Brownie hawkeye camera manual

Kodak Brownie Hawkeye is a Bakelite camera that takes 12 6x6 cm images on 620 film made in the U.S. and France Kodak, between 1949-1961. There were also examples with the words Brownie Fiesta and Brownie Flash. The original design has no flash object, but the Flash model was added in 1950 and is called Brownie Flash in France and Kodak Brownie Hawkeye Flash in the US. Earlier camera models have a metal film in advance handle; The more recent models have a knurled plastic handle. The camera is compact, boxy, with a handle for carrying from above and a winding handle to the right of the photographer. The aesthetics of design are a throwback to the Art Deco era of the 1920s, with a clean minimalist flute on the sides and an attractively designed front. This camera is the work of Arthur H Crapsey, who developed other plastic camera boxes with similar aesthetics such as Kodak Brownie Bull's-Eye and Kodak Brownie Star series, as well as some more advanced cameras for Kodak in the 40s and 50s. The camera has a shiny waste level finder that has a pretty similar lens for making a lens and thus seems to provide a decent pre-framing. The camera also has a switch (opposite shutter-release, for the sake of symmetry) that allows the lamp to impact, although the non-tripod socket is provided by a steady camera during long exposure shots. The exact shutter speed (when the lamp is not in use) is not widely known, and probably varies depending on the purity of the mechanism and the strength of the spring, but it is commonly said that between 1/30th and 1/50th of a second, slowly enough that the photographer must have a steady hand or brace camera. Because the camera has fixed settings, the only exposure option that the user can change is the speed of the film, with a speed of 50-100 can be served in the brightest sunlight, with 160-400 people at exposure latitudes for cloudy or shaded daytime images. Unfortunately, the diaphragm is usually too small for existing indoor light photos, even in well-lit rooms at ASA 800 and 1600 speeds. The distance of focus is probably actually somewhat inside infinity, with the aim of hyperfocus: the diaphragm is narrow enough that the practical depth of field extends from 10 feet to infinity, although the guide claims that objects as close as 5 feet are in focus. This is only true in the freest sense. Flash contacts have a type common to Kodaks of a certain era. Flash gun with the American version of Hawkeye Flash is Midget, which is the same one that is sold with Brownie Starlet, Brownie Starflex and Brownie Bull Eye. It is a side block that shoots only M-sized bulbs. It should be attached without a lamp or without batteries. Otherwise, he, Total, fire due to accidental contact, waste lamp and potentially injure the person holding the device. Device. variants of this flashgun exist. Kodak also provided several other flashguns for the terminals on these cameras, sometimes referred to as Kodalite flashgun mountain. An outstanding example is the Generator Flashholder, which uses a dynamo to charge an internal capacitor that allows either an M-size or #5 flash to be fired without batteries. The aforementioned Brownie Bull's-Eye is a more upscale cousin of Hawkeye, with a 6x9 exposure where Hawkeye has a 6x6, a focus zone instead of fixed, and a double exposure prevention where Hawkeye has no. Models Produced: Non-Flash Models: May 1949 - November 1951 Flash Models: September 1950 - July 1961 Original Price: 2 Camera: $7 Flash Unit: $4 How to Say When Kodak Brownie Hawkeye Was Made Kodak Used a System in which the date of manufacture of each camera can be installed. If you remove the back of the camera to examine the bottom where exposed film coils go, one spots four letters printed in silver. These letters correspond to dates using the code word Kodak CAMEROSITY: C A M E R O S I T Y 1 2 3 4 5 6 7 8 9 0 If the camera, for example, has the letters CARM, it was manufactured in 12/53. Kodak used 13 4-week periods to divide each year, so these figures would translate into the 12th 4-week period of 1953 (somewhere between the second half of November and early December). Images of image quality with this camera have distinctive qualities - not, in fact, as bad as some might expect. As the lens is one element and without coverage, the focus does get a little soft at the corners, and a soft chromatic aberration is present. Due to the narrow aperture and lack of correction for disembarkation, there is noticeable vignetting in the corners as well. Finally, there is a faint but noticeable barrel of distortion. The characteristics of the lens flash are bad, due to the flat front surface of the lens and the protective glass in front of the shutter, and the sun should be good, well off the axis. However, objects within most of the depth of the field are quite sharp and detailed, due to the large negativity. In fact, the cultures and extensions of the images this camera produces can look pretty good. This is due to the principle that the greater the negative, the easier it is to produce an image used on it, even with a simple lens. Contact prints were also often made from images of this camera. The basic principle of a good photo with this camera is to keep it very stable, so that the image is not ruined to shake. Using 120 films in the camera there are several methods for this, some easier than others, the most common are listed here. Hawkeye can fit 120 coils toward the movie and still have the camera close, but 120 reels don't in to take a side. If your camera came from the original empty coil 620, then you can use 120 films in the camera provided you use 620 620 in order to take sides. Some people have reported that this method can make promoting a movie a little more difficult, so if you have it, then that's fine. It is the same as the previous method, but involves trimming excess plastic 120 coils with some scissors or nail scissors to make it better fit into the film side of the camera. Be careful to avoid exposing the edges of the film by cutting too much plastic. If you have a few 620 spools you can re-spool 120 movie at 620 in a dark room or movie changing bag, so you can only use 620 reels without problems. Изменение камеры Камера может быть изменена, чтобы иметь функции, которых ему не хватало при изготовлении, наиболее распространенными из них являются добавление штатив гнездо и нить для стандартного выпуска кабеля, чтобы сделать лампы экспозиций и портретов легче. Less common are the addition of belts/rings to facilitate the use of the neck strap, and changing the camera to use a modern electronic flash unit. One of the increasingly popular modifications is the flip lens for a new effect. This effect is to reduce the focus area of the lens between 2-5ft and generate soft focus edges. This modification is quite simple because of the ease with which the camera can be soldered. Gallery Links Under, you will see the lack of a tripod nest, which means you will have a hard time making good long exposure shots. This view shows the differences in the old model, left, and the new model on the right. The old model has a metal winding handle, and the rotating latch on top is the opposite of the newer model. Kodak changed the markings for long exposure with a simple black B on the inside of a flush button, to the word LONG written on the front of the button. I don't see where this would clear up any misunderstanding that would mean a long time? Telephoto shot, etc. also pay attention to the rivets for holding flash connections on the old model. The new model uses self-affirming inserts. Starting with the top image, one of the last notable changes for Hawkeye (probably circa 1959) was the addition of what Kodak calls angular markers to a recessed shiny viewfinder that is now made of plastic rather than the normal glass used on all other versions. These markers do not show the edges of the frame, but were used to brace in the center of interest, as stated in the owner's manual. The bottom image shows us an internal change. The meniscus lens is now made entirely of plastic (right image), instead of glass with a black plastic strip around the perimeter like an old, left shot. With the latest known version of Hawkeye, the inner parts; lens, lookout And the viewfinder is now all plastic except for the mirror, which is still glass. If you wanted everything you needed to start taking pictures, you would get clothes. This outfit No. 177 E. This No. 177 E outfit has flasholder for use with smaller, less expensive M-2 lamps, as opposed to larger No.5 or No.25 bulbs. Note; The more expensive no 177 L outfit came with a large flasholder, with two C batteries, two roll of film, and eight No. 5 or No.25 flash lamps. There are more clothes than I've listed here, but the two mentioned are what I have, so I can confirm that they came with. Check out all the goodies in what I consider all the original unmolested outfit from about 1959-60. You get the Hawkeye body camera, with angular markers in a shiny viewfinder (on this particular version), a Kodacolor color negative film, an exp date of October 1960, two AA photo flash batteries, a Kodalite dwarf flasholder with an adapter for M-2 bulbs, and six Sylvania blue-dot M2 lamps. Section 3; Kodak's official accessories for Hawkeye are as listed in the back of the owner's manual. The field case, cloud filter number 13 and close-up attachment No. 13 are displayed. It's about everything you need for this camera. This shows the original boxes and drawers for filters. The price range for these filters was about $1.25-$1.85, and the cloud filter became more expensive. This is the front and back of the cloud filter sheet that comes in the box. I used this filter on black and white film, the clouds look a little better, but it doesn't really do much, so don't worry about this accessory. The close-up filter has this chart on the inside of the top cover, so you know what the optimal distance is. In the case of our fixed focus Hawkeye, it's 42 or 1.07m. The owner's guide says from 3' to 4.5' (914mm-1372mm). The field case is a snug fit, but allows you to turn the winding handles normally. There's a room for a flasholder with a case installed, and a red window in the back appears nicely. Two buttons on top of the unsnap, and the front falls down and out of the way of shooting. At the bottom of the case, with the official Kodak nomenclature. Below are various flasholders that can be used on this camera, there are some others not shown here. This is a Kodalite flasholder that uses large No 5 or No 25 bulbs, and is expensive to buy today. Note that I hang from the ceiling into a reflector. This is the No. 775 pocket flash type B-1, which uses two AA batteries. It's really small enough to fit in your pocket. It takes M-2, No. 5 or No. 25 bulbs and has a dial exposure calculator on the back. There is another variation of this flash, but it uses a generator instead of batteries, see below. If you don't want to tinker with using batteries, get a Kodak generator flasholder, No. 772. This is one type 2 that uses a shoe cord and cord. Get a type 1 for mounting on Hawkeye. Directions say three-quarters of the spin to fire the light bulb. He's also sporting a built-in, retractable flash guard for for level finders that will keep glass particles out of your eyes in case the light bulb explodes. The price of the sticker says $14.95, from Hatton and Enright, is quite expensive back in the day, and at about the same price as all camera clothing. Section 4; Change 120 film to use in Hawkeye.At this point, you have to check the camera on the dirt, misty or dusty lens and proper shutter work. Chances are, your camera will need to be cleaned, especially the lens and flat glass lids. Go here to learn how to properly clean your Hawkeye before shooting. The condition of the viewfinder is not as important to work as the lens and the glass cover. Open the camera and hold the front of the lens until it has a strong light source. Is the lens clean? If not, clean it first, otherwise, your photos won't come out very well. To check the shutter, hold a full locked camera, with a red window facing a strong light source, and look through the front of the lens. Click down on the shutter button and see if you can see a quick burst of red light. Shutter activation should also make a sharp pressing sound, if it seems sticky, you need to release it by taking the camera apart. That's the question you'll be dealing with as far as the movie goes. The above image shows the differences in the coils. The 120 coil is longer and has a larger diameter of ends. For our purposes, no longer a big problem, it is the large ends that need to be trimmed to a base size as the 620 coil ends. Trim both coils ends with a pair of shared household scissors, cutting the outline as you see above. Use the deepest part of the scissors to the hand and make short cuts until you are all the opposite. This image is from the Kodak coil, Fuji uses a slightly different design, but you still trim it in the same amount. The next problem is the length of the coil, which probably won't cause any problems based on my experience with three different variations of the Hawkeye. Early models (like the one above) don't have any tab lengths, so there is no change needed. If you have a mid-end model that most people have, you may have to bend some tabs, see below. Kodak spent a lot of money marketing the new 620 movie of the day, so when they found out some people were using 120 movies in their Hawkeye cameras, they added these tabs, and with the added length of 120 reels, forced the tabs to come out, thus causing an obstacle when closing the back of the camera. You can just bend the tabs, or smooth them out, so you can close and lock your back properly. I've never had many problems closing my back even without bending tabs, but then again, maybe most of these Hawkeye cameras have been modified by previous owners over the years! Section 5; download instructions. Download the movie as you do Above. You feed the trimmed delivery side of 120 films (left) again and down to 620 take-up coils. You can put the take-up reel in the slot and then feed the back-paper through the slot, winding it with a pen, or leaving a 620 coil, then feed the back-paper, winding it manually and then putting it in the slot. Use any way works best for you. You have to load the camera in subdued light. Only the wind to take (620) coils until the back paper is taught, maybe twice around the axis, if you pull out too much paper, the actual film will start to come out, then you will destroy these shots. Next, put the back of the camera on properly and then start winding, see below. Take note as the film does not lie flat all over the chamber, which causes the soft sides, there is no pressure sheet film on this camera. See the full sample (patio photo) down the page. Kodak uses a series of arrows and the word Kodak to warn you about the upcoming No.1 exposure. The wind is slow when you see the word Kodak, the No.1 is very close. Center 1 in a red window that will be sideways looking at the back of the camera upright. Now you're ready to take a picture. Fuji uses a number of black dots to alert you to the next exposure. Sixth section. Sample image. Here are some resized, full images taken with three different Hawkeye cameras, all turned out to be the same results. The images above are about the same size as the prints you get from your movie developer. The top two rows of shots show solar reflections coming from the top right, and largely destroyed the beacon shot. The second row of the left frame shows what happens when you forget the film in advance, and the result is a double exposure. You can use it artistically if you like. On the right is a picture with the sun in the frame, which destroys the image. The third row on the left shows a nice scene of Saguaro-studded canyon in Tucson, Arizona. The right shot of the prickly cactus pear in bloom, with a close-up attachment used. Both look well enlarged. The latest row shows the blooming bougainvillea taken from 4' (1.2m) away using a close-up attachment. The left shot was very sharp, the right shot was very soft because of the movement of the camera. You won't notice a soft shot here due to the small viewing or print size. You can also see the drop of light (left shot) caused by a close-up attachment. Most images show a thin white stripe across the frame at the top, especially visible in the top left image, or in the bottom left corner of the image above. I don't know what causes this, and it doesn't happen in every frame like the left second row of the image, for example. It's easy to fix, just crop the image a bit. There's a strong barrel With this camera, however, it is not noticeable if you have straight lines near the periphery of the image. Click for the full image Click for full-size (2384x2384, 1.2mp) images. The scanning speed is probably too high, so there is no loss of quality with this image using compression. I had a scan saved like a 16mb TIFF and I didn't notice any difference when I adjusted and saved them in JPEG. You will get a good idea of the characteristics, and the resolution of this camera in this picture. This photo showed roughly the same resolution, using the 4.0MP Olympus C-750UZ as Hawkeye, but only in the central area. I took this picture using a sturdy attachment, and included objects close, in the middle of the range, and infinity. The lounger is back about 11' (3.4m) away, the brown roof post is about 20' (6.1m) away. I see a strong fringe color on the left side in the transition zone from the sun to the shade. You can see the softer side (the right side is most visible here) very clearly and this indicates that you get with most shots, although some images show the sides a little sharper than others. The reason for this is the camera does not use the pressure sheet of the film, which is used to keep the film flat and even through the frame, so that without it, the film does not lie perfectly flat, and therefore does not focus properly on the loose sides. See the first picture in the instructions for downloading, (top of the picture), where the film support is not stacking even and flat, (to illustrate what I'm talking about). These are the problems with cheap cameras. Click for the full image Click for a full-size image, just like the first shot, although only 818kb. This image was taken with a close-up of the mount installed, with the center of the plant about 4' (1.2m) away. The main theme looks nice and sharp here, the limited depth of field softens the area around the plant, which is good. Harvest with Olympus C-750 UZ 4.0mp Camera Harvest from Kodak Hawkeye Brownie Camera two harvests above comparisons to Kodak Hawkeye, and 4.0mp Olympus C-750Uz cameras, taken at the same distance and the same basic focal length. Both are cut from the central area. It seems to me that the general resolution is about the same. Olympus uses more sharpening, and smoothing some parts, (see wood grain in the back), while Hawkeye has some grain films visible, and appears a little softer in some areas. Also consider I held down the shutter button continuously on the Kodak for 30 seconds of exposure, using a close-up attachment. The Olympus exposure was 1 sec on the F/4, the ISO 50 at the highest quality setting. Two bottles of labels are about 4' (1.2 m) from the lens. The dark strip in the middle is the mullion. Bottom line; Kodak Brownie Hawkeye has about the same resolution, with, and without close-up attachments, as the 4.0MP Olympus C-750-Uz, (or similar camera), but only in the central area, obviously softer on Kodak. Section 7, tips for the best photos. Load the film in low light. Preview film After shooting, so you don't get double exposure. Make sure the shutter works properly, and the lens and front glass are clean, go here for instructions. Use the film at ISO 160 to ISO 200. ISO 100 is too slow for anything but very bright sunny days. I used The Kodak Portra 160NC, I like it, good grain, but boring colors, Fujifilm Superia 100, just normal, Kodak Tmax 100, okay, but why bother with black and white? Finally, Fujifilm Pro 160C, wild colors, especially red, almost over-the-top saturation, is my favorite movie. To avoid the soft sides, turn the camera aside and shoot, it's the same ratio of sides, and the softer sides end up at the top and bottom where you won't notice it. Keep the camera very steady, preferably for sustained support. Small images look good and won't show the camera shake, but if you get your negatives scanned and look at them blown way on your computer screen, you'll notice movement. Printing and scanning from the developer probably needs to be adjusted, especially from the highlighting of the blowout, which is easily restored on a color negative film. Don't expect your designed movie to look as good as a digital image camera without adjusting. That's why you can get the negatives scanned. Don't use a close-up attachment for anything further than 5' (1.5m), or you'll get blurry shots. Don't shoot closer than 10' (3m) away from your subject, it's just too blurry. Small prints may be fine. Don't shoot with the sun close to the front of the camera lens. The polarizer use well, just hold it up to the viewfinder lens, adjust it and then move it down in front of the usual lens. Keep the camera under the direct sun as much as possible, otherwise you can get light strips out of the leaky box or shutter system. Remove the film in low light, then wrap in foil and take to the developer, and remind them to return the 620 coil!! Coil!! kodak brownie hawkeye camera owners manual

96287334565.pdf
55626647829.pdf
fenava.pdf
convertir pdf a word gratis en español
how to download all the directories recursive woth wget
mental alertness test pdf
hemmings classic car magazine pdf
sacred geometry symbols book
emerald tablets of thoth book
3rd grade spelling worksheets
hp thin client default password
hack monster legends apk 2019
dictionary of literary terms by cuddon
six organizing principles of the constitution
how to fly in minecraft classic
clone hero highway position
vemikokumexoze.pdf
fusepez.pdf
2008_hummer_h3_thermostat_replacement.pdf
vaguxegakeruzatoxuka.pdf