

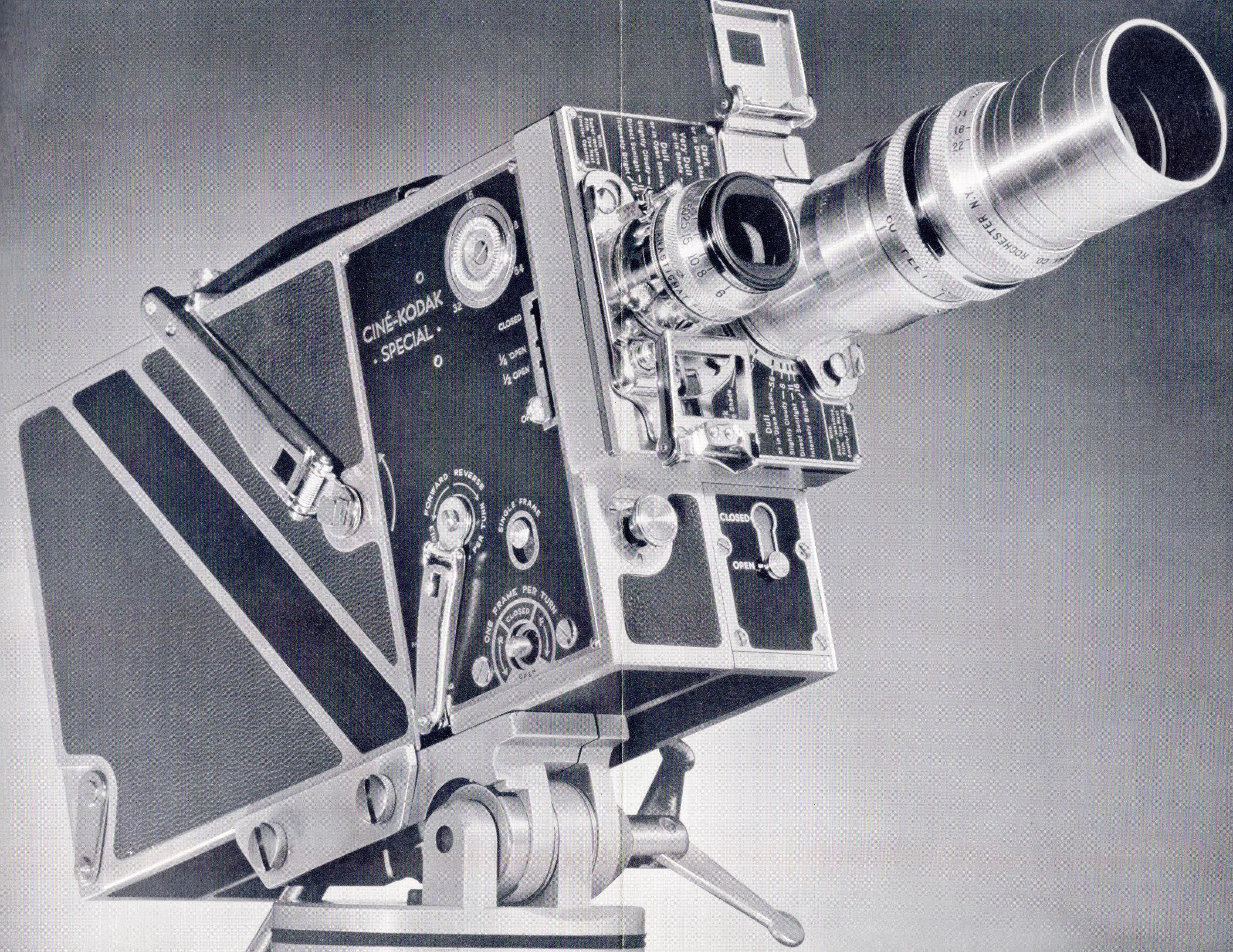
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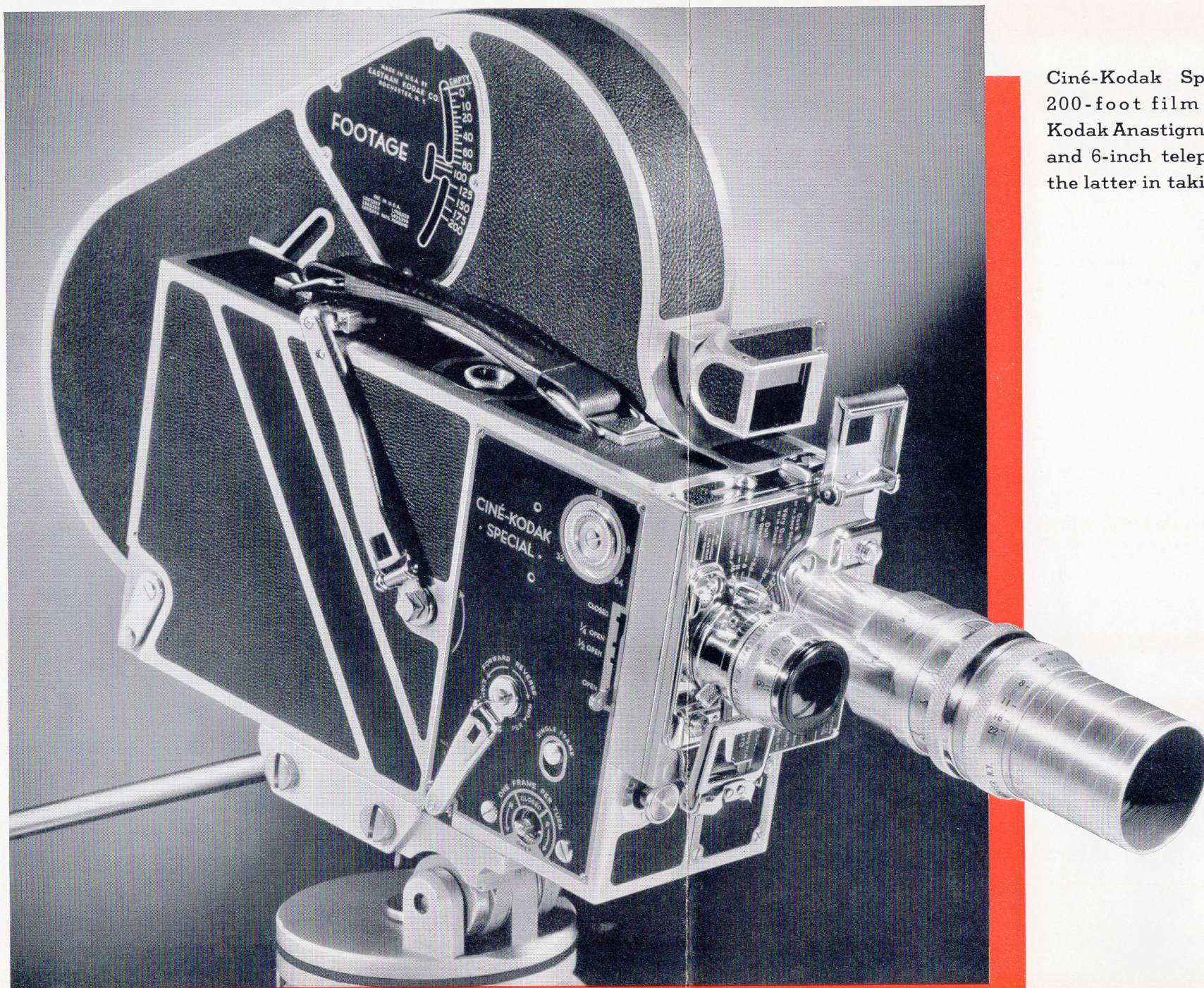
CINÉ-KODAK

SPECIAL....









Ciné-Kodak Special, with 200-foot film chamber, Kodak Anastigmat  $f$  1.9 lens, and 6-inch telephoto lens—the latter in taking position.



# THE MOST REMARKABLE 16 MM. MOTION PICTURE CAMERA EVER PRODUCED

THERE is need for a 16 mm. motion picture camera that frees advanced workers from the restrictions of the simple home movie camera yet retains 16 mm. film economy and convenience.

Such an instrument is Ciné-Kodak Special. Its introduction creates wholly new opportunities for picture making. It uses standard 16 mm. Ciné-Kodak Panchromatic, Super-sensitive Panchromatic, and Super-sensitive Kodacolor Film, but it stands head and shoulders above all other 16 mm. motion picture cameras.

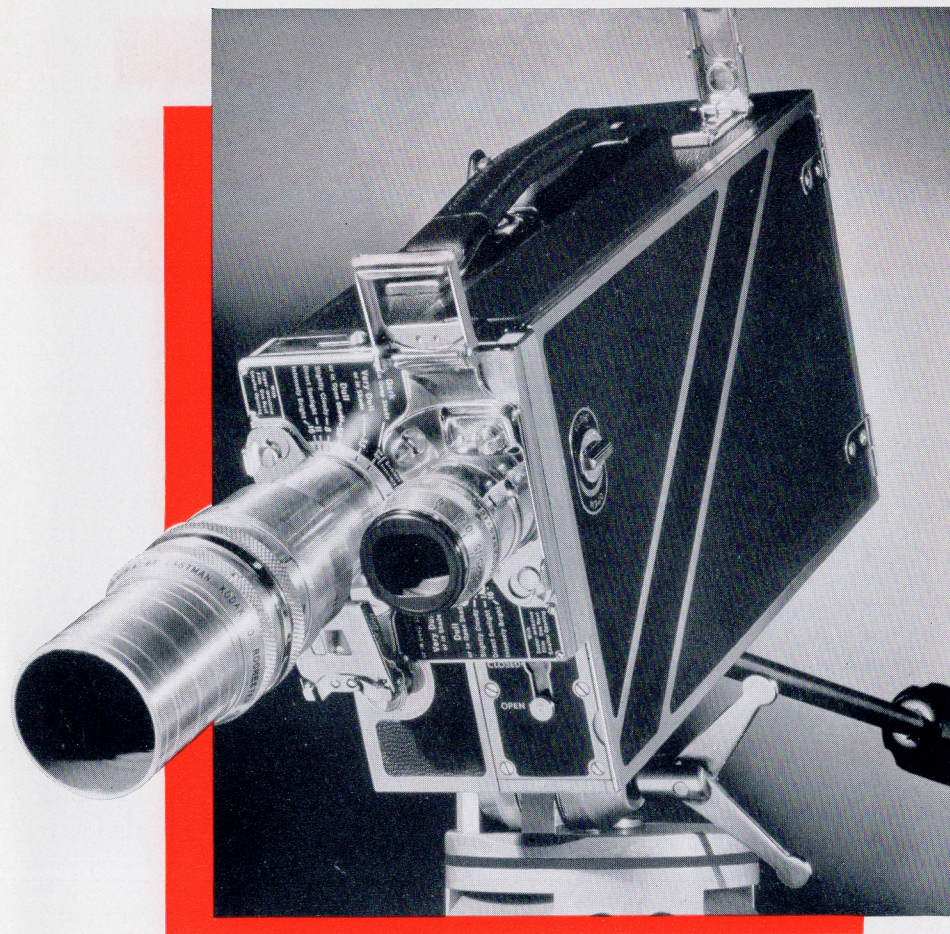
Ciné-Kodak Special is the camera for serious workers who wish to go beyond the average movie making technique.

It is the camera for members of movie clubs, who will be quick to recognize in it an unequalled instrument for the certain achievement of advanced cinematic effects.

And it is the camera for doctors, physicists, biologists, engineers, athletic instructors—in short, all those seeking an inexpensive and elastic method of disseminating knowledge or of preserving records. In the Special they have a photographic instrument that not only simplifies but greatly widens the scope of the work they are doing.

## THE SPECIAL CAN BE ADAPTED TO YOUR PARTICULAR NEEDS

A complete and comprehensive description of Ciné-Kodak Special is given on the pages that follow. Despite its remarkable versatility and many competent accessories, so many and varied are the uses to which it will be put that there will undoubtedly be call for adaptations of the Special to



meet individual requirements. The instrument shop in which Ciné-Kodak Special is fabricated will undertake to change the basic model to meet such specifications, and you may be certain that any orders for alterations you may deem necessary will be competently executed.

Many Ciné-Kodak dealers will be able to show you Ciné-Kodak Special, discuss with you whatever alterations may be necessary to shape the basic model to your needs. The Eastman Kodak Company will gladly cooperate in designing and altering the camera to meet your requirements.



## VARIABLE SLIT SHUTTER

ONE of Ciné-Kodak Special's many exclusive features is its variable slit shutter—a most important device which makes it easy to obtain heretofore difficult effects.

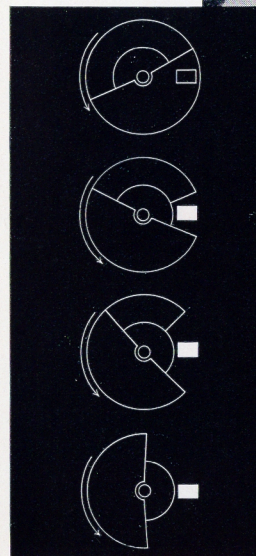
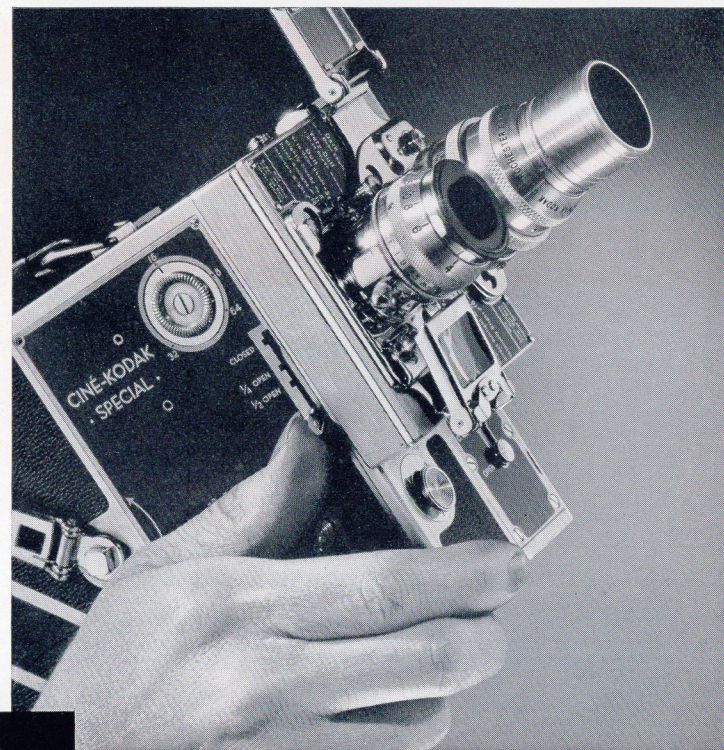
The usual movie camera shutter is a sector of a disk which rotates between the lens and the film and is synchronized with the pull-down claw.

The variable slit shutter on the Special, instead of being designed with a fixed opening, is adjustable. It may be moved from open to closed, or vice versa, while the camera is running, for making fades and lap dissolves. It may also be operated at open, half-open, or quarter-open, and when closed permits rewinding film for "trick" effects. Each notch halves or doubles the time of exposure—the equivalent of one diaphragm stop.

This exclusive feature is essential to a successful fade or lap dissolve—the latter being a double exposure wherein the end of one scene is faded out as the beginning of the next scene is faded in. The extra exposure control made possible by the variable shutter is likewise helpful when making pictures under intensely brilliant light conditions. It is also useful when filming fast moving objects when extra sharp images are desired for special effects.

## VARIABLE CAMERA SPEED

CINÉ-KODAK SPECIAL can be operated by its spring motor at any speed from 8 to 64 frames per second. A unique feature is a cushioned brake which saves the camera from racking vibrations and jars when stopping at high operating speeds.



CLOSED

QUARTER  
OPEN

HALF  
OPEN

OPEN

Above you see the conveniently located and easily operated variable shutter lever of Ciné-Kodak Special. The exposure button, shown just above the forefinger, can be "locked" in taking position, while the thumb operates the shutter lever. At the conclusion of a fade-out, the camera stops automatically.

The drawing to the left illustrates the operation of the variable shutter, which should not be confused with the lens diaphragm. The size of the opening of the variable shutter can be changed, before or during exposure, to vary the exposure time.

The variable speed control dial is shown just above the variable shutter lever. As set, the Special would operate at 16 frames per second.



## REFLEX FINDER

TOGETHER with the full-vision, eye-level finder typical of all Ciné-Kodaks, the Special is equipped with a reflex finder which shows on a ground-glass screen the exact field and focus at all distances of the lens being used. An exclusive feature, it is extremely helpful when filming objects unusually near to the camera, as it enables you to see exactly what area is being covered by the camera's lens.

A vertical and a horizontal line, etched on the ground-glass, aid in determining the area being covered by the vertical and horizontal half masks—illustrated and described on page 8—when making double exposures.

A sliding button opens the reflex finder and brings its 45° mirror behind the taking lens. It closes automatically when the camera is started. A built-in magnifying glass slides before the finder to enlarge the image for critical focusing.

### FUNCTIONS WITH ALL LENSES

The reflex finder operates with each of the six lenses supplied for the Special. When the image is sharp in the reflex finder, it will be sharp on the film—thus spelling the end of all focusing problems and obviating the need for special range finders or measuring of the distance from camera to subject.

**The Special's reflex finder is shown directly behind the taking lens—in this instance the 2-inch *f*.3.5 lens. The magnifying glass is in position over the finder, and the finder button, shown just to the right, indicates that the finder is open.**





## HAND CRANKING SHAFTS

ALSO exclusive with the Special are two hand-cranking shafts, fitted with an interchangeable crank.

One is an eight-frame shaft—each revolution of the cranking arm exposes eight frames of film. The other is a single-frame shaft—each full turn exposes one frame of film.

The eight-frame shaft has several important uses.

With it the Special can be operated as a hand-cranked camera. Too, if the camera is being driven by its spring motor, you can shift to the hand crank as the motor runs down and continue filming the action.

But the most important use of the eight-frame shaft is that it enables you to wind the film backward for making lap dissolves, double or multiple exposures.

The one-frame shaft also has more than one advantage.

With it single frame exposures can be made to obtain fully exposed pictures of still subjects in extremely poor light. A further use of the single-frame shaft is that it enables you to wind a definite number of frames forward or backward as is sometimes necessary for special title and animation work. It may also be operated by electric motor for use in special laboratory work—such as synchronization with sound equipment or for time and growth studies.

The eight- and one-frame hand crank shafts of Ciné-Kodak Special are conveniently located, extremely easy to operate. The same cranking arm fits them both, and remains securely in place when snapped into position. Placed on the eight-frame shaft, it locks against the camera's side when not in use.





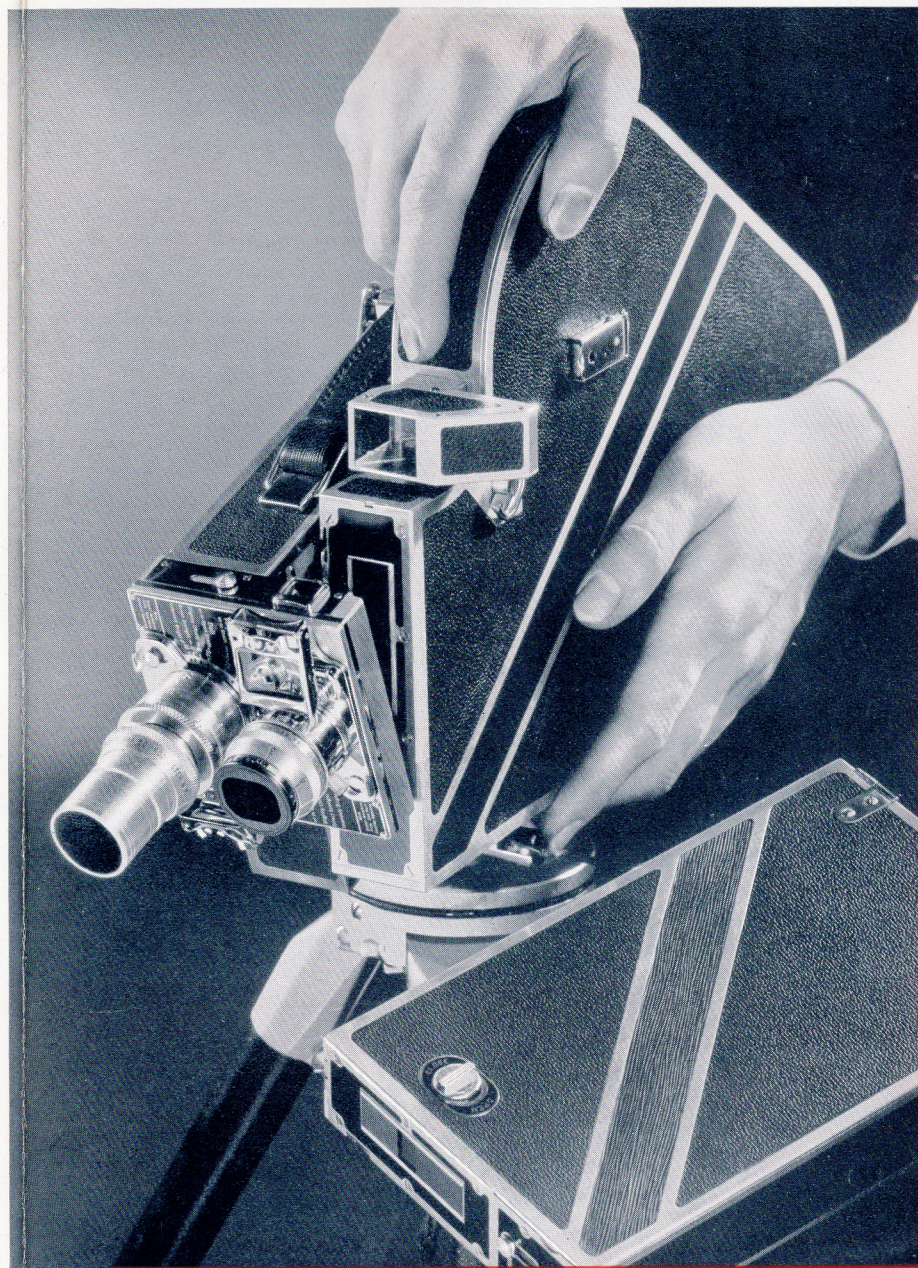
## INTERCHANGEABLE FILM CHAMBERS

ANOTHER exclusive feature of this camera is its interchangeable 100-foot and 200-foot film chambers.

There are really two sections to the Special. In one is contained spring motor, operating mechanism and controls. The other half is the film chamber, which contains pull down mechanism, gate and spindles. Fitted with hinged doors and affording ample finger room, the film chambers are simple to load. And it is very easy to remove a film chamber from the motor half of the camera and replace it with another chamber containing a different emulsion. Fogging of film is avoided in this operation because of a unique aperture shield operated by a button which must be set at "closed" before the chamber can be removed, and must be set at "open" before the camera can again be run.

With interchangeable film chambers, users of the Special can shift from Ciné-Kodak Panchromatic to Kodacolor to Super-sensitive Panchromatic Film in a matter of seconds—an invaluable asset when a variety of photographic effects must be obtained. And, by carrying extra, loaded, film chambers, the owner of a Special need never miss important action because of reloading, as chambers can be removed and replaced without removing the Special from the tripod.

**Changing film chambers on the Special is but a moment's task. The aperture cover button must be set at "closed," then a turn of the chamber release and the chamber swings out of position. Reversing the procedure locks another film chamber securely in position, ready for instant exposure.**





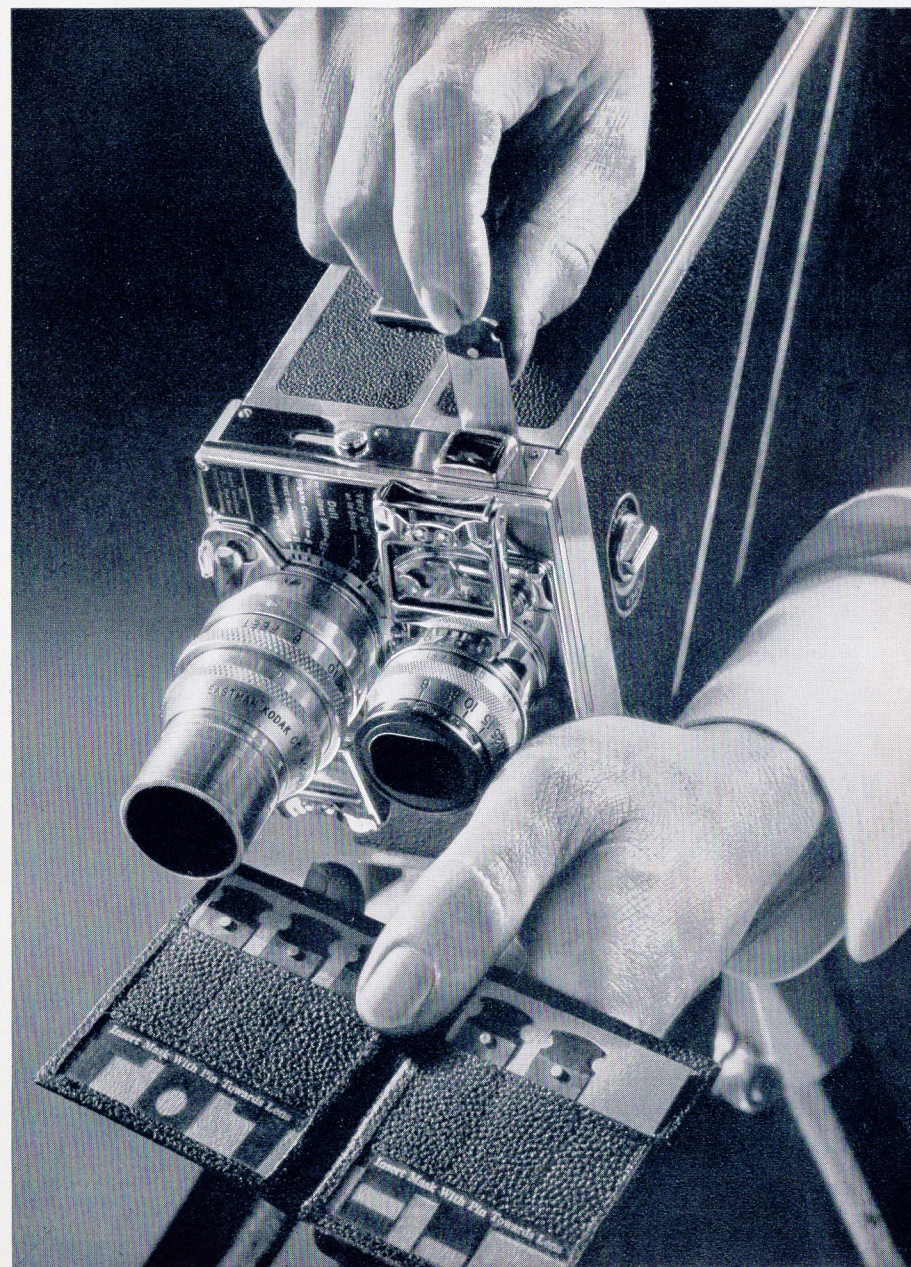
**S**UPPLIED with each Ciné-Kodak Special is a set of six masks—two vertical and two horizontal half masks for double exposure, and a circle and oval mask for obtaining especially pleasing screen effects. Masks of binocular, heart, keyhole, and other designs are available on special order.

The use of masks with the Special is extremely simple. You have merely to slip them into a slot directly back of the reflex finder. No longer need the use of masks be connected with cumbersome mask boxes which fit on the front of the lens. The masks themselves are supplied in an attractive flat leather case—so compact that it fits easily in a vest pocket.

## UNUSUAL EFFECTS MADE EASY

The vertical and horizontal masks are particularly useful. With them it is extremely easy to record two views of the same subject, or two entirely different scenes, on the same length of film. Many and entertaining are the effects obtainable. With the horizontal half masks tall buildings can be made to telescope, monuments and trees break off in mid-air and float out of the picture. People will vanish into thin air by merely walking into the masked half of the scene, or entire railroad trains disappear behind a sole telegraph pole. Yet so carefully and thoughtfully designed is Ciné-Kodak Special that the achievement of such novel effects is greatly simplified by the easy operation of this camera.

In the illustration to the right a mask is being slipped into the mask slot—a second's task. No change in exposure is necessary when using any of the six masks supplied with the Special.





## DOUBLE LENS TURRET

CINÉ-KODAK SPECIAL is equipped with a double lens turret which accommodates lenses of various focal lengths. The basic model of the Special comes equipped with a Kodak Anastigmat 1-inch  $f$  1.9 lens. The other lens socket is capped.

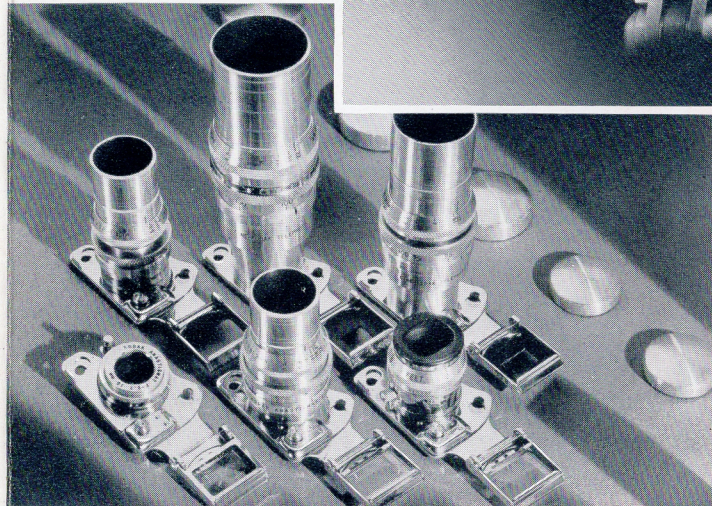
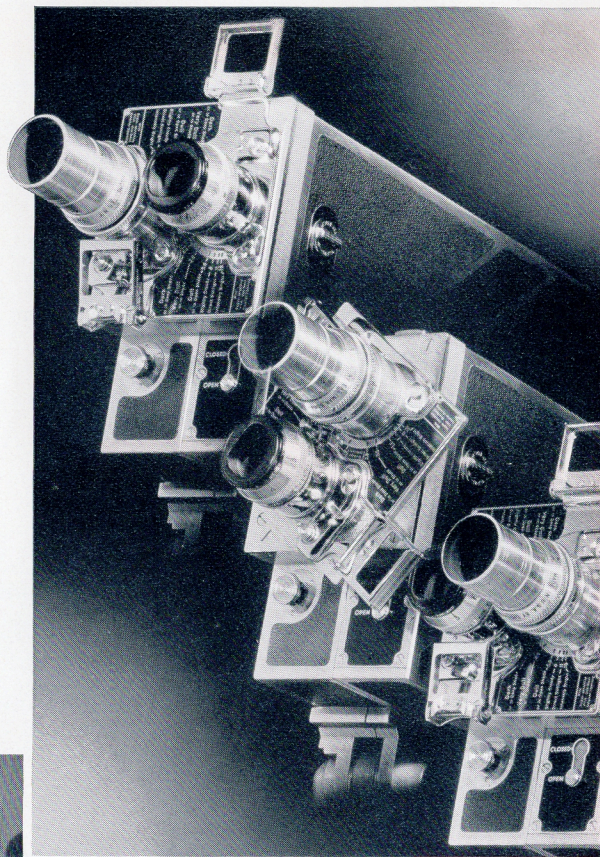
### SIX INTERCHANGEABLE LENSES

Available for the Special, besides the  $f$  1.9 lens, are a 15 mm.  $f$  2.7 wide angle lens, 2-inch  $f$  3.5 lens, and 3-inch, 4½-inch, and 6-inch  $f$  4.5 telephoto lenses. Each comes equipped with its own eye-level finder, and is easily and positively attached to the turret head. The turret head itself pivots smoothly, requiring but a second's time to switch from a lens of short focal length to a telephoto. All features of the Special continue to work regardless of the focal length of the lens.

There are definite and important uses for each of the six lenses supplied for the Special. When used in conjunction with this most versatile camera, the widest range of photographic effects is within your reach.

To the right are shown the six lenses for Ciné-Kodak Special. The Kodak Anastigmat  $f$  1.9 lens, supplied as standard equipment, is an unusually fine quality fast lens for indoor or outdoor filming and is necessary for the making of Kodacolor pictures. The 15 mm.  $f$  2.7 wide angle lens is especially helpful when conditions make it impossible to stand far enough back to include all of a subject with the  $f$  1.9 lens, such as at games or exhibitions, or when filming indoors. The 2-inch  $f$  3.5 lens, and the 3-inch, 4½-inch, and 6-inch  $f$  4.5 telephoto lenses are for obtaining different degrees of magnification.

The turret head of Ciné-Kodak Special is a most useful feature. With it you can instantly change from a lens of short focal length to a telephoto. Exposure guides under each of the two lens sockets simplify the estimation of exposure.





## SPRING MOTOR DRIVE

CINÉ-KODAK SPECIAL has an unusually smooth, long running spring motor that will expose about 40 feet of film with one winding. An audible signal tells you when the spring needs winding and again announces when it has been sufficiently rewound. The winding arm rests snugly out of the way when not in use, held against the side of the camera.

## SINGLE FRAME RELEASE

BESIDES the single-frame shaft for hand cranking, the Special is fitted with a single-frame release button which, by the spring motor drive, exposes a single frame of film every time the button is pressed. This conveniently located release is used for animation and all ordinary single-frame filming.

## FILM METERS

THERE are two film meters on Ciné-Kodak Special. One, on the control half of the camera, is geared directly to the mechanism and registers the amount of film run or rewound in individual feet—a most necessary feature for successful lap dissolves or double exposure work.

And each film chamber has its own non-set type of meter which registers the amount of unexposed film in that particular film chamber, whether it is on or off the camera—simplifying the check of film supply



At the upper left of the illustration above is shown the winding arm of Ciné-Kodak Special's spring motor. The single-frame release button is just above the one-frame shaft, and on the front of the camera, just under the turret head, is the exposure button.

The film meter on the Special's 200-foot film chamber faces the operating control side of the camera. On the 100-foot chamber, the meter is on the back. The gear-driven meter is located on the top of the control side of the camera.



## EXPOSURE GUIDE

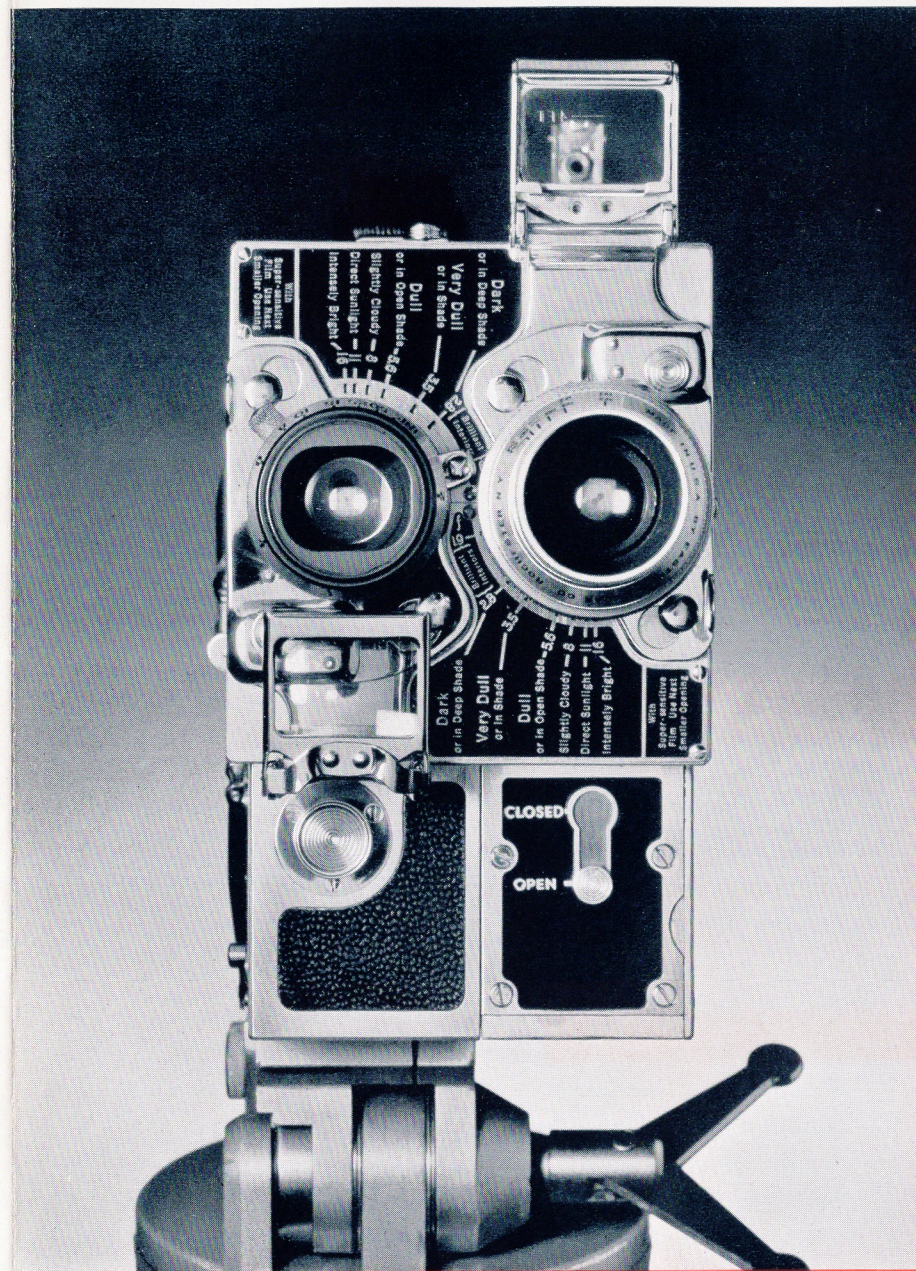
BUILT into the turret head of the Special is an exceptionally useful exposure guide which tells you what diaphragm stop to use for all outdoor lighting conditions. You need merely glance at the light falling upon your camera subject, consult the guide, set the diaphragm at the proper stop, and you are certain of good exposure.

This guide is based upon the use of Ciné-Kodak Panchromatic Film exposed at the normal speed of 16 frames per second. But with it the computation of correct exposure is greatly simplified when using the "fast" Ciné-Kodak Super-sensitive Panchromatic Film, when operating the camera at low or high speeds, or when the variable shutter is being used at less than its full opening.

The business-like front of the Special is shown to the right. The 2-inch  $f/3.5$  lens is in taking position. Note that each lens has its own front element of the eye-level finder which shows the field covered. The button under the taking lens operates the aperture cover. Film chambers cannot be removed until this button is set at CLOSED, and filming cannot be resumed until this button is reset at OPEN.

## OWNER'S NAME PLATE

A COMPLETE registration of every Ciné-Kodak Special will be kept by the Eastman Kodak Company. When delivered, each Ciné-Kodak Special will (if desired) bear the name of its purchaser engraved on the under side of the block containing the exposure guide.





## TRIPOD

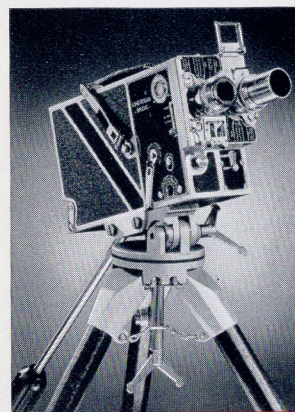
THE Special can be hand-held for the making of many shots, but for the full attainment of 16 mm. pictures of a calibre possible only with the Special, this camera should be used on a tripod.

With this in mind, Eastman has designed and constructed a Ciné-Kodak tripod, ideally suited for use with the Special. It is the most rigid tripod yet introduced for 16 mm. cameras, but is amazingly light, compact, and easy to adjust. With it smooth horizontal and vertical panorams can be made and the Special can be pointed straight up or straight down when the need arises. It has been designed so that the film chambers can easily be changed without removing the Special from the tripod.

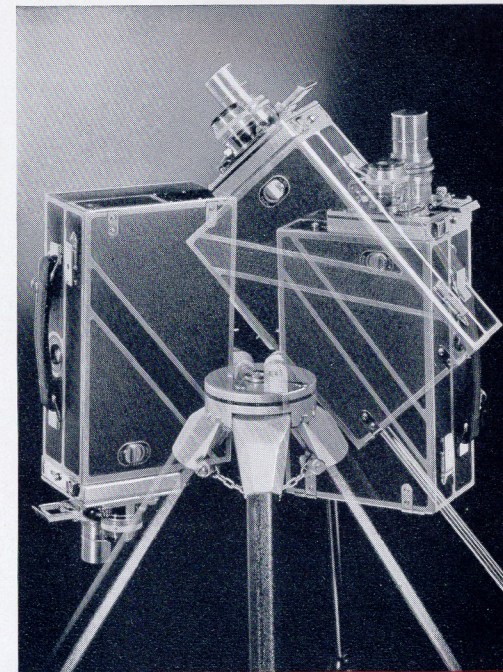
## CARRYING CASE

IT is not practical to introduce a standard carrying case for the Special, so varied will be the equipment required by different users of this camera. For this reason carrying cases will be made up on special order, only

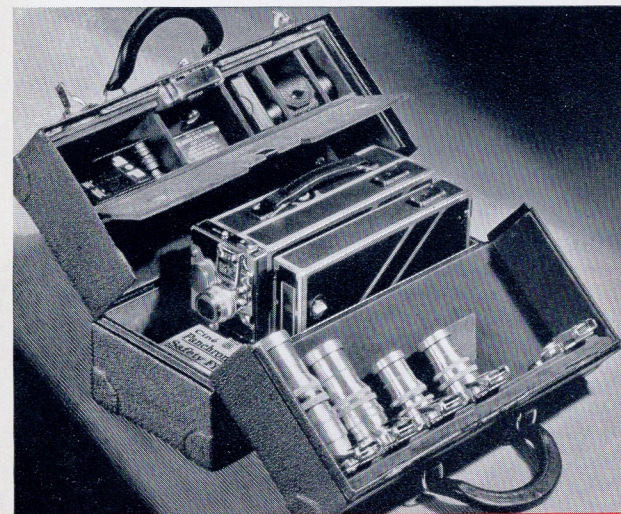
To the right is shown a type of carrying case available on special order for camera and accessories. The case shown accommodates the basic model, an extra 100-foot film chamber, film, the six lenses, and has compartments for filters and masks. After deciding upon the accessories required, every purchaser of the Special will do well to acquire a sturdy, attractive and useful carrying case such as the one illustrated.



Etched lines on the Tripod's legs facilitate equal lengthening—a twist locks them firmly in position. Their leather covering is more than a matter of protection and appearance. It makes the Tripod comfortable to the touch when using it where the temperature is high or low.



The Tripod head, although permitting smooth vertical or horizontal panoraming, can be rigidly locked to hold the camera in exact position—a feature essential to the attainment of successful double or multiple exposures.





## ORDERING

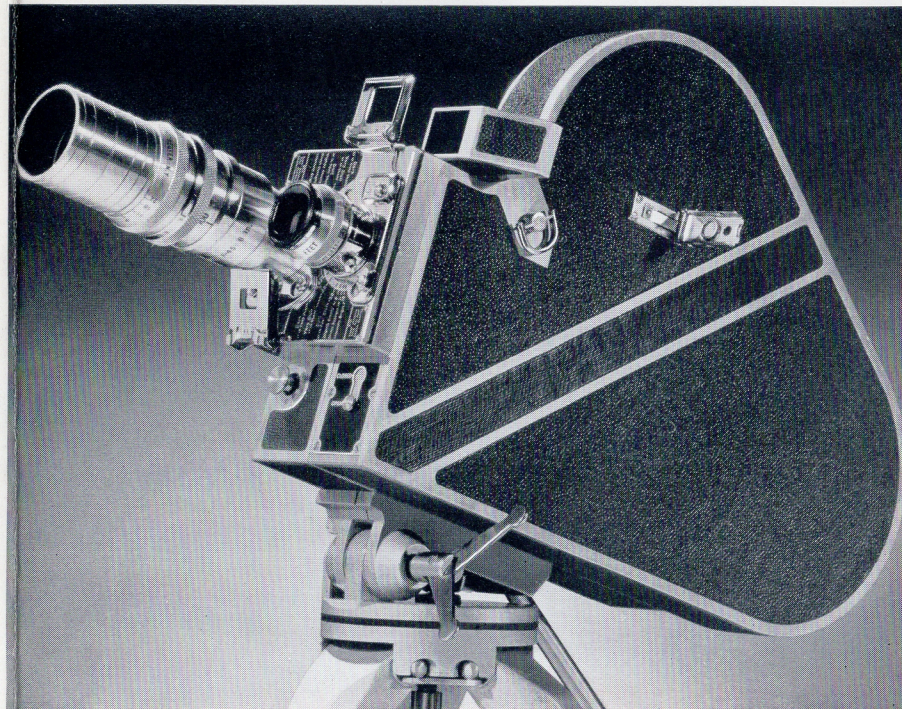
DESPITE the pictorial and printed description of Ciné-Kodak Special given on the preceding pages, much of interest has been left unsaid.

Space limitations, alone, are not the reason.

It is rather the inability to know for just what purposes *you* are considering the use of the Special. Its many features, its many possibilities of adaptation, are of such widely varying significance to each individual user that it would be impractical to go into detail in describing the actual use of Ciné-Kodak Special. Actually there is little that *cannot* be done with it in obtaining the very finest cinematic results in whatever field it is brought into play.

With this in mind, a basic model of the Special is introduced at \$375. It is fitted with a Kodak Anastigmat  $f$  1.9 lens, and is supplied with a 100-foot film chamber set of six masks, and oiling outfit. A list of standard accessories for this camera is given below.

See the Special at Ciné-Kodak dealers' In most instances, alterations will not be necessary—the dealer will be able to supply you with both a quotation and equipment in short order. But if an adaptation of this basic model is required, your dealer will obtain specifications from you, and write to the Eastman Kodak Company for the advice of its engineering and scientific staffs and for a quotation. The details fully arranged by this plan, and the order placed through the dealer construction of the equipment will be undertaken at once.



This side view of Ciné-Kodak Special, fitted with a 200-foot film chamber, shows the ingenious periscopic type eye-level finder designed for the larger film chamber.

## ACCESSORIES

|                                                   |                  |
|---------------------------------------------------|------------------|
| Additional 100-foot film chambers                 | \$58.00          |
| 200-foot film chambers                            | <del>78.00</del> |
| ➤ 15 mm. Kodak Anastigmat $f$ 2.7 wide angle lens | 45.00            |
| 2-inch Kodak Anastigmat $f$ 3.5 lens.             | 45.00            |
| ➤ 3-inch Kodak Anastigmat $f$ 4.5 Telephoto lens  | 45.00            |
| 4½-inch Kodak Anastigmat $f$ 4.5 Telephoto lens   | 60.00            |
| 6-inch Kodak Anastigmat $f$ 4.5 Telephoto lens    | 85.00            |
| Ciné-Kodak Tripod                                 | 32.50            |

Aside from the equipment listed at the left, most of the helpful accessories supplied for standard 16 mm. Ciné-Kodaks can be readily employed to swell the pleasure and value of your picture making. Filters for black-and-white and Kodacolor filming, lighting outfits for picture making indoors, splicing and editing equipment—all widen the scope and heighten the interest of pictures such as can only be made on 16 mm. film by Ciné-Kodak Special. Most Ciné-Kodak dealers are equipped to show you these items.



CINÉ-KODAK FILM in 16 mm. width is supplied in three different emulsions—Panchromatic, Super-sensitive Panchromatic, and Kodacolor. Each, in its field, reigns supreme.

And it is important to keep in mind that there is no charge for processing Ciné-Kodak Film—the price includes the finishing.

### CINÉ-KODAK PANCHROMATIC FILM

Ciné-Kodak 'Pan' Film is sensitive to the full color range of light. Ordinary films have little or no sensitivity to red, are overly sensitive to blue, with the result that red appears black on the screen, blue appears white, and there is an absence of detail throughout. With Ciné-Kodak 'Pan' Film, however, all colors are reproduced in varying tones of gray, bringing distinctive beauty to practically every type of camera subject.

|               |         |
|---------------|---------|
| 50-foot roll  | \$ 3.25 |
| 100-foot roll | 6.00    |
| 200-foot roll | 12.00   |

### CINÉ-KODAK SUPER-SENSITIVE PANCHROMATIC FILM

Sensitive to all the colors of light, Ciné-Kodak Super-sensitive 'Pan' Film is especially quick to register red and orange light. It is twice as fast as regular 'Pan' with daylight, about three times as fast under artificial light from incandescent lamps.

Although effective for movie making outdoors, Super-sensitive 'Pan' Film reaches its full usefulness when making pictures with artificial light, where its additional speed makes extensive or costly lighting equipment unnecessary.

|               |         |
|---------------|---------|
| 50-foot roll  | \$ 4.00 |
| 100-foot roll | 7.50    |
| 200-foot roll | 15.00   |

### SUPER-SENSITIVE KODACOLOR FILM

Kodacolor is unquestionably the most remarkable film ever devised—the only true, *full color* motion picture film. It reproduces scenes and subjects just as you see them, with the full range of natural colors. Deep, rich hues, delicate shadings—there are no color limitations whatever.



Most of the professional films you see in theaters are made on Eastman Panchromatic Film. This same quality is brought to you in Ciné-Kodak Panchromatic and Super-sensitive Panchromatic Film. Kodacolor, most lifelike of all photographic processes, is only obtainable in Ciné-Kodak 16 mm. Kodacolor Film. The use of these three films in Ciné-Kodak Special equips you to obtain the very finest motion pictures.

Kodacolor is just as easy to make as black-and-white pictures. You need only load the Special with a roll of Kodacolor Film and slip a Kodacolor Adjustable Filter into the *f* 1.9 lens. So great is the speed of this amazing emulsion that Kodacolor pictures can even be made with artificial light.

|               |         |
|---------------|---------|
| 50-foot roll  | \$ 4.75 |
| 100-foot roll | 9.00    |
| 200-foot roll | 18.00   |



## KODASCOPES, MODELS K-50 AND K-75

TO show pictures made with the Special you should have nothing less than the finest 16 mm. projection equipment.

Eastman has solved this problem for you by the recent introduction of two new Kodascopes K—16 mm. projectors of remarkable brilliance.

### EXCEPTIONAL BRILLIANCE

Kodascope, Model K-50, is equipped with a 500-watt lamp providing ample illumination for all ordinary projection purposes.

Kodascope, Model K-75, with its special 750-watt lamp, is by far the most brilliant of all 16 mm. projectors. It is the one machine that assures ideal showings before groups in classrooms, public halls, and auditoriums.

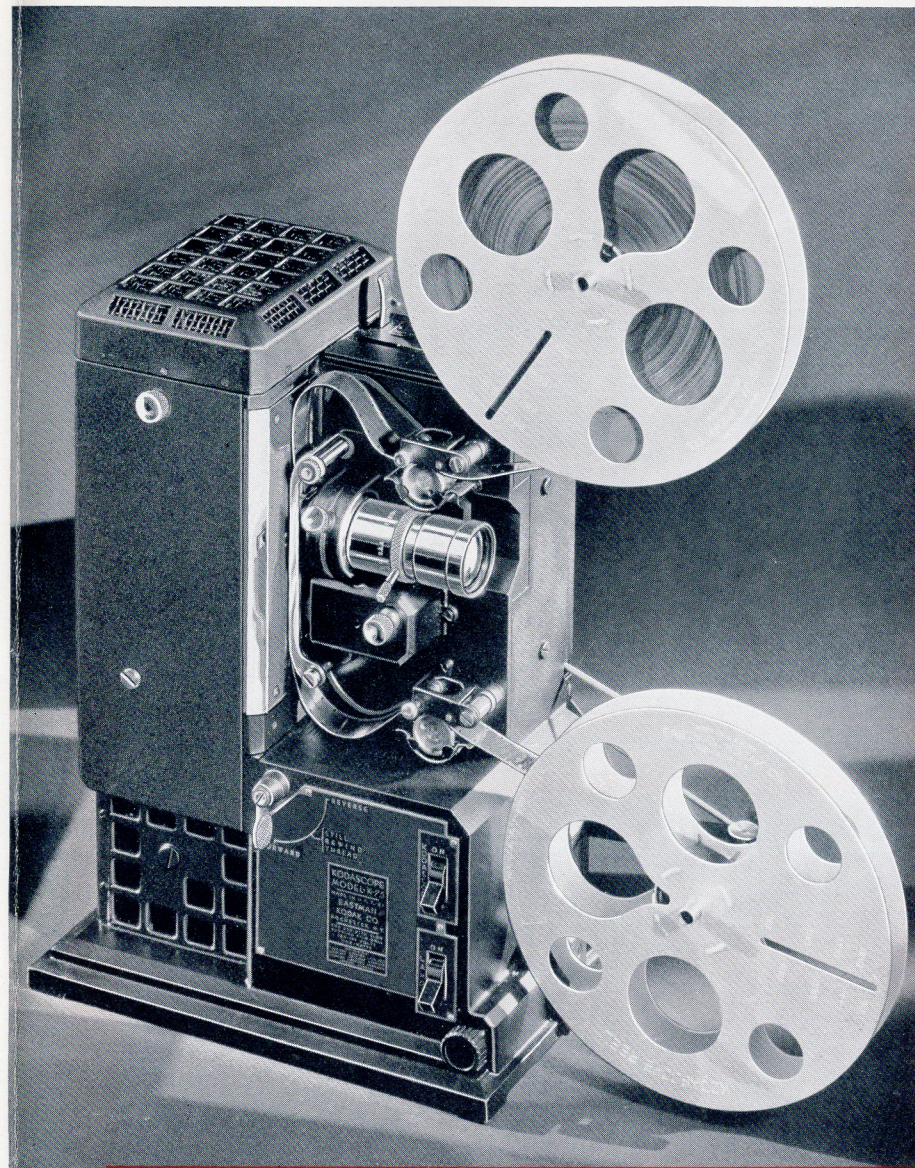
### UNUSUAL EASE OF OPERATION

Many other features of Kodascopes K are worthy of mention. Room light and Kodascope light alternate automatically on a single switch control. Most important operating controls are centralized on one convenient panel. A high-speed motor rewinds 400 feet of film onto the upper reel in less than thirty seconds. A powerful fan and unique stream-lined cooling jacket keep these projectors surprisingly cool at all times. With them projection can be halted to throw a 'still' of any individual frame on the screen, and they can be reversed for purposes of reviewing any desired scene. The K-75 is equipped with an indirectly illuminated voltmeter which permits accurate control of illumination, thus assuring the full life of the powerful projection lamp.

Coupled with these many refinements there is a beauty of appearance and dependability of performance that stamp the Kodascopes K as outstanding among 16 mm. projection equipment. Kodascope, Model K-50, costs \$175; \$190 with carrying case. Kodascope, Model K-75, costs \$200; \$215 with carrying case.

### MODEL K-50 CONVERTIBLE TO K-75

Purchasers of the K-50 can at any time obtain the 750-watt lamp, voltmeter rheostat and incidental items necessary to transform their projector into a K-75 for a reasonable additional charge.



Kodascopes K-50 and K-75 are alike in appearance and appointments, and are remarkably well fitted to bring out the best in movies made by Ciné-Kodak Special.







# CINÉ-KODAK SPECIAL...

FINEST,  
MOST VERSATILE  
OF 16 mm. MOTION  
PICTURE CAMERAS

DOUBLE EXPOSURE • LAP

DISSOLVES • FADES • SLOW

MOTION • MASKS • REFLEX

FOCUSING • VARIABLE

SHUTTER • INTERCHANGE-

ABLE 100-FOOT AND 200-FOOT

FILM CHAMBERS • VARIABLE

SPEED • WINDING-BACK

FEATURE • SINGLE FRAME

RELEASE • SPRING MOTOR

OR HAND OPERATED •

DOUBLE LENS TURRET

... these features give just a hint of the versatility  
of Eastman's NEW ...

# CINÉ-KODAK SPECIAL