Small-Gauge and Amateur Film Bibliography
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This bibliography has its genesis in the Association of Moving Image Archivists (AMIA) Small Gauge Task Force formed in 2000. In preparation for AMIA’s 2001 conference held in Portland, Oregon, which emphasized small-gauge film, Sheldon (Northeast Historic Film) and Trainor (then with the George Eastman House’s film preservation school) compiled the original bibliography with input from Compton (University of Georgia Media Archives). Many entries came from Alan Kattelle’s library, which Trainor was cataloguing. Compton expanded with O’Farrell (National Archives of Canada) and Swanson (Northeast Historic Film).

The purpose was to offer a starting place for archivists and researchers interested in understanding amateur and small-gauge moving images. The objectives were to round up the first-ever overview of books and periodicals in the field, to share information on publications collected by institutions and individuals, and to foster new scholarship.

The bibliography makes clear that, from the earliest days of cinema, non-professionals had an interest in making their own films, documenting their own lives, and telling stories on film. Although movie studios were leading the way, numerous publications directed the amateur into the world of cameras, film stock, scenario writing, and other production details. The field grew rapidly and stayed constant for decades, with only a slight drop in publications during World War II, as well as a drop after home video gained popularity. Many of the books listed are out of print or were unavailable for review. Because of the great number of instructional books published for the beginning amateur filmmaker, all of which provide similar information, annotation was reserved for books on hand or considered the best of similar publications. Select publications on home exhibition (e.g. Gerald McKee, Film Collecting) are included; catalogues of home exhibition material and of filmmaking equipment for sale are not. A small sample of books and periodicals devoted to home video are also listed. Works in languages other than English are also included, although we recognize this is predominantly an English list.

The AMIA Small Gauge/Amateur Film Interest Group will continue to update this bibliography, aiming to create an electronically accessible database that can be sorted by category and annotated further. To contribute titles or annotations, email Margaret Compton: margie@uga.edu.
BOOKS


________. *Cine Titling Simplified (Home Titling Made Easy)*. London: Link House Publications, Ltd., 1937. 83 pp., ill., plates, diags. 18 cm.

________. *Motion Pictures With the Baby Cine: A Handbook of 9mm Cinematography*. 2nd ed. London: Amateur Photographer, 1929. 126 pp., ill., photos, 18.5 cm.


________. *The ACL Movie Book: A Guide To Making Better Movies*. New York: Amateur Cinema League, Inc., 1940. 311 pp., plates, ill., index. Final section “How the League Can Help,” details the services offered to members by the ACL. Frontispiece is a photograph of Hiram Percy Maxim (1869-1936), ACL Founder. The book was given to every member of the Amateur Cinema League. From the introduction: “[This book] is a statement of the fundamental practices of movie making [which will] aid those who use eight millimeter or sixteen millimeter film. It does not discuss theatrical motion pictures. The information that will be found in the instruction books that accompany cameras and other equipment is not repeated here. . . . It is intended to give a sufficiently full statement of fundamentals, to serve new and old filmers alike.”


———. *Lighting Personal Movies.* New York: Amateur Cinema League, 1938. 37 pp., ill., diags. This booklet is aimed toward an advanced home movie maker, giving detailed information about indoor lighting setups, equipment, and both color and black and white filming. Includes exposure tables.

———. *Titling Technique.* New York: Technical Dept., Amateur Cinema League, 1934. 4th rev. ed. 31 pp., ill., 18 cm. “The purpose of this bulletin is to give the camera owner information which will enable him to understand the application of filters to everyday filming.”


Bechdolt, Jack. *How to Make Your Own Motion Picture Plays; Including 12 Scenarios for Amateur Actors.* New York: Greenberg, 1926. 130 pp., ill.

———. *Motion Pictures Any Boy Can Make.* London: Hutchinson, 1934. 96 pp., ill., 21 cm. From the MCA Inc. Film Research Collection, Cal. Arts Library.

Bell & Howell. *How to Use Your Bell & Howell 8mm Electric Eye Camera*. Chicago: Bell & Howell, 195?. 17 pp., ill., 13x18 cm.


Branston, Brian. *A Film Maker’s Guide to Planning, Directing, and Shooting Films for Pleasure and Profit*. London: Allen & Unwin, 1967. 205 pp., ill. (photos, diags.), 23 cm. This guide is primarily for those who want to sell their films to television, but includes those who simply want to make better films. Discusses all the standard aspects of filmmaking, along with market considerations and an analysis of freelance filmmaking issues. Includes a glossary of technical film terms and three appendices: Royal College of Art & Design Dept. of Film and Television; Film Schools in Europe; and Mood Music Companies.


Brown, Bernard. *Amateur Talking Pictures and Recording*. London: Sir Isaac Pitman & Sons, 1933. 225 pp., ill. (photos and diagrams), index. This early book’s emphasis is on equipment and accessories of home recording equipment to go with films, and the interconnection of the two systems. Several pages of advertisements. From the author’s preface: “The ordinary grammophone is out of date, radio is almost commonplace, and television is somewhere in the future. The home talking picture might well fill the gap.”


Film Production. London: Newnes, 1936. 184 pp., front., 19 cm. This follow-up to Filmcraft is written for the advanced amateur filmmaker in a breezy but informative manner. Included are appendices by professionals in several areas of film production: Art direction, by L.P. Williams; Assistant direction, by Leigh Aman; The Associate producer, by S.C. Balcon; Casting, by Harold Huth; The continuity girl, by Meg Bennett; Dialogue, by Gerald Elliott; Editing, by Dan Birt; Hairdressing for the screen, by Biddy Chrystal; Make-up, by Teddie Edwards; Screen treatment, by J.P. Carstairs; and This sound business, by A.W. Watkins; as well as a listing of sample Christian names for characters. A photograph of Brunel appears as the frontispiece.


Special Effects in Cinematography: 16mm, 9.5mm, 8mm. London: Fountain Press, 1954. 264 pp. “A remarkably comprehensive guide to the production of practically every special effect which it is possible for the amateur to produce.”

Trick Effects With the Cine Camera. London: Link House Publications, 1936. 79 pp., ill.


The Technique of Editing 16mm Films. New York: Hastings House, 1968. 152 pp., ill., index, 23 cm. Glossary of technical terms. Particular attention is given to sound editing. Designed for ‘young professionals, film units in industry, and advanced amateurs.’


The Taking and Showing of Motion Pictures for the Amateur. New York: Cameron, 1927. 234 pp., ill.

Cameron, James Ross. Motion Pictures With Sound. Manhattan Beach, N.Y.: Cameron Publishing Company, 1929. 393 pp., ill., diags., 19 cm. Includes advertising matter.


Carlson, Stanley Waldo. *Movie Kinks: The Movie Maker’s Manual*. Minneapolis, Minn.: Huddle Publishing Co., 1937. 2 nos. in 1 vol., ill., 19 cm. This beginner/intermediate user’s manual consists of tips which would aid the filmmaker in making a realistic production, e.g., “Ginger ale serves nobly for champagne, bubbles and all. Tea serves for whiskey.”


Chorao, Kay. *Ida Makes a Movie*. New York: Seabury Press, 1974. 48 pp., col. ill., 21 x 22 cm. “Ida is troubled when the judges of the Children's Film Making Contest award her movie first prize, but completely misinterpret the plot. They think it is about how horrible war is to children, not a film about a girl dancing. Ida feels terrible.” This is a work of fiction, but is included as an example from the ERA/Women's Liberation Movement years, telling of a young girl making a film and how she deals with a difficult ethical issue. (Note that another book in this bibliography is *Motion Pictures Any Boy Can Make* by Jack Bechdolt, and that there is no corresponding book *Motion Pictures Any Girl Can Make.* ) The National Film Board of
Canada made a film of the same name in 1979 as the pilot for CBC’s *Kids of Degrassi Street* television series: “Ida, age 8, enters a filmmaking contest with an old regular-8 camera. When her initial idea for ‘Garbage’ goes awry, she opts to change the title to please the judges. Ida now faces a dilemma that weighs heavy on her conscience as she learns to tell the truth.”


Coe, Brian. *The History of Movie Photography.* Westfield, New Jersey: Eastview Editions, 1981. 176 pp., ill. (some col.), index, 29 cm. Bibliography. “Movies In The Home” (pp. 162-172) is a notable addition to the history of amateur and small-gauge cameras, with numerous illustrations.


______. *Moviemaking: A Worktext for Super 8 Film Production.* Chicago: Loyola University Press, 1974. 240 pp., ill., 28 cm. Bibliography. A text on movie production containing units in photo composition, equipment, planning, shooting, lighting, editing, sound, and special effects. Also includes exercises and projects.


How to Title Home Movies. Hollywood, Calif.: Ver Halen Publications, 1940. 87 pp., ill., diags., photos, index. This small publication emphasizes the need for titles and subtitles, despite “talkies.”


Filming with 16mm. London: Iliffe, 1960. 167 pp., illus., plates. 22 cm.


________. *An Amateur Photoplay in the Making*. Rochester, NY: Kodak, 1927. 31 pp., ill. This booklet is specifically about the production of the film *Fly Low Jack and the Game*, produced by the Rochester Community Players. It is a case study rather than a “how to” book, covering all aspects of the production and plot of this film and designed to give advice on film club productions. Pictures throughout.

________. *Basic Production Techniques for Motion Pictures*. Rochester, NY: Kodak, 1971. 60 pp., ill., 29 cm. Kodak Audiovisual Data Book, P-18. Bibliography. This pamphlet is directed to an advanced amateur or beginning professional, and covers all production aspects of business, industry, medical, television, educational, and government films. References and glossary of technical terms included.


________. *Equipment for Taking and Showing Home Movies: Complete Facts About All Ciné-Kodaks, Kodascopes and Accessories*. Rochester, NY: Kodak, 1929. 39 pp., 5-1/4”x7-3/8”. This is an equipment catalogue, but contains detailed text and illustrations of photographic products.


Kodak Cine Photoguide: 16mm, 8mm. Rochester, NY: Kodak, 1952. 32 pp., ill., 12 cm.


8mm Film Guide for Amateur & Professional Filmmakers/ Film Collectors. Available from: Box 122 Highett, Melbourne, Australia.


________. *Schmalfilmen-aber farbig! Praktische Ratschläge*. Frankfurt am Mein: Umschau Verlag, 1957. 84 pp., ill., 17 cm.


Garon, Jay, and Morgan Wilson. *The Family Movie-Making Book: Playlets, Comedies, "Mellerdramas," Quickies, Short Stories, Even Talkies, to Turn Your Home Movies into Great Entertainment.* Indianapolis: Bobbs-Merrill, 1977. 249 pp., ill., 25 cm. Garon and Wilson focus on family story-film production details such as costumes, makeup, and scenarios, as well as lighting, editing, titling, and sound considerations. A sample script is included, along with photos and line drawings illustrating their points.


Gerlach, Vernon S. *Producing the 8mm Self-Instructional Film: A Demonstration Kit.* Tempe: Arizona State University, Classroom Learning Laboratory, 1968. 28 cm.


Grimbert, A. *Pour construire soi-meme un projecteur cinema double griffe 9.5mm, ensemble de montage et visioneuse pou film cine 9.5mm un ecran portatif a pieds et comment transformer un projecteur cine standard 35mm e projecteur 9.5mm*. Paris: Societe Parisienne d'Edition, 1950.


Hacker, Leonard. *Cinematic Design*. Boston: American Photographic Publishing Co., 1931. Illustrations by Constance Hacker. 193 pp., 12 plates in b/w, 1 in color. From *American Photography*, November 1938 advertisement: “Cinematic Design is a handbook for the amateur cinema artist and those lovers of the motion picture to whom visions of beauty, mirrored by the crystal lens, transcend all trivial representations that have marred adequate expression and labelled the motion picture as unworthy of consideration as an art. It may be regarded as a cinematic primer, giving definite directions to amateur cinematographers in creating and establishing an original art form, and in revealing that strange, yet familiar, world in *chiaroscuro*, of moving forms, lights and shadows, in which all of us are motifs. Its scope is limited only by capacity to see and comprehend those wonders that exponents of the camera alone can know. It is sufficiently technical to lend practical assistance to the inspirational patterns here delineated.”


Heard, Kaylene. *Bibliography of 16mm Film Produced in Western Australia to 1950 from the State Film Archives of Western Australia*. Northbridge, Australia: Friends of Battye Library, 1993. 394 pp., indices.


Heffernan, Leo J. Editing for Better Movies. Plainville, Conn.: The Kalart Company, Inc., 1955. 33 pp. Mr. Heffernan won the Amateur Cinema League’s Hiram Percy Maxim Award in 1941. He writes for the beginning filmmaker with section titles such as “Things to watch when splicing,” “Climax for a travelogue,” and “How fades are made.” He begins with technical tips, then moves more into techniques, using photographs throughout.


Pour le cinéaste professionnel et amateur; la projection, le film, le projecteur, l'écran, la salle entretien, perfectionnement, tours de mains, dépannage. Paris: Dunod, 1938. 183 pp., diags., 18 cm.


Uw eigen filmsstudio thuis. Amsterdam: L. J. Veen, 1969. 120 pp., ill., 20 cm. Amstel hobby paperbacks series, no. 17.


Larson, Rodger, Ellen Meade, and Marcelo Montealegre. *Young Filmmakers*. New York: E.P. Dutton, 1969. 190 pp., ill., 23 cm. Describes several films made by teenagers and discusses techniques of filming, editing, and creating a soundtrack. Also discusses different types of filming equipment available and includes a glossary of technical terms.


________. Chet Roaman, ed. designed and illustrated by Christopher Swan. *The Super 8 Book*. San Francisco: Straight Arrow Books [Distributed by Simon and Schuster], 1975. 308 pp., ill., 23 cm. For the advanced user of Super 8; a comprehensive review of 8mm production techniques.


Matthews, Glenn, and Raife Tarkington. “Early History Of Amateur Motion Picture Film,” *Journal of the SMPTE* (March 1955). Reprinted in Raymond Fielding’s *A Technological History of Motion Pictures and Television.* Berkeley: University of California Press, 1967. 255 pp., ill., facsims., ports. 30 cm. Although this is an article, it is being included here due to the useful nature of its charts on various film formats, and for its presentation of how many formats and stocks were produced in the time period discussed.


________. *Super 8mm Movie Making Simplified.* New York: AMPHOTO, 1975. 96 pp., 2 leaves of plates, ill. (some col.), 26 cm.


________. *Half Century of Film Collecting*. Gerrards Cross, Bucks., UK: Gerald McKee, 1993. 147 pp., ill. Sequel to *Film Collecting*.


Mikolas, Mark, and Gunther Hoos. Edited by Ronnie Telzer. *Handbook of Super 8 Production*. New York: United Business Publications, 1978. 313 pp., ill., 29 cm. This is a detailed book for advanced filmmakers. Includes a lab services directory and advertisements. “[Covers] the entire range of 8mm alternatives, from the simplest to the most professional. Their knowledge of nuts-and-bolts technical aspects of 8mm film-making should be used before committing oneself to the medium.”—Jonathan F. Gunter.

Mikusinski, W. N. *Profits in Home Movies*. Williamsport, Penn.: Pennsylvania Photo Supply, 1946. 44 pp., ill.


______. *Scenarios Ready to Film*. New York: Continuity Dept., Amateur Cinema League, 1936. 32 pp., 19 cm.

______. *Scenarized Film Plans*. New York: Continuity Dept., Amateur Cinema League, 1934. 32 pp., ill., 19 cm. “This booklet presents a selection of four film plans completely scenarized and ready for production.”


Moran, James M. *There's No Place Like Home Video*. Minneapolis: University of Minnesota Press, 2002. From Amazon.com book review: “From its recording of family events to its influence on filmmaking, home video defies easy categorization and demands serious consideration. In *There's No Place Like Home Video*, James Moran takes on this neglected aspect of popular culture. Moran offers a cultural history of amateur home video, exploring its technological and ideological predecessors, the development of event videography, and home video's symbiotic relationship with television and film. He also investigates the broader field of video, taking on the question of medium specificity: the attempt to define its unique identity, to capture what constitutes its pure practice.”


______. *How to Use 9.5mm.* London: Focal Press, 1951. 160 pp., ill.


Nelson, Clifford A. *Natural Color Film: What it is and How to Use it, a Work Devoted to the Technique and Handling of "Kodachrome" in Motion Picture and Still Photography.* New York: Galleon Press, 1937. 122 pp., front. With an introduction by Herbert C. McKay.


Offenhauser, William H. *16mm Sound Motion Pictures, A Manual For the Professional and the Amateur*. New York: Interscience Publishers, 1949. 580 pp., ill., appendices, index. While containing enough basic information to aid the amateur who wishes to advance in technique and skill, its primary focus is on advanced amateurs making films for government and industrial markets. It is written with a strong technical focus (information courtesy JSMPE) and the background information springs from military/WWII filmmaking. Selected bibliographies with each chapter.


Petzold, Paul. *All-In-One Movie Book*. New York: Amphoto, 1972. 222 pp., ill., 19 cm. Published in the U.K. as the *All-In-One-Cine Book*. This is a very detailed book, filled with a variety of tips and information on making movies. Includes a list of Focal Cinebooks.


recording equipment. Includes scripting, shooting, editing, and preparing sound tracks.” Also includes how
to set up a film festival, how to store film and tape, how to make duplicate prints, careers in film, and three
sample screenplays.

Pollet, Ray J. Le cinéma d'amateur (appareils & accessoires): lexique des termes usuels, avec définitions et
synonymes / Amateur movie making (cameras & accessories): a lexicon of basic terms with definitions and

pp., ill., 20 cm. Part of the Modern Camera Guide Series.

Pop, Rodica. Filmul de amatori; elemente de tehnica si cultura cinematografica. 2 vols. Bucharest: Editura

192 pp., ill., 24 cm.

Press, 1958. 125 pp., ill. Book is expanded from articles which originally appeared in Amateur Cine World
magazine.

line drawings by Penelope Grant and photographs by the author.

Provisor, Henry. 8mm /16mm Movie-Making. Philadelphia: Chilton Book Co., 1970. 272 pp., ill., index, 24
cm. Provisor’s emphasis is on short films by the intermediate amateur. Much of the information is on the
variety of cameras available, especially the new electric-eye cameras, along with specialty cameras, and
accessories. Black and white photos, sections on scripting and titling.

———. Home Movies: Scripts for 8mm and 16mm Movie Filmers. Hollywood, Calif.: Ver Halen

Kingdom.


Rapkov, V., and Viktor Davidovich Pekelis. Azbuka kinoliubitelia; skol’ko bukv v azbuke kinoliubitelia?


Rees, Sidney, and Don Waters. Film Making in School: A Primer on the Organization of Children’s Film
Making. London: Mermaid Press, 1960. 16 pp., ill. The title page is headed: Society for Education in Film
and Television. Reprinted in 1963 as Young Film Makers. rev. ed. 20 pp., 23 cm.

Régnier, Georges. Construire un film, le film d'amateur, du scénario à la projection. 3rd rev. ed. Paris:

col.), plates.

Dormoy Savage.


Schoenbaum, Maurice H., comp. *The Book of Titles "from the sublime to the ridiculous."* New York: Cineque Laboratories, 1935. 41 pp., 23 cm. A Neumann-Langsdorf Product. This pamphlet compiles one-word to 26-word silent film titles “written by some of the best professional title writers of the silent movie days” and is intended to assist the amateur filmmaking during the editing process. An order form in the back of the pamphlet allows the filmmaker to order specific titles on 16mm safety film at 18¢ per title. Samples include: “#614 - Keep away from me or you’ll get kissed -- with a BRICK.” and “#297 - That your steer? This your ranch?”


Schultz, Ed, and Dodi Schultz. *How to Make Exciting Home Movies & Stop Boring Your Friends and Relatives.* Garden City, N.Y.: Doubleday, 1972. 147 pp., plates, index. A frank and amusing treatise in which the authors speak directly to the reader to explain the ‘why’ of filmmaking and how to avoid common problems in making home movies.


Sewell, George H. *Amateur Film-Making.* London: Blackie & Son Ltd., 1938. 114 pp., ill., 19 cm. Index. This is one of the “Blackie’s Technique Series.” Plates illustrate “The Four Sizes of Film [35mm, 16mm, 9.5mm, and 8mm], Types of Sensitive Material, Lighting Examples I, and Lighting Examples II.”


———. *Movikon Guide: How to Get the Best from Your Movikon and Its Equipment*. London: Focal Press, 1956. 126 pp., ill., 17 cm. The Movikon was a movie camera with an interchangeable lens produced in the mid-1930's. The camera has a distinctive look, with the lens on what would be the side of an ordinary movie camera. A budget version of the Movikon was sold as the Movinette.


Sherman, Roger M., and Barry Schonhaut. *Simply Super 8: A Basic Guide to Moviemaking*. Boston, Toronto: Little, Brown and Company, 1977. 208 pp., index. Bibliography. From the authors: “This book is designed for the beginner who seeks a creative filmmaking experience. A teacher not fluent in film himself can use this work as a guide for young people, to learn Super 8 with the students, sharing ideas and concepts as they become relevant.”


Talbot, Frederick A. *Practical Cinematography and its Applications*. London: W. Heinemann, 1913. 262 pp., front., ill., 19 cm. Plates printed on both sides. Preface reads, in part: “This volume has been written with the express purpose of assisting the amateur--the term is used in its broadest sense as a distinction from the salaried, attached professional worker--who is attracted towards cinematography. It is not a technical treatise, but is written in such a manner as to enable the tyro to grasp the fundamental principles of the art, and the apparatus employed in its many varied applications.” Includes photo illustrations of all kinds of photography, many of them scenes from taking films of dangerous animals in the wild.


Treadway, Toni, ed. *Circle 8: An Index To 8mm and Super 8 Filmmakers.* [Rowley, Mass.]: International Center for 8mm Film and Video, Inc., 1988. Includes contact information and filmographies

______. *Foreign Correspondence: The International Super 8 Phenomenon.* [Rowley, Mass.]: International Center for 8mm Film and Video, Inc., 1986. 32 pp. A collection of articles and photographs from 21 filmmakers.


______. *Some Notes on the Early Reversal Processing of 16mm Film.* New York: Society of Motion Picture and Television Engineers, 1966. 13 pp., ill.


______. *Spielfilme-- klipp und klar!: Ein Lehrbuch für anspruchsvolle Filmamateure.* Winterthur, Switzerland: Gemsberg-Verlag, 1964. 148 pp., ill., 15 x 22 cm.
Voogel, Emile, and Peter Keyzer. *200 Ciné Tips*. Trans. Mike Shields. Watford, Herts., U.K.: Fountain Press, 1977. 100 pp., ill., 18 cm. The authors: “Our aim was to bring together a series of practical tips which should help you make better films.” Each page is set up as three film frames, each containing a tip or illustration. With 12 color photos and illustrated diagrams.


Weiss, Harvey. *How to Make Your Own Movies: An Introduction to Filmmaking*. New York: Young Scott Books, 1973. 96 pp., ill., 29 cm. Discusses planning, preparation, and basic techniques for making a film. From dust jacket: “This book describes the basic techniques of filmmaking. It deals as well with attitudes, interests, and personal feelings that provide the basis for simple, effective movies. After describing the characteristics and ways of handling three types of movie cameras, Harvey Weiss surveys the kinds of movies the amateur filmmaker can try—from travelogue, horror movies, science essay, special event film, to animated
cartoon. The book is full of suggestions, ideas, and samples of story possibilities that are very much within the capabilities of anyone using a camera for the first time. It opens up new areas of experimentation for the aspiring young movie maker, encouraging him to view filmmaking as a creative, meaningful, and exciting art form.”


Westerberg, Fred. *The Cinematographer’s Book of Tables for Professional and Amateur.* Hollywood, Calif.: The International Photographer, 1934. 83 pp., incl. tables, diags. 18 x 10 cm. Tables cover lighting depth of field, minutes and seconds of film, aperture, angles, filter transmission, projection, weights and measures, and conversions. Advertisements on pages 61-82.


Winston, Brian. *Technologies of Seeing.* London: British Film Institute, 1996. 143 pp., index, 25 cm. Includes bibliographical references (p.119-137). Historical account of how early amateur film systems were positioned and marketed.


PERIODICALS & PAMPHLETS


*Amateur Cinema News*. Published by the Cinema Club of San Francisco. Dates unknown.


*Amateur Movie Craft*. Jersey City, New Jersey. Full run dates unknown. Description based on vol. 1, no. 8 (October 1932).


*Bolex Cine News*. New York: American Bolex Company, Inc., 1939-19??. Published 6 times a year, “Its purpose is to provide a forum for the discussion of problems in the making and showing of personal movies, the presentation of new accessories, and the more efficient use of 16mm and 8mm motion picture equipment.”


Ceskoslovensk_kinoamatér: oficielní měsíčník Svazu klubu kinoamatéru v CSR. Prague: Svaz Klubu Kinoamatéru v CSR. Full run dates unknown. Monthly. Description based on: vol. 12, no. 8 (Apr. 1948); title from cover.

Cin-O-Grams. Hollywood, Calif.: International Cinematographers Society of Hollywood, 1940-19?? Monthly. 22 cm. A publication for the non-professional filmmaker. “From Hollywood, the Movie Capitol of the World, comes a magazine for the Amateur Cinematographer. Designed and edited to appeal to that vast army of movie makers who own a minimum of equipment but want to get the maximum of fun and benefit out of that equipment.” Features include articles on technique and equipment. The covers often featured swimwear-clad starlets (Rita Hayworth, Dorothy Lamour, Evelyn Keyes, etc.). Publication was halted during the war and resumed in 1947 sans bathing beauties, yet with advertisements for mail order short subject (i.e. “Scintillating Sirens” and “Curvaceous Cuties”) films.


Cine Camera. Montreal: Federation of Canadian Amateur Cinematographers, 1968-.


Coming Attractions, The World Wide Publication for the Super 8 Collector. 2248 Acosta St., Kettering, Ohio 45420.


Filmo Topics. Chicago: Bell and Howell Company, 1925-. Monthly. 27 cm.


Le Cinema Chez Soi. House magazine of the Pathé-Frères Company in France. Published 9 times a year from 1926 through 1939.


Panorama of Amateur Film and Video. “The publication of the Society of Canadian Cine Amateurs.” Joan Bochsler, ed. [Islington?, Ont.]: Society of Canadian Cine Amateurs, 1970s-1987. ill., 28 cm. Free to members ($7.50 per year, others). Published six times a year. From the magazine: “Panorama is published four times a year by the Society of Canadian Cine Amateurs, an association of video and film makers. Panorama is devoted primarily to informing Canadian movie and video makers of the activities of society and developments in the realm of amateur motion picture making. It aims to provide information about new equipment and methods, and offers a forum for discussion of topics affecting the interests of amateur and video makers.”

Pathescope Monthly. Published from September 1929 through May 1955 when it was renamed The Pathescope Gazette and survived until April/May 1959.


The Projector. Durban, South Africa: Durban Amateur Cine Club. Full run dates unknown. Description based on unnumbered issue (1959?). 21 cm.

Reel Image. 2520 Blackhawk, Kettering, Ohio 45420. Published three times a year.


The amateur film movement included people who made "home movies," and used small gauge cameras (kogata eiga/া” đž¬æ” ç”), 8mm, 9.5mm and 16mm. There are 11 archival boxes with 80 folders of amateur film items in the series covering amateur film and small gauge film in the Makino Collection (Series 6 Subseries 1). There are 12 archival boxes with 82 folders of proletarian film movement materials (Series 6 Subseries 12), and more than 20 archival boxes for documentary film materials (Series 6 Subseries 7). The international organization for amateur film makers is UNICA (Union International du Cinema Non Professionel); in the United States the American Motion Picture Society (AMPS), in Canada the Society of Canadian Cine Amateurs (SCCA), in the UK it is the Institute of Amateur Cinematographers. These organizations arrange annual festivals and conventions. There are several amateur film festivals held annually in the United States, Canada, and Europe. Creation. Amateur films were usually shot on 16 mm film or on 8 mm film (either Double-8 or Super-8) until the advent of cheap video cameras or d