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Brownie Movie Projector

It's the most talented of all 8mm projectors. A single control provides forward projection, stills, reverse, and power rewinding. It's the ideal teammate for the Brownie Movie Camera.

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.

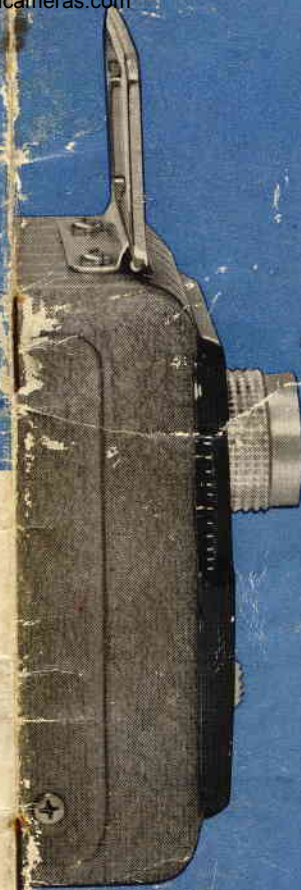
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Picture taking with the

BROWNIE MOVIE CAMERA

MODEL. 2

f/2.7 Kodak Cine Ektanon Lens





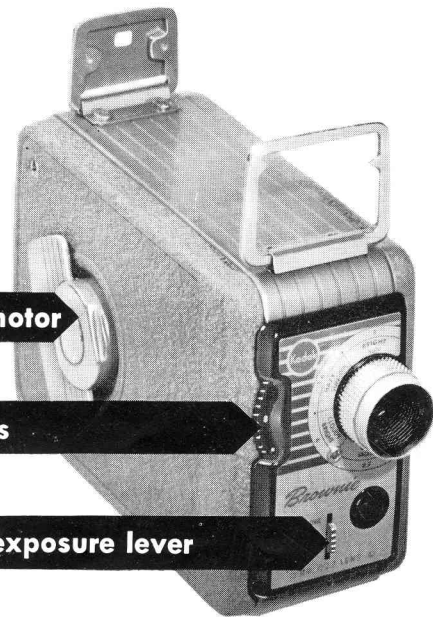
It's everybody's movie camera



...it's as easy as this!

• 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 *Sky Guide*, 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.



1 You wind the motor

2 You set the lens

3 You press the exposure lever

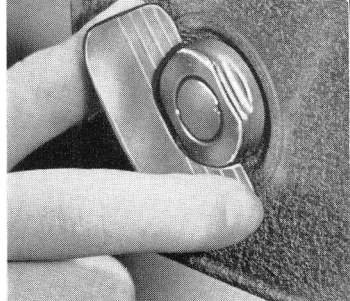
Get acquainted with your Brownie Movie Camera

before you load it!



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.



Try sighting it

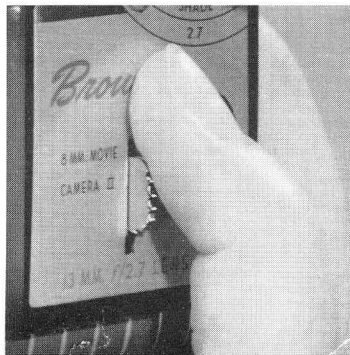
To use the finder, lift up both the front frame and the rear peep sight. Hold the camera so that the peep sight is close to one eye. Look through the sight, and the scene will be framed in the front finder frame just as it will look when the film is projected on the screen.



Try starting the motor

To start the motor, first make sure that the lens is not set at LOCK; then hold 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.

T. M. Reg. U. S. Pat. Off.



Films

Movies in full color are not only easy to make, but inexpensive in the 8mm size (each "frame" is half the width and half the height of a frame of 16mm film) 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 with these lamps. It can also be used for taking pictures in daylight with the Kodak Daylight Filter for Kodak Type A Color Films.

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.

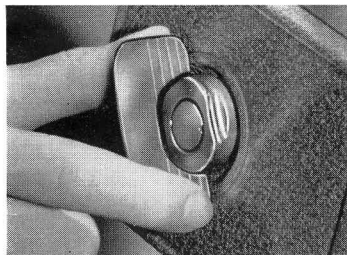


LOADING

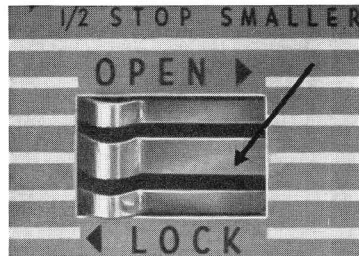


never load in direct sunlight!

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.



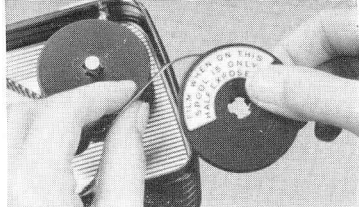
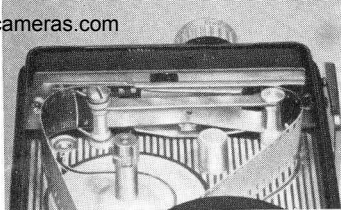
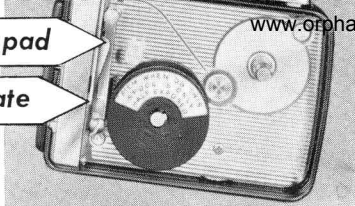
1 First of all, give the winding key a few turns before you start to load, to make sure that the motor is not run down. Never load the camera if the motor is run down.



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

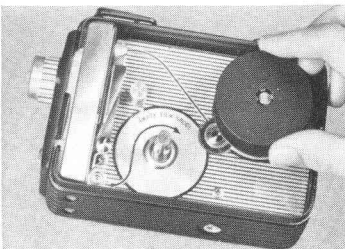


3 Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Cine-Kodak Film from its container. Save the metal can and the yellow carton to return the film for processing. Take off the paper band* around the film and pull out about a foot of film. Be especially careful not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

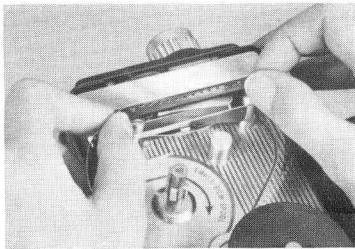
*Note: Save the paper band. It must be placed around the exposed film before the film is returned to the metal can.

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 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.*

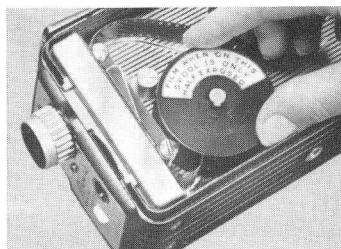


4 Place the spool of film on the supply spindle. The flange of the spool stamped "Cine-Kodak 8 Spool" must be up. Make sure that the spool is properly seated—the end of the supply spindle should project through the hole in the spool flange.



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).

Important: Always inspect the gate to make sure it is free of dirt or pieces of film. See page 18.



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.

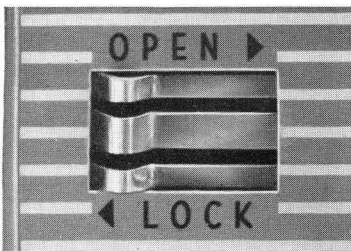


turn with finger

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 (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.

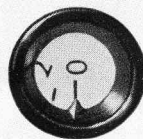


11 Replace the cover and lock it by pushing the latch to the LOCK end of its slot. If the cover does not go on, check to see that both spools are seated properly on the spindles.

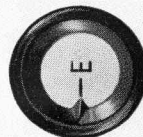


12 After the cover is on and locked, hold the exposure lever down until 25 on the dial of the footage indicator is at the index. Now you can take pictures.

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



no pictures after index reaches O

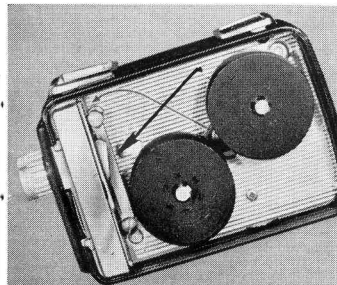
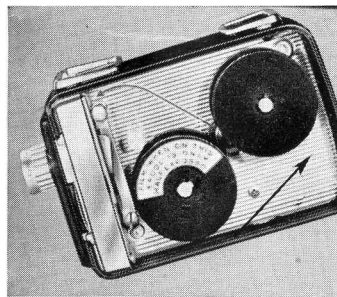


run motor until index reaches E

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. Do this by rotating the knurled DIAL until the desired lens opening number is opposite the red dot.

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.

The Sky Guide, located on the front of the camera, shows the proper lens openings to use under various daylight conditions with Kodachrome Film Daylight Type. For example, under hazy sun conditions, rotate the knurled dial so that 5.6 is opposite the red dot.



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 CAMERA-TO-SUBJECT DISTANCES
AT VARIOUS LENS OPENINGS

LENS OPENING	f/2.7	f/4	f/5.6	f/8	f/11	f/16
Nearest Subject-to-Film Distance	8 ft.	6 ft.	4½ ft.	3½ ft.	2½ ft.	2 ft.

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.

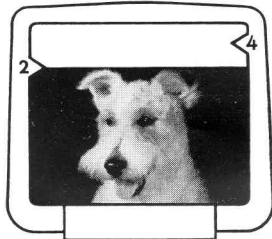
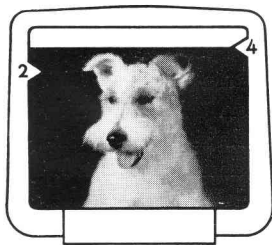
Because the finder and the lens are separated, they do not “see” quite the same view. This effect is called parallax and is especially noticeable in close-ups.

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 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 4 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

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 tightly. Fold the key flat against the camera; otherwise it will turn as the motor runs.



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

exposure lever

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

To start the motor of 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. To stop the motor, press the exposure lever toward the bottom of the camera and release it.

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 great 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 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 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 can time scenes with surprising accuracy by this addition of "and one thousand" to each numbered second.



Filming Tips

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 paper band around the film, place the film in the metal container, return the 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. *Do not mail your film to the Eastman Kodak Company, but return it to a dealer who will arrange for processing. If you desire, you may specify the processor. Complete instructions are packed with the film.*

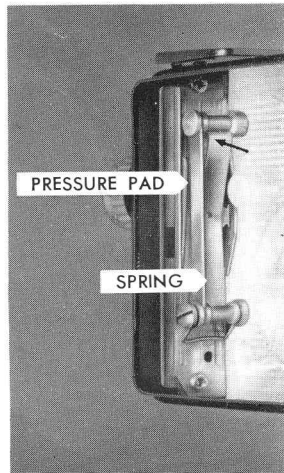


CAMERA CARE

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 or silicon-treated tissue.

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.

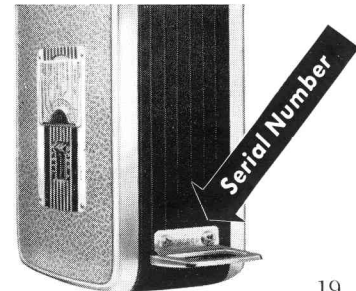
Drop the pressure pad back into place. Guide the T-shaped tongue on the pad into the slot at the bottom of the gate bracket. To replace the pressure pad spring, hold the spring with the hook toward the top of the camera and the little bump toward the gate. Slide the bottom end of the spring between the 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 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.



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.

Extremely simple to operate, these converters are fitted into the lens mount. Camera operation is the same as without the converters. Clip-on finder adapters are available to show the field of view when these converters are used.

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 4. The Kodak Adapter Ring Series 4, No. 43, screws directly into the lens mount.

First screw the Adapter Ring into the lens mount; then remove the retaining ring. A Kodak Wratten Filter Series 4 is inserted in the Adapter Ring and is held by the retaining ring or a Lens Hood.

To use more than one filter at a time, obtain one or more additional Series 4 Kodak Retaining Rings.

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. Four reflector-type photo lamps are controlled by two switches which provide an instant choice of two- or four-lamp illumination. A guide on the bar shows the correct exposure.

Field Case

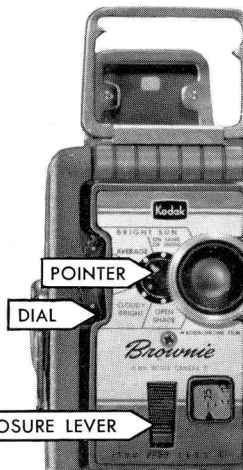
To protect your camera, order the Kodak Field Case for Brownie Movie Camera. You need not remove the camera from the case to make movies—merely swing the top down.



BROWNIE MOVIE CAMERA, Model 2 **f/2.7 Kodak Cine Ektanon Lens**

• Your new Brownie Movie Camera is an improved model of the camera described in the instruction manual. Instructions for use of the new features of your camera appear below; the accompanying manual is correct for your camera in all other respects. Read both the manual and this supplement.

The Sky Guide. (Page 10 of the manual.) Setting the lens opening for daylight movies is now a simple matter of dialing the prevailing light condition. The revised Sky Guide, located on the front of your camera, *has a rotating inner dial* which points out the various daylight conditions for exposing Kodachrome Film Daylight Type. To set the proper lens opening for daylight movie-making, 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 Daylight Type Film; the dot and line, also on the inner dial, are for black-and-white films that may be available in some countries.



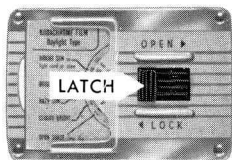
CAUTION: With your camera, the motor can operate if the camera is set between a white dot and marked lens opening on the knurled outer dial. Therefore, it is particularly important that the dial be set at one of the "click-stop" (detent) positions so that the lens opening will be properly aligned.

Starting the Motor. (Pages 3 and 14 of the manual.) The exposure lever of your camera has been redesigned for easier operation and better appearance.

Press the EXPOSURE LEVER slightly downward; the motor will run until it is released. When the exposure lever is moved fully downward, it will lock in the continuous-run position; slight upward pressure returns the lever to the stop position.

The Cover Latch. (Page 5 and figure 11, page 8 of the manual.) The improved design of the cover latch of your camera provides for easier operation of the cover lock.

To unlock the cover, press in the knurled section of the LATCH, and slide it in the direction indicated by OPEN on the latch plate. Lock the cover by sliding the knurled section of the latch, as far as it will go, to the LOCK end of its slot.



The Footage Indicator. (Pages 8 and 9 of the manual.) The footage indicator window on the front plate of your camera has been restyled to provide a quicker, clearer view of the remaining film footage.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.