



## Color and Black and White Movie Film

### 8 mm. Movie Film

REELS. Each reel holds 25 feet of double-eight film—makes 50 feet of film for projection. For reel loading double-eight cameras. For explanation and illustration of double-eight movie film, see Page 50.

All film is Mailed Postpaid

67HN1800—Cine-Kodak Panchromatic \$2.76  
 67HN1801—Cine-Kodak Super X Pan.. 2.76  
 67HN1802—Anso Twin Eight Hypan. 2.76  
 67HN1803—Kodachrome. Outdoor Type 4.14  
 67HN1804—Kodachrome Type A. Indoor 4.14

MAGAZINES. Each holds 25 feet of double-eight film—makes 50 feet of film for projection. For magazine loading double-eight cameras. For explanation and illustration of double-eight movie film see Page 50. Postpaid.

67HN1805—Cine-Kodak Super X Pan..\$3.43  
 67HN1806—Kodachrome. Outdoor Type 4.81  
 67HN1807—Kodachrome. Type A.  
 Indoor film..... 4.81

MOVIE FILM PROCESSING. Prices of all movie film listed on this page include processing and return postage from the developing laboratory. Do not send exposed movie film to Wards for processing.

### 16 mm. Movie Film

REELS. Each holds 100 feet of film. For reel loading 16 mm. cameras only. For explanation and actual size illustration of 16 mm. movie film see Page 50. Postpaid.

67HN1809—Cine-Kodak Super XX Pan \$6.63  
 67HN1818 T—Anso Triple S Pan..... 6.63  
 67HN1810—Cine-Kodak Super X Pan.. 6.63  
 67HN1819 T—Anso Hypan..... 6.63  
 67HN1811—Kodachrome. Outdoor Type 9.95  
 67HN1812—Kodachrome. Type A.  
 Indoor Film..... 9.95  
 67HN1816—Anso Color. Outdoor  
 Type film..... 9.95  
 67HN1817—Anso Color. Tungsten  
 Type film..... 9.95

MAGAZINES. Each holds 50 feet of film. For magazine loading 16 mm. cameras only. For explanation and actual size illustration of 16 mm. movie film, see Page 50. Mailed Postpaid.

67HN1813—Cine-Kodak Super X Pan..\$4.70  
 67HN1814—Kodachrome. Outdoor Type 6.35  
 67HN1815—Kodachrome Type A.  
 Indoor film..... 6.35

### Weston Movie Film Speeds

The proper camera settings for correct exposure depend on amount of light reflected from the subject and the speed of film used.

A photoelectric exposure meter will most accurately measure the reflected light. Weston film ratings are generally accepted for determining film speeds.

The higher the film speed, the more sensitive it is to light. The Daylight and Tungsten values show the film's sensitivity to sunlight and Tungsten (Artificial) light.

Film Type	Daylight	Tungsten
Super XX Pan	100	80
Triple S Pan	100	64
Super X Pan	32	24
Anso Hypan (16 mm.)	32	24
Twin 8 Hypan	24	16
Panchromatic	8	6
Kodachrome (Daylight)	8	3*
Kodachrome Type A	8#	12
Anso Color (Daylight)	8	
Anso Color Tungsten		12

#With Type A filter for daylight.  
 \*With Kodachrome filter for photoflood.

### GETTING PROFESSIONAL EFFECTS WITH HOME MOVIE CAMERAS

**REVERSE ACTION.** With this trick you can make all the action appear backwards from what it really was. For instance, the diver comes feet first out of the water and lands on the springboard.

To do it, just turn the camera upside down. Then, when you get the film back from processing, cut out that section, turn it end for end, and splice it back in.

Note: This works best with 16 mm. cameras. With 8 mm., when you turn the film end for end, you'll have to turn it over also to make the sprocket holes line up. That will make it backwards from left to right, and you will also have to re-focus the projector whenever you come to this part.

**ANIMATION.** To make inanimate objects perform for you, just set your camera firmly on a tripod, photograph them a frame or two at a time, and move them slightly between exposures. If your camera has a single frame release, it's easy. If not, leave the motor nearly run down and tap the release button quickly for each exposure.

**FADES.** Fadeouts are easy indoors;—just block off your lights slowly with dimmers of cardboard. To fade in, reverse the process. A similar effect can be achieved outdoors by turning the camera lens in or out of focus. (For faders see Page 73).

**LAP-DISSOLVES.** These are simply a fade-out and a fade-in which overlap so that one scene dissolves into another. The stunt is easiest with an 8 mm. magazine camera. After fading out on the first scene, remove the film cartridge and put it back in the camera the other side up. Now, with lens covered, run the camera for the same length of time your fadeout took; this will wind your film back to the start of the fade. Now reverse the film cartridge again and film your fade-in. The same thing can be done with other cameras, but it usually means rewinding the film in the darkroom.

**GHOSTS.** Make your first exposure normally of the scene in which the ghost is to appear—rewind the film—then photograph the "ghost" against a black background.

**MAGIC.** A lot of magic can be performed just by stopping the camera in the right places. For instance, your actor comes in fully dressed. When you call "cut!" he holds his position, and you stop the camera. Take note of his position, mark the location of his feet, and have him change to a bathing suit. Then have him resume the same position and start shooting again.

**TRICKS WITH MIRRORS.** To make a picture come to life, put a mirror in the picture frame and photograph it at an angle so it reflects the head of your actor.

**WIPE.** Another good mirror trick produces a "wipe"—that is, one scene appears to come in one side of the screen while another is wiped off the other side. For this you must build a frame to hold a small mirror in front of the camera lens at a 45 degree angle. When you shoot into it you get the action at right angles to the camera. Now slowly pull it out. The first scene will disappear while the action in front of the camera seems to slide in to take its place.