

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

PICTURE TAKING WITH THE

Brownie

MOVIE CAMERA



It's everybody's movie camera



...it's as easy as this!

1 You wind the motor

2 You set the lens

3 You press the exposure lever



*Get acquainted with
your **Brownie Movie Camera***

before you load it!



Try winding the motor

Did you ever wind a clock? You wind the powerful, spring motor of your Brownie Movie Camera the same way. Just lift the winding key and turn it clockwise (to the right) until the spring is wound tightly. Fold the key flat against the camera so it will not turn when the motor runs.

Caution: Turning the winding key counterclockwise is not recommended.

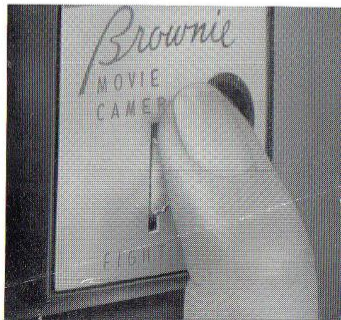
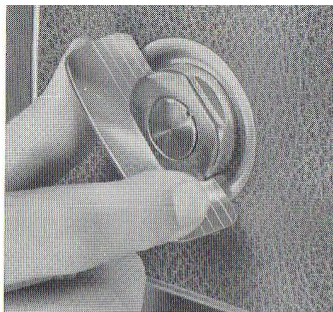
Try sighting it

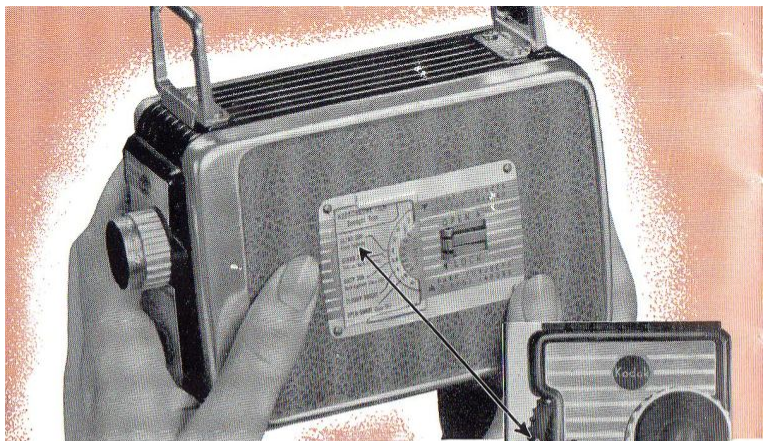
To use the finder, lift up both the front frame and the rear peep sight. Hold the camera so that the peep sight is close to one eye. Look through the sight, and the scene will be framed in the front finder frame just as it will look when the film is projected on the screen.

Try starting the motor

To start the motor, first make sure that the lens is not set at LOCK; then hold the exposure lever toward the bottom of the camera. The motor will run until you release the lever. If you press the exposure lever in and then push up on it, it will lock in the running position. In this case, to stop the motor, press the exposure lever toward the bottom of the camera and release it.

T. M. Reg. U. S. Pat. Off.





How to set your lens opening

The Brownie Movie Camera Exposure Guide shows you just how to set the lens opening. Slip the little silver card packed with each roll of film into the guide. One side of the card is for daylight exposures; the other side is for flood lamp exposures. The guide shows which lens opening ("stop") to use for average subjects under various light conditions.

For light subjects

People on the beach, snow scenes, etc., are classed as "light." Use one-half stop smaller than is shown on the guide.

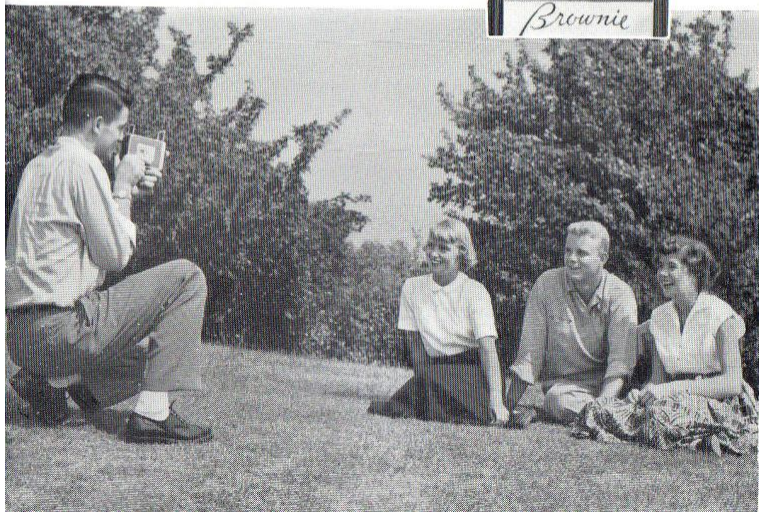
For dark subjects

Class subjects against dark backgrounds, such as shrubbery, as dark. Use one-half stop larger than is shown on the guide.

On a Sunny Day with Kodachrome Film, Daylight Type

Set the lens opening at 8 for average subjects. If the scene is light, set the lens opening at the dot between 8 and 11; if dark, set the lens opening at the dot between 5.6 and 8.

Never set the lens between a white dot and a marked opening.



LOADING



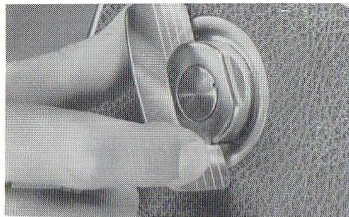
never load in direct sunlight!

- 6 Your Brownie Movie Camera is as easy to load as it is to use—just follow the simple steps pictured on this and the next few pages.

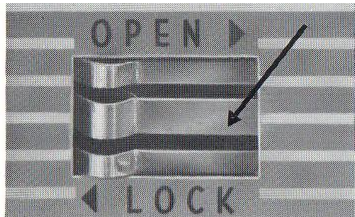
pressure pad

aperture plate

- 3** Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Cine-Kodak Film from its container. Save the metal can and the yellow carton to return the film for processing. Take off the paper strip around the film and pull out about a foot of film. Be especially careful not to let too much film unwind or the film on the spool will be fogged.



1 First of all, give the winding key a few turns before you start to load, to make sure that the motor is not run down. Never load the camera if the motor is run down.



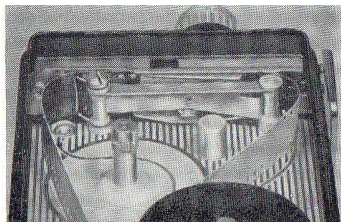
2 Next, press in on the center spring leaf of the cover latch (as shown by the arrow in the picture above) and at the same time slide the latch as far as it will go in the direction indicated to open.



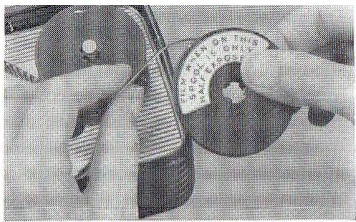
4 Place the spool of film on the supply spindle. The flange of the spool stamped "Cine-Kodak 8 Spool" must be up. Make sure that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.



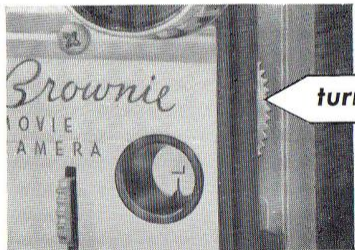
5 Let the film follow the line with the arrow from the bottom of the film spool to the gate. Slide the film down into the gate; that is, between the pressure pad and aperture plate (pointed out on page 6).



6 Push the film all the way down, at the top of the camera first; then at the bottom. Pull the film through the gate until there are 6 or 8 inches below the gate.

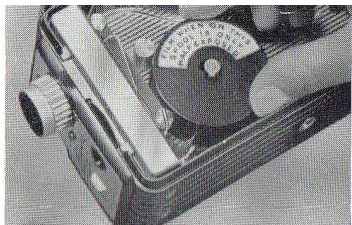


7 Hold the empty take-up spool as shown above. Thread the end of the film into the slot in the spool core; then wind the slack film, *black side out*, onto the take-up spool by turning the spool in the direction of the arrow. If the film binds between the spool flanges, the spool is bent.*

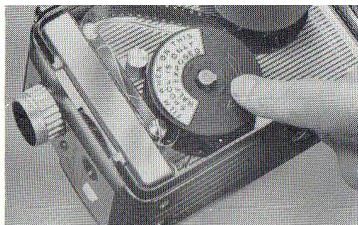


10 After you have loaded the camera, but before you replace the cover, set the footage indicator dial so that L (meaning "loaded") is at the index pointer. To set the dial, just turn (clockwise) the toothed wheel with your finger. You must set the footage indicator at L or there will be no way of knowing when all the film is exposed.

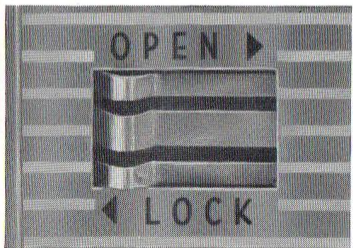
***Note:** Straighten the spool flanges by bending them carefully with your fingers.



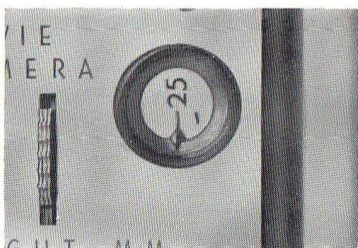
8 Place the spool on the take-up spindle so that the instructions are up. Turn the spool slightly, if necessary, so that the spool fits all the way down with the end of the spindle projecting through the hole in the spool.



9 After you have loaded your camera, turn the take-up spool with the finger until the film appears snug on the reel; then check the film flow by pressing the exposure lever. Film should draw off the supply spool and wind up on the take-up spool; no slack film should build up.

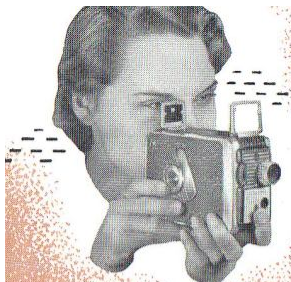


11 Replace the cover and lock it by pushing the latch to the LOCK end of its slot. If the cover does not go on, check to see that both spools are seated properly on the spindles.



12 After the cover is on and locked, hold the exposure lever down until 25 on the dial of the footage indicator is at the index. Now you can take pictures.

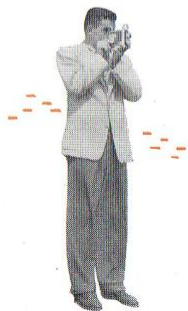
As you take pictures, the footage indicator dial turns to show you how much film is yet to be exposed.



1

Hold camera steady

Holding the camera properly will make it easy to hold it steady. Grasp the camera in your left hand with your left index finger over the exposure lever. With your right hand, hold the camera firmly against your cheek. In this position your elbows will naturally be braced against your sides and will help to steady the camera.



10

Now let's

2

Check scene in finder

The easy-to-use, eye-level finder on your Brownie Movie Camera shows you just what the lens "sees," and gives you a preview of how the scene will look on the screen. First, raise the front and rear portions of the finder. Then, sight through the finder and frame the scene just as you want it to appear when you project the film.

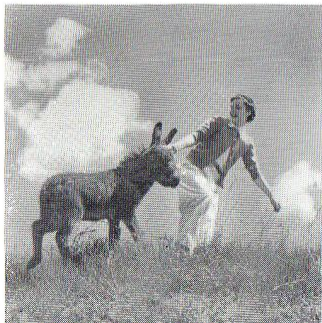


make movies!

3

Check for action

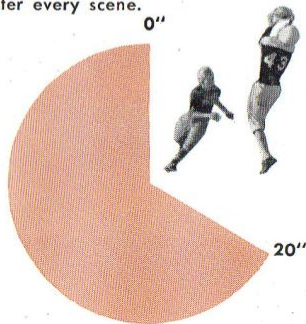
Wait until the action is right, before you press the exposure lever. Likewise, don't press the exposure lever unless there is action. Some people make the mistake of taking too many "movie stills," i.e., pictures that might just as well have been made with a snapshot camera. You have a fine movie camera — use it for movies!



4

Check time

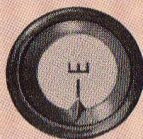
Your Brownie Movie Camera will not run indefinitely without winding the motor. Do not hold the exposure lever down longer than about 20 or 30 seconds at any one time. If a scene requires more time, make a series of shots, winding the motor between each scene. Also, make a habit of winding the motor after every scene.



CAUTION



no pictures after index reaches O



run motor until index reaches E

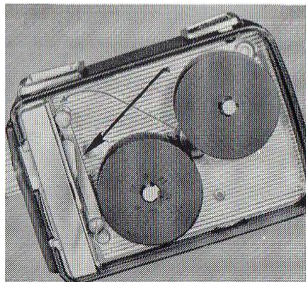


Rethreading

Run the camera until all the film is transferred to the take-up spool.

When the film is run through the camera the first time, only one side is exposed. To expose the other side, remove the empty spool, place the full spool on the supply spindle with the instructions down and rethread the film as described in the section on loading.

Hold the empty spool with the arrow up, thread the end of the film into the slot, and place the spool on the take-up spindle. Press the exposure lever to make sure that the film is threaded properly. Set the footage indicator at L, replace and lock the cover. Hold the exposure lever down until the footage indicator shows 25. Then, make pictures until the indicator shows O.



Unloading

When the film has been run through the camera for the second time, hold the exposure lever down until the footage indicator reads E. Then, open the camera and take out the full spool of film. Place the film in the metal container and put the metal container into the yellow carton.

Print your name and address in the "FROM" box on the carton. Print the name and address of the nearest processing laboratory in the "TO" space. The laboratories are listed in the back of this manual.

Place the proper amount of postage in the space provided on the carton, tie the carton securely *with string* (don't seal it), and drop it into the nearest mail box.

13

IMPORTANT

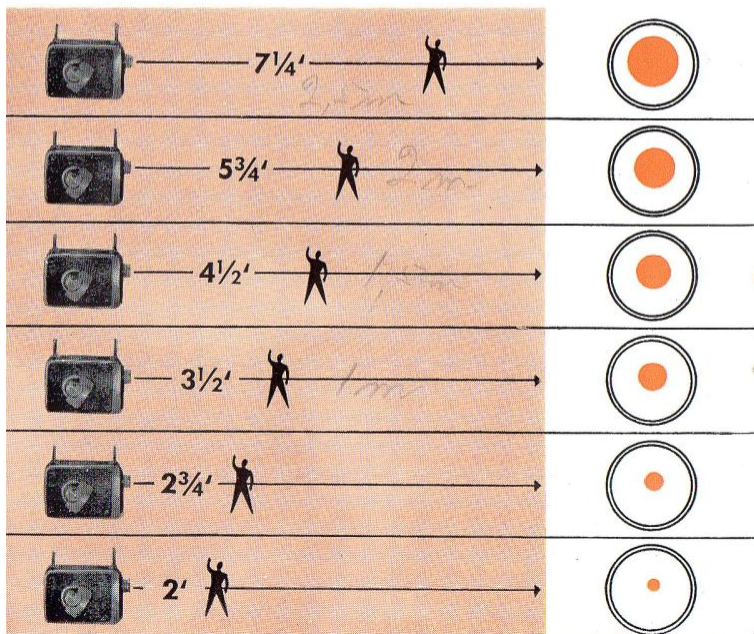
Your name and address must be printed on the yellow carton so that the processing laboratory will be able to identify the film and return the processed film to you.

FROM		NAME	No. 399	PLEASE PRINT
		Wm C. SMITH		
		STREET	222 MAIN STREET	
		CITY	MOHAWK NEW YORK	
TO		ESTIMAN KOOK Co.		10
ROCHESTER 4, N.Y.		Film Processing Lab.		00d
CAUTION Tie with string before mailing		Check new postage rates effective Jan. 1, 1949		

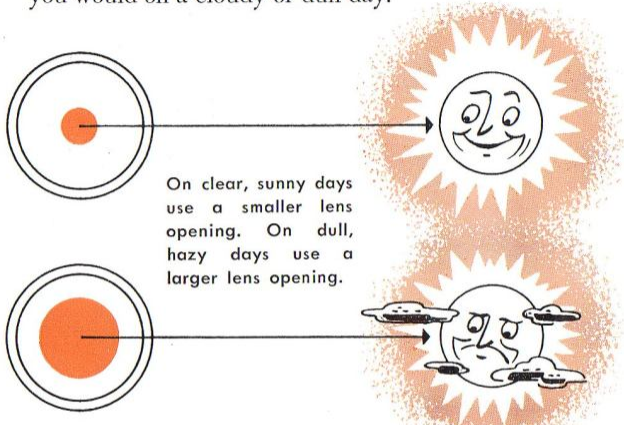
Lens

The Kodak Cine Ektanon 13mm $f/2.7$ Lens is of the fixed-focus type and needs no focusing. However, for sharp pictures, the subject must be at least a certain minimum distance from the camera. The distance depends on the lens opening as shown in the illustration below. For example, with the lens opening at 8, the basic exposure for Kodachrome Film, all objects $3\frac{1}{2}$ feet and farther from the camera are in focus.

14



The lens opening must be adjusted to suit the light conditions. On a clear, sunny day more light falls on your subjects and you use a smaller lens opening than you would on a cloudy or dull day.



The lens opening marked 2.7 is the largest and admits the most light. Each succeeding marked opening from 2.7 to 16 lets through only one half as much light. Each marked lens opening is called a "stop"; the white dot between marked openings indicates a half stop.

If the lens is set between a white dot and marked lens opening or at "LOCK," the motor will not run.

Do not try to change the lens opening while the exposure lever is in the continuous run position.

Finder

The finder on your Brownie Movie Camera is of the open frame, sports type — no lenses to clean. When the camera is not in use, the finder folds flat on the top of the camera. To ready the finder for picture taking, just raise the front frame and the rear peep sight — spring pressure holds them erect.

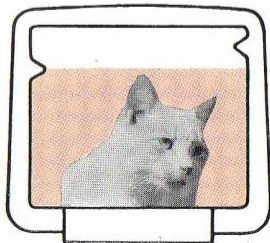
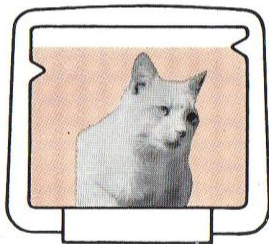
Because the finder and the lens are separated, they do not “see” quite the same view. This effect is called parallax and is especially noticeable in close-ups.

Note that there are two arrows on the front frame of the finder. As you sight through the finder, the arrow near the upper right-hand corner of the frame indicates the up-

When subject is 3 1/2 to 6 ft.

For close-ups, the arrows will help you to give your subjects headroom — the upper right for subjects at about 4 feet; the lower left for subjects at about 2 feet.

When subject is about 2 ft.



per edge of the scene when the subject is 4 feet from the camera. The other arrow, on the left-hand edge of the frame, indicates the upper edge of the scene when the subject is 2 feet from the camera.

For example, you want to make a close-up on Kodachrome Film. Set the lens opening at 8 (if subject is front-lighted by clear sun) and move up to about 4 feet. Then tilt the camera up until the subject's head is just below the pointer near the upper right-hand corner of the front frame.

If you want an even closer close-up, use a Kodak Portra 1+ Lens. With it, you can be as close as 23 inches with the lens set at 8. In this case, you would move up to about 2 feet from the subject; then tilt the camera up until the subject's head was just below the pointer on the left-hand side of the front frame.

Winding and starting the motor

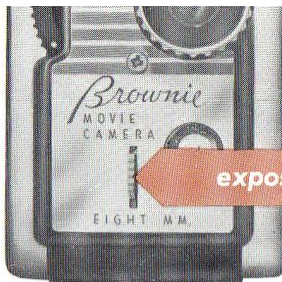
To wind:

Be sure that the exposure lever is not locked in the running position.

Lift the winding key and turn it clockwise until the spring is wound tightly. Fold the key flat against the camera; otherwise it will turn as the motor runs.

Caution: Turning the winding key counterclockwise is not recommended.





For intermittent running, press the lever toward the bottom of the camera.

exposure lever

For continuous running, press in and up on the lever.

To start:

To start the motor on your Brownie Movie Camera, hold the exposure lever down. To stop the motor, release the lever. When you press the exposure lever or release it, avoid moving the camera. Such motion will cause the pictures to wobble, which will be disturbing when the pictures are projected on a screen.

If you want to get into the picture yourself, mount the camera on a tripod or other firm support; press in and up on the exposure lever to allow the motor to run continuously. This will permit you to join the group in front of the camera. In this way, when the pictures are projected, you can see yourself as others see you.



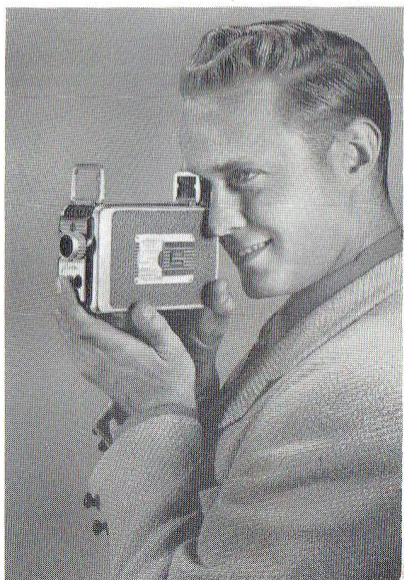
Operating

For hand-held operation, hold your Brownie Movie Camera steady and make no sudden movements while you are taking pictures. Grasp the camera firmly with both hands and brace your elbows against your body. The exposure lever can be operated with either the right- or left-hand index finger, whichever you find more convenient.

Hold the camera so that the rear sight of the finder is close to your eye, as pictured below. In this way, the entire scene will be framed in the finder.

Before each scene, make sure that the motor is wound and that the lens opening is set properly for the prevailing light conditions.

Steadiness is of greatest importance when you are making movies. Any unsteadiness while taking the pictures will be greatly accentuated when the film is projected. For steadiest pictures, mount your Brownie Movie Camera



on a Kodak Eye-Level Tripod with the Kodak Turn-Tilt Tripod Head or some other firm support. A tripod socket is built into the base of the camera for mounting the camera on the tripod or on the tripod head. The tripod 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 is the proper length for average action scenes. This amounts to about 12 to 20 seconds of taking time. Naturally, some scenes you will want to make longer than others. For example, a series of landscape shots might well be made longer than scenes which include brief, fast-moving action. Since the camera motor will drive about 8 feet of film at a winding, don't try to film scenes that will run longer than 30 or 40 seconds without rewinding.

A good way to time a scene is to count slowly and deliberately to yourself, "one and one thousand, two and one thousand, three and one thousand — etc." You will find that you can time scenes with surprising accuracy.

20



Panoraming

Whenever possible, try to photograph an extended scene by a *series* of views, moving the camera between shots. However, in some instances, a panoram shot may be desirable.

The secret of a good panoram is to move the camera slowly and smoothly. Plant your feet solidly on the ground; hold the camera steady on the first scene for a moment; pivot from the waist and panoram slowly.

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



Filters

You can often improve your outdoor black-and-white movies by using a filter over the lens. Certain filters darken a blue sky, making white clouds or foreground objects stand out with striking effects. The use of a filter can also bring out detail in distant scenes by cutting through the bluish haze you see so often,



Without a filter



With a filter

especially in the mountains. The yellow Kodak CK-3 Filter and the red Kodak Wratten A Filter (No. 25) give these results with medium and extreme effect respectively.

A filter absorbs certain light rays which would otherwise reach the film. Therefore, you must use a larger lens opening when a filter is used. 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 with no filter.

NEVER use these filters with Kodachrome Film.

Kodak Combination Lens Attachment

With Kodak Combination Lens Attachments you can use any desired combination of a Kodak Pola-Screen, Kodak Wratten Filters, and a Kodak Lens Hood. Use Kodak Combination Lens Attachments Series IV. The Kodak Adapter Ring Series IV, No. 43 screws directly into the lens mount.

First screw the Adapter Ring into the lens mount; then remove the Adapter Ring Insert. A Kodak Wratten Filter Series IV is inserted in the Adapter Ring and is held by the Adapter Ring Insert or a Lens Hood.

If a Kodak Pola-Screen is 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 or a Lens Hood.

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

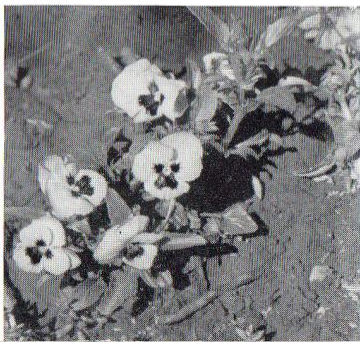
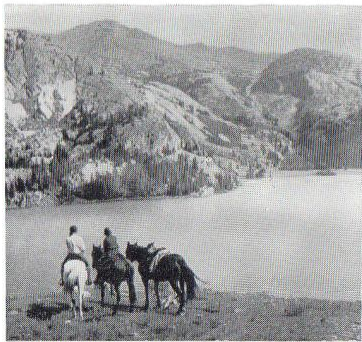


Suggestions for better movies

Movies are more than just a series of pictures. Merely following the simple rules for proper camera operation will enable you to get good pictures. But to make *movies* that you and your friends will enjoy seeing again and again, requires a little imagination on your part. Take your tip from the shows offered in your home-town theaters. See how the professionals add interest to their pictures.

Movies that are taken principally for their scenic value often can be improved if they include a subject or object in the foreground. They add life and interest to the scene and tend to lead the eye to the point of interest in the scene.

Use plenty of close-up shots in your movies. They will lend variety to a series of distant scenes. For example, at a garden party, picture one of the guests admiring a bed of pansies; then show a close-up of the pansies.

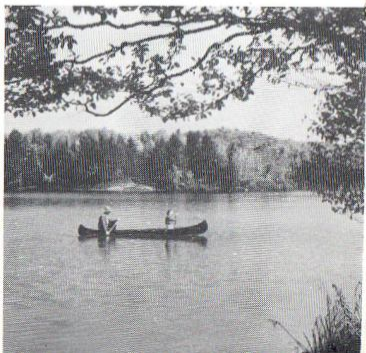


For example, avoid monotony in your movies. Mix in a few close-ups with your distant scenes. Then, too, remember that almost any scene will be twice as interesting if it includes a person. And when you take pictures of people, avoid stagy, posed shots. Whenever possible, have your subjects doing something. But avoid, above all things, scenes in which your subjects are obviously "showing off."

25

In a scene where some particular sequence of action is the only reason for taking the picture, a panoram can often be used to advantage. When panoraming, keep the action centered in the finder and 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.



Films

Three Cine-Kodak films are available for your Brownie Movie Camera. Choose the film best suited to your needs.

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.

Cine-Kodak Eight Super-X Panchromatic Safety

Superb quality, together with great brilliance and speed, makes Cine-Kodak Eight Super-X an excellent all-purpose material for black-and-white movies.

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 Brownie Movie Camera will be returned as a 50-foot roll ready for projection.



Duplicating Service

Black-and-white duplicates from either Kodachrome or black-and-white originals can be obtained from Rochester.

If you have some films that you want duplicated, take them to your Kodak dealer. He will be glad to send them in for you.

Cine-Kodak Titler

This accessory permits you to make your own 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, flowers, etc. so that they appear many times normal size.

To use the titler, it is necessary to obtain an accessory Titler Base for the Brownie Movie Camera. This raises the camera to the proper height on the titler.

27

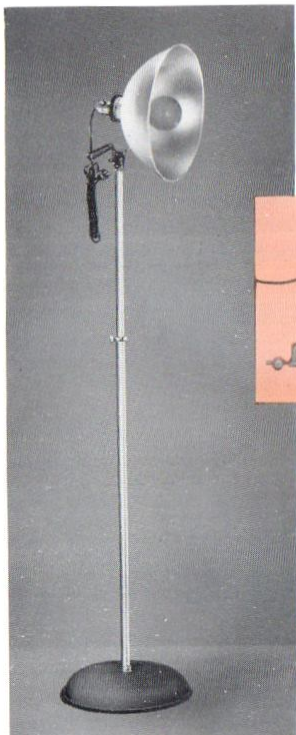


Pictures Indoors at Night

Indoor movies at night are fun to make and nice to have. Try a few the next time you have a party or just a family gathering. With Kodak Vari-Beam Lights and No. 2 photographic flood lamps, or the Kodak Photo-Light Bar with reflector flood lamps, indoor pictures are easy to film. One side of the silver exposure guide

card packed with each roll of film shows the exposure to use.

Kodak Vari-Beam Lights are portable, single-light reflector units. They are available



in two models — the Standlight and the Clamplight. The lightness, flexibility, and efficiency of these lights

enable you to flood the scene with controlled light with a minimum of effort.

The Kodak Photo-Light Bar is an adjustable lighting support designed to permit two lamps of the reflector-flood type to form a unit with the camera for convenience in lighting and filming a subject. This combining of the lamps with the camera is particularly useful when it is necessary to swing the camera to follow a moving subject.

Kodak Field Case

To protect your camera, you will want the Kodak Field Case for Brownie Movie Camera. The camera need not be removed from the case—merely swing the top and front unit forward and downward. This readies the camera for use. The case is made of a tough, leatherlike material and provides maximum protection for your camera.



“How to Make Good Movies”

How to Make Good Movies fairly bulges with ideas of what to take and how to do it. There are lots of pictures and dozens of hints on how to improve your movies. It is sold by Kodak dealers.

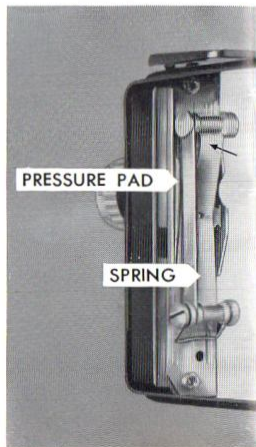
CAMERA CARE

This lens has been Lumenized – treated to avoid reflections, flare, and scattered light. The tinted appearance of the lens is due to this treatment.

Cleaning the Lens: The Kodak Cine Ektanon Lens is built into the camera and cannot be taken out for cleaning. If the lens should need cleaning, first turn the lens opening to $f/2.7$; then blow away any dust or grit from the surface. Wipe the surface with a clean, soft, lintless cloth wrapped around a match stick. Never use a metal object because if the lens is scratched, it cannot be repaired.

Cleaning the gate: The gate must be kept clean to insure proper operation of the camera. To clean the gate, first remove the film spool from the camera. Press forward and down on the end (arrow in illustration) of the SPRING that holds the PRESSURE PAD in place. Turn the camera over; the pressure pad and spring falls out.

Carefully clean the polished surfaces of the gate and pressure



pad with a slightly moist cloth; *do not scrape the track with any metallic object*. Then polish the parts with a clean, soft, lintless cloth. Make sure the parts are dry.

Drop the pressure pad back into place. Guide the T-shaped tongue on the pad into the slot at the bottom of the gate bracket. To replace the pressure pad spring, hold the spring with the hook toward the top of the camera and the little bump toward the gate. Slide the bottom end of the spring between the gate and the lower film guide bar; then, press forward and up on the hook end so that it seats itself under the upper film guide bar. If you have any trouble, your Kodak dealer will help you.

If the camera is to be stored for some time, let the motor run down to relieve stress on the spring.

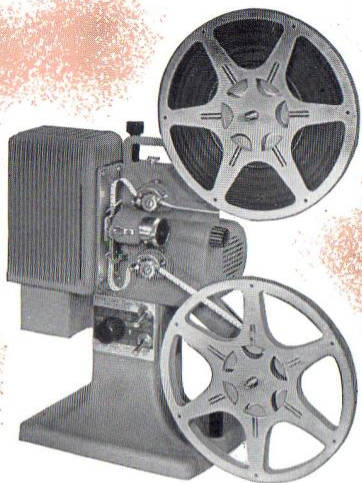
Never oil the camera.

31

Serial Number:

Each Brownie Movie Camera has a serial number stamped on it for positive identification in case of loss or theft. The serial number is located on the rear finder bracket on the top of the camera.





Kodascope Eight-71A Projector

The Kodascope Eight-71A is proof that thrilling screen brilliance in showing 8mm movies is obtainable at low cost. It is equipped with an ultrafast $f/1.6$ Lumenized lens, and is designed to take lamps of from 300 to 1000 watts. It operates with remarkable coolness and quietness, and accepts 400-foot reels for 30 minutes of uninterrupted projection.

Processing Laboratories

These laboratories process both black-and-white and Kodachrome Films.

UNITED STATES

Kodak Processing Laboratory
1712 Prairie Avenue
Chicago 16, Illinois

Kodak Processing Laboratory
3131 Manor Way
Dallas 5, Texas

Kodak Processing Laboratory
1065 Kapiolani Blvd.
Honolulu, Hawaii

Kodak Processing Laboratory
1017 North Las Palmas Avenue
Los Angeles 38, California

(Above address for mail. Customer Service
Office is at 941 North Orange
Drive, Hollywood.)

Kodak Processing Laboratory
Rochester 4, New York

Kodak Processing Laboratory
241 Battery Street
San Francisco 19, California

Kodak Processing Laboratory
1350 Okie Street, N.E.
Washington 13, D. C.

CANADA

Kodak Processing Laboratory
Toronto 9, Ont.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

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