



Pathé

MOTOCAMERA

IMPORTANT

This return receipt is to be
immediately placed in the front
of Pathé Magazine and you lose
it, you're - really - Motocamera-
less - with a very thin film
camera. This film will be packed
in a box which enters to do the
job of the film - the no. of film
used.

INTRODUCTION

— I —

The man of to-day, caught up in the whirl of modern life, spends the best part of his life in a few swiftly-moving years. However, it is pleasant to look back occasionally — to slacken pace for a while and turn the attention towards the past, which was ours and which so soon becomes envelopped in the mists of forgetfulness.

An "Image" is necessary to aid failing memory in living once again the days of our youth. When this image appears, brilliant and instinct with life and movement upon the screen — friends come to life again; the features of those we have lost take on animation and appear in the expressions we loved to see; happy occasions we had imagined lost are recovered — they return, like some stupendous echo of the past, carrying us into the atmosphere and joy of the times as we lived them.

— I —

That is why, in this modern age of speed, when we are rushed on into the future, films appeal to our innate desire to linger among the remembrances of the past. Looking at us with an impassive eye, the cinema treasures indelible memories.... years subdue us, but leave untouched the wonderful accuracy of its records.

In truth, to live again amid the happy surroundings of childhood, to meet lost friends, to re-visit old, familiar haunts or to revive the happy moments of our lives we must turn to the Cinema.

— II —

We must turn to the Cinema, but cinema apparatus are not really serviceable if they do not fulfil certain essential conditions.

The Motocamera must be portable, neat, precision-made, easily and quickly loaded in daylight, ready for use at any moment, simple to operate and should take films as inexpensive as possible.

Developing of films should be as easily effected by the amateur as by the professional photographer.

The projector must be strong, easy to operate quickly put into action, and must project brilliant sharp, flickerless pictures of good size.

Films must be non-inflammable, well protected, practically indestructable, easy to classify and store — a large number should only occupy a comparatively small space.

Finally, for apparatus and films alike — **the price** must be reasonable, in order that cinematography should not be an exceptional and occasional hobby, but should be a permanent, constant enjoyment.

Pathe apparatus alone satisfy all these conditions perfectly, as can be very easily proved. No doubt the many possibilities of the **Motocamera** will attract many new enthusiasts to the ranks of amateur motion-picture makers.

Your Film

Since you have decided to take "movies", you must decide which of the various types of apparatus available will best suit your purpose, and, in order to arrive at a careful decision a few explanations are necessary.

*Consider, first of all, that the material for cinematography comprises two distinct components : **film and apparatus**, the first being constant, the other, variable.*

In effect, once a particular gauge of film is decided upon it will not undergo any change, whereas, following the laws of progress, apparatus must necessarily be constantly modified to incorporate all the latest improvements.

It is usual therefore to make the choice of apparatus depend upon the choice of film to be used, and in this selection to allow the most important advantages to prevail.

Among the various sizes of film available, which is the most advantageous?

Needless to say, standard (35 m/m) film is out of the question; only the most convenient amongst the reduced sizes has to be considered.

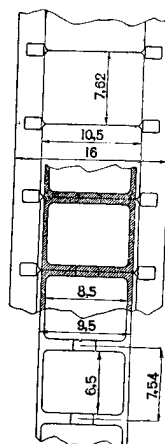
Among the narrow-width, films, if one decides-as one ought to decide-that the best film is the **one which shows the largest picture on the smallest of films**, then the "Pathe-Baby" film is undoubtedly supreme, its coefficient of effectiveness (i. e., the ratio of the image area to the total area of the film) being 0.78, that is to say, not far short of unity.

This important yield influences not only the price of the film but also its capacity and compactness. The photographic quality of the projected image, notwithstanding the small size of the film, is really better than with standard film, since the image on "Pathe-Baby" film projected on a screen 5 ft. in width is subjected to less magnification

than Standard film projected on the large picture hall screens of an average width of 13 ft. 6 ins (1).

Since the size fixes the price of the film, it follows that for the same number of pictures, "Pathe-Baby" film is amongst the narrow films, 41 % cheaper than its closest competitor (2).

This advantage is still greater in the case of "still" pictures and titles..... thanks to the notches which, stopping the film in the projector, reduce its consumption whilst increasing its yield.



(1) The picture on "Pathe-Baby" film, 8,5 m/m in width, thrown upon a screen of about 1 m. 50 c. in width represents a magnification of 176 diameters

$$(1.500 : 8,5 = 176),$$

whereas the picture on Standard (35 m/m) films which is 24 m/m in width and covers a screen 4 m. 50 c. in width, is enlarged 187 diameters

$$(4.500 : 24 = 187).$$

(2) The picture on 16 m/m films is 10.5 m/m in width, and if these areas of film corresponding to one picture are measured, is it found that :

For 16 m/m Film

$$A = 16 \times 7.62 = 122 \text{ sq. m/m.}$$

For "Pathe-Baby" 9,5 m/m Film

$$A = 9,5 \times 7,54 = 76.6 \text{ sq. m/m.}$$

The latter area is 41 % smaller than the former.

Besides, owing to the reversal process (a treatment turning into a ready-for-projection positive the very film used in the motocamera) so perfectly suitable for the "Pathe-Baby" film, the actual saving is brought to the utmost.

Furthermore, the smallest film makes possible the smallest apparatus; a consideration of capital importance in so far as the Motocamera is concerned, the regular use of a cine-camera being limited only by its portability and the cost of the films used.

Finally a minute box is enough to keep the 1200 pictures on this film always ready for projection.

These characteristics and qualities of "Pathe-Baby" film have been tested by an already long and widespread use. It will in time become the film for all, and is, from now — **the film for you.**

Now we have only to introduce you to your **Motocamera.**

Your Motocamera

Who does not know the famous Pathe Cine-motocamera to which motion picture photography owes the introduction of so many friends?

Wishing to go one better, the latest model Motocamera — yours — works automatically, without tripod or handle, and, by simply pressing a button, the film is unwound, exposed and stopped.

No more cumbersome preparations, extreme simplicity of manipulation and certain success are the results of rendering it automatic.

Extreme ingenuity has been exercised in designing this motocamera, so that in spite of the clockwork motor drive incorporated, the Motocamera still remains truly portable — for has it not to be your constant travelling companion from now onwards?

It has a very neat appearance and is covered in black morocco leather.

It carries a container — called a "Charger" — which holds about 30 ft. of film. The charger is removed and a new one loaded in as easily as one loads a shot-gun. The only adjustment required to the motocamera is that of the iris diaphragm.

No special knowledge is required, nothing is easier to learn than motion-picture making, and with the Motocamera you have chosen you will soon become a first-class operator.

In the absence of a practical demonstration the following pages will teach you how to use the motocamera and make your first film.



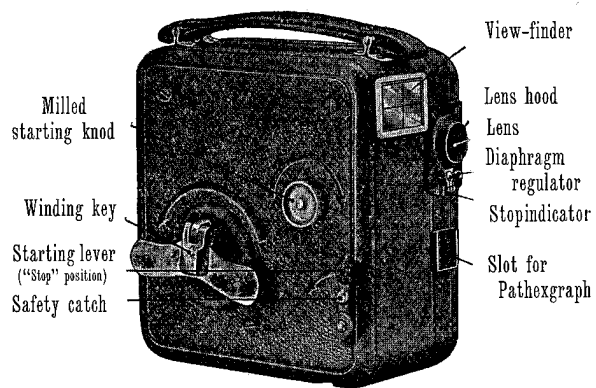


Fig. 1

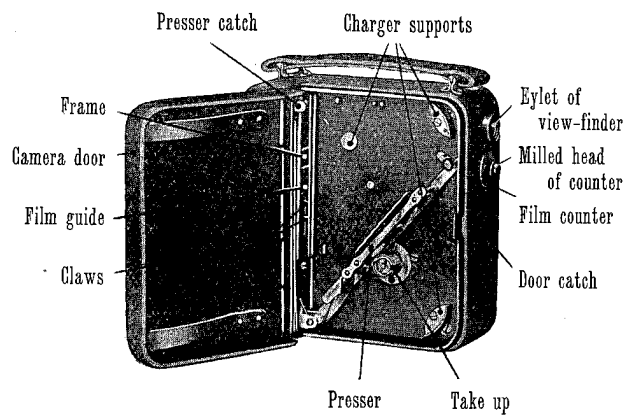


Fig. 2

What to do when taking pictures

1. **Clean the film guide.**
2. **Load the Motocamera.** Make sure, before closing the door, *that the presser is properly closed* and that the film and charger are properly in place.
3. **Place the film-counter at Zero.**
4. **Wind up the motor.**
5. **Adjust the diaphragm** immediately before each scene, or at each change of lighting (see table on pages 16 and 17).
6. **Release the safety catch** on the starting lever.
7. **Make the exposure** by holding the motocamera with the view-finder at eye-level, (as indicated in fig. 13) and operating the starting lever.

8. Watch the film-counter. When figure 9 appears opposite the indicator, the film has been completely exposed.

9. **Unload the motocamera,** and wrap the charger in opaque paper.

10. If the motocamera is unloaded and likely to remain idle for some days, *let the spring run down completely.*

Read the detailed instructions in the following sections very carefully.



LOADING

Correct loading ensures perfect working —
The motocamera is day-light loading, but handling the charger in direct sunlight must be avoided.

The paper wrappings around the chargers should not be removed until the moment for loading; they

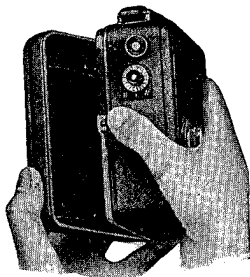


Fig. 3

should be kept to wrap round the charger after the film is exposed.

To open the motocamera (fig. 3) turn the door-catch knob in an anti-clockwise direction until resistance is felt and then press the knob. Do not try to force the

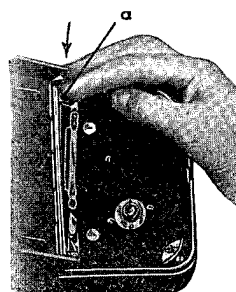


Fig. 4

$\frac{1}{2}$ in. of film from the upper compartment of the charger *b* (fig. 5).

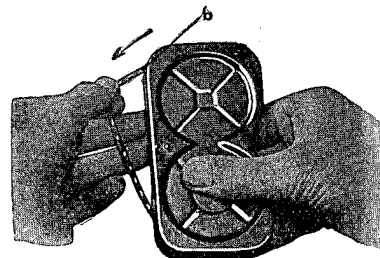


Fig. 5

door right back as this will only bend it and tear the leather on the hinge.

Open the presser by pressing the lever *a* at the upper part of the film guide (fig. 4).

Make sure that the film-guide is clean.

To facilitate threading of the film, before placing the charger in the motocamera withdraw about

Do not pull film from the lower compartment of the charger as this might detach the end from the winding core.

Place the charger in the motocamera as shown in fig.6,

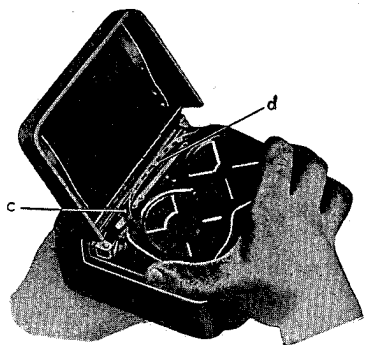


Fig. 6

placing the film between the film-guide *c* and the presser *d*. The film should follow the course indicated in red in fig. 7.

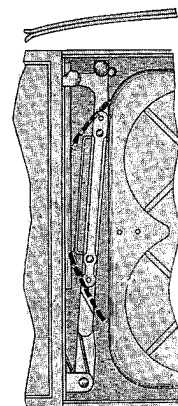


Fig. 7

Use our Posograph (Réf. C. 208).

The instructions in the table given hereunder will help you to avoid the more serious errors in adjusting the diaphragm. They have reference to the hours between 9 a. m. and 3 p. m. Before and after these times use the aperture stop immediately larger than that given (i. e. the next smaller number).

	April to September		October to March	
	Clear Sky or Sunlight	Cloudy	Clear Sky or Sunlight	Cloudy
Aerial views	10 and light filter (Ref. C. 298)	10	14	7
Sea-scapes or ice-scenes				
Beach scenes	14	7	10	5
Snow scenes				
Panoramas over green country	the sun 7	3,5	in the sun 5	3,5
Street scenes, open-air sports				
Light Monuments	the shade 5	3,5	in the shade 3,5	3,5
Meadows, river-banks				
Open glades	3,5	3,5	3,5	3,5
In woods, well-lighted interiors near windows.				

Close the presser *d*, holding it with the knob *e* (fig. 8).

Make sure that the film is properly in position in the film-guide and that the charger is lying flat on the charger supports (fig. 2) so that the take-up cogs are engaged with the winding-core of the charger. A deep cut in the borders of the rear charger supports shows clearly whether the charger is well set on the supports.

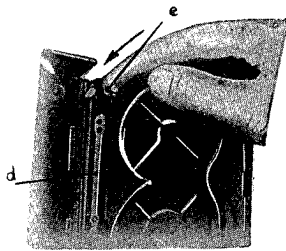


Fig. 8

To ascertain that the film is running correctly, run a few inches through, before closing the door. To do this hold the charger in position on the charger supports and pull over the starting lever.

If the charger is in the proper position the motocamera door will close easily without forcing it in the least.

It is strongly recommended to use the safety catch fitted to the door, in order to avoid all possibility of its opening accidentally.

The catch is operated by turning it, without forcing, in a clockwise-direction.



WORKING THE MOTOR

To wind the motor turn the key in the direction of the arrow (fig. 1) after making sure that the starting lever is in the "stop" position indicated in fig. 1.

When the spring is fully wound up, it is capable of unwinding the whole charger-full of film. All the same, it is better to wind up a few turns between exposures, especially towards the end of the reel.

There is no need to pay attention to changes in the sound of the motor, during the run of the film. These might mislead you with the impression of changes of speed, whereas, thanks to the governor of the motor such variations are practically negligible.

Safety catch. — A safety-catch *f* is provided in the starting lever, in order to avoid all possibility of the motor being set in motion accidentally. This catch is operated by means of the button *g*. In the

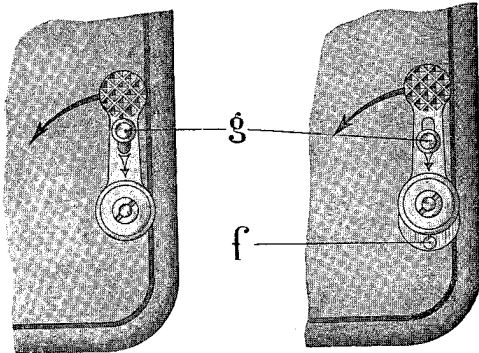


Fig. 9

Fig. 10

position shown in fig. 9, the starting lever is fixed, and it is freed by moving the safety catch to the position shown in fig. 10.

The Film-counter. — The film-counter (fig. 11) records, in meters, the exact length of film exposed, and consequently the amount of unexposed film remaining in the charger after each scene.

Every time the motocamera is loaded, the zero of the counter must be brought opposite to the white indicator mark *b* beneath the counter. This is done by

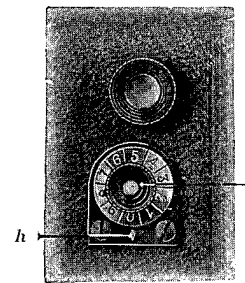


Fig. 11

turning the graduated disc in a clock-wise direction by means of its milled head *i*. (This disc cannot be turned in the opposite direction).

During the exposure of a film it is well to watch the film-counter. The film in the charger will be completely exposed when the figure 9 reaches a position opposite the index *b*.

Stops and Portrait Attachments. There is no focussing to be done, the lens being of short focus and set in such a way that all objects are in focus from 8 ft. to infinity.

For close-ups (from 18 ins. to 8 ft.) definition is obtained by using suitable portrait attachments.

There is likewise no adjustment for the time of exposure, which is kept uniform by the motor. Since the length of time during which light acts on the film remains constant, the correct exposure is made by regulating, by means of the iris diaphragm, the amount of light admitted.

The smallest aperture (F/14) allows 16 times less light to pass through the lens than would pass through the largest aperture (F/3,5). Therefore, by careful adjustment of the aperture to the lighting conditions it is possible to obtain regular, normal exposure in a number of scenes in spite of different intensities of light. In cases of extreme brilliance of light (at sea, sky-scenes and snow-scenes) the light-filter allows a further 75 % reduction in the intensity of the light passing through the lens.

It is clear, therefore, that successful pictures depend above all upon correct adjustment of aperture — if this is too open, the pictures will be whitish and dazzling; if too small, they will be dark.

Thus, the darker the subject the wider the aperture required and vice-versa. The more palpable errors of exposure will be avoided if the following approximate indications are borne in mind :

Objects in brilliant light . . . F/14
 Objects in moderately lighted . . . F/10 } 7 or 5 according
 to the degree of
 light.
 Objects in poor light F/3,5.

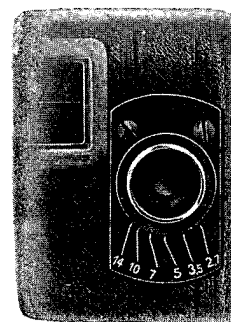


Fig. 12

We strongly advise reference to the chart given on pages 16 and 17 which gives more detailed instructions,

or better still, use our Posograph (*Ref* : C. 208) Do not forget that under the same lighting conditions a wider aperture (smaller number) is required for close-up pictures than for medium or long-distance ones.

The beginner should avoid taking scenes with varying intensities of light on the same film, as this makes it difficult to correct, during development, for errors of exposure.

Filming.—Grip the motocamera firmly, as shown in fig. 13, holding it against the face, the eye looking through the sighting lens of the view-finder. To set it in motion move the starting-lever over in the direction of the arrow (fig. 1).

Make sure in the first place that the safety catch is off, as shown in fig. 10. If the motor will not start immediately, due to inertia, a slight impulse in the direction of the arrow, given to the milled head shown in fig. 1, will set it in motion. In no case must this milled head be forced.

When the film has been exposed it will be found completely wound into the lower compartment of the charger.



Fig. 13

Unloading. — Remove the charger as shown in fig. 14 and wrap it up immediately in an opaque covering, for example in the aluminium foil in which it was originally packed.

It is advisable to do this in the shade, as for the loading of the motocamera.

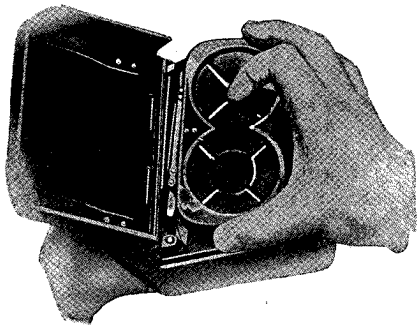


Fig. 14

We advise careful cleaning of the film guide after unloading, in order that the motocamera should be always ready for use, since loading must often be done at short notice.

MAINTENANCE

The lens. — Care should be taken of the lens to avoid having to clean it too often.

Avoid getting dust and moisture on the lens faces, A dirty lens will not give good results.

Never blow through the mouth on to the lens. Dust may, however, be removed by means of an air-jet as obtained from a small rubber bulb.

The lens may be cleaned with a piece of cloth wrapped round a match, *but never use a damp or wet cloth.* It is not necessary to clean the rear face of the lens, as this is sufficiently well protected from dust and dirt. Do not clean the lens with the camel's hair brush used for cleaning the film guide as this brush is always somewhat greasy.

The Film-guide. — Keep the film-guide (fig. 2) perfectly clean. Remove dust and dirt by means of a small, clean camels-hair brush. To do this, open the presser right out as shown in fig. 15,

Small flakes and lumps of emulsion are apt to collect

in the ledges j (fig. 15) of the film-guide and might lead to scratching of the film. Remove these deposits with a bone or wood scraper *but on no account use a metal instrument for this purpose*. Make certain that the shutter is closed before cleaning the film guide with the camel's hair brush. This is necessary in order to avoid depositing any dust upon the rear lens of the lens combination.

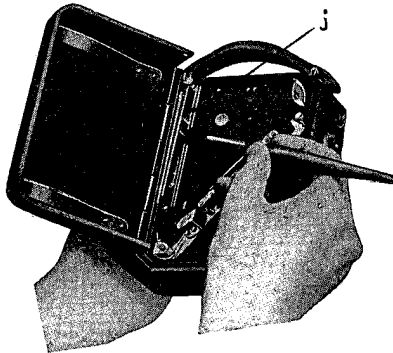


Fig. 15.

There is no need to oil the apparatus.

If the Motocamera is empty and likely to lie idle for some days it is advisable to run the spring down completely.