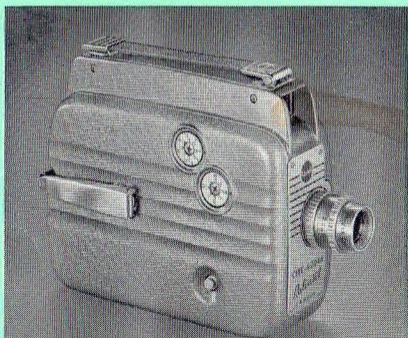


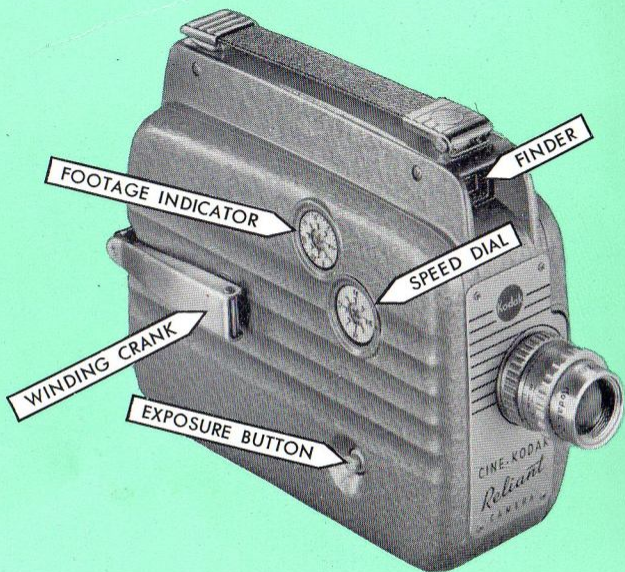
how to use the

Cine-Kodak **reliant** *Camera*



Included www.samlarkameror.com collections
Tillhör www.samlarkameror.com samlingar

Kodak Cine Ektanon f/2.7 Lens



THIS MANUAL was written to help you make good pictures with your Cine-Kodak Reliant Camera. Read it carefully and save it for future reference. If there are points you don't understand, ask your Kodak dealer for help.

Before starting on a vacation trip, try your equipment to see that you have not forgotten how to operate it and that it is in good working order.

introduction

THE PRINCIPLE OF 8mm MOVIES

1

A 25-foot roll of special 16mm film is used in the Cine-Kodak Reliant Camera. Each picture or "frame" is only half the width and half the height of a standard frame of 16mm film like that shown at the right.

2

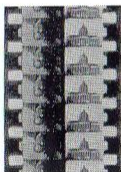
The film is run through the camera once to make pictures along one side of the film. Then the spools are reversed and the film is run through the camera a second time to expose the other half of the film on the spool.

3

When the film is processed at a Kodak laboratory, it is slit down the center, spliced end to end, and returned as a 50-foot reel of 8mm film.

4

When projected, the 50-foot reel of 8mm film lasts the same time on the screen as a 100-foot reel of 16mm film. Thus the owner of a Cine-Kodak Reliant Camera can enjoy brilliant, life-like home movies at low cost.



Three films are available for use with your Cine-Kodak Reliant Camera. Choose the film best suited to your needs.

Cine-Kodak Eight Panchromatic Safety

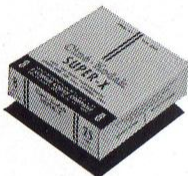
Fine grain, medium speed, and uniform high quality make this an excellent all-purpose material for outdoor filming.

Cine-Kodak Eight Super-X Panchromatic Safety

Superb quality, together with great brilliance and speed, makes Super-X the ideal choice for indoor black-and-white filming.

Cine-Kodak Eight Kodachrome

For movies in full color without filters or special attachments. Two types are available: Kodachrome Film Daylight Type for use outdoors; Kodachrome Film Type A for use indoors with flood lamps.



note

Each roll of film has a leader and a trailer for processing purposes. These are removed at the laboratory after the film has been processed. In every instance, the film exposed in your Cine-Kodak Reliant Camera will be returned as a 50-foot roll ready for projection.

loading

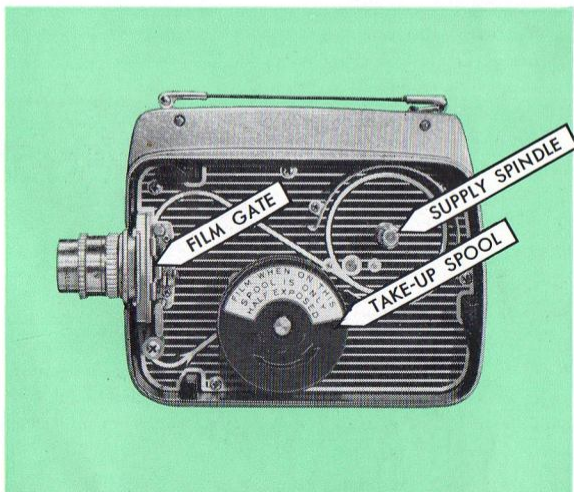
Load your Cine-Kodak Reliant Camera in *subdued light*, never in direct sunlight. Give the winding crank a few turns before starting to load. Do not load the camera if the motor is run down.

Turn the lock on the cover side of the camera counterclockwise and push it forward. Lift off the cover. Remove the empty spool in the camera and open the gate by pushing backward on the edge of the gate. The gate will be held open by the spring.

Remove a spool of film from its container. Save the metal container and the yellow carton to return the film for processing.

Remove the paper strip around the film and pull out about a foot of film. Place the spool of film on the

3





supply spindle. The flange of the spool marked "Cine-Kodak 8 Spool" must be up. Make sure the spool is properly seated—the round end of the supply spindle should project slightly through the hole in the spool.

Let the film follow the line with the arrow from the bottom of the supply spool to the gate. Slip the film down into the gate. Move the film back and forth in the gate to make sure the pulldown claw engages the perforations on the film. Push the gate forward to close it.

Hold the empty take-up spool that was in the camera with the arrow toward you. Thread the end of the film into the slot in the spool core so that when the spool is rotated clockwise, the black side of the film will be on the outside.

- 4 Wind the slack film on the take-up spool by hand, turning the spool clockwise, in the direction of the



loading

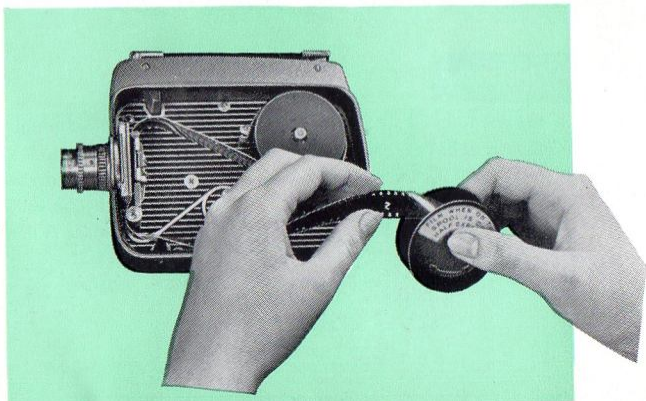
arrow. Should the film tend to bind between the flanges of the spool, the spool is bent. Straighten the flanges by bending them carefully with your fingers.

Place the spool on the take-up spindle with the flange marked with the arrow and the words "FILM WHEN ON THIS SPOOL IS ONLY HALF EXPOSED" up. Turn the spool slightly if it does not fit over the spindle readily. Make sure the spool is all the way down on the spindle.

important

With 16 on the speed dial opposite the red dot, check the operation of the camera by pressing the exposure button. The film should be drawn off the supply spool and should wind up on the take-up spool—slack film should not build up below the gate.

5

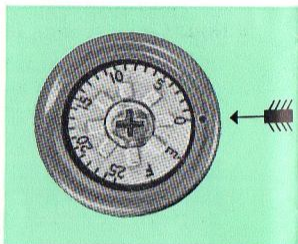


Replace the cover, and lock it by pushing the lock back and turning it clockwise, in the direction of the arrow. If the cover does not go on, check to see that the gate is closed and that both spools are seated properly on the spindles.

footage indicator The footage indicator, on the winding crank side of the camera, automatically registers the number of feet of *unexposed* film in the camera.

After loading the camera, set the footage indicator dial so that F (meaning FULL) is at the red dot. Then run the camera until 25 is at the red dot. The camera is now ready to take pictures.

As pictures are taken, the dial turns. Do not take any pictures after the 0 on the dial reaches the red dot. Run the motor until the E (meaning EMPTY) is at the red dot; then open the camera in subdued light.



caution

Do not open the camera after exposing the film until the footage indicator is at E. This is necessary to protect the exposed film on the take-up spool. If, when the camera is opened, all the film has not been drawn off the supply spool, press the exposure button until all the film has been transferred and only the end remains in the gate.

rethreading When all the film is on the take-up spool, reverse the position of the spools. Place the full spool on the supply spindle with the flange marked with the arrow *down*; place the empty spool on the take-up spindle with the flange marked with the arrow *up*.

Rethread the film as just described under loading. Replace the cover, and continue to make pictures, exposing the other half of the film.

unloading After the film has been run through the Cine-Kodak Reliant Camera for the *second* time, it is completely exposed and should be removed from the camera for processing.

Remove the spool of film and immediately place it in the metal container; then put the metal container in the yellow carton. Print your name and address plainly in the space provided on the back of the carton, and tie the carton securely with string. Mail the exposed film promptly for processing to the nearest processing laboratory. The laboratories in the United States and Canada are listed on the back cover of this manual. Laboratories marked with an asterisk (*) process Kodachrome Film.

7

important

Your name and address must be placed on the yellow carton so that the processing laboratory will be able to identify the film as yours and return the processed film to you.

The Kodak Cine Ektanon 13mm $f/2.7$ Lens is of the fixed-focus type and requires no focusing. However, for sharp pictures, the subject must be at least a certain minimum distance from the camera. The minimum distance varies with the lens opening, as shown in the table.

Lens Opening	$f/2.7$	$f/4$	$f/5.6$	$f/8$	$f/11$	$f/16$
Shortest Subject-to-Film Distance	8 ft	6½ ft	5½ ft	4⅓ ft	3¼ ft	2½ ft

With a Kodak Portra Lens 1+, pictures can be made at much shorter distances as shown in the table below. This accessory is fitted to the camera lens with a Kodak Adapter Ring Series IV, No. 41.

— Cine-Kodak Reliant Camera —					
Kodak Cine Ektanon $f/2.7$ 13mm Lens with Kodak Portra Lens 1+					
LENS OPENING	SUBJECT-TO-FILM DISTANCE		FIELD SIZE		
	From	To	From	To	
$f/2.7$	29 in.	39 in.	7 x 9 in.	9½ x 12½ in.	
$f/4.0$	27 in.	42 in.	6½ x 8½ in.	10½ x 14 in.	
$f/5.6$	25 in.	48 in.	6 x 8 in.	12 x 16 in.	
$f/8$	23 in.	61 in.	5½ x 7 in.	15 x 20 in.	
$f/11$	20½ in.	90 in.	5 x 6½ in.	23 x 29½ in.	
$f/16$	18 in.	41 ft.	4 x 5½ in.	10 x 13½ ft.	

The Kodak Cine Ektanon 38mm $f/2.8$ Lens is an accessory telephoto lens. To change lenses, unscrew one lens from the camera and screw in the other.

lens opening

This lens must be focused for all subject distances. For best results, measure the distance between the film plane ($\frac{7}{16}$ of an inch from the front of the camera) and the subject whenever the camera is less than 8 or 10 feet from the subject.

The lens opening must be adjusted to suit the light conditions. On a cloudy day, for example, there is less light on the subject than on a sunny day, and consequently a larger lens opening must be used.

The lens opening marked $f/2.7$ is the largest. Each succeeding opening from $f/2.7$ to $f/16$ reduces the amount of light passing through the lens by one half. *The larger the number, the smaller the opening.*

to set the lens opening: Turn the knurled ring with the lens opening scale engraved on it until the proper lens opening is at the index line. The Cine-Kodak Universal Guide on the camera gives the correct lens opening to use for a variety of light conditions and with the various camera speeds.

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camera speeds

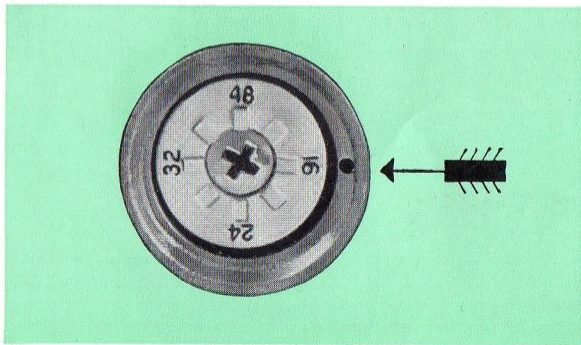
Most 8mm movies are taken and projected at a standard speed of sixteen frames per second.

The Cine-Kodak Reliant Camera can be operated at four different speeds: 16 for normal motion, 24 or 32 for medium-slow motion, and 48 for slow motion on the screen when the film is projected.

Use Speed 16 unless you have a special reason for wanting the action to appear slower on the screen.

to set the speed Turn the recessed speed dial until the desired speed is directly opposite the red dot. To turn the dial, press the ball of a finger in the center of the dial and twist. If your finger is slippery, you may find it easier to turn the dial with a small coin, a key or any other dull object.

10



choice of camera speeds

The camera speed determines the length of time the shutter remains open for the exposure of each frame. Thus at faster camera speeds, a compensating change in the lens opening must be made. The correct lens opening for any of the camera speeds can be read *directly* from the Cine-Kodak Universal Guide on the side of the camera.

camera speeds 24 and 32: These speeds make the motion of the subjects appear somewhat slower than normal. When photographing such subjects as a football game when the camera is fairly close to the action, a more pleasing sequence may often be obtained at Speed 24. At Speed 24, use a half lens opening larger than for normal speed; at Speed 32, use one full lens opening larger.

camera speed 48: At this setting, exposures are made at three times normal speed and when projected at normal speed, the subjects seem to move at one third of their normal speed. This speed is often of value in motion analysis. At Speed 48, use $1\frac{1}{2}$ lens openings larger than that recommended for Speed 16.

important

The camera motor should be fully wound before pictures are taken at Speeds 32 or 48. Do not run the camera at Speed 48 unless there is film in the camera.

Cine-Kodak Universal Guide

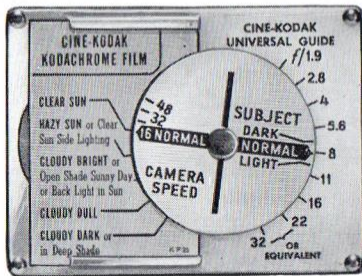
The Cine-Kodak Universal Guide gives the recommended lens opening to be used under a variety of light conditions for normal-, light-, or dark-colored subjects and at Camera Speeds 16, 24, 32, and 48. An exposure card is packed with each roll of Cine-Kodak Film. One side of the card gives the exposure recommendations for daylight; the other side for flood lamps.

Slip the card into the guide on the side of the camera. Set the mark indicating the camera speed opposite the light condition. Use the lens opening opposite the mark indicating the type of subject.

Be sure to change or at least check the exposure card each time the film is changed.



The Cine-Kodak Universal Guide calculates the exposures for you.



The finder is suitable for use with both the standard Cine-Kodak Ektanon 13mm $f/2.7$ Lens and the accessory telephoto Cine-Kodak Ektanon 38mm $f/2.8$ Lens.

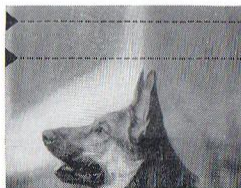
The finder shows the field covered by a 13mm lens; the small black rectangle on the front finder lens indicates the field covered by a 38mm lens at infinity.

correction for close-ups Because the finder and the camera lens are separated, they do not “see” exactly the same view. This effect is especially noticeable in close-ups.

There are two pointers in the upper left-hand corner of the finder mask. With the 13mm lens, when the subject is 4 feet from the camera, the upper pointer indicates the position of the upper edge of the picture; the lower indicates the upper edge at 2 feet.

For example, if the subject is 2 feet from the camera, locate the subject in the finder; then tilt the camera up until the top of the subject is just below the lower pointer. The pictures illustrate the use of the pointers.

When the 38mm telephoto lens is used, the pointer near the upper right-hand corner of the small rectangle indicates the upper edge of the picture when the subject is 6 feet from the camera.



As seen in the finder
As recorded on the film



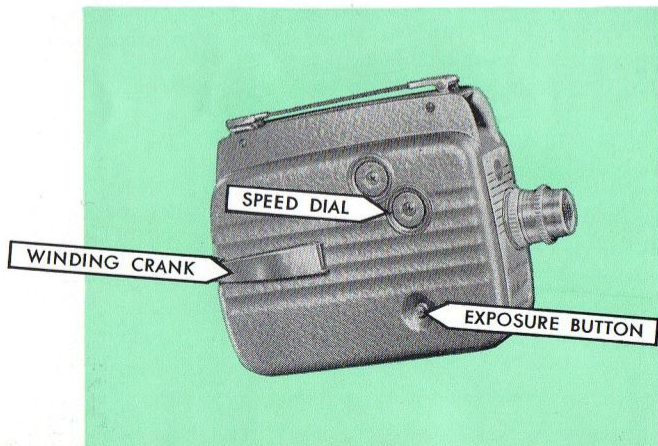
winding and starting the motor

to wind: Be sure the exposure button is not up in the running position. Raise the winding crank and turn the crank clockwise until the motor spring is wound tightly. Fold the winding crank back so that its knob snaps into its recess.

to start: Hold the exposure button in. To stop the motor, release the exposure button. If the exposure button is pressed in and upward, the button will lock in the running position. The operator can then leave the camera running and get into the picture himself.

When fully wound, the motor will run about 5 feet of film. An average scene consumes from $2\frac{1}{2}$ to 4 feet of film (about 12 to 20 seconds). It is advisable to

14 wind the motor after each scene.





The Cine-Kodak Reliant Camera is designed for hand-held operation. Hold it steady and make no sudden movements while filming. These precautions will assure steady pictures when the film is projected on a screen.

The correct method for holding the camera is shown in the illustration. Cradle the camera in the left hand

with the index finger on the exposure button and grasp the camera firmly from the rear with the right hand. Avoid putting pressure on the footage indicator or the winding crank. To take the picture, hold the back of the camera solidly against your cheek, brace your elbows against your sides, and press the exposure button.

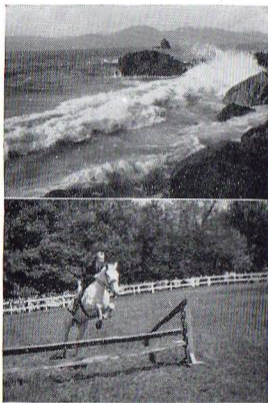
Steadiness is of utmost importance when taking pictures, especially with the 38mm lens. Any unsteadiness while taking the picture will be greatly accentuated when the film is projected. Whenever possible and particularly when using the 38mm telephoto lens, mount your Cine-Kodak Reliant Camera on a tripod or other firm sup-



scene length

port. A tripod socket is provided on the base of the camera. The socket is tapped for a standard $\frac{1}{4}$ x 20 thread.

scene length Usually about $2\frac{1}{2}$ to 4 feet of film — from 12 to 20 seconds — is sufficient at Speed 16 for average scenes in which the action is continuous but not changing in character. Naturally some scenes should be longer than others, depending on the nature of the subject. A series of landscape shots, for example, can be of greater duration than scenes which include brief, fast-moving action.



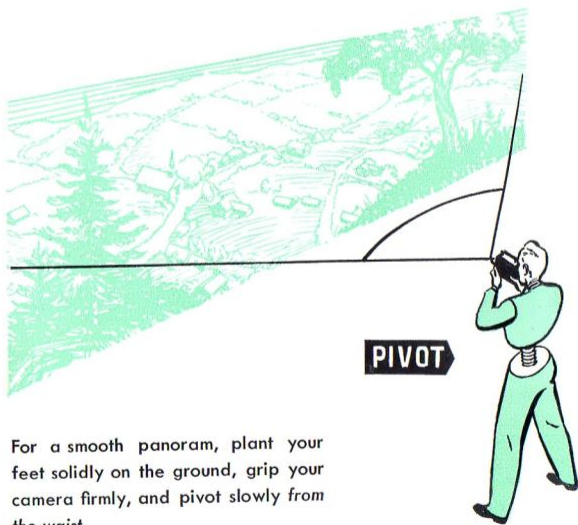
In general, it is better to make the scenes too long rather than too short. If the scenes are too long, they can be shortened when the films are edited.

panoraming Whenever possible, try to photograph an extended view by taking a *series* of scenes, moving the camera between shots. However, it is sometimes desirable to panoram, that is, to move the camera horizontally while an exposure is being made.

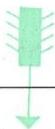
panoraming

Start panorams with an object of lesser importance; then swing slowly to the most important object in the scene. Hold the camera steady on the first view for a moment; panoram s-l-o-w-l-y; then hold it on the last view for several moments.

Never panoram on near-by objects. When it is necessary to panoram to follow a moving subject, keep the subject in the center of the finder.



For a smooth panoram, plant your feet solidly on the ground, grip your camera firmly, and pivot slowly *from the waist*.



Movies are more than just pictures. Merely following the rules for proper camera operation will produce technically acceptable pictures. Add to this, imagination and artistic effort and your pictures become good movies—movies that you will be proud to show and that your friends will really enjoy seeing. Good movies, like the truth, will always bear repeating.



Pictures that are taken principally for their scenic value are usually more interesting if they include one or more people. They add life to the scene and tend to lead the eye to the point of interest. By proper placement, the figures can be made to supplement the scene.

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Extended scenes are more interesting and, as a rule, easier to view if they are photographed as a series of steady shots rather than as a panoram. Even in a well executed and smooth panoram, the audience has the feeling that the scene is blurred.

suggestions for better pictures

When taking movies of people, avoid stagy, posed shots. Always have your subjects doing something. Children make excellent subjects, as a rule, because they act naturally and their actions are sincere and spontaneous. Nothing is more tiresome than to have to sit through a showing of pictures in which the characters are obviously "showing off."



In a scene where some particular action or sequence of actions is the only reason for taking the picture, a panoram can be used to advantage. When making a panoram, try to keep the action centered in the finder and at the same time panoram smoothly.



Any picture worth taking is worth some thought *before* it is taken. Try to frame your subject. Consider the background and if possible, choose one that will not detract from the subject. Use a flattering camera angle. Make your pictures tell a story.

filters

In order to produce the most natural rendering of an outdoor scene with black-and-white film, it is often necessary to use a filter over the lens.

Certain filters darken a blue sky, making white clouds or foreground objects stand out prominently, and bring out detail in distant scenes by cutting through haze. The yellow Cine-Kodak Color Filter (CK-3) and the red Kodak Wratten Filter A (No. 25) give these results with medium and extreme effects respectively. These filters should never be used with Kodachrome Film.

A filter achieves its effect by absorbing certain rays of light which would otherwise reach the film. Therefore, an increase in exposure is necessary when a filter is used over the lens.

With the CK-3 Filter, use one lens opening larger than when no filter is used; with the Kodak Wratten A Filter, use three lens openings larger than when no filter is used.



With a filter

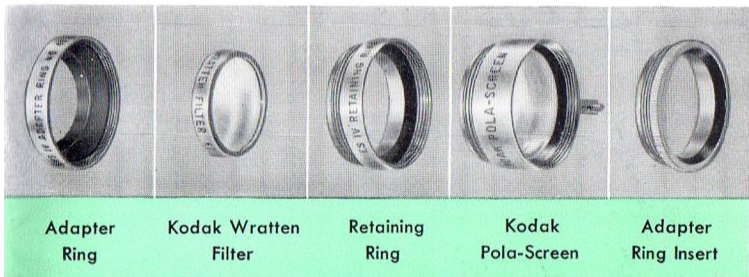
Without a filter



lens attachments

The Kodak Combination Lens Attachments permit the use of any desired combination of Kodak Pola-Screens and Kodak Wratten Filters. Use Kodak Combination Lens Attachments Series IV with the Cine-Kodak Reliant Camera. The Kodak Adapter Ring Series IV, No. 41 fits the 13mm and the 38mm lenses.

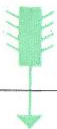
The Adapter Ring is first screwed into the lens mount; then the Adapter Ring Insert is unscrewed from the Adapter Ring. A Kodak Wratten Filter



Series IV is inserted in the Adapter Ring and held in place by the Adapter Ring Insert.

If a Kodak Pola-Screen is to be used with a filter, the Pola-Screen should first be screwed into the Adapter Ring. The filter should then be placed in front of the Pola-Screen and held by the Adapter Ring Insert.

To use more than one filter at the same time, obtain a double-threaded Kodak Retaining Ring, Series IV.



Titles describing the different scenes cost little and add that professional touch to your movies. Write out the titles required and send them to the Eastman Kodak Company *through your Kodak dealer*. You will receive the finished titles on the proper amount of film—ready to be spliced into position on your film. 8mm titles are available in black and white only.

card titles: Card Titles are limited to approximately 20 words per card.

scroll titles: Scroll Titles are unlimited in length. When they are projected on the screen, a slight pause is allowed for reading the first line—the wording then moves slowly upward on the screen.

copying service: Copies of any picture, drawing, map, or similar subject may be obtained, providing the original is not copyrighted. Pictures not smaller than $1\frac{5}{8} \times 2\frac{1}{2}$ or larger than 11 x 14 inches can be copied. The minimum length of film for each subject copied is two feet—enough to run ten seconds.

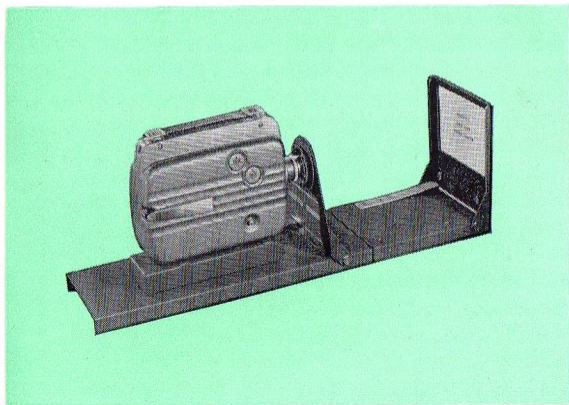
duplicating service: Black-and-white duplicates from either Kodachrome or black-and-white originals may be obtained. These duplicates closely approximate the originals in quality. Duplicates should be made of all films which are to be projected frequently. This is especially true if the scenes are difficult or impossible to

rephotograph. Always project the duplicates and preserve the original film.

Cine-Kodak Titler: This accessory permits you to make card and scroll titles, and to copy small pictures, portions of maps, etc. You can also photograph small, flat objects such as mounted butterflies, shells or flowers so that they appear on the screen many times normal size.

To use the titler, it is necessary to use the accessory Titler Base supplied for the Cine-Kodak Reliant Camera. This raises the camera to the proper level on the Cine-Kodak Titler.

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pictures indoors at night

Movies at night with flood lamps can be made more easily with efficient lighting units such as Kodak Vari-Beam Lights or Kodaflectors.

Kodak Vari-Beam Lights are portable, single-light, reflector units. They are available in two models—the Standlight and the Clamplight. The light distribution can be changed at will from a narrow, concentrated spot to a broad, diffuse beam.

Kodaflectors are twin-light units consisting of two aluminum reflectors mounted on L-shaped rods which in turn are flexibly mounted on an adjustable stand.

carrying cases: A fine camera deserves good care—the tan sole leather Cine-Kodak Combination Case protects your camera as well as provides a handy way to carry accessories. Spaces are provided for extra film, filters, the accessory 38mm telephoto lens and other accessories. A pouch-type, soft-leather zip case is also available. It is fitted with a zipper closure and affords excellent protection to your camera.

“How to Make Good Movies” The book *How to Make Good Movies* will help you to improve the interest and quality of your films. It is on sale at Kodak dealers.



cleaning the lens: First brush away any grit or dust; then wipe the surface gently with Kodak Lens Cleaning Paper or a clean, soft cloth. If moisture is necessary, breathe on the surface or use a drop of Kodak Lens Cleaner.

cleaning the gate: The track of the gate guides the film through the exposure plane. Since particles of dirt or emulsion sticking to the track may interfere with the operation of the camera, it is very important to keep the gate clean. To remove the gate for cleaning, hold the gate pressure spring back and lift the pressure pad out.

Carefully clean the polished surfaces of the gate and the pressure pad with a slightly moist cloth; *do not scrape the track with a metallic object*. Then polish the gate and pressure pad with a clean, dry, lintless cloth. Make sure that the parts are completely dry; then hold the pressure spring back and drop the pressure pad in place—it will seat itself almost automatically. *Never oil any parts of this camera*. All bearings are either of the self-lubricating or permanently lubricated type.

Serial Number: Each Cine-Kodak Reliant Camera has a serial number for positive identification in case of loss or theft. The serial number is located under the carrying strap on the top of the camera. Should the camera be lost or stolen, notify your local police and your Cine-Kodak dealer at once.

processing laboratories

Included www.samlarkameror.com collections
Tillhör www.samlarkameror.com samlingar

UNITED STATES

***CHICAGO 16, ILL.**

Eastman Kodak Company, 1712 Prairie Ave.

***HONOLULU, HAWAII**

Kodak Hawaii, Ltd., 1065 Kapiolani Blvd.

KANSAS CITY 13, MO.

Eastman Kodak Stores, Inc., 422 East 10th St.

***LOS ANGELES (Hollywood Sta.) 38, CALIF.**

Eastman Kodak Company,
1017 North Las Palmas Avenue

***ROCHESTER 4, N. Y.**

Eastman Kodak Company, Film Processing
Laboratory

***SAN FRANCISCO 19, CALIF.**

Eastman Kodak Company, 241 Battery Street

***WASHINGTON 13, D. C.**

Eastman Kodak Stores, Inc.,
1350 Okie Street, N. E.

CANADA

***TORONTO 9, ONT.**

Canadian Kodak Company, Ltd.

**These laboratories process Kodachrome Film.*

EASTMAN KODAK COMPANY • Rochester 4, N. Y.