Ciné-Kodak, Model E

f.1.9 Kodak Anastigmat Lens

THE general instructions given in the manual for the Ciné-Kodak, Model E, with *f*.3.5 Kodak Anastigmat Lens should be followed, except for the differences given in this leaflet.

The *f*.1.9 Kodak Anastigmat Lens has two diaphragm openings larger than the *f*.3.5 lens; they are marked *f*.1.9 and *f*.2.8. These two larger openings permit making pictures under very poor light conditions, see Exposure Table on last page.

The Ciné-Kodak, Model E, with the *f*.1.9 Kodak Anastigmat Lens, has a focusing scale engraved on the lens barrel; it is marked for 2, 3, 4, 6, 8, 10, 15, 25, and 50 feet, and INF. (infinity). To set the focus, the front collar A, Fig. 1, on the lens barrel must be turned until the line at the figure that agrees nearest to the actual distance from the lens to the subject, is at the index line.

Fig. 1.

The diaphragm openings are changed by turning the rear collar B, Fig. 1, on the lens barrel; turn it until the figure indicating the proper opening is at the index line.

The Ciné-Kodak, Model E, with the 1-inch *f*.1.9 lens, may be used as a *fixed focus camera* with openings *f*.5.6 or smaller, by setting the

focus at 25 feet. It will, with these openings, sharply cover all objects from 8 feet to infinity. For objects less than 8 feet distant the camera must be focused, even when the small openings previously referred to are used. When the subject is 2, 3, or 4 feet from the lens, *measure* the distance carefully.

Accessory Lenses

The 15 mm. *f*.2.7 Wide-Angle Lens, and the 2-inch *f*.3.5, 2½-inch *f*.2.7, 3-inch *f*.4.5, 4-inch *f*.2.7, and 4½-inch *f*.4.5 Telephoto Lenses are interchangeable with the 1-inch *f*.1.9 Lens on the Ciné-Kodak, Model E. The 6-inch *f*.4.5 Telephoto Lens cannot be used, because the finder cannot be adapted for the small field covered by this lens.

Before using any of the accessory lenses, it will be necessary to obtain an adapter which is *threaded* on *both* ends. After removing the regular 1-inch *f*.1.9 lens, screw the adapter into the opening. Insert one of the accessory lenses into this adapter, bringing the pin on the lens next to either one of the two slots in the adapter. Use the slot which brings the focusing and diaphragm scales to a convenient position. Be sure that both lens and adapter are tight.

It will be necessary to change the front lens C, Fig. 2, of the finder to correspond with the lens being used on the camera. The finder lenses are plainly marked; be sure that the proper one is used. When ordering an accessory lens for this camera, obtain a corresponding front finder lens, which is interchangeable with the finder lens on the camera.

Fig. 2

When using the 15 mm. Wide-Angle Lens, or the regular 1-inch Lens, the screw D, Fig. 3, should be turned *clockwise* as far as it will go. For the Telephoto Lenses the screw D should be turned *counter-clockwise* to the limit of motion; this brings another lens in front of the rear finder lens. If the image in the finder appears blurred, try turning the screw D in the other direction.

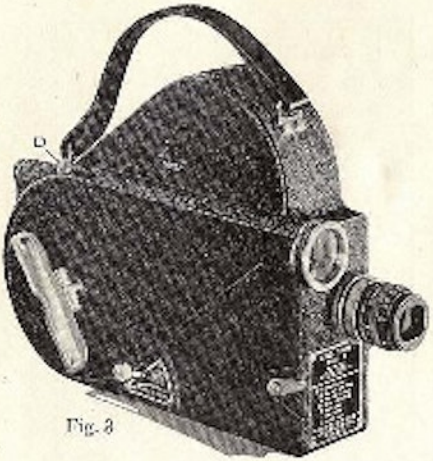


Fig. 3

Correction in Finder for "Close-Ups"

When the finder is used for making "close-ups," it is necessary to correct for *parallax*. Since the finder necessarily is separated from the camera lens, it "sees" a slightly different view or field than is recorded on the film. For distant and medium scenes the parallax is negligible, but it becomes noticeable in "close-ups."

To compensate for parallax, two pointers are made in the sides of the finder lens mask. When using the regular 1-inch *f*.1.9 Lens, these pointers show the top of the

As shown in finder

picture when the subject is 2 or 4 feet from the camera; the upper or right-hand pointer indicates 4 feet, and the lower or left-hand pointer 2 feet. The pointers on the finder are to be used for different distances between the subject and the lens, depending upon the lens fitted to the camera, as in the table below.

As recorded on film

After the subject is properly located in the finder, raise the camera until the top of the subject is just below an imaginary line across the finder, at the right-hand or left-hand pointer that agrees nearest to the actual distance between the subject and lens as given in the following table:

Lens	*Top of Picture is at Right-Hand Pointer*	*Top of Picture is at Left-Hand Pointer*
	When distance from lens to subject is:	
16 mm. *f*.2.7 Wide-Angle Lens	2 ft. 6 in.	1 ft. 3 in.
1-inch *f*.1.9 Kodak Anastigmat Lens	4 feet	2 feet
2-inch *f*.3.5 Kodak Anastigmat Lens	8 feet	4 feet
2½-inch *f*.2.7 Kodak Anastigmat Lens	10 feet	5 feet
3-inch *f*.4.5 Ciné-Kodak Telephoto Lens	12 feet	6 feet
1-inch *f*.2.7 Kodak Anastigmat Lens	16 feet	8 feet
4½-inch *f*.4.5 Ciné-Kodak Telephoto Lens	18 feet	9 feet

Filters

The Ciné-Kodak Color Filter (CK-3) and the Kodachrome Filters are available for the lenses used on the Ciné-Kodak, Model E, as follows:

15 mm.	lens requires the			U7	filter mount	
1-inch	"	"	"	W	"	"
2-inch	"	"	"	U10 or U9	"	"
2½-inch	"	"	"	U9 or U12	"	"
3-inch	"	"	"	U10 or U9	"	"
4-inch	"	"	"	U12	"	"
4½-inch	"	"	"	U9 or U12	"	"

Pictures at Night

Lighted Streets, Windows and Public Squares

Brilliantly lighted streets, or the theatre district of large cities, make very interesting and unusual motion pictures. It is necessary to use the Ciné-Kodak, Model E, fitted with the *f*.1.9 lens, and use the largest opening (*f*.1.9); the camera must be loaded with Ciné-Kodak Super Sensitive Panchromatic Film. The lights should be very brilliant, and use the normal speed (16).

The animated electric signs used in so many of the large cities will prove very attractive subjects. Often there will be found action in many of the windows of the large stores, cafes, etc., which will make interesting pictures.

If lighted streets and public squares are photographed on wet nights, when the pavement shows reflections, or during the winter after a heavy snow storm, the effect will be unusually attractive.

Do not attempt to make pictures at night with the Ciné-Kodak, Model E, adjusted for the in-

termediate speed (32), or slow motion speed (64). If these speeds are used, underexposure will result.

Indoors at Night

The same directions as given in the manual should be followed. Use the Exposure Tables on page 9 instead of those on page 30 in the manual.

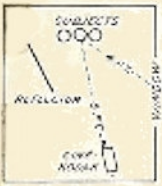
Portraits Indoors by Daylight

It is very easy to obtain good results when making portraits indoors by daylight. The action should take place with the subject near a window, which should get the direct light from the sky.

The background should form a contrast with the subject. A light background usually gives a better effect than a dark one.

Do not have the subject in the direct sunlight. Interior portraits by daylight should be made during the time from three hours after sunrise until three hours before sunset.

With ordinary light conditions it is advisable that the subject be not more than four feet from the window. A reflector helps to get detail in the shaded part of the face. A white cardboard or tablecloth held by an assistant or placed on a piece of furniture will make a suitable reflector; it should be placed at an angle and in a position to lighten the shadows, see diagram page 8. Where the shadows are quite dark, an electric light used in place of the reflector will produce more pleasing results; be careful, however, not to let the direct rays of the light enter the lens.



ILLUMINATION: One window. Subjects four feet from window. Reflector. Sunshine, but not directly on subject.

DIAPHRAGM: *f*.2.8.

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Exposure Table for Ciné-Kodak *Super Sensitive* Panchromatic Film Using Kodaflectors with No. 1 Photoflood Lamps†

Diaphragm Opening	*f*.1.9	*f*.2.8	*f*.4	*f*.5.6	*f*.8
Number of Lamps and Distance between Lamps and Subject	1 at 10 ft.	1 at 7 ft.	1 at 5 ft.	*1 at 3½ ft.	*1 at 2 ft.
	2 at 14 ft.	2 at 10 ft.	2 at 7 ft.	2 at 5 ft.	*2 at 3½ ft.
		3 at 12 ft.	3 at 9 ft.	3 at 6½ ft.	3 at 4½ ft.
		4 at 14 ft.	4 at 11 ft.	4 at 8 ft.	4 at 5 ft.

Exposure Table for Ciné-Kodak *Panchromatic* Film Using Kodaflectors with No. 1 Photoflood Lamps†

Diaphragm Opening	*f*.1.9	*f*.2.8	*f*.4	*f*.5.6
Number of Lamps and Distance between Lamps and Subject	1 at 6 ft.	1 at 4 ft.	*1 at 3 ft.	
	2 at 9 ft.	2 at 6 ft.	2 at 4 ft.	*2 at 3 ft.
	3 at 11 ft.	3 at 8 ft.	3 at 5 ft.	3 at 4 ft.
	4 at 13 ft.	4 at 9 ft.	4 at 6 ft.	4 at 4½ ft.

†No. 2 Photoflood Lamps should not be used unless Kodaflector Adapters for No. 2 Photoflood Lamps are obtained; with these adapters use half as many lamps as in the tables.

*Use only for "close-ups." Camera should be two to four feet from subject so that reflectors will not be included in the picture. These tables are for camera speed 16 (normal).

Exposure Table for Ciné-Kodak, Model E, with Ciné-Kodak Panchromatic Film

With Ciné-Kodak *Super Sensitive* Panchromatic Film use the next smaller opening (higher number), or use the Ciné-Kodak Color Filter (CIC-3) with *no* change in the diaphragm opening. With Ciné-Kodak Kodachrome Film use the exposure table included with it.

This table is for the Ciné-Kodak, Model E, operated at normal speed (16). For intermediate speed (32) use the next larger opening, and for slow motion speed (64) use the second larger opening.

*Brilliant Interiors		Subject near window.	Dull days.	*f*.4.9
			Bright days	*f*.2.8
Dark Days or in Shade on Bright Days	Dark	Extremely poor light. Deep Shade—Dense forests, shaded porches, etc.		*f*.2.8
	Very Dull	Cloudy days with poor light. Shade—Average shaded areas.		*f*.4
	Dull	Sky completely overcast, but good light. Open Shade—Subject lighted by a large area of sky.		*f*.5.6
Bright Days	Slightly Cloudy	Sun just obscured, soft shadows cast. Also for clear days when only part of subject is in sunlight.		*f*.8
	Direct Sunlight	Full sunlight, distinct shadows cast.		*f*.11
	Intensely Bright	Unusually brilliant sunlight without large shaded areas.		*f*.16

*Directions for taking interiors at night are on page 7.

This table is for the hours from two hours after sunrise until two hours before sunset; earlier or later, use a *larger* diaphragm opening.

The "Intensely Bright" classification should be used only for very brilliantly lighted subjects; for example, sea and beach views, distant landscapes, and tropical scenes in brilliant sunlight. In winter the light is not so brilliant as in summer, and the number of scenes in the *Intensely Bright* group will be limited.

With the largest opening of the *f*.4.5 Telephoto Lenses pictures can be made under light conditions described for the *f*.4 diaphragm opening using normal speed (16).