Tips for better

MOVIES

by Kodak

Whatever type of 'Kodak' Movie Film you use we hope these tips will help you to take better pictures and get even more pleasure from your movie camera.

May we suggest

MOVIES

Always remember that a cine camera is for *recording movement*. As a rule, your subject should do the moving, not the camera. If you have to "pan" across a large scene or follow a moving subject, move the camera slowly and steadily, pivoting at the waist.

Don't spoil your shots by jerky or rapid camera movement (known, appropriately, as hose-piping), often the result of trying to follow a subject moving rapidly across the field of view. Try to position yourself so that fast-moving subjects move obliquely towards or away from the camera.

The golden rule for moving the camera is: "pan" only half as fast as you think you should. Even so, the result will look quite rapid on the screen.

VARY YOUR SCENES

Scenes of varying lengths help to make the film more alive and entertaining, and so do shots taken at different distances from the camera. Probably the most effective shots are close-ups, so take plenty of them. To get the greatest visual effect, fit a close-up lens, which will enable you to get really close to your subject.

Remember with these shots, however, that (*a*) the focusing is more critical and (*b*) the viewfinder does not "see" quite the same picture as the lens. This difference (known as parallax) is not noticeable when the subject is more than 5 feet from the camera, but, in close-ups it is important and you should allow for it, as explained in the camera instruction book.

The above remarks do not, of course, apply to single-lens reflex cameras.

LENS SETTING

The lens setting on many modern movie cameras is adjusted by "dialling the weather" and a little experience will enable you to obtain correctly exposed pictures. With automatic cameras, you don't have to change the lens setting as this is adjusted for you by the built-in exposure meter.

Don't forget, however, that with both the above types of camera, the film-speed setting must be checked whenever you change to a different type of film.

Care must be taken in certain circumstances, when using an exposure meter, either built-in or separate. For example, if you take pictures against the sun with the rays of sunlight falling directly on to the meter window, the reading will be the same as that for a very bright subject, and, as a result, your pictures will be under-exposed. When you shoot against the sun, have your camera and meter in the shade (of, say, a nearby tree or house).

When you take a shot of a normal subject against a dark or light background, move in close to the subject. If you don't, the background will cause the meter to give an exposure more appropriate to the background than to the subject. Move right in and your subject will be correctly exposed.

A very important last point. When using any exposure meter, make sure that nothing (fingers, loose straps, etc.) obscures the light meter window.

DARK RESULTS WITH DENSE OFF-COLOUR SHADOWS AND DULL HIGHLIGHTS

Under-exposure. Increase exposure and check your judgement of subject and lighting. If the camera lens is set by "dialling the weather", check your estimation of the type of weather and subject.

With this type of camera and with automatic cameras you must use the correct pointer or set the correct film speed.

If you are using an exposure meter, check your method of using it. Should you still obtain consistently under-exposed pictures, have the meter examined by your dealer. When you take shots with the sun in front of you, ensure that the sun's rays do not fall directly on the meter.

THIN, LIGHT RESULTS, WASHED-OUT HIGHLIGHTS AND WEAK SHADOWS

Over-exposure. Reduce exposure and check the same points as for under-exposure.

MISTY, FLAT PICTURES

Dust, oil or moisture on your camera or projector lens. Your instruction manual will give the best method of cleaning your camera or projector. If you are in doubt ask your dealer for advice.

HEAVY SHADOWS IN SIDE OR BACK-LIGHTED PICTURES

Normal front lighting was given. Increase the exposure as recommended in the film instructions (or lighten the shadows of your subject as in the next case).

HEAVY SHADOWS OR THIN HIGHLIGHTS WITH SATISFACTORY MID-TONES

Difference in brightness between the shadows and highlights of your subject was too great. Keep the very light-coloured areas of your subject in the shade or lighten the shadows with reflectors. For indoor movies you can use extra lamps instead of reflectors.

UNSTEADY PICTURES

Camera not held steady. Hold your camera firmly and use a tripod or similar support whenever you can. With long-focus or telephoto lenses always use a tripod.

JERKY PICTURES

Subject or camera moving too quickly. If you must "pan", do it very slowly and smoothly. When you are following a moving subject, keep it centred in the viewfinder.

BLURRED AND JUMPY PICTURES

Loss of film loop. Always ensure that your film is properly threaded before you close the camera.

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DISTANCE

Many modern movie cameras are of the fixed-focus design. With these it is important not to come in closer to your subject than is recommended in the camera instruction book.

Remember that, when you alter the lens setting of the camera, you also alter the depth of field. This means that if you use an 8mm fixed-focus camera at a setting of *f*/5.6 your subject will be sharp from about 4½ feet to the far distance. If you change to a lens setting of *f*/2.8 then your picture will only be sharp from 8 feet to the far distance. Take care, therefore, not to come too close in when using large aperture settings.

INDOOR MOVIES

These can be just as easy as outdoor pictures. For really first-class results all you want is the 'Brownie' Movie Light and two reflector photoflood lamps. With this equipment attached to the camera you will be free to take full-colour movies anywhere you please.

For best results when taking indoor movies, use 'Kodachrome' II Type A Movie Film. This film is specially made for use with photoflood lamps.

LOADING AND UNLOADING

Never open your camera in bright daylight. Always load and unload in shade, if necessary using your own shadow for the purpose.

When slipping the end of a film into the slot of an empty reel, wind two turns around the core so that it is secure.

Before closing the camera, run a few inches of film through to see that it runs smoothly and correctly.

Finally, remember that 8mm films should be run through the camera twice.

WIND THE CAMERA AFTER EACH SHOT

If you get into this habit you will never suffer the vexation of losing a wonderful shot through the motor running down at the crucial moment. Also, don't attempt to take scenes, which are likely to exceed the running time of the motor.

FILM DAMAGE

If, by some mischance, one of your films is damaged during exposure, PLEASE tell the processing laboratory about it. Even a slightly damaged film can cause havoc if it gets on to one of our continuous processing machines. The damage is not, unfortunately, confined to the defective film, but affects all the film in the machine at the time.

Do not attempt any repairs, patching torn perforations or splicing torn films before sending the films for processing. Attach a note to the outside of the film container giving details of the damage. The processing staff will then give the film special treatment.

Something gone wrong?

'Kodachrome' II Movie Films should only be examined critically for colour balance when projected on a white screen. If you happen to be disappointed with any of your movie films the following list of possible defects may help you to trace the trouble. The suggested remedies will enable you to avoid these faults in future.

ORANGE FLASHES, ESPECIALLY AT FILM EDGES

Light fog. Load and unload your camera in the shade. Use the paper retaining band to secure your exposed film.

A damaged camera may not be light-tight, so if you persistently have trouble with light fogging, have your camera examined by your dealer.

LOSS OF SCENES AT BEGINNING AND END OF FILMS AND HALF-WAY THROUGH 8mm FILMS

Exposures made on lengths of leader and trailer. These are provided for threading into the camera and for protecting the film from the light, and are removed before processing. Follow the camera loading instructions carefully, and use the camera footage indicator.

OVERALL BLUE TINGE

1. *With daylight film—pictures of distant subjects taken either at high altitude, over water or on a dull overcast day without using a haze-reducing filter*. Use a 'Wratten' No. 1A (Skylight) Filter, or a 'Kodisk' Haze Filter. If your subject is brightly lit in a cloudless sky, the shadow areas will be slightly blue. These filters will help to reduce this blueness.
2. *With Type A film—pictures taken in daylight without a filter*. Use a 'Wratten' No. 85 Filter.

OVERALL ORANGE TINGE

1. *Daylight exposures made in the early morning or evening*. Avoid taking colour pictures early or late in the day except for special sunrise or sunset effects.
2. *Daylight film used in any tungsten light*. Use daylight film only in daylight. (A 'Wratten' No. 80B Filter can be used for taking pictures by photoflood light but this will greatly reduce the effective speed of the film.)

LENGTHS OF BLACK FILM

1. *Unexposed or very badly under-exposed film. Lens obscured or camera controls incorrectly set*. Ensure that there is nothing to obscure the lens and that all the camera controls are set correctly.
2. *Unexposed film sent for processing in error*. When you have completely exposed a film replace the retaining band and either mark this or turn down a corner of the tab. Send the film for processing as soon as possible.
3. *With 8mm films—half the film black—film not run through the camera for the second time*. Follow the instructions regarding the film being run through the camera in both directions.

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BLURRED AND JUMPY PICTURES

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STRAGGLY LINE OR IRREGULAR DARK PATCHES IN THE PICTURE AREA OR A RAGGED EDGE TO THE PICTURE

Foreign material such as hairs, an accumulation of film emulsion, or a small piece of torn film in the gate of your camera or projector. Refer to instruction book for directions on how to clean the gate.

UNSHARP BUT STEADY PICTURES

Subject too close to the camera or camera lens incorrectly focused. If your camera is of the pre-set focus type do not approach nearer to your subject than is recommended in the instruction book. If you want to get nearer, use a close-up lens. With adjustable-focus cameras, always set the subject-to-camera distance carefully.

LOCAL AREAS OF INCORRECT COLOUR

Subject was lit by lamps of different colours or by patches of light reflected from nearby coloured objects. The lighting of your subject should be of one type—daylight only, or, for Type A film, photoflood lamps only. Place your subject carefully with regard to any possible effect of coloured surroundings.

LIGHT CIRCULAR SPOTS OR CURVED STREAKS

"Flare" due to the sun or a lamp shining into the camera lens. Use a lens hood or shield the lens from the light source. If you use your hand to shield the lens, take care that you do not obscure part of the picture.

WASHED-OUT REDDISH OR GREENISH PICTURES

1. *May be due to over-exposure.* See section on over-exposure above.
2. *Film may have been subjected to high temperature or humidity.* Films should be kept in their original packages before use. Keep film stocks and loaded camera in a cool, dry place and avoid leaving the camera in the hot sun.
3. *Film may be outdated.* Expose films before the expiry date shown on the carton. After exposure have the film processed promptly.

LINES AND SCRATCHES ALONG A LENGTH OF FILM

May be caused by a faulty camera or dust and grit on surfaces over which the film is drawn. Inspect and clean your camera and projector regularly.

More Tips

You can get more information and useful ideas on how to make better movie films from the inexpensive Kodak publication *How To Make Good Home Movies.* Ask your Kodak dealer to show you a copy of this and other useful publications in the Kodak range.

Should you have any queries at all about making movie films, about your camera or the types of film to use, your Kodak dealer will be pleased to help.

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