

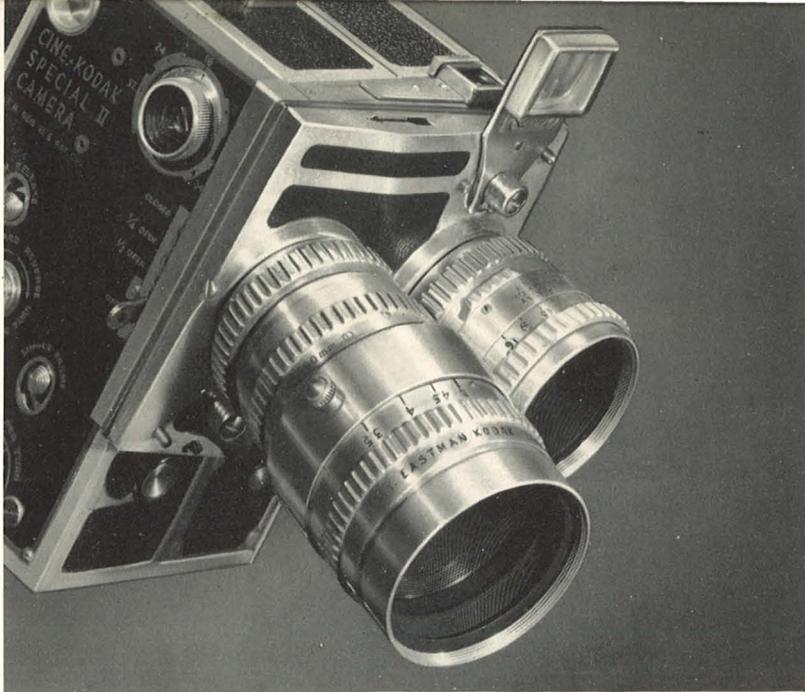
INSTRUCTIONS



Cine-Kodak
Special II
CAMERA

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The Cine-Kodak Special II Camera

The Cine-Kodak Special II Camera is a product of precision manufacture made by skilled craftsmen. It is compact, convenient to operate, and easy to carry. Built-in versatility enables you to make fades, dissolves, mask shots, multiple exposures, montages, and stop-motion—all without extra accessories or the aid of a special-effects laboratory.

The Cine-Kodak Special II Camera was designed to use either single- or double-perforated 16mm film. For magnetic or other sound tracks, you can use single-perforated film without a costly camera conversion.

In order to get the best results from your camera, it is important that you read this manual from cover to cover. Until the operation of the Cine-Kodak Special becomes second nature, keep this manual handy and refer to it often.

Before you run any film through this camera, discover what each control is for and how it is used. When reading this manual, have your camera handy. As the function of each part is explained, perform this operation with your Cine Special II Camera. Inside the film chamber you will find two film spools. On one of these spools, there is a short length of film. Use this film to practice loading the camera.

Do not operate camera without film at speeds exceeding 32.

HOW TO USE

the Cine-Kodak Special II Camera

To Wind the Camera Motor

Make sure that the EXPOSURE BUTTON is out. Bring the MOTOR CRANK down from the side of the camera and wind the motor by turning the crank in the direction of the arrow. *Stop winding when the warning bell sounds.* About 35 feet of film can be exposed with the camera motor wound to this position. (If the camera is wound *slowly* and *carefully* to the stop, about 3 turns of the crank after the bell sounds, approximately 38 feet of film can be exposed.)

The warning bell also sounds when the motor is nearly run down. About 3 feet of film, approximately 7 seconds' filming time at normal (16) speed, can be exposed after the bell rings.

To Set the Speed Dial

The SPEED DIAL can be turned until the index mark is opposite any one of the five speeds (8, 16, 24, 32, and 64 frames per second). Intermediate speeds can be obtained by setting the index mark between any two numbers.

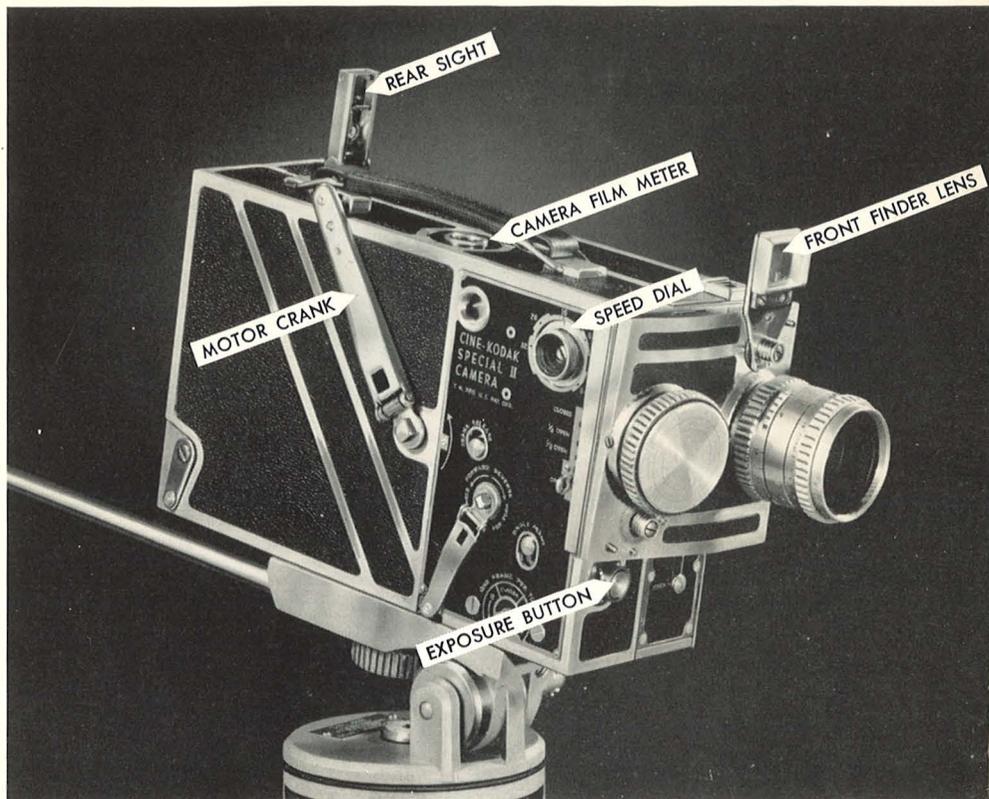
Silent projectors are set to run at 16 frames per second. For normal screen action, set the index mark opposite 16.

Sound projectors operate at 24 frames per second. If sound is to be dubbed in, if you are filming television commercials, or if you expect to run the film on a sound projector, set the index mark opposite 24 for normal screen action.

When setting the camera speed, remember that any speed *faster* than projection speed will produce slower-than-normal action in the projected picture. Conversely, any speed *slower* than projection speed will produce faster-than-normal action in the projected picture.

To Use the Finders

The Eye-Level Finder consists of the FRONT FINDER LENS and the REAR SIGHT. To raise the front finder into position, pull the top of the finder forward until the frame is released from the stud. Move it to the posi-

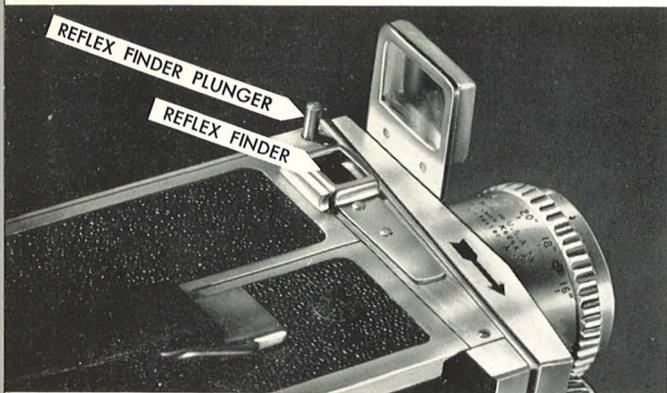


tion shown in the illustration. Be sure that the hole in the finder frame is over the locating stud.

The rear sight has a built-in parallax-correcting slide which compensates for sighting difference between the finder and lens. Set the slide at the subject-to-camera distance. For distances of less than two feet, use the reflex finder. For distances greater than 20 feet, set the slide at Inf. If the small, hinged lens in the rear sight is not suited to the vision of the user, it can be moved out of position.

The Reflex Finder is used for precision framing and accurate focusing. It shows the actual image formed by the camera lens. The REFLEX FINDER must be used for extreme close-ups and for special-effect photography.

To use the finder, push the REFLEX FINDER PLUNGER down until it locks. Open the lens to its largest opening. Center your eye over the finder and compose the picture. Bring the main subject in your picture



into sharp focus. Do this by turning the FOCUSING RING on the lens.

The reflex finder will close automatically when the exposure button is pressed. *Never try to use the reflex finder while the camera motor is running, and do not hold it open when starting the camera motor.*

The Reflex Finder Image Magnifier, an accessory, enables you to

use the reflex finder, sighting from the back of the camera. It cannot be used with the 200-foot film chamber. See the accessories section.

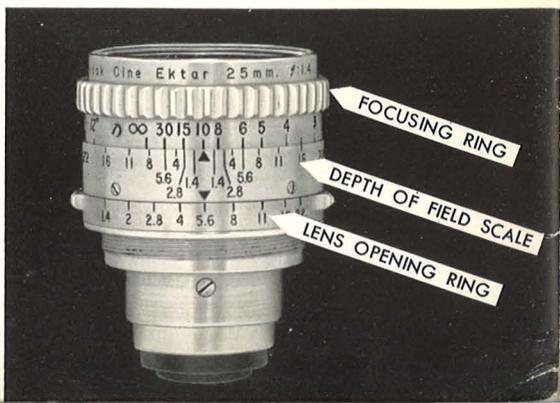
To Focus the Lens

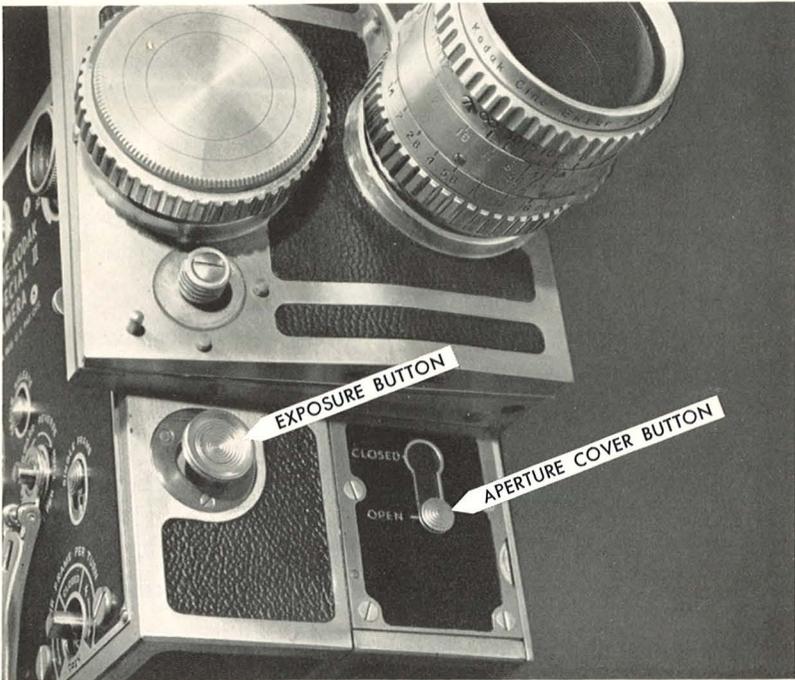
Turn the focusing ring on the lens until the figure representing the subject-to-camera distance is opposite the index mark.

Close-ups demand more critical focusing. Use the reflex finder when focusing the lens, or measure the distance between the subject and the film plane. A marker (Φ) on the forward edge of the film chamber indicates the location of the film plane.

The Kodak Cine Ektar Lenses also have a DEPTH-OF-FIELD SCALE. Depth of field is the distance in front of the lens from the nearest to the farthest point that will be in sharp focus. The smaller the lens opening, the greater the depth of field.

To read the depth-of-field scale, set the LENS OPENING RING and the focusing ring. Read the nearest and farthest distances opposite the f -number index marks. In the illustration (10 feet at $f/5.6$), everything from 6 feet to 30 feet will be in sharp focus. For distances less than three feet, you may prefer to use the depth-of-field table found in the Kodak Cine Ektar Lens manual packed with the camera.





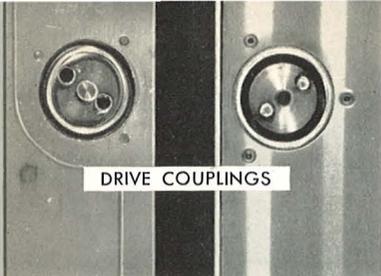
To Use the Film Chambers

An important feature of the Cine-Kodak Special II Camera is that 100- and 200-foot film chambers are readily interchangeable. This means that you can rapidly change from one kind of Cine-Kodak film to another at any time or place.

There are many professional people who feel that in order to give the best results, all lenses and film chambers that are to be used interchangeably should be individually fitted. This is usually necessary only for the most critical work. A service is available for all those who wish to have it done. For further information concerning charges, method of shipment, etc., write to the Repair Service Division, Eastman Kodak Company, Rochester 4, New York.

To Remove 100- and 200-Foot Film Chambers

- Make sure that the camera motor is wound at least one or two turns before you attempt to remove any film chamber.
- Be sure that the EXPOSURE BUTTON is out.



- Push the APERTURE COVER BUTTON TO CLOSED to avoid exposing the frame of film positioned in the aperture, and to lock the camera mechanism. Do not attempt to remove the film chamber with the aperture button at OPEN.

- Raise the CHAMBER RELEASE until it snaps out. Swing the film chamber down (see picture). This

disengages the film chamber from the mechanism half of the camera.

To Replace 100- and 200-Foot Film Chambers

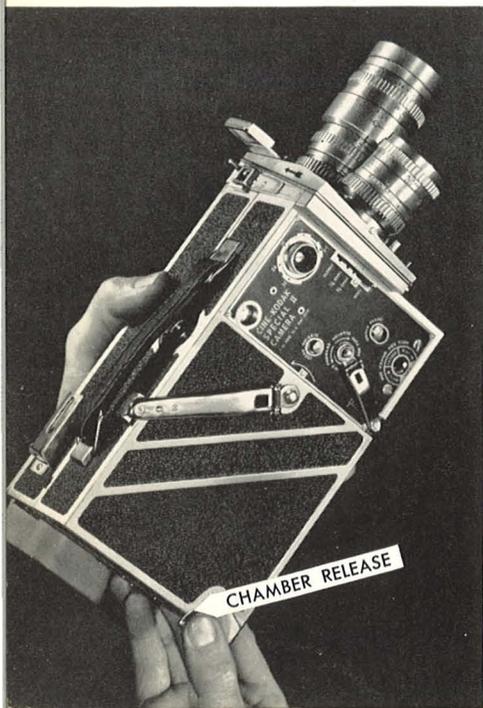
- Place the film chamber on the mechanism half of the camera.
- Match the DRIVE COUPLINGS (see picture)—the drive pins will automatically engage.
- Swing the film chamber up as far as it will go.
- Push in and down on the chamber release.
- Move the aperture cover button to OPEN.

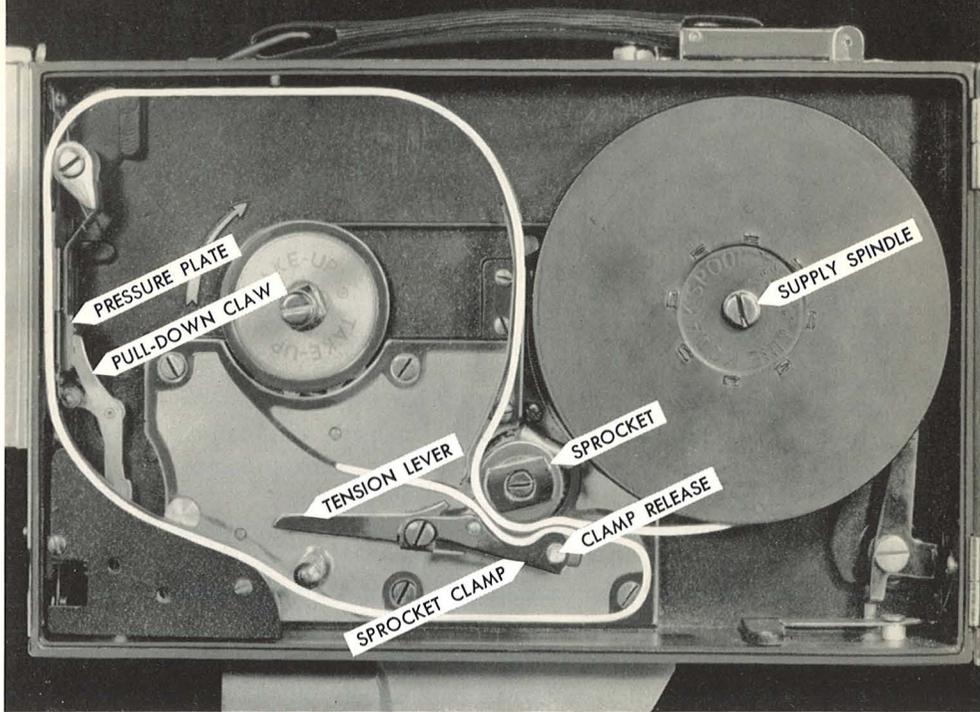
To Load 100- and 200-Foot Film Chambers

- A film chamber can be loaded with film while it is on or off the mechanism half of the camera.

The 100-foot film chamber is supplied with a 100-foot and a 50-foot Cine-Kodak film spool; the 200-foot chamber with a 200-foot and a 100-foot spool. Save the spools. A short strip of film is provided to

6 practice threading.





If the camera is run down, give the motor crank a few turns before starting threading operations.

100-Foot Film Chamber—When threading the film chamber, follow the illustrations showing threading procedure. The white lines represent the path the film must follow.

To open the film chamber door, rotate the door lock a half turn to the left and push it down. Then swing open the door.

Pull the **TENSION LEVER** down until it locks, then remove the take-up film spool. Open the **SPROCKET CLAMP** by pushing in and down on the **CLAMP RELEASE**.

Unroll about two feet of film and place the spool on the **SUPPLY SPINDLE** with the square hole down. Place the film around the **SPROCKET** and up between the guides. Engage the film perforations with the sprocket teeth—then close the sprocket clamp. Leave a free loop of film between the guides and the **PRESSURE PLATE** by following the film guide line.

The film must now pass in front of the pressure plate and be engaged by the **PULL-DOWN CLAW**. If the film chamber is not attached to the camera, rotate the sprocket until the pull-down claw is clear of the

film channel and slide the film into the channel. If the chamber is on the camera, pull the pressure plate back; then exert additional pressure to withdraw the pull-down claw. The film will now slide easily into the channel. *Note: It is extremely important that the film perforations be engaged by the pull-down claw. Check again to see if the film is in the bottom of the channel and is engaged by the pull-down claw. Then inspect the pressure plate to see that it is properly engaged with its pin and correctly seated with respect to the film and the channel.*

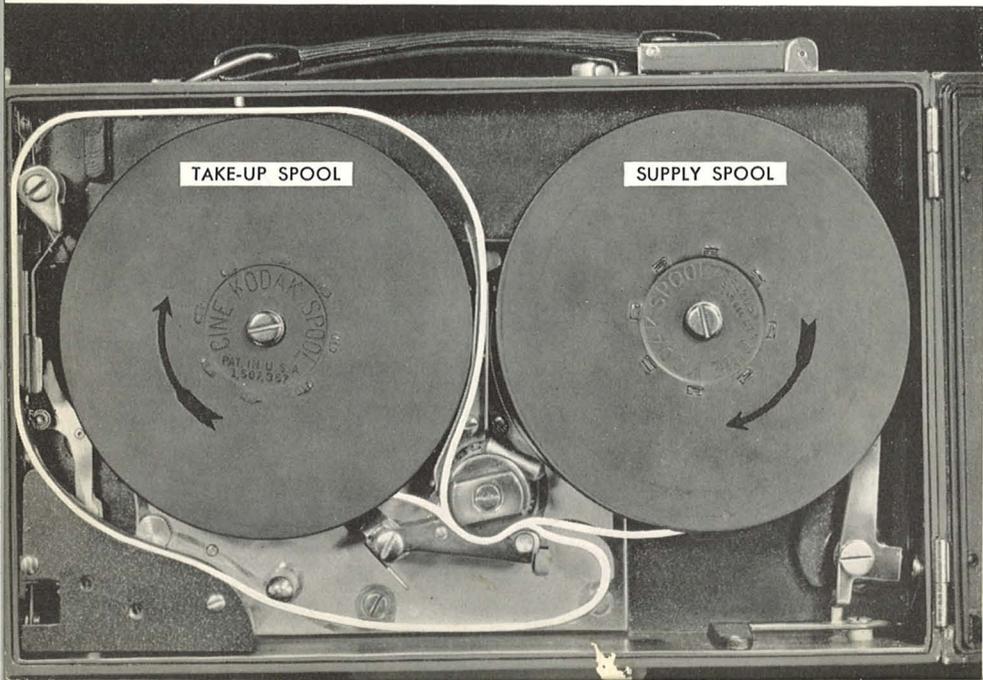
Open the sprocket clamp. Thread the film under the stud, along the film guide line, and between the sprocket and sprocket clamp. Fit the film perforations over the sprocket teeth *which already engage the film coming from the supply spool*. Close the sprocket clamp, and be sure it snaps into place.

Securely attach the end of the film to an empty take-up spool and place the empty spool, square hole down, on the take-up spindle. Release the tension lever by pressing the lug near the hinge.

Slide the aperture cover button to OPEN.

Important: Before closing the door of the film chamber, run the camera long enough to be sure that the loops are maintained, that the film is being advanced by the pull-down claw, that it is properly seated in the film channel, and that it is secured to the take-up spool. If the upper loop increases, pull the film down until the loop size is correct. Repeat the trial run.

8 CAUTION: Unless the film perforations are engaged by the pull-down



claw, it is possible to run film through the camera without taking any pictures. This is because the main driving force comes from the sprocket. Always check to see that the pull-down claw is engaging the film.

If the film chamber is not on the camera, attach it for the trial run described in a preceding paragraph and for the following operations.

Close the film chamber door. If it does not close easily, the sprocket clamp is not fully closed or the spools are not seated properly. Push the door lock to CLOSED and give it a half turn to the right.

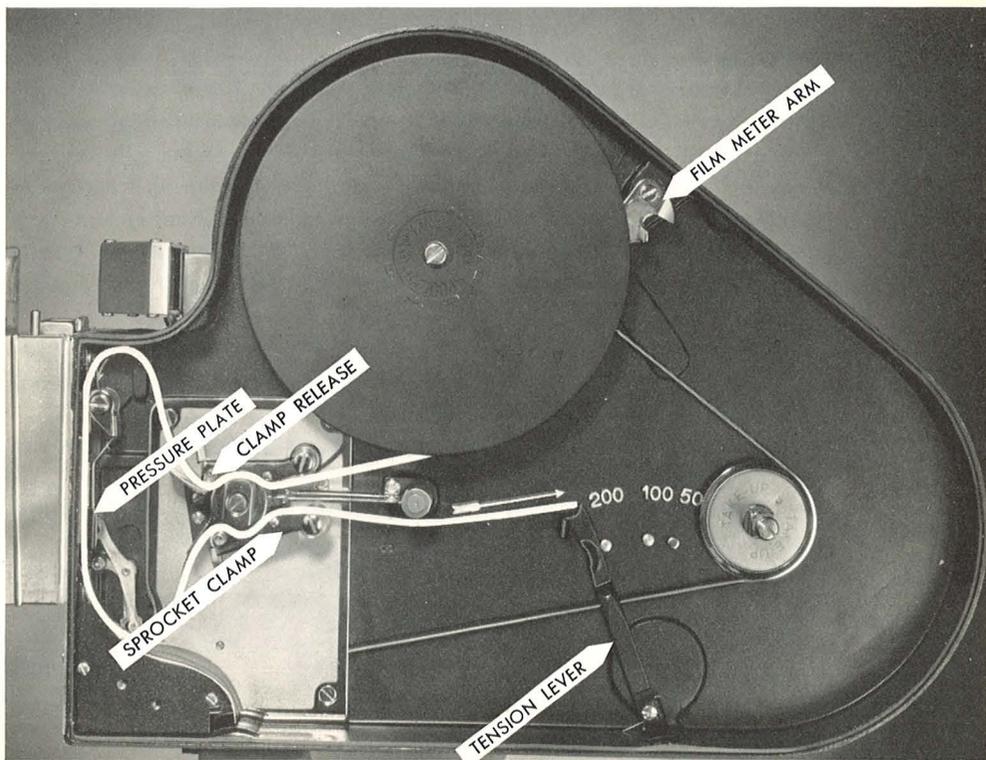
Adjust the film meter as described on page 12.

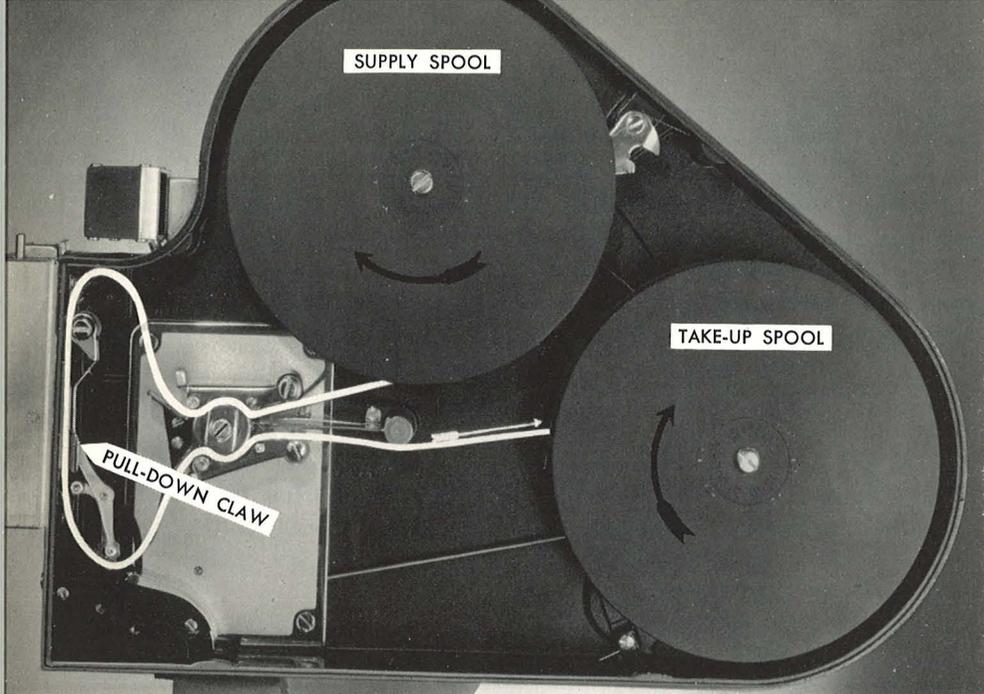
200-Foot Film Chamber—When threading the film chamber, follow the illustrations showing threading procedure. The white lines represent the path the film must follow. Turn the door lock to the left and remove the door. If the camera is run down, give the motor crank a few turns.

Hold the FILM METER ARM to the right to remove the spool from the supply spindle. Open the SPROCKET CLAMPS by pushing the CLAMP RELEASES in and away from the sprocket.

Unroll about two and one-half feet of unexposed film and place the spool on the supply spindle with the square hole down.

Thread the film over the top of the upper film sprocket and engage the film perforations on the sprocket teeth. Close the upper clamp by pushing it toward the sprocket until it clicks. Follow the upper loop





line of the film chamber casting.

The film must now pass in front of the **PRESSURE PLATE** and be engaged by the **PULL-DOWN CLAW**. If the film chamber is not attached to the camera, rotate the sprocket until the pull-down claw is clear of the film channel and slide the film into the channel. If the chamber is on the camera, pull the pressure plate back; then exert additional pressure to withdraw the pull-down claw. The film will now slide easily into the channel. *Note: It is extremely important that the film perforations be engaged by the pull-down claw. Check again to see if the film is in the bottom of the channel and is engaged by the pull-down claw. Then inspect the pressure plate to see that it is properly engaged with its pin and correctly seated with respect to the film and the channel.*

Follow the lower loop line and thread the film between the lower film sprocket and the lower clamp. Engage the film perforations with the sprocket teeth and close the clamp.

Locate the **TENSION LEVER** to the left of the stud marked with the size of the spool used.

Securely attach the end of the film to an empty take-up spool and place the empty spool, square hole down, on the take-up spindle.

Slide the aperture cover button to **OPEN**.

Important: Before closing the film chamber, run the camera long enough to be sure that the loops are maintained, that the film is being advanced by the pull-down claw, that it is properly seated in the film channel, and that it is secured to the take-up spool. If the upper loop increases, pull the film down. Repeat the trial run.

CAUTION: Unless the film perforations are engaged by the pull-down claw, it is possible to run film through the camera without taking any pictures. This is because the main driving force comes from the sprocket. Always check to see that the pull-down claw is engaging the film.

If the chamber is not on the camera, attach it for the trial run described in a preceding paragraph and for the operations described below. Be sure that the aperture cover button is at CLOSED before attaching the chamber to the camera.

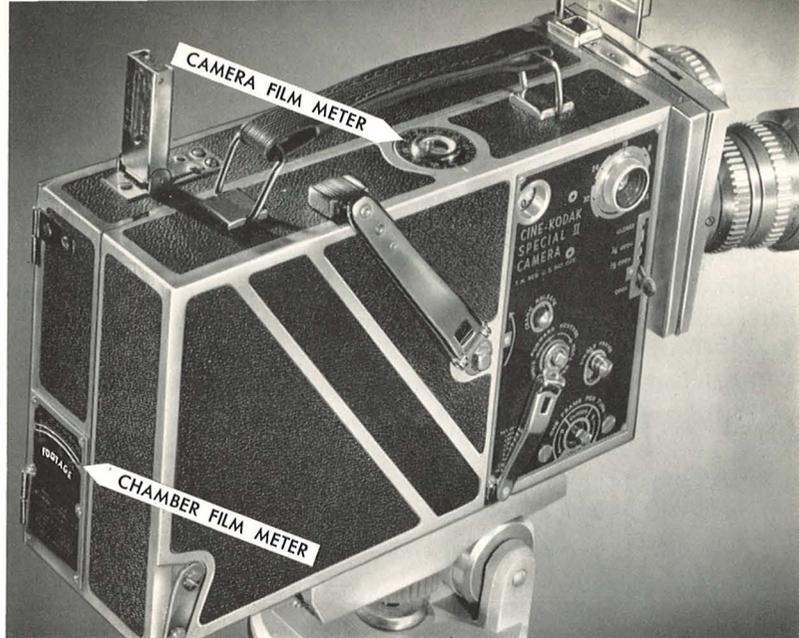
Replace the film chamber door and rotate the door lock to the right. If it does not close easily, the sprocket clamps or the spools are not in their proper positions.

To adjust the film meter, see page 12.

To Unload the 100- and 200-Foot Film Chambers—When the camera film meter points to 0, the usable length of film has been exposed. Before opening the door, run off the trailer as follows:

Run the camera until the chamber film meter shows empty. The end of the film can usually be heard as it passes through the channel. Never open the chamber door in bright sunlight or strong artificial light. Open the film chamber door, pull down the tension lever, and remove the full spool from the take-up spindle.

Place the spool in the container and carton, print the laboratory address and your name and address in the correct spaces on the film carton, and send the film to the nearest Kodak processing laboratory.



To Set the Camera Film Meter

There are two meters to watch when you're exposing film. The **CAMERA FILM METER** is located under the carrying handle. It shows the number of feet of film exposed. The **CHAMBER FILM METER** is located on the back of the 100-foot film chamber, and on the side of the 200-foot film chamber. This meter shows the number of feet of unexposed film remaining.

The camera film meter must be set every time the camera is loaded, or when a chamber is removed either to run down the motor or to replace it with another chamber. To set the camera film meter, rotate it with your thumb. When loading the film chamber, set the camera film meter to 95 for all film spools. After the camera has been loaded, run off the leader until the film meter is at 0.

To reset the camera film meter when one film chamber is replaced with another partially used chamber, proceed as follows: Note the number of feet of unexposed film registered on the chamber film meter of the film chamber to be attached. Subtract this figure from 50, 100, or 200, depending upon the size of the roll of film in the chamber. The answer is the number of feet of exposed film. Set the camera film meter at this number.

Exposure

Correct exposure can be determined from many sources. As a professional, you probably have your own favorite method. The latest exposure data will be found on the instruction sheet packed with every roll of Cine-Kodak film. The Kodak Cine Photoguide—a handy, pocket-sized, 32-page booklet—contains on-the-spot movie-making information for both common and unusual lighting conditions. Among the subjects covered by convenient dial computers, tables, and brief text are: indoor and outdoor exposure, close-up photography, movie continuity, field size and depth of field for many Kodak Cine lenses, and film and filter data. Ask your Kodak dealer to show you one. The Movie Kodaguide is also available.

Making the Exposure

To set the lens opening, rotate the lens opening ring until the selected *f*-number is opposite the index line on the lens.

Be sure that the aperture cover button is at OPEN.

Push the exposure button all the way in. Hold it in and up for the length of time necessary for filming the desired scene, or lock it in running position by pushing in and down. To unlock the button, push it up; then release it.

CAUTION: If the exposure button is not held up when pushed in, it will have a tendency to lock itself into the continuous-running position.

Before making an exposure, use the word S A F E R to provide a double check on your settings.

Speed—Make sure the speed index mark is opposite the speed you intend to use for the picture.

Aperture—The lens opening ring should be set at the correct aperture.

Focus—The focusing ring should be set for the distance between the film plane and the principal subject in the picture.

Expose—Push the exposure button all the way in.

Rewind—Rewind the camera motor.

The length of time that should be allowed for filming a scene is dependent, of course, upon the character of the subject being filmed, and the speed at which the camera is operated. Eight to ten seconds is average for most scenes.

Picture Control and Effect Photography

If you have become accustomed to the operation of the Cine-Kodak Special II Camera for conventional filming as described in the preceding section, you are now ready to use the effect-producing features of the camera. These are simply camera controls and accessories which permit you to produce the results you desire in your projected pictures. They have quite often been erroneously grouped under the heading "Trick Photography," but there is no trick to producing them. They are all accomplished by straight photography and quite simply, too. Follow the instructions carefully and you will find that these effects will add materially to the interest of your movies.

Use a Tripod

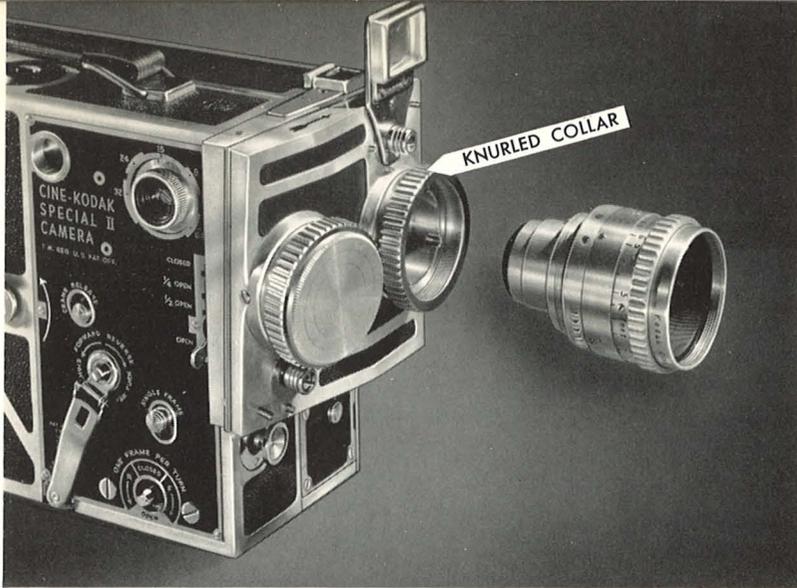
It is possible to hand-hold your camera for regular filming. However, to achieve best results when doing effect photography, it is advisable to use a sturdy tripod made for cine work. There are many good tripods on the market designed especially for professional use.

Kodak Cine Lenses

There are seven Kodak Cine Ektar Lenses—the finest lenses ever made for 16mm motion-picture cameras—available for use with the Cine-Kodak Special II Camera. In addition, there is a paralleling series of Kodak Cine Ektanon Lenses—moderately priced and precision-built.

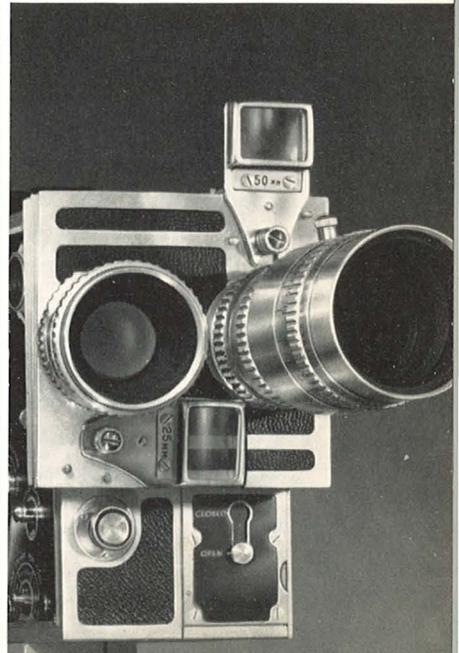
This wide choice of lenses gives you a splendid opportunity to pick the right one for your exact filming requirements. The longer-focal-length lenses give a telephoto effect, that is, they will span distances to give apparent close-ups of faraway objects. Other uses for these lenses are that they will greatly magnify small objects close by—give concentrated field coverage—improve perspective—eliminate undesired backgrounds.

The Kodak Cine Ektar 15mm $f/2.5$ Wide-Angle Lens or Kodak Cine Ektar $f/1.4$ Converter 25mm to 15mm with the Kodak Cine Ektar



25mm $f/1.4$ Lens, by covering a wider-than-normal field, solves the problem of filming in cramped quarters where backing-up space is limited. Any combination of two lenses can be quickly attached to the turret of the camera. For a description of the Kodak Cine Ektar Lenses, see page 36.

No adapter is necessary for attaching lenses to the camera. You will find two slots on the lens mount which is located inside the **KNURLED COLLAR**. Match the locating pin on the lens to the slot which brings the index marks for focusing and lens opening to a convenient reading



position. Make sure the lens is properly seated; then turn the knurled collar to the left until the lens is held tightly.

With the exception of the front finder lens supplied with the camera, a clip-on front finder lens must be purchased for every new lens. Each finder is engraved with the focal length of the lens with which it is to be used.

To attach the front finder to the turret, hold the finder with the engraved figures toward the front of the camera. Place the prongs of the finder over the spring stud and push the finder down until the hole in the finder frame drops over the locating stud. When the lens is not in the taking position, swing it out of the way as shown on page 15.

The lens turret of the Cine-Kodak Special II Camera is made to accommodate any two Kodak Cine lenses, either one of which may be in the taking position without optical interference from the other lens. To change the lens position, rotate the turret in the direction indicated by the arrow on the turret. A lens is in taking position when it is on the chamber side of the camera, directly below the reflex finder lens.

Camera Controls

Many of the camera controls used for producing special effects are so closely related that a brief explanation of their use is necessary before proceeding to more detailed instructions. Listed below are the controls, their function, and how to use them.

Shutter Lever—for (1) closing the shutter when it is necessary to reverse or advance film without exposing it; (2) exposure control; (3) fades and dissolves; (4) sharpening images of moving objects; and (5) out-of-focus backgrounds.

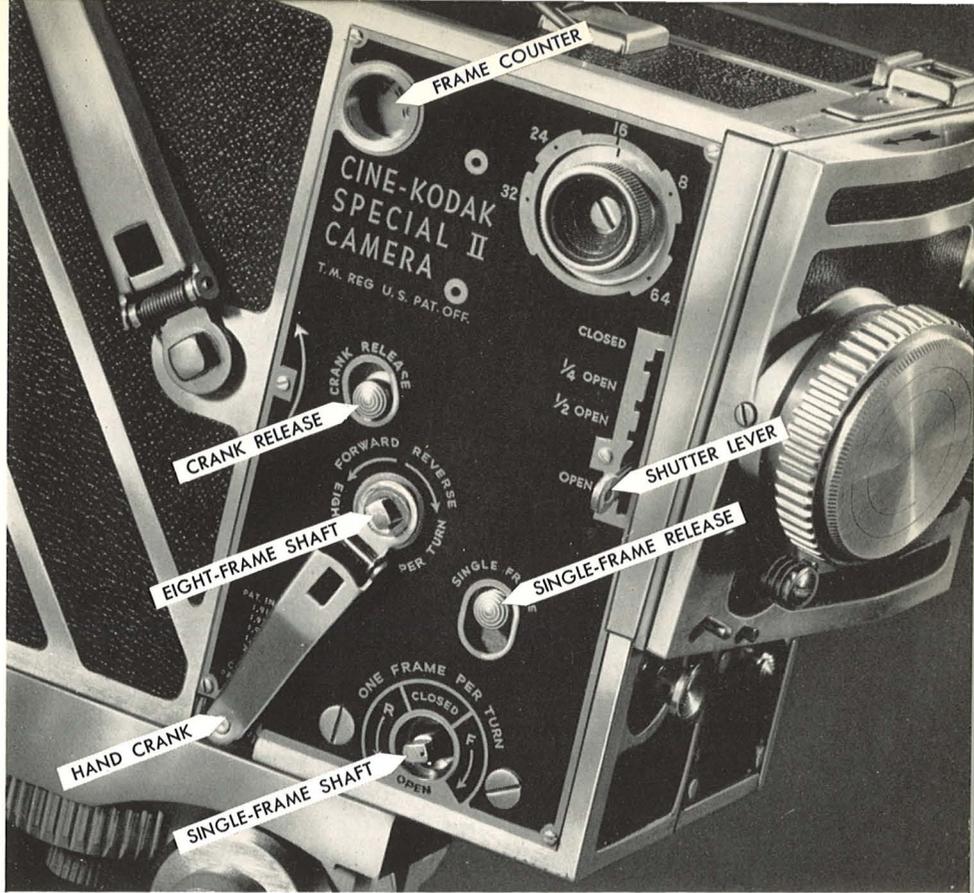
Hand Crank—used on the eight-frame shaft for winding the film through the camera. Used on the single-frame shaft for making single-frame exposures and exact wind backs.

Crank Release—for holding the hand crank to the eight- or single-frame shaft. To remove the crank from the eight-frame shaft, push up on the release and pull the crank from the shaft. Return the release to the lower position to lock the crank on either shaft.

Eight-Frame Shaft—for advancing or reversing the film. Used extensively in multiple-exposure work. Moves eight frames with each turn.

Single-Frame Shaft—for making single-frame or prolonged exposures. Moves one frame with each complete turn.

Single-Frame Release—for making single-frame exposures. To use,



insert a fingernail in the grooved edge of the button and pull out. One frame is exposed each time the lever is pressed downward.

Frame Counter

The FRAME COUNTER and the camera film meter are used together to make accurate runs and rewinds in single-frame, double-, and multiple-exposure work. The counter is numbered from 0 to 40. It rotates whenever the exposure button is pressed, or whenever the hand crank is used. One foot of film, or 40 frames, passes through the film channel of the camera each time the counter travels from 0 to 40. One complete revolution of the counter moves the camera film meter one division.

When the frame counter is matched to the camera film meter, any one of thousands of frames in a roll of exposed film can be relocated exactly. Here's how to adjust the two dials for accurate readings:

- Load the camera and advance the leader until the film meter reads

between 99 and 0.

- Pull out the single-frame release and push it down toward the bottom of the camera until the frame counter reads 0.
- Set the film meter to 0.

When this adjustment is followed, the two dials have a range of 4000 frames before repeating.

The two dials are used like this: Suppose you wish to start a double exposure when the camera film meter reads between 7 and 8 feet and the frame counter reads 23. The total reading is 7 feet 23 frames, or 303 frames. At the end of the first exposure another reading may be 12 feet 16 frames (496 frames). A length of 193 frames has been run or 4 feet 33 frames. Move the shutter lever to CLOSED, and with the hand crank attached to the eight-frame shaft, wind the film backward to the 7-foot 23-frame position; open the shutter and make the second exposure to the 12-foot 16-frame position again. Stopping at the exact frame for the second time requires some practice. If there is motion in the scene, it will be necessary to watch the rotating dials and stop as close as possible to the desired position. However, if there is no motion, it is possible to stop a little short of the desired reading. Decrease the size of the lens opening to compensate for the increased exposure, and proceed to the end of the scene by using the single-frame release. See page 23.

In many cases, returning the film to the exact frame is not imperative and gauging the length of the run by counting the seconds, as described under "Dissolves," is sufficiently accurate.

Audible Shutter Warning

If the exposure button is pressed with the shutter lever at CLOSED, *a buzzing noise will be heard*. Stop the camera. There need be no loss of film; for if the shutter is left closed, the film can be wound back (the audible shutter warning will again sound) by means of the hand crank attached to the eight-frame shaft.

The same warning sound can be heard when the film is wound forward or backward through the camera with the shutter closed.

To Hand-Crank the Camera

The Cine-Kodak Special II Camera can be hand-cranked either forward or in reverse.

Forward—Hand-cranking the camera in the forward direction is recommended only when the action to be photographed will require more than 38 feet of film (the run of the motor).

Before starting an extended exposure, wind the camera motor to the stop. Attach the hand crank to the eight-frame shaft, and lock it to the shaft by pressing down on the crank release.

When the exposure button is pressed, the hand crank will turn. Lock the exposure button in the picture-taking position.

When the warning bell sounds, indicating that the camera motor is nearly run down, follow the hand crank around as it is turned by the motor. Be ready to turn the crank at the same rate of speed (two revolutions per second) as soon as the motor stops. The motor governor will resist any attempt to turn the crank at an excessive speed.

Do not attempt to hand-crank at speeds exceeding 24 frames per second.

Reverse—To hand-crank the camera in the reverse direction to create the effect of reverse action, it is first necessary to advance the length of film to be exposed.

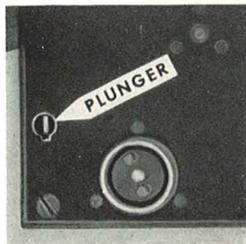
To do this, move the shutter lever to CLOSED. Note the position of the camera film meter and frame counter. Press the exposure button and hold it in until the desired length of film, as indicated by the camera film meter, has passed through the film channel. Advancing the film through the camera with the shutter lever at CLOSED will, of course, cause the audible shutter warning to sound.

Remove the film chamber, see pages 5 and 6. Again note the reading on the camera film meter. Run down the motor until it stops by pushing the PLUNGER and pressing the exposure button. Reset the camera film meter at the second reading. Replace the film chamber. Set the aperture cover button at OPEN.

Move the shutter lever to OPEN.

Lock the exposure button in the picture-taking position. Make the reverse exposure by turning the hand crank in the direction of the reverse arrow on the side of the camera. For normal (16) speed pictures, turn the crank at the rate of two complete revolutions per second. The motor governor will resist any attempt to turn the crank too fast.

At the completion of the exposure, hold the hand crank, and release the exposure button. (Making a reverse exposure also winds up the camera motor—see *Warning* on page 24.) Move the shutter lever to CLOSED and advance the film to the point at which the reverse exposure was originally started. Move the shutter lever to OPEN.



A faster way to reverse action, and at a more consistent speed, is to hold the camera upside down while filming the action you want reversed. After the film has been processed, simply cut out this section, reverse the film, and splice it back into position. As it may be inconvenient to hold the camera upside down, save this idea for those scenes which do not allow you enough time to follow the first procedure.

How to Make Fades and Dissolves

Fades and dissolves are a very effective method of adding finish to your pictures. The fade-in and the fade-out are a splendid means

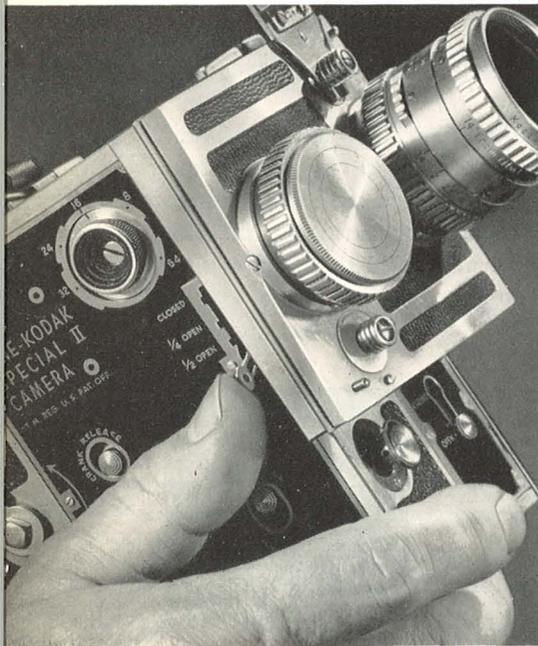
of grouping scenes and ending sequences without an abrupt cut-off. The dissolve, on the other hand, gives a smooth transition from one scene to another without loss of continuity. The two are closely related inasmuch as a dissolve is the fading-out of one scene simultaneously with the fading-in of the next scene.

The speed with which the shutter lever is operated determines the length of a fade-in, fade-out, and dissolve. It may be opened and closed uniformly for all fades or regulated to match the tempo of the subject being filmed. A transition lasting about four seconds on the screen (four seconds' filming time at a camera speed of 16) is sufficient to give a pleasing effect.

Since it is often necessary to watch the subject while making

fades, the duration of the fade can be determined by counting seconds while moving the shutter lever from one extreme to the other. It takes approximately one second to pronounce "one hundred and one"—a little practice will make your counting quite accurate.

Do not make fades or dissolves at speed 64. When moving the shutter lever for fades, bear toward the front of the camera so that the lever will not stop in the $\frac{1}{4}$ -OPEN or $\frac{1}{2}$ -OPEN notch. Practice making



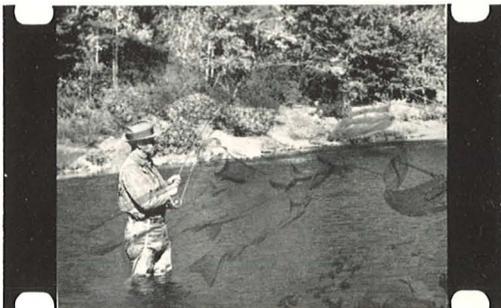
fades and dissolves with the camera empty before taking actual scenes.

To Make a Fade-In—Set the shutter lever at CLOSED. Press the exposure button, and at the same time, start to move the shutter lever toward OPEN. Allow about four seconds for the fade-in.

To Make a Fade-Out—Lock the exposure button in the running position. When the action in a scene reaches the point for the fade-out, slowly move the shutter lever past CLOSED to the upper end of the slot. The camera motor will automatically stop and end the fade-out. Allow about four seconds for the fade-out. Always start a fade-out with the shutter at OPEN.

To Make a Dissolve—Fade out, wind back the film; then fade in. Allow approximately four seconds for the fade-out; then, with

Dissolving from one scene to another gives a pleasing transition of related subjects.



the shutter still closed, make exactly eight reverse turns of the eight-frame shaft to wind the film back to the starting point of the fade-out. Fade in on the new scene, using approximately four seconds to open the shutter.

When filming at 16 frames per second, two complete turns of the eight-frame shaft are required to wind back the film exposed in one second. When filming at 24 frames per second, three complete turns are required to wind back the film exposed in one second.

Other Uses of the Variable Shutter

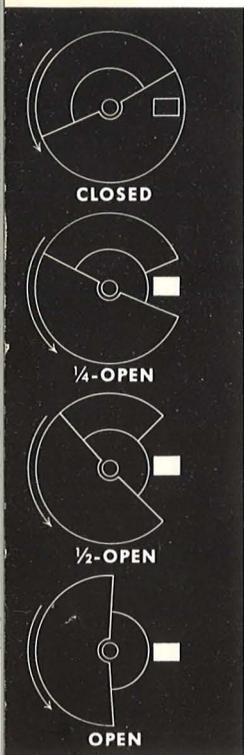
When the shutter is at OPEN and the camera is running at 16 frames per second, the exposure to each individual frame is $1/35$ second. When the shutter is at $1/2$ -OPEN, the exposure is about $1/70$ second or $1/2$ the exposure with the shutter at OPEN. The other controls affecting exposure (camera speed and lens opening) also change in multiples of two— $f/8$ admits twice as much light as $f/11$, and speed 32 is twice as fast as speed 16. For this reason, it is simple to keep the exposure at the correct value while changing one or more of the exposure governing factors.

For example, if the correct exposure is obtained with a camera setting of 16 frames per second, shutter at OPEN, and lens at $f/11$, then to maintain the same exposure at 32 frames per second (twice the speed of 16) it is necessary only to open the lens to $f/8$ (twice the light admitted at $f/11$). Similarly, if the shutter is set at $1/2$ -OPEN ($1/2$ the exposure), open the lens to $f/8$ (twice the light admitted at $f/11$). The only exception to this is the speed 24 frames per second, which is only 50 per cent faster than speed 16.

Exposure Control—If the light is so intense that even the smallest lens opening will give overexposure, then move the shutter lever to $1/2$ -OPEN (equal to one smaller lens opening), or to $1/4$ -OPEN (equal to two smaller openings).

To Sharpen Images of Moving Objects—To sharpen the image of each frame showing rapidly moving objects (sports events, industrial processes, waterfalls, etc.), move the shutter lever to $1/2$ -OPEN or $1/4$ -OPEN. Bear in mind that you must compensate by opening the lens one or two stops to maintain correct exposure.

Appearance of the shutter in various positions.



$1/14$ sec

$1/7$ sec

$1/3.5$ sec

↑ ANIMATION MOTOR EXPOSURE TIME

For Out-of-Focus Backgrounds—It may be desirable at times to emphasize an object in the foreground of a scene by throwing the background out-of-focus. Use a large lens opening to decrease the depth of field and set the shutter lever at $\frac{1}{4}$ -OPEN to avoid overexposure. Do *not* use the shutter at $\frac{1}{4}$ -OPEN while taking pictures of *moving* subjects close to the camera.

EXPOSURE TIME PER FRAME

Adjustment of Shutter	Angle of Opening in Shutter—Degrees	Exposure Time in Seconds					
		Single Frames	8 Frames per Second	16 Frames per Second	24 Frames per Second	32 Frames per Second	64 Frames per Second
Open	165	1/17	1/17	1/35	1/52	1/70	1/140
$\frac{1}{2}$ Open	82.5	1/35	1/35	1/70	1/105	1/140	1/280
$\frac{1}{4}$ Open	41.25	1/70	1/70	1/140	1/210	1/280	1/560

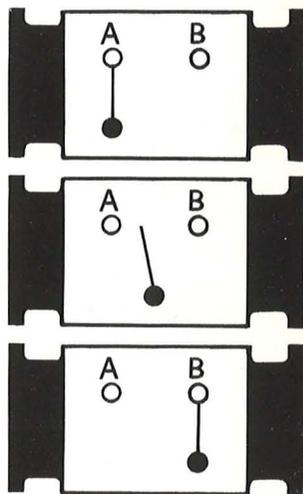
Stop-Motion by Single-Frame Exposures

One of the most interesting features of the Cine-Kodak Special is its ability to give movement to inanimate objects. Stop-motion is used in television commercials, in travelogues to trace the path of travel across a map, in titles, in the assembly or disassembly of manufactured products; in fact, it has an unlimited number of applications.

Stop-motion is accomplished with single-frame exposures. These exposures are made (1) with the single-frame release or (2) with the hand crank attached to the single-frame shaft.

To give movement to the subject, expose a single frame, move the subject slightly, expose another frame, move the subject again, and so on.

The number of frames to be exposed will depend upon (1) the speed at



Animated symbols, graphs, drawings, etc., are often helpful—even essential—elements of technical and scientific motion pictures. Making them is all in the day's work for the "Special II."

which you intend to project the film and (2) the length of time the action is to last on the screen. For example: If the action is to last 5 seconds on the screen, and your projection speed is 16 frames per second, you will have to expose 80 frames (5×16).

Your Cine-Kodak Special is also excellent for time-lapse photography—a method of greatly accelerating a period of time. The growth of a flower to full bloom, rapid movement of street traffic, cloud formations for an entire day can all be depicted in a few seconds' time with time-lapse photography. Expose one frame at a time at intervals which will produce the desired effects. The interval between exposures will vary according to subject matter; therefore, no definite recommendations can be made.

The Single-Frame Release—Set the speed-dial index to 16, insert a fingernail in the grooved edge of the single-frame release button, and pull out the release. To make an exposure, press the release down for each frame.

The single frame is exposed at about $1/17$ second. This admits twice as much light as when the camera operates continuously at speed 16. To compensate for this exposure, close the lens one opening; for example, $f/8$ to $f/11$. Best results will be obtained if the release is used only when the motor is fully wound.

Using the Crank Attached to the Single-Frame Shaft—Prepare the camera as follows: Remove the film chamber. Note the reading on the camera film meter. Push in the plunger and hold in the exposure button until the motor stops. Reset the camera film meter and replace the film chamber. Place the hand crank on the single-frame shaft and push down on the crank release to lock the crank on the shaft.

To move the film forward, push in and lock the exposure button and turn the crank in the direction of the arrow F. To wind the film in reverse, push in and lock the exposure button and turn the crank in the direction of the arrow R. Turning the hand crank in the direction of the arrow R also winds the camera motor.

WARNING: If the warning bell sounds while you are turning the crank in a reverse direction, stop winding. *Do not wind beyond the bell.* Run down the motor as previously described. The tremendous mechanical leverage that is obtained when winding in reverse with the single-frame shaft can cause serious damage to the stopping mechanism of the camera.

When the dot on the end of the single-frame shaft is up, the camera shutter is closed; when down, the shutter is open.

If the film is to be wound backward or forward following exposure, be sure to move the shutter lever to CLOSED. Move the lever to OPEN after rewinding the film. After winding the film backward, be sure the exposure button is out before releasing the hand crank.

Note: Each exposure must be of the same duration, otherwise there will be a variation of density from frame to frame.

The shaft is also useful in special multiple exposure work which requires winding the film forward or back a definite number of frames.

Multiple Exposures and Montages without Masks



A photomontage produced without the use of masks.

Double or other types of multiple exposures are made by exposing the same strip of film two or more times. The exposures can be made with or without the use of the masks. Successful results depend upon the rigidity of the tripod and uniformity of exposure, camera speed, and lens opening. After composing and focusing the picture, adjust the tripod for maximum rigidity and

be sure that the camera is securely locked to the tripod head.

Making Miniatures—The “imp in the bottle” technique has long been used in the motion-picture industry. The effect is this: A person appears on the screen imprisoned in a bottle many times his size. Variations of this can be done with people and objects. Use a black background. Make a close-up exposure of the small subject and note the frame and footage readings. Move the shutter lever to CLOSED, and attach the hand crank to the eight-frame shaft. Hold the crank and lock the exposure button in running position. Wind the film back to the point at which the exposure was started. Release the exposure button. Move the shutter lever to OPEN.

Move the camera back until the large subject appears as small as desired in the reflex finder. Make the second exposure.

They Just Fade Away—To make a person or object disappear from the scene, do this: Lock the exposure button in the running position, and fade out the scene. Note the footage reading at the beginning of the fade-out. Rewind the film to the start of the fade-out. Make a fade-in of the scene with the person or object missing and expose as long as you

wish. To make a person or object appear, reverse the above procedure. To make an immediate appearance or disappearance, stop the camera, place or take away the person or object, and continue filming.

Whenever people or other moving objects appear in the scene, make sure that there is no movement while the camera is stopped, otherwise register will be imperfect.

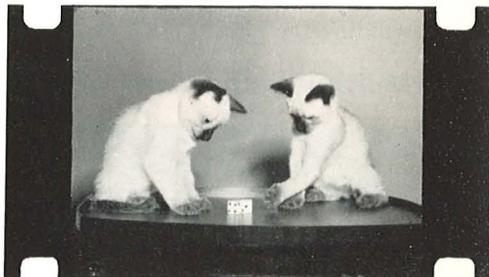
Twin Results—To have the subject appear in the same scene several times, do this: Use a black background, or if the scene covers too large an area, cut a hole in a black piece of paper, and hold the paper two feet in front of the camera lens.

Make the first exposure and note the footage and frame counter readings. Move the shutter lever to CLOSED, and rewind the film, as previously described, to the point where the exposure was started. Move the shutter lever to OPEN. Reposition the subject. Repeat the filming and rewinding the number of times necessary to make the desired effect.

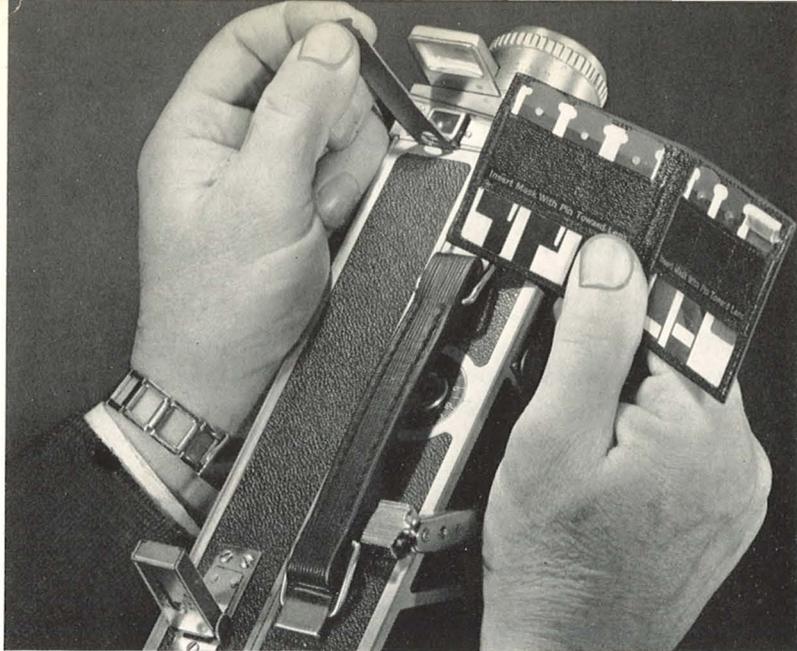
When using the black paper in front of the camera lens, use the reflex finder to see that the paper overlaps the background and does not cut into the field being photographed.

Ghosts and X-Rays—To make ghost or transparent images, set the camera for the correct exposure. Halve the exposure either by stopping down one lens opening or by setting the shutter lever to $\frac{1}{2}$ -OPEN. Note the footage and frame readings and make the exposure without the subject in the picture. Rewind, as described before, to the point at which the exposure was started. Do not change the exposure. Now your "ghost" makes an appearance. Rephotograph the scene until the re-wound film has been used.

X-ray effects are useful in showing the interiors of all types of mechanical equipment. The finished results show the equipment, then the protective housing seemingly disappears, revealing the inner workings. To do this, photograph (full exposure) the equipment against a black background, noting the readings of the film meter and frame counter. Rewind the film to the original reading and remove the housing. Leave the shutter lever at CLOSED, and fade in for the second exposure.



Movie magic—like this multiple exposure—is no trick with the Cine-Special.



Multiple Exposures with Masks

The set of six masks packed with the Cine-Kodak Special can produce a number of effects. Special-effect shots are especially helpful to produce variety in a film. However, don't use them just for the sake of doing something different. Have them tie into the continuity of the story; above all, don't use special effects in every scene. Use them sparingly.

To use the masks, first remove the mask plug. This plug is located directly behind the reflex finder. Because the plug prevents stray light from reaching the film, always replace it when the masks are not being used. As the masks fit in the slot behind the reflex finder, the image in the finder will not show the effect of the masks.

Because the light rays reflected from the subject cross as they pass through the camera lens, the left side of the subject is recorded on the right side of the film, and the top of the subject is recorded on the bottom of the film. Remember this simple rule: *Always place the solid part of the mask on the same side as the subject you wish to record.* For example, if the subject is on the left side (as viewed from behind the camera), place the solid part of the mask to the left as it is inserted in the slot. When making a horizontal shot, use the mask with the solid part at the top when photographing the top of the subject.

Push the mask in the mask slot as far as it will go.

Be sure the pin is toward the front of the camera.

IMPORTANT: Do not use a lens opening smaller (in area) than $f/5.6$ when half masks are used. If this rule is followed, the line formed by the overlapping areas, at the junction of the masks, will be less conspicuous. If possible, compose the scene so that this line is across a dark area of the picture. If the light is too bright, avoid overexposure by using a filter or by setting the shutter lever at $\frac{1}{2}$ -OPEN or $\frac{1}{4}$ -OPEN.

Now examine the masks. You will find one set of vertical masks, one set of horizontal masks, an oval mask, and a circular mask.

The Vertical Masks—The effect is this: A person or several people disappear behind a tree that is only several inches in diameter, or your subject can vanish into thin air.

Use the reflex finder to frame and focus the subject that is to be moved across the lens field. Remove the plug from the mask slot. Insert the mask with the solid part on the left (pin toward the lens) if the action to be filmed is on the left side of the camera, and vice versa.

Note the readings of the camera film meter and the frame counter. Photograph the action until the object has passed entirely out of the lens field. Move the shutter lever to CLOSED and rewind the film to the original starting position. Move the shutter lever to OPEN. Remove the mask used for the first exposure. Insert the *unused* vertical mask (pin toward the lens), and expose the second half of the picture.

After each mask has been inserted, push the top of the mask toward the film chamber door to avoid having a line formed in the middle of the picture.

Use of the vertical masks also makes it possible to have the same person appear twice in the same picture.

The Horizontal Masks—Use these masks when you want to separate the action taking place above and below the horizontal middle of the projected picture.

The tower of a building can be made to “telescope” into the lower part of the building as follows: Frame the entire building in the reflex finder. Insert the horizontal mask with the solid part at the bottom (pin toward the front of the camera) to mask off the tower.

Note the readings on the camera film meter and the frame counter. Make the exposure of the lower half of the building. Move the shutter lever to CLOSED and rewind the film to the original starting point. Move the shutter lever to OPEN and remove the mask.

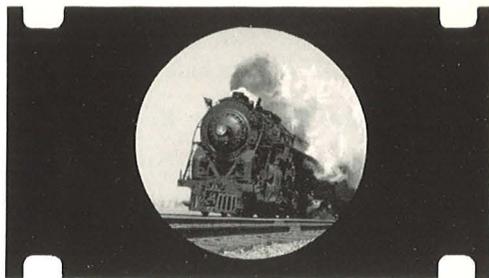
Insert the mask with the solid part at the top to mask off the lower half of the subject. Start the exposure and panoram the camera upward. On the projection screen the tower will appear to “telescope” into the building.

The Oval and Circular Masks—

The use of either of these masks will produce a projected image of the corresponding shape (see the illustration on this page). These masks are inserted in the same manner as the other masks.

When using the oval or circular masks, keep the important part of the scene in the center of the picture.

Special effects can be created if masked shots are combined with double exposures of still subjects. In this case, the exposure should be halved for each run. The result will be a shaded mask area in place of the solid black obtained by using a normal exposure.



Single exposure made with the circular mask.

Cine-Kodak Films (Single and Double Perforated)

Four 16mm Cine-Kodak reversal films, to meet every movie-making need, are offered for use in the Cine-Kodak Special II Camera. All are available in 100- and 200-foot rolls. Scientific processing, without additional charge, is done by Kodak processing laboratories.

All of the black-and-white and full-color Cine-Kodak films available for use in the Special can be duplicated in black-and-white. Kodachrome Films can also be duplicated in full color.

Cine-Kodak Super-X Panchromatic Film—First choice for general outdoor black-and-white picture making. Faithfully reproduces all colors in their proper monochrome relationship. Makes indoor movie making easy, especially when used with flood lamps in Kodak Vari-Beam Lights. Unusually fine-grained.

Cine-Kodak Super-XX Panchromatic Film—An extremely fast black-and-white film well suited for photographing indoor-lighted events, pictures early in the morning or late in the afternoon, slow-motion movies of athletes in action, and night-lighted outdoor events.

Kodachrome Film Daylight Type—A full-color film that reproduces colors with startling realism under daylight conditions.

Kodachrome Film Type A—Balanced especially to give proper color rendering when the subject is illuminated by flood lamps in Kodak Vari-Beam Lights.

Where you have your own processing facilities and need prints in a hurry, the following films can be used. The purchase price of the film does not include processing.

Kodak Blue Base Reversal Films (Plus-X, Super-X, Super-XX)

High-speed reversal-type panchromatic films, suitable for exterior and interior work. Useful for television photography for either studio work or kinescope recording. When processed by reversal methods, they yield a positive image having both good contrast and graininess characteristics.

Kodak Negative Films (Panchromatic, Super-XX)

Panchromatic—A very fine-grain, medium speed negative material intended for use in making original negatives from which prints are to be made for background projection. Also suitable for general exterior photography.

Super-XX—A very high speed negative material of medium graininess. Particularly suited to newsreel work, where photographs of important news events often must be obtained under extremely poor lighting conditions. Can also be used in production work wherever the need for maximum emulsion speed arises.

Cine-Kodak Filters

For creating special sky and outdoor contrast effects, moonlight effects, and for penetrating haze, two Cine-Kodak filters are recommended to users of black-and-white Cine-Kodak films: (1) the CK-3 Filter, (2) the Kodak Wratten A Filter (No. 25).

The CK-3 Filter darkens the blue sky and makes clouds or foreground objects stand out prominently against the sky.

Distant objects, veiled somewhat by haze, are rendered more distinct. The filter is recommended for filming distant views, mountain scenery, etc. . . . is especially recommended for use with Cine-Kodak Super-XX Panchromatic Film outdoors on sunny days.

When using the CK-3 Filter, set the lens at the next larger opening than would be used for filming the same subject without the filter over the lens.

For effects more pronounced than can be secured with the CK-3 Filter, use the Kodak Wratten A Filter (No. 25). Set the lens at three lens openings larger than would be used for filming the same subject without the filter.

Both the CK-3 and the Kodak Wratten A Filters are supplied as Kodak Combination Lens Attachments in Series sizes.

Kodachrome Filters

The Kodak Skylight Filter is for use with Kodachrome Film Daylight Type. It is especially useful for pictures in open shade under a clear blue sky, pictures made on overcast or hazy days, distant scenes (mountain or marine views), sunlit snow scenes, and aerial photographs.

The Kodak Photoflood Filter for Kodak Daylight Type Color Films is needed if regular daylight Kodachrome is to be exposed indoors with flood lamp illumination. This is for emergency use only. Type A film should be used for flood illumination.

The Kodak Daylight Filter for Kodak Type A Color Films is needed if Kodachrome Film Type A is to be exposed outdoors in daylight. Exposures with this filter are the same as those recommended for Kodachrome Film Daylight Type.

Titles for Films

Almost every motion picture requires titles to explain shifts in subject material, or to clarify certain types of action. Users of the Cine-Kodak Special II Camera can make their own titles.

To Make Titles with the Special—Many times a shot of a sign or a name, made outdoors, is sufficient to bridge a gap in a film story.

At other times a typewritten, hand-lettered, or printed title, or a close-up of a map or folder may be more desirable. The height and width of all such titles should be in proportion of 3 x 4.

Printed titles can be made by daylight or by artificial light. Mount the camera on a tripod or other solid support. Lay the copy to be photographed on a table or mount it upright.

To center cards or other copy for filming, use the reflex finder.

A wipe title can be made of scenes that contain no action, or from photographs. In this type of title, a line appears to pass across the screen wiping off one scene as it uncovers another scene or title.

Set the camera on a table and place a piece of fine-ruled paper (such as graph paper) flat on the table between the camera and the vertically mounted subject.

Attach a piece of dull black card to a block, the card being of such a size as to obstruct completely the camera field when the block is placed vertically about two feet in front of the 25mm lens. With the

aid of the reflex finder, determine the points on the graph paper (at a marked distance from the camera) that represent the two sides of the picture area. The block is to be drawn square by square, from one side of the picture to the other.

Photograph the subject in the usual manner. When the camera is stopped at the end of the scene, make necessary exposure adjustments for single-frame work. Draw the block across the graph paper one square, expose one frame, move the block another square, expose another frame, and so on until the camera field is completely blocked.

Count the number of squares traversed, close the shutter, and wind the film back that number of frames by means of the single-frame shaft. This may necessitate removal of the camera from the table.

With the camera returned to the same position in relation to the graph paper, and a new scene or title before the camera, place the block so that the trailing edge is at exactly the same place as the leading edge was when the wipe was started. Uncover the new scene by one square, expose a frame, and so on until the scene is entirely cleared. Be sure to move the block in the same direction for both phases of the wipe. The speed of the wipe depends upon the number of frames consumed in blocking off or unblocking the scene. At least sixty squares should be used for a smooth wipe effect.

Duplicates

All Cine-Kodak film can be duplicated in black and white. Kodachrome Film can be duplicated in full color or black and white.

CARE

of the Cine-Kodak Special II Camera

Proper care of the Cine-Kodak Special II is essential to satisfactory performance. The film channel and pressure plate must be kept clean at all times, the front and rear outside surfaces of the lens used must be free of finger marks and dirt, and the reflex finder should be cleaned whenever necessary. The outside and inside working parts of the camera must be oiled regularly.

To Clean the Lens

It is impossible to obtain sharp pictures of good contrast unless the lens is kept clean.

Dusting the front and rear surfaces lightly with a camel's-hair brush is generally sufficient. To remove finger marks or grease spots, use Kodak Lens Cleaning Paper, and if necessary, Kodak Lens Cleaner, but always rub lightly. Do not use other liquids as they may contain ingredients that will be harmful to the glass or to the lens finish.

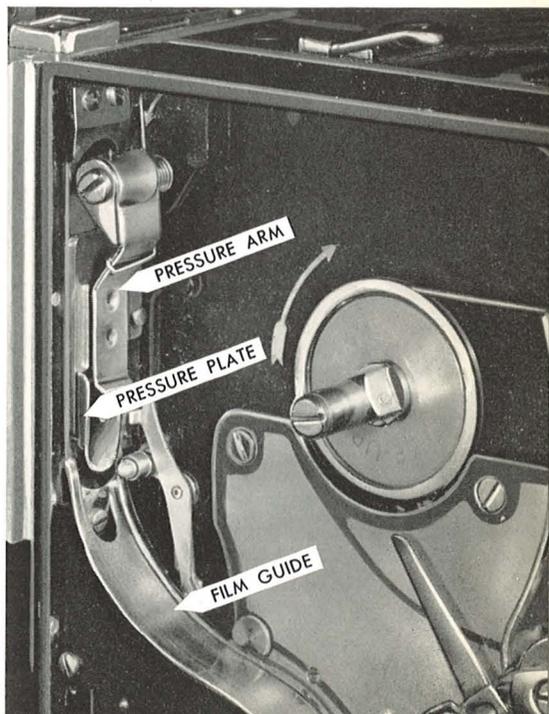
To Clean the Film Channel

Remove the PRESSURE PLATE by pushing the PRESSURE ARM to the right and lifting out the plate.

With the ball of the thumb, rub off any accumulation on the polished tracks of the plate. With a match covered with a clean cloth that has been dipped in Stoddard's Solvent, or its equivalent, remove any accumulation of dirt on the tracks of the aperture plate and FILM GUIDE. (Do not use alcohol as a cleaning agent.)

Remove any dust or lint on the edges of the rectangular aperture.

Be extremely careful not to



scratch the polished surfaces over which the film travels. Never scrape the tracks with a metallic tool.

Since the film rides on the six circular surfaces on the aperture plate (four at the corners of the aperture, and two near the bottom of the plate), make sure that these surfaces are clean before each roll of film is threaded for use.

To replace the pressure plate, fit the small slot on the edge over the pin on the aperture plate. Be sure the pressure plate seats properly.

To Clean the Reflex Finder

When the reflex finder is used for focusing, the top surface must be kept clean. If dust collects inside the reflex finder, slide the magnifier lens to the right, hold the camera upside down, and blow into the finder with a rubber pinch bulb or similar device.

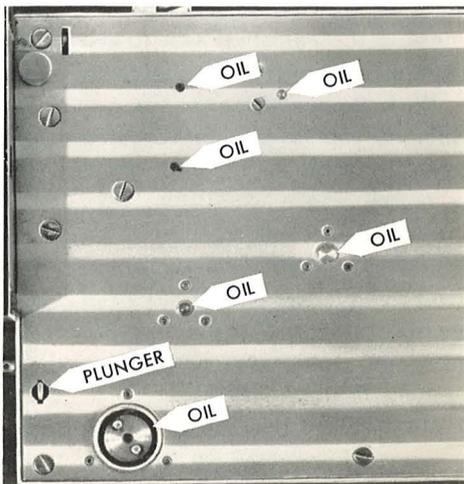
To reach the mirror, remove the lens from the lens turret. To reach the top of the ground glass, slide the finder lens toward the right side of the camera.

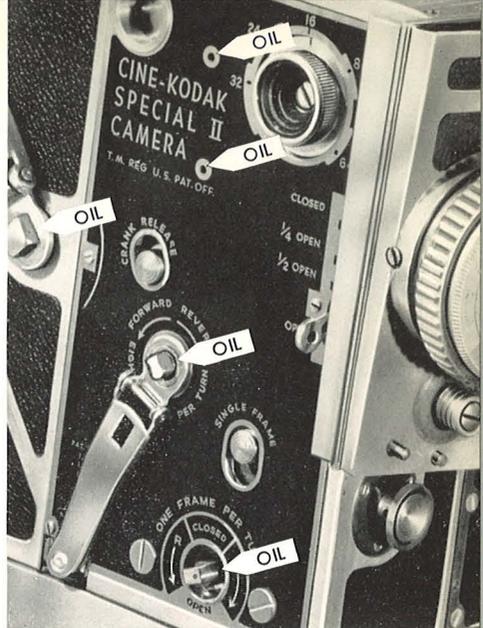
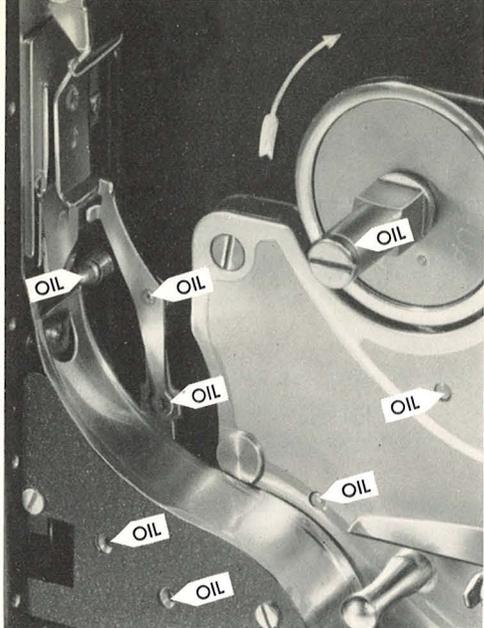
To Oil the Camera

A bottle of Kodak Special Lubricating Oil with a wire applicator is furnished with the Cine-Kodak Special II Camera. Never use any other lubricant, or high speed and cold weather operation of the camera will be seriously impaired. Use very little oil.

Oil the camera after about 5,000 feet of film (fifty 100-foot rolls) is run through the camera or every six months if less than 5,000 feet is used during this period.

To oil the camera, place it on its side with the control plate facing up. Apply the oil with the wire attached to the cork. Just touch the points indicated in the illustration so that a drop of oil runs down the sides of the shafts. After oiling, run the cam-





era at normal (16) speed. Start and stop the camera several times to allow the oil to spread over the bearing surfaces. Wipe off the excess oil.

Oil the inside of the film chamber at the points illustrated. Remove the screws from the supply and take-up spindles and place a drop of oil on the studs. Do not lift the spindles off the studs. Run the camera intermittently as before. Wipe off the excess oil, particularly at those points near the film track, as oil on the film will cause spots in the developed image. Follow this same procedure for both the 100-foot and 200-foot film chambers.

Remove the film chamber and lay the mechanism half of the camera face up on a support. Oil the points indicated in the illustration. Press the plunger, and operate the camera intermittently. Wipe off the excess oil and replace the film chamber.

Serial Numbers

Your Cine-Kodak Special II Camera has two serial numbers—one on the camera mechanism and one on the film chamber. Record these numbers—keep them in a safe place—they will be a means of positive identification in case your camera is lost or stolen. Too, most insurance companies require serial numbers on equipment policies.

Camera Mechanism—beneath the chamber release lever.

Film Chamber—next to the drive coupling.

Owner's Nameplate—bottom of turret mounting block.

for the Cine-Kodak Special II Camera

The following Kodak Cine Ektar Lenses are available for the Cine-Kodak Special II Camera. A paralleling series of Kodak Cine Ektanon Lenses is also available. See your Cine-Kodak dealer for more information.

25mm f/1.4 or f/1.9 Kodak Cine Ektar Lens—Considered best for general work. These lenses can be used as fixed-focus lenses (except for extreme close-ups) when set at 15 feet and lens openings of $f/5.6$ or smaller. With these settings, all objects from about 8 feet to infinity will be in sharp focus. Angle of View: $21.5^\circ \times 16.2^\circ$. Focusing Range: 12 inches to infinity. A screw-type filter holder, Kodak Adapter Ring Series VI No. 27, screws directly to the lens.

15mm f/2.5 Kodak Cine Ektar Wide-Angle Lens—This lens includes an area over $2\frac{1}{2}$ times as great as does the standard lens at the same distance from the subject and focuses to the remarkably short distance of six inches. Angle of View: $34.0^\circ \times 25.7^\circ$. Focusing Range: 6 inches to infinity. Adapter Ring Size: No. 28 Screw-in. Series VI Kodak Combination Lens Attachments.

40mm f/1.6 Kodak Cine Ektar Lens—Gives about twice the image size of the 25mm lens. Angle of View: $13.7^\circ \times 10.3^\circ$. Focusing Range: 2 feet to infinity. Adapter Ring Size: No. 27 Screw-in. Series VI Kodak Combination Lens Attachments.

63mm f/2.0 Kodak Cine Ektar Lens—Gives $2\frac{1}{2}$ times the image size of the 25mm lens. Angle of View: $8.7^\circ \times 6.5^\circ$. Focusing Range: 2 feet to infinity. No Adapter Ring needed. Series VI Kodak Combination Lens Attachments.

102mm f/2.7 Kodak Cine Ektar Lens—Gives 4 times the image size of the 25mm lens. Angle of View: $5.4^\circ \times 4.1^\circ$. Focusing Range: 3 feet to infinity. No Adapter Ring needed. Series VI Kodak Combination Lens Attachments.

152mm f/4.0 Kodak Cine Ektar Lens—Gives 6 times the image size of the 25mm lens. Angle of View: $3.6^\circ \times 2.7^\circ$. Focusing Range: 6 feet to infinity. No Adapter Ring needed. Series VI Kodak Combination Lens Attachments.

Kodak Ektar $f/1.4$ Converter 25mm to 15mm—Is an optical accessory which reduces the effective focal length of the Kodak Cine Ektar Lens 25mm $f/1.4$ to approximately 15mm. The reduction in focal length is accomplished with all the advantages of maintaining the fast speed and image quality of the $f/1.4$ lens. Covers a field about 60% larger than a 25mm lens. All the glass-air surfaces of the Converter are Lumenized.

Kodak Combination Lens Attachments

Kodak Combination Lens Attachments are available for use on all Kodak Cine lenses. The design of these attachments permits their use either as a single unit, such as a filter, or as a combination of units, such as a filter and a Pola-Screen. Complete information can be obtained from your Kodak dealer.

Magnetic Sound Track For 16mm Film

Kodak Sonotrack Coating—a magnetic sound track coating service—is now available for processed, single-perforated Kodachrome or black-and-white 16mm Cine-Kodak Film.

Sonotrack Coating can be applied to film taken at either sound or silent speeds. It is placed on the side of the film that faces the projection lamp.

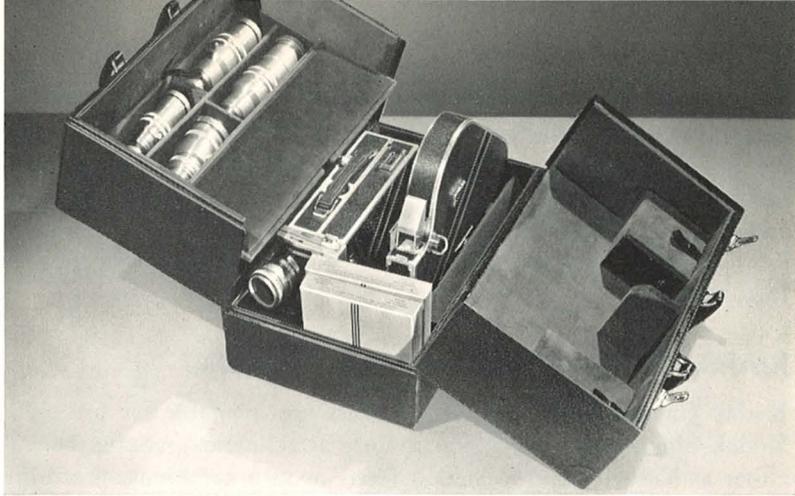
Kodak Sonotrack Coating is available in two widths. Single-perforated 16mm film having no optical sound track will be Sonotrack coated the full width of the track area. When an optical sound track is on the film, then it will be Sonotrack coated half the width of the optical track, unless you specify that the full width of the optical track be coated.

Sonotrack Coating must be ordered through your Kodak dealer. This coating can be ordered by your dealer when he returns your single-perforated 16mm Cine-Kodak film for processing. When double-perforated 16mm Cine-Kodak film is sent for processing, single-perforated duplicates of this film and Sonotrack Coating on the duplicates can be ordered.

See your dealer for complete information.

Carrying Cases for Cine-Kodak Special II Camera

Sturdily built and smart appearing, the carrying cases for the Cine-Kodak Special II are supplied in Regular and Special models and in



sizes for 100- and 200-foot film chambers. There is ample room in the cases for several lenses, Kodak Combination Lens Attachments, rolls of film, and an extra film chamber.

Reflex Finder Image Magnifier

A device which magnifies the reflex finder image and makes it possible to use the reflex finder from the back of the camera. Images are seen as they actually appear to the eye—right side up with lefts and rights maintained. An especially valuable accessory for any filming that requires extensive use of the reflex finder. The magnifier also has an adjustable eyepiece to accommodate individual vision. The Reflex Finder Image Magnifier must be fitted to the camera at the factory. It cannot be used with the 200-foot film chamber.

Optical Finder

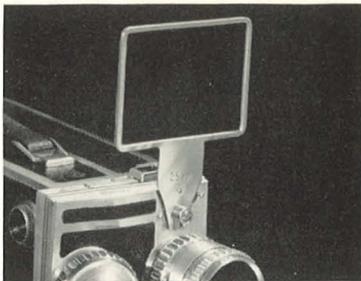
The Optical Finder for the Cine-Kodak Special II Camera corrects for parallax down to two feet and has a graduated magnifying lens which can be set to indicate the field covered by any of the Kodak Cine lenses. It is particularly useful when lenses of different focal lengths are often interchanged. The Optical Finder must be fitted to the camera and all film chambers at the factory.

Cine-Kodak Lens Spacer Rings

These simple and effective accessories provide the means for extending the camera's close-up range to permit filming minute movie subjects. Designed to be used with standard or accessory lenses, they make possible the coverage of fields as small as $\frac{1}{2}$ inch in width.

Cine-Kodak Sports Finders

These open-frame finders provide an image of normal size . . . make it especially easy to follow action. The special rear sight required can also be used with regular finders.



To use any of the Sports Finders, it is necessary to get the Cine-Kodak Rear Sports Finder Assembly. The Sports Finders cannot be used with the 200-foot film chamber.

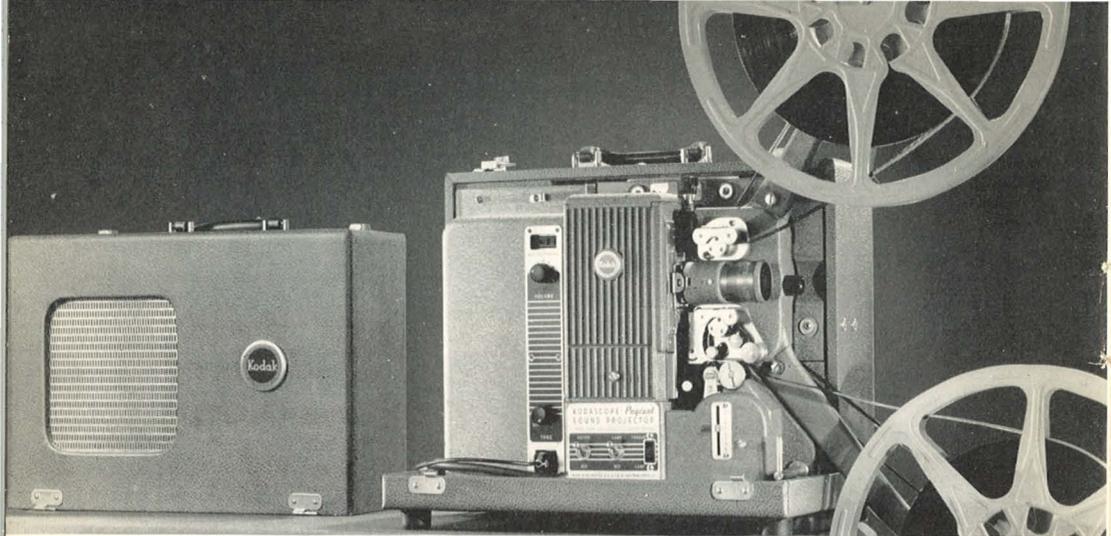
Film Winding Attachment

This valuable attachment is used on the film chambers (100-foot or 200-foot) of the Cine-Kodak Special II Camera for advancing or reversing the film when the film chamber is not attached to the camera mechanism.

The film winding attachment can be used to wind off the film trailer or leader in film chambers that are not attached to the camera mechanism.

For example: You are photographing a football game with your Cine-Kodak Special II Camera. An important play is coming up, and you have only two feet of film left in the camera—not enough to cover the full play. Your assistant has already loaded an extra film chamber, made sure it was threaded properly, and wound off the leader with the film winding attachment. The new chamber is installed on the camera—in time to catch that important play. In the meanwhile, your assistant has wound off the remaining two feet of film and the trailer with the film winding attachment, and has reloaded the first chamber with a new roll of film.

If you're filming continuous action or have a tight production schedule, the film winding attachment is a necessary accessory.



The Kodascope Pageant Sound Projector

Here is the perfect companion for your Cine-Kodak Special. Though small in size, light in weight, and modest in price, the Pageant has "big projector" advantages, including superb sound reproduction. The Kodascope Pageant Sound Projector answers the need for a 16mm sound and silent projector of advanced design and performance for industrial, church, school, and home projection.

The Pageant operates on ac-dc, 105-125 volts. Threading is so simple that even a youngster can do it. Furnished with a 750-watt lamp, the Pageant can also use a 1000-watt lamp on ac. It is equipped with a 2-inch $f/1.6$ Lumenized Kodak Projection Ektanon Lens—other accessory lenses are available for "tailor-made" projection. The capacity of the projector is 2000 feet of film. The Pageant Sound Projector is permanently lubricated. A built-in cooling system provides for film protection. A minimum of parts assures quiet, trouble-free operation—longer life for both film and projector.

The projector and speaker are combined in one smartly styled, streamlined unit, designed for years and years of faithful performance. The adjustable focus of the sound-scanning beam and variable tone control renders the best possible fidelity of sound. An accessory microphone plugged into the amplifier enables you to narrate your silent movies and use the Pageant as a public address system.

Your Kodak dealer will be glad to let you see and hear the performance of the Kodascope Pageant Sound Projector.

Processing Laboratories

These laboratories process both black-and-white and color films

UNITED STATES

CHICAGO 16, ILL.

Eastman Kodak Company, 1712 Prairie Ave.

DALLAS 5, TEXAS

Kodak Processing Laboratory, 3131 Manor Way

HOLLYWOOD 38, CALIF.

Eastman Kodak Company

1017 North Las Palmas Avenue

HONOLULU, HAWAII

Kodak Hawaii, Ltd.

1065 Kapiolani Blvd.

ROCHESTER 4, N. Y.

Eastman Kodak Company

Processing Laboratory

SAN FRANCISCO 19, CALIF.

Eastman Kodak Company, 241 Battery Street

WASHINGTON 13, D. C.

Eastman Kodak Stores, Inc.

1350 Okie Street, N. E.

CANADA

TORONTO 9, ONT.

Canadian Kodak Company, Ltd.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak