

HOW TO USE YOUR

DeJUR fleetwood

8mm MOVIE CAMERA



DeJUR-AMSCO CORPORATION

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DeJUR Internationale, G.M.B.H., Germany

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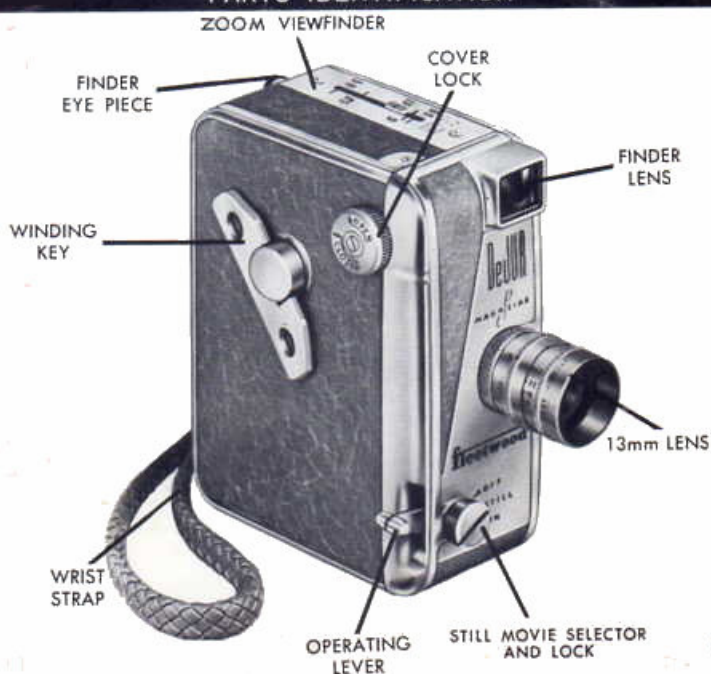
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INTRODUCING

the **Fleetwood**

8mm MAGAZINE CAMERA

PARTS IDENTIFICATION



OPERATING YOUR CAMERA

WINDING THE MOTOR

Raise winding key and turn clockwise about 10 turns until spring is fully wound, then fold key flat against camera. With fully wound spring, 10 feet of film will be uniformly exposed. CAUTION: Do not force key beyond limit of spring, but keep camera fully wound when not in use.



SETTING STILL MOVIE SELECTOR

For movies, press in and turn selector knob to RUN.

For single frame exposure, press in and turn selector knob to STILL.

When through press knob in and turn to OFF position. This will prevent accidental release of the operating lever.

RUNNING THE CAMERA

The camera mechanism is set in motion by pressing down lightly on the operating lever. Pressing operating lever down, beyond first resistance, all the way will cause it to lock and keep the camera running until it is released by upward pressure on the lever.

OPENING THE CAMERA

Pull cover lock out and turn it to OPEN. For ease while turning knob press center of door edge. To close, swing door shut. Apply pressure on center of door edge, pull cover lock out and turn clockwise as far as it will go.

CHECKING THE MAGAZINE



Complete magazine showing front with two film windows.



1. Correct appearance for front of magazine before loading into camera. Internal black shutter has closed both T-shaped windows, protecting film from light.



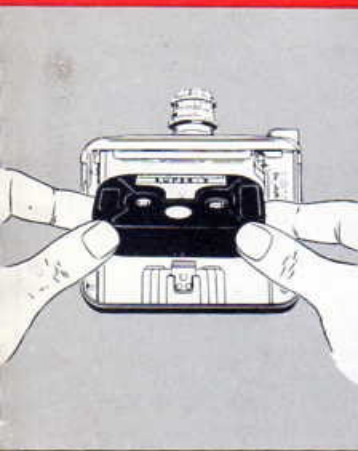
2. Shutter shown partly open, revealing light-colored film. This is WRONG. Before loading, close shutter completely by turning square pin between windows to left (counter-clockwise).



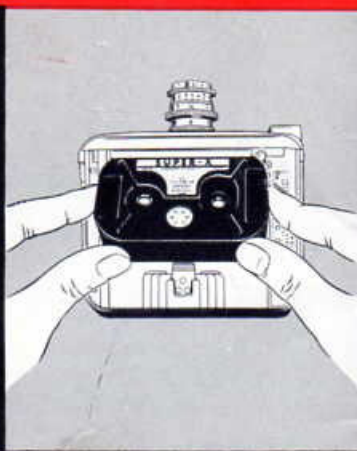
3. To prevent an over-run, the film manufacturer has provided an elongated slot (arrow) at the END of 25 feet of film on each side of magazine. As you turn magazine over, check — if side 1 is completely finished, this slot will be visible in window opposite to side 1. If not visible, reinsert with side 1 up and run camera until a quieter sound indicates slot has been reached. Recheck. Now turn magazine to side 2. Recheck again at end of side 2.

ALWAYS CLOSE WINDOW BEFORE INSERTING MAGAZINE IN CAMERA.

LOADING THE CAMERA



1. The square pin at front of magazine should enter square hole in front of camera for proper operation. To assure this, hold magazine as shown with forefingers on sides to act as pivots. Slide front of magazine down and forward into camera.



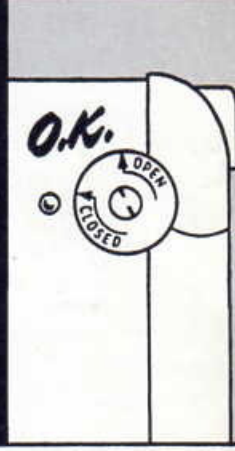
2. Now press down gently on back of magazine with both thumbs to raise front as it slides forward into camera. Faint click indicates square pin has entered socket properly. Press gently with both thumbs on back of magazine to push it down into camera. Then close camera door.



3. Don't Shoot "Closed" arrow is not pointed at index button. In this position mechanism which engages film in camera is not in operating position. Claw will not advance film so exposures will not be made.



4. Turn knob until plug on under side of knob drops into its hole, locking knob in position. Now claw has moved forward inside camera and has engaged film so normal operation is assured.



5. Now shoot. "Closed" arrow is pointing to index button. Knob cannot be turned without lifting. This prevents accidental turning while winding camera and assures uninterrupted filming.

FILM FOOTAGE COUNTER



1. Immediately after loading magazine and before taking any movies, set footage counter to START. Press down lightly with thumb on indicator dial, and turn clockwise to set it to arrow at START.

2. Footage counter will then indicate at all times how much film remains in magazine. When it shows 0, open camera and turn magazine over to expose second half of film. Reset footage meter to START again.

There are 25 feet of 16mm film in each magazine but, since the DeJur camera takes 8mm "pictures" you actually have 50 feet of 8mm film. You expose the right hand half of 25 feet of film and then invert the magazine to expose the left hand half of the 25 feet. (Directions as to which side should be first exposed are always given on the magazine itself.) After processing the film, the laboratory splits it down the center, splices it end to end and sends it to you as 50 continuous feet.

SHUTTER SPEED

FRAMES PER SECOND	APPROXIMATE SHUTTER TIME*	CHANGE IN f/STOP REQUIRED
12	1/25 sec.	Close lens ½ f/stop
16	1/35	AS SHOWN ON GUIDE
24	1/50	Open lens ½ f/stop
32	1/75	Open lens 1 f/stop
48	1/100	Open lens 1½ f/stop
64	1/150	Open lens 2 f/stops

*These figures have been rounded off for use on exposure meters.

STILL PICTURES (SINGLE FRAME EXPOSURES)

Camera Speed Setting
12, 16, 24, 32, 48, 64

Shutter Time
1/25 sec.

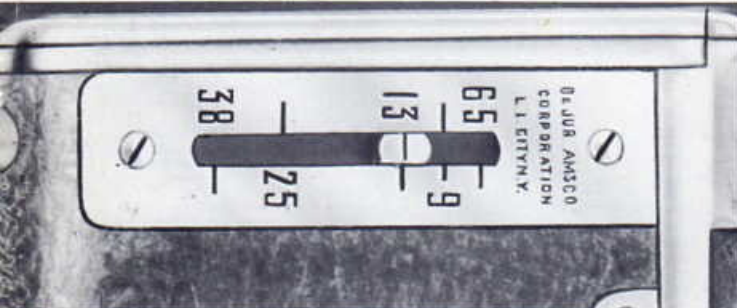
CAMERA SPEEDS

The camera has six operating speeds. 16 frames per second make action appear normal when projected. 32, 48, and 64 frames per second film action in slow motion. Set to 12 frames per second, action appears speeded up. 24 is professional picture speed. Each speed may be set by turning the required number to black dot. Do not set knob between numbered speeds. Do not run camera at 64 without film.

NOTE: Lens opening must be changed for each change in speed as shown in table above.

ZOOM FINDER

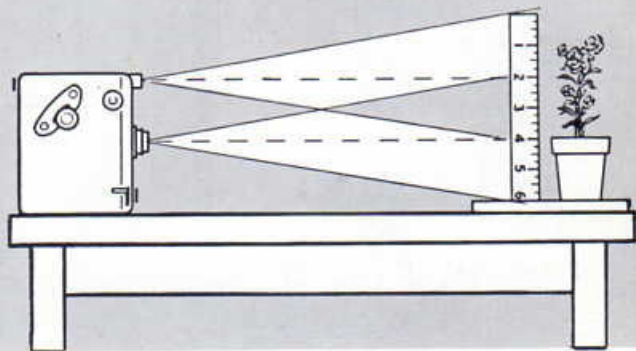
Set zoom finder to correspond with the focal length of the lens in use, 6.5 MM or 9 MM wide angle, 13 MM, normal or 25-38 MM telephoto, and the finder will automatically change to include the same picture area that the lens includes.



FIELD OF VIEW

Subject Distance	13 mm Lens (½")		25 mm Lens (1")		38 mm Lens (1½")		9 mm Wide-Angle Lens		6½ mm Wide-Angle Lens	
	W	H	W	H	W	H	W	H	W	H
100 ft.	33'7"	25'2"	17'2"	12'11"	11' 5" 9' 7"	5' 9" 4' 3"	50'5"	37' 9"	67"	50'
50	16'9"	12'7"	8'7"	6' 5"	5' 9" 4' 3"	2'10" 2' 2"	25'2"	18'11"	33'7"	25'2"
25	8'5"	6'3"	4'3"	3' 3"	2'10" 2' 2"	1' 2" 10"	12'7"	9' 5"	16'9"	12'7"
15	5'0"	3'9"	2'7"	2' 0"	1' 9" 1' 4"	7'6"	5' 8"	10'1"	7'7"	
10	3'4"	2'6"	1'8"	1' 3"	1' 2" 10"	5'0"	3' 9"	6'8"	5'0"	
8	2'8"	2'0"	1'4"	1' 0"	11"	8"	4'0"	3' 0"	5'4"	4'0"
7	2'4"	1'9"	1'2"	11"	10"	7"	3'6"	2' 8"	4'8"	3'6"
6	2'0"	1'6"	1'0"	9"	8"	6"	3'0"	2' 3"	4'0"	3'0"
5	1'8"	1'3"	10"	8"	7"	5"	2'6"	1'11"	3'4"	2'6"
4	1'4"	1'0"	8"	6"	5"	4"	2'0"	1' 6"	2'8"	2'0"
3	1'0"	9"	6"	5"	4"	3"	1'6"	1' 2"	2'0"	1'6"

PARALLAX CORRECTION



5 feet

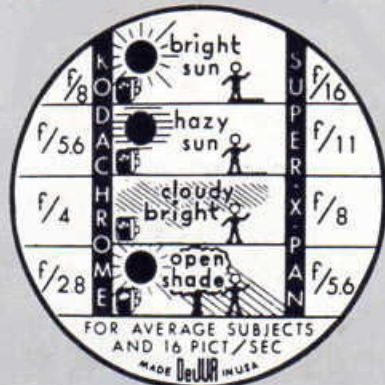


3 feet

The finder lens is mounted about two inches higher than your taking lens. When making closeups be sure to keep your subject below the indicator marks in your finder.

When shooting subjects five feet away do not go above the top indicator. When shooting subjects three feet away do not go above the bottom indicator.

SETTING THE EXPOSURE



The exposure guide on side of camera indicates quickly to what f/number your lens should be set for best exposure. Guide is for use with average subjects taken at 16 pictures per second.

If you have Kodachrome Film, Daylight Type, loaded in your camera, use left hand column of figures. For Super X Pan film (black and white) use right hand column.

First, notice condition of sun. If clear and not obscured by haze or clouds, it is considered a bright sun on exposure guide. Bright sun requires f/8 for Kodachrome at 16 pictures per second.

Second, turn ring on camera lens until number 8 is opposite index mark. Your lens is now adjusted to make correctly exposed movies in sunlight.

LIGHT CONDITIONS

A clear sun may be in a blue sky with or without white clouds.

Open shade means that sun is shining brightly, but your subject receives light only from sky, not sun. For adequate light

color film, subject in open shade will photograph with blue cast because of lack of warm sunshine color.

With cloudy sky in which sun is not visible, exposure may vary considerably and use of exposure meter is advisable for dependable results.

For consistently good outdoor and all indoor filming, the DeJur Dual-Professional Exposure Meter is recommended.

COLOR FILMING

A few additional suggestions will improve your color films:

When filming nearby objects at distances under 15 feet, open your lens one stop if sun is shining from one side. For example: f/8 is correct for a sunlit object when sun is behind you, but with sun at one side so half your subject is in shadow, open lens to f/5.6.

For nearby backlit subjects (sun shining toward camera lens so side of subject toward camera is almost or all in shadow) open up lens two f/stops: from f/8 to f/4 for example:

For darker-than-usual subjects, open up ½ f/stop: from f/8 to half-way between f/8 and f/5.6. For unusually light colored subjects, close down lens ½ f/stop: from f/8 to half-way between f/8 and f/11.

INDOOR FILMING

With f/1.9 lens, your DeJur camera will make excellent movies indoors if you obtain some photoflood lamps and use them strictly in accordance with film or lamp manufacturers' instructions. A DeJur Exposure Meter is a must if you intend to do much indoor shooting.

FILTERS

One commonly used filter is the Type A filter for taking outdoor pictures on Type A (tungsten) color film. Remove this filter and you can make indoor color pictures on the same film and thereby eliminate the necessity for changing magazines when following an outdoor scene with an indoor shot.

STANDARD

The 13mm lens is standard equipment on your camera and 90% of all your filming will be done with it. This lens produces normal-appearing perspective and distance combined with a satisfactory width of view.



TELEPHOTO

Telephoto lenses apparently bring your subject closer than they would look with a standard lens. This lens is a must for sports, nature subjects and over-water filming.



WIDE ANGLE

Wide angle lenses increase the field of view and are very useful for indoor filming where you cannot move back far enough to include your entire subject. You will also find many uses for it when filming in narrow city streets or nearby mountain scenes.



To change the lens unscrew it by hand, use no tools, and replace with either the wide angle or telephoto lens.

LENSES

APERTURE

The lens opening which controls amount of light admitted is adjusted by turning f/stop ring on lens until number required for correct exposure is at index.



FOCUS

Some f/1.9 lenses and telephoto lenses have focusing rings. If the subject is 12 feet from camera, turn focusing ring until 12 is at index line. For distant subjects 50 feet or more from camera, set focus ring to infinity. For most outdoor filming in sunshine, lenses may be set to 25 feet whereupon objects at 5 feet from camera and beyond will be in focus.



CLEANING LENSES

Clear pictures require clean lenses. The lenses on your camera are tiny but precise optical parts. Dust should be removed once or twice a year.

First blow out as much dust as possible with a rubber ear syringe. Next, with a small, soft camel's-hair water-color brush, brush away the surface dust. Then wrap a soft, clean handkerchief (optical lens tissue is even better) around a tooth-pick and very gently wipe away the dust on the lens surface. Do not press or the delicate lens coating will be injured. Use no liquids or metal objects.

DEPTH OF SHARP FOCUS

UNIVERSAL (FIXED) FOCUS LENSES

LENSES IN FOCUSING MOUNT



The Universal Focus Lenses supplied on the DeJUR Movie Cameras are set for a theoretically perfect focus for a subject 15 feet from the camera.

The table below shows what is actually in focus at each diaphragm (f/number) setting.

Diaphragm Setting (f/number)	Subjects are in sharp focus from to	
1.9	9 feet	45 feet
2.5	8 "	139 "
4	6 "	Over 100 "
5.6	5 "	Over 100 "
8	3½ "	Over 100 "
11	3 "	Over 100 "
16	2½ "	Over 100 "

The required f/stop is determined by the amount of light available and the sensitivity of the film. Consult an exposure meter for this information.

For closeup work, bright light will permit using a small lens opening and consequent sharp focus. Best results with closeups are obtained with a focusing lens that permits needle-sharp focus as close as 12 inches.

13mm (½") LENS

Feet	f 1.9	f 2.5	f 4.0	f 5.6	f 8.0	f 11.0	f 16.0
Inf.	22.5'-Inf.	17.1'-Inf.	10.7'-Inf.	7.6'-Inf.	5.3'-Inf.	3.8'-Inf.	2.7'-Inf.
25 Ft.	11.8'-Inf.	10.2'-Inf.	7.5'-Inf.	5.8'-Inf.	4.4'-Inf.	3.3'-Inf.	2.4'-Inf.
15 Ft.	9.0'-45'	8'-139'	6.2'-Inf.	5.1'-Inf.	3.9'-Inf.	3'-Inf.	2.3'-Inf.
10 Ft.	6.9'-18'	6.3'-24.1'	5.2'-156'	4.3'-Inf.	3.5'-Inf.	2.8'-Inf.	2.1'-Inf.
8 Ft.	5.9'-12.4'	5.5'-15'	4.6'-32.2'	3.9'-Inf.	3.2'-Inf.	2.6'-Inf.	2'-Inf.
6 Ft.	4.7'-8.2'	4.4'-9.2'	3.8'-13.7'	3.4'-28.2'	2.8'-Inf.	2.3'-Inf.	1.9'-Inf.
5 Ft.	4.1'-6.4'	3.9'-7.1'	3.4'-9.3'	3'-14.7'	2.6'-78'	2.2'-Inf.	1.7'-Inf.
4 Ft.	3.4'-4.9'	3.2'-5.2'	2.9'-6.4'	2.6'-8.4'	2.3'-16'	2.0'-Inf.	1.6'-Inf.
3 Ft.	2.6'-3.5'	2.6'-3.6'	2.3'-4.2'	2.2'-4.9'	1.9'-6.4'	1.7'-13.8'	1.4'-Inf.
2 Ft.	1.8'-2.2'	1.8'-2.3'	1.7'-2.5'	1.6'-2.7'	1.5'-3.2'	1.3'-4.2'	1.1'-5.0'

* FIXED AND UNIVERSAL LENSES ARE FOCUSED AT 15 FEET

25.4mm (1") LENS

Feet	f 2.5	f 4.0	f 5.6	f 8.0	f 11.0	f 16.
Inf.	67.2'-Inf.	41.7'-Inf.	29.8'-Inf.	20.8'-Inf.	14.9'-Inf.	10.4'-Inf.
50 Ft.	28.7'-195'	22.8'-Inf.	18.7'-Inf.	14.7'-Inf.	11.5'-Inf.	8.7'-Inf.
25 Ft.	18.2'-39.8'	15.6'-62.5'	13.6'-156'	11.4'-Inf.	9.3'-Inf.	7.4'-Inf.
15 Ft.	12.3'-19.3'	11'-23.4'	10'-30.2'	8.7'-53.6'	7.5'-Inf.	6.1'-Inf.
10 Ft.	8.7'-11.7'	8.1'-13.2'	7.5'-15.7'	6.8'-19.2'	6'-30'	5.1'-25.0'
8 Ft.	7.1'-9.1'	6.7'-9.9'	6.3'-10.9'	5.8'-13'	5.2'-17.3'	4.6'-34.5'
6 Ft.	5.5'-6.6'	5.2'-7'	5'-7.5'	4.7'-8.4'	4.3'-10'	3.8'-15'
5 Ft.	4.7'-5.4'	4.5'-5.7'	4.3'-6'	4'-6.6'	3.7'-7.5'	3.4'-9.6'
4 Ft.	3.8'-4.3'	3.7'-4.4'	3.5'-4.6'	3.4'-4.9'	3.2'-5.5'	2.9'-6.5'
3 Ft.	2.9'-3.1'	2.8'-3.2'	2.7'-3.3'	2.6'-3.5'	2.5'-3.8'	2.3'-4.2'
2 Ft.	1.9'-2.1'	1.9'-2.1'	1.9'-2.1'	1.8'-2.2'	1.8'-2.3'	1.7'-2.5'

38mm (1½") LENS

Feet	f 3.5	f 4.0	f 5.6	f 8.0	f 11.0	f 16.0	f 22.0
Inf.	107'-Inf.	94'-Inf.	67'-Inf.	46.9'-Inf.	34'-Inf.	23.4'-Inf.	17'-Inf.
50 Ft.	34.1'-93.8'	33'-107'	29'-197'	24.2'-Inf.	20.2'-Inf.	16'-Inf.	12.7'-Inf.
25 Ft.	20.2'-32.6'	20'-34'	18.2'-40'	16.2'-54'	14.4'-94.4'	12.1'-Inf.	10.1'-Inf.
15 Ft.	13.2'-17.5'	12.9'-17.9'	12.3'-19.3'	11.3'-22.1'	10.4'-26.8'	9.1'-41.8'	8'-127.5'
10 Ft.	9.1'-11.7'	9'-11.2'	8.7'-11.8'	8.3'-12.7'	7.7'-14.2'	7'-17.5'	6.3'-24.3'
8 Ft.	7.4'-8.6'	7.4'-8.7'	7.2'-9.1'	6.8'-9.6'	6.5'-10.5'	6'-12.2'	5.4'-15.1'
6 Ft.	5.7'-6.4'	5.6'-6.4'	5.5'-6.6'	5.3'-6.9'	5.1'-7.3'	4.8'-8.1'	4.4'-9.3'
5 Ft.	4.8'-5.2'	4.7'-5.3'	4.7'-5.4'	4.5'-5.6'	4.3'-5.8'	4.1'-6.4'	3.9'-7.1'

* FIXED AND UNIVERSAL LENSES ARE FOCUSED AT 25 FEET

PLAN YOUR PICTURES

The fascination of making movies with your DeJur camera will soon make it an indispensable companion. Not only will it travel with you on pleasure trips and vacations, but you'll even tote it with you on family visits and Sunday walks. Home movie making appeals to every member of the family and offers fun galore while providing a pictorial record of your family group.

When you consider that the frequent use of your DeJur camera will enable you to recall at will half-forgotten memories of past years, it fast becomes one of your most cherished possessions.

The real thrill of movie making comes, of course, when you graduate from the "snapshot" type of exposure and make a film that actually tells a story. The story film adds enormously to the interest of your audiences and is not difficult to make. Even after you have collected several feet of unrelated exposures it is often possible, by splicing and editing, to make a connected sequence.

Clever and apt titling will help materially in adding smoothness to your movie showing. Most of the titlers available are simple to operate and can be attached to the tripod socket of your camera. You can get sets of plastic letters which will also give you excellent results.

Try to plan your pictures ahead, working from a rough scenario. Jot down the pictures you plan to take in the sequence they would normally occur. Then decide their relative importance and allot a corresponding footage to each. Except in the case of continuous exciting action, the average scene should be 2

to 4 feet. With a plan such as this your pictures will take on added meaning and interest.

If you possess wide-angle and telephoto lenses, you can produce results which are really in the Hollywood class, because you can change lenses for various effects. Distance means nothing when you have a telephoto lens at your command. The change of pace from distant view to close-up shot is a never ending source of interest and satisfaction.

Swinging your camera from left to right (panning) should always be done very slowly, preferably on a rigid tripod. We suggest when you progress to movies with a story, you likewise go professional and use a tripod. This assures complete freedom of camera movement while imparting a steadiness which will be readily apparent in sharper pictures, particularly in scenes where it is necessary to swing the camera to follow movement.

One of the joys of having a DeJur movie camera is the taking of pictures indoors—parties, weddings, and other special home events. This type of movie making is comparatively simple. Just be sure that you have enough film in your camera and that your lighting arrangements correspond to the requirements indicated by your DeJUR Dual Professional Exposure Meter.

When you are ready to show your movies to an admiring and expectant audience, ask your dealer to demonstrate the DeJUR 8mm movie projectors. Their brilliant performance will delight you and enable you to enjoy the show with your friends. A plus feature to having a good projector is the opportunity you have to share in the wealth of amusement to be found in the rental or purchase of screen classics.

HINTS FOR BETTER MOVIES

LENGTH OF SCENE

Scenes may vary greatly in length but usually no scene should be shorter than 10 seconds to give your audience time to see it well. When you start your camera, count slowly to yourself from 1 to 10 before stopping camera. Then rewind camera immediately to be ready for next scene.

Your DeJur camera has a unique spring motor that runs at a constant speed until spring has run down. The camera then shuts off completely to avoid gradual slowing down and varying exposure. The spring motor will uniformly expose 10 feet of film when fully wound, more than adequate for most movie scenes.

To start the motor, press the lever down until you feel it hit the first stop. Release the lever and it will return automatically, stopping the motor. If you want to get into the picture, set camera on a table, press the lever down as far as it will go and it will lock in position. Now walk into the scene yourself. The camera will continue to run until you push the lever up or the spring runs down.

When camera is not in action, set selector button to OFF by pressing in and turning it. This will prevent accidental release of the shutter.

ANIMATION

With selector knob set to STILL and making one still picture at a time, inanimate objects such as dolls and title letters may be seemingly endowed with life. Mount camera rigidly on a tripod and make 50 to 100 single frame exposures, moving subject before lens a fraction of an inch between pictures. Your subject will move by itself when film is projected. Pictures of clouds made one frame every 15 seconds show an amazing movement when projected at normal speed.

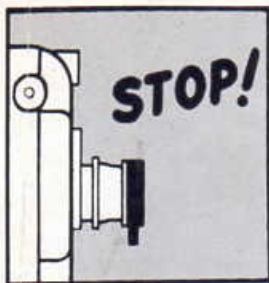


OPERATING THE CAMERA

For your first filming, take your movies in bright sunshine. Remove lens cap and set lens according to instructions on pages 10 and 11. Hold camera as shown above, or for steadier pictures mount it on tripod. Point camera toward scene by looking through finder, press operating lever down and run camera for no less than 10 seconds (2 feet of film). Hold camera as steady as possible when it is running. Wind motor as soon as scene is ended to be sure to have ample spring capacity for next scene.

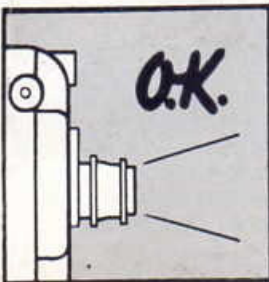
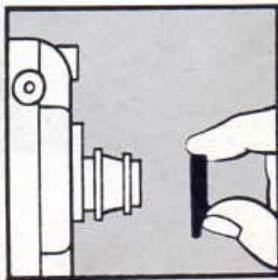
CAMERA REMINDERS

REMOVE THE LENS CAP BEFORE YOU FILM



A clean lens means clear pictures. Keep lens cap on to keep dust out when camera is not in use.

Be sure to take cap off before you start filming.



With a clean and unobstructed lens, your films will be clear and bright.

other DeVUR products



8mm MOVIE PROJECTORS



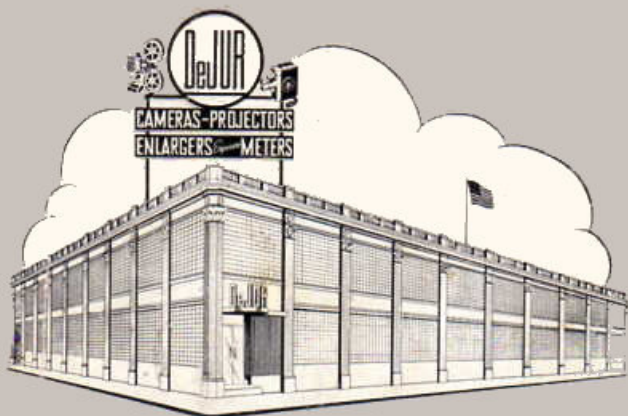
EXPOSURE METERS



DICTATING MACHINES



35mm STILL CAMERAS



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