields give way to living rooms and fireplaces and game rooms as gathering places for gay fall parties and holiday celebrations. Indoor movies are easy!



Today, and for a few precious weeks to come, nature is on dress parade. Every subject upon which your eye rests literally begs for the attention of a camera loaded with Kodachrome. Better plan on movies—this week end.

titles, makes a marvelous frame for single blossoms, bringing them to your screen far larger and more colorful than you can see them in life.

Or maybe you've a telephoto or a wide-angle lens in your kit? While the former is customarily used to capture normal-sized images from well back, and a wide-angle lens to cover greater areas than would be scanned by a standard lens, focusing accessory lenses are versatile performers—frequently useful for narrowing the field of small objects close to the camera to fewer inches than you have fingers on one hand, then “blowing them up” tremendously when they are shown on the screen. Imagine one blossom, an inch or two in width, glowing and Gargantuan, the full width of your movie screen!

For *all* close-ups are desirable. And garden close-ups in Kodachrome are superb. So, too, is foliage. Full scenics are wonderful, but close-ups of individual branches set forth against blue sky and white clouds are still better. And, if one “don’t” is permissible—*don’t panoram*. Not for this subject!



And what about color movies indoors—second and highly important opportunity for significant fall movie making?

They're easy . . . as easy to make as any movies you've ever taken outdoors. Type A Kodachrome is the film to use . . . Photofloods are the lamps . . . and the results will surpass your every expectation if you give heed to the one simple item—the lamp-to-subject distance.

Indoor light—a known quantity

Right here is the big difference between indoor and outdoor filming. The *quantity* of indoor light is fixed by the lamps you use. *Exposure* is determined by the *distance of that fixed illumination from your subjects*, and nothing much else. You guess that distance with reasonable accuracy, look at the little silvered exposure card packed with every roll and magazine of Ciné-Kodak Film—and there's the lens opening to use. For *this* distance, *this* opening . . . for a closer distance, another and a smaller lens opening . . . for a greater lamp-to-subject distance, a wider lens opening. The whole story in exact feet and apertures is

tucked in every film carton on a little card about twice the size of an ordinary postage stamp.

There are so many things indoors you can make into beautiful movies! Special occasions such as Halloween parties—*here's* an evening that begs for Kodachrome movies, whether the Jack-o-lanterns and apple ducking and fancy costumes are for children, 'teenagers, or full-fledged adults who thrust aside their years for an evening. You can put all your planning into the party . . . the movies will almost take care of themselves. Two Photofloods in Kodaflector for all the light you'll need—a complete and potent light source for about seven dollars. And if Kodaflector isn't easy to find, use two 95-cent Reflector Photofloods—the picture-making lamps with built-in reflectors. (One change here, only . . . use one "stop" more exposure than that suggested by the Ciné-Kodak Film exposure cards for No. 2 Photofloods in Kodaflector . . . $f/1.9$ instead of $f/2.8$, for example.)

Surely, this is the Kodachrome season. Outdoors, indoors. Daytime, and at night. **5**



STALKING WITH A CAMERA IS FUN

By Rev. Howard L. Orians



HOME movies will always be the favored objective of every amateur movie camera. Yet we have found another use for our equipment which has provided us with an exceptionally satisfying hobby and our friends and neighbors with something out of the ordinary in home movie fare.

Our movie-making "extra" is nature photography. Especially movies of bird life.

Like most specialties, such photography presents its share of difficulties, chief of which is the birds' unpredictableness in the presence of a running movie camera. Its most attractive feature is that this hobby can be pursued throughout the year.

Other than for flight shots, when birds are natural even when trying to get away, the big problems are getting up close, having sufficient light on nests for good coloring with Kodachrome, and capturing natural bird action without using up too much film.

Telephotos for close-ups

I use two methods of getting close-ups. The first is a blind, made of burlap tacked to a lightweight wood frame, from which only the lens and view finder of the camera protrude. Generally, birds are not alarmed by our architectural monstrosity, and after a moment or two become used to the sound of the camera motor. Secondly, I use telephoto lenses. It's not impossible to get good pictures with the standard lens, but it is definitely difficult. Most of my pictures, therefore, are taken with a four-inch telephoto, and the use of other

All bird illustrations on these pages are enlargements from the 16mm. Kodachrome movies of the Rev. Orians.

lenses of different focal lengths lends variety.

Getting sufficient light to ensure good color pictures is sometimes a difficult matter, since your subjects usually dwell in shady foliage or grass. But solving this and other problems incident to the picturing of birds is part of the fun of stalking with a camera. For you never know how a bird will respond—although the general rule is that a bird's shyness is in direct proportion to its size, with the smaller birds proving the most co-operative.

Most meadow larks are notable exceptions. After days of futile attempts at photographing a wary brooder of this species, and calling upon every trick in my bag, I began to feel that meadow larks were the most unpromising of subjects. Then, I located another nest with a mother lark who airily ignored my blind and myself at a six-foot distance.

Patience, surely, is the most important qualification of a bird photographer. With it, here is picture-making fun and a rich source of entertaining screen material.



Every Good Camera Deserves a Case



THERE are many reasons why a carrying case is a good bet for every good camera.

One is—protection against bumps and abrasions, which, though they will seldom put a Ciné-Kodak out of commission, are certainly no tonic to the operation or appearance of any finely made bit of machinery.

A second—protection against dust and moisture . . . dust in the camera's lens or mechanism . . . moisture (particularly at the seaside) from which both camera and film should be guarded.

And a third reason is that ever desirable factor—convenience.

Some Ciné-Kodak cases are of soft-leather pouch construction. Some, of handsome, rugged cowhide smartly compartmented for camera, film, filters, and lenses. There's a nice variety from which to choose—and if your dealer hasn't them in stock he can order your selection for you.



FALL SPORTS CALL FOR

Color

***Color means Kodachrome . . .
sports mean action—both
promise marvelous movies
in the weeks to come.***

To the sports participant . . . and to the sports follower . . . this is the season for action. This is the time of year when the tempo of sports steps up from the leisurely and relaxing meter of summer to the more vigorous and colorful pace of fall.

In fields and woods, sportsmen are tracking the elusive pheasant, quail, and partridge, while readying plans for the deer-hunting trips and duck shooting of early winter.

And sports fans are already making reservations for the big games just around the calendar corner.

To the movie maker, all this present and impending activity suggests a Kodachrome-loaded camera . . . with every fall sport promising the most exciting kind of movies, and,

generally, against nature's most colorful backdrop. And it isn't just the score that lures golfers to the links . . . the size of the catch or bag that draws sportsmen onto waters or into the woods . . . or even the possibility of another check in the win column that's the magnet of school or college gridiron. It's color and action . . . clean air and clear skies. Prime movie material—every moment of it.

Telephotos help the sports movie

No special equipment is necessary for this out-of-the-ordinary camera fare—unless, perhaps, you'll want to add a telephoto lens to your kit for on-the-nose shots of wary game . . . for "sideline" close-ups of the ball carrier and tacklers. For this is an accessory that will add tremendously to the interest of your season's film diary by giving your shots a change of pace where you so frequently cannot gain a change of position in the shooting.

Here are a few suggestions.

Sports recommend their own continuity. Whether an outdoor expedition or a game—each sport's subject has its beginning and its ending . . . has its preparations, its mounting excitement, its climax and its conclusion.

If it's a hunting movie, of a day or of a week, lead off with scenes of the planning, the start, the arrival at the shooting grounds, the beginning of the hunt. Then shorten your scenes . . . make them briefer . . . as the shooting begins and the bag begins to come in. This



lends pace to your reel . . . builds up its sense of suspense as you meet the game.

Conclusion? Well—how will your trip end? At a hunting camp? By a fireplace? With a sunset? At a station platform?

And a football game. The fun doesn't begin with the kickoff. It starts, perhaps, at the parking area from which hastening fans stream toward the stadium gates . . . then the turnstiles . . . the shadowy ramps leading up to sunlight and filling seats . . . the roar that greets the teams as they take the field . . . the cheer leaders . . . *the kickoff* . . . the plays . . . the scoreboard . . . the intent, exuberant, or downcast spectators about you . . . the bands between the halves. *That's* football. And that's the football film—marvelous movie material for a Kodachrome-loaded camera.



MOVIEDOM'S SEVEN LEAGUE BOOTS

Telephoto lenses
make big ones out of little ones

UNLESS you've used a telephoto, chances are you think of it as a very handy gadget with which to keep a hungry lion at a circumspect distance while you gather in a "close-up" calculated to instill the proper degree of awe in the minds of your movie audiences. And no one, least of all a big-game hunter, will take issue with you.

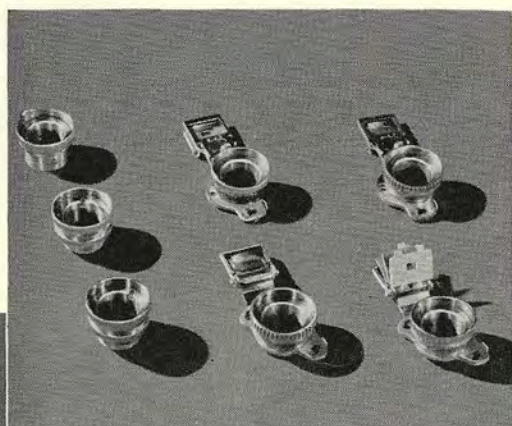
By the same token, however, a telephoto

Right—For each type of Ciné-Kodak only one adapter is required for a wide range of telephotos. Some movie cameras of other makes can be similarly accommodated.

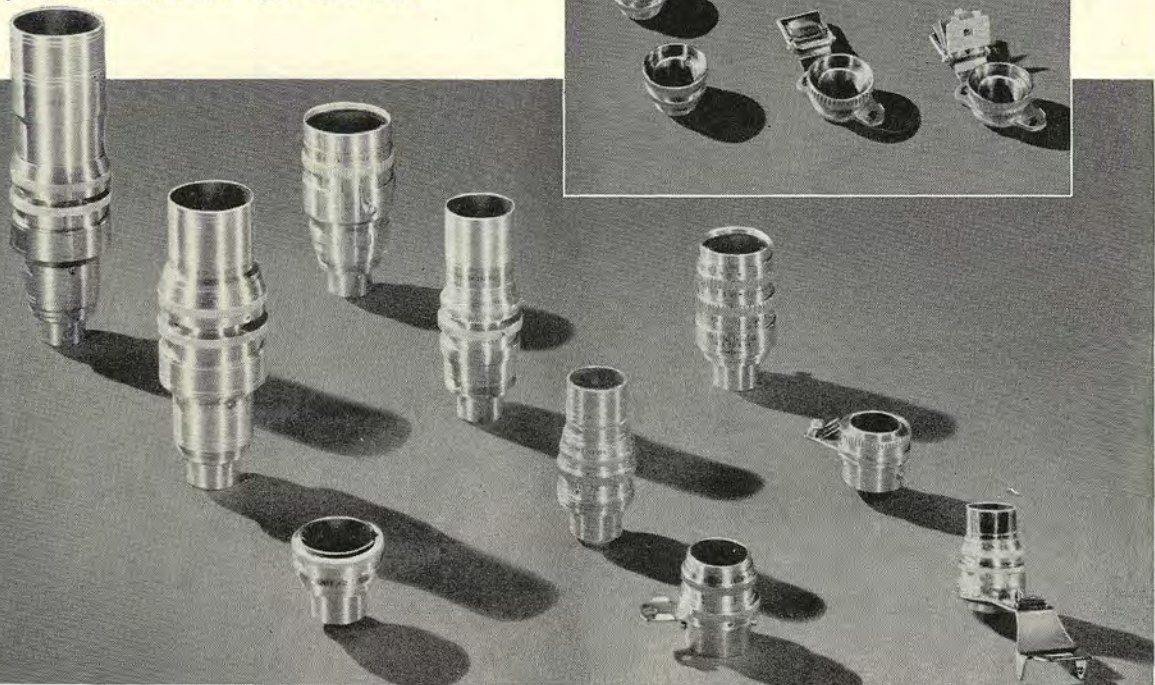
Below—You'll never need all the Ciné-Kodak accessory lenses—yet such is their variety that one is certain to give you the magnification and "speed" you desire.

is likewise efficient in and about your own stamping grounds, where wild life, justly or unjustly, is afraid of *you*. (See pages 6 and 7 of this issue.)

Maybe sports are your forte—and you've figuratively gnashed your teeth when comparing the newsreel cameraman's output with that you've made from a spectator's vantage point with standard amateur movie equipment. A telephoto is again the answer—it will



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lift you over a hundred rows of seats and give you and your audiences real insight into this fall's big games.

Or perhaps your enthusiasms are channeled along more quiescent lines—and gardens, together with their graceful guests, the hummingbird and butterfly, are one of your favorite cinematic objectives. You should see what a telephoto will do in movies for one of these tiny garden enthusiasts . . . or an individual blossom, spreading its petals from one side of your screen to the other—far larger and more detailed than you can enjoy it in life.

Hard to use? Not in the least. Most Ciné-Kodaks with focusing lenses will take telephotos—and you estimate exposure just as simply as you do for the standard lens.

All of which should go a long way toward convincing you that a telephoto—and for Ciné-Kodaks you can get them with magnification up to six times that of the standard lens—is a very useful item for everyday filming. It's more than that, too—for many Ciné-Kodak Telephotos are "fast"—plenty fast enough for filming nighttime sports such as wrestling, or ice shows, or the circus . . . even for close-ups of stage performances and nightclub doings.

Football—Mr. Michael Rayhack of Garfield, N. J., is the maker of the "sideline" shot of a football game which tops the column of illustrations on this page.

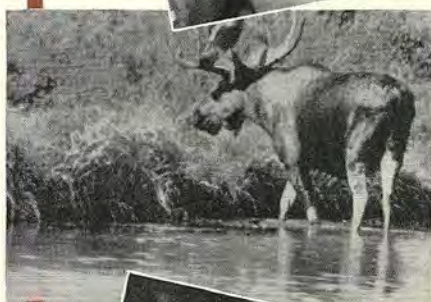
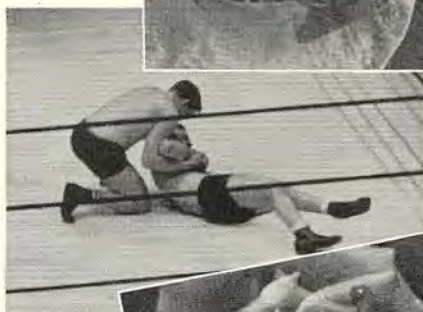
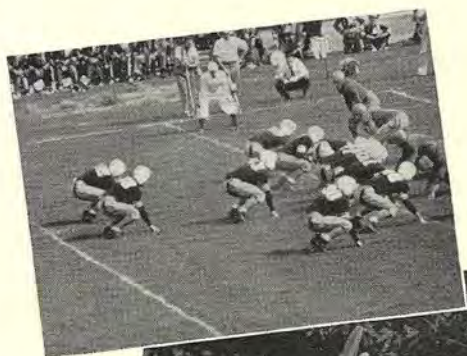
Wary Wild Life—Mr. R. B. Ford of Homestead, Pa., really "snuck up" on the deer through the medium of a telephoto.

Nighttime Sports—Mr. Charles McLendon of New York City filmed many an absorbing Kodachrome close-up of Broadway's entertainment spots—of which this wrestling shot is typical.

Garden Close-ups—How wide is your movie screen? Picture, then, the close-up of the rose, as filmed by Dr. Herbert J. Rinkel of Kansas City, magnified to those proportions!

Hunting Trophies—A telephoto is the high-powered rifle of movie-camera lenses—witness the "hit" of the moose by Mr. W. L. Wilcox of Omaha, Neb.

Big Game—Mr. Harry N. Taylor of Parkersburg, W. Va., was in no danger from these two "cats," inmates of a zoo. But neither could he have reached them, without the aid of his 4½-inch telephoto.



LIGHT ON THE SUBJECT

THIS is the story of sunlight and exposure . . . as they affect people, your favorite subject, when filmed with Kodachrome, your favorite film, in movies—or in “stills.”

Front lighting was the original recipe for full-color filming. This, because of the uniformity of illumination and exposure estimation, and because Kodachrome, which gains ample contrast from colors, fares amazingly well with the flat lighting that has long been a bugaboo to users of panchromatic films. With

of your picture area, Kodachrome brings every color to the screen just as you saw it.

No one, surely, could ask for anything much finer than this.

Which was all very well until someone pointed out that (1) not only are most movies made of people, but that (2) most movies, perhaps unfortunately, are made around midday, and (3) midday sun is usually overhead, and (4) the only way to get full front lighting on a face at midday is to have the subject lie flat on his back, and (5) a lot of people take a pretty dim view of calisthenics under a noon-day sun.

So the rules were relaxed. While front lighting retained its respectability, side lighting was again admitted to the front parlor, and the illumination of high noon and companion hours continued to be looked upon with justifiable suspicion by camera wielders of discernment.

The first three illustrations, left to right below, convey the idea.

The second certainly compares favorably with its associates, and bears out the original contention of lighting experts that you can't do much better than perfection . . . IF the angle of existing light is such that you *can*

Side lighting—Easier for the subject than front lighting, yet producer of strong shadows. *F/5.6* in sunlight.

Front lighting—Uniform illumination and coloring, usually accompanied, alas, by considerable squinting. *F/8*.

Overhead lighting—Harsh eye shadows with humans and lack of shadows with most other subjects. Also *f/8*.



have it full . . . and IF your subjects can look at it when it is full without batting their eyes like a Hollywood ingenue just before the clinch.

Because squinting is unflattering to most people and uncomfortable for all, turning one or the other cheek to the sun, while destroying full and perfect exposure, has become increasingly popular. Most of its followers have elected to split the difference in exposure estimation and use an aperture midway between that for average sunlit subjects—which is $f/8$ at standard speed for movie making, and that for back-lighted subjects in sun—which is $f/4$. In other words, $f/5.6$ —and it works out very well indeed, as the first illustration demonstrates.

Which brings us to overhead lighting—the third of our first three illustrations. And the less said about this method the better. At midday, everything looks flat . . . bald . . . shadowless—except where you don't want shadows. For general filming, surely, mid-morning and midafternoon filming is best.

More expert movie makers began to call upon back lighting to get naturalness into their subjects' expressions along with uniform if somewhat reduced facial illumination and an attractive halo effect of the sun filtering

through the hair. That's about what you see in the first of our second series of three illustrations. It's an $f/4$ exposure in sunlight—and almost as attractive as the back-lighted shot to its right which was blessed, in addition, with the use of a reflector such as your projection screen to bounce sunlight back onto our young subject's face. Now there's a little less contrast between sun and shadow, while the pleasing back-lighted effect of the hair is retained. $F/5.6$ is right—in sunlight.

Open shade for soft, even lighting

A small yet growing number of cinamateurs gave considerable thought to the problem and wrote off direct sunlight in any form for their close-ups. They wanted uniform lighting, all right, but *without* squinted expressions and *without* the problems of back lighting. Open shade provided the answer—open shade in the lee of a building, or just out of the sun under a tree—but always facing a generous amount of bright blue sky. Here, as in our final illustration, you have uniform, squint-free illumination, and an attractive softness that is particularly pleasing in close-ups. It takes the same exposure— $f/4$ —as a back-lighted shot.

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Back lighting—Softer illumination for the subject, plus pleasing back lighting on hair. $F/4$ is the lens opening.

Back lighting with reflector—Better balance between front and rear illumination . . . and better detail. $F/5.6$.

Open shade—Uniform, soft, squint-free illumination—a growing favorite with subjects and movie makers. $F/4$.



Meet



KODAK REFLEX

**A new, twin-lens camera
well worth waiting for**

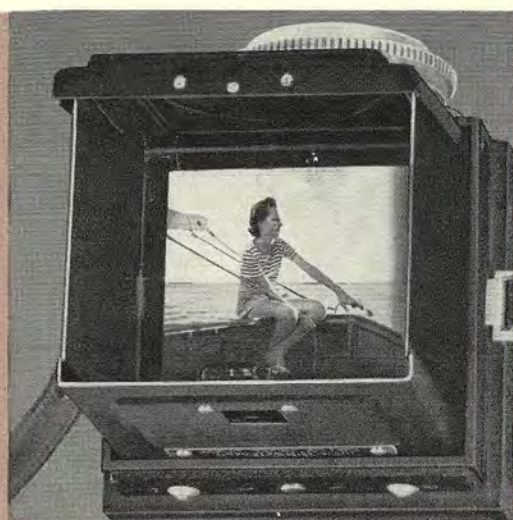
HERE's the newest in Kodak's still camera line-up—the twin-lens $2\frac{1}{4} \times 2\frac{1}{4}$ Kodak Reflex, combining the ease of roll-film operation with the advantages of precision composition from full-size ground-glass focusing.

For movie makers who double in still photography, this camera offers many advantages—a choice of five Kodak Films, including Kodacolor . . . Flash Kodamatic Shutter, with seven speeds to 1/200 second and built-in flash

synchronization . . . a color-corrected, Lumenized $f/3.5$ Kodak Anastigmat 80mm. “taking” lens for top-notch results . . . a twin $f/3.5$ viewing lens . . . negatives large enough for contact prints, and with quality fine enough for big enlargements.

Kodak Reflex is versatile and rugged—ideal for portraitists and pictorialists who like ground-glass focusing . . . for all “practical” photographers who want to see the picture as they snap it.

And Kodak Reflex is but one of Kodak's precision still cameras. You may also want to check with your dealer on Kodak Medalist II, the Kodak 35 with Range Finder, the Monitor, the Vigilants, and others of Kodak's full-range still camera line-up.



Full size ground-glass focusing. For fast action, the focusing hood swings up to an open-frame view finder.



Here's a picture to the exact size— $2\frac{1}{4} \times 2\frac{1}{4}$ —of black-and-white contact prints made by Kodak Reflex.



By—Mr. Arthur Miltenberger, Bronx, N.Y.

Mr. and Mrs. R. F. Hamilton, Portland, Ore.

Mr. A. T. Doremus, South Orange, N. J.

Mr. Frank W. Knight, Charleroi, Pa.

Mr. E. M. Barnard, Kansas City, Mo.

Mr. N. V. Wagner, Cleveland, Ohio.



WHAT'S THE ANGLE?

**New camera slants
for better movies**

MOST movie scenes are shot from eye level—it's usually easier that way. Besides, that's the way we actually see our movie targets. When we do vary the camera's viewpoint, it's all too often just because our filming objective demanded different treatment. It's pretty hard, for example, to avoid shooting *up* for a scene of a towering building.

Fortunately, camera angling needn't be confined to unusual subjects. There are chances in every reel where movie makers can work in angled shots to tone up the run-of-the-mill scenes shot from eye level.

Take your garden reels, for example. Most flower shots are made with the camera point-

ed down. That's reasonable enough—that's the way we look at flowers. But along with such familiar scenes, try a shot or two looking up past the blossoms toward the blue sky. It's part of the easy magic of movies—weaving a variety of viewpoints into one movie of one subject.

Or cloud effects—you admire and exclaim over them in life. How often have you made them into movies? True—they aren't too exciting when shown alone. But get a waving branch in the foreground . . . even some swaying tufts of grass or grain—and there are your clouds and sky, and even the *wind* they bespeak.

Angle your movie portraits

Human beings, themselves, are a particularly promising field for angled shots. There are always best viewpoints for filming your friends and family—and these are seldom head-on, with your subjects staring self-consciously at the camera. Study *them*, too, and the angle and effect of sunlight—you'll shortly acquire a new discernment in movie portraits that will win plaudits from both subjects and audiences.

Yes—there are many ways and reasons for camera angling. There's no need to go "arty." Just pause a moment before each shot and ask yourself the question—"What's the angle?"



Beauty Soars...

AS THE SUN GOES DOWN

No poll has been taken and tabulated, but surely, other than close-ups of infants as viewed through the eyes of properly adoring parents and in-laws, the one movie shot that elicits the most "Ah's" and "Oh's" from audiences is that of a sunset.

And there's an odd angle to this situation in that sunsets are filmed at a time of day when all other movie making has ceased. When the light is too poor for making movies *by* sunlight—that's the time the alert cinamateur faces about to make movies *of* the sun.

Exposure?

This, at one and the same time, is both hard to say and easy to guess. It's difficult to say because sunsets vary both with the hour and with the density of clouds partially or wholly shielding the sun. And easy to guess because, within reasonable limits, guesswork is practical with sunset exposure. If you hit it exactly right, results are tremendous. If you go "over" a little, the screen effect is just a little lighter, the sun a little brighter. And if you go "under" a trifle, it merely appears to

be a bit later in the day.

A good average exposure is $f/5.6$, if you can look at a sunset without squinting. If the sun is well masked by clouds, or just dipping below the horizon, try $f/3.5$. And once it has set, and the afterglow bathes the sky and clouds with delicately etched colors, open up to $f/1.9$.

"Fading" sunsets is easy

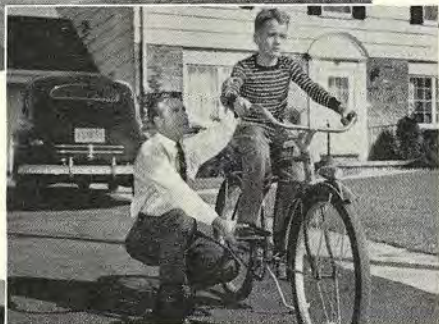
Any movie camera, *loaded with Kodachrome*, will do a creditable job of fading out a sunset shot, if, while your camera is resting upon some steady support, you slowly move the aperture indicator from its proper position for full exposure to the extreme underexposure that will be given by $f/11$. The purple sky will darken, flame-tipped clouds change from orange to crimson, the rays of the sun draw back to their source, and, as a rule, the "fade-out" will be satisfyingly complete.

This lens diaphragm liberty applies only to fades in Kodachrome, which is given "straight" and careful processing to bring out everything

you have given your exposures. It does not receive the "corrective processing" applied to Ciné-Kodak Panchromatic Films which salvages countless over- and underexposed scenes and would automatically offset deliberate underexposure given to black-and-white movie making.

One other suggestion for the sunset filmer is that, if your camera is so equipped, you shoot at half speed—or 8 frames per second instead of the customary 16. With each frame, therefore, receiving twice the exposure . . . recording twice the action . . . the downward pace of the setting sun would be doubled, as would the progress of clouds across the face of the sun. Half-speed filming is especially effective as the sun reaches the horizon line, when, even as viewed by the eye, it appears to "drop" out of sight. The proper exposure allowance, of course, is one aperture smaller . . . $f/5.6$ instead of $f/4$, for example . . . to compensate for the doubled exposure given by 8-frame filming.





You can build up a snapshot album—and a good one—by a one-subject-one-shot formula. But each movie subject demands its own sequence . . . a series of shots which add up to a complete movie story.

That's elementary, and it brings us to our real topic—transition shots . . . the linking scenes which s-m-o-o-t-h out a sequence.

The sequence on this page of a boy and his first bike will serve very well to illustrate our point—and it's applicable to each and every camera subject, animate or inanimate, to appear on your home screen.

You would almost certainly film most of the boy-and-bike shots you see here, if your youngster was about to be introduced to his first two-wheeler. Yet there are one or two you *might* overlook—the all-important transition shots that bind each shot to the one following.

A MOVIE CHAIN IS NO STRONGER . . .

Transition shots will hold your movie together

Our third scene is a good example. It gets our two camera subjects out of the driveway and into the street. Our next-to-last shot is a better example—for the chances are you won't be fortunate enough to catch the climax of this little film story . . . the very moment when Dad first withdraws his supporting hand and the fledgling takes wing. But that's easily corrected—in a movie. Call for an encore. "Stage" this high spot. And there's your link to the scenes of the youngster's growing enjoyment of one of the biggest episodes in every boy's life.

The transition shot, in brief, spells the elimination of the "How did *he* get into the picture?" . . . the "What happened to *her* all of a sudden?" . . . movie confusions.

And, what's more, it's easy to shoot.



(Map by permission of C. S. Hammond & Company)

TRAVEL and vacation movies are the ones most frequently shown to friends and visitors—the idea, of course, being to let them participate in the novelty and pleasure of the holiday.

Like yourselves, however, they want to know where they “are” every moment.

The easy way is to title as you travel . . . to film the numerous, legible, and descriptive signs with which the beauty and historical spots of America abound. If they are interesting to you while you are en route, they will be no less informative to those of your friends who share your trip through the medium of your movies.

Top, right—Mr. James L. Loder, Salem, Oregon, filmed the lodge sign.

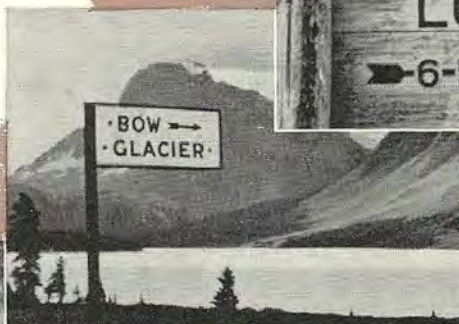
Center—A glacier named—by Mrs. W. R. Chapline, Washington, D. C.

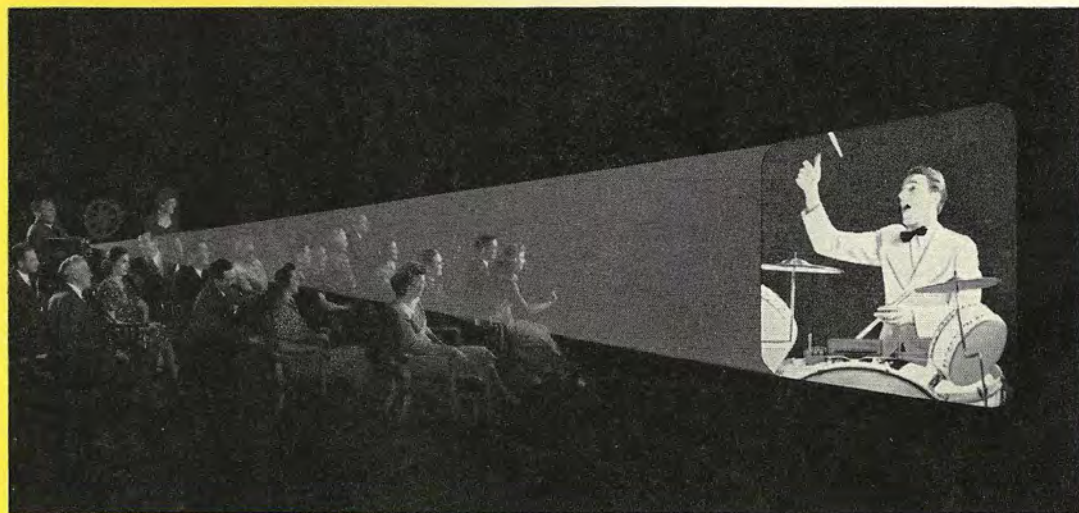
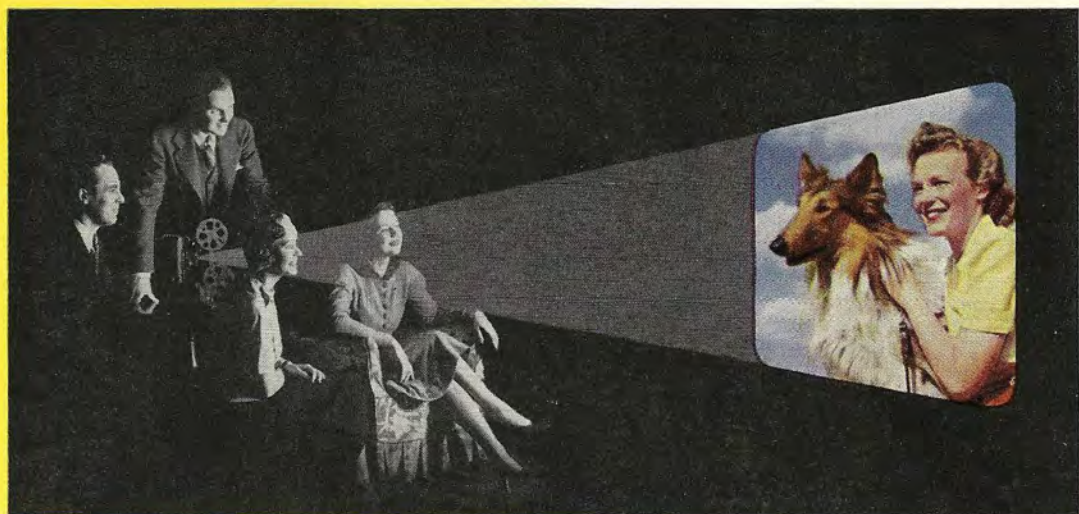
Far right—Another helpful sequence title; this, by Mr. Claude Creighton, Quincy, Mass.

Below—Mr. Loder, again, with an illustrated sign title.

Maps, in movies, are another excellent method of keeping audiences on the beam . . . maps on which you can illustrate by pencil point the start and route of each day's travel; then follow every now and then with close-ups of identifying signs to indicate the more exact locale of each sequence.

Saves a lot of titling time, too, when your movies are back from processing.





“EIGHT” or “SIXTEEN”?

Your friends will ask your opinion. Here are the facts.

MANY factors determine the choice between 8mm. and 16mm. movies.

The first, obviously, is film cost.

If personal home movies, *only*, are the objective, and if the degree of crispness and the admitted screen size limitations of “Eight” movies are deemed adequate, the greater economy of 8mm. movie making is a powerful argument for its selection. But if the larger, more detailed screen images obtainable from 16mm. film are held to be more important than maximum film economy, then a “Sixteen” is the logical choice.

The variety of Ciné-Kodak Films, both Kodachrome and black-and-white, is a close parallel for both types of cameras. The big difference lies in the size of the image recorded on the film and the resultant size of the image which can be enlarged and projected on the screen—with 8mm. film recording a picture half as wide and half as high as 16mm. film, and the screened movies from the former holding properly to the same reduced proportions. And so much for film.

Good equipment essential to both 8mm. and 16mm. movies

The second most important factor in determining your choice is the camera—its cost, and its ability to make your kind of movies.

There is no reason why good 8mm. cameras should be markedly lower in price than 16 mm. equipment of comparable quality and ability. Already somewhat handicapped as to picture size, in the interests of film economy, 8mm.

movies deserve and require all possible perfection in camera optics and operation.

That is why the two most popular of all movie cameras—Ciné-Kodak Magazine 8 and Ciné-Kodak Magazine 16—are almost identical. Both have fast $f/1.9$ lenses, load with Kodachrome and panchromatic films, make splendid movies indoors as well as out, offer choice of operating speeds, accept six accessory lenses. Both, in other words, will take movies of equal scope. The chief distinction lies in the size of the movies they make, and the size to which they can be projected.

Good movie projection of either 8mm. or 16mm. movies likewise requires comparable equipment. The “Eight” projector will not need the *quantity* of illumination necessary to full-size enjoyment of 16mm. films because it will not be throwing its movies on the larger size screens. But it will require precision optics and sound craftsmanship throughout—and hence, here too the “Eight” devotee should not expect or attempt to cut corners on equipment costs. What cost difference exists is attributable in part to reduced materials needed for the smaller, lighter, more portable equipment suitable for 8mm. film.

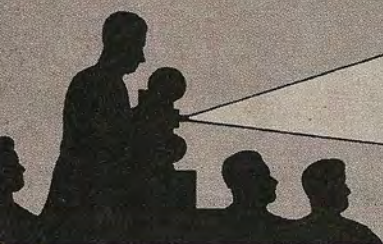
So far, of course, we have been talking “home movies,” only.

The advanced movie maker, seeking “amateur standard” economies, will usually require the larger projection range of 16mm. movies. By the same token, he will need more versatile taking and projecting equipment—and that is why cameras and projectors of this type are produced for the 16mm. field.

Growing importance of sound movies

For the time being, at least, “amateur” sound is to be found almost exclusively within the realm of 16mm. film and projectors. The 16mm. film width is essential so that one of the film margins ordinarily perforated can be devoted to a sound track. As processed 8mm. film has but one margin, which must be perforated for projection purposes—and as further reduction in image size is impractical—sound-on-film is not now for the “Eights.”

Many home movie makers, therefore, select 16mm. equipment both for the larger, crisper movies in which it results and for enjoyment of the growing number of sound films, available on loan, rental, or purchasable bases, with which they can augment home shows.



Rushes

**Last-minute news about Kodak
movie products and their uses**

September 1, 1946

Sound Kodascope FS-10-N, the single-case sound and silent 16mm. projector introduced during the war -- the "N" in FS-10-N stands for "Navy" -- is now being produced as a twin-case unit.

One case holds the speaker, Cordomatic connecting cord, 1600-ft. take-up reel, power cord, and extra lamps. The other, the projector itself. Both cases are handsomely finished in black board-grain Kodadur.

Better see your dealer about this superior, yet reasonably priced projector. As with all good things, unfortunately, the supply of the twin-case FS-10-N will be limited for some months to come.

* * *

You can load, interchange, and unload the film magazines of a Magazine Cine-Kodak -- any time -- without loss of a single frame.

You will have the same success in loading or unloading a roll-film movie camera -- if you use a little care. You can load it in direct sunlight, but why take the chance when you can turn your back to the sun? See that the film remains snug against the spool ...run it for a few seconds to be sure it's properly looped and threaded before putting on the cover...then run it for several seconds more before starting picture making -- there's extra footage for just this purpose.

Stop movie making at "0" -- but run off the additional extra footage at the end of the roll until the footage indicator points to "Empty" before removing the film, or, with an "Eight," turning the spool for its second running. Again keep the film snugged against the spool -- and you should have no "lost" movie scenes at the beginning or end of a roll...no irritating "edge fog."

* * *

Long before the war Kodak began "surface coating" the inner glass-air surfaces of its finer lenses with a microscopically thin transparent layer of magnesium fluoride, about four millionths of an inch in thickness, to aid in killing reflections at the lens

surfaces, reducing flare and avoiding "ghost" images, increasing light transmission, producing cleaner, crisper tone values in both high lights and shadows, resulting in better contrast in black-and-white movies and superior color purity with Kodachrome.

More recently, Kodak developed a magnesium fluoride coating so tough, and so well bonded to the glass of the lens, that it became practical to surface-treat all glass-air surfaces -- the exposed outer lens surfaces as well as the inner. Normal cleaning and polishing will not damage the coating -- indeed, it's nearly as hard as the average optical glass and practically integral with the lens itself. Developed for and tested by war use, lenses so treated delivered the utmost quality of performance under rugged field conditions in all climates, and at sea.

Kodak has given the label, "Lumenized," to all lenses so treated. Ciné-Kodaks delivered during the past several months have been fitted with Lumenized lenses. Most Ciné-Kodak accessory lenses have also been Lumenized for a comparable period. Chances are that today any Ciné-Kodak lens you buy will have received Lumenizing treatment -- but please do not ask us to coat present lenses in your picture-making kit.

* * *

Believe it or not -- Kodak processing stations receive hundreds of rolls and magazines of film for processing every year totally devoid of identifying return names and addresses on the cartons. And many others are so hastily or illegibly inscribed that postal officials despair of their return.

Such films find their way into a department of the Eastman Kodak Company in Rochester where experts, with an ingenuity and tenacity rivalling that of the F.B.I., do their best to track down their man -- the unknown movie maker. Some of their successes would make lively reading, but they prefer us to urge legible mailing instructions, and to remind you that present return mailing procedure calls for the insertion of the original film carton in a return "window" carton, with your own penmanship -- and nothing else -- appearing in that "window" for the guidance of the postman.

If any of your film is ever missing, please write to the processing station to which it was sent, describing the type of film, whether 8mm. or 16mm., the approximate date it was sent in, and give some idea of its subject matter. (And also, incidentally, include your name and address.)

* * *

Speaking of letters -- whenever you have any special advice or requests concerning a specific roll or magazine of film, enclose such instructions (at first-class postage rates) with the film in question. Mailed separately, odds are the two will never meet before the film has been processed and returned to you.

* * *



Four Fine Cameras

WHETHER your interest is in still or motion pictures, Kodak has cameras which are not merely beautifully made, but offer positive incentives to results of the finest, most satisfying sort.

Ask your Kodak dealer to show you the cameras illustrated here. They are exciting in themselves—and for what they can do.

Eastman Kodak Co., Rochester 4, N. Y.

Above, left, the Kodak 35, $f/3.5$, with Range Finder, a superb miniature camera... Right, the Kodak Medalist II, the 620 roll film camera with the precision of a fine miniature. Both take color or black-and-white.

Ciné-Kodak Magazine 8...Ciné-Kodak Magazine 16 (left and right, below) are marvelously simple-to-operate movie cameras. They load in 3 seconds with Kodachrome or panchromatic film magazines, accept a wide range of telephoto lenses, make slow-motion movies, too. Standard with both cameras is a "fast," Lumenized, Kodak Anastigmat $f/1.9$ lens.

