



f/1.9

Picture making with your **BROWNIE 8^{MM} MOVIE CAMERA**
MODEL II

BROWNIE

BROWNIE Cam
WWW.BROWNIECAM.COM



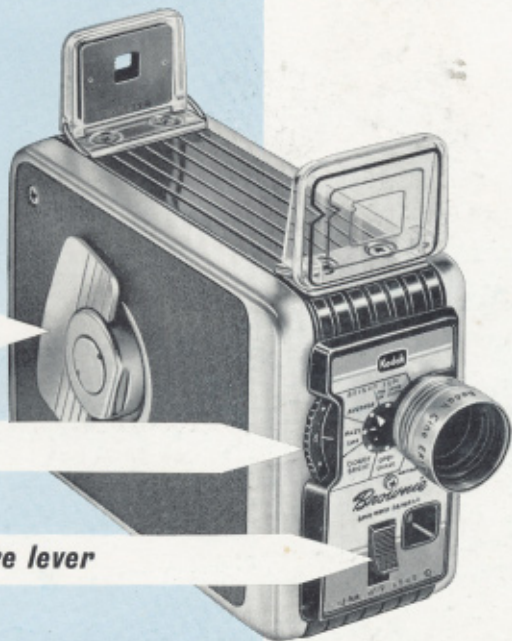
It's everybody's movie camera...

Before making any important pictures—of a tour or some special event—it is always well to shoot a roll of film and check the results. This will give you practice in camera operation and provide a check on your equipment. If you have any questions, your local Kodak dealer will be glad to help.



it's as easy as this!

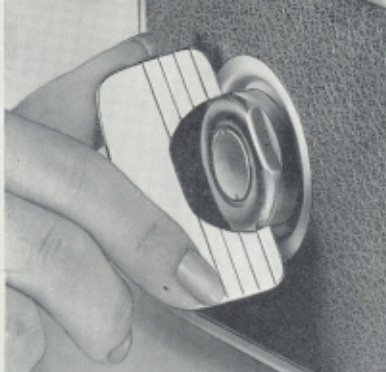
- 1** *wind the motor*
- 2** *set the lens*
- 3** *press the exposure lever*





*Get to know your
Brownie Movie Camera*

before you load it!



Wind 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 that it will not turn when the motor runs.

Caution: *The winding key cannot be turned counter-clockwise without risk of damage.*



Sight the subject

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



Start the motor

First make sure that the lens is not set between a dot and a number. Lightly press the exposure lever; the motor will run until released. If you slide the lever fully down it will lock in the running position. To stop the motor slide the lever upwards and then release it.

Films

Two 'Kodak' films are available for your 'Brownie' Movie Camera. Choose the film best suited to your needs.

- **Double 8mm 'Kodachrome' Film Daylight Type**

For movies in full colour without filters or special attachments. Use this film for outdoor scenes.

- **Double 8mm 'Kodachrome' Film Type A**

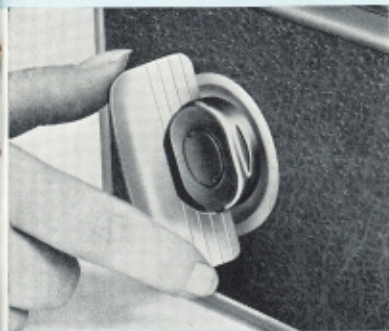
For indoor shots in colour, using Photoflood lamps in the popular 'Kodaflector' equipment.

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, run off the amount of film specified in the loading instructions, (see pages 8 and 9).* Film exposed in your camera will be returned as a 50-foot roll ready for projection.



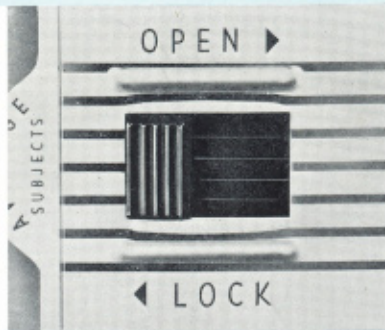
**never load
in direct sunlight !**

Always keep the film shaded from the sun—and from bright lights—when loading and unloading the camera. No need for total darkness—just a shady spot.

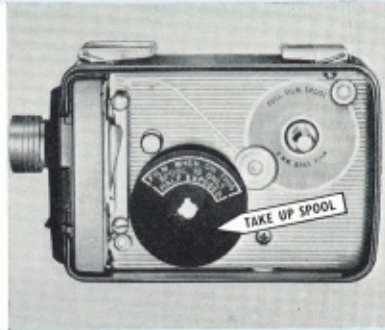


1 Never load the camera with the motor unwound. So first of all, give the winding key a few turns before you start to load.

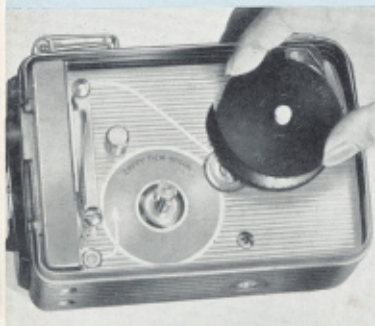
When handling a full spool, be careful to prevent the springy outer coils from unwinding themselves ("clock-springing"), otherwise the starting and finishing shots will be light-fogged.



2 Next, press in and slide the cover latch as far as it will go in the direction indicated to open. Lift off the cover.



3 Take the empty take-up spool out of the camera. Remove a spool of double 8mm 'Kodak' Film from its container. Save the paper band, the metal can and the yellow carton to return the film for processing (see p. 17). 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.

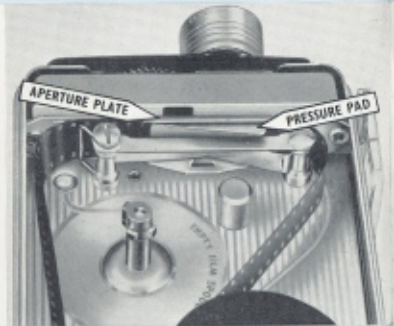


4 Place the spool of film on the supply spindle marked "Full Film Spool." The flange of the spool stamped "Kodak-8 Spool" must be uppermost. Make quite certain that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.



5 Guide the film along the line of the curved 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. (See next picture)

Important: Always make sure the gate is free from dirt and particles of film (see pages 18 and 19).



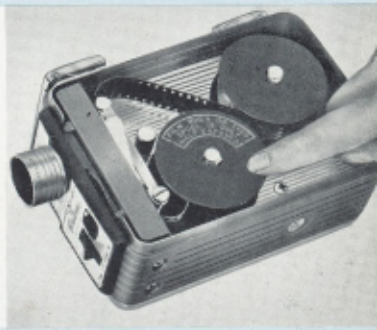
6 Push the film right down into the gate, at the top of the camera first; then at the bottom. Pull the film through the gate until there is about 9 inches of film below the gate.



7 Hold the empty take-up spool as shown above. Fold the end of the film to form a quarter-inch hook, then hook this into the slot in the spool core; wind the slack film, *black or shiny side out*, on to the take-up spool by turning the spool in the direction of the arrow. *If the spool is bent the film will bind; as a temporary measure carefully bend the flanges outwards. Renew the spool as soon as possible.*



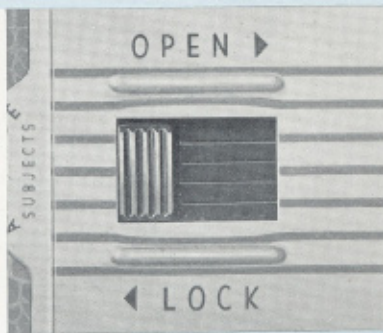
8 Place the spool on the take-up spindle so that the instructions are uppermost. Turn the spool slightly, if necessary, so that the spool slips all the way down with the end of the spindle projecting through the hole in the spool.



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



10 Next set the footage indicator by turning the toothed wheel with your fingers, so that L (meaning loaded) appears against the pointer in the window. This must be done or there will be no way of knowing when all the film is exposed. Check for smooth film flow by pressing the exposure lever for one or two seconds. The film should draw off the supply spool and wind on to the take-up spool without building up any slack.



11 After the film has been loaded and the footage indicator set, replace the cover and lock it by pushing the latch to the LOCK end of its slot. If the cover does not go on properly, check to see that both spools are seated correctly 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 left.

CAUTION

no pictures after
index reaches 0

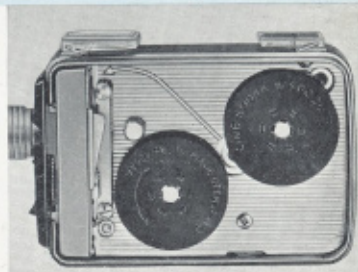
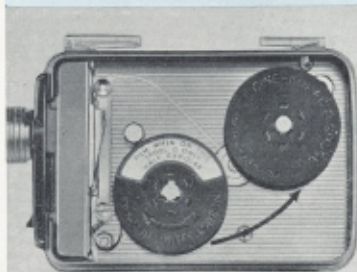


run motor until
index reaches E



Re-threading (in subdued light)

When the film has passed through the camera for the first time, only half the width is exposed. To expose the other half, change over the spools. Grasp the full film spool and ease it off the spindle, gently pulling the end of the film out of the gate. Put this full spool on the supply spindle (marked **FULL FILM SPOOL**) with the instruction side down, and re-thread the film as described on pages 6-8. Take care that the outer coils do not loosen or unwind while handling the spool. Hold the empty spool with the arrow up, hook 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 is quite snug on the reel. Set the footage indicator at L. Press the exposure lever to make sure that the film is correctly threaded, and will run properly. Then replace and lock the cover. Hold the exposure lever down until the footage indicator shows 25. Make pictures until it shows 0. To unload, see page 17.



Lens openings

The 'Brownie' Movie Camera has adjustable lens openings with click settings. These enable the camera to cope with the many variations in lighting and with different types of film. The lens opening marked 1.9 is the largest and admits the most light. Each successive *numbered* setting from

1.9 to 16 lets through only half as much light; these are called "stops". The white dots between numbered settings indicate half-stops. There is a click setting for each number and each dot. Note that in photographic literature the "stop" numbers are usually prefixed "f" for example, *f*/1.9, *f*/8, etc.

- CAUTION**
- Never set the lens-opening wheel between a dot and a numbered opening—use the click settings.
 - Do not alter lens opening when camera is running.

Nearness to subject

The 'Kodak' Cine 'Ektanon' 13mm *f*/1.9 Lens that is fitted to this camera requires no focusing. However, for sharp pictures, the subject must be no closer than a certain minimum distance from the camera. This distance depends upon the lens

opening, which itself depends upon the film in use and the lighting conditions (see table 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.

NEAREST CAMERA-TO-SUBJECT DISTANCES AT VARIOUS LENS OPENINGS

LENS OPENING	<i>f</i> /1.9	<i>f</i> /2.8	<i>f</i> /4	<i>f</i> /5.6	<i>f</i> /8	<i>f</i> /11	<i>f</i> /16
Nearest distance	10 ft.	8 ft.	6 ft.	$4\frac{1}{2}$ ft.	$3\frac{1}{2}$ ft.	$2\frac{1}{2}$ ft.	2 ft.

Using the exposure guides

On the front of the camera is a handy summer exposure guide. As the lens-setting wheel is turned, the centre dial revolves. It is marked with an arrowhead, a dash and a dot: these represent film speeds. For any particular film, look up the arithmetical (ASA) exposure index printed in the instruction sheet and use the appropriate mark, as follows:—

For films of exposure index 10-12 ASA use ◀

” ” ” ” ” 20-25 ASA use —

” ” ” ” ” 40-50 ASA use ●

(Thus, for 'Kodachrome' Film, use the ◀).

When setting the camera for average subjects, turn the lens-setting wheel until the appropriate mark for the film in the camera comes opposite the panel corresponding to the prevailing light conditions. Make sure the wheel has clicked into position. For a light-coloured subject give a half-stop less than the indicated exposure (move lens-setting wheel upwards one click). For dark-coloured subjects give a half-stop more. Use the panel "Bright sun on sand or snow" only for very light, dry sand, or snow at high altitude.

On the side of the camera is a holder for the exposure guide card packed with each 'Kodak' Double 8mm film. Refer to this when shooting indoors with Photoflood lamps and use it as a reminder of the film in use. *Don't forget to change it when you change the type of film.*

For those wishing to use an exposure meter, the camera speed is nominally 16 frames per second, at an effective exposure of 1/35 second.

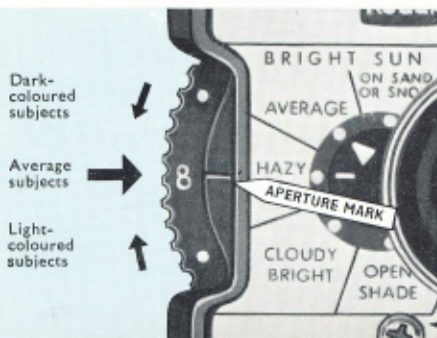


'Kodachrome' Film, Daylight Type

Lens settings to use for subjects in bright sun

- Sun behind the camera: set 8 on lens opening wheel against moulded line.
- Sun at side or in front of the camera: set lens-opening wheel to dot above 8, or for more shadow detail to 5.6.
- Light sand or snow has a special lighting value (see front panel).

Never set the lens-opening wheel between a dot and a numbered opening—use the click settings.

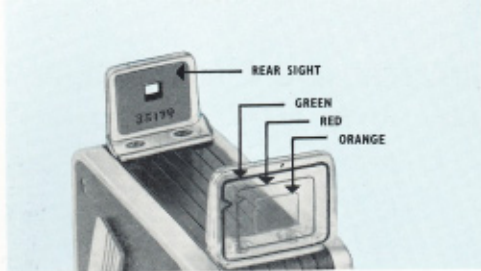


Finder

The front finder of your 'Brownie' Movie Camera is designed to show the field of view for the 13mm standard lens built into the camera, and also the two Converter Lenses described on the inside back cover. *The red rectangle shows the field of the standard 13mm lens in the camera, the green rectangle shows the 9mm wide-angle field, and the orange rectangle shows the 24mm telephoto field.*

When the camera is not in use, the finder folds flat on the top of the camera. To make the finder ready for picture taking, just raise the front frame and the rear 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. For this reason, when you look through the finder, you will notice that there is a pointer near the upper right-hand corner of each of the rectangles. These indicate the upper edge of the view when close-ups are being made. Since the close-up distances vary with the lenses being used, refer to the table below whenever you take close-ups. For easier use, ranges rather than specific distances are given. With the eye close to the rear sight, frame the subject in the proper rectangle of the front finder.



If you want an extreme close-up with the standard lens, use a No. 250 size 'Kodisk' Close-up Lens. Carefully slip this on the outside of the lens barrel. With this lens, 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 till the subject's head is as far below the pointer as the pointer is below the top of the red rectangle.

Keep the top of the subject below the pointers when shooting close-ups at the following distances.

13mm (Standard Lens)	3 to 5 feet
9mm (Wide-angle Converter)	1½ to 3 feet
24mm (Telephoto Converter)	5 to 8 feet

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, wind the motor a few turns to release the exposure lever. Lift the winding key and turn it clockwise until the spring is wound fully. Fold the key flat against the camera; otherwise it will turn as the motor runs.

Caution: The winding key cannot be turned counter-clockwise without risk of damage.

To start the motor on your 'Brownie' Movie

Camera, lightly press the exposure lever. To stop the motor, release the lever. When you press or release the exposure lever, 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 the camera to run by itself, mount it on a tripod or other firm support; slide the exposure lever down fully to allow the motor to run continuously. This will permit you to join the group in front of the camera, and to get into the picture yourself.

For intermittent running, press the lever.

For continuous running, slide the lever down.

EXPOSURE LEVER



Operating

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

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 here. In this way, the entire scene will be framed in the finder.

Steadiness is of the 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 tripod or some other firm support. A tripod socket is built into the base of the camera for mounting the camera on the tripod head. The tripod socket has a standard $\frac{1}{4}$ -inch Whitworth thread.



Scene Length

Usually, 1 to 2 feet of film is the proper length for average action scenes. This amounts to between 5 and 10 seconds of taking time. Naturally, you will want to make some scenes 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 9 feet of film at a winding, don't try to film scenes that will run longer than about 40 seconds without rewinding.

Subjects

You will want your family and friends to see your movies, so take pictures that will interest them and don't forget to use close-ups frequently. For other useful hints see "Better Movies in Colour"—a Kodak publication.

Panoramas

In some instances a panoramic view may be desirable, but, whenever possible, try to photograph an extended scene by a series of views, moving the camera *between* shots.

The secret of a good "pan" is to move the camera slowly and smoothly. If you can, use a tripod with a pan head. Otherwise, plant your feet solidly on the ground; hold the camera steady at the start of the scene for two or three seconds, pivot from the waist and pan **SLOWLY**. Hold the camera on the end of the scene for two or three seconds also. Keep the camera level when panning on horizontal views.

When it is necessary to follow a moving subject, keep it centred in the finder.

Never start or finish a pan shot with the camera moving.

Pan on near-by objects only when these are slow-moving, for example, carnival processions.

Unloading

Always unload away from bright light.

The film has to be run through the camera twice, since only half the width is exposed each time (see page 9). When the film has 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 as described on page 9. Replace the paper band round the film, place the spool of film in the metal container and put the metal container into the yellow carton.

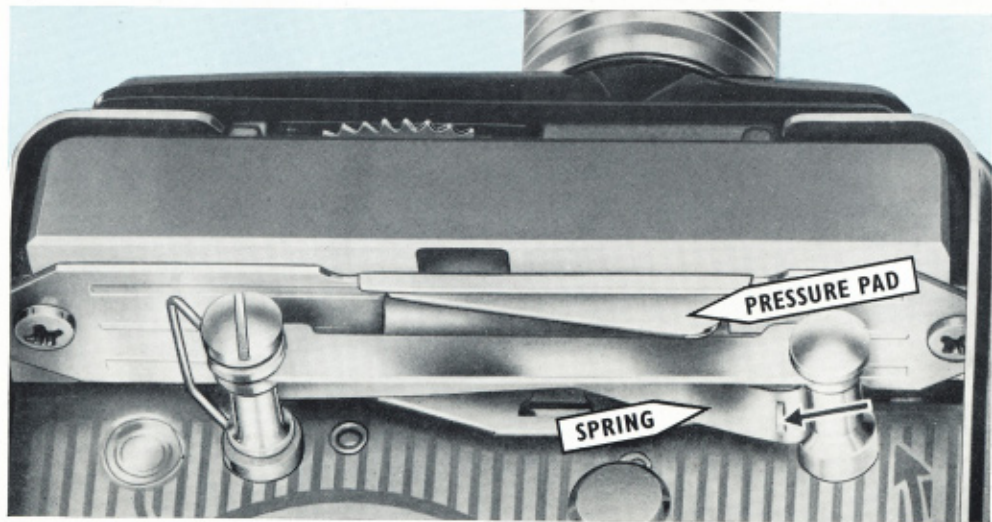
Print your name and address in the "FROM" space on the carton. This is the only means of identifying your film.

Print the name and address of the nearest processing laboratory in the "TO" space.

Stick postage stamps, to the correct value, in the space provided on the carton, tie the carton securely with string (don't seal it), and drop it into the nearest post box.



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.



Camera care

The tinted appearance of the lens means that it has a 'Lumenized' coating, i.e. has been treated to avoid reflections, and reduce flare and scattered light.

Cleaning the lens: The 'Kodak' Cine 'Ektanon' Lens is built into the camera and *cannot be taken out for cleaning*. If it should need cleaning, first 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. Avoid using silicone-treated lens tissue. If moisture is necessary, breathe on the lens or use a drop of 'Kodak' Lens Cleaning Solution on the cloth.

Cleaning the gate: *Do this frequently to ensure clear movies.* First remove the film spool from the camera. Press forward and down on the end of the SPRING that holds the PRESSURE PAD in place (see illustration opposite).

Turn the camera over, and allow the pressure pad and spring to fall into the hand.

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*. Polish the parts with a clean, soft, lintless cloth. Make sure the parts are dry before re-assembly.

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 towards the top of the camera and the bump towards 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.

'Kodisk' Lens Accessories

With 'Kodachrome' Film Daylight Type use a 'Kodisk' Haze Filter or a 'Wratten' No. 1A (Skylight) Filter to avoid excessive blueness in colour shots (a) at high altitudes (b) near large expanses of water (c) when the sun is hazy or obscured (d) of shadows when they are lit by clear blue sky.

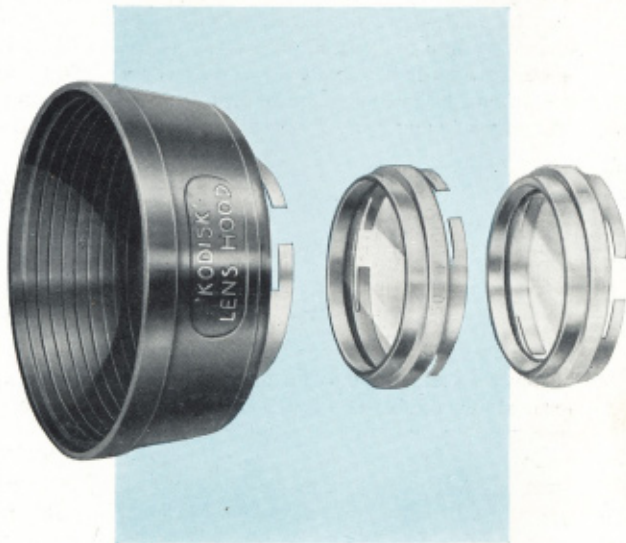
With 'Kodachrome' Film Type A used in daylight, fit a 'Wratten' Filter No. 85. This filter will then also act as a haze filter (see above).

Close-ups:

When shooting at about 2 feet distance use a 'Kodisk' Close-up Lens.

When a filter or close-up lens is used it is advisable to fit a 'Kodisk' Lens Hood also.

When ordering filters, close-up lens, or lens hood ask for size 250.



'Kodak' Wide-Angle and Telephoto Converter Lenses

The 9mm Wide-Angle Converter which screws into the lens hood of the camera enables a wider angle of view to be included. This is useful when photographing in a cramped space or to enable the camera to include a greater expanse in a landscape and thus minimize panoraming (p.16).

The Telephoto Converter also screws into the lens hood. Its effect is to roughly double the size of subjects in the picture. The front finder of the camera gives the field of view for both the Wide-Angle Converter and for the Telephoto Converter.

Camera Carrying Case

To give protection to your camera, order the 'Kodak' Carrying Case for 'Brownie' Movie

Camera f/1.9. You need not remove the camera to make movies—merely swing the top down.

'Kodak' Movie Film Services

The success of your films when shown to an audience, whether family or friends, can be greatly enhanced by editing and titling. Editing means cutting and splicing your film so that the events occur in a natural and logical sequence. Titles inserted at the start of a film, at the end, and at the beginning of each new scene as well,

all help to give it a professional "polish."

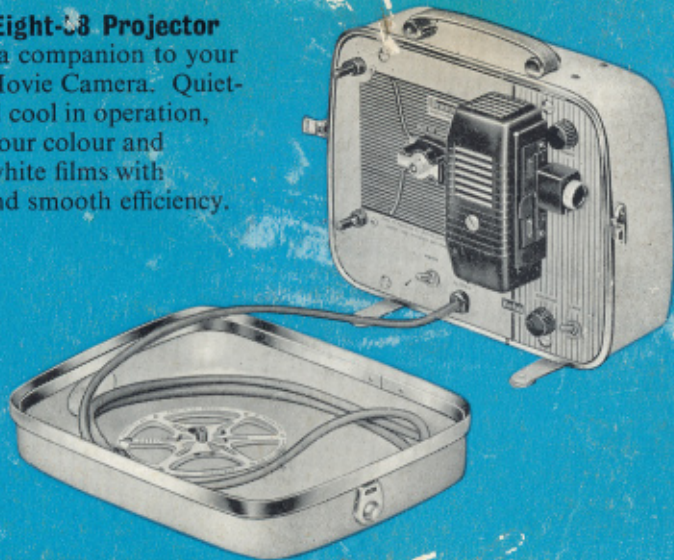
Your dealer can advise you on these points and on the care of films generally, or he will arrange to do the work for you.

You will need a projector to show your films. Ask your dealer to demonstrate the 'Brownie' Eight-58 Projector illustrated on the back page.

Brownie, and names quoted thus—'Kodak'—are trade marks

'Brownie' Eight-38 Projector

Use this as a companion to your 'Brownie' Movie Camera. Quiet-running and cool in operation, it projects your colour and black-and-white films with brilliance and smooth efficiency.



KODAK LIMITED LONDON

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Using 'Kodachrome' II Film for Daylight in the 'Brownie' Movie Camera Turret *f*/1.9

'Kodachrome' II Film is now available for your 'Brownie' Movie Camera. The new film has a speed rating of 25 ASA/BS (15 DIN) and is two-and-a-half times as fast as the 'Kodachrome' Film mentioned in this instruction manual.

For the new film the following exposures should be used :—

Bright sun (average subjects) —
turn the lens-setting ring to the dot between 11 and 16

Bright sun (light subjects) — 16

Bright sun (dark subjects) — 11

For other conditions see the instruction sheet packed with the film.