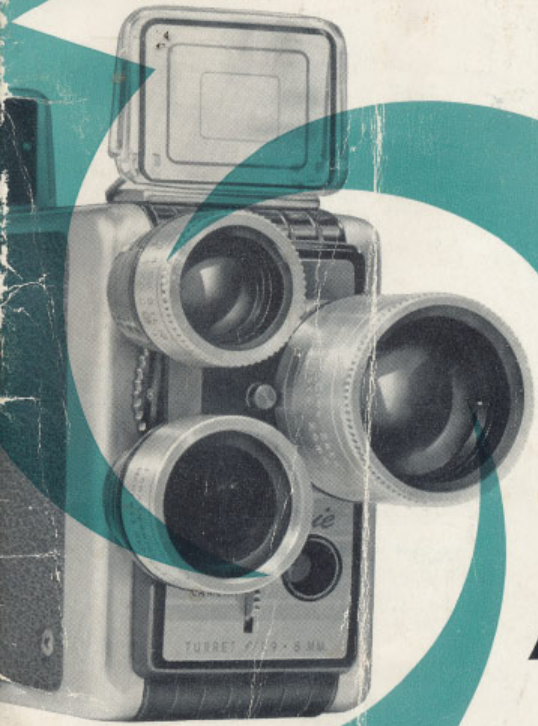
BROWNIE MOVIE CAMERA



Turret f/1.9

It's everybody's movie camera

• Here is a new-type movie maker. It is equipped with a 3-lens turret, but retains true "Brownie" ease and economy.

All three lenses are fixed-focus f/1.9 lenses and are color-keyed with the finder to show the field covered by each. The standard 13mm lens is recessed behind the front panel of the camera—the lens barrel (etched in red) serves as a hood for the lens. To cover a larger or smaller field, as determined from the finder, telephoto and wide-angle coverage is obtained by rotating the turret to bring the telephoto or the wide-angle conversion lens into the "Lens in Use" position.

Before making any important pictures — a trip or some special event — it is always well to shoot a roll of film and check the results. This will provide practice in camera operation and a check on equipment.

. . . it's as easy as this!

1 **You wind the motor**

2 **You set the lens**

3 **You press the exposure lever**

For simplified settings see page 15

Get acquainted with your Brownie Movie Camera

before you load it!

T. M. REG. U. S. PAT. OFF.

Try winding the motor

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.

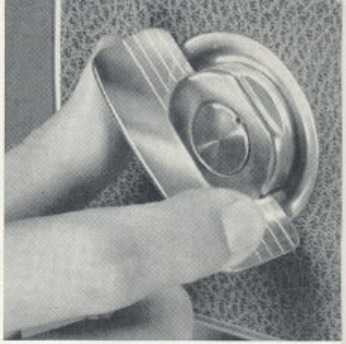
Try sighting it

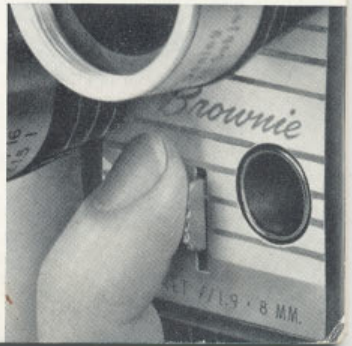
Lift up both the front finder and the rear peep sight. Hold the camera so that the peep sight is close to one eye. Look through the sight, and the scene will be framed in either the red, green or orange rectangle of the front finder.

In use, you would then rotate the turret to bring the lens barrel etched with the same color as the selected rectangle into the "Lens in Use" position.

Try starting the motor

Press 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.





Films

Three Cine-Kodak roll 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.

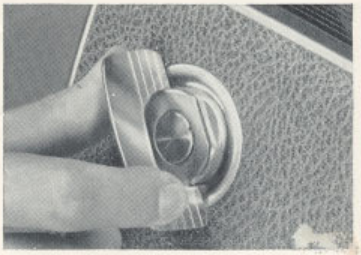
Note

Each roll of film has additional footage for loading and processing purposes. This is removed at the laboratory after the film has been processed; therefore, *when loading your camera, use the amount of film specified in the loading instructions.* Film exposed in your camera will be returned as a 50-foot roll ready for projection.

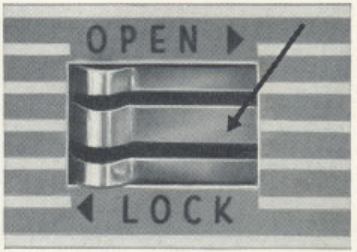
LOADING

never load in direct sunlight!

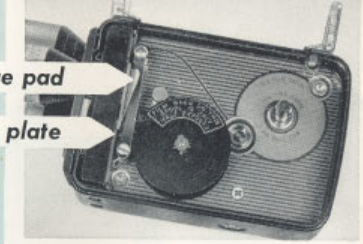
Your Brownie Movie Camera is as easy to load as it is to use—just follow the simple steps pictured on this and the next few pages.

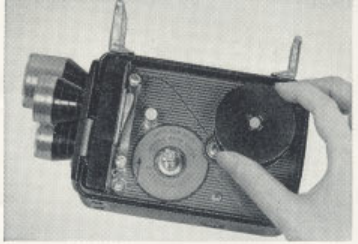


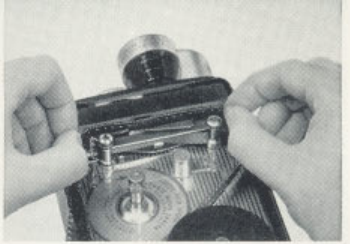
1 First of all, give the winding key a few turns before you start to load, to make sure that the motor is not run down. Never load the camera if the motor is run down.



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.



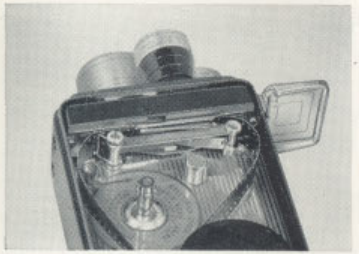




3 Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Cine-Kodak Film from its container. Save the metal can and the yellow carton to return the film for processing. Take off the paper strip around the film and pull out about a foot of film. Be especially careful not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

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 in 3 at left).



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 approximately 9 inches below the gate.

7 Thread the end of the film into the slot in the take-up 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 flanges are bent; straighten them with your fingers.

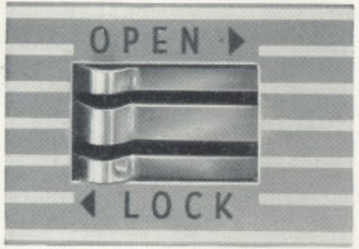
8 Place the spool on the take-up spindle so that the instructions are up. Turn the spool slightly, if necessary, so that the spool fits all the way down with the end of the spindle projecting through the hole in the spool.

9 After you have loaded your camera, ***turn the take-up spool with the finger until the film appears snug on the reel.***

turn with finger

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 the toothed wheel *downward* 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.

Now, check the film flow by pressing the exposure lever to advance another 5 or 6 inches of film. 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.

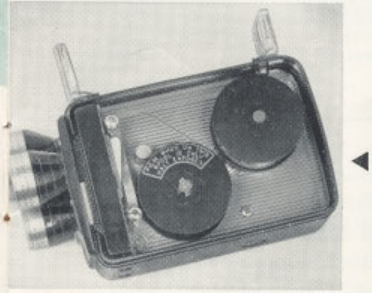
12 After the cover is on and locked, hold the exposure lever down until 25 on the dial of the footage indicator is at the index. Now you can take pictures.

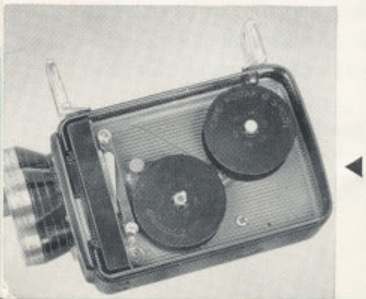
As you take pictures, the footage indicator dial turns to show you how much film is yet to be exposed.

CAUTION

no pictures after index reaches 0

run motor until index reaches E





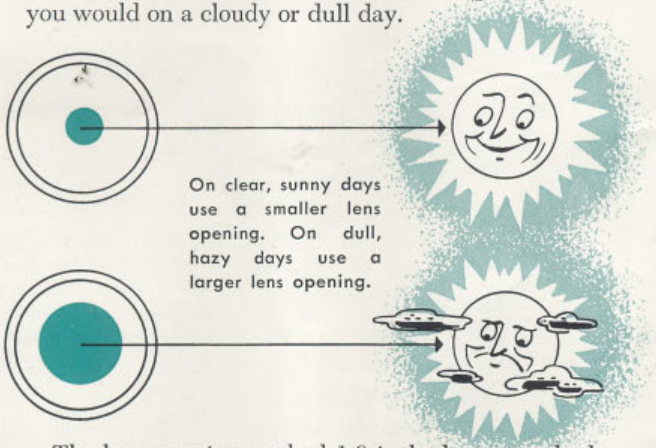
Rethreading

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. ***Turn the take-up spool with the finger until the film appears snug on the reel.*** Set the footage indicator at L. Press the exposure lever to make sure that the film is threaded properly; then replace and lock the cover. Hold the exposure lever down until the footage indicator shows 25. Then, make pictures until the indicator shows O.

Lens Openings

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.



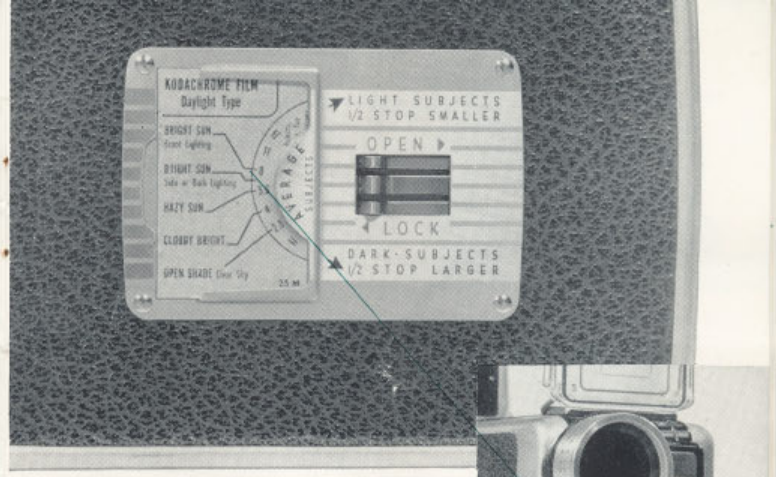
On clear, sunny days use a smaller lens opening. On dull, hazy days use a larger lens opening.

The lens opening marked 1.9 is the largest and admits the most light. Each succeeding marked opening from 1.9 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.

Do not set the lens between a white dot and marked lens opening.

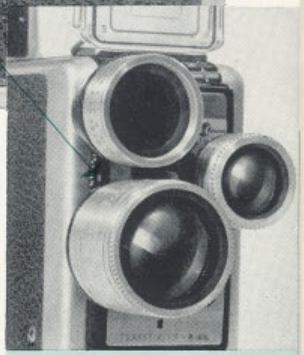
Do not change the lens opening while the exposure lever is in the operating position.

*The lens opening is adjusted for all three lenses by a single setting.



How to use the Exposure Guide

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.

Nearness to Subject

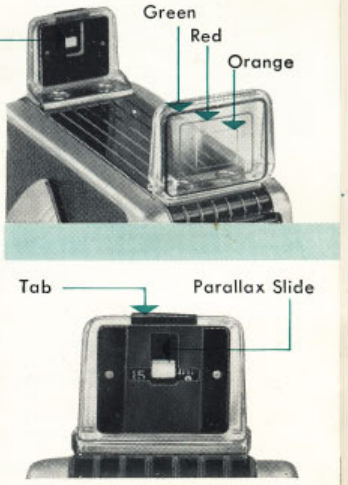
Your Brownie Movie Camera is of the fixed-focus type and needs no focusing. However, for sharp pictures, the subject can not be closer to the camera than a certain distance. This distance depends on the particular *lens* and *lens opening* you are using. These "nearest subject-to-film" distances are shown on the barrel of each lens and in the table below. For example: At lens opening *f*/8, with the 13mm lens (red) all objects 3½ feet and farther from the camera are in sharp focus; but at *f*/8 with the 24mm lens (orange), objects 11 feet and farther are in focus.

NEAREST SUBJECT-TO-FILM DISTANCES IN FEET FOR THE VARIOUS LENSES AND LENS OPENINGS

LENS	LENS OPENINGS						
	f/1.9	f/2.8	f/4	f/5.6	f/8	f/11	f/16
13mm (red)	10	8	6	4½	3½	2½	2
24mm (orange)	30	24	19	15	11	9	6
9mm (green)	5	4	3	2½	2	1½	1

The Finders

The front finder of your camera is designed to show the field of view for each of the three lenses mounted on the turret. Each colored rectangle shows the field

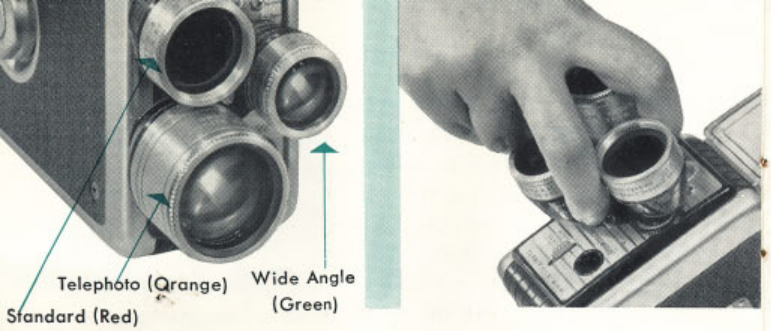


covered by the particular lens having that color engraved on its barrel. The larger rectangle, green, shows the wide-angle field; the medium, red, shows the field for the standard 13mm lens; the smaller, orange, defines the field for the telephoto lens.

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. For this reason, the peep sight is adjustable for camera-to-subject distances from 3 feet to infinity. Raise or lower the PARALLAX SLIDE until the distance figure which corresponds most closely to the camera-to-subject distance is set in one of the cutouts at the side of the track. The figure 15, filled in red, is for medium-distance sighting. Raise the slide by inserting the thumbnail under the TAB and pulling up; lower it by pressing down on the tab.

With the eye close to the peep sight,* frame the subject in that rectangle of the front finder which best outlines the subject. The color of the rectangle selected indicates use of the lens keyed in that color.

*More positive framing of subjects in the orange rectangle may be obtained by some with the eye about one inch from the peep sight.



The Lenses

The standard 13mm lens is recessed behind the front panel of the camera. The three-position turret houses the 24mm Telephoto Converter, the 9mm Wide-Angle Converter and the lens barrel for the standard 13mm lens.

In comparison with the normal angle of view of the 13mm lens, the telephoto converter gives a smaller angle of view, but the image size is larger at the same distance. The wide-angle converter increases the angle of view and wide-angle effects are obtained.

To position a lens for use, pull out the turret, as shown in the illustration, and rotate it; when the desired lens is over the aperture marked LENS IN USE, allow the turret to seat gently.

The barrel of the 13mm lens is engraved in red, the telephoto in orange, and the wide-angle in green. A choice of which lens to use is best determined by sighting the subject through the finder, selecting the

colored rectangle that gives the desired framing, and rotating the lens bearing that color, into position.

Make certain that you are no closer to your subject than the distance figure shown on the barrel of the "lens in use" for the lens opening you are using.

Red Settings

Simplified Shooting for Outdoor Color Movies

Your camera is equipped with red settings for use outdoors on sunny days with Kodachrome Film, Daylight Type, the type of pictures you will make most often.

With the subject in bright sun,
the "red lens" (13mm) in position,
the lens opening at the red 8,
the rear finder at the red 15,
the red finder rectangle framing the subject.

. . . You can make sharp pictures from 3½ feet to infinity.

Winding and starting the motor

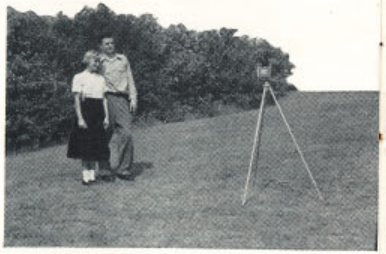
Be sure that the exposure lever is not locked in the running position. If the motor is completely run down with the exposure lever in the continuous run position, it may be necessary to wind the motor a few turns to release the exposure lever.

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.

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

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

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.

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.

In general, hold the camera so that the peep sight of the finder is close to your eye, as pictured below. However, when sighting a subject through the orange rectangle, more positive framing, with some types of vision, may be obtained with the eye about 1 inch from the peep sight. In this way, the entire scene will be framed in the finder.

Before each scene, make sure the motor is wound and that the lens opening is properly set for the light conditions; then press the exposure lever to take the picture.

Steadiness is of greatest importance when

you are making movies. Any unsteadiness while taking the pictures, particularly with the telephoto lens in place, will be greatly accentuated when the film is projected. For steadiest pictures, mount your Brownie Movie Camera on a tripod 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.

Scene Length

Usually, about 2½ 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."; each count is one second. You will find that you can time scenes with surprising accuracy.

Filming Technique

Whenever possible, try to film an extended scene by a *series* of views; swing the camera *between* shots.

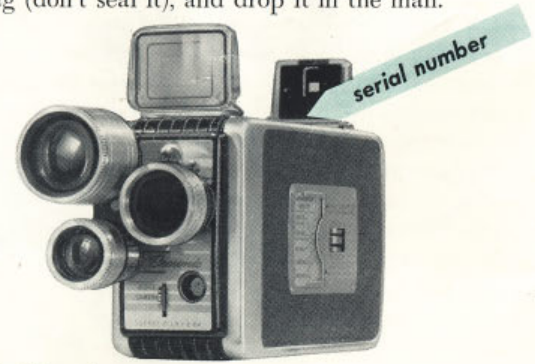
Panoraming can give unpleasant effects when projected on the screen. Only in rare instances is a panoram shot desirable. Never panoram on near-by objects. When it is necessary to follow a moving subject, plant your feet solidly on the ground, pivot from the waist and panoram slowly with the subject centered in the finder.

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, take out the spool of film, place the film in the metal container and put the container in 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 in the mail.



Serial Number:

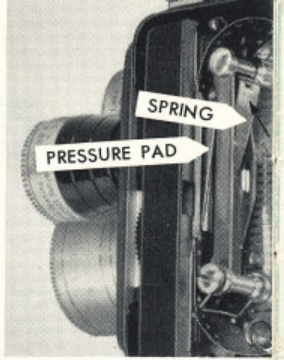
Each Brownie Movie Camera has a serial number stamped on it for positive identification in case of loss or theft. The serial number is located on the front side of the rear finder below the peep sight.

CAMERA CARE

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

Cleaning the Lenses: It is important that the lenses of your camera be cleaned regularly. The Kodak Cine Ektanon 13mm Lens is built into the camera and cannot be taken out for cleaning. To clean the lens, first rotate the 13mm barrel into "Lens-in-Use" position, turn the lens opening to *f*/1.9; 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.

Before cleaning the surfaces of the telephoto or wide-angle lenses, first rotate the turret so that the rear surface can be reached from the winding key side of the camera. With a soft, clean cloth or camel's hair brush, brush away any grit or dust from the front and rear surfaces; then wipe the surfaces gently with Kodak Lens Cleaning Paper or a clean, soft cloth. If moisture is necessary, breathe on the lens or use a drop of Kodak Lens Cleaner.



Cleaning the Gate: The gate must be kept clean to insure proper operation. 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 fall 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.

Duplicating Service

Black-and-white duplicates from either Kodachrome or black-and-white originals can be obtained from Rochester; your Kodak dealer will send them in.

Kodak Combination Lens Attachments

The Kodak Combination Lens Attachments permit the use of Kodak Wratten Filters.

13mm Standard Lens – The lens barrel accepts Series IV attachments. Unscrew the retaining ring at the end of the lens barrel, insert a filter, and replace the retaining ring.

9mm Wide-Angle Lens—The lens barrel accepts Series IV Attachments. Unscrew the retaining ring at the end of the lens barrel, insert a filter and replace the retaining ring.

24mm Telephoto Lens – The lens barrel accepts Series V attachments. Unscrew the retaining ring at the end of the lens barrel, insert a filter, and replace the retaining ring.

Filters

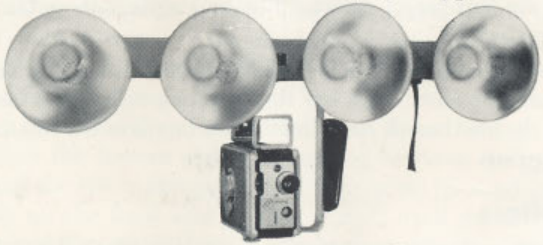
Black-and-white outdoor movies can often be improved by use of a Kodak Wratten K-2 or Kodak Wratten A (No. 25) Filter over the lens. These filters darken a blue sky to make white clouds and foreground objects stand out.

Kodachrome Filters

The Kodak Skylight Filter is for use with Kodachrome Film Daylight Type. It is especially useful for pictures in open shade under a clear blue sky, pictures on overcast or hazy days, distant scenes (mountain or marine), sunlit snow scenes, and aerial photographs.

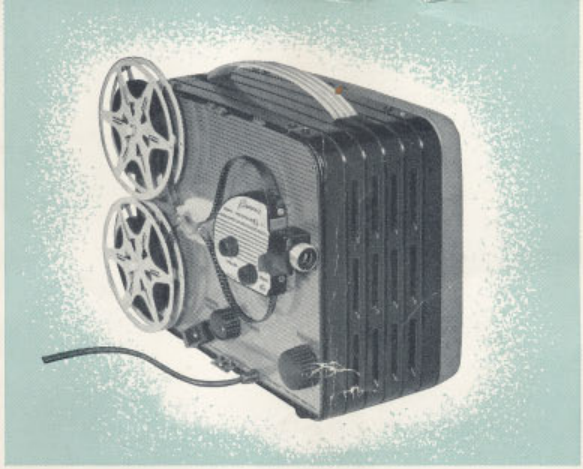
The Kodak Photoflood Filter for Kodak Daylight Type Color Films is needed if regular daylight Kodachrome is to be exposed indoors with photographic flood lamp illumination. This is for emergency use only. Type A film should be used for flood lamp illumination.

The Kodak Daylight Filter for Kodak Type A Color Films is needed if Kodachrome Film Type A is to be exposed outdoors in daylight. Exposures with this filter are the same as for Kodachrome Film Daylight Type.



Brownie 4-Lamp Movie Light

Makes indoor movies as easy as sunny-day shots. It attaches to the tripod socket of your camera and allows illumination to always be kept on the subject because it moves with the camera. Two switches provide a choice of two- or four-lamp illumination.



Brownie Movie Projector

It's the most convenient of all 8mm projectors. For full-color or black-and-white movies, a single control provides forward projection, stills, reverse, and power rewinding.

Brownie Projection Screen

An inexpensive, beaded screen of just the right type for home movie showings.

Field Case

To protect your camera, order the Kodak Field Case for Brownie Movie Camera, Turret *f*/1.9. You need not remove the camera from the case to make movies – merely swing the top down.

Processing Laboratories

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

UNITED STATES

Kodak Processing Laboratory*
4729 Miller Drive
Chamblee, Georgia

Kodak Processing Laboratory
1712 Prairie Avenue
Chicago 16, Illinois

Kodak Processing Laboratory
3131 Manor Way
Dallas, Texas

Kodak Processing Laboratory*
1100 East Main Cross Street
Findlay, Ohio

Kodak Processing Laboratory
1065 Kapiolani Blvd.
Honolulu, Hawaii

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

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