

MAKING THE
MOST OF YOUR

CINÉ-KODAK

MODEL K
f.1.9 OR f.3.5



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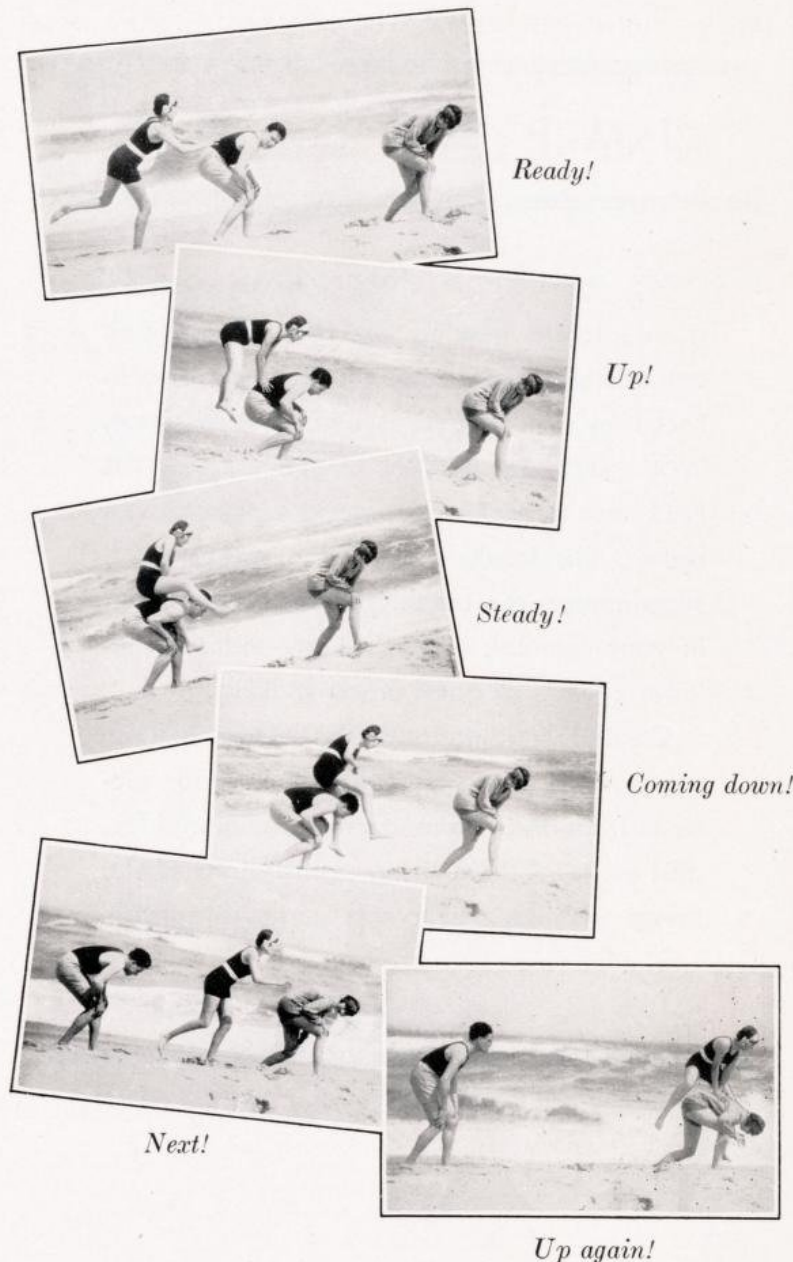
f.1.9 or f.3.5

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

I M P O R T A N T

> > > > > > THE fundamentals of good picture making with the Ciné-Kodak are easily grasped and quickly mastered. In fact, they may be expressed in one sentence, "YOU PRESS THE BUTTON, EASTMAN DOES THE REST." But to make your good pictures even better, this booklet has been prepared. It supplements the technical information found in your manual, and lays bare many of the inner secrets of good movie making.

Careful reading and observance of the suggestions in this booklet will lift your pictures from the realm of the commonplace, and make of them living re-creations of the things, people, and events you photograph.



Ready!

Up!

Steady!

Coming down!

Next!

Up again!

MAKING THE MOST OF YOUR CINÉ-KODAK, Model K

f.1.9 or f.3.5 Lens Equipment

> > > > > > **T**HE essentials of good movie making, stated briefly, are as follows. Remember and apply these simple rules, and your pictures will be uniformly successful:

Hold the camera steady.

Follow the exposure guide.

Keep the lens and filters clean.

When you panoram, panoram slowly and evenly.

When making a distant view, try to have some nearby object in the foreground.

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

Generally speaking, these rules, as well as the suggestions which follow, apply to Kodacolor as well as to black and white. There are some exceptions, however, and it is suggested that, before you start making Kodacolor pictures, you read carefully the Kodacolor folder accompanying this booklet. Kodacolor pictures can be made with the Ciné-Kodak, Model K, with f.1.9 lens only; they cannot be made with the camera when fitted with the f.3.5 lens.

These rules are "condensed." Now we shall elaborate on them and tell you *why* it is necessary that they be observed. This does not imply that you should memorize that which is to follow. *Memorize the rules above—recall them to mind whenever you prepare to make a picture.* But read the rest of this booklet for information and suggestions that will give you a better understanding of the application of these rules, and the why and wherefore of certain "tricks of the trade" resorted to by the professional, and applicable and useful to you.

HOLD THE CAMERA STEADY

A FUNDAMENTAL principle of all cinematography is camera *steadiness*. We cannot too often repeat, or too firmly emphasize, the importance of *holding the Ciné-Kodak steady*. Since the Model K is equipped with both a reflecting finder for waist height pictures, and a sight finder for eye level pictures, consideration must be given to each position. When operating the Ciné-Kodak at waist level, hold it firmly against the body, slightly above the waist line and toward the right or left hip, so that your breathing will not cause movement of the camera.

When using the sight finder, press the Ciné-Kodak firmly against the cheek, with the right eye close to the peep sight, and the elbows braced as closely to the chest as possible. The camera is so compact and well balanced that it is not difficult to hold it in either position. *Never move* the Ciné-Kodak until the exposure lever has been released—unless you panoram.

FOCUSING

LIKE all high-speed lenses, the Kodak Anastigmat $f.1.9$ or $f.3.5$ is furnished with a focusing mount which assures clear, sharp pictures at all times when the camera is properly focused.

Focusing is especially necessary when the larger diaphragm openings are in use. But if the condition of the light calls for a diaphragm opening or "stop" of $f.16$, $f.11$, $f.8$, or $f.5.6$, the focus may be "fixed" by setting the distance scale at 25 feet. In other words, accurate focus is not necessary with these smaller diaphragm openings when the distance scale is set at 25 feet, and objects from 8 feet to infinity may be photographed with full assurance that they are in correct focus. This feature is especially valuable when photographing fast action.

When the larger diaphragm openings— $f.4$, $f.3.5$, $f.2.8$, $f.2$, and $f.1.9$ are in use, it is vitally important that the camera be properly focused. These openings bring the reserve power of the lens into play, and accurate focus becomes essential to the making of good pictures.

The real value of the super-speed lens lies in its ability to make good pictures under poor lighting conditions and to make interiors, without artificial light, in rooms well-lighted by sunlight. When such scenes are taken, the larger diaphragm openings must be used, and the camera carefully focused, to assure the best results.

Inasmuch as all Kodacolor pictures are made at a lens aperture of $f.1.9$, accurate focus is *very important* when making Kodacolor. See the Kodacolor folder.

FOLLOW THE EXPOSURE GUIDE

A FEATURE of all Ciné-Kodaks is the built-in exposure guide, directly below the lens. This clearly and simply worded guide enables you to tell at a glance the proper diaphragm opening for the existing light conditions. A more detailed exposure table for the Ciné-Kodak, Model K, $f.1.9$, $f.3.5$ and $f.4.5$, appears on page 8 of this booklet.

It will be noted in the table that the two openings $f.3.5$ and $f.2.8$ are given for the same subjects, because the $f.3.5$ lens can not be used with the larger opening of $f.2.8$. The great latitude of the film allows sufficient exposure with either opening, if used according to the table.



An example of under-exposure. Note the loss of detail in the darker portions, particularly in the left foreground.

All photographs are dependent on exposure—the amount of light passing through the lens to the film. Too much light spoils the picture; likewise, insufficient light spoils the picture. Between the two extremes there is a certain latitude to which

Exposure Guide for Ciné-Kodak, Model K (Black and White Pictures Only) (These figures, except as noted, apply only when the camera is operated at full, or normal speed.)

SUBJECT	TIME	Bright—No Clouds Over Sun		Light Clouds Over Sun		Cloudy Dull	
		Diaphragm		Diaphragm		Diaphragm	
A. Sea, Sky, Beach and Snow Scenes Distant Landscapes, Mountains	Apr.-Sept.	f.16		f.11		f.8	
	Oct.-March	f.11		f.8		f.5.6	
B. Close-ups* of Group A Open Landscapes, Games, etc., with no heavy shade	Apr.-Sept.	f.11		f.8		f.5.6	
	Oct.-March	f.8		f.5.6		f.4	
C. Close-ups* of Group B Street Scenes. Groups where houses or trees obstruct part of the light from the sky	Apr.-Sept.	f.8		f.5.6		f.4	
	Oct.-March	f.5.6		f.4		f.3.5-f.2.8	
D. Close-ups* of Group C Scenes on shady side of streets Boating scenes out of direct sunlight	Apr.-Sept.	f.5.6		f.4		f.3.5-f.2.8	
	Oct.-March	f.4		f.3.5-f.2.8		f.1.9	
E. Close-ups* of Group D Scenes on heavily shaded streets Scenes on heavily shaded porches	Apr.-Sept.	f.4		f.3.5-f.2.8		f.1.9	
	Oct.-March	f.3.5-f.2.8		f.1.9		f.1.9 half-speed	

*The term "close-up" means pictures taken from 2 feet to 6 feet from the lens. Figures above are for the hours from two hours after sunrise until two hours before sunset. To make pictures earlier or later, use the next larger diaphragm opening. The above figures apply to the temperate zone; for exposures in the tropics, see the manual.

These rules do not apply to Kodacolor—home movies in full color. Kodacolor pictures must be made with the diaphragm set at *f.1.9*, and the Kodacolor Filter in position before the lens (see folder); they can not be made with camera fitted with *f.3.5* lens. The above table can be used with the *f.4.5* Long Focus Lens by substituting "*f.4.5*" wherever "*f.4*" appears, and "Too dark" wherever "*f.3.5-f.2.8*" or "*f.1.9*" appears. For "close-ups," subjects must not be nearer than 6 feet from the *f.4.5* Long Focus Lens.

Use the *half-speed*, see page 14, with the largest diaphragm opening in position, when the light conditions are unfavorable for making exposures at *normal speed*, as on *very dark and rainy days*; also for exposures earlier and later than the hours given above, when an opening the next size larger than the largest one of the lens would be required. For Kodacolor pictures, see folder.

a good cameraman adheres. With the Ciné-Kodak, Model K, the speed is automatically regulated, either to 16 or 8 frames per second. This simplifies matters, as you need only to think about the diaphragm. There is no difficulty in choosing the



This is an over-exposed view of the same subject. This entire picture is thin and "washy," and details are blotted out by too much light.

correct diaphragm value; just follow the exposure guide. Experts have worked out these general exposure rules by collecting data from hundreds of experiments. It will pay you to take advantage of their advice.

The Ciné-Kodak, Model K, is equipped with a half-speed device, which reduces the number of exposures per second from sixteen frames (normal speed) to eight frames. The half-speed feature is not intended for ordinary use, and should be resorted to only when the light is of such extremely poor quality that black and white pictures cannot properly be exposed at normal speed with the largest diaphragm opening (*f.1.9* or *f.3.5*), or when it is desired to make Kodacolor pictures without direct sunlight. When the half-speed device is used, the rules given for normal speed do not apply. (See Kodacolor folder.)

When a picture is correctly exposed, all of the shadow tones and gradations in the picture are clearly defined. However,



The same subject, properly exposed. The shadow tones clearly defined, and there is a sense of roundness and depth that is lacking in improperly exposed pictures.

when you have an under-exposure, insufficient light has been reflected onto the film from the darker portions of the subject, and the consequent image lacks shadow detail. If, on the other hand, you give too much exposure, the image is "burnt up," as the professional says, and the printed picture, "still" or projected, looks thin and washy, especially in the highlights.

If these identifying features are borne in mind, an error of over- or under-exposure is readily detected on the screen. Correctly exposed pictures are recognized at once; the images are sharp and clear, the shadows and the tone values harmonize to give excellent quality. But if the projected picture seems blackish or dense, and details in dark tones are missing, the film is said to be under-exposed.

The reverse is true of an over-exposed picture which, on the screen, will appear flat, thin and washy, particularly where the highlights are prominent.

Sometimes, in over-, under- and properly exposed pictures, white streaks or flashes of light, more often at the sides, may appear in your screen picture. Such streaks of white are caused by light fog, which occurred while you were loading or

unloading the camera. This can be avoided by careful loading and unloading, as explained in the manual.

KEEP THE LENS AND FILTER CLEAN

PARTICLES of dust and dirt have a tendency to collect on the lens and filter of your camera. The slightest accumulation of dust and dirt on the lens or filter will impair the beauty and brilliancy of your pictures.

Keep the lens and filter *clean!* Examine them frequently. If particles of dust and dirt have accumulated, wrap a bit of soft linen or cotton cloth, free from lint, around the end of a match and carefully wipe their surfaces. Do not press so hard as to scratch the surface, and do not moisten the cloth in any way. Clean *both* surfaces of the filter in this manner. (The reference to the filter is made on the assumption that you will use the Kodacolor Filter or one of the Ciné-Kodak Color Filters.)

At the seashore or on ocean voyages, the lens and filter require more frequent cleaning, because of moisture, as well as dust and dirt.

CAMERA POSITION IN RELATION TO SUNLIGHT (for Black and White Pictures)

(SEE FOLDER FOR KODACOLOR SUGGESTIONS.)

CONCEDING that you have absorbed the exposure principles, consider the subject of camera position when you are making black and white pictures in sunlight.

Among amateurs the idea sometimes prevails that good pictures require the sun directly behind the Ciné-Kodak. The best results are not always thus obtained. In fact, in cinematography, pictures taken with the sun directly behind the camera sometimes look flat on the screen and lack relief. For this reason, when operating the Ciné-Kodak it's a good rule to keep one's right or left shoulder approximately pointing towards the sun. Such a position will invariably prevent the operator's shadow falling in the picture foreground.

In all this we are trying to stress the matter of quality which is attained when your light is so adapted that it will give form and roundness to your pictures, making the subjects stand out in almost stereoscopic relief. To accomplish this you should seek a location where the subject has its full share of contrasting shadows; for good shadow effects give tone to the pictures. The

absence of shadows prevents relief and all objects having form appear to be flat, lack interest and realism. Consequently strive to shoot across the light with the sun illumination coming from your right or your left. If you follow this suggestion your pictures will be more pleasing.

When the sun is directly overhead it would seem, on first thought, that correct tones are impossible. This may be true should you photograph in a large open space. But that is seldom necessary—just shift your subject to a position where trees cast their shadows. Sunlight filtering through foliage offers most enchanting contrasts and when viewed on the screen, such motion pictures are strikingly beautiful.

BACK-LIGHTING (Black and White)

THERE is still another light phase that offers tone variation. In viewing professional motion pictures you will note how frequently back-lighting effects are used—noticeable primarily in “close-ups,” secured by arranging a brilliant spotlight on the subject so that the light strikes down—partially right or partially left—on the back of the subject’s head. This renders a soft diffusion of shadows; the hair assumes a lustrous tint and the facial tones are soft and pleasing. The close-up becomes an artistic portrait, pictorially beautiful, with full roundness and depth.



Backlighting. The hair assumes a lustrous tint.

With the sun’s help you can approximate these same effects for your black and white Ciné-Kodak pictures. When the sun is at a proper angle you can let it be the spotlight which makes the highlight on the subject’s head. In the middle of the day you can shoot directly

toward the sun without fear of lens flare or a fogged picture, provided the sun does not shine directly into the lens mount. In the early morning or late afternoon, however, the horizontal position of the sun requires you to consider further precautions in the way of protecting your lens from the direct light. A simple expedient is to hold your hat over the camera so that it will shut off the direct rays. Or place your camera in the shadow of a house or tree and thus point it at the subject standing in the open with his back to the light.

Beautiful effects, approximating those obtained by the professional, can be made with Kodalite, the Eastman home illuminating unit designed especially for the amateur. (See page 26.)

In general, while on the subject of quality in motion pictures, remember always to follow the old, old rule of photography, “expose for the shadows and let the highlights take care of themselves.” Backlighting should not be attempted with Kodacolor.

AVOIDING LENS FLARE

WHEREAS it has been suggested that pictures of quality may be obtained by pointing the Ciné-Kodak directly towards the source of light, nevertheless we must urge you to differentiate between the *source of light* and the *light itself*. Never allow the sun or any other powerful light to strike the lens. Should this happen, lens flare will be the inevitable result and the screened picture will be white and washy with scarcely any detail discernible.

Also be careful not to fog your film. We say a film is fogged when it is patched with light streaks. Fogging is usually caused by improper loading or unloading of the camera, and may be entirely eliminated if you carefully follow the explicit directions given in your instruction booklet.

End fog is equally annoying. It will always happen should you open the Ciné-Kodak cover before the exposed film is completely wound on the spool.

FOR FILM PROTECTION

BE CAREFUL to follow the shipping instruction card placed in every film package. This package consists of three pieces: The yellow carton, the metal container, and the spool of film. When the film has been exposed, be sure to place it in the metal container, which is then put into the yellow carton. The container acts as a “dark room en route.” To neglect using this metal container may cause premature exposure of the film before it reaches the finishing laboratory.

THE HALF-SPEED FEATURE

DIRECTLY above the exposure lever of your Ciné-Kodak, Model K, is a metal button, which controls the half-speed device. Pressure on this button, while the exposure lever is depressed, reduces the speed of the mechanism so that but eight frames are exposed per second, instead of sixteen, as explained in the manual.

Reducing the speed to one-half normal speed *doubles the exposure*. In other words, if the diaphragm is set at the largest opening (*f.1.9* or *f.3.5*) and the half-speed button depressed, the effect is the same as would result if your lens were twice as fast. Hence, it is quite necessary that you use great caution in resorting to the half-speed device. If the light is so poor that properly exposed pictures cannot be made with the largest opening (*f.1.9* or *f.3.5*), then, and only then, (except for comedy effects) should you resort to half-speed.

Excellent portraits can be made indoors by daylight, through the use of the half-speed feature, see page 19.

When the camera is operated at half-speed, you must caution your subjects to move *very, v-e-r-y slowly and deliberately*. This is necessary, for, even though the camera is operated at half-speed, the projector will be operated at normal speed and that part of the film which was exposed at *half-speed* will be projected at *normal speed*—doubling the speed of the action on the screen. Unless, therefore, the subjects move very deliberately, their actions on the screen will be very rapid and jerky.

Under no circumstances should you attempt to follow a fast moving object with the camera operating at half-speed. When panoraming landscapes at half-speed, be very sure to swing the camera but half as fast as you ordinarily would at normal speed.

The above suggestions apply to the use of the half-speed feature for the purpose of increasing the exposure. But there is another possibility: Amusing comedy effects may be obtained by taking *rapid* action with the camera operating at half-speed, so that, when screened, the action will appear at twice the normal pace. When employing the half-speed feature for this purpose, care should be taken to use the next smaller diaphragm opening than would be required if the camera were operating at normal speed.

The half-speed feature greatly increases the scope of the Kodacolor process. Before you start taking Kodacolor pictures, read the folder carefully.

USING THE FINDERS

THE CINÉ-KODAK, Model K, is equipped with waist height and eye level finders, a feature that greatly facilitates the making of motion pictures from any angle.

In the reflecting or waist height finder, the action will be reversed, left to right. That is, while viewing the subject in the reflecting finder it will seem to pass out of the picture at the left of the camera, when actually it is going to the right and vice versa. For this reason always move your camera in the opposite direction when the subject steps out of the picture and you want to pick it up again in the reflecting finder. To illustrate: The finder shows the subject leaving at the right—turn your Ciné-Kodak left. If the finder shows the subject leaving at the left—turn your camera to the right. Bearing this in mind, you will quickly master the trick and be able to keep up with the action. The reflecting finder will be found very convenient when taking pictures of children, pets and all subjects that are at waist level or lower.

The eye level, or sight finder, is a direct finder. You see the action through this finder as it really occurs, and it is much easier to follow fast action with the eye level finder than it is with the waist height, or reflecting finder. By the same token, it is easier to panoram with the eye level finder.

WHEN YOU PANORAM

PANORAMING may be defined as moving the camera horizontally while taking the picture. If you deliberately swing the camera more or less violently from side to side, as you would a garden hose, your pictures will be failures.

When panoraming as, for example, in following the races, outdoor games and wild life, hold the Ciné-Kodak steady so that there is no up-and-down motion, and turn the body evenly from the waist up, following the subject and keeping it centered in the finder. Turning the Ciné-Kodak with this body motion, rather than with the hands, is essential for steadiness, and steadiness during exposure is essential for properly panoramed pictures.

Do not try to panoram when the subject is close to the camera, and always keep the subject as nearly centered in the finder as possible. In photographing landscape vistas such as mountain ranges or seashore views, and buildings or groups of buildings that cannot be included in the angle of view unless the camera is turned, hold it steady and level and panoram slowly and evenly.

Never swing or turn the camera quickly from one side to the other. When taking pictures of very high buildings, it will sometimes be desirable to panoram up and down, very slowly and evenly.

If you remember that, no matter how exciting the scene, panoraming should always be done as slowly and deliberately as possible, the results on the screen will bear tribute to your restraint and judgment.

It will be found easier to panoram and follow fast moving objects with the camera held at the eye level position.

DISTANT VIEWS

A DISTANT LANDSCAPE or other distant view is often uninteresting because of the wide variety of interest that meets the eye. There is no one point which arrests the attention. The scene, in other words, is monotonous.

Charm and interest are added to distant scenes by the inclusion in the foreground of some nearby object. That object may be a person, a tree, a house or an animal—but it should be there. Keep this in mind when you “shoot” your first distant scene. Try a few feet with and without the nearby object, and the importance of this suggestion will become apparent to you at once. (See folder for Kodacolor suggestion.)

SEA AND SKYSCRAPES

PICTURES which show wide expanses of sea, sky, sand and very light foregrounds are uninteresting and often tend to be overexposed. For these reasons it is important to remember that not more than one-third of the picture area should consist of such light subjects. Beautiful cloud effects are obtained by using the Ciné-Kodak Panchromatic Film and one of the Ciné-Kodak Color Filters, see pages 23-25

Pictures of this type should not be attempted in Kodacolor, unless it is necessary to photograph a person or object with such a background. In this event, one of the neutral density filters should be used. (See folder.)

LEANING

DO NOT LEAN the camera to the right or the left; otherwise your horizontal lines will be askew or grotesquely out of plumb. With Kodak pictures this can be overcome to a certain extent by

properly trimming the print, but not so with screened Ciné-Kodak motion pictures. If you are using a tripod, set the camera, then step back a few feet and make sure that it is level.

Nothing is so embarrassing to the operator as to have assembled guests view a water scene where the leaning of the camera has caused the water to appear to run up hill.



*Fast moving subjects such as this should be photographed at an acute angle
—never with the subject close by moving at right angles to the camera.*

TILTING

ALSO be cautious about tilting the camera up or down, unless such a position is necessary, as when you photograph a flock of ducks down on a pond while you are shooting from the banks, pictures of a baby on the lawn, puppies sprawling around in a basket, or the club champion sinking the last putt of the tournament, and similar subjects. In such cases, tilting may be sometimes desirable. When the subject or scene is of such a nature that tilting the camera seems practical, you will find the reflecting finder invaluable. For movies where placement is at or below the waist level, it is always advisable to use the reflecting finder, rather than the sight finder.

It is usually unnecessary to tilt the camera, and it is better to avoid doing so when possible.

LENS AXIS IN RELATION TO SUBJECTS

WHEN photographing rather fast action such as a foot race, a passing motor car or other fast moving subjects, it is better to get the subject at an angle rather than to attempt a straight or side shot. For, if fast moving subjects pass directly in front of the lens, you will get a slightly blurred effect which will be very noticeable when the enlarged picture is flashed on the screen. Avoid this by catching the action at an angle of about 45 degrees. See the illustration on page 17.

COMPOSITION

COMPOSITION may be defined as bringing things together in a natural relationship to combine the beauty, the unity and emphasis of our picture.

In a booklet of this nature it is obviously impossible to go into all the details of the art of motion picture photography. Your early efforts will, of course, be thrilling, and many action pictures will be of such a nature that composition cannot and need not be considered at all. But as you advance in the art of cinematography, and as the hobby grips you—as it surely will—there will come a desire to accomplish real pictorial beauty; a beauty that

requires something more than just clear photographs of things in motion. Nearly all of us have an instinctive eye for the artistic; a latent talent which when aroused leads us to consider composition in our photography just as the artist must consider it in his paintings.

Suppose you are photographing baby on the lawn,



Note how this picture is "framed" with branches of trees to the right and at the top of the photograph, these add depth to the scene.

and the action is the youngster mothering her doll. Assume that the background shows the flat whiteness of a clapboard house with its distracting horizontal lines. In front of baby is a clutter of objects; the doll buggy and a miscellaneous assortment of toys. Here we have poor composition.

The white background fails to give proper relief. The horizontal lines are distracting. In *looking* you expend undue energy while trying to *see* all the objects. You miss the true depth of feeling because your attention is not properly focalized on the essential feature of the picture, which is baby playing with her doll. To attain cinema composition the picture would be immeasurably better if you had a dark background such as a bush in foliage, and if you removed all the distracting foreground objects remembering, however, that a certain amount of the lawn should show to give foreground balance to the picture.

Those who care to cover the subject of composition more thoroughly will find plenty of material for study in their local public libraries. "Pictorial Beauty on the Screen," by V. O. Freeburg, published by the MacMillan Company, is particularly recommended.

PORTRAITS

WHEN making portraits with the Ciné-Kodak, Model K, it is necessary to focus accurately, regardless of the diaphragm opening. The Ciné-Kodak, Model K, should not be used as a "fixed focus" camera for "close-ups." (See manual.) It is well to bear in mind that the larger the diaphragm opening, the more necessary it is to focus accurately. You should also remember that after you have made a close-up and desire to make a long shot or vice versa, the focus should be changed. This is especially true when making Kodacolor pictures. (See folder.)

As mentioned previously, excellent portraits, using daylight, can be made indoors with the half-speed feature. The subject should be near the window, and the largest opening (*f*.1.9 or *f*.3.5) should be used. In the case of the *f*.3.5 lens, the pictures should be made on a bright, sunshiny day, and the window must get the direct light from the sky.

"CLOSE-UPS"

THE effectiveness of close-ups is such that few pictures will seem complete except when this type of portraiture is frequently interspersed through the film. Ciné-Kodak close-ups are of splendid quality, for the camera is particularly well adapted to

motion picture portraits. This is true of both black and white and Kodacolor. Kodacolor close-ups are especially beautiful. (See page 22 and the folder.)

There are two lines engraved on the front lens of the sight or eye level finder, marked 2 ft. and 6 ft. These lines are to be used as guides to prevent cutting off part of the upper portion of the picture when making "close-ups."

After the subject is properly located in the finder, raise the Ciné-Kodak until the top of the subject is just below the engraved line marked for the distance that agrees nearest to the actual distance between the subject and lens. This centers the subject on the screen.



The close-up sometimes tells the story when the title fails.

able in no other way. Can you conceive of anything more interesting than such a continued story of brother and sister showing month to month changes in mannerisms and expressions?

Second, close-ups may be used as a part of the entire action story. Pictures of the family fun, the children at their games on the lawn, require distant shots to get the group in action; and of course it's the action that gives motion pictures life and strength. But numerous close-ups, interspersed through the film at appropriate places, greatly increase the picture's character and charm. Close-ups give that intimate touch which adds variety and beauty and sustains interest.

There are several kinds of close-ups and each is worthy of consideration.

First, then, the close-ups which occupy the entire reel to show intimate character studies of members of the family. An example of this would be those made of the growing children.

A series of such portrait motion pictures will eventually give you a living record obtain-

You are interested when watching the group at play. You are delighted when from time to time the distant action ceases for a few seconds and there appears on the screen an animated portrait of one person, a close-up made with the subject from 2 to 6 feet from the camera. At such distance every little facial expression can be readily registered. Thus action is blended with personality. The picture has character as well as vigor.



Close-up.

Semi-close-up.



And third, there is the close-up used to bring out a definite point or a definite emotion in your story. In general this may be called the "attention-getter" close-up. For example, suppose you had worked out a little picture story around baby's birthday party and you wanted to stress his age. A close-up of the birthday cake with two candles on it would immediately tell the audience that baby is two years old. Or, perhaps, it's the fishing-trip story. A close-up of the big trout would say volumes. Close-ups of this kind are more effective than titles and often readily supplant them.



Semi-long-shot.

Long-shot.



Close-ups frequently interspersed through the picture can also be used to define the various emotions. For example, Billy's sand lot ball team is playing a championship game. There is the distant view of the team in action, the pitcher making his wind-up, Billy at bat. A close-up at this point shows determination on Billy's face. Then again, the distant view as Billy lifts one over the fence, Billy rounding third, sliding home, and then a close-up of Billy with his smile of triumph.

Each kind of close-up is worthy of your best efforts in cinematography. In one you have a series of portraits which become a personal record on the silver screen. In another you have the group picture or the scenario interspersed with close-ups blending variety and sustaining interest.

In the latter, incidentally, it is unnecessary to make your portraits in the order of the action. You can make them at any time during the action, then later edit the reels, clip the close-ups and splice them into the film at appropriate places.

And finally you have close-ups to emphasize points in the plot.

KODACOLOR CLOSE-UPS

KODACOLOR close-ups are nothing short of marvelous to behold. Portraits and semi-long shots give a sense of depth and roundness—almost a stereoscopic third dimension—as though, instead of looking at the picture, you were looking *into* its colorful depths. The remarkable fidelity with which Kodacolor records the delicate flesh tints and subtle modulations of tones in portraits, together with the animation of the motion picture, produces an effect that is indescribably life-like. (See folder.)

CLOSE-UP PRECAUTIONS (Black and White)

REMEMBER to follow the Exposure Guide and reset the diaphragm opening when changing from a distant scene to a close-up and vice versa.

Another thing to bear in mind is that a good distance for a close-up is approximately four feet. Be sure to have your subjects talking or laughing in a natural way; a person staring moodily into the camera makes a monotonous picture. If the subject turns his head, nods, or gestures, caution him to make every movement slowly—otherwise the picture will appear jerky on the screen. This precaution is doubly important when the half-speed feature is used. The closer the subject is to the camera, the slower and more deliberate the movement should be and the more accurate the focus. To avoid cutting off the upper portion of the subject, follow the guide lines marked on the sight finder.

REFLECTORS

BETTER PICTURES are often obtained when the illumination on the shadow side of the subject is increased. Strong light on one side of the subject and a reflected light on the shadow side will

give the desired roundness so necessary for a more nearly stereoscopic effect. To lighten up the shadow side use a simple home-made reflector; all you need is a sheet of white cardboard about 30" x 40" or larger, a mirror, or a sheet thrown over a chair. Whatever the expedient, place it at such an angle that the light is reflected where needed.



Showing one method of using a reflector.

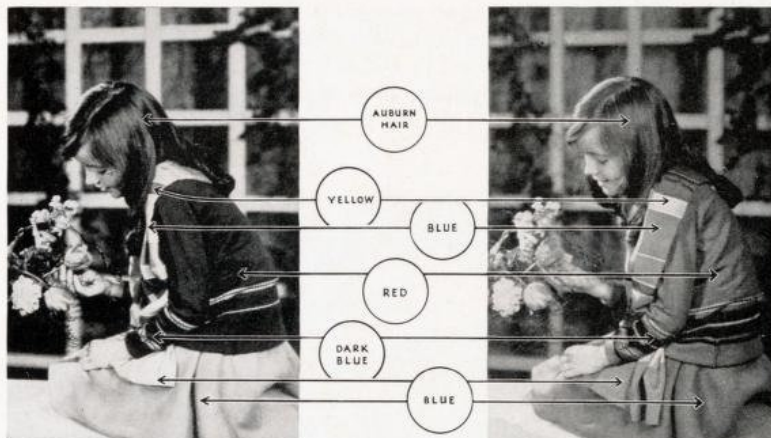
The use of a reflector is almost essential to good close-ups. Shadows cast by hats can be softened with the reflector so that the entire face is reproduced with the proper detail. Neck shadows, cast by the chin, are also softened by the reflector.

CINÉ-KODAK PANCHROMATIC FILM

A RECENT development of the Kodak Research Laboratories is Ciné-Kodak Panchromatic Film, which, like ordinary Ciné-Kodak Film, owes its economy and success to the famous reversal process.

Panchromatic Film differs from ordinary film in that it is sensitive to light of all colors. Thus, with Panchromatic Film, the monochrome reproduction on the screen shows all colors more nearly in their accurate black and white relationship, one to the other, than does ordinary film.

Ordinary film is sensitive chiefly to blue and violet while to the eye green and red are brighter colors. As a natural result there is a great difference between the brightness of colors as reproduced in photographs and as seen by the eye. The difference is largely corrected through the use of Panchromatic Film.



Made with ordinary film. Note that the color values of the sweater and skirt, do not show as the eye sees them.

Made with Panchromatic Film. The color values as well as the flesh tones are greatly improved.

The advantages of Panchromatic Film will be found in all fields of motion picture photography. In portraits, and especially in close-ups, the rendering of the flesh tones is improved. Colors, whether occurring in costumes or in landscapes, are rendered in black and white with much greater fidelity in their appearance to the eye; and the quality of distant views, especially when a color filter is used, is much improved.

While Panchromatic Film is strongly sensitive to red, yellow and green, it still has an excess sensitiveness to blue and violet as compared with the eye. For this reason, a yellow color filter is used on the lens when the elimination of the excess effect of blue and violet is desirable, the blue and violet light being absorbed by the yellow filter. This filter is very valuable when it is desired to photograph a landscape or garden so as to get the best rendering of the foliage. It also lends great beauty to clouds.

The Ciné-Kodak Color Filters are supplied in three densities, marked: CK-1, CK-2 and CK-3. The CK-1 filter should be used when only a slight color correction is needed, or where the light does not permit the exposure to be increased. This is the filter to use for making portraits. The CK-2 filter is an orthochromatic filter, and when used with Panchromatic Film, it will produce the most truthful rendering in monochrome of scenes containing colored objects. The CK-3 filter is of the haze cut-



Water and cloud scenes assume an almost unbelievable beauty, when made with Panchromatic Film.

ting or 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.

It should be remembered that it is not always necessary to use a filter with Panchromatic

Film. Marked improvement will be noticed at once when this film is used, but the improvement is greatly increased by the use of one of the filters. Full instructions as to the use of the filter are packed with each filter.

Do not confuse Ciné-Kodak Panchromatic Film with Kodacolor. Panchromatic Film renders a surpassingly beautiful *black and white* reproduction of the subject; Kodacolor reproduces, in *full natural color*, every tint appearing in the subject.

THE f.4.5 LONG FOCUS LENS FOR TELEPHOTO EFFECTS

AS YOU PURSUE the fascinating sport of movie-making, you will find that, on many occasions, it is desirable to make close-up pictures of distant subjects. Ordinarily, this can be accomplished simply by moving up close to the subject. But there are times when this is impossible—when for example your subject is a wild animal, or when it is desired to make close-up pictures of fast action on the gridiron, baseball diamond, track, etc.

For such occasions, the Kodak Anastigmat f.4.5 long focus lens, for telephoto effects, has been designed. This lens is, in effect, a powerful telescope which brings distant views close-up—just as does a telescope, placed to the eye. Specifically, the f.4.5 long focus lens gives an image with a diameter fully three times greater than that obtained with the f.1.9 or f.3.5 lens at

the same distance. In other words, a subject that fills the sight finder of the $f.1.9$ or $f.3.5$ lens at twenty feet, will fill the sight finder of the $f.4.5$ long focus lens at sixty feet. Thus it is easily possible to obtain clear, sharp close-up pictures of distant subjects that cannot be approached for the usual close-up scene.

The $f.4.5$ long focus lens is instantly interchangeable with either the $f.1.9$ or the $f.3.5$ lens on your Ciné-Kodak. Full instructions for the attachment, focusing and use of this lens are packed with the lens unit. The reflecting or waist height finder must not be used with the $f.4.5$ long focus lens.

It is no more difficult to use the Ciné-Kodak with the $f.4.5$ long focus lens attached, than it is to make pictures with the regular $f.1.9$ or $f.3.5$ lens. The principal point to remember is that the camera must be held *steady*. It is suggested that a tripod be used at all times with the $f.4.5$ long focus lens. In lieu of a tripod, the camera should be braced very firmly against a tree, rock, fence or some other solid object.

CINÉ-KODAK MOVIES (Black and White) WITH THE KODALITE

CINÉ-KODAK is not confined to motion pictures in sunlight or even in daylight outdoors. With the recently developed Kodalite, an inexpensive and highly efficient illuminating unit designed especially for use by the amateur, close-ups and full figures indoors by daylight in black and white, as well as motion pictures at night, are easily possible. The Kodalite serves as excellent supplementary illumination when the daylight is not quite strong enough for motion pictures. Thus, the amateur can make motion pictures indoors or out at any time of day or night that he may desire. For ordinary use at $f.4$ to $f.3.5$, two Kodalites are necessary when the motor is run at *normal* speed; only one Kodalite is needed if the *half-speed* button is used. If one Kodalite is used and the motor is run at *normal* speed, a lens aperture of $f.2.8$ to $f.1.9$ is needed.



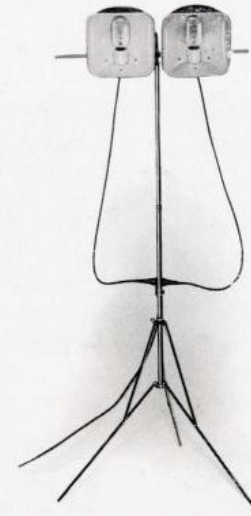
*The
Kodalite
Model A*

Kodacolor pictures cannot be made with artificial illumination.

Innumerable picture possibilities, not common in daylight, are opened by the Kodalite. Children always are splendid subjects for the Ciné-Kodak, whether in daylight about their outdoor play, or in the evening with their books and toys. Kodalite adds new charms to the possibilities of recording their playtime activities by making possible intimate scenes in the nursery or play room that are denied by the limitations of the ordinarily available light.



*The Kodalite, Model B
Single Unit*



*The Kodalite, Model B
Double Unit*

Many interesting events in the home may be filmed, such as Sonny with his soap-bubble pipe, the youngsters in the play room or on the way to bed, friends who drop in for a few hands of bridge, and dozens of other like events. For scenes such as these, two Kodalites placed in advantageous positions, and far enough from the subject to cover the area included by the lens, will result in excellent films.

Essentially the same rules apply with reference to backlighting, reflectors, etc., with the Kodalite, as apply to pictures of this type made in sunlight. Backlighting and many beautiful effects seen in professional pictures are possible with the Kodalite.

One of the outstanding features of the Kodalite is the specially designed reflector, which utilizes the utmost illumination provided by the lamp. This makes it possible to employ a 500-watt lamp, instead of the 1,000-watt type generally used and, in turn, permits the use of two or three Kodalites on one current outlet without special fusing. Any home 105-120-volt current outlet, fused for ordinary house lighting, will operate two or three Kodalites.

The Kodalite, Model B, is similar to the Model A. With the Model B the lights can be used close to the subject, and the lights do not require a diffuser. The Kodalite, Model B, is furnished in Single and Double Units, as illustrated on page 27. The reflector of the Model B is fitted with a handle, which makes it easy for an assistant to hold the Kodalite near the floor, or at any level.

The Kodalite is easy and economical to use. No special knowledge of lighting is required.

For the best results with two Kodalites, the camera should be placed not more than 12 feet from the subject. It is advisable to confine interior scenes to close-ups as much as possible, and not to attempt to light an entire room.

A bit of experiment will make the average amateur quite proficient in the making of artificially illuminated interior movies. It is a good idea to study the placing of lights by professional directors when you attend the movie theatre. This can readily be determined by studying the high-lights and shadows, particularly in the close-ups.



Kodalite furnishes artificial sunlight for recording important indoor events.

The Kodalites, Models A and B, may be obtained from your Ciné-Kodak dealer, who also sells the special 500-watt lamp required.

Three accessories are available for the Kodalite, Model A: The Kodalite Diffuser, Kodalite Standette (for working with the Kodalite close to the floor, or on a piano, table or other piece of furniture) and a carrying case that will hold two complete Kodalites, Model A, Diffusers and two spare lamps.

The Kodalite, Model B, is sold as a single unit, double unit, or as a complete outfit which includes a single and double unit and a carrying case, provided with spaces to hold the different parts of the Kodalite and spaces for three extra lamps. The carrying case may also be obtained as a separate accessory.

PLANNING YOUR MOTION PICTURES



Be ready for the unexpected. Always keep your Ciné-Kodak loaded.

MUCH already written has undoubtedly impressed you that your best pictures must be planned. It is difficult to get a motion picture which will logically sustain interest unless this phase of cinematography is given due consideration. All that is needed is a brief outline of the successive scenes the occasion suggests. By turning the possibilities over in mind before pressing the lever, one will readily find a way to string the story together with a thread of continuity.

In taking portraits of grown-ups the rule of preparedness applies. For the man who smokes there is always the pipe, cigar or cigarette to light. This involves finding and lighting

the match, throwing the match away, the first puff or two and the characteristic smile of satisfaction straight at the camera man with the pipe or cigarette in the hand for a finish.

Mother is always charming and natural at her tea table, pouring and serving tea. She is also lovely in her garden looking at a rose bush, or cutting a bloom, smelling it and then smiling at the camera man. Such a picture in true, natural color—Kodacolor—would be of inestimable value to you.

Age and youth always make a charming picture together, so it is well to take grandfather or grandmother with one of the little children with enough planned action to make the picture interesting.



The children and their pets always make interesting subjects.

Then, too, do not forget the pets. It is sometimes difficult to make them pose for a still picture, but their very proneness to move makes them ever ready for the screen portrait.

CHARACTERISTIC FAMILY SUBJECTS

SOMETIMES there are special things that a member of the family does in a particularly characteristic way, and such action

caught in a picture is always successful. Father or brother mowing the lawn, brother shoveling snow, sister chasing the neighbor's chickens from her pet flower bed, big brother washing his decrepit Ford and a thousand other incidents that will spring to the mind. Perhaps you can get mother to pose for you taking her reducing exercises. Sometimes the youngsters will imitate her and that makes a wonderful picture. Dad's golf swing and brother's serve are valuable, especially in settling arguments. Sister's flat dive will be a comedy film and probably show where her fault in technique lies. If you can catch any of the family in a spill on the ice or while skiing it will be worth every effort. Such family glimpses are invaluable in later years as reminders of days that have sped along. No one can stop Father Time. But those who have a Ciné-Kodak can always have a motion picture memory book which from year to year grows more precious.

WHEN FRIENDS DROP IN

FREQUENTLY you will want motion pictures of your friends and neighbors when they drop around to make a call, or for a Sunday afternoon chat.

Dramatize their arrival, stay, and departure, from the moment when the car drives up to the curb until it disappears around the corner with the occupants waving good-bye. This, of course, suggests a distant shot of the arrival with various scenes to show the warm welcome, close-ups of happy smiles and hearty hand clasps. Then, perhaps, the men sit around on the porch engaged in a keen business argument; men's expressions are always characteristic when discussing business, and by telling them to pay no attention to the operator, life-like close-ups may be readily obtained. The ladies are interested in the garden, and while they are examining a rose bush or pansy bed many delightful Ciné-Kodak scenes can be made.

PICTURING THE HOBBIES

EACH MAN has his own hobby, and how quick he is to tell his neighbor about it. Dad hands out his new golf clubs. There's a picture! All the interest of a friendly but critical examination from his caller. Or perhaps it's a new shotgun. Neighbor tries the balance and examines the bore with many a comment of approval. Or if it's fishing tackle, neighbor tries his hand at cast-

ing and a lively contest follows. In the meantime mother has her interests too; there's the new coupé to display, or the collie with her litter of pups. But whatever the interest, there is always the story-telling possibility for your Ciné-Kodak.

There's no such thing as a dull afternoon for either yourself or your friends with Ciné-Kodak as the master of ceremonies. And there's no such thing as a dull evening when you project the pictures on the screen.

SIMPLE SCENARIOS FOR CHILDREN

PLANNING the family action story is followed in natural sequence by the simple scenario idea where a certain amount of make-believe and acting is required. Children are natural born mimics and how they love to "play show." With the Ciné-Kodak you have innumerable opportunities to stage photoplaylets with the assurance of enthusiastic support from the youngsters.

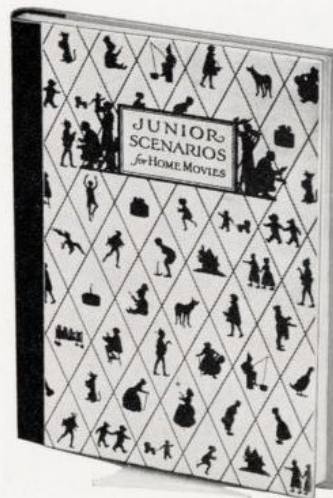
Since the younger children are nearly all familiar with the Mother Goose traditions, these rhymes can be easily adapted for the Kodascope screen. You will enjoy the directing and the photographing as well as the opportunity to select and adapt rhymes for the children.

JUNIOR SCENARIOS

TO AID you in producing junior photoplaylets, the Eastman Kodak Company has published a book of scenarios written especially for production by children. The book, "Junior Scenarios for Home Movies," comprises 132 pages, and is sold by your Ciné-Kodak dealer.

With each scenario are full instructions for its production. The opening chapter discusses in detail such subjects as costumes, settings, photographic technique, editing, titling, etc. A very comprehensive description of the difference between the close-up, semi-close-up, long-shot, and semi-long-shot is also given. Indeed, this portion of the book contains such a wealth of interesting and instructive material that every amateur movie maker will profit through reading it.

Having instructed the prospective producer on some of the finer points of photoplay making, the text takes up the subject of scenarios. Starting with a simple movie adaptation



A booklet of great value to the movie maker. Contains several scenarios and a wealth of valuable information.

of the fable of Miss Muffet and the Spider, it leads to more elaborate productions. The subjects range from a simple playlet of seven scenes to a "super-production" of 122 scenes. None of the stories is the least bit difficult to produce, however, and no properties other than those to be found in the children's play room or about the house are needed.

To simplify and facilitate production, a novel system of indicating the properties, cast, and locations is employed. The footage required for each scene, as well as for the entire play, is also given, so that all the director need do is rehearse the action to his satisfaction, and "shoot."

"Junior Scenarios for Home Movies" is priced at \$1.50, at your dealer's.

COSTUMES

WHETHER you use the scenario book or adapt your own script, the question of the children's costumes is easily answered. Many of them may be simply made out of cheese cloth or remnants. Paper costumes are splendid. The Dennison Manufacturing Company issues a very practical little booklet on this subject and by obtaining it one can make numerous costumes economically. Remember that the darker colors all photograph dark. For black and white photography, choose tones of gray, light yellow, light blues, soft greens, lavenders and mild tones of violet. Whites should be avoided unless the background is very dark, as a white dress is apt to show flat on the screen. Also, white sometimes tends to cause flares and disagreeable highlights.

Costume playlets in Kodacolor are strikingly beautiful to behold. Vari-colored costumes reproduce in their natural hues, and combine to produce a film that is fairylike in its beauty.



The Garden Tableau for Movies.

When photographing the chosen rhymes, let the children act their roles with unassumed naturalness. Numerous rehearsals will be unnecessary. Rely chiefly on their complete understanding of the story and their interest in the performance. When the film is finished, splice in the lines of the rhyme. When showing the picture your audience will be further delighted to hear it accompanied on the phonograph. Records of nearly all the rhymes are available. Two familiar nursery tales which will make interesting playlets follow.

SIMPLE SIMON

A BOY with dunce cap and wide collar sits on a high stool fishing out of a pail. On the pail is a sign, "His Mother's Pail". If possible have Simple Simon sit on a large packing box. Use an old pail from which the bottom can be knocked out. Cut a hole in the packing box under the pail and let Simon's fishing line hang through this hole. Another boy should be hiding in the packing box and after a few feet of film have been run off he can give the line a pull. Simple Simon registers wild excitement. The boy in the box pulls the line harder until the pole is bent almost to the pail. The boy underneath then attaches a large fish to the line. This can be made of cardboard, or like

a rag doll, and have the word "Whale" written on it. Simple Simon pulls this up with a great flourish, and the effect is glorious. A close-up of Simple Simon standing rigidly holding the fish high beside him and with a huge medal attached to his chest reading "First Prize, Whale Club" makes a good finish.

JACK AND JILL

SHOW a little boy and girl leaving the house with a pail. Then show them going up a hill. In the next scene they are coming down the hill with a full bucket. Jill jogs Jack and he responds so that the water slops over. Then both stumble and fall. Next show the children coming up to the house crying. Mother comes to the door and holds up her hands in dismay. Jack ruefully holds his head. Mother goes into the house and returns at once with a bottle marked "Vinegar," which she applies to Jack's head. Next show a close-up of the children; Jack having his head bandaged and Jill with her arm in a sling.

Many other kinds of children's literature offer excellent adaptations for movies. Robert Louis Stevenson's "A Child's Garden of Verses," Eugene Field's poems, "The Wonderful Wizard of Oz," the numerous fairy tales, and "Alice in Wonderland" are but a few examples of where to look for motion picture stories.

THE AMATEUR PHOTOPLAY

THE FASCINATION of planning and photographing the simple scenario will perhaps eventually make you ambitious to try the more elaborate photoplay. Something with a well constructed plot and a definite theme.

The photoplay requires a carefully written scenario from which the director obtains his script. The script or continuity, as it is also called, should not be confused with the scenario. The latter is the story written with a certain technique and according to definite rules. It gives the actors and the director the theme of the story and the motif or feeling. The script is merely brief working directions. An illustration of a script will explain its technique. (See page 36.)

THE SCRIPT

TITLE 1

WILLIAM JONES JR.

presents

CHOCOLATE PIE à la MUD

TITLE 2

CAST OF CHARACTERS

<i>Billy</i>	William Jones Jr.
<i>Buck</i>	Brownell Brown
<i>The Cook</i>	Mrs. William Jones
<i>The Tramp</i>	Mr. William Jones

TITLE 3

PIES LIKE COOK ALWAYS BAKES

- Scene 1* Long shot of cook standing on back porch—facing outdoors—trimming pies.
Scene 2 Long shot, full view showing *Billy* and *Buck* peeking around corner of house, watching cook.
Scene 3 Close-up of scene 1.
Scene 4 Close-up of scene 2—*Billy* and *Buck*.
Scene 5 Distant view, *Billy* and *Buck* running to garage and disappearing behind it.

TITLE 4

A FRAME-UP

- Scene 6* Near view, *Billy* and *Buck* pointing to mud pies on sandpile beside garage.
Scene 7 Close-up, *Billy* with mud pie in his hand animatedly talking to *Buck*.

TITLE 5

SHE'LL NEVER KNOW THE DIFFERENCE

- Scene 8* Close-up, *Billy* registering great merriment.
Scene 9 Close-up, *Buck*—same as scene 8.
Scene 10 Distant view, *Billy* and *Buck* sneaking up to porch, *Billy* with mud pie. Cook turns and enters kitchen.
Scene 11 Near view, boys substitute mud pie for chocolate pie. They hide the chocolate pie back of porch pillar and make get-away.
Scene 12 Close-up, cook picks up mud pie and covers top with meringue. Leaves pies to cool—exits kitchen door.
Scene 13 Close-up, boys behind garage in great glee watching scene 12.
Scene 14 Same as scene 13, boys registering great excitement.

TITLE 6

LOOK, HE'S GOIN' TO STEAL IT!

- Scene 15* Distant view, tramp sneaking up to pies.
Scene 16 Close-up, scene 15. Tramp steals mud pie. Tramp sneaks off—Left.

TITLE 7

LET'S FOLLOW!

- Scene 17* Near view, boys register excitement and follow tramp to nearby thicket.
Scene 18 Distant view, boys peeking from behind bushes looking at tramp. Tramp getting ready to cut pie.
Scene 19 Close-up, boys registering gleeful excitement—nudging each other.

TITLE 8

A LA MUD

- Scene 20* Close-up, tramp cuts big piece of pie with pocket knife. Tramp registers hungry anticipation—all smiles. Tramp bites into mud. Tramp registers consternation and mouthful of sand.
Scene 21 Close-up, boys rolling on grass overcome by laughter.

THE END

PHOTOGRAPHING THE PLAY

IN MAKING a picture of this kind, it is not necessary to photograph each scene in order as it follows in the script. If part of the action in the beginning of the play is laid at a particular location, and that location is not again called for until the closing scenes are reached, it is obviously easier to "shoot" both parts of the action while the cast is on the spot. Then, when the film is edited, the different scenes can be spliced into the main strip in the order called for by the script. Thus, the final scenes in the play may be the first to be photographed, or *vice versa*.

INTERIOR SCENES

(FOR BLACK AND WHITE PHOTOGRAPHY.)

Some photoplays will require interior scenes. These can be made at any time of day or night with the Kodalite, as explained on pages 26 to 28. Interior scenes can be made without artificial light, however. Here are a few suggestions:



A distant view of a lawn set-up.

With a little ingenuity your front lawn or back

yard can soon be transformed into a good studio. All you need for an interior is two side walls made of compo board; ordinary scenery arranged so that the light will be most effective. With proper furniture a single room set can be utilized for many purposes. With a little rearrangement it becomes an office, the pirate's den, a sitting room, bed room or even an attic. The set is held in place with ordinary stage props to support the sides. The floor may be a canvas tarpaulin spread on the lawn, stretched tight and held in place with tent stakes.



The same set-up, as viewed on the screen.

The *f*.1.9 lens, over three times as fast as the *f*.3.5—which, in itself, is exceptionally fast—is an ideal lens for interior cinematography. With it, satisfactory interior pictures can be made in any room that is brilliantly lighted by window space. The half-speed feature adds still further to the scope of both lenses.

When taking interior pictures without artificial light, care should be taken to place the camera so that the subject is fully illuminated when seen in the finder. In making interior scenes of this nature, the camera should never be faced directly against the light. If the light is furnished by a window, the camera should be set along the wall parallel to the window, and the subject so placed that the full power of the light is directly upon the subject. If shadows then appear, a reflector should be used to relieve them. A Kodascope screen, properly placed, makes an excellent reflector.

Since lighting conditions in different homes vary so much, it is impossible to give an exposure guide for interior cinematography. Should the window lighting seem insufficient, artificial lights must be resorted to; under such conditions the Kodalite will be found convenient and very satisfactory. See pages 26 to 28.

Interior scenes with artificial illumination cannot be made in Kodacolor.

ENTRANCE AND EXIT TECHNIQUE

IN THE carefully planned photoplay, thought must be given to the matter of entrances and exits. Should an actor enter at the right he should exit at the right, unless during the action he has some reason for crossing over to the left. And even then it is good psychology for him to leave the picture as he entered it. Even more obvious is the re-entrance. If the actor leaves at the right of the picture he should re-enter at the right. Should he re-enter at the left the mind will be subconsciously jarred; the effect being as if the actor were chasing himself around in a circle.

STAGE CROSSES

WHEN double crosses are made, that is, one or more characters crossing from one side while others cross to the opposite side, the action should be done as nearly simultaneously as possible without giving the impression of mechanical precision. Care should be taken that the characters do not more than temporarily cover, that is, get in front of one another.

The moving picture director encounters one particular difficulty that the stage director does not. The actors who directly face the audience are the most likely to attract and hold attention as the full face line of the body is the strongest. The position of the body weakens as the character turns until the weakest position is obtained, the full back. For this reason the actor on the stage works up stage or back as his scene strengthens, thus forcing the rest of the cast to turn their backs to the audience. This can be done as the stage narrows toward the back and widens toward the front. In the motion picture, however, this condition is reversed. The scene widens and becomes more indefinite toward the back and narrows and intensifies toward the front. Therefore, for a character to carry a scene playing to a group that is on a line with him, if not actually in back of him, is difficult. The amateur will do well to watch how the big professional directors overcome this difficulty by having the star constantly edge forward.

This brings up the point of subordination. As we have suggested, the full face gives the strongest line of the body and the full back the weakest. Two people playing against each other in direct profile are evenly balanced. The director must see that the rest of the cast "give" or weaken their positions when one or two characters are holding the scene. Again, any motion attracts the eye, so, unless there is a specific reason, those on the stage not actually carrying the scene should move as little as possible. It is the best plan to take a position and an expression that carry out the atmosphere of the scene being played, and then hold it, without unbecoming stiffness, of course, until there is a good reason for making a change.

GESTURES AND PANTOMINE

THE RULE of a few but strong gestures applies to all in a motion picture set. Subtleties, as a rule, are not effective, particularly with amateurs. Consequently the action must be more or less exaggerated. A gesture you may think emphatic will hardly catch the eye when the film is projected. A good illustration made of this point was once given by a wise old director to a cast of amateurs. He took three pieces of paper, one small, one large and one quite large. He placed them in a row on the stage floor. "This," he said, pointing to the largest one, "is the way your gesture registers on the stage." Pointing to the middle-sized piece, he said, "This is the way it registers when

it reaches the footlights. And this," he continued, pointing to the smallest piece, "is the way the audience gets it." This is most applicable to the motion picture actor. The slow and well-defined gesture and change of expression register, while many detailed gestures blur the effect and do not carry. The director himself must not hurry his scene, otherwise it will seem to move much too fast when the finished film is viewed on the screen.

Except where the landscape plays a part in the picture, it is well to fill the frame as much as possible with the subject you wish to take. It is not always necessary to show the whole of any object, such as all of an automobile when the wheel is the thing to which you wish to call attention. In fact, it is more effective if the superfluous part is eliminated.

MAKE-UP FOR MOVIES

In your more pretentious efforts some make-up should be used when possible and, of course, it is often necessary for character parts. Movie make-up is not so different from stage make-up. The difference is principally a matter of colors. For example,



In cinematography, use rouge sparingly.

rouge will photograph black. So, whereas it may be used abundantly behind the footlights, it must be used very sparingly in front of the camera. White is another color to avoid. When applied to the face, white gives a grotesque, chalky appearance, and the same is true of light blue. Yellow, orange, and all combinations of red will photograph dark.

Make-up for character parts requires particular care, and it is necessary to blend in facial lines, but once you understand just how the various colors photo-

graph, the rest will be comparatively easy. For dark, deep set eyes—to indicate age—you will need colors which photograph dark. Crow's feet and facial lines are best made with mascaro and a small paint brush.

In general, make-up should not be used for Kodacolor. The Kodacolor process faithfully reproduces every color occurring in the subject, and any attempt on the part of the unskilled to use make-up for Kodacolor will result in unnatural pictures.

Because Ciné-Kodak Panchromatic Film is sensitive to all colors, the amateur will do well to avoid make-up of any kind when this film is used. Make-up can be used with Panchromatic Film, of course, but a thorough understanding of color values is necessary on the part of the one who applies it. Unless you are well versed on this subject, it is advisable to avoid make-up with this film.

EDITING YOUR PICTURES



Editing is lots of fun.

AFTER the pictures are made the fun continues, for now you have the opportunity to play editor. Editing implies assorting the scenes and splicing them into the picture where they belong, for frequently you will make the picture without regard for scene continuity; taking the action in its most convenient order. This is quite permissible, for after the film is processed you can make

the scene arrangement to suit yourself. Also while you are arranging the scenes you can splice in the titles.

Further, another phase of editing: When you project your reel for the first time, there may be bits of film which violate one of the rules and consequently spoil the rest of the picture. If such is the case, do not hesitate to cut. Keep the beauty and interest intact. Long footage of the same scene or close-up may often prove tiresome. Cut for length and you will find the interest better sustained. A little editing is frequently necessary, and will often improve your pictures. Splicing is so simple that in an evening you can easily edit several reels and thus assure yourself of a continuous length of interesting picture. The Kodascope manual gives explicit splicing directions.

A booklet entitled "Editing Your Ciné-Kodak Reels" will be supplied on request to the Service Department at Rochester.

On the other hand, some Ciné-Kodak users will prefer to have us do their editing for them; take out a few feet here and there where errors have occurred, and then splice together the harmoniously good film. The charge for this service is nominal and based on the amount of time required. We are glad to do this for anyone who, when mailing his film, makes the request.

TITLES

MAKING titles is often as much fun as making pictures. Then, too, titles so frequently help to tell the motion picture story that this subject is well worth your consideration. The Ciné-Kodak manual covers it. So when you are ready to "shoot" the captions, just follow directions and your results will be excellent.

If you want titles and do not wish to make them yourself, we can make them 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. These titles are made at the rate of three cents a word with a minimum of twenty-five cents per title. The minimum charge for an order is \$1.00. When ordering titles, specify if they are to be used with *original* films or *duplicates*. If titles are for use with Kodacolor Film, be sure to mention it in your order, as titles for Kodacolor Film are supplied with a tinted background at no additional charge. Titles are obtainable in the United States and Canada, at Rochester, Chicago, San Francisco and Toronto, only.

THE UNIQUE FIELD OF AMATEUR CINEMATOGRAPHY

IF YOU have carefully read this book up to the present chapter, you are undoubtedly beginning to appreciate that amateur cinematography is an almost unexplored field—opportunities await you everywhere and the fascination of the hobby becomes more gripping every day. And these opportunities are not limited to a few enthusiasts. Men and women in every walk of life are using the Ciné-Kodak for a variety of purposes: Surgeons are using it to photograph in motion difficult operations which later they project on the Kodascope Screen for the benefit of medical students; travelers find the Ciné-Kodak an indispensable traveling companion to supplement their Kodak still pictures; athletic coaches use the equipment to demonstrate difficult plays; civic leaders photograph "Town Topics;" scoutmasters and teachers make educational films, and these are but a few of the many who pay tribute to this new and novel pastime. For picnics, family pictures, winter and summer sports, hiking, hunting and fishing trips the Ciné-Kodak is ever an active partner to bring back reels of the day's excitement for the movie you will later see at home on the screen.

THE CINÉ-KODAK NEWS

WE SUGGEST that you carefully read "The Ciné-Kodak News," a copy of which is mailed to all Ciné-Kodak owners every month. In addition to this, our Service Department at Rochester, New York, always welcomes the opportunity to answer questions regarding motion picture photography.

KODAK CINEGRAPHS

KODAK CINEGRAPHS are short reels (100-, 200- and 400-foot lengths) of numerous subjects such as comedy, drama, animated cartoons, travelogues, sport and educational pictures, which can be purchased outright and added to the picture library of your own making. Many of these short reels are excerpts from professional releases. Each Cinegraph is complete in itself.

New reels are released each month, and the amateur is enabled, at little cost, to build a permanent, up-to-date library of professional pictures to supplement those of his own making.

Notable among recent releases are the special Children's Cinegraphs. These are clever animated model pictures which depict the adventures and escapades of those strange little Fairyland folk so near and dear to the heart of every child. These pictures are so cleverly done and are so unusual and interesting that they will appeal to grown-ups, as well.



The Doodlebugs—strange little Fairyland folk who star in the Children's Cinegraph Series.

Cinegraphs are printed on 16 millimeter (amateur standard) Safety Film, and are sold at your Ciné-Kodak dealer's.

SECURING DUPLICATE FILMS

(BLACK AND WHITE, only. Kodacolor pictures cannot be duplicated, except in black and white.)

While every movie that you make is intensely interesting to you and yours, certain films have unusual value because of the subjects or incidents that they show. Such pictures as these you will want to guard for the future. Ciné-Kodak Film and the reversal process makes this a simple matter. Ciné-Kodak duplicates are indistinguishable in quality from originals.

An outstanding feature peculiar to the reversal process is that, in both original and duplicate, there is a conspicuous absence of any "grainy" effect on the screen. The reversal process does away with this disappointing result.

In making a Ciné-Kodak original, it is not necessary to print from a negative. Expensive steps are done away with. The result is a substantial saving. No other method or material can compete with it in the home movie field.

Prices for duplicates: 77 to 100 feet, \$5.00; 100 feet or more, \$.05 per foot. Orders for less than 77 feet, \$.06½ per foot; minimum charge, \$3.25.

Duplicates are obtainable in the United States and Canada, at Rochester, Chicago, San Francisco and Toronto, only.

COPIES OF "STILL" PICTURES

WE CAN make copies of any pictures, drawings, maps and similar subjects, provided they are not copyrighted, on amateur standard (16 mm.) film. Length of film required for each picture is four feet, enough to run ten seconds; an additional charge will be made for greater lengths. Any picture from Vest Pocket Kodak size (1⅝ x 2½ inches) to and including 11 x 14 inches can be copied. The price of a copy is fifty cents, minimum order \$1.00.

Copies are obtainable in the United States at Rochester only.

THE KODASCOPE LIBRARIES

SUPPLEMENTING your own pictures and Kodak Cinegraphs, you have available hundreds of full-length photoplays, comedies and dramas, as well as travelogues and educational films which may be obtained at a nominal rental from the Kodascope Libraries, Inc. A request card for a descriptive catalog, listing all the Kodascope Library releases, is packed with your Kodascope projector.

Kodascope Libraries are located as follows:

ATLANTA, GA. 183 Peachtree Street	NEW YORK, N. Y. 33 West 42nd Street
BOSTON, MASS. 438 Stuart Street	PHILADELPHIA, PA. 132 South 15th Street
CHICAGO, ILL. 137 No. Wabash Avenue	PITTSBURGH, PA. 606 Wood Street
CINCINNATI, OHIO 110 West 8th Street	ROCHESTER, N. Y. 343 State Street
CLEVELAND, OHIO 806 Huron Road	SAN FRANCISCO, CALIF. 545 Market Street
DETROIT, MICH. 1206 Woodward Avenue	SEATTLE, WASH. 111 Cherry Street
KANSAS CITY, MO. 916 Grand Avenue	TORONTO, ONT. 156 King St. West
LOS ANGELES, CAL. 643 South Hill Street	VANCOUVER, B. C. 310 Credit Foncier Building
MINNEAPOLIS, MINN. 112 So. Fifth Street	WINNIPEG, MAN. 205 Paris Building
MONTREAL, QUE. 104 Drummond Building	

LABORATORIES FOR FINISHING CINÉ-KODAK FILM

UNITED STATES

ATLANTIC CITY, N. J.: Eastman Kodak Stores, Inc., 1735 Boardwalk.
*CHICAGO, ILL.: Eastman Kodak Company, 1727 Indiana Ave.
*HOLLYWOOD, CAL.: Eastman Kodak Company, 6706 Santa Monica Blvd.
*JACKSONVILLE, FLORIDA: Ciné-Kodak Service, Inc., 315 West 8th St.
*KANSAS CITY, MO.: Ciné-Kodak Service, Inc., 422 East 10th St.
*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.

CANADA

*TORONTO, ONT.: Canadian Kodak Co., Limited, Toronto, 9.
*VANCOUVER, B.C.: Eastman Kodak Stores, Ltd., 610 Granville St.

EUROPE

AUSTRIA, *VIENNA: Kodak, Gesellschaft m.b.H., I Kärntnerstrasse 53.
BELGIUM, *BRUSSELS: Kodak, Limited, Rue Neuve 88.
DENMARK, *COPENHAGEN: Kodak, Aktieselskab, Østergade 1.
ENGLAND, *LONDON: Kodak, Limited, Kingsway, W. C. 2.
FRANCE, NICE: Kodak-Pathé, Avenue de la Victoire 13.
*PARIS: Kodak-Pathé, Ave. des Champs-Élysées 63; Place Vendôme 28.
GERMANY, *BERLIN: Kodak, Aktiengesellschaft, Markgrafenstrasse 76.
HUNGARY, BUDAPEST: Kodak, Limited, Vaczi-utca 9.
ITALY, *MILAN: Kodak Società Anonima, Vittor Pisani 6.
NETHERLANDS, *THE HAGUE: Kodak, Limited, Noordeinde 10.
NORWAY, *OSLO: J. L. Nerlien, A. S., Nedre Slotsgate 13.
POLAND, WARSAW: Kodak Sp.zo.o., 5 Plac Napoleona, Moniuszki 1.
PORTUGAL, LISBON: Kodak, Limited, Rua Garrett 33.
SPAIN, BARCELONA: Kodak Sociedad Anónima, Calle de Fernando 3.
*MADRID: Kodak Sociedad Anónima, Puerta del Sol 4.
SWEDEN, *GOTHENBURG: Hasselblads Fotogr. A. B., Ostra Hamngatan 41-43.
SWITZERLAND, *LAUSANNE: Kodak Société Anonyme, Avenue Jean-Jacques Mercier 13.

AFRICA

ALGERIA, ALGIERS: Kodak-Pathé, Rue d'Isly 48.
EGYPT, *CAIRO: Kodak (Egypt) Société Anonyme, Sharia Maghraby 20.
EAST AFRICA, NAIROBI: Kodak (E. A.), Limited.
SOUTH AFRICA, *CAPE TOWN: Kodak (S. A.), Limited, 38 Adderley St.
JOHANNESBURG: Kodak (S. A.), Limited, 7 Harvard Bldg., Joubert St.

ASIA

CHINA, *SHANGHAI: Eastman Kodak Co., 24 Yuen Ming Yuen Road.
INDIA, *BOMBAY: Kodak, Limited, Kodak House, Hornby Road.
*CALCUTTA: Kodak, Limited, 17 Park St.
JAPAN, *OSAKA: Kodak Japan, Ltd., No. 2, 1-Chome, Minami-Horiye-Dori, Nishi-ku.
*TOKYO: Kodak Japan, Ltd., 3 Nishiokuchome, Ginza, Kyobashi-ku.
STRAITS SETTLEMENTS, *SINGAPORE: Kodak, Limited, 8 Battery Road.
*Kodacolor Film processed here.

PHILIPPINE ISLANDS

*MANILA: Kodak Philippines, Ltd., Calle David 181.

DUTCH EAST INDIES

JAVA, *BATAVIA: Kodak, Limited, Noordwijk 38, Weltevreden.
SOERABAJA: Kodak Limited, Tempelstraat 3.
SUMATRA, MEDAN: Kodak, Limited, Hindoestraat 10 and 10A.

AUSTRALASIA

AUSTRALIA, *MELBOURNE: Kodak Australasia Pty., Limited, 284 Collins St.
NEW ZEALAND, *WELLINGTON: Kodak Australasia Pty., Limited, 294 Lambton Quay.

HAWAIIAN ISLANDS

*HONOLULU: Kodak Hawaii, Ltd., 817 Alakea St.

SOUTH AMERICA

ARGENTINA, *BUENOS AIRES: Kodak Argentina, Ltd., Calle Paso 438.
BRAZIL, *RIO DE JANEIRO: Kodak Brasileira, Ltd., Rua São Pedro 270.
CHILE, *SANTIAGO: Kodak Chilena, Ltd., Delicias 1472.
PERU, *LIMA: Kodak Peruana, Ltd., Divorciadas 650.
URUGUAY, MONTEVIDEO: Kodak Uruguaya, Ltd., Colonia 1222.

REPUBLIC OF PANAMA

*PANAMA CITY: Kodak Panama, Ltd., Edificio Grebmar, Ave. Pablo Arosemena.

CUBA

*HAVANA: Kodak Cubana, Ltd., Zenea 236.

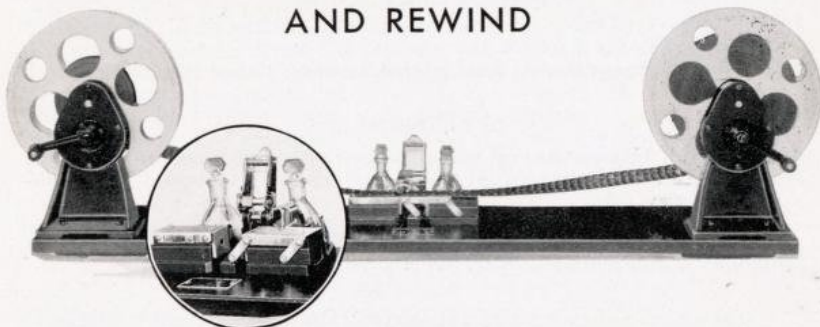
MEXICO

*MEXICO CITY: Kodak Mexicana, Ltd., Independencia 37.

*Kodacolor Film processed here.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

For Quick and Accurate Splicing
THE KODASCOPE RAPID SPLICER
AND REWIND



HOME movie films are doubly interesting if they are edited and titled—because through editing, the various scenes are put in their proper sequence in the picture, and through titling, the persons and places shown are made known to the audience without the necessity of explanations on the part of the owner.

The Kodascope Rapid Splicer and Rewind is a helpful accessory for the amateur who edits and titles his films. It is simple and speedy. Each reel standard has a four-to-one gear attachment, permitting rapid inspecting and rewinding in either direction. The Splicer cuts both ends of the film at the proper place in one operation, and has an ingenious scraper that removes the emulsion quickly and thoroughly, assuring fast and efficient splicing. The knives of the cutting device are made of stainless steel, and will not rust from moisture.

The Rewind is also very convenient when cleaning film.

Glass stoppered bottles, with brushes, are conveniently attached to the Splicer. A 2-ounce can of film cement is supplied.

KODASCOPE RAPID SPLICER AND REWIND.....	\$25.00
KODASCOPE RAPID SPLICER (SPLICER ONLY).....	15.00

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

KODAK CINEGRAPHS

KODAK CINEGRAPHS are 100- 200- and 400-foot lengths of 16 millimeter (amateur standard) Eastman Safety Film, which cover a wide variety of subjects such as drama, comedy, animated cartoons, sports, travel and education. These highly entertaining and instructive pictures can be purchased outright from Ciné-Kodak Dealers at a standard price of \$7.50 per 100 feet, with a few exceptions, see complete list at your dealer's. Each Cinegraph is complete in itself, and gives you from four to sixteen minutes of professional entertainment for the home screen.

Cinegraphs are issued monthly. It will pay you to watch for them, for there are big things in store for owners of Kodascopes. There will be animal pictures; more of the ever-popular animated cartoons; comedies and dramas featuring some of screenland's most famous stars; adventure and travel pictures and a host of other delightfully entertaining and instructive subjects.

Kodak Cinegraphs make excellent additions to the home movie programs.

EASTMAN KODAK COMPANY

At your dealer's

Rochester, New York.