The Kodak type S lens mount and the Ciné-Kodak Special

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ABSTRACT

In the mid-1930's, Eastman Kodak had a nice stable of lenses suitable for use on a number of Ciné-Kodak motion picture cameras. But each camera model used a different lens mount, so each of the lenses had to be made in versions with all those different mounts, a logistical nightmare. To escape this, Kodak designed a "universal" lens mount for 16-mm ciné lenses, identified as the "Type S" mount. Then, for each camera model, there would be an adapter that would allow any S-mount lens to be mounted on that camera. But, in the case of the Ciné-Kodak Special camera, the pinnacle of the Ciné-Kodak line, a complication involving the camera viewfinder made the new scheme a nightmare of a different kind.

1 BACKGROUND

1.1 The Ciné-Kodak motion picture camera line

In 1923, Eastman Kodak Company made practical for the first time in the United States the taking of motion pictures in a "home" setting, with the introduction of 16-mm motion picture film and a camera to use with it, the Ciné-Kodak[1].

Soon, a lighter, smaller, less expensive, and easier to use camera, the Ciné-Kodak Model B, was introduced, followed in turn by numerous other models (or model families) with improved features.

The pinnacle of this line was the Ciné-Kodak Special camera, a complex professional camera with extensive features. In this article, we will speak primarily of lens arrangements for this camera.

1.2 Lenses

The earliest camera models in this line each had a certain lens (perhaps there would be two versions, with different lenses, typically having different maximum apertures). The lenses were not replaceable by the user (as for lenses having different focal lengths).

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[1] Which was, after the introduction of successor models (the first of which was called the "Ciné-Kodak Model B"), often spoken of as the "Ciné-Kodak Model A".

But starting (in a way) with a late version of the Ciné-Kodak Model B. many of the later Ciné-Kodak 16 mm cameras (and a couple of 8 mm cameras) were equipped to allow different lenses to be mounted by the user. However (and this is pivotal to the theme of this article), essentially each camera model used a different mount for its lenses. If we think in terms of interchangeability, and limit ourselves to 16 mm cameras, there were 8 mount types involved (one having some variations in implementation).

1.3 The Ciné-Kodak Special

The Ciné-Kodak Special was a professional level 16 mm film camera with a wide range of features, introduced in 1933. For context, we see one in figure 1.

Figure 1. Ciné-Kodak Special camera

The camera has a two-position lens turret, on which two lenses from a substantial "stable"[2] could be mounted by way of a mount that was only used on this camera model. It does not have a letter-based designation (as many of the Ciné-Kodak mounts do) but is just referred to as the "Ciné-Kodak Special mount" (sometime abbreviated by aficionados as the "CKS mount"). But we sometimes read of it as the "Type P mount" (a matter discussed at length in Appendix A).

Figure 2 shows that mount (on a different Ciné-Kodak Special) close-up. It is rather elaborate.

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[2] But not just any two, owing to cases of mechanical or image intrusion conflict between certain pairs of lenses.

Figure 2. Lens mount on Ciné-Kodak Special

We see mostly the lens that is in the "active" position on the turret, in this case a 15 mm f/2.7 lens (a common "moderate wide angle" lens for 16 mm Ciné-Kodak, where 25 mm is considered the "normal" focal length). But on the left, we see, in part, the lens in the "inactive" position.

The camera side of the mount has two studs ("S" in the figure) on the face of the turret. The plate on the rear of the lens ("F") has holes that fit over those studs. A second thin plate lying against the front of plate F (the "locking plate"), able to rotate, has keyhole-shaped openings. With the locking plate in the "unlocked" position. the round portions of those openings are able to pass over the studs as the lens it put into place.

The user then rotates the locking plate clockwise (we can push on tab "T" to do that). The narrow parts of the openings on the locking plate pass through grooves in the studs, locking the lens in place. When the locking plate is in its full clockwise position, it is locked in place by a latch.

To remove the lens, the latch is released (by sliding button B), the locking plate is rotated counterclockwise (again, tab T can be helpful for that) until the large openings are aligned with the studs, and the lens can then be removed.

1.4 The stable of lenses

By the time the Ciné-Kodak Special settled in, Kodak had quite a stable of lenses suitable for use on quite a number of the Ciné-Kodak 16 mm motion picture cameras.[3] These included lenses of the following focal lengths (stated in millimeters[4]):

15 25 40 50 63 76 102 114 152

But since essentially every camera family used a different mount, each of these lenses had to be made in a number of versions, each with one of those mounts. This situation gave an absolute nightmare in terms of design, manufacture, distribution, stocking, and retail marketing.

I'll show a "group photo" of the stable of lenses later, after we will have learned the significance of some things included in the picture.

1.5 The universal mount initiative

To "stop this madness", in the mid-1930s Kodak embarked on a program with the following major features:

- A new "universal" lens mount, suitable for lenses for 16-mm motion picture cameras, would be introduced.
- All future 16-mm camera models would use the new universal mount.
- For each of the lenses, one more version, with the universal mount, would be designed.
- Manufacturing of the lenses in this family would in the future be limited to the "universal mount" versions.
- For each of the pertinent existing camera model families, there would be an adapter that would mount to the camera with its own unique mount and would take any universal mount lens.

Sounds like a plan. What could possibly go wrong?

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[3] Some of these could also be fitted to 8 mm Ciné-Kodak cameras equipped for interchangeable lenses,

[4] Prior to some time in the 1930s, the lenses had focal lengths stated in inches, with the exception of the 15-mm lens, whose focal length was always stated in millimeters. In inches, it could have fairly been called "3/5 inch", but people were not used to inch dimensions in fifths!

1.6 The universal mount

The new "universal" mount was designated the "Type S" mount. It is very straightforward. We see a typical camera side and a typical lens side in figure 3.

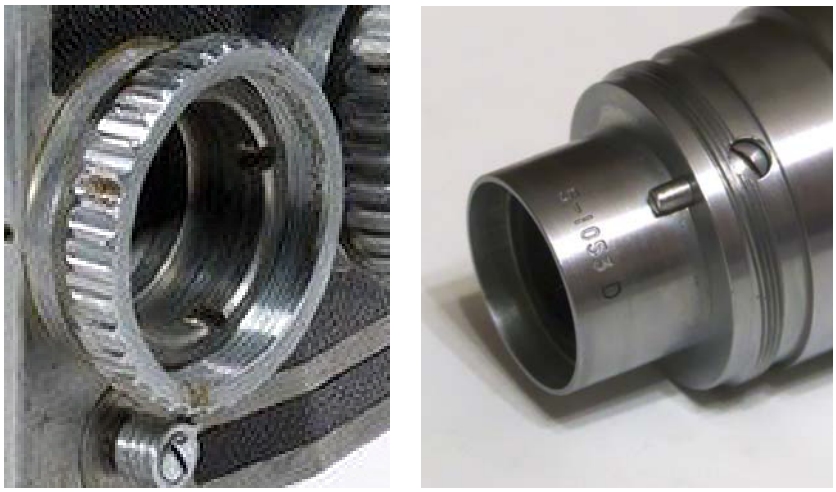

Figure 3. Typical S mount (l, camera side, r, lens side)

The cylindrical barrel of the lens enters a matching opening in the camera, which locates the lens radially. The single locating pin on the lens enters a slot in the camera to assure proper rotational orientation of the lens.

Just above the flange on the lens is a set of fine pitch threads.[5] The lens is pulled into place on the camera and held there by a ring, permanently part of the camera side but free to rotate, which has internal threads matching the external threads on the lens.

The surface on the lens that the pin emerges from seats against a matching surface on the camera, precisely locating the lens axially and in terms of the direction of its axis.

1.7 The viewfinder in the ointment

Most of the cameras on which lenses of this family are used had an open viewfinder, usually working on the "reverse Galilean" principle. This comprised a rear stand with the rear element of the viewfinder optical system in it and a front stand carrying the front element. The rear stand was mounted on the top of the camera body, but, on interchangeable lens cameras, the lens carried the front element on a "flag" extending up from the back of the lens (such as VL on figure 2). The front viewfinder lens on any given taking lens had a focal length

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[5] This is a “four start” thread, meaning that there are four helical ridges traveling side by side. This facilitates “starting” the ring onto the lens, as there are four rotational positions of the ring for which engagement can start.

such that, working with the rear viewfinder lens, it gave the viewfinder a field of view corresponding to the field of view that the particular taking lens gave the camera itself.

Now let's think of one of the participating cameras, when we use an adapter to allow the use of S-mount lenses. The lenses themselves cannot have the viewfinder front lenses on them, since the physical and optical designs of the viewfinder differ over the cameras on which the S-mount lenses can (by way of camera-specific adapters) be used.

So what might be an alternative? Well, for each of the participating camera models, we could have a stable of adapters, each suitable for mounting on the camera by way of that camera's mount and accepting an S-mount lens, each having on it a front viewfinder lens that would give the viewfinder the proper field of view for a certain one of the stable of S-mount lenses.

But then there would have to be as manly different adapters as there had been different lens varieties under the old system. So this would have wholly defeated the concept of the universal mount.

So a compromise plan was put in place. For the Ciné-Kodak Special, it eventually involved three adapters.

2 THE THREE ADAPTERS FOR THE CINÉ-KODAK SPECIAL

2.1 Introduction

I will introduce the three adapters in a logical way. But all three did not emerge simultaneously. The way in which they actually emerged is discussed in section 2.5.

2.2 The Type P adapter

Commonly, the basic lens that a user of a Ciné-Kodak Special will have had is a 25 mm lens. He would have had an adapter for S-mount lenses that has a viewfinder lens on it for a 25 mm taking lens. (This was identified as the "Type P" adapter.) We see this adapter in its basic configuration in figure 4.

Figure 4. Type P adapter configured for 25-mm taking lens

Now suppose that this user also has a 40 mm S-mount lens. To give the viewfinder the proper field of view to match the field of view of the camera with this lens aboard, the user folds up a little mask on the adapter, which reduces the field of view of the viewfinder to match that of the camera with the 40 mm taking lens in place. We see that in figure 5.

Figure 5. Type P adapter configured for 40-mm taking lens

Now further suppose that the user also had a 50 mm S-mount lens. To use that lens with the adapter, the user folded up the first mask and also a second mask, with a smaller opening, which further reduced the field of view of the viewfinder. The 40 mm mask remained in place, but since its opening was larger than that of the 50 mm mask, it didn't interfere with the operation. And/or if the user had a 63 mm lens, he could fold up the two masks I mentioned and as well a third one, with a smaller opening yet.

Butt the decrease in image size of the viewfinder as we put up the masks for the longer focal length lenses was not desirable. And if we were to carry the principle farther (perhaps to accommodate a 114 mm taking lens), we would have a viewfinder image which, while

covering the same part of the scene as would the camera, was so small as to be essentially useless.

2.3 The Type F adapter

So the user with longer focal length lenses could get a second adapter, one whose front viewfinder lens sets up the viewfinder to match the field of view of a 50 mm taking lens. This was called the type F adapter. Then, to use perhaps a 63 mm taking lens, or a 102 mm lens, or a 114 mm lens, he would fold up one, or two, or three little masks, with openings of decreasing size. The principle is identical to that we saw just above for the Type P adapter.

Again, the decrease of the viewfinder image size as the successive masks were put into play was not desirable. But for any given taking lens focal length (*e.g.*, 63 mm), the viewfinder image will be twice the linear size it would be with the type P adapter and the corresponding mask.

There's a little more to this part of the story, but I'll put that off for a little while.

2.4 The Type G adapter

Now suppose the user got a 15 mm S-mount lens for wide-angle work. Of course the viewfinder lenses in neither of the other adapters would give the viewfinder the proper field of view to match a 15 mm taking lens. So the user had to use a third type of adapter, this one called the Type G adapter. This one had a viewfinder lens that gave the viewfinder the field of view to match that of the camera with a 15 mm taking lens.

Did this adapter also have masks allowing it to be used with taking lenses of grater focal length. No. The next greater focal length lens in the repertoire was the 25 mm, and for that the Type P adapter was ideal, and was expected to be used for that lens. So there were no masks on the Type G adapter.

Now remember, this was all part of a scheme to eliminate the complications of making all the lenses in the repertoire with a mount for each different camera family!

Figure 6 shows a Type G adapter with a 15 mm f/2.7 lens mounted:

Figure 6. Type G adapter with 15 mm f/2.7 lens

2.5 The real sequence of evolution

The three adapters did not emerge simultaneously. When the universal mount scheme flowered, the "most common" lens provided on each Ciné-Kodak camera model (what we would today call the "kit lens") was a 25 mm lens. Kodak decided that this lens should not be fitted by way of an adapter, but would rather have that camera's "native" mount. That way, the manufacturing cost of the "most common package" would not have to include the cost of an adapter. But of course that meant that the 25 mm lens would still have to be made in different versions with the different mount types.

And thus the Type P adapter did not immediately emerge.

Later (I don't know the actual time frame, but we know it was after 1937) Kodak decided that in fact all lenses for, for example, the Ciné-Kodak Special (including the 25 mm "kit lens") should be mounted by way of adapters, and the Type P adapter was born to accommodate the 25 mm lens.

And that is why the three adapters for the Ciné-Kodak special were called the Type F, Type G, and Type P. We would have thought that the one for use with the 25 mm lens would have been (for example) the type H, but by the time it emerged, that type designation was already in use for an adapter used on a different camera model series. P was the next available letter.

2.6 The lineup

Figure 7 shows the types G, P, and F adapters for review.

Figure 7. Types G, P, and F adapters (l to r)

On the types P and F, we can see the "book" of masks (all in the "idle" position); there are of course no masks on the Type G adapter.

We see that the knurling on the retaining rings is of significantly different styles for the three types, thus providing a nice visual cue to the user trying to locate the proper adapter for a certain task in his camera accessories drawer.(We don't know if that was the motivation for these designs. It might just represent an evolution in the thought as to how a grip should be provided on these rings.)

2.7 Other focal lengths

The "standard" Type F adapter accommodates taking lenses with focal lengths of 50, 63, 102, and 152 mm. But what about the 76 and 114 mm lenses?

In both the Type P and Type F adapters, the masks can be changed by the user. Making this exchange is a bit tricky, something that the use would not, for example, want to do "in the field". (For many users, this operation might be performed by a technician at the photographic equipment dealer.)

We see, in figure 8, that the shaft on which the masks are mounted is held in place with a knurled cap (on our right). By unscrewing the cap (one will usually need to use a small screwdriver in a slot on the opposite end of the shaft to keep it from turning while the cap is removed) and removing the shaft, one of more of the "basic" masks can be replaced by an "alternate" mask. But not indiscriminately.

Figure 8. Type F adapter masks

The masks are held on the shaft by little loops, reminiscent of the tabs on a hinge leaf. The tabs from the three masks must coexist on the shaft, and so for each mask the tabs are in one of three positions, positions that of course cannot be occupied by tabs in that position on any other currently mounted mask.

The mask nearest us if the 63 mm mask. We note that its tabs are in the leftmost positions. The tabs on the 102 mm lens are in the center position, and the tabs on the 152 mm lens in the rightmost position.

Now suppose, for example, the user has a 76 mm lens, and has an 76 mm alternate mask for his Type F adapter That mask has its tabs in the "left" position, Thus is can only be used to replace the standard mask whose tabs are in the left position. That is the 63 mm mask.

But what if he has both a 63 mm and an 76 mm lens? He can't mount both those masks on the adapter at the same time. Well, it's not too likely that he would have both those lenses, as they have very similar focal lengths. If he does have both, he would be best served to have two Type F adapters, one with the standard 63 mm mask in the "tabs left" position and the other with a 76 mm lens in that position.

2.8 Available masks

2.8.1 *Type F adapter*

The overall mask situation for the Type F adapter is shown in this table:

Base lens	Tabs:	Masks Left	Center	Right
50	Basic	63	102	152
	Alt.	76	114	

I think it likely that a Type F adapter would normally have been supplied with all five masks (the "basic" ones in place).

2.8.2 *Type P adapter*

The situation for the type P adapter is shown here, for ease of comparison with the Type F situation:

Base lens	Tabs:	Masks Left	Center	Right
25		40	50	63

There were not, to my knowledge, any alternate masks available for the Type P adapter.

Note that if a user had 25 mm and 50 mm lenses, he would be better served by, for the 50 mm lens, using a Type F adapter rather than a type P adapter (with its 50 mm mask), as this would afford a greater viewfinder image size. Similarly, if he had a 63 mm lens, he would be better served by a Type F adapter (with its 63 mm mask) than a Type P adapter (with its 63 mm mask), as again this would give a greater viewfinder image size.

2.9 Parallax correction

The viewfinder on a Ciné-Kodak Special does not have its axis aligned with the optical axis of the camera itself, Rather, its axis is about 2.3 inches above the camera axis (but laterally aligned with it). And its axis is parallel to the camera axis.

Thus, when shooting at a subject near the camera, there is a parallax error in the viewfinder. If we center the image of a subject as seen in the viewfinder on the subject's nose, in the taken image the frame may center on the subject's chin.[6]

To avert this error, on the viewfinder lens of any of the three adapters there are one or two "ghostly" horizontal lines, marked with distances. For example, for the Type P adapter, there are two lines, marked "2 FT" and "6 FT". If we are, for example, shooting a subject at a

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[6] This is actually so even if the subject is a great distance away, but then of course the subject's face fills a much smaller portion of the frame so the error is of no consequence.

distance of 6 feet, the "6 FT" line shows us where in the viewfinder view the top of the "taken" frame would be, and we can compose accordingly. For a distance between 2 feet and 6 feet, we can interpolate accordingly with regard to where the top of the taken frame will be in the viewfinder view.

No suppose that in a type P adapter we erect the 40 mm mask, to use a 40 mm lens on the camera. On that mask, there are two little pointer projections into the frame area on opposite sides, one labeled (in the frames margin) "4 FT" and one "6 FT". These again show us where the top of the taken frame would be in the viewfinder view for a subject at a distance of 4 feet or 6 feet. We see that in figure 9, which shows the 15 mm viewfinder lens of the Type P adapter with the 40 mm mask in place:[7]

Figure 9. Type P adapter with 40 mm mask in place

The other masks have similar pointer projections.

The other adapters have similar provisions.

2.10 Folding back the viewfinder lens

On all three adapters, the viewfinder lens can be folded back. This is principally to deal with the fact that when the adapter is in the "inactive" turret position on a Ciné-Kodak Special, the viewfinder lens

[7] The mask does not seem properly aligned with respect to the opening of the viewfinder lens. It isn't—the frame tabs on this mask are bent, and hadn't yet been corrected when this photo was taken.

"flag", in its normal position, would interfere with access to the button that starts the camera running.. We see this in figure 10 (left); the lens here is a 15 mm in a Type G adapter.

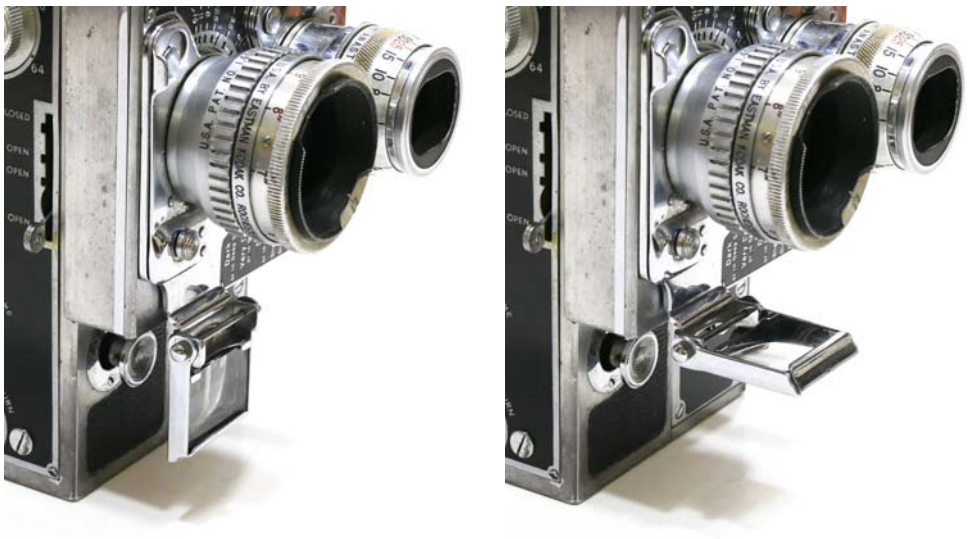

Figure 10. Viewfinder lens on inactive lens.

But we can, on the adapter, fold its viewfinder lens out of the way (figure 10 right).[8]

3 THE STABLE OF LENSES—A GROUP PHOTO

This is probably a good time to show a fabulous group photo of the "stable of universal mount lenses" to which I often alluded in this article. Figure 11 is taken from the 1937 edition of the user manual for the Ciné-Kodak Special camera. This was before the decision to use an S-mount lens as the "kit lens" for the various cameras, and the emergence of the Type P adapter for the Ciné-Kodak Special.

The lenses are marked with their focal lengths in millimeters (although in the material accompanying this illustration in the manual, all the "telephoto" lenses have their focal lengths stated in inches). I do not show the maximum apertures of these lenses since that doesn't really figure into the theme of this article.

Across the back we see the "telephoto" lenses. In the front we see the Type F adapter, intended for use with any of those telephoto lenses. Next we see the 25 mm lens usually supplied as the "kit lens" for a Ciné-Kodak Special It mounts directly to the camera, and carries its own appropriate viewfinder front lens.

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[8] The lenses that mount directly also have their viewfinder lenses able to be folded back.

To the far right, we see the 15 mm lens, and just to its left, the Type G adapter, intended for use with that lens only.

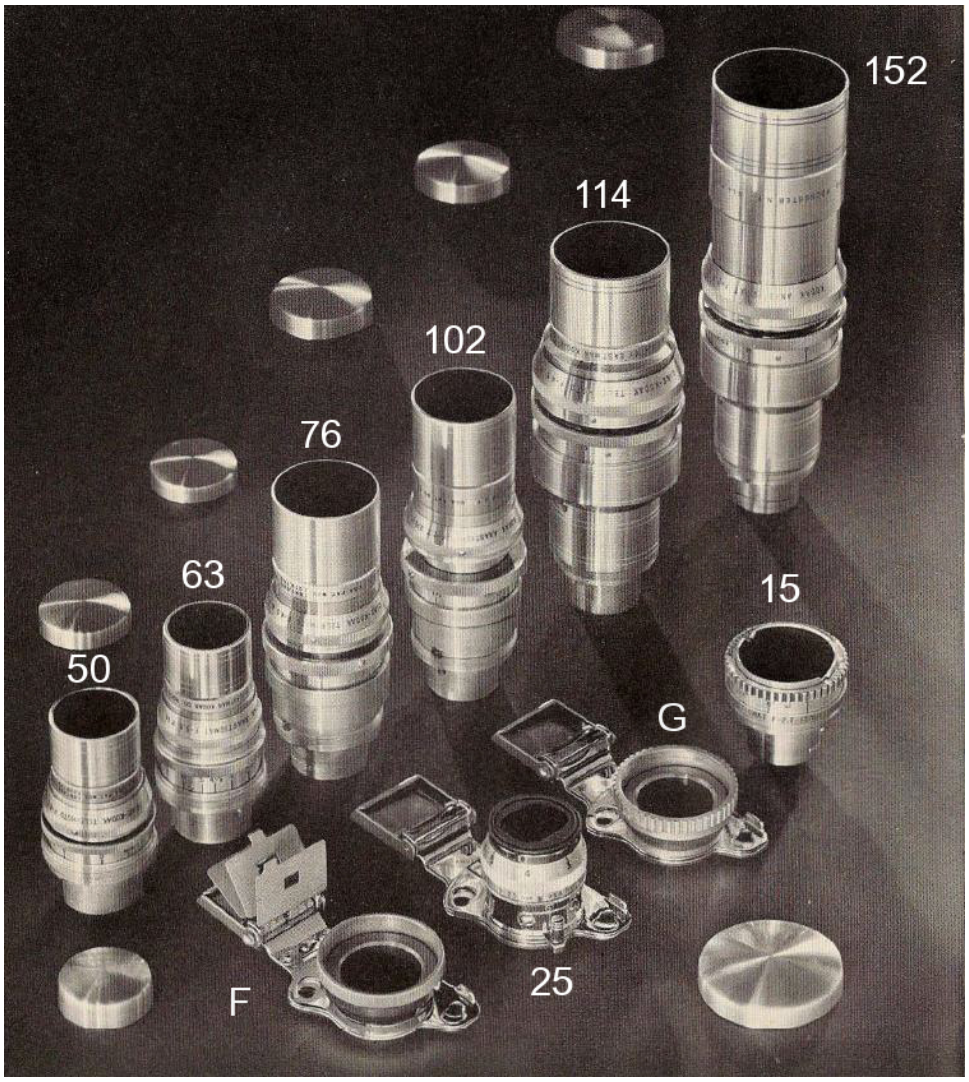

Figure 11. The stable of lenses for the Ciné-Kodak special (1937)

4 A CAMERA OF ITS OWN?

We recall that one tenet of the "universal mount" initiative was that future cameras would be equipped to take S-mount lenses directly. But that didn't happen for quite a while.

But the next significant new Ciné-Kodak 16 mm camera model was in fact the second generation of the Ciné-Kodak Special, called the Ciné-Kodak Special II, introduced in 1948. It was equipped natively with a Type S lens mount. We see this in figure 12.

Figure 12. Type S mounts on a Ciné-Kodak Special II

The Ciné-Kodak Special II (like the Ciné-Kodak Special) has a two-position lens turret. In the figure we see the "active" turret position equipped with a lens, and the other turret position without one, so the details of the camera side of the Type S mount can be seem again.

It is an elegant implementation of that mount, with a thrust ball bearing (with a zillion tiny balls) for the locking ring so it will turn easily as it draws the lens into place.

We see that here the "receiver" has four notches to accept the locating pin on the lens, thus allowing the lens to be mounted in any of four rotational orientations, as might be required for the different cinematic "maneuvers" that might be undertaken.

But this, the first camera that took S-mount lenses directly, was also the last! The next major member of the Ciné-Kodak family was the Cine-Kodak[9] K-100, introduced in 1956, a semi-professional camera. It used a different (and new), simpler mount (with the lenses threading directly into the camera), the Type C mount. It was already widely on ciné cameras of other manufacturers, and on optical instruments as well. What about the plan that new cameras was use the Type S mount?

It may well be that Kodak decided that the Type S mount was not really ideal in terms of cost and the space it took up.

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[9] Yes, by this time Kodak had decided to de-Gallcize "Ciné-Kodak" by dropping the *accent aigu* from the "e".

5 OTHER CAMERAS

5.1 Introduction

Although the announced scope of this article was the use of the Type S lenses on the Ciné-Kodak Special, I will give a quick view of where else lenses with this mount was widely used.

5.2 The Ciné-Kodak Model K

The Ciné-Kodak Model K was an "advanced amateur" 16 mm film camera, introduced in 1930. It provided for interchangeable lenses, using a mount that followed the same principle as the mount used on the Ciné-Kodak Special, but differing in its details (and so of course not interchangeable with it) referred to as the Type K mount. As on the Ciné-Kodak Special, each lens carried, on a "flag", the viewfinder front lens needed to give the viewfinder the field of view matching the field of view that taking lens would provide on the camera itself.

As the "universal mount" initiative unfolded, the Model K became a participating camera model. Two adapters were introduced for that model The Type J adapter was suited for lenses with focal lengths, of 50 mm, 63 mm, etc., and corresponded to the Type F adapter used on the Ciné-Kodak Special. The Type H adapter was for use with the 15 mm lens, and corresponded to the Type G adapter used on the Ciné-Kodak Special.

As with the Ciné-Kodak Special, for a while the 25 mm lens with the Type K mount was still made and used as the "kit lens" for this camera. But eventually, the 25 mm S-mount lens came into use as the kit lens for this camera, an adapter for that (the Type R, corresponding to the Type P adapter used on the Ciné-Kodak Special) being introduced for that purpose.

5.3 The Ciné-Kodak Model E camera

The Ciné Kodak Model E camera was a 16 mm amateur camera introduced in 1937. It was available in two versions, one equipped with a 20 mm f/3.5 lens and one with a 25 mm f/1.9 lens.

The original plan was, for the latter version, to have alternate lenses available, the lenses all being mounted (by the user) with a simple threaded mount, known as the Type A mount (essentially only used on this Kodak camera, but also used on some other manufacturers' cameras). (See also section 5.5.1.)

But by the time the camera emerged, the universal mount system was in fairly full flower. Thus, alternate lenses, from the universal mount repertoire, were used, by way of an adapter called the Type A adapter.

The field of view of the viewfinder was made to match the field of view of the camera with various taking lenses aboard by a combination of these two factors:

• The focal length of the rear portion of the finder could be changed to one of two values by operating a small knob which moved an additional element into place.

• The front element of the viewfinder, mounted with a basic threaded fitting, could be replaced by an alternate element suited for the particular taking lens focal length.

This plan could not accommodate a 152 mm taking lens, so that lens was not considered usable on this camera.

5.4 The Ciné-Kodak magazine cameras

The Magazine Ciné-Kodak camera[10] (16 mm) and Magazine Ciné-Kodak Eight Model 90 camera [11] (8 mm) were magazine-loading film cameras intended for amateur use. Both were arranged for interchangeable lenses, using what was called the Type M mount. There was for each a model repertoire of lenses equipped with that mount. Some of those lenses were usable on both the 8 mm and 16 mm magazine cameras.

In these cameras, the viewfinders provided a zoom feature so they could take on the proper field of view for any of the compatible lenses; thus there was no need for the lenses to carry front viewfinder lenses.

As the universal mount lens repertoire of lenses emerged, a number of them were suited for use with these cameras, an adapter (the Type M) being provided for the purpose. Again, there was no need to have this adapter carry a front viewfinder lens.

Note that a taking lens of a given focal length will give a different field of view on an 8 mm camera than on a 16 mm camera. Thus different portions of the universal mount repertoire were considered suitable for use on the 8 mm cameras and 16 mm cameras. The particulars of this are beyond the scope of this article.

5.5 Other cameras

Lenses from the Ciné-Kodak universal mount repertoire were often used on other manufacturers' motion picture cameras, as well as on

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[10] Later known as the Ciné-Kodak Magazine 16.

[11] Later known as the Ciné Kodak Magazine Eight.

various Ciné-Kodak cameras not all mentioned above. There were adapters used for these purposes. Some examples are:

5.5.1 *The Type A adapter*

The Type A adapter was used to mount S-mount lenses on cameras having a Type A mount, which include the Kodak Ciné-Kodak Model E (f.1.9 lens version) (see section 5.3), and certain Bell & Howell and Victor 16 mm cameras. The mount is a basic threaded mount (1″-32 TPI, I think).

5.5.2 *The Type C adapter*

The Type C adapter was used to mount S-Mount lenses on cameras having a Type C mount, which include the Kodak Cine-Kodak K-100, and certain Bell & Howell, Bolex (H-16), DeVry, Keystone and Victor 16 mm cameras. The mount is a basic threaded mount (1″-32 TPI).

The difference between the Type A and Type C mounts is likely in the distance from the seating flange to the first thread.

5.5.3 *The Type D mount*

The Type D adapter was used to mount S-Mount lenses on cameras having a Type D mount, which include the Kodak Ciné-Kodak Reliant and Ciné-Kodak Medallion 8 mm cameras and certain Bolex (H-8), Keystone, and Revere 8 mm cameras. The mount is a basic threaded mount (5/8″-32 TPI).

6 ISSUE RECORD

Issue 1, April 3, 2019 (this issue). Initial issue.

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Appendix A
Why is it sometimes said that the lens mount of the Ciné-Kodak Special is "sometimes called the Type P mount"?

Introduction

In the body of this article, I said that the lens mount used on the Ciné-Kodak Special camera model was usually described as the Ciné-Kodak Special mount ("CKS mount" for short).

But we occasionally read in the literature that this mount is "sometimes called the Type P mount." What does that mean? Is that the designation of this mount or not?

There is a paucity of authentic information available on the entire matter of the designations of the various mount types used in the Ciné-Kodak line. Thus, the various observations and conclusions in this appendix are the result of my reading between a lot of lines.

Mount designations

All of the Ciné-Kodak interchangeable lens mounts seem to have been given designations, although these are rarely found in, for example, the camera manuals or in advertising material (even when very thorough) for the cameras. Here is a list of them, with the principla Kodak cameras on which they were used:

Model A mount: Ciné-Kodak ("Model A"), later version.

Model B mount: Ciné-Kodak Model B (later version)

Model K mount: Ciné-Kodak Model K; Ciné-Kodak Model BB (certain varieties)

Eight Model 60 mount: Ciné-Kodak Eight Model 60 (8 mm)

Ciné-Kodak Special mount: Ciné-Kodak Special

Type S: The "universal" mount that is the centerpiece of this article.

Type M mount: All Ciné-Kodak magazine cameras (8 mm or 16 mm).

Type A mount: Ciné-Kodak Model E.

Type R mount: Kodak Reflex Special

D-mount: Ciné-Kodak Reliant (8 mm)

C-mount: Ciné-Kodak K-100 (single lens or turret)

There is an odd variation of style between the various designations (although it is hard to find the "definitive" presentation of any of them).

Many of them are derived from the related cameras in an obvious, mnemonic way (as for the Model B mount and the Model K mount). The C in C-mount comes from the fact that this mount actually originated on the Bell and Howell "Filmo" series of motion picture cameras, where it was the third type used. The "A" in Type A is a mystery to me, as is the "D" in Type D and the "S" in Type S.

But, we see that there are many cases in which the mount type letter is directly drawn from the type designation of the camera on which it is used (with "M" being a proxy for the model names of all the magazine cameras).

Adapters

The adapters used to adapt an S-mount lens to cameras with various mounts have type letters. And we see that often those letters followed the designations of the camera's mount type, as in the following examples (all situations in which, for that camera, only one adapter was needed):

Ciné-Kodak Model E, Type A mount: Type A adapter

Ciné-Kodak K-100, Type C mount: Type C adapter

Ciné-Kodak Reliant, Type D mount: Type D adapter

Now, let's return to the matter of the mount used on the Ciné-Kodak Special. If we move to the latter days of its reign, three adapters were used, Types F, G, and P.

But the most common package in which this camera was sold was with the 25 mm f/1.9 lens which, in those latter days, was an S-mount lens, fitted by way of a type P adapter, included in the package. And thus, with respect to the Ciné-Kodak Special in its latter days, it was likely the Type P adapter that was most often seen.

So perhaps, some people, noticing that the camera that used a Type A adapter had a Type A mount, and the camera that used a Type D adapter had a type D mount, assumed that a camera using a Type P adapter (the most well-known of three adapters for the Ciné-Kodak Special) must have a Type P mount.

Just sayin'.

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