

WILSONWERKS ARCHIVES

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Elgeet precision optical products

- STANDARD CINE LENSES
- WIDE-ANGLE LENSES
- TELEPHOTO LENSES
- CAMERA LENSES
- OPTICAL ACCESSORIES
- FILTERS
- COLORSTIGMAT ENLARGING LENSES
- MOTION PICTURE PROJECTION LENSES
- 16MM CINE STEREO SYSTEMS

Elgeet

OPTICAL COMPANY, INC.
835 SMITH STREET • ROCHESTER, N. Y.

"Makers Of The World's Finest Lenses"

**how to
take more
exciting
movies**

with.....



Keystone

**MOVIE
CAMERAS**

and

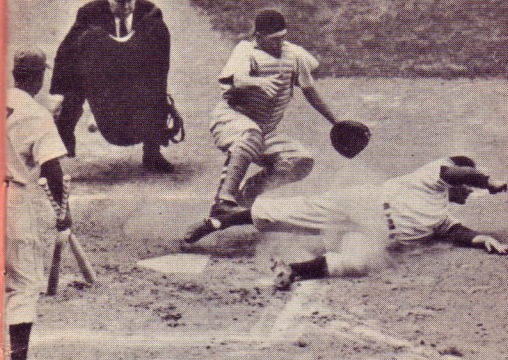
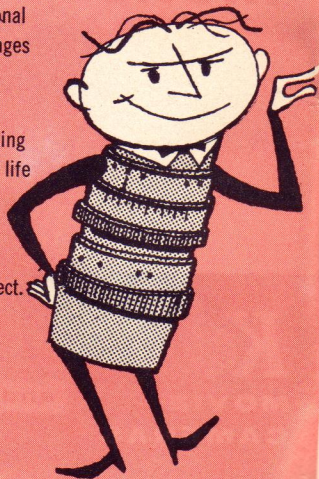
Elgeet

CINE LENSES

EXCITING MOVIES WITH YOUR KEYSTONE CAMERA ELGEET LENSES

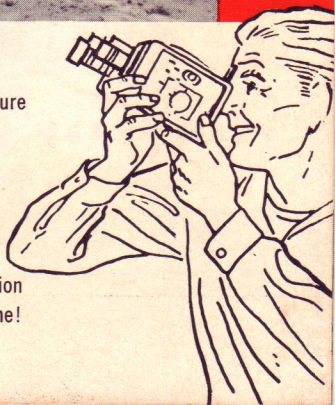
If your goal is really exciting movies, with interesting picture variety and dramatic professional appeal—then the following pages will be very helpful.

Now, with the correct Elgeet lenses, your movie-making will capture a true panorama of life. Gone is the static, one position shot—always from the same distance, always with the same monotonous effect.



Your Elgeet lenses will capture your creative ideas on film to become a film diary for years of enjoyment.

The movies you'll take with Elgeet lenses will become a source of pride—an invitation to praise—a thrill of a lifetime!





Christmas morning



Writing Santa . .



Enjoying Santa's Gifts

PLAN AHEAD

Before you shoot a foot of film, plan the kind of story you are going to tell. Don't just shoot . . . plan, then shoot.

You don't have to take every scene in the sequence in which it will appear, but plan your sequences so that, when the film is edited, the scenes fit together to tell a smooth, complete story.

DON'T PAN

. . . if you can help it

Every novice movie maker is tempted to swing his camera to cover a broader area or to follow action. This "panning" (or "panoraming") creates a blur of moving faces or unrecognizable objects. It's better to take several shots from different positions than to pan. Also, a wide-angle lens will often let you take in the entire scene in one straight shot—without wobbly panoraming.

With wide angle lens



With standard lens



MIX 'EM UP

Your movies will be far more interesting if you vary camera angles and distances in succeeding sequences. Any good Hollywood movie has this kind of variety . . . the beauty of the long shot, the explanatory nature of the medium shot, and the intimacy of the close-up all combine to tell a more dramatic story.

Use your accessory lenses to vary your camera position and thus achieve this refreshing variety.



Set the scene

Use your wide-angle lens for long shots that take in the entire scene, show the audience the location of the action.

Use your standard lens for medium shots, shots designed to show what is going on.

Use your telephoto lens for dramatic, screen-filling close-ups. Close-ups add a real professional quality to your movies, are one of the most effective ways to make your movies more interesting, more exciting.



Get exciting close-ups

Show complete action range

EDIT YOUR FILM

If your film consists of a number of unrelated scenes, a little editing can often tie them together into a unified story. Some of the most fragmentary hodge podges have been transformed into good, entertaining films by skillful cutting and splicing. All you need is a pair of rewinds, a splicer, and a few extra reels. Then, by rearranging scenes into logical sequence, you can edit your film into a smooth-flowing story with interest-holding continuity.



TIE IT TOGETHER

One of the most effective devices to give your movie easy-to-follow continuity is the use of transition shots. These can often be filmed after the rest of the scenes have been taken, and then spliced in to give your entire film unity. Typical transition shots would be those to indicate the passage of time such as the hands of a clock turning, or cigarette stubs accumulating in an ash tray. Transition shots to show a change of scene might be an airplane flying . . . or a speeding train. These little interscenes go a long way toward giving your movies a professional-looking continuity.



CONCENTRATE ON
CLOSE-UPS

Close-ups are intimate. They bring human interest—the most important element—into your movies. When you have a choice, make it a close-up.

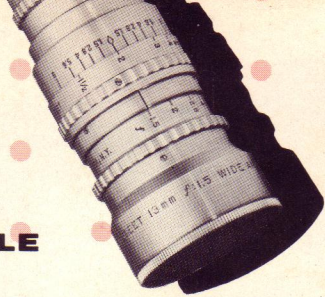
Close-ups are where the telephoto lens comes in. The telephoto is the best possible way to fill the screen with a dramatic, intimate shot. One reason is that to get a close-up with a standard lens, you have to come so close it's almost impossible for the subject to act naturally. With a telephoto lens you can stay well back and get a dramatic close-up, often without the subject knowing the picture is being taken.

Remember, close-ups are the way to give your movies a real professional look.

THE WIDE-ANGLE LENS

The best way to avoid wobbly panoraming is to use a wide-angle lens. With a wide-angle lens you can greatly increase your coverage so that there is no need to sweep the camera from one side to the other in order to get the entire scene in the picture.

For example, you may want to take a shot of your New Year's Eve party. With a standard lens on the camera, you would have to start at one end of the group and pan so that everyone is shown. With a wide-angle lens you can hold the camera still. Your wide-angle lens will gather the entire scene into one clean shot.



Whenever you cannot position your camera far enough back to take in the whole scene with a standard lens, the wide-angle lens provides the perfect answer.



With standard lens



*With wide
angle lens*

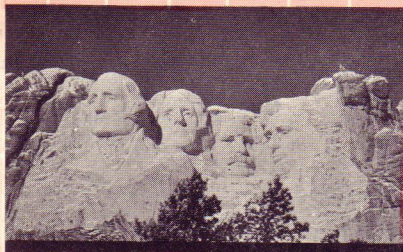
THE TELEPHOTO LENS

This is the lens for drama, thrills, excitement! It acts like a huge telescope bringing close to the camera's eye all the details of an object or action that look like mere specks through a standard lens.

With a telephoto lens you can

- make exciting close-ups of sports action
- take natural, unposed shots of children unaware the movie is being taken
- take shots of animals that cannot be approached at close range
- make screen-filling, dramatic shots of flowers and insects

These and many other possibilities with the telephoto lens will give your movies a dramatic, professional look—will make your movies more exciting than you believed possible.



**A NAME WHICH STANDS FOR
QUALITY**

Elgeet

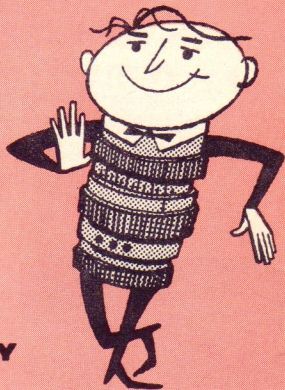
Your dealer knows that Elgeet is a name that stands for quality, advanced design, painstaking development, and research in the production of the world's finest lenses. Every operation in the manufacture of Elgeet lenses is carefully controlled; dozens of inspections check and recheck surface quality, curvature, and focal length on optical collimators.

Elgeet lenses have a specially developed hard anti-reflection coating, called "Elcote." This amazingly hard coating, which appears as a colored tint upon reflection, increases the transmission and efficiency of the optical system.

Elgeet lenses have been developed with one objective in view: Fine photography, distinguished for clarity of detail, faithfulness to subject, extreme depth of focus. Critical photographers choose Elgeet, for they know that with Elgeet they have the finest tools available for success in good movies.



SPEAKING PERSONALLY



Your Elgeet lens has been most carefully designed, engineered, and finished to give you years of faithful service. Yet it is, above all, an optical instrument with all the delicate sensitivity required for precise functioning.

It should be handled with care, with consideration and appreciation for what it represents:
One of the finest pieces of precision optical equipment you can own. Regard it with pride . . . for into it has gone painstaking design and research, exacting craftsmanship, rigid inspection, and all the little extras that make it a superbly performing instrument.
We hope that you will follow these simple rules on the following pages in the care and maintenance of your Elgeet lens:



1

Never disturb any screws on your Elgeet lens unless specifically instructed.

2

Never force focus ring scales and iris diaphragm scales beyond scale limits.

3

When mounting your lens on the camera,
(a) make sure the seating shoulders of both the lens and camera are clean.
(b) Always mount the lens to the camera by grasping the mounting ring. (Never use the knurled diaphragm stop ring for tightening or loosening the lens unit, as you might damage the iris diaphragm).
(c) Be certain that your lens is firmly seated against the shoulder of the camera (otherwise the lens will not be in correct focus).

4

Use proper finder for your lens on camera to insure photographing desired field of view.

5

Do not remove lens cells except under the most urgent necessity. If the lenses in your unit need adjustment, it's far better to return them to the factory.

6

Keep outside lens surface free from dust and fingerprints. They should be cleaned only when necessary—and then only gently with a soft lintless cloth. Be sure both the glass and the cloth you're using are free from grit, as a scratch on your lens won't contribute to good picture-taking.

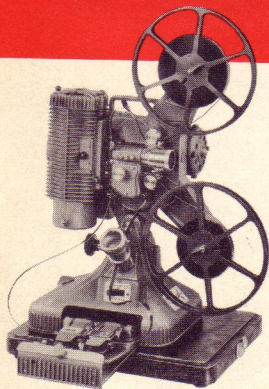
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COATING NOTE: All Elgeet lenses have a specially developed hard anti-reflection coating called "ELCOTE." This coating which appears as a colored tint upon reflection, will increase the transmission and efficiency of your optical system. It is almost as hard as the glass itself and can be cleaned with either the moisture of the breath or with standard lens cleaning solutions.

8

If you have any questions concerning your Elgeet lens, write to our Consumer Service Department for information. We'd like to insist on that. We intend to do everything possible that will contribute to optimum lens performance. It's your lens . . . but it's ours too!

**your home movies will
look more exciting with a
Keystone movie projector!**



Keystone Regal, Model K-109

Your Camera dealer will tell you that Keystone projectors offer more features and more ease of operation than any other make. Ask him about the Keystone projector to fit your budget.

Keystone Camera Co.

BOSTON 24, MASS.