

# Kattelle Oral History, Tape 6

August 25, 2003

Andrea McCarty: Today is Monday, August 25<sup>th</sup> and this is tape six of an oral history with Alan Kattelle at his home. We were going to talk a little bit today about 16mm film and cameras. You were going to tell me how or why 16mm is your favorite format.

Alan Kattelle: Right. Well, I've already recounted how I came to have the first Model A 16mm camera, and that of course stimulated me to research the subject. And I was tremendously lucky that I got started on research when I did, because so many of the people that were involved, the engineers, were still around and some of them [were] still working for Kodak. First among them was a man named Harris Tuttle. There's an amusing incident about Mr. Tuttle's name. He was a Kodak technician, but he was given the responsibility of doing a lot of the testing on the 16mm system when it came out. He made the first actual films with it. He filmed a cement plant in Rochester. So his name became known, and he said that the switchboards would get calls asking for Mr. Aristotle. [Laughter] Harris Tuttle. [Laughs]

Harris and I had quite a bit of correspondence, and we talked on the phone, and he was just a peach of a gentleman. And he provided me with a lot of information that I never would have acquired otherwise. One of the interesting, if somewhat gruesome, incidents about early 16mm film that he sent me a story on, involved the use—this was shortly after Kodachrome had been announced—

AM: This would have been 1937, 1936--?

AK: 1935. The University of Rochester Medical School was quite interested in this, and they described a very unusual procedure. One of their patients was an unfortunate victim of cancer, which had essentially removed his right eye and part of his nose so that there was a three inch hole in his face. He willingly offered to be examined. And the upshot was that they, using a just-introduced RCA Victor 16mm sound on film camera, Harris aimed this camera down the gentleman's throat so that the doctors could see the work of his vocal chords. And they had him pronounce different words and recite the letters of the alphabet, and they learned a tremendous amount about the function of the vocal chords in forming letters with 16mm film.

AM: That's very interesting to think about, because they may not have been able to use a monitor to know what they were seeing, so to get the exposure right, it was a challenge back then I think, to do that.

AK: It was. And Harris was a great man to do it because he was so familiar with the camera and the film. Another thing that I came across is the fact that the first 16mm camera--well, it was not 16mm at that time, but a man named Barnes had been assigned by Mr. Eastman to look into the development of an amateur camera. Of course one of the main requirements was economy. So the Barnes camera, interestingly enough, took 35mm film but exposed just half the width, and after half was exposed, the film was turned over.

AM: So would it have functioned the way Dual 8 functioned?

AK: Exactly. It was a predecessor of Dual 8.

AM: So what happened with that camera?

AK: The Barnes camera used 35mm, and Mr. Eastman was dead set against any amateur camera using 35mm because it was too easy for them to get nitrate.

AM: Right. I wonder too if it was very heavy? Every 35mm camera I've ever seen—

AK: Yes. I've seen the camera in the Kodak museum and it's pretty bulky.

AM: Because if you think about 28mm, 28mm cameras were very—not like this one.

AK: Light, exactly. Incidentally, we were speaking about 9.5mm and you asked me whether it was reversal, and at first it wasn't, but I've since learned that Pathé did come out with a reversal film for 9.5mm also.

AM: That makes sense. It would seem like they would need to in order to stay competitive, in order to keep the costs down.

AK: Right. Absolutely. I believe they used a slightly different process, but the end result was the same, one piece of film.

AM: Did Pathé make the 9.5mm film? Did they have to [manufacture] it?

AK: Pathé was a big manufacturer of film, but they were also one of Kodak's best customers for film.

AM: But it's unlikely that Kodak would have ever made 9.5mm?

AK: I don't believe they ever did, no. Another thing that attracts me about 16mm, possibly because I'm an engineer, I was fascinated by the mechanism. It was so thrilling to acquire—well of course, first came the camera. Then I had a call from a friend telling me that he had just learned of a gentleman who had a very early Kodak projector that I might be interested in. I went out and met the man and it turned out to be an early one. It was—at that time, the Underwriter's Lab had not accepted the fact that 16mm was non-flammable, and they insisted that the film supply reels be enclosed, which you can see in that projector.

AM: Who were the Underwriter's Labs, and who were they connected to?

AK: That's—I can't give you just a—It was a government organization? It's a public service organization charged with licensing certain equipment.

AM: Okay.

AK: They were insurance related.

AM: So they made sure that both the [film] and the—

AK: Yes. As you can see-- it's that camera. That one, yeah.

AM: Okay. Why don't we show that in a little while.

AK: Sure. But the other 16mm equipment, I didn't get the whole package all in one fell swoop. I got the camera, and then subsequently that projector, and then one of the screens which you've seen, which I think was neat. And one of my all-time 16mm projectors is the—I think it's called the Kodascope 1620, and it comes in a substantially big case. You find out why when you open it up, because the case converts to a stand with folding legs inside. So you have not only a projector, but a stand for it, all in one package.

AM: Oh, wow. So you do not need a table then?

AK: No, you didn't need a table. Yeah, nice.

AM: Wow. So the legs must be pretty tall?

AK: Yeah. They bring it up to that height.

AM: That is pretty neat.

AK: We can take a look at it later.

AM: Okay. That sounds good.

AK: And the Library Kodascope. I'm not sure if we've talked about that.

AM: We haven't, and I'd love to bring the camera down and show it. But why don't we talk a little bit about it to begin with.

AK: You want to talk now about it? Sure. Ever since I first saw the brochures and illustrations of the Library Kodascope--which was early on, twenty years ago at least—I just lusted after one of those. [Chuckles]

AM: Where did you finally find one?

AK: One dealer had a half a dozen. I don't know where he ever accumulated them. But he wanted a lot of money, and at the time I just didn't feel like spending it. And it was just a few years ago, a couple of years ago, a dear friend in Canada called me to say he was kind of breaking up his collection and he wondered if I might be interested in his Library Kodascope.

AM: What did you say?

AK: "Let's go." I wish you'd been here when the case arrived. He did a marvelous job of crating it on a skid, and the whole package was about so big. It took three of us to get it into the house. But, it's a beautiful piece of equipment.

AM: Do you want to talk a little bit more about—I was thinking about the whole Kodascope package; it was so well thought out. You had the camera. You had the projector. You had the screen. You had the film so that you could take the pictures to get developed. You had the Kodascope library so you could, if you

weren't shooting film, you could watch the films borrowed from Kodak. It really was a good idea.

AK: I think I've got something to say on that. Thanks to Harris Tuttle I learned that—I learned quite a bit of the background on the development of the 16mm, the whole 16mm project. For one thing, the initial camera was designed by a French man that Eastman had hired. Eastman learned that this man had, I think, designed the Pathé camera. I'm not sure which one. But anyway—

AM: Possibly the 28mm? Or the 9.5mm?

AK: No. I don't think it was the 28mm. But anyway, his name was Tessier, and he came over and designed a camera. And Harris Tuttle, I think, took an instant dislike to Mr. Tessier. [Laughs]

AM: Because of competition, or--?

AK: Maybe competition. But anyway, they didn't like his design even though he got a patent on it.

AM: And it was for 16mm?

AK: It was for 16mm. And it looked much like the present Model A, except all of the controls were on the aperture and the footage counter was on the front of the camera, curiously enough. The other thing I learned from Harris was that many people were involved in the design. Mr. Eastman himself was very much interested and watched every step. And also the managers of other departments: the manager of sales, film sales. So I think that may account for what a wonderful end product it was, because so many people had input into it. You know, the

marketing people would see something the engineering people would not see.

AM: So in that respect it really could be the complete package. Because you had the technology behind it, but you also had the designers on the team and the marketing people telling you what they thought would work.

AK: Exactly. Yeah. It was not an overnight thing. The Barnes camera was first made in 1917.

AM: Have you ever seen an example of the Barnes camera? Was there just one prototype, or were there several?

AK: I think there was just one Barnes camera, and it's the one in the Eastman house. Then I met other people. For instance, Pete Chiesa, who had so much to do with available light in film. There was a fiftieth anniversary celebration of the Amateur Cinema League in Hartford. I can't off the top of my head give you the date.

AM: Would it have been in the 1970s, or--?

AK: Yeah. 1978 maybe. I was invited to, I guess--I set up an exhibit on the history of amateur motion pictures, with the first camera and so forth down the line. And I was away from the table for half an hour or so, and when I came back there was a note saying a gentleman from Eastman Kodak would like very much to see [me]. And I don't know how I managed to meet up with him, but anyway, I met this gentleman. He introduced himself as Pete Chiesa. And he told me that he was an engineer with Kodak and he was very much impressed with my display. And I

think he said, “I have some other information if you’d be interested,” which was the beginning of another good friendship. We subsequently met in Rochester and we had lunch together. He was a wonderful source of information.

And many of the Kodak people, which I wrote about in the introduction of my book, were very generous with their time. One anecdote that I particularly liked was when Kodachrome was first introduced, they gave a sales manager from one department a camera to use and they told him be sure and crank it two revolutions per second. So he took it home for the weekend as they had asked him to, came back Monday morning, his film was developed, and it was all totally over-exposed. “What did you do? Did you crank it the way we told you?” He says, “No. I just thought you guys were trying to impress me with how much film we were going to use. So I cranked like one turn every second.” [Chuckles] So of course everything was over-exposed.

AM: So it sounds like the whole process was tested by Kodak employees.

AK: Yes. They characteristically gave employees an allotment of film by the way, that you could use up on your vacation or wherever. Another thing that I just came across, we were talking about the Ikonograph—this is out of place, but I—

AM: That’s okay.

AK: I just came across the fact that—you know it was designed by E. J. Rector, and it was to use 17.5mm film. And Rector got an

appointment with Mr. Eastman to show him his projector. It was in the winter time apparently. Eastman was quite impressed, and he wanted to have some movies made of his mother but he told Rector, "Come back in the summertime when we can go out in the rose garden. I'd like to see your film then." There's no record if he ever came back or not, but it is interesting that he showed it to Eastman.

AM: Well that makes me think about some film I saw at the Eastman house when they were testing the Kodacolor lenticular process. It seems to me that the gardens played a huge role in the testing of all of these film processes.

AK: Yes it did.

AM: It seems like they always went out to the garden.

AK: Exactly. I was promised a program of that, but I haven't gotten it yet. They just had the fiftieth anniversary not long ago.

AM: I'm sure that we can arrange for you to get that. [Laughter] Can I ask you a question? It goes back to what you were telling me about Tessier, the French engineer. Now, did he come up with the idea for the actual gauge, or was 16mm in the air somehow? Were there two people with the same idea? I mean, of all the gauges he could come up with, he had designed a camera for 16mm film. Why 16mm? Why not--?

AK: I think that Tessier was given that gauge. In other words, he was told, "Design a camera for this size film." They had done extensive testing on different gauges. They didn't want a

convenient multiple of 35. So they found out that 16mm gave just—it was big enough to have a good image. So that's what Tessier was told to do, use that as a [gauge].

AM: Okay. So it's not like he was sitting there himself and saying, "Oh 16mm sounds good. I'll try that."

AK: No. No.

AM: Okay. So already Eastman had settled on 16mm, and then recruited Tessier to go to work on it?

AK: Right. Yeah. They had briefly flirted with 17.5mm, but since that could be done with 35mm, they didn't want to use it.

AM: Since we're talking about 16mm in general, what about sound on 16mm? Do you have any anecdotes about that development, or--? If you don't, that's okay.

AK: No, I can't say that I do. Not off the top—I resolved that if you ask me something I don't know, I'm going to say I don't know. [Chuckles]

AM: Good. I'd rather you did. And you know a lot of this is in your book, so we can go look there. And just because I ask something doesn't mean you have to know it. Before we move on to talk about specific cameras, is there anything you'd like to add about 16mm?

AK: No. I think we'll get—16mm you know, almost evolved into professional gauge, but I guess we can get to that later this afternoon.

[Tape paused]

AM: Okay, we're going to talk about some specific 16mm cameras now, starting with—

AK: Well if I could only keep one camera, I'd probably keep this one.

AM: Which one is that one?

AK: This is the Ciné-Kodak Model A, 1923, the first amateur camera to use that wonderful film called direct reversal 16mm film. And I often say that it's the most important development in amateur film there was. It did two things—three things; it eliminated the danger of nitrate film. It cut the cost of film in half just by its width, then it cut it again by being the one piece of film that you could process into a [print]. The first Model A was designed by a Frenchman named Tessier whom Mr. Eastman had hired. His patent drawing shows that he put the focus and these other controls on the front of the camera for some reason.

AM: Can you turn the front towards me and I'll do a close-up on the front? So originally he had the controls on the front. And then, why don't we see the back of the camera. How did he change the design from his original?

AK: Kodak's own designers turned it around and put all the controls on the back where they belong.

AM: And it was a pretty simple camera to operate, wasn't it?

AK: Very. By the way, it was designed for use on a tripod only. There's the tripod hole on the bottom. It was hand-cranked, and

the instructions were very clear. You turned the crank at two revolutions per second. It was quite simple to load.

AM: And this was cartridge loading, or did you load the actual film?

AK: I'm sorry. I didn't hear that.

AM: For the first 16mm, how was the film provided?

AK: In spools.

AM: In spools, okay. It was probably easier to develop. Most people sent the film back to Kodak to get it developed, right?

AK: Right. But they put processing stations—it was extremely important that the processing be done properly. There was one part of the procedure that was called the second exposure I believe, and that had to be done just right. So these labs that they established had to be carefully instructed in how to process it. But they managed to do it. They had, as I said in the book, within a few months of its introduction, they had processing labs all over the country and at least one station on one of the luxury liners that went to Europe. They had processing on the ship.

AM: So you could take your film and then watch it during your journey.

AK: During the voyage, yeah.

AM: I wonder if they ever had a [group] screening on those ships.

AK: They did. Mr. Eastman, I think it was Eastman himself on one of his trips, filmed some of the notables that were traveling with him and then invited them that evening to a showing on board ship. It was quite impressive.

AM: Can I ask you, these processing stations that they set up, were they the same local offices where people could rent their Kodascope films to project on their 16mm projectors, or--? Those were also available through local camera shops, were they not?

AK: Yeah. I don't think the processing stations were allied to the camera stores. I think they were two separate operations, if that was what you meant.

AM: Yes. Because I can remember looking in Kodascope books, where they would have the list of films that were available to you as a consumer, and it seemed like there was an office or a dealer in every city where you could go and get your Kodascope films.

AK: Yeah. The customer got the film from the dealer, and took it back to the dealer, who in turn sent it out for processing. So one processing station in Cleveland could be serving a dozen retailers.

AM: Oh I understand. So the processing center didn't necessarily deal with the consumer. The consumer dealt with their dealer who then dealt with the processing. Because they needed to be able to turn the film around quickly, so they needed regional labs to turn the film around quickly. They would use the regional [center].

AK: Exactly. Yeah. Okay?

AM: Okay. What do we have here?

AK: This is the [Ciné-Kodak] Model B. You see, the Model A was hand-cranked. The Model B was Kodak's answer to Bell & Howell, who had a clever kind of one-upmanship with Kodak. When Kodak—of course Kodak told everybody, every camera manufacturer, that they were working on the 16mm film. Because his main interest is selling film, Eastman was perfectly happy to have competitors who would have to buy their film from him. As I say, Bell & Howell kind of got the jump on Eastman with their first camera that had a spring motor.

AM: Like this one?

AK: Yes. And that obviated the need for using the tripod, which was kind of a nuisance.

AM: So you don't have to crank anymore?

AK: Right. It was so much nicer to be able to hold it up.

AM: Let me get a close-up of the Bell & Howell. What was that model called? Does it have any name? Is it just--?

AK: It was just called the Filmo. And then all Bell & Howell cameras for years were called Filmo this or Filmo that. We'll get to—

AM: You want to talk about the other Filmo we have?

AK: Yeah, that's—I'm sorry I don't remember off-hand what the number on that one was.

AM: That's fine. I was interested more in the whole Filmo name.

AK: Yeah, okay. This is the Filmo 75.

AM: Which is gorgeous. [Chuckles]

AK: Which is absolutely gorgeous.

AM: I'm going to do a close-up on the detail there.

AK: This particular one we're looking at, it came in three colors. This is the silver model.

AM: And it also came in a brown?

AK: Brown, and—

AM: Black?

AK: Black or blue. [Laughs] Black I guess. Oh, and the advertising for this camera described it as “watch thin.” It's not a watch.

[Laughs]

AM: Yes, but it is very thin compared to the others.

AK: Yeah, and the ad shows a man, I think it shows—one of their ads shows him putting it in his overcoat pocket, which you certainly couldn't do with a Kodak Model B.

AM: Right. So let's a minute about—Bell & Howell had been—Was the 16mm their first entry into the camera business?

AK: No. For one thing, Bell & Howell— their first entry was 35mm. But they too saw the handwriting on the wall, the need for an amateur camera system. And they were independently working on a 17.5mm. I was fortunate enough to see this model when I visited the Bell & Howell headquarters in Chicago. A very nice person there managed to dig out an illustration of the—what do you call it? Anyway, the first model. They actually constructed a 17.5mm.

AM: A prototype?

AK: A prototype.

[Tape turned off.]

AM: So Alan, you were talking about how you saw the prototype for Bell & Howell's 17.5mm.

AK: Right. As soon as they learned about Kodak's development, they dropped the 17.5mm.

AM: Were they going to make it compatible with any of the other 17.5mm cameras on the market?

AK: I imagine they were, yes.

AM: Because I noticed that the two 17.5mm formats we talked about had different sprockets.

AK: Yes. That's all I know about their prototype, is that they made it.

AM: So tell me about the advance represented by the spring motor drive. Was Kodak surprised or threatened by that?

AK: They had developed a peculiar alternative to the tripod. They made, essentially it was a cane which would double as a support. There's a photograph I wish I could lay my hands on right now of one of Kodak's engineers with the Kodak on a cane.

AM: How did it stand up? Did it have little legs at the bottom, or--?

AK: No, you just had to—

AM: Oh, you just held the cane. I think Bell & Howell's works better.  
[Laughs]

AK: Yeah. By the way, this is a great resource for people that have a Bell & Howell—I say, "Give me the design number." I have a catalog of Bell & Howell design numbers that's about two inches thick. So if you give me the design number, I can tell you

about when it was made. And if you give the serial number, I can sometimes tell you when it was made.

AM: So can I ask about the relationship between Kodak and Bell & Howell? Was there a spirit of competitiveness? Was there any cooperation? Were they each pretending the other didn't exist, or--?

AK: Well there was a great deal of competition. I don't think there was any particular ill-feeling. As I say, Kodak, their money-making was in film, and they were delighted when there were more cameras out there using more Kodak film. Bell & Howell, they didn't make film so—

AM: So kind of a friendly competition?

AK: Yeah, exactly.

AM: What about the camera code on the side of the film? I've never thought about this, but is there a symbol that represents Bell & Howell cameras?

AK: Absolutely. And I just came across a mention of that code. The headline on the article is something to the effect of *Finding Stolen Cameras*. I had never thought about that, but if somebody lost or had a camera stolen, I suppose they could show the police—well the only way you could track the camera was to go to the man who processed the film at the processing plant. I didn't read the article, but—

AM: That's okay. What was the gist of it?

AK: The gist of it was that, by those edge codes, you could look at a piece of film and know what camera took the film. Kodak, Bell & Howell—

AM: You would know what kind of camera, but you wouldn't know the specific camera.

AK: Yeah, you'd know the model.

AM: But you wouldn't know the serial number. Because the thief could say, "Oh this is my camera. I've had it my whole life."

AK: Exactly. Yeah. As I say, I didn't finish the article, but that doesn't seem like it would be a great help. [Chuckles]

AM: What was the logic behind thinking about doing that? Adding the camera code to the edge of the film?

AK: Well, I can think of one reason. A customer complains to Kodak, "Here, I bought your film and I ran it through my camera. And look at these lousy results." And the Kodak people look at it and say, "Well look friend, you weren't using a Kodak camera. You were using a Bell & Howell." [Laughs] Right?

AM: Okay. I guess that's true. So did they come up with a symbol for just the major cameras on the market? It's not like they could have a symbol for every 16mm camera out there.

AK: That's right. I've got the table in the book. I can't—well, let's see how many were covered. [Looking through book.]

AM: There was an impressive list you say.

AK: Yeah. There were at least thirty Kodak identified, and perhaps fifteen competitor's 8mm cameras, and another thirty or so competitor's 16mm cameras.

AM: That is impressive. Do they still do it today? Do you know?

AK: Well, I don't think they do it on Super 8. I think they gave it up at that point.

AM: But I wonder, if you put some Kodak stock into a Model A camera now, you'd probably still get it.

AK: Oh that's right. It doesn't depend on the film. It depends on the camera.

AM: So Bell & Howell came up with the spring motor drive in their Filmo, so then Kodak answered that with the Model B.

AK: Right.

AM: Is there anything else about the Model B?

AK: Yes. They also introduced readily exchangeable lenses, such as this one. [Removing lens.] [Chuckles] I say "readily," and now I won't be able to get it off. As an alternative to a tripod, Kodak used this system. The latch came up, and the lens came off. You could substitute different lenses.

AM: So they produced lenses for the consumer to use?

AK: Absolutely. I believe that Kodak also bought from Bausch & Lomb. I believe you will find Kodak cameras with non-Kodak lenses.

AM: But you would have to buy your collection of lenses separately, right? Did the Model B come with a few lenses, or did you have to buy those as accessories?

AK: No. You specified to the dealer what you wanted.

AM: So things were quickly becoming more sophisticated.

AK: Absolutely. I might add that this Bell & Howell design—

AM: This is the Filmo.

AK: The Filmo design was one of the longest running designs. From 1923 up until they went out of business, they were still making cameras with this design. And also, the 16mm Filmo camera was the father so to speak of the famous—[Long pause] This is the 35mm version of the same design, and this is called the Eyemo. This happens to be a military model.

AM: This is the Bell & Howell Eyemo. Was this a 35mm camera for the consumer market? Or, what was the primary--?

AK: No, it was for the professional market. As bulky as it looks, as you can well see, it is a lot smaller than most professional cameras.

AM: That's what I was wondering. It's smaller than a lot of them that you have here.

AK: I was just reading about the filming of *D-Day* and *Saving Private Ryan*, what's-his-name, the director tried to—

AM: Spielberg?

AK: Spielberg, yeah. He tried to duplicate, as much as possible, the actual cameras that were used. I was surprised to learn that the American cameramen almost all had Eyemos. The British had [chuckles] another camera. You want to show it now?

AM: Yeah, sure. Can I put the Eyemo back, just to get it out of the way? [Changing cameras]

AK: Did I tell you that the Eyemo was a favorite with Hollywood cameramen for certain types of location shots? The film *Wings* was made with many Eyemo cameras.

[End of Tape Six, Side 1]

AM: So Bell & Howell kept developing 35mm alongside their 16mm production?

AK: Right. I'm not sure there was a great deal of change in the design.

AM: And so this camera, you said that this was the camera that the British cameramen were using? [Andrea is gesturing to a DeVry camera.]

AK: In the story, there's a new book out apparently on D-Day and it shows the British cameramen loading their DeVry and it's very easy to see the DeVry logo.

AM: And so DeVry was another American out of Chicago as well?

AK: Yep.

AM: At least from the logo. So Bell & Howell was out of Chicago too. So DeVry and Bell & Howell were from Chicago. What was DeVry's position in the camera market in relation to Eastman Kodak and—

AK: A very distant third, if even third. [Laughs]

AM: Okay. Because you have some DeVry 16mm cameras [here]?

AK: Yes—

AM: Why do you think it was that the British cameramen took [up] with DeVry? Was it just that DeVry—?

AK: I'm not sure that they preferred it or whether it was availability.

AM: Could it be something as simple as DeVry had the good luck to contact the British Army?

AK: Right.

AM: Okay. There was another Kodak camera we wanted to talk about, and since we're on the topic of the military—[Retrieving another camera.] What do we have here Alan?

AK: We have here a camera, motion picture, strike-recording, 16mm, Type KD9A, contract with Eastman Kodak Company. This camera is the property of the U. S. Government. It's a little electric-driven 16mm camera.

AM: So tell me how this camera was used. I see some film in this.  
[Chuckles]

AK: [Chuckles] Well my understanding, and given the name on the nameplate: strike recording, it enabled the fighter pilot to turn on the camera at the time he was firing the machine-gun at the enemy planes. Thereby if he got a strike, he could have a record of it. There would be a record of it on this film.

AM: I see. Compared to the other designs, this one is fairly utilitarian.

AK: Exactly. No frills. But interestingly enough it had a fairly sophisticated set-up. In fact there were two electric heaters. You can imagine at fifteen thousand feet, or wherever the plane was, it was pretty cool outdoors so they had to have heaters to keep the motor-wind and the film pliable enough to go through the camera.

AM: Were the same heaters used for explorers who were using cameras to record their expeditions to the Arctic?

AK: Here's where I say I don't know. [Chuckles.]

AM: Okay.

AK: I wouldn't have know this, except that somewhere there was a wire diagram and it showed heaters.

AM: Another Kodak camera that we wanted to talk about was this next one, just from a design perspective.

AK: Oh yes. This is the [Ciné-]Kodak Model E. You notice it has the conventional two film spools, which in most cameras were one on top of another. But whenever this came out--I don't remember when it was exactly, whether it was the late '30s or early '40s--most men wore a fedora. You know what a fedora is. It's a hat with a brim. And Kodak's advertising for this camera showed the hat-wearing cameraman like so. You see you're just getting in the view with the brim of his hat.

AM: Got it. See, I love that design. Somebody was really good to think of that. It's actually a nice-looking camera.

AK: I think it is too.

AM: Let's do the last Kodak that we have down there.

AK: Okay. [Getting camera.]

AM: Oh, that one looks heavy. [Loud sound as camera is placed on table.] What is so great about this camera? Because it's good-looking?

AK: Well, it's the absolute top of the 16mm line for Eastman Kodak. It's the Ciné-Kodak Special. This particular one is special in

more ways than one, in that it has a very special turret. This is a four-lens turret, quite unusual. The turret was made on order for this camera by a firm in Los Angeles called Par Products. It has all kinds of nice telescopic finders, three or four lenses. One thing about the Ciné-Kodak Special—it was quite expensive. I don't recall the price off-hand, but if you wish, Kodak would have your name engraved on a little plate and put on the camera.

AM: Wow. Focusing in on this, I see it says "Louis K. Eastman". Any relation?

AK: Not that I know of.

AM: Interesting. So that was the top of the line. Around when was that produced, and when did it cease production?

[Tape turned off]

AM: Okay, we're back. Still talking about the Ciné-Kodak Special.

AK: The first Ciné-Special came out in 1933. It was maintained in production until 1948. There were a number of design changes over that period, but the latter ones were called the Ciné-Special 2. I would suspect—in fact this one was probably used in the medical field, being that it was owned by a doctor. My other Ciné-Special with a multiple lens came from a professional photographer in the next town, who was upgrading all his equipment and he let me buy it.

AM: So I have a question: Did they bother to market these as much as they did the cheaper models? I mean, clearly, the kind of

consumer who bought this wasn't the same consumer who, you know, trotted out the Model B once a year.

AK: Right. But they had ads in *Popular Photography* for the Ciné-Special. I think they tried to cover all bases. I think you can find in the *Popular Photography* magazine, you can find an ad for a Brownie movie camera on one page, and later on in the magazine for the Ciné-Special.

AM: That would make sense that they would advertise the Ciné-Special in *Popular Photography*.

[End of Tape 6]