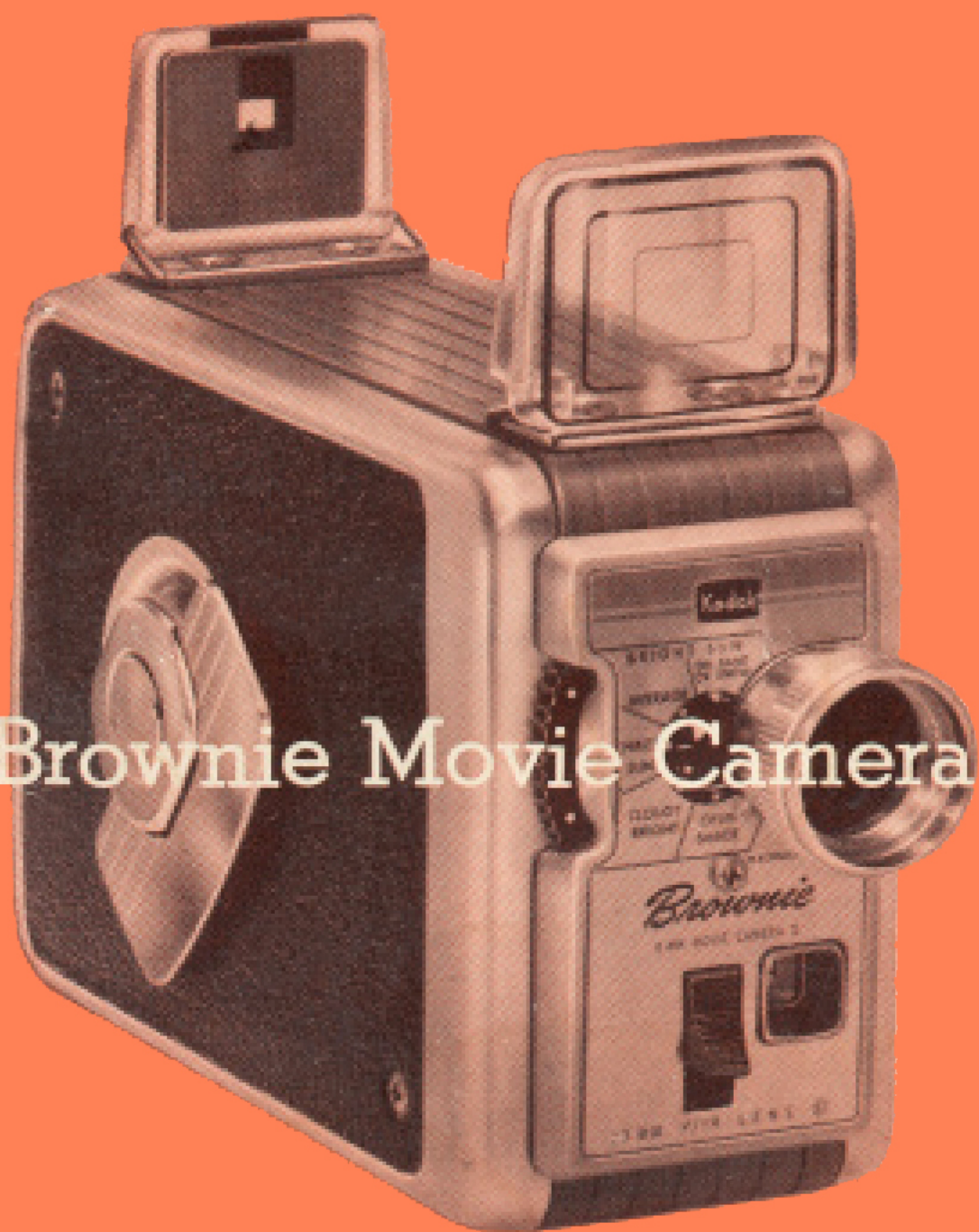


# Brownie Movie Camera



f/1.9

f/2.3



**movies are as easy as**



• There is good reason for the name *Brownie Movie Camera*. It's as simple to use—as sure in results—as the *Brownie* snapshot cameras everyone grew up with. Load, set the lens according to the built-in Exposure Dial, and then just aim and shoot. *Brownie Movies* are as easy as that!

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.

# snapshots . . . easy as **abc**

**a**

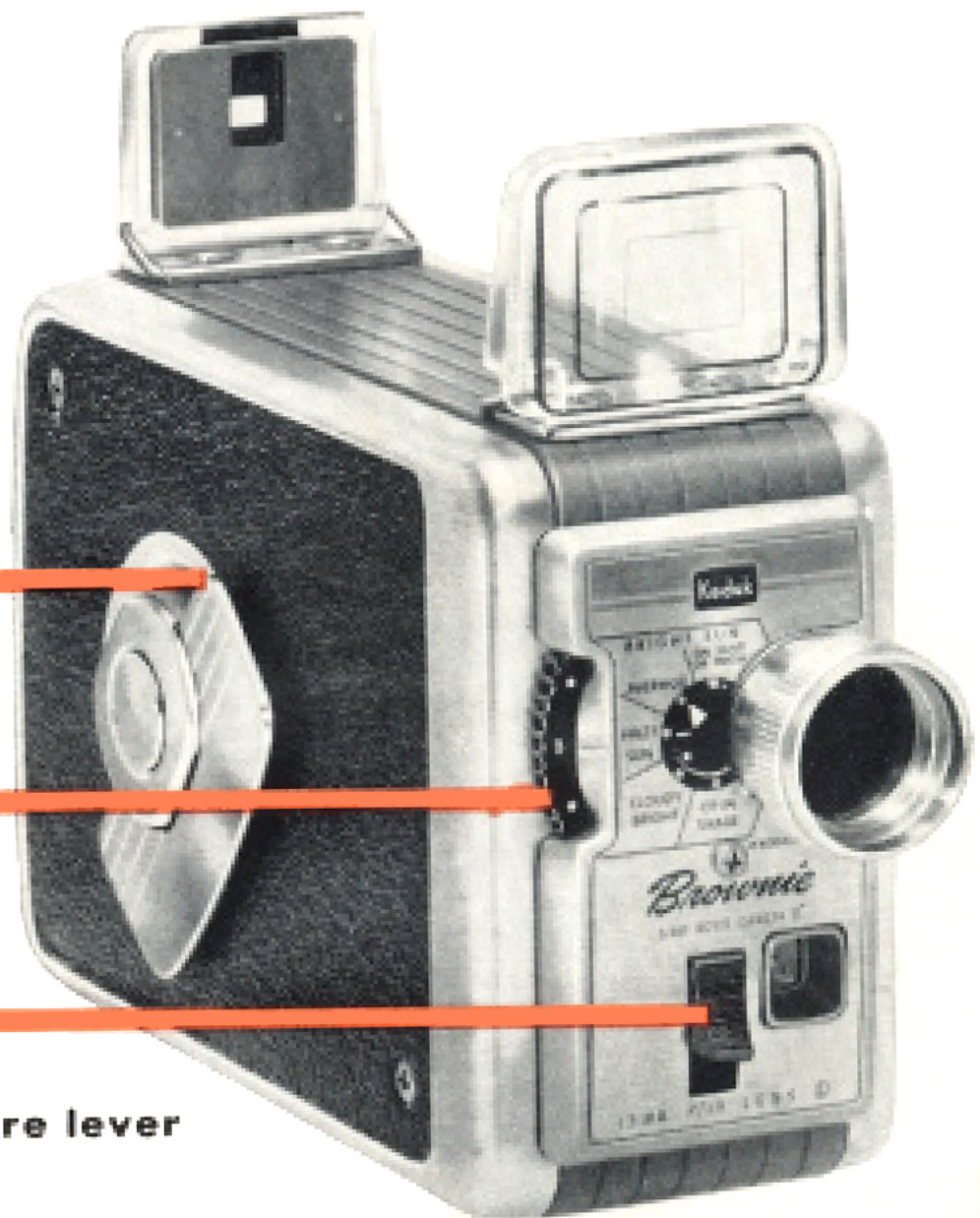
wind the motor

**b**

set the lens

**c**

press the exposure lever



**get acquainted with**

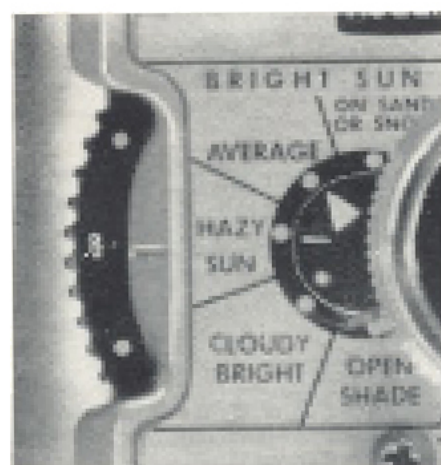


### **Wind the motor**

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 it will not turn when the motor runs.

# your brownie movie camera

before you load it!



## Set the dial

Setting the lens opening for daylight movies is a simple matter of dialing the prevailing light condition. Rotate the knurled ring of the outer dial until the wedge-shaped pointer of the inner dial "click-stops" at the prevailing light condition dot.

## Sight the subject

Lift the front finder and rear finder. With the rear finder close to one eye, frame the scene in the red rectangle of the front finder. The green and orange rectangles are built into the finder to show the field of view for the two Converter Lenses (see page 20).

## Start the motor

Press the exposure lever slightly downward. The motor will run until you release the lever. If you press the exposure lever fully downward, it will lock in the running position. To stop the motor, press the exposure lever upward to its stop position.

## Films

Movies in full color are not only easy to make, but inexpensive in the 8mm-size that fits your Brownie Movie Camera. Order 8mm roll film for your camera in either of two types of Kodachrome Film:

### **Kodachrome Film Daylight Type**

This film reproduces colors with startling realism when exposed under *daylight* conditions.

### **Kodachrome Film Type A**

This film is balanced for photographic flood lamps and requires no filter when used under this condition. It can also be used for taking pictures in daylight with the Kodak Daylight Filter for Kodak Type A Color Films, No. 85.

### **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



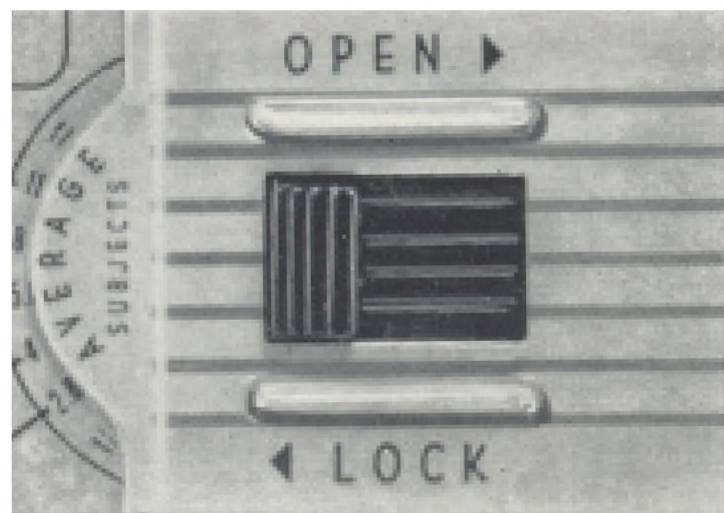
### Never load in direct sunlight!

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. The film must follow the arrowed guide-lines on the loading compartment plate.

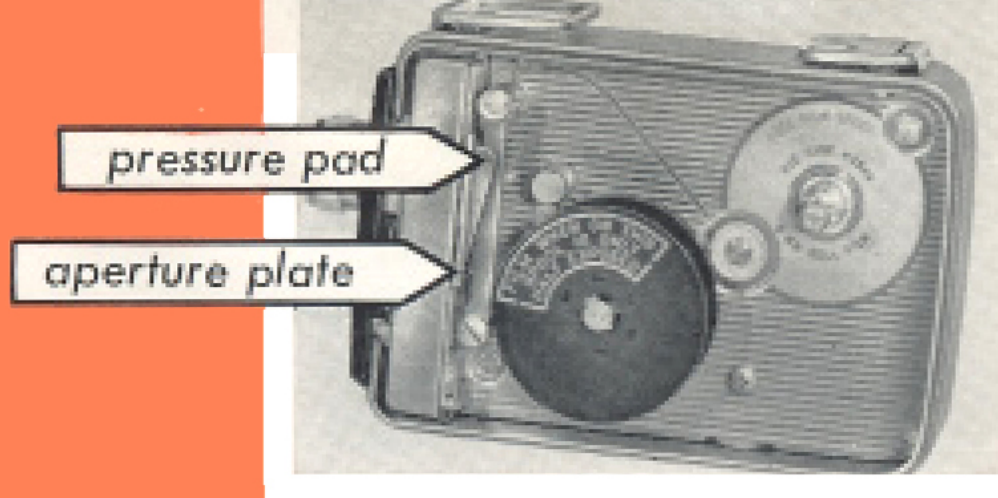
5



**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.

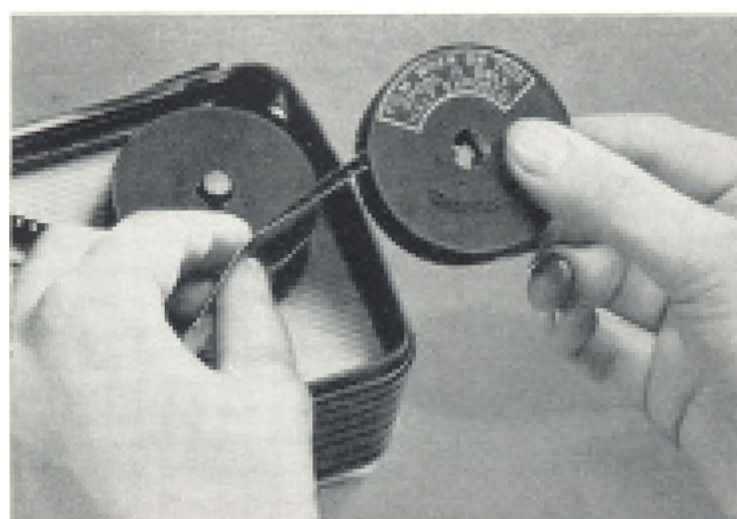
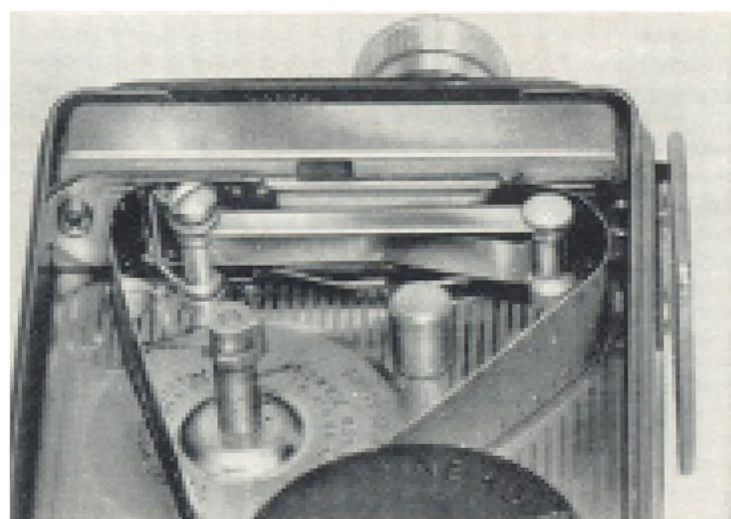


**2** Next, press in the knurled section of the cover latch and at the same time slide the latch as far as it will go in the direction indicated to open.



**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 band\* 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.

\*Note: Save the paper band. It must be placed around the exposed film before the film is returned to the metal can.

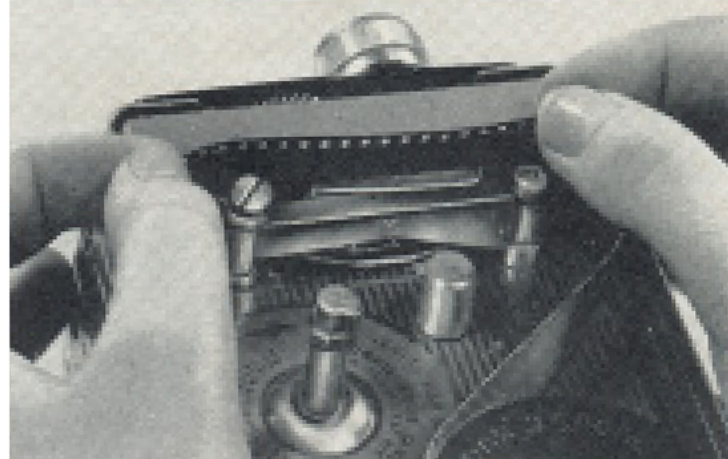


**6** Push the film all the way down, at the top of the camera first; then at the bottom. Pull the film through the gate until there are approximately 9 inches below the gate.

**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.

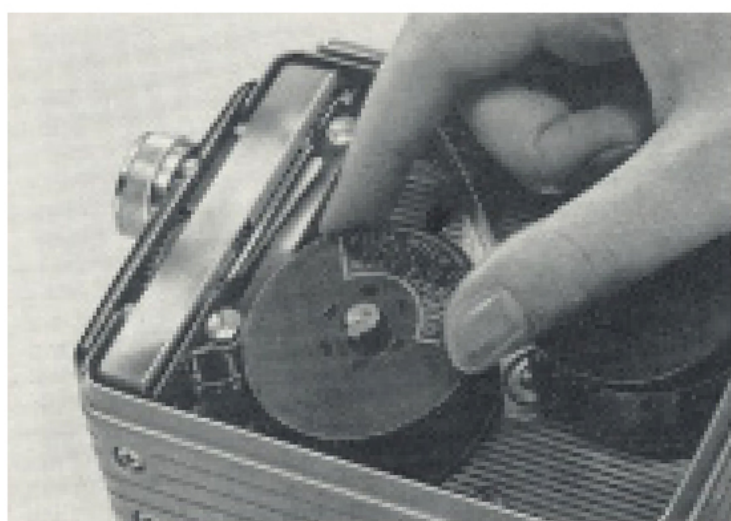


**4** Place the spool of film on the supply spindle. The flange of the spool stamped "Cine-Kodak 8 Spool" must be up. Make sure that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.

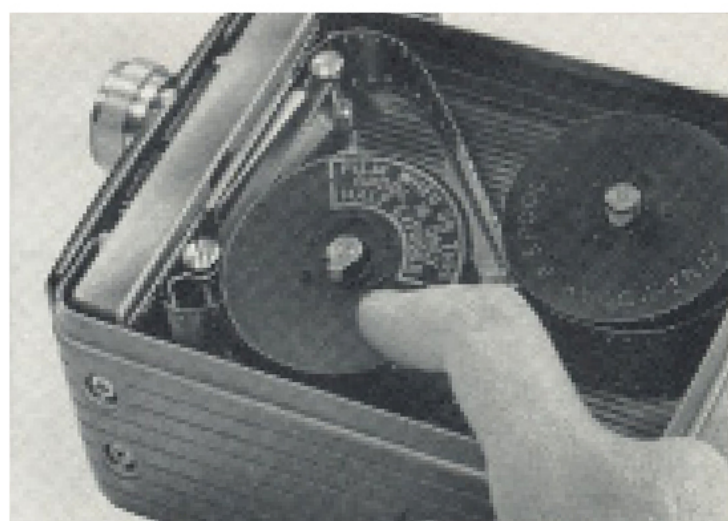


**5** Let the film follow the line with the arrow from the bottom of the film spool to the gate. Slide the film down into the gate; that is, between the pressure pad and aperture plate (pointed out in 3 at left).

*Important:* Always inspect the gate to make sure it is free of dirt or pieces of film. See page 19.



**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.

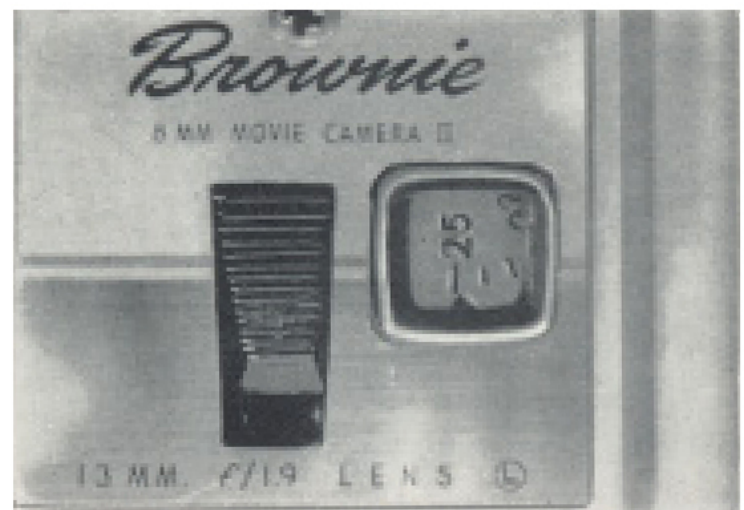
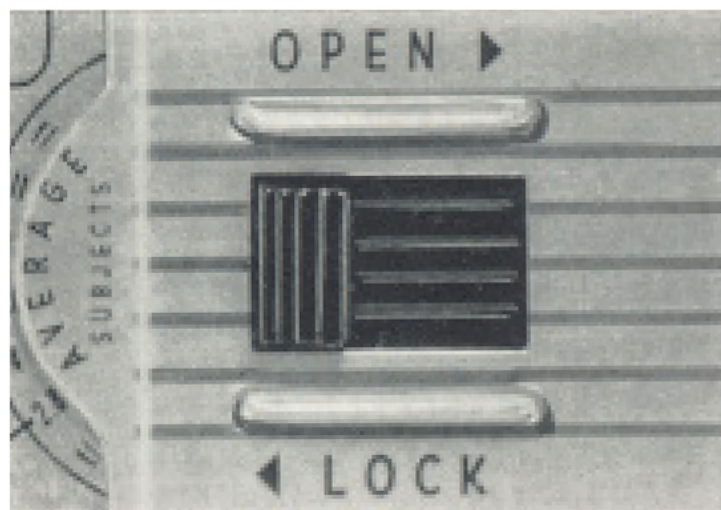


turn with finger

**Caution:** Do not turn the toothed wheel upward.

**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 knurled section of 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 O*

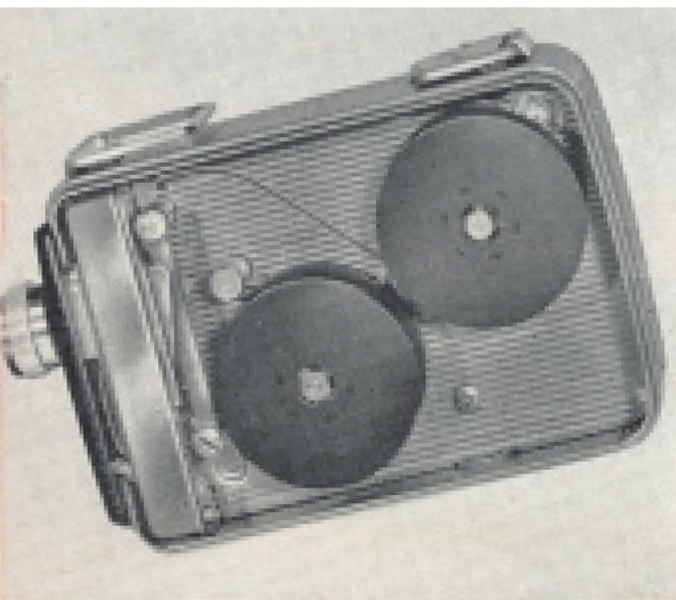
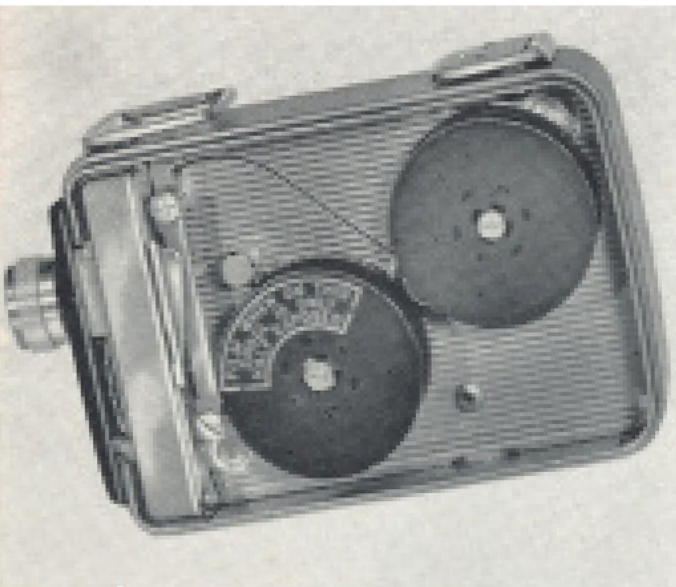


*run motor until index reaches E*

### Rethreading

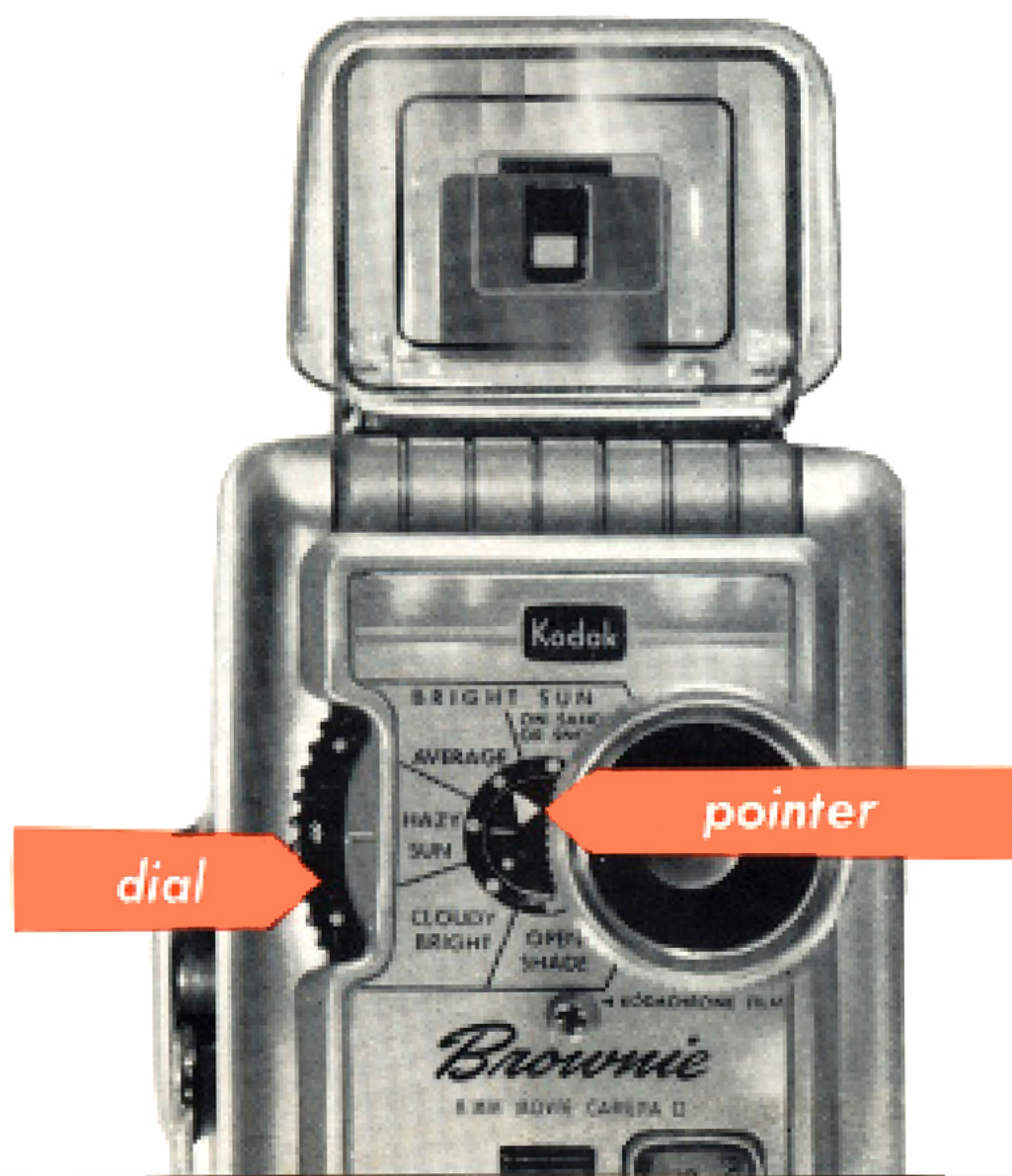
When the film is run through the camera the first time, only one side is exposed. To expose the other side, remove the empty spool, place the full spool on the supply spindle with the instructions down and rethread the film as described in the section on loading. Before rethreading, make sure the gate is free of dirt, pieces of film, or foreign particles.

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. 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. If Kodachrome Film, Daylight Type, is loaded in the camera, do this by rotating the knurled DIAL until the wedge-shaped POINTER of the inner dial indicates the prevailing light condition (see *Exposure Dial*, page 11). If Kodachrome Film, Type A, is loaded in the camera, set the lens opening by rotating the knurled DIAL until the desired lens opening number (shown in the exposure guide located on the side of the camera, or by an exposure meter) is opposite the grooved index. If your camera has the  $f/1.9$  lens, the largest lens opening, and therefore the one admitting



the most light, is 1.9; if your camera has the  $f/2.3$  lens, the largest lens opening is 2.3. Each succeeding marked lens opening admits less light, 16 admitting the least. The white dots between lens openings indicate half stops. *Do not set the dial between a white dot and marked lens opening.*

**Exposure Dial.** Setting the lens opening for *daylight* movies is a simple matter of dialing the prevailing light condition. To set the proper lens opening for movie-making with *Kodachrome Film, Daylight Type*, rotate the knurled DIAL until the wedge-shaped POINTER of the inner dial "click-stops" adjacent to the dot index of the prevailing light condition. The lines between light conditions indicate half stops. As indicated, the wedge-shaped pointer is for Kodachrome Film, Daylight Type; the dot and line, also on the inner dial, are for black-and-white films that may be available in some countries.

**The Exposure Guide**, located on the side of the camera, shows the proper lens opening to use under daylight or flood lamp conditions with Kodachrome Film Daylight Type or Kodachrome Film Type A. 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 for flood lamp exposures.

**Exposure Meter.** For those who wish to use an exposure meter, the camera speed is 16 frames per second, and the shutter speed is about  $1/35$  second.

## Nearness to Subject

The Brownie Movie Camera is of the fixed-focus type and needs no focusing. However, for sharp pictures, the subject must be no closer to the camera than a certain distance. This distance depends on the lens opening as shown in the table below. For example, with the lens opening at 8, the basic exposure for Kodachrome Film Daylight Type, all objects 3½ feet and farther from the camera are in focus.

NEAREST DISTANCES SUBJECT MAY BE APPROACHED  
AT VARIOUS LENS OPENINGS\*

LENS OPENING	f/1.9	f/2.3	f/2.8	f/4	f/5.6	f/8	f/11	f/16
Nearest Subject-to-Film Distance	10 ft.	8½ ft.	8 ft.	6 ft.	4½ ft.	3½ ft.	2½ ft.	2 ft.

## Finders

The tri-field front finder of your 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 page 20. Each colored rectangle shows the field covered by one of the lenses—the red rectangle shows the field of the standard lens in the camera, the green rectangle shows the wide-angle field, the orange shows the telephoto field.

Because the finder and the lens are separated, they do not “see” quite the same view. This effect is called

\*Do not confuse these distances with those given on the exposure guide cards supplied with the film.

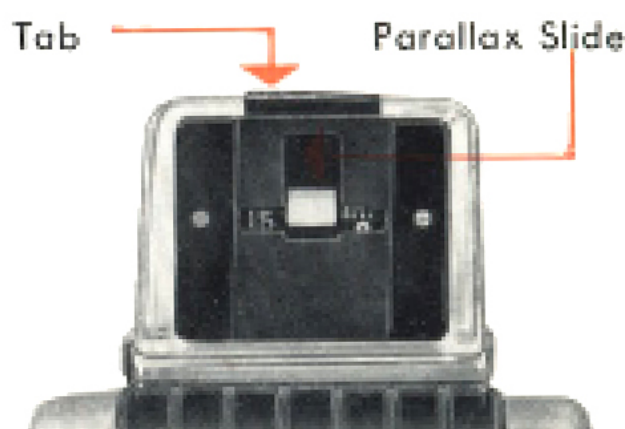
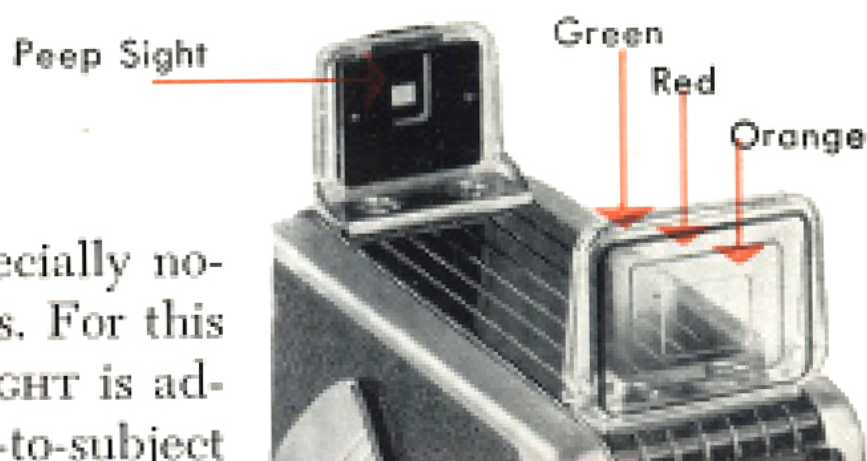
parallax and is especially noticeable in close-ups. For this reason, the PEEP SIGHT is adjustable for camera-to-subject distances from 3 feet to infinity. Raise or lower the PARALLAX SLIDE until the distance figure which corresponds most closely to the camera-to-subject distance is set in one of the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

With the eye close to the peep sight, frame the subject in the proper rectangle of the front finder.

### **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 will 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 slightly downward.

**exposure lever**

For continuous running, press fully downward.

To start the motor of your Brownie Movie Camera, press the exposure lever slightly downward. 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 the exposure lever fully downward to allow the motor to run continuously. To stop the motor, press the exposure lever slightly upward to return it to the stop position.



## 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.

### **Scene length**

Usually, about 1 to 2 feet of film is the proper length for average action scenes. This amounts to about 5 to 10 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 10 feet of film at a winding, don't try to film scenes that will run longer than about 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 can time scenes with surprising accuracy by this addition of "and one thousand" to each numbered second.

### **Filming Tips**

Many folks who are just beginning movie making seem to think that the camera should be waved like a

garden hose. This is *not* true. Hold the camera still and steady as possible when making movies—let your subject do the moving.

Panning, a term which means to swing the camera horizontally to cover an extended view, should be used only in rare instances. Whenever possible, try to film an extended scene by a *series* of views; swing the camera *between* shots, overlapping each scene slightly.

Panning can give unpleasant effects when projected on a screen. The trick is to use a tripod, or plant your feet solidly on the ground and pivot from the waist. Always pan very slowly—a good rule of thumb is to pan twice as slowly as you think you should. *Never pan on nearby objects.*

Sometimes it is necessary to follow the action of a moving object, such as a running child, a racing auto, or a touchdown pass. Try to keep the subject centered in the finder. Again, it is a good idea to plant your feet solidly on the ground and pivot from the waist.

When panning a broad horizontal scene, such as a city sky line, try to keep the horizon line in the same level throughout the entire pan.

Follow these simple tips and you will be rewarded with better movies.

## **Unloading**

When the film has been run through the camera for the second time, hold the exposure lever down until

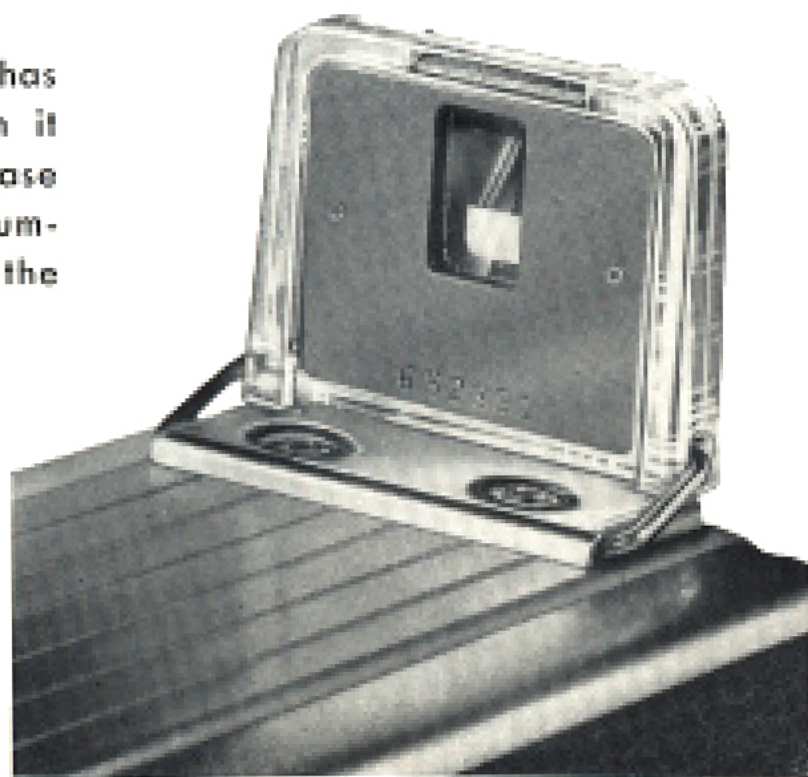
the footage indicator reads E. Then, open the camera and take out the full spool of film. Place the paper band around the film and place the film in the metal container. Return the metal container to the yellow carton.

Although the Eastman Kodak Company will continue to process Kodachrome Film, we are no longer permitted to sell film in the United States with the cost of processing included. You can: (1) take exposed film to your dealer who will arrange for processing (specify the processor, if you desire) or (2) mail the film, *as described below*, directly to a Kodak Laboratory for processing.

To mail your film direct to a Kodak Laboratory, first obtain a Kodak Processing Mailing Label from the dealer to which you wish your processed film returned; then, follow carefully the instructions on the customer stub of the label.

### **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 just above the bracket of the rear finder.



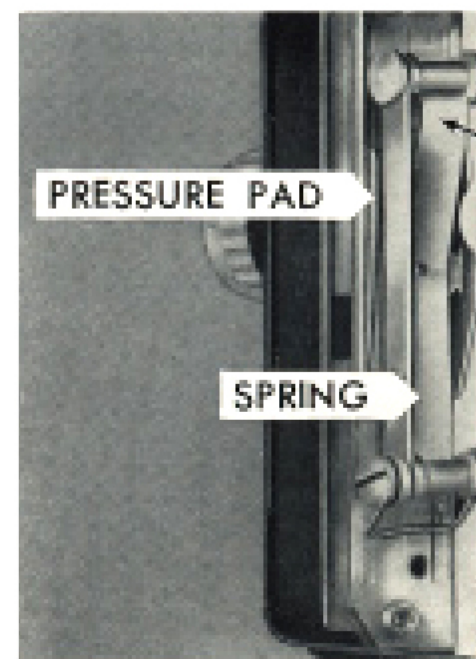
## Camera Care

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 dial to the largest opening; 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. Always, before rethreading, make sure that the gate is free of dirt, pieces of film, or foreign particles. 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 the camera is to be stored for some time, let the motor run down to relieve stress on the spring.

Never oil the camera.

## **Auxiliary Equipment**

### **Converter Lenses**

Converter lenses specifically designed for the Brownie Movie Cameras are available from your Kodak dealer in both the Wide Angle and Telephoto types.

The Wide Angle Converter Lens reduces the focal length of the lens to increase the angle of view and obtain wide-angle effects; the Telephoto Converter Lens increases the focal length to nearly double the image size at the same camera-to-subject distance.

The front finder of the camera outlines the field of view for these lenses in the green (Wide-Angle) and orange (Telephoto) rectangles.

## **Kodak Combination Lens Attachments**

**The Brownie Movie Camera with  $f/1.9$  Lens** is equipped with a retaining ring which allows you to attach any Series 4 Kodak Wratten Filter, Portra Lens, Kodak Pola-Screen, or Kodak Lens Hood to your lens. Unscrew the retaining ring at the end of the lens mount, insert an attachment, and replace the retaining ring.

**With the Brownie Movie Camera with  $f/2.3$  Lens**, a Series 4 Wratten Filter, Portra Lens, Kodak Pola-Screen or Lens Hood can be attached to the lens mount by means of a Kodak Adapter Ring, Series 4, No. 43 which screws directly into the lens mount. Unscrew the retaining ring from the adapter, insert an attachment, and replace the retaining ring. The Lens Hood can replace the retaining ring or can be screwed into the retaining ring to hold attachments in place.

**With either the  $f/1.9$  or  $f/2.3$  Lens (with Adapter Ring)**, several attachments can be combined by using one or more additional Series 4 Kodak Retaining Rings.

## **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 Daylight Filter for Kodak Type A Color

Films, No. 85, 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 2-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. The handle is removable for convenient storage. A 4-lamp unit, the Cine-Kodak Folding Movie Light, is also available.

### **Brownie Projection Screen**

An inexpensive, beaded, 30 x 40-inch screen of just the right type for home movie showings. Easy to set up and easy to store.

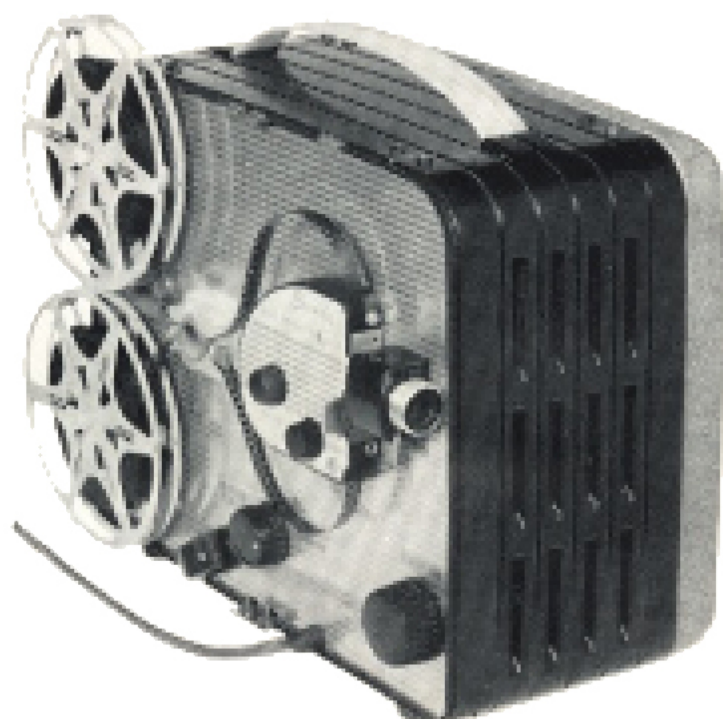


## **Kodak Movie Photoguide**

Take the guesswork out of movie making with the Kodak Movie Photoguide. Here is a 32-page pocket-sized booklet with a durable leatherlike cover. It contains on-the-spot movie-making information for both common and unusual lighting conditions. Among the subjects covered by convenient dial computers, tables, and brief text are: indoor and outdoor exposure, close-up photography, movie continuity, and film and filter data. See your Kodak dealer.

## **Brownie Movie Projector**

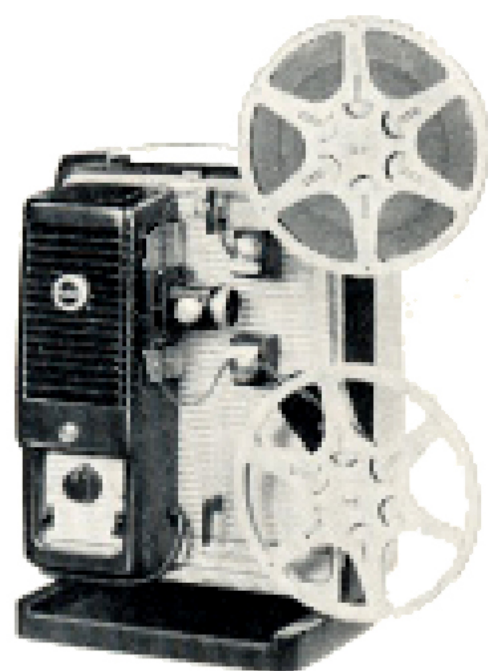
Wonderful compactness and convenience are yours with this low-cost movie projector. A single control provides forward projection, stills, reverse, and power rewinding. It accepts 200-foot reels for 15-minute showings. Available in a choice of 300- or 500-watt models, it's an ideal teammate for your camera.



## Cine-Kodak Showtime 8 Projector

The Cine-Kodak Showtime 8 Projector, with its extra efficient optical system, shows 8mm movies at their best and brightest. It is smartly styled, light, and easy to operate. It is equipped with an ultrafast  $f/1.6$  Lumenized lens that, with its other optical features, allows greater screen brilliance with a 500-watt lamp than most projectors with a 750-watt lamp. It operates with remarkable coolness and quietness, and accepts 400-foot reels which give 30 minutes of projection.

A variable speed model of this projector is also available.



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## 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.



## GUARANTEE

Within a year after purchase, any repairs necessary to this Brownie Movie Camera due to a defect in materials or workmanship will be made or, at our option, the camera will be replaced without charge. No other warranty or guarantee, express or implied, shall be applicable to this equipment. Nor are we responsible for loss of film, for other expenses or inconveniences, or for any consequential damages occasioned by the equipment.

In case of a defect, the camera should be sent directly or through a Kodak dealer to Eastman Kodak Company or a repair firm authorized by us to make such repairs. It should be accompanied by a description of the trouble encountered and other available information regarding the camera, including the date and place of purchase.

**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**Kodak**