

*Instructions*  
*for use of the*  
**Ciné-Kodak**  
**Eight**

Models 20 and 25  
*f.3.5 and f.2.7 Lenses*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## IMPORTANT

*Always hold the camera absolutely steady while taking a scene.*

Follow the instructions on the exposure guide on the front of the camera.

Keep the camera in operation for not less than eight or ten seconds on any subject.

Keep the lens clean. A soft linen or cotton cloth free from lint, wrapped around the end of a match, may be used for this purpose. At the seashore or on ocean voyages the lens requires frequent cleaning.

*Do not move the camera while it is running unless it is absolutely necessary.*

When making a scenic panorama where there is no moving object to be followed, the camera should be moved *very slowly and evenly*.

When panoraming for a moving subject, such as a running horse or a speeding motor boat, keep the subject in the center of the finder, and it must not be close to the camera.

The most effective pictures are those in which not more than one-third of the picture area consists of sky, sea or very light foreground.

When making a distant view the best effects are obtained by having some nearby object in the foreground.

**HOLD THE CINÉ-KODAK EIGHT STEADY**

## *Instructions*

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*Published by*

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## Ciné-Kodak Eight Film

The Ciné-Kodak Eight operates on an entirely new movie-making principle that makes each foot of film go four times as far as the standard 16 mm. film.

A 25-foot roll of *special* 16 mm. film is used in the Ciné-Kodak Eight. Each picture or "frame" exposed in the Ciné-Kodak Eight is only half the width and half the height of a standard frame of 16 mm. film.

After the 25 feet of film is run through the camera, the spools must be reversed and the other half of the film should be exposed.

When the film is processed at an Eastman laboratory, it is slit down the middle, spliced end to end, and returned as a 50-foot reel of 8 mm. film.

The 25-foot roll of special 16 mm. film, which has been converted to a 50-foot reel of 8 mm. film, requires the same

time of projection on the screen as 100 feet of standard 16 mm. film.

By this new principle, a 25-foot roll of Ciné-Kodak Eight Film gives the equivalent in movies of a 100-foot roll of standard 16 mm. film.



Before  
slitting



After  
slitting

## Instructions for using the Ciné-Kodak Eight

OUR experience has shown that nearly all of the troubles met with by users of Ciné-Kodaks would never have occurred if the manuals furnished with them had been thoroughly read and studied before any exposures were made.

The user of the Ciné-Kodak Eight, Model 20 or 25, can make good pictures at the very outset if he will read and follow the instructions in this manual. The percentage of properly exposed film that you can make will be in direct proportion to the care with which you follow these directions.

When the film is run through the camera the *first* time, pictures are made along one-half the width of the film only. It is necessary to reverse the spools and run the film through the camera a *second* time, to expose all of the film.

### Loading the Ciné-Kodak Eight

The camera may be loaded or unloaded in daylight. These operations should be done in a subdued light, never in direct sunlight; if necessary, in the shade of the body.



Fig. 1.

Remove the cover of the Ciné-Kodak Eight, first unlocking it by pushing the catch 1, Fig. 1, in the cover to the word "OPEN," and lift off the cover.

# Table of Parts

PART	EXPLANATION
1 Catch	Fastens cover to camera, Fig. 1, page 3.
2 Take-up Spool	Takes up the exposed film as it comes from the sprocket.
3 Take-up Spindle	Rotates the take-up spool and winds up the exposed film.
4 Leader	Protects unexposed film before loading, Fig. 4, page 7.
5 Supply Spool	Holds the unexposed film, Fig. 4, page 7.
6 Supply Spool Spindle	Furnishes a bearing for supply spool.
7 Upper Sprocket Clamp	Keep the leader and film perforations meshed with the sprocket teeth.
8 Lower Sprocket Clamp	
9 Sprocket	Draws film off the supply spool and feeds it to take-up spool.
10 Guide	Guides leader and film from supply spool to sprocket and from sprocket to take-up spool.
11 Slot	Film passes through slot in gate to position behind lens.
12 Upper Loop	Indicate size and shape of upper and lower loops when threading leader.
13 Lower Loop	
14 Footage Indicator Lever	Connected to scale of footage indicator.
15 Pointer	Indicates how much film remains in camera, Fig. 9, page 12.
16 Winding Key	Used for winding motor, Fig. 10, page 13.
17 Exposure Button	Controls motor, turns it on or off, Fig. 10, page 13.
18 Diaphragm Pointer	Indicates the diaphragm openings, Figs. 12 and 13, page 17.
19 Finder	Locates the subject with camera held at eye level.
20	
21 Gate Handle	Used to take out removable part of gate for cleaning.

The spool containing the short length of film is supplied with the camera so that you may become thoroughly acquainted with the proper method of threading film in the camera. Try the threading directions first with this film but do not make exposures on it. The spool on which this film is supplied should be saved as a spare take-up spool in case the original one is damaged.



Fig. 2.

After the cover has been removed, the inside of the camera will appear as in Fig. 2.

Remove the take-up spool 2, lifting it off the spindle 3.

Swing down the footage indicator lever 14, as shown in Fig. 3. The lever will remain locked in this position until the pin on the lever is pushed down.



Fig. 3.

Open the upper and lower sprocket clamps, 7 and 8, as in Fig. 3. These are opened by first pushing the knurled buttons towards the hinge pin, and then swinging the clamps away from the sprocket 9. The method of opening the upper clamp 7, is shown in Fig. 3; the lower sprocket clamp 8 should be opened in the same manner.

Remove the spool of film from the container.

When you use a roll of Ciné-Kodak Eight Film save the metal container and the yellow carton in which it comes, for a mailing container in which to send the film for finishing. See page 22.

Remove the paper strip from around the film.

Unwind about one foot of the film to be used as the leader 4, Fig. 4.



Fig. 4.

Place the supply spool of film 5, on spindle 6, as in Fig. 4. The supply spool 5 must always be placed on the spindle 6 with the flange of the spool marked: "Ciné-Kodak 8" uppermost. Be sure that the spool 5 is properly seated; the end of spindle 6 should project, slightly, through the hole in the spool. If the opening of the spool does not fit readily over the spindle, *turn* the spool slightly.

While placing the supply spool of film 5, in position, insert the leader 4 between the sprocket 9 and the upper sprocket clamp 7, as shown in Fig. 4.

After the spool of film is in position, press the pin on the footage indicator lever 14, Fig. 3; the end of the lever will then spring against the film.



Film entering slot of gate.



Fig. 5.

Form the upper loop 12, Fig. 6, page 9, and at the same time slide the leader into the slot 11 as indicated in Fig. 5. Be sure that the black side of the leader is towards the sprocket 9, and that the leader is pushed all the way in, so that none of it projects above the edge of the slot.

**Caution:** It is of great importance that the upper and lower loops follow the path indicated by the white lines. The loops provide slack in the film between the continuously moving sprocket and the intermittently moving pull-down claw.

Be sure that the teeth on the sprocket engage the perforations in the leader, then close the upper sprocket clamp 7, Fig. 5, by pushing it towards the sprocket, slipping the knurled button over the post.

Check the upper loop, if it is too large, draw the film downward through the slot of the gate; if too small, rethread the film into the gate as the claw prevents pulling the film upward.



Fig. 6.

Form the lower loop 13 following the white line, and at the same time thread the leader between the sprocket 9 and the lower sprocket clamp 8, as shown in Fig. 6.

Be sure that the teeth on the sprocket engage the perforations in the leader, then close the lower sprocket clamp 8 by pushing it towards the sprocket, slipping the knurled button over the post. See Fig. 7, page 10.



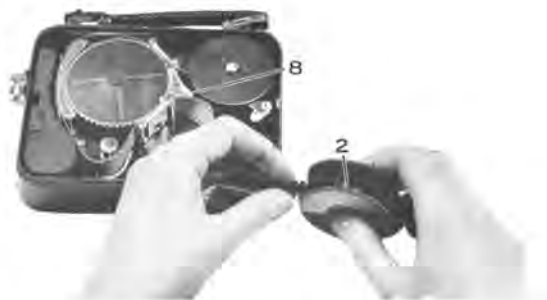


Fig. 7.

Give the winding key 16, Fig. 10, page 13, a few turns, and press down the exposure button 17, until about six inches of film is run through the camera. Thread the end of the leader into the slot in the core of the empty take-up spool 2, as shown in Fig. 7. The flange of the take-up spool 2 which is marked with an *arrow*, must be *towards* you when threading the end of the leader into the core of the spool.

**Caution:** Be sure that the end of the leader is securely caught in the slot of the take-up spool.



Fig. 8.

Wind up the slack of the leader by hand, turning the spool to the right in the direction of the arrow, until it is just long enough to slip the spool 2 on the take-up spindle 3, see Fig. 8. The take-up spool 2 must always be placed on the spindle 3 with the flange of the spool marked with an *arrow*, uppermost. When the film is threaded in the camera for the *first time*, this flange is also marked with the wording: FILM WHEN ON THIS SPOOL IS ONLY HALF EXPOSED. See Fig. 8. The arrow in the camera, Fig. 3, page 6, and the arrow on the take-up spool 2, Fig. 8, show which direction the take-up spool turns.

If the opening of the spool does not fit readily over the spindle, *turn* the spool slightly. The spool must be properly seated.

NOTE: When winding up the leader, note whether or not it has a tendency to bind between the flanges of the spool. If it binds, the spool has become bent and the flanges should be straightened by bending carefully with the fingers.

**Important:** After threading, check the operation of the camera as follows: Press down the exposure button 17, see page 14. Allow the motor to run for only a *second or two*, and watch the leader, closely. If the leader is running properly and loops are maintained, stop the motor and immediately replace the cover and fasten it by pushing the catch 1, Fig. 1, page 3, to the side marked CLOSE; this *locks* the cover.

If the cover does not fit properly, it is because you have not closed the upper sprocket clamp, or the supply spool or take-up spool is not properly seated. The clamps should be closed, as shown in Fig. 8, page 11. Do not force the cover.

### Footage Indicator



Fig. 9.

The footage indicator, Fig. 9, automatically registers the number of feet of unexposed film there is in the camera.

There are four lines near the 25-foot mark on the scale of the footage indicator. After the film is properly threaded, and the cover of the camera replaced, note the position of these marks with respect to the fixed pointer 15, Fig. 9. Let the motor of the Ciné-Kodak Eight run until the footage indicator scale has moved a distance equal to *one* division, before making pictures.

When the line marked "O," comes to the pointer 15, Fig. 9, page 12, do not make any more exposures; then run the motor until the line marked EMPTY is at the pointer, before removing the cover of the Ciné-Kodak Eight to reverse the spools or to remove the film.

### Operation

The majority of amateur motion pictures are taken at the standard rate of sixteen frames or individual snapshots per second. When the finished film is drawn through the projector at the same rate, these individual snapshots follow one another so rapidly that the illusion, in the case of moving objects, of continuous motion is produced.



Fig. 10.

To wind the motor of the Ciné-Kodak Eight, raise and turn the winding key 16, Fig. 10, on the side of the camera. Wind up the spring by



turning the key to the right or clockwise, in the direction of the two arrows. Give it about 20 half-turns or until the spring is wound tight. Before winding the spring, be sure that the exposure button 17, Fig 10, page 13, is *up*.

To start the motor after the spring is wound, press down slightly the exposure button 17, Fig. 10, page 13. To stop the motor, release the pressure. When the exposure button is pressed part way down only, it will automatically spring back when the pressure on it is released. If the button is pressed all the way down it will stay there until it is pushed up again.

While the spring will run the motor for about six feet of film, when fully wound, it is advisable to wind up the spring after each scene. If the motor sounds as if it were slowing down, stop it at once and rewind the spring.

If the operator wishes to be included in the picture, place the camera on a tripod (it has a socket for this purpose) or on some level, steady, firm support. Press down the exposure button 17, Fig. 10, page 13, *as far as it will go*, when it will lock in position, and step into the picture area. To stop the motor, step out of the picture area, return to the camera and push up the button.

### Position for Operating

To bring the finder to position, raise the carrying handle. Hold the camera firmly against the cheek with arms braced against the body, then locate the subject by looking through the sight 20, Fig. 10, page 13. One position for holding the Ciné-Kodak Eight when making an exposure,



Fig. 11.

is shown in Fig. 11. Be careful to keep the left hand away from the lens of the Ciné-Kodak Eight. The camera must be held *very steadily*.

When making "close-ups," with the subject six feet or less from the lens, be sure to allow ample margin above the top of the subject as it appears in the finder. There is a pointer on the front lens 19 of the finder, see Figs. 12 and 13, page 17. This is a guide to prevent cutting off part of the upper portion of the picture when making

"close-ups" nearer than four feet. After the subject is properly located in the finder, raise the Ciné-Kodak Eight until the top of the subject is just below an imaginary line across the finder at the pointer.

The Ciné-Kodak Eight, Models 20 and 25, have a fixed focus. The nearest distances at which subjects can be photographed are given below:

Diaphragm opening . . . . .	f.2.7	f.3.5	f.5.6	f.8	f.11	f.16
Nearest distance of subject . . . . .	7 ft.	6 ft.	4½ ft.	3½ ft.	3 ft.	2 ft.

By using a Z Ciné-Kodak Portrait Attachment the subject can be much closer to the lens than shown in the table on page 15. Full directions are included with the Attachment.

The Ciné-Kodak Eight is provided with a tripod socket in the bottom of the camera; this makes it possible to use the Ciné-Kodak Eight with any standard tripod.

### Use of the Diaphragm

Successful motion pictures depend more on correct exposure than on almost any other factor.

With the Ciné-Kodak Eight, Models 20 and 25, exposures are governed by the diaphragm only. The diaphragm, located between the front and rear components of the lens, is a device which controls the amount of light passing through the lens. When we speak of "diaphragm value or opening" we mean the size of the aperture in the diaphragm through which light may pass and reach the film.

The terms  $f.2.7$  and  $f.3.5$  signify the largest diaphragm openings on the Models 25 and 20, respectively,  $f.5.6$  is smaller than  $f.3.5$ ,  $f.8$  smaller than  $f.5.6$ , and so on to  $f.16$  which is the smallest diaphragm opening. *The higher the number the smaller the opening.* The size of the opening to use depends upon the quantity of light on the subject—the more light the smaller the opening; the less light the larger the opening. To change the size of the diaphragm opening, move the pointer 18, Figs. 12 and 13, page 17, on the front of the camera, by revolving the knurled collar on the lens barrel, until the pointer is at the figure required.

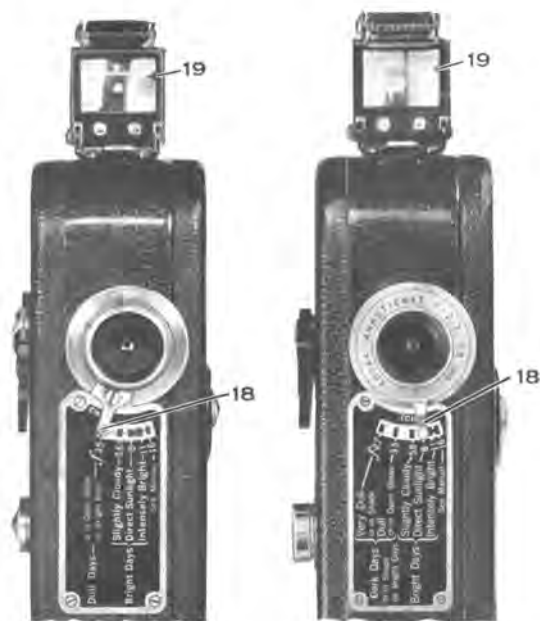


Fig. 12. Ciné-Kodak Eight, Model 20. Fig. 13. Ciné-Kodak Eight, Model 25.

The exposure guide on the diaphragm scale, Figs. 12 and 13, and the exposure table on page 18 are given as guides to correct exposures under various light conditions.

The object of changing the diaphragm of the lens is to produce a film, which, when projected, shows no appreciable variation in the brightness of the picture on the screen. This is the kind you should learn to make and it is easy if you will use

## Exposure Guide for Ciné-Kodak Eight, Model 20 and Model 25

<b>Dark Days</b> or in Shade		<b>Very Dull</b> —Cloudy days with poor light. <b>Shade</b> —Average shaded scenes.	<i>f.2.7</i>
<b>Dull Days</b> or in Open Shade on Bright Days		<b>Dull</b> —Sky completely overcast, but good light. <b>Open Shade</b> —Subject lighted by large area of sky.	<i>f.3.5</i>
<b>Bright Days</b>	<b>Slightly Cloudy</b>	Sun just obscured, soft shadows cast. Also for clear days when only part of the subject is in sunlight.	<i>f.5.6</i>
	<b>Direct Sunlight</b>	Full sunlight, distinct shadows cast.	<i>f.8</i>
	<b>Intensely Bright</b>	Unusually brilliant sunlight without shaded areas; for example—sea, beach, desert and distant mountain scenes. Also for similar scenes in the tropics in brilliant sunlight.	<i>f.11</i>
	<b>Intensely Bright in Tropics</b>	To be used only when scenes described for "Intensely Bright" are photographed in extremely brilliant tropical sunlight.	<i>f.16</i>

This guide is for the hours from two hours after sunrise until two hours before sunset; if pictures are made earlier or later, use a *larger* opening. The largest opening is *f.2.7* on the Model 25 or *f.3.5* on the Model 20; the higher the number, the smaller the opening.

With Ciné-Kodak Eight Kodachrome Film use the exposure table included with it.

the exposure guide properly. Since you can change the diaphragm at will, it is possible to take a number of scenes under various light conditions on one roll of film.

Experience has shown that usually ten seconds are sufficient for most scenes in which the action is continuous but not changing in character: For example, a waterfall; a street with the usual traffic; "close-ups" of people who are not acting, etc. Some beginners make the mistake of using too much film in taking one scene with the result that, when the film is projected, the picture becomes tiresome before the scene changes.

It is not advisable to try to keep a subject in motion always in the center of the finder frame. As long as you can see the subject anywhere in the finder, do not move the camera. If you do attempt to keep the subject always in the center, the resulting film when projected will be trying to the eyes because of the unsteady background. Stop the motor before moving camera, except when making panoramic pictures, see page 21.

The most effective pictures are those in which not more than one-third of the picture area consists of sky, sea or very light foreground.

When making a distant view have a nearby object in the foreground for the best effect.

Be careful, when taking pictures near waterfalls, in the rain or where waves are splashing, not to get a drop of water on the lens. Water on the lens will cause a blurred picture.

Steady pictures on the screen can only be secured by keeping the camera steady during the

exposure. The Ciné-Kodak Eight may be held in the hands when operating it. It is essential, however, to keep the camera *steady*.

When making an exposure, hold the camera level, as shown in Fig. 11, page 15, and frame the subject through the finder, then press down the exposure button 17, Fig. 10, page 13.

### Panoramic Pictures

It is sometimes necessary to panoram; that is, to move the Ciné-Kodak Eight horizontally, when following races and outdoor games, or to make a landscape continuous, as a range of mountains, seashore views; or to photograph long or wide buildings and such subjects in their entirety.

When panoraming, *never* swing or turn the camera quickly from one side to the other. Be sure that the camera is *level*, do not tilt it. Always remember to *hold the camera steady*.

### Important Rules

The important rules for operating the Ciné-Kodak Eight, condensed, are as follows:

1. Hold the camera *steady*.
2. Use special care in determining the correct diaphragm opening with the aid of the exposure guide.
3. Ten seconds exposure are sufficient for unchanging scenes.
4. As long as the subject can be seen in the finder, *do not move the camera*. Stop the motor *before* you move it, except when panoraming.

5. When making a scenic panorama where there is no moving object to be followed, the camera should be moved *very slowly and evenly*.
6. When panoraming for a moving subject, such as a running horse or a speeding motor boat, keep the subject in the center of the finder, and it must not be close to the camera.
7. Wind up the motor after each scene.

### Rethreading the Film or Unloading the Camera

**Caution:** Before removing the cover either to reverse the spools or to unload the camera, after exposing the length of film, run the motor until the pointer 15 of the footage indicator (Fig. 9, page 12) is at the line marked EMPTY, following the 0 on the scale. This is necessary so that the exposed film on the take-up spool will be covered by the protecting end. This end is similar to the leader at the other end of the film and enables the camera to be unloaded in daylight. Do not run the motor after all of the film and protecting end are on the take-up spool.

When the entire length of film has been wound on the take-up spool, open the camera and if the film is on the regular take-up spool marked with the words: FILM WHEN ON THIS SPOOL IS ONLY HALF EXPOSED, reverse the position of the spools. Place the full spool on the supply spool spindle 6, Fig. 2, page 5, with the flange marked with the arrow *down*, and place the empty spool on the take-up spindle 3, with the flange marked with the arrow, *up*.

Rethread the film into the Ciné-Kodak Eight in the same manner as described on pages 3 to 13 inclusive. Then close the cover of the Ciné-Kodak Eight and continue making pictures, exposing the other half of the film.

After the film has been run through the Ciné-Kodak Eight the *second* time, it is completely exposed and should be removed for development. When the entire length of film has been wound on the take-up spool, and the pointer of the footage indicator is at the line marked EMPTY, open the camera, remove the spool of film and place it in the metal container at once.

The film is now ready for development. Print your name and address plainly in the space provided on the back of the yellow carton. Then return the exposed roll of film to your dealer, who will send it to our nearest laboratory for finishing, for which we make no additional charge. If you mail the film direct, tie a string around the carton; do not seal it in any way. A list of laboratories for processing Ciné-Kodak Eight Film is given in the back of this manual, and a list is packed with each spool of film.

When returning the exposed film for development, *be sure to replace it in the metal spool container* before placing it in the yellow carton. If this is not done the film is liable to unwind and it will then be fogged and ruined.

We cannot emphasize too strongly the importance of placing your name and address on the yellow carton. This is the only way by which we can tell to whom the film belongs.

### Ciné-Kodak Color Filter (Z-CK-3)

It is unnecessary to use a Color Filter, but an improvement in landscape, marine and cloud black-and-white photography is noticed when a filter is used.

The Z-CK-3 filter is of the haze cutting and contrast type. It is to be used for clearing haze when photographing distant landscapes; and for increasing the contrast between blue sky and white clouds, and between other colored objects.

When the Color Filter is used, slip it over the front end of the *f*.2.7 or *f*.3.5 lens barrel.

### Making the Exposure

With the Color Filter in position, twice the normal exposure will be required. This is accomplished by setting the diaphragm lever 18, Figs. 12 and 13, page 17, at the *next* larger opening than would be required without a filter. When *extreme* contrast is desired, for instance to obtain an effect of light objects outlined against darkened blue sky or water, use the same opening as given in the exposure guide.

### Exposures at Night

#### Using Photoflood Lamps in Kodaflectors

The inexpensive Photoflood Lamp for use on 105-120 volt lines is not intended for ordinary home lighting, but is unusually effective for making motion pictures. The No. 1 Lamp has a life rating of about two hours at 115 volts; the No. 2 Lamp, six hours, and it gives twice the light. This permits the exposure of many rolls of film, if lamp is burned only while camera is running.

To obtain successful indoor pictures, it is essential that suitable reflectors be used.

The Kodaflector is designed to give the best illumination when used with Photoflood Lamps. The height of the lamp, when used in the Kodaflector, can be set anywhere from 2 feet, 10 inches to 6 feet, 4 inches. The stand has a swivel head which makes it possible to direct the beams of light in any direction. Instructions and exposure tables are included with each Kodaflector.

Other cone-shaped reflectors may be used provided they are equal in efficiency to the Kodaflector; a less efficient type will produce underexposed pictures.

The Kodaflector includes a folding, adjustable stand with combination clamp and swivel top, two special reflectors with sockets and angled rods, and two connecting cords.

**Exposure Table using  
\*No. 1 Photoflood Lamps in Kodaflectors**

Diaphragm Opening	<i>f</i> .2.7	<i>f</i> .3.5
Number of Lamps and Distance between Lamps and Subject	2 at 4 feet	2 at 3 feet
	3 at 5 feet	3 at 4 feet
	4 at 6 feet	4 at 4½ feet

\*No. 2 Photoflood Lamps should not be used unless Kodaflector Adapters for No. 2 Photoflood Lamps are obtained; then use half as many lamps as in the table.

The distance between camera and subject does not affect the exposure. It is the distance from light to subject that is important. Do not crowd your subjects, stand well back with the camera; be careful not to let the unshielded

direct rays of light from the lamps enter the lens.

The lamps should be lighted *only while the camera is running*, to prolong their usefulness.

The best lighting of the subject is obtained by arranging the lamps on each side of the camera, so that both sides of the subject are illuminated. Light colored backgrounds give the best effects.

The lamps used for illumination should be in a position higher than the head of the subject, and they should be directed downwards.

Interesting backlighting effects can be obtained by using an *additional* lamp in a shaded table or floor lamp placed behind the subject.

**Caution:** These lamps will become quite hot, therefore they should not be allowed to come in contact with the fabric of any lamp shade.

Photoflood Lamps may be obtained from, or ordered through Ciné-Kodak dealers.

### Ciné-Kodak Eight Kodachrome Film

This film reproduces all colors, being based on the three-color principle. The color is in the film itself. This film can be used in the Ciné-Kodak Eight and with the Kodascope Eight. It requires no filters.

For further details refer to the booklet: "How to Make Home Movies in Full Color with Ciné-Kodak Kodachrome Safety Color Film."

### General Information

If the film jams in the camera, it is probably due to one of the following causes:



1. Improper threading of the leader. The teeth on the sprocket were not meshed with the perforations when it was threaded. The leader was not pushed all the way into the slot of the gate, see page 8. Be sure that the leader follows the path of the loops 12 and 13, Fig. 2, page 5.
2. Failure of the film to wind up. This is caused by the failure on the part of the operator to insert the end of the leader in the slot in the core of the take-up spool. See page 10.

If the film jams you have not wasted the entire length of film. In a subdued light, *not* in direct sunlight, open the camera and take out the film on the take-up spool and that which is tangled up in the camera. Tear off the fogged end of the film and rethread the camera. Run the motor for a few seconds to see that the film is threaded properly. Close the camera and run the motor for about twelve seconds. You can now use the rest of the film on the supply spool, because it was not light-struck, since the film that you have just run through acted as a protection for it.

### Care of the Lens

The lens of the Ciné-Kodak Eight should be cleaned whenever necessary. A dirty lens causes cloudy pictures which lack brilliancy on the screen. If there is any dust or dirt on the front of the lens it should be cleaned before any more film is used. It is especially important to clean the lens immediately upon landing, after mak-

ing an ocean voyage; also when using the Ciné-Kodak Eight at the seashore.

To clean the lens, take a wooden tooth-pick or match around the end of which you have wound a small piece of soft linen or cotton cloth, free from lint. Rub the front of the lens gently, taking care that you do not scratch it by too much pressure. Do not moisten the cloth in any way. The rear element of the lens does not require cleaning as the shutter remains closed when it is not in use, thus preventing dust and dirt getting on the lens.

### Care of the Gate

The track of the gate which guides the film as

it passes the lens must be occasionally cleaned and polished. If the motor ceases to operate before it has run down, there are probably small pieces of emulsion or some dirt sticking to the track of the gate. To clean the gate:

Push the gate handle 21, Fig. 14, towards the sprocket until the pin is out of



Fig 14.

the small round hole in the handle, then raise and take out the removable part of the gate.

Carefully clean and polish the track with a slightly moistened cloth. Do not scrape the track of the gate with a metallic object. The gate must be *clean*. Even particles of emulsion adhering



to the track may interfere with the operation of the camera.

When replacing the removable part of the gate, be careful not to bend the two small tension springs. Be sure that the pin is in the round hole in the gate handle. Before replacing the gate, it must be *dry*.


### **Cleaning the Ciné-Kodak Eight**

Wipe the inside of the Ciné-Kodak Eight, occasionally, with a slightly moistened cloth free from lint, or a soft brush. Remove all dust or particles of emulsion that may be inside of the camera.

### **Titles**

You will probably want titles describing the different scenes in your films when you project them. We can make the titles for you. Simply write out the titles you wish to insert in your

film and send the list to us. We will make them and send you the proper amount of film with the titles printed on it, which you can then splice into your film in the proper places. (See splicing directions



Edward, Vivian and  
John enjoying camp  
life while touring  
New England

accompanying the Splicer.)

Titles are made at the rate of  $2\frac{1}{2}$  cents a word with a minimum of 20 cents per title. The minimum charge for an order is \$1.00.

Titles are obtainable in the United States, at Rochester, Chicago and San Francisco, only.

### **Scroll Titles**

The Scroll Title is ideally suited for those longer explanatory titles so often needed at the beginning of a reel. The wording moves slowly and evenly upward on the screen. At the start a slight pause is allowed for the first line—one second for each word—for your spectators to read the start of the title. It then moves slowly upward, until the end of the title is reached.

A Scroll Title may have as many words as you wish. Those titles with more than 33 words are made at the rate of  $2\frac{1}{2}$  cents a word, with a minimum of 80 cents per title. The minimum charge for an order is \$1.00.

Scroll Titles are obtainable at Rochester, only.

### **Making Titles with the Ciné-Kodak Eight**

If you wish to make your own titles for your Ciné-Kodak Eight pictures, the use of the Ciné-Kodak Titler is recommended. The Titler is a very simple and efficient device. It permits the use of small title cards, close to the Ciné-Kodak Eight. Ordinary typewriter type makes splendid movie titles. Illustrations cut from magazines can be used for backgrounds; your subjects may autograph their own title cards.

EASTMAN KODAK COMPANY,  
ROCHESTER, NEW YORK.

## Laboratories for Finishing Ciné-Kodak Eight Film

### UNITED STATES

*CHICAGO, ILL.	Eastman Kodak Company, 1727 Indiana Ave.
JACKSONVILLE, FLA.	Eastman Kodak Stores, Inc., 315 West 8th St.
KANSAS CITY, MO.	Eastman Kodak Stores, Inc., 422 East 10th St.
*LOS ANGELES, CAL.	Eastman Kodak Company, 1017 North Las Palmas Ave.
*ROCHESTER, N. Y.	Eastman Kodak Company.
SAN FRANCISCO, CAL.	Eastman Kodak Company, 241 Battery St.
WASHINGTON, D. C.	Eastman Kodak Stores, Inc., 607 14th St. N. W.
<b>CANADA</b>	
TORONTO, ONT.	Canadian Kodak Co., Limited Toronto 9
VANCOUVER, B. C.	Eastman Photographic Materials, Ltd., 610 Granville St.

### EUROPE

AUSTRIA	Kodak, Gesellschaft m.b.H.
VIENNA	III Beatrixgasse 25
BELGIUM	Kodak, Limited
BRUSSELS	Rue Neuve 88
CZECHO-	
SLOVAKIA	Kodak Společnost, s. r. o.
PRAGUE II	Biskupský dvůr 8
DENMARK	Kodak Aktieselskab
COPENHAGEN	Ostergade 1
ENGLAND	Kodak, Limited
*LONDON	Kingsway, W.C. 2
FRANCE	Kodak-Pathé, S.A.F.
NICE	Avenue de la Victoire 13
*PARIS	Avenue Montaigne 39 Ave. des Champs-Élysées 63 Place Vendôme 28
GERMANY	Kodak, Aktiengesellschaft
*BERLIN	SW 68, Lindenstrasse 27

\*These laboratories are now processing Kodachrome Film.

HUNGARY  
BUDAPEST  
ITALY  
MILAN  
NETHERLANDS  
THE HAGUE  
NORWAY  
OSLO  
POLAND  
WARSAW  
PORTUGAL  
LISBON  
SPAIN  
BARCELONA  
MADRID  
SWEDEN  
GOTHENBURG  
SWITZERLAND  
LAUSANNE

Kodak Limited,  
Váci-utca 9  
Kodak Società Anonima  
Via Vittor Pisani 6  
Kodak, N.Y.  
Anna Paulownastraat 76  
J. L. Nerlien, A. S.,  
Nedre Slottsgate 13  
Kodak Sp. zo. o.  
5 Plac Napoleona  
Kodak, Limited  
Rua Garrett 33  
Kodak Sociedad Anónima  
Calle de Fivaller 3  
Puerta del Sol 4  
Hasselblads Fotogr. A.B.  
Ostra Hamngatan 41-43  
Kodak Société Anonyme  
Avenue Jean-Jacques Mercier 13

### AFRICA

EGYPT  
CAIRO  
EAST AFRICA  
NAIROBI  
SOUTH AFRICA  
CAPE TOWN  
JOHANNESBURG

Kodak (Egypt) Société Anonyme  
Sharia Maghraby 20  
Kodak (East Africa), Limited  
Kodak (South Africa), Limited  
38 Adderley St.  
Kodak House, 63 Rissik St.

### ASIA

CHINA  
HONGKONG  
SHANGHAI  
INDIA  
BOMBAY  
CALCUTTA  
JAPAN  
\*OSAKA  
\*TOKIO

Eastman Kodak Company  
14 Queen's Rd., Central  
185 Yuen Ming Yuen Road  
Kodak, Limited  
Kodak House, Hornby Road  
17 Park St.  
Kodak Japan, Ltd.  
18-4, 3-Chome, Edobori,  
Minami-dori, Nishi-ku  
3 Nishirokuchome, Ginza,  
Kyobashi-ku

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**STRAITS  
SETTLEMENTS  
SINGAPORE**

Kodak, Limited  
130 Robinson Road

**DUTCH EAST INDIES**

**JAVA  
BATAVIA**

Kodak, Limited  
Sluisbrugplein, Batavia Centrum

**AUSTRALIA  
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NEW ZEALAND  
WELLINGTON**

**AUSTRALASIA**

Kodak (Australasia) Pty., Ltd.  
252 Collins St.  
Kodak (New Zealand) Pty., Ltd.  
292 Lambton Quay

**PHILIPPINE ISLANDS**

**MANILA**

Kodak Philippines, Ltd.  
Dasmarias 434

**HAWAII**

**HONOLULU**

Eastman Kodak Stores  
1059 Fort Street

**SOUTH AMERICA**

**ARGENTINA  
BUENOS AIRES  
BRAZIL  
RIO DE JANEIRO  
CHILE**

Kodak Argentina, Ltd.  
Alsina 951  
Kodak Brasileira, Ltd.  
Rua São Pedro 268-70  
Kodak Chilena, Ltd.

**SANTIAGO  
COLOMBIA  
BOGOTA  
PERU  
LIMA**

Delicias 1472  
Kodak Colombiana, Ltd.  
Calle 17, No. 7-93  
Kodak Peruana, Ltd.  
Divorciadas 650

**REPUBLIC OF PANAMA**

**PANAMA CITY**

Kodak Panama, Ltd.  
111 Central Avenue

**MEXICO**

**MEXICO, D. F.**

Kodak Mexicana, Ltd.  
San Jerónimo 24

**CUBA**

**HAVANA**

Kodak Cubana, Ltd.  
Neptuno 236

*\*This laboratory is now processing Kodachrome Film.*

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

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