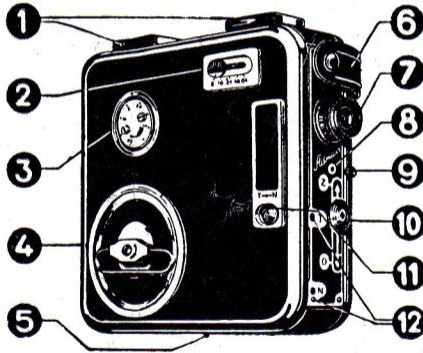


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I N S T R U C T I O N S F O R U S E

A D M I R A 8 C

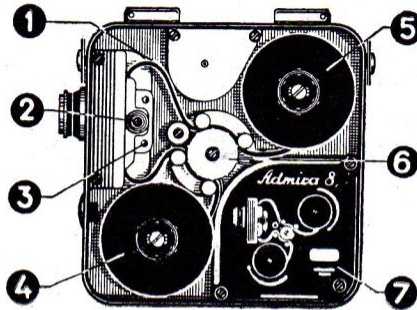
A



SPECIFICATION

1. Viewfinder
2. Selector for film speeds
3. Footage indicator
4. Winding key for motor
5. Tripod bush
6. Carrying handle
7. Lens in interchangeable mount
8. Bush for Makro Attachment
9. Opening boss
10. Opening latch for film chamber
11. Release button
12. Bushes for cable release

B



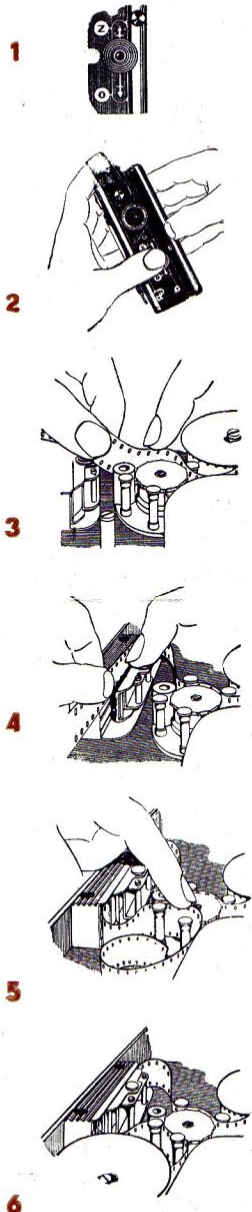
1. Film fully threaded
2. Gate pressure plate
3. Plate retaining pins
4. Take-up spool
5. Film reel
6. Sprocket transporter
7. Instructional diagram

INSTRUCTIONS FOR USE

How to Open Film Chamber. Move latch 10 downwards from Z to O (Illustration 1). The lid is now unlocked, and can be removed by gripping the opening boss at the front of the Camera (Illustration 2). To cover film chamber attach the lid first at back of Camera, where two studs will engage, then close lid completely and push latch back to the Z position. Make sure lid has been well engaged by studs in rear, and by the latch, and will not come undone.

How to Charge with Film. The ADMIRA 8 C utilizes film known as »Double 8«, of such makes as Kodak, Gevaert, Ilford, etc. The principle is, in brief, that the film on its way through the Camera is exposed over half its width only. When the full length of film has passed through the Camera the film reel and the take-up spool are being reversed, and the film passes a second time through the Camera, thus the other half being exposed. When Double 8 film is developed, it is cut in half in its full length and the two 8 mm films thus obtained are being joined to form one length of film, by the firm who does the developing.

Proceed as follows: Wind the motor up until resistance is felt; do not force the spring. Remove the lid; if possible lay the Camera flat before you, either on a table, on a chair, or on your knees. Unwind about one foot of the forerunner of your unexposed film, and place the film reel on the top spindle. During all further action keep at least one finger on that reel, so that it will not spin round and the unexposed film be loosened and exposed to light. Now carefully insert the protruding foot or so of film between the sprocket transporter and the two spindles which are nearest to the film reel (Illustration 3). Make sure that the sprockets fit well into the perforations of the film. Now slide the film between the film stage and the pressure plate, which you pull back for that purpose (Illustration 4). Where the film leaves the transporter sprockets on its way to the film stage, it should form a loose loop. This loop is required to absorb any unevenness of film transport, the idea being that the loop will increase or reduce in size; whereas if there were no loop the film might be torn and the Camera blocked. Make sure that the film lies properly in its bedding on the film stage. Try to slide it carefully up and down between the stage and pressure plate to make sure that the film has not jammed. Allow for another loop, and file the film between the bottom part of the sprocket wheel and the two bottom spindles (Illustration 5). A surplus inch or two of film will now curl in the bottom chamber, which is to be the seat of the take-up spool. Insert the end of film in the slot of the take-up spool, give it one or two turns and deposit the take-up spool in its chamber, sliding it gently over the axle. Where a two coloured take-up spool is used, we consider it advantageous to always use one colour for a certain purpose. ADMIRA spools are black on one side and brown on the other, and we recommend to first use the take-up spool with the brown side showing, so that when the film is used and the film chamber is opened a brown take-up spool will face you; meaning this film has gone through the Camera only once. The take-up spool is then placed in the top chamber, but with its black side showing. Then the whole process is repeated, which will





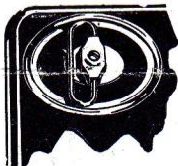
7

result in both halves of the film being exposed. The colour of the spool helps you to remember whether only one or both sides of the film have been exposed (Illustration 6). After inserting the film properly give the Camera a short trial run at a speed of 16 frames. Watch that both film reels are turning round and that both loops are not altering their sizes. Thus meaning that the film is correctly leaving the top spool, that it is being properly fed past the film stage, and that it is being completely wound up by the bottom spool (check with Illustration inside the Camera). Now replace the lid and wind the clockwork fully up, and you are ready to take pictures.



8

Footage Indicator. The disc situated above the clockwork winding key and engraved in red is the footage indicator (Illustration 7). After inserting the film turn the indicator in the arrow direction, and place the Z opposite the red dot on the rim (Illustration 8). Now pull the trigger and let the Camera idle until the mark O appears opposite the dot. By doing this you have used the balance of the film forerunner, and from now on negative film will be exposed. Approximately four feet of forerunner is supplied on film reels of standard brands. From now on the footage indicator will progressively advance, indicating the footage of film used. After filming the total length of film let the Camera idle until the mark Z is reached again. Thus the negative film will again be covered by a length of runner so that the Camera may be opened safely in daylight. We recommend, however, that if possible all operations, such as loading or unloading the Camera, be done in a protecting shade. Where no shelter is available, place yourself so that your own shadow covers the Camera and the films which you are handling.



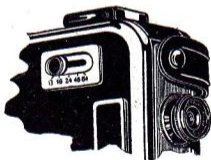
9

Winding the Clockwork Motor. Turn the winding handle (Illustration 9) in a steady movement in the direction of the arrow (Illustration 10). When the spring is fully wound resistance is felt. It is good practice to wind the Camera up fully after the taking of each scene, i. e., when you get your first chance during breaks in the taking.



10

The Selector. There is a sliding selector with a scale engraved 10, 16, 24, 48, and 64 (Illustration 11). Place the black selector knob above the speed (number of frames per second). The principal taking speed is 16 frames, resulting in an exposure of approximately $1/50$ th of a second per frame. It is on this basic speed and basic exposure that calculations of the diaphragm setting have to be based. Intermediate speeds can be used if desired.



11

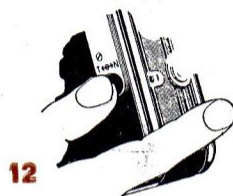
What the Various Speeds are for. 10 FRAMES per second equals the slowest advance of film through the Camera, resulting in an exposure twice as long as for 16 frames per second. It is the advisable speed for indoor filming, or for filming under extremely bad light conditions, for instance late in the afternoon. Remember that owing to the small number of pictures taken per second all motion is accelerated when the film is projected at the normal speed of 16 frames per second. Care should be taken that when any acting is done at 10 frames per second the actor should perform rather slowly. 16 FRAMES per second is the standard camera speed. Use 16 frames for all normal work in the open, for street scenes, landscapes, and taking your family. Use any other speed only for good reasons, such as explained in this chapter. 16 frames will do for most of your

work. 24 FRAMES is used in taking events full of action. It has the opposite effect of 10 frames, dividing the second into that many more parts, which will result in a slight slowing down of action when projected at 16 frames a second. However, greater clarity and distinction is achieved when such objects as motor cars, speed boats, aircraft, etc. are taken at close range, also any other fast moving objects. If synchronization with sound is to be added to your pictures, 24 frames is the standard to be taken. 48 AND 64 FRAMES: Taking at these speeds will result in Slow Motion films, since the second is sub-divided in that many more exposures which, when shown at a speed of 16 per second, will greatly draw out any movement. Slow motion should always be employed where it is desired to clearly show a happening which is taking place at very great speed. The amateur employs it mostly when taking sporting competitions, such as tennis, high jumps, or diving. It is to be realised that the exposure time of each individual frame is greatly reduced if the Camera is operating at maximum speeds, therefore the setting of the diaphragm will have to be carefully judged, and perfect light conditions are a necessity for taking Slow Motion pictures. When practicing with the camera without film, do not run it at any speed faster than 24 frames, as it is detrimental to the mechanism to let the Camera idle at high speeds without the resistance normally offered by film.

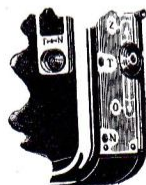
How to Expose a Run. The motor is released and the Camera set working by either pressing the release button towards N (Illustration 12) or by pressing a cable release which has been secured into the bush N at front of Camera. The cable release will be found of advantage when wearing gloves or when your fingers are stiff through cold. A self-timer (automatic delayed action release) can be fitted to the cable release enabling you not only to take the picture but also to appear in it. We supply a simple release attachment which can be screwed into the N bush in place of the cable release. This attachment when fully screwed in will release the motor and keep it running, thus enabling you to walk to the front of the Camera and appear in the scene. We have therefore three types of releases serving various purposes, the release button (Illustration 13), the cable release (Illustration 15), and the release attachment (Illustration 14).

Single Frames. Single frames enable you to take a record of very slow action at your own speed. The advance of a bridge building can be shown by taking one only exposure each day from a fixed point, and when a film so taken is screened at 16 frames per second, events of a fortnight are pressed into a second. In that way the growth of a flower, healing of a wound, etc. can be shown. To take a single shot the release button is moved towards T, taking one frame only at an exposure of 1/20th of a second. The cable release can be used to advantage for single shots, screwed into the bush T (Illustration 15). Due to the timing devices of the Camera, the amateur can achieve all the effects of a Hollywood film studio using his little ADMIRA Camera as we have just explained.

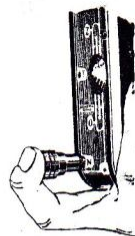
The Lens. The lens is a fixed focus lens, with an aperture of F. 2.8 to F. 16. Every object from 4 feet to infinity is clearly defined by this lens. No further focusing is required. For object distant



12



13



14

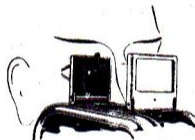


15



16

ces below 4 ft., Supplementary lenses can be used. For taking objects at a great distance Telephoto lenses may be exchanged for the standard lens in the Camera. For this reason the MIRAR Lens of your ADMIRA is in an interchangeable mount, and can easily be removed by unscrewing (Illustration 16). Inquire with your dealer for Supplementary Lenses, or Telephoto Lenses if you intend doing special work which the standard lens might not advantageously do.



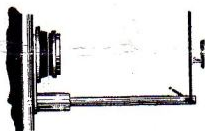
17

Viewfinder. Erect the viewfinder, as per (Illustration 17), before taking a run. The markings on the eye-piece of the viewfinder enable you to place the pupil of your eye in the correct angle, so as to communicate the exact picture which the camera lens will take at any particular distance. (Illustration 17). This is called parallax compensation. It is a compensating device allowing for the little error which might result from the distance between the lens and the actual viewfinder.

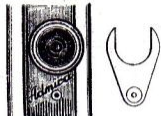


18

The Makro Attachment. The Makro Attachment enables you to film very small objects at a close distance ($5\frac{1}{4}$ ") without additional lenses or complicated gear. The attachment consists purely of a rod with a frame on one end, and a bracket on the other. The attachment is fixed to your Camera by sliding the bracket between Camera and Lens, after unscrewing the latter slightly. A pin protruding from the bracket will settle in a hole in front of the Camera, situated below the word »ADMIRA«. Thus the whole contraption rests firmly on the Camera. The lens is then screwed home and the rod represents the Distance at which small objects can be taken, whereas the frame gives you the Angle of vision. Placing the frame round a beetle, on top of a postage stamp, on a piece of crystal or any small object, a perfect movie record can be taken. For any such shot the lens should be used at full aperture. Marvellous lighting effects can be applied by means of a torch or a mirror, the rays of which are directed on to the object being taken (Illustrations 19 and 20).

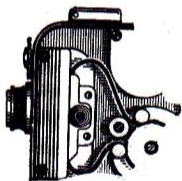


19



20

Audible Footage Indicator. Besides the visual footage indicator above the winding knob of the Camera, there is a Clicking Device incorporated, and a click is heard every time about 6 inches of film have passed through the Camera. The interval between two clicks is sufficient length of film to take the usual domestic scene, like baby drinking out of the bottle, dog playing with pups, mother farewelling friends at the gate.



21

How to Keep Your Camera in Perfect Order. The pressure plate and the film channel should occasionally be removed in order to clean them. The elastic pressure plate can easily be extracted from the Camera by pulling the white aluminium button (Illustration B2) away from the film stage, and lifting the whole pressure plate assembly out of the Camera. Brush the film channels of the pressure plate, as well as the stage inside the Camera, carefully with a soft brush, and if residue of film is sticking to any surface, carefully remove such residue with a soft rag moistened with petrol. Do not clean the lens yourself. Blow dust or sand off its surface, what you cannot blow away leave there, it will do little harm to the taking of

your film. If the lens needs cleaning hand it to the dealer from whom the camera was purchased, he will clean the lens with the proper equipment without scratching it. Once a year the camera should always be handed to your dealer for greasing. He will charge you little for this important service.

Resume. To take a film proceed as follows:

1. Open the Camera, make sure the transport mechanism is clean, insert the film spool and thread the film as described.
2. Make a trial run of an inch or so to make sure the film will run smoothly.
3. Close the Camera, and wind the motor fully.
4. Set the footage indicator to the letter Z, release the motor until the letter O appears against the dot of the footage indicator. Wind the motor up again and you are ready to start.
5. Select a film speed and remember 16 is your standard speed, giving you an exposure of 1/50th second per frame.
6. Now set the diaphragm of the lens accordingly.
7. Erect the Viewfinder and set the parallax adjustment.

When you shoot hold the Camera calmly with both hands, and avoid taking objects which are motionless. This is a Movie Camera and you are after Life. If you have to follow an object by turning (panoraming) with the Camera, pivot very slowly, and try to hold your moving object in the centre of the Viewfinder; do not aim in front, and do not follow behind. It is useless to try and film while you are walking or running. If you want to take a picture from a moving car let it be driven slowly and steadily on a good road.

And now good luck, and do not lose courage if your first picture does not look as if it were taken by Metro-Goldwyn-Mayer; practice is the best teacher.



**FACTORY J. SUCHÁNEK BRNO
CZECHOSLOVAKIA**

ANY OWNER

OF THE

ADMIRA 8 C

SHOULD USE

THE ATOM

PROJECTOR

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