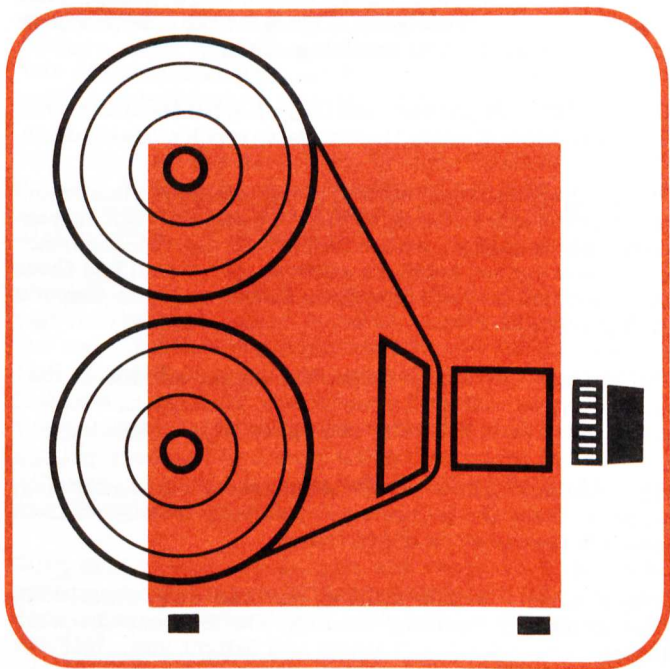
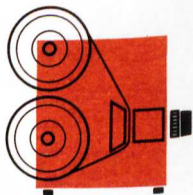


# MAKING MORE OF YOUR MOVIE SNAPSHOTS

A Kodak Publication



unless you are using a Kodak Universal Splicer



## Making More of Your Movie Snapshots

When movie films are returned from processing, your natural inclination is to project them for the family or your friends to see at the first possible moment.

Don't do it! Be patient, and do just a little editing first. Your audience will enjoy the results so much more if you do.

Your films are returned with edge fog, unexposed leader and trailer (that extra length of film you get for loading purposes), white flashes, orange flashes - all the "mechanical" defects you cannot avoid. In addition, there could be those pictures which don't look so good on the screen as they did when you filmed them.

While you, as the movie taker, will accept all this, it may not go down so well with your friends. The flashes, etc., will annoy them, even if they're too polite to say anything.

So put matters right with a little simple editing and splicing, and so increase the pleasure you and your friends get from a smooth presentation of your films.

Editing merely means cutting out the unwanted parts, while splicing is rejoining the film. The difference between "before" and "after" will amaze and delight you.

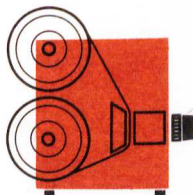
All you need is an inexpensive splicer and a bottle of 'Kodak' Film Cement, or, better still, a Kodak 'Presstape' Universal Splicer, and a 200-foot spool on which to wind the films. You will need an additional 200-foot spool for use as a take-up reel, and you can use your own projector as an editor-viewer.

Film splicers are very easy to use. Basically, splicing consists of scraping the emulsion off one side of the film, and cementing the cleaned film to the back of the piece of film to which it is to be joined.

A film splicer accurately positions the film for you so that just the right amount of emulsion is scraped away, and just the right distance is maintained between the perforations. Full instructions, of course, are given with all splicers.

With a 'Presstape' splicer no cement is necessary. The cutting knife on the splicer trims the ends of the film. The splice is completed by applying a 'Presstape' to the front and the back of the splice.

With this simple set-up, you are ready to improve the quality, and consequently the presentation, of your films. This is done in three very straightforward stages, as shown overleaf.



## Making More of Your Movie Snapshots

**STAGE 1** you can complete before you even project the film. This stage consists in cutting out the obviously unwanted parts, and these can all be seen without the necessity of running the film through the projector.

- Cut out**
- a** the processing identification perforations at the beginning and end of the film.
  - b** the waste leader and trailer. Keep the white leader for re-use on the finished film.
  - c** the fogged film at the beginning and the end.
  - d** the waste centre section including all the clear and edge-fogged parts.
  - e** any parts which are obviously of poor quality and useless.

Stages **c** and **d** will not be necessary with films taken in Kodak 'Instamatic' Movie Cameras.

Having treated all the films in this way, join them together in the correct order, and wind them on to a 200-foot spool.

The film is now ready for the first projection without all the irritating flashes, black parts, clear parts and so on. And we are ready to proceed to Stage 2.

**STAGE 2** consists of a closer visual assessment of the film, cutting out all the technically poor parts that even the best of us get from time to time, and re-arranging any sequences which are out of order. Run through the complete film once or twice so that you have a good idea what parts need to come out.

*These might include*

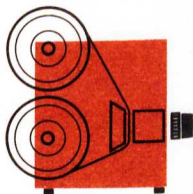
- a** the out-of-focus scenes.
- b** the jerky pictures (e.g. moving the camera too fast in a panorama shot).
- c** jumpy pictures (camera shake).
- d** the badly under-exposed parts (those too dark) and the badly over-exposed parts (those too light).

At the same time make a note of any sequences, captions, or natural titles which should be elsewhere in the film.

Now all you have to do is to go through the film, scene by scene, take out the offending parts, and re-arrange any sequence which is out of order. Of course, any scene may be left in if, for personal reasons, you wish to retain it.

Having re-assembled the edited film, you can proceed to Stage 3.





**STAGE 3** consists of adding the titles at the appropriate places in the film.

First of all make a list of your titles in roughly the order in which you think they should be.

Then run through the film once or twice, until you have a good idea where best to fit in the titles. Don't rely on just one run-through - a second showing may indicate a better position for a certain title. *But... you haven't got any appropriate titles!*

As you project your films, you may come across scenes where you feel there should be a title. But you haven't got an appropriate title.

Well, don't spoil the film for a few frames of titling. Set about making all the titles you need.

Travel brochures, picture post-cards or maps taken close-up are but a few sources of natural titles. Or you can make titles by using coloured chalks on a piece of cardboard, or writing words in sand scattered on the ground.

You don't have to hold up progress while you are getting these titles made, so long as you note where they should go. You can always add these later.

## Making More of Your Movie Snapshots

When you have a firm idea in your own mind of the best positions for the titles, run through the film again, making notes of the *exact* position of each title.

Finally, project the film, stopping at each place you have noted, splice in the appropriate title, and then proceed to the next title.

So, in three simple stages, you have made your shots into a film you can enjoy and proudly show to your friends.

*Check your camera instruction book for information on the inexpensive close-up lens you may need for your camera when used at a very short distance.*

**PRESENTATION** - now you have made up a first-class film out of your 50-foot films, you don't want to mar the effect by a poor presentation. Nothing spoils the eager anticipation of your audience more than to have you messing about doing things you should have done before they arrived.

What are these things, anyway? Simply, just being ready to show your films. So beforehand, set up, project a short length of film, focus, and fill the screen with your picture. Having done that, arrange your seating. It is also a wise precaution to have a spare projection lamp handy just in case the present one fails.

Never keep your audience waiting while you rewind a film. If you have more than one 200-foot reel to show, rewind the films at the end of the show.

You can add to the enjoyment of your film by having suitable background music playing while the film is showing, or by the use of a prepared commentary. This can be done with records, or on 'Kodak' Sound Recording Tape, whichever you prefer. If you can manage either of these, you will improve your presentation enormously.

These, then, are brief hints on how to tackle the presentation of your movie films in such a way as to give the maximum pleasure to your family and friends, and to increase your own satisfaction.

If you wish to know more about titling and editing, read the Kodak publication: "How to Make Good Home Movies". You should also ask your Kodak dealer for a free copy of the booklet "Planning the Best Movies".

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