



PICTURE TAKING WITH THE

Brownie

MOVIE CAMERA

f/2.7 Kodak Cine Ektanon Lens



It's everybody's movie camera



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 give you practice in camera operation and provide a check on your equipment. If you have any questions, your dealer will be glad to help.

...it's as easy as this!



1 You wind the motor

2 You set the lens

3 You press the exposure lever

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.



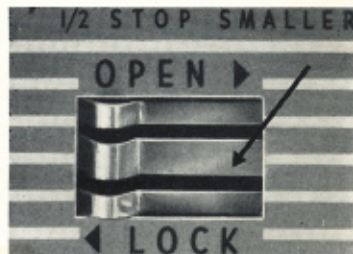
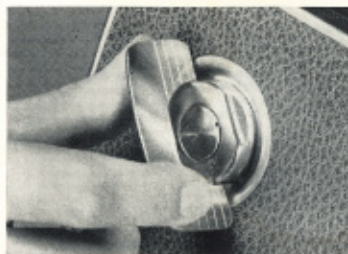
LOADING



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.

5



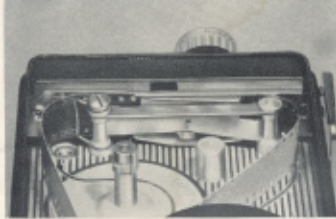
1 First of all, give the winding key a few turns before you start to load, to make sure that the motor is not run down. Never load the camera if the motor is run down.

2 Next, press in on the center spring leaf of the cover latch (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.

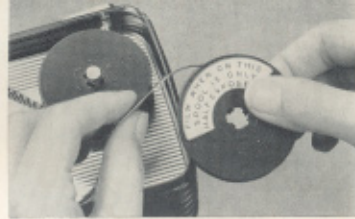
pressure pad
aperture plate



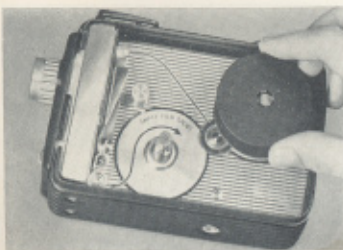
3 Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Cine-Kodak Film from its container. Save the metal can and the yellow carton to return the film for processing. Take off the paper strip around the film and pull out about a foot of film. Be especially careful not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



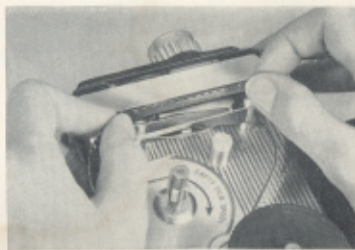
6 Push the film all the way down, at the top of the camera first; then at the bottom. Pull the film through the gate until there are approximately 9 inches below the gate.



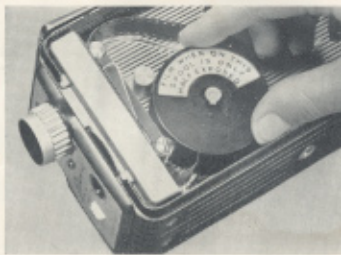
7 Hold the empty take-up spool as shown above. Thread the end of the film into the slot in the spool core; then wind the slack film, black side out, onto the take-up spool by turning the spool in the direction of the arrow. If the film binds between the spool flanges, the spool is bent.*



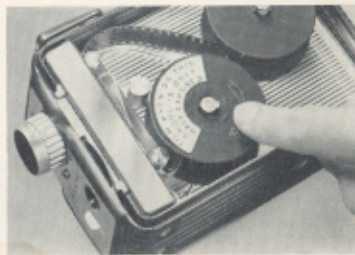
4 Place the spool of film on the supply spindle. The flange of the spool stamped "Cine-Kodak 8 Spool" must be up. Make sure that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.



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 above).



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.**

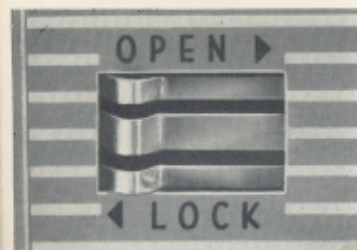
***Note:** Straighten the spool flanges by bending them carefully with your fingers.



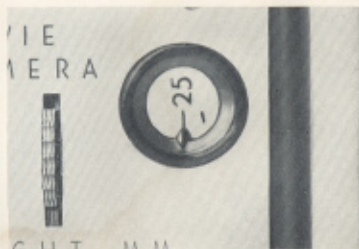
turn with finger

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 (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.

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

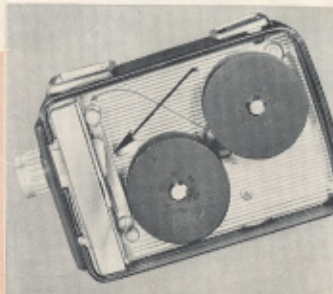
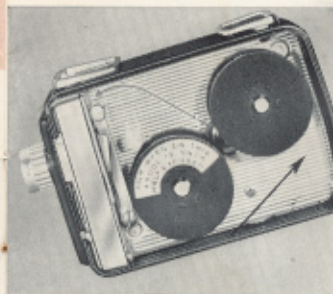


run motor until index reaches E

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.** 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 0.



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 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 operating position.



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.

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.

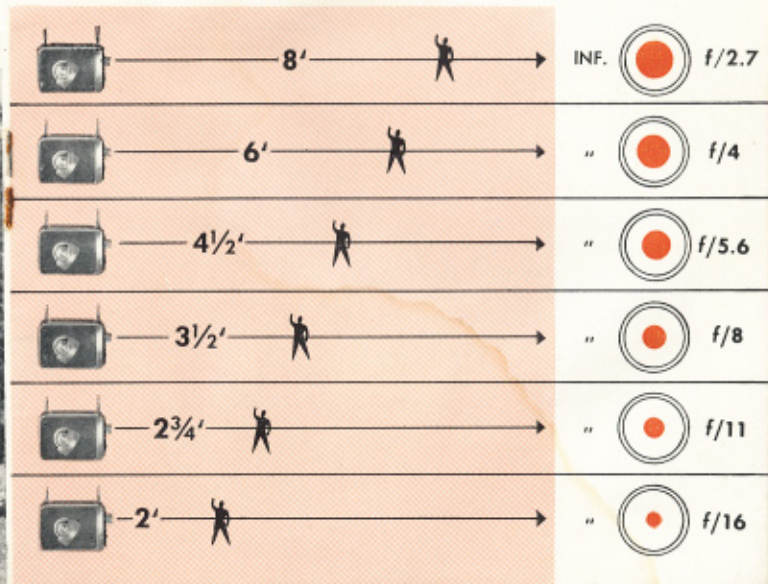
Never set the lens between a white dot and a marked opening.



Nearness to Subject

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.

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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 $3\frac{1}{2}$ 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 Series IV 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 is just below the pointer on the left 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.





exposure lever

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

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 in 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.

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 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 is tapped for a standard $\frac{1}{4}$ x 20 thread.

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." You will find that you can time scenes with surprising accuracy.



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.



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.

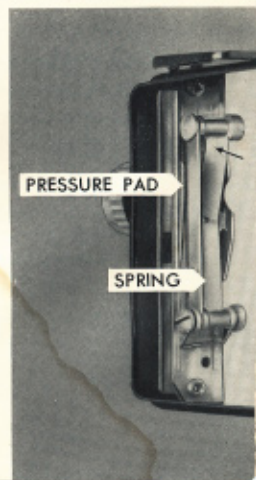
CAMERA CARE

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.

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.



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.

Kodak Combination Lens Attachment

With Kodak Combination Lens Attachments you can use any desired combination of Portra Lens, 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.

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

Filters

Black-and-white outdoor movies can often be improved by use of a Kodak CK-3 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 movies made in open shade under a clear blue sky or on overcast or hazy days will be improved if a Kodak Skylight Filter is used.

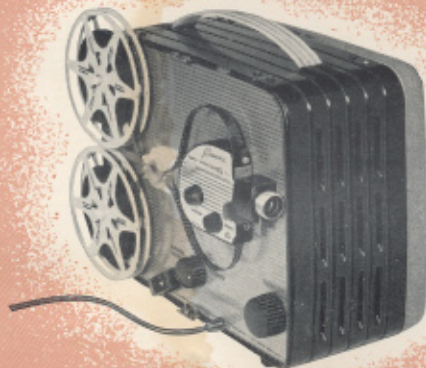
Kodak Photo-Light Bar

Makes indoor movies as easy as sunny-day shots . . . keeps illumination always on the subject. Attaches to the tripod socket of your camera.



Brownie Projection Screen

An inexpensive, beaded, 22 x 30-inch screen of just the right type for home movie showings.



Brownie Movie Projector

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

Field Case

To protect your camera, order the Kodak Field Case for Brownie Movie Camera. 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
1712 Prairie Avenue
Chicago 16, Illinois

Kodak Processing Laboratory
3131 Manor Way
Dallas, Texas

2ydJcY06

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
Kodak Park
Rochester 4, New York

Kodak Processing Laboratory
241 Battery Street
San Francisco 19, California

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

CANADA

Kodak Processing Laboratory
Toronto 9, Ont.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

