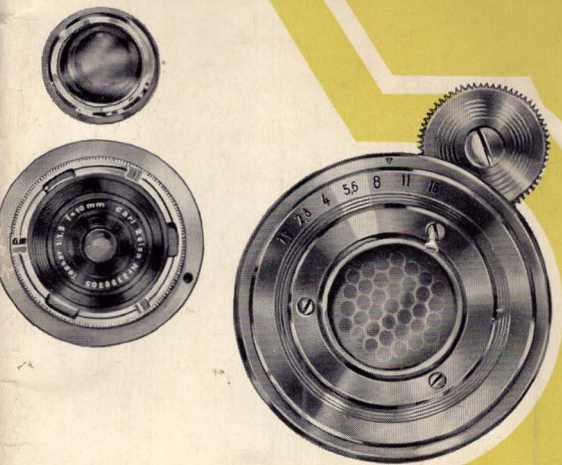




A handy little primer for cine fans



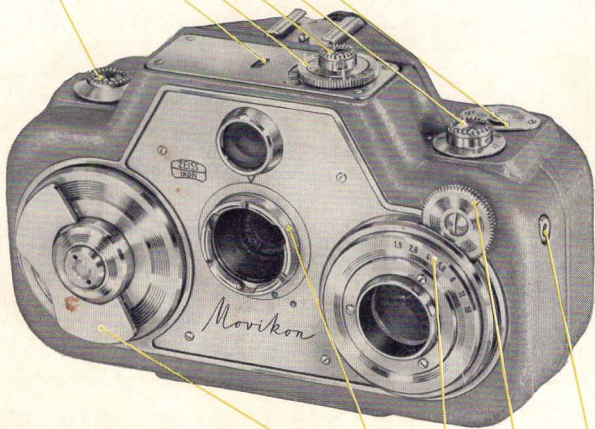
Movikon

8B

A first general view

- page 7** **Transverse position:** the practical shape guarantees a perfectly firm and steady hold of the camera, the most important feature for successful scenes.
- page 7** **The large viewfinder** shows clearly the actual image area in full 1:1 size. It has automatic compensation for parallax for close-ups down to approx. 8 inches when the ZEISS TESSAR f/1.9, 10 mm is used.
- page 9** **Coupled photo-electric exposure meter** providing a correct reading in the viewfinder and on the camera body, ensuring correctly exposed black-and-white and colour films all the time.
- page 12** **Six different camera speeds** and single frame action for special purposes (for slow motion, time lapse and trick shots).
- page 14** **Focusing** of ZEISS TESSAR f/1.9 lens, which is famous all over the world for its excellent colour correction and its crisp definition.
- page 15** **Winding up** the powerful clockwork motor is made easy by the extremely handy revolving handle with "reverse idling device"
- page 16** **Release knob** especially secured against unintentional release and continuous-running setting to include yourself in the picture.
- page 19** **Convenient loading** of the camera, since the camera back is detachable.
- page 23** **Practical accessories** for many types of shots which make your film worthwhile and interesting.
- page 30** **A complete narrow-gauge film studio:** the way to make films like the great masters do it.
- page 36** **Hints and tables.**
- page 41** **Brief instructions for using the MOVIKON,** in short catchwords for easy recollection later.

- 1 Release knob
2. Pointer of exposure meter
3. Film speed setting for exposure meter
4. Camera speed setting and filter corrector for exposure meter
5. Control knob for running speeds
6. Footage counter



- 7 Winding key for clockwork motor
8. Distance scale
9. Diaphragm scale
10. Setting wheel for exposure meter
- 11 Thread for cable release

Make a Friend

of your new MOVIKON, right from the word go; a successful first meeting is all-important, as everybody knows. This little primer will bring you and your camera together for life.

If you give close attention to our directions on how to handle the MOVIKON, you will soon master the elementary rules of cine filming and be well on the way to successful home movie-making.

The MOVIKON will do everything you ask of it. Experience accumulated during 50 years of designing and manufacturing cine cameras has been put to work in the construction of this ZEISS IKON camera. The straightforward operation, the ingeniously built-in coupled photo-electric exposure meter and the large bright viewfinder of the MOVIKON, showing the subject in natural size, spell success from the very start of your filming career 4

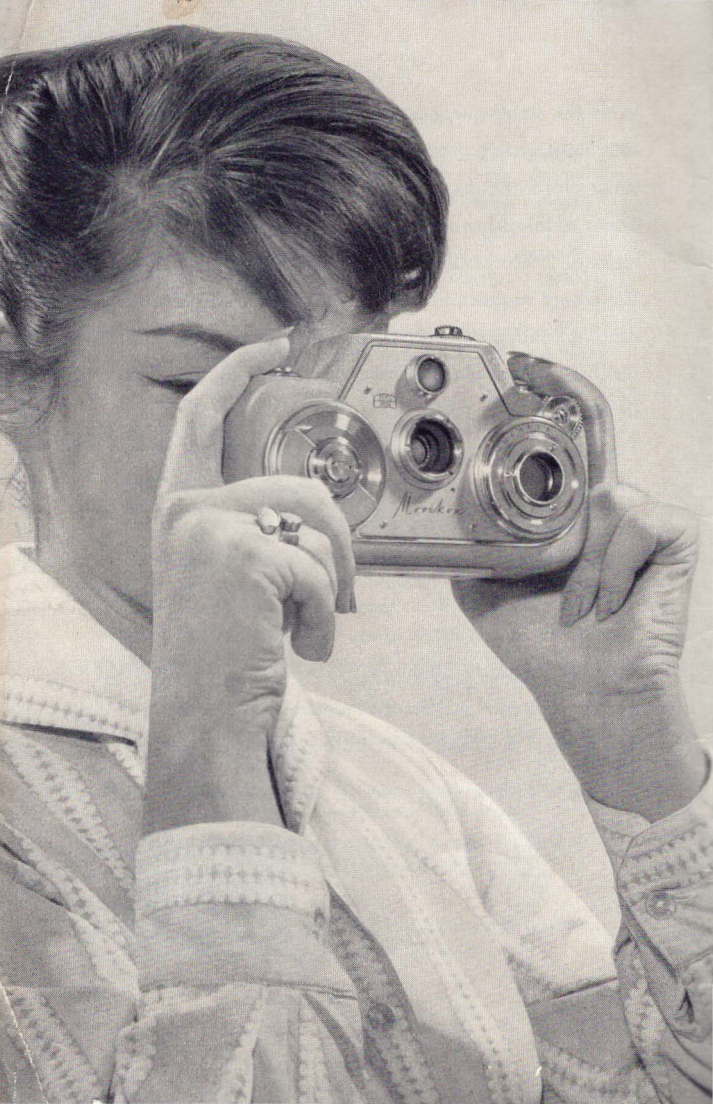
Later when you will penetrate more deeply into the highly interesting field of narrow-gauge filming, you will quickly learn to appreciate the wide scope of the MOVIKON and its accessories.

With the multi-purpose auxiliary apparatus of the MOVIKON system, you will be able both to take and show synchronous sound films. On this matter the last pages of this primer will give you detailed instructions. Naturally, you would like to start filming right away. We would suggest, however that you should start by reading and practising the various operations described in these instructions, before actually loading the camera with a film.

- You will then be much surer of your ground when taking the first shots and you can give your full
- 5** attention to composing and directing your scenes without being distracted by the fundamentals of handling the camera.

The inside of the cover page lists the names of all operational parts of the MOVIKON. You will find it easier to understand the mechanism of the camera if you leave it unfolded when reading these instructions.





The transverse shape

of the MOVIKON, formerly reserved for miniature still cameras only, gives you the feeling of absolute certainty of success when you press the release knob. It is a good idea to try it immediately if only to make you more familiar with the camera and its shape.

Take the MOVIKON firmly with both hands. The index finger of the right hand lies on the release knob (1), the middle finger of the left hand operates the setting wheel (10) of the exposure meter. The fourth and fifth fingers of this hand should be hidden within the palm of the hand so that they cannot cover the opening of the exposure meter.

You'll soon find out how to hold the camera correctly, since the transverse shape makes handling the camera a pleasure every time.

7

The viewfinder

You have, of course, already had a glimpse through the large, bright viewfinder. If you do not use any other lens attachments, but simply take your shots with the ZEISS TESSAR f/1.9 10 mm, which is built into the camera, the entire image visible through the viewfinder will be reproduced on the film. This applies also to close-ups down to approx. 8 inches, since the MOVIKON compensates for the ensuing parallax automatically. This makes it possible to obtain the image area required every time, especially since you see the image always in its full 1:1 size.

By turning the black milled ring on the eyepiece the viewfinder can be focused to close and far distances. Thus people with defective eyesight can adapt the viewfinder to their eyes.

The black frame and the small angles within the

Fig. 1

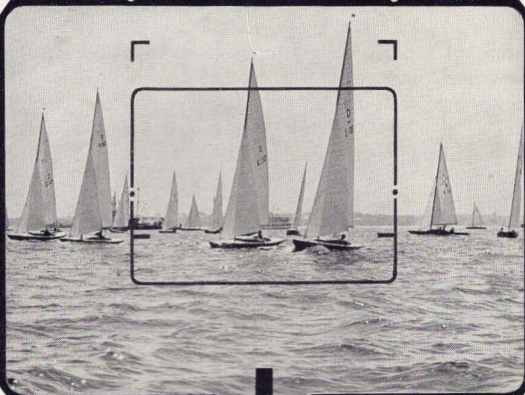


Fig. 2

finder image denote the correct image area when the tele-attachment MOVITELAR $\times 2 f$ is used. When using the MOVIGONAR $\times 0.5 f$ wide-angle attachment or the ZEISS IKON anamorphic lens for wide-screen shots additional viewfinders are necessary. You'll find out all about them on page 29.

However there is also the pointer and the triangular recess in the lower edge of the viewfinder which you may have noticed. But, mind you, this is the magic wand for films that are always correctly exposed.

The coupled photo-electric exposure meter

The MOVIKON is equipped with the same photo-electric exposure meter as is built into numerous ZEISS IKON cameras and which has proved so reliable even under the most extreme climatic conditions. You can always rely on this exposure meter both for black-and-white as well as for colour films.

Adjusting the exposure meter

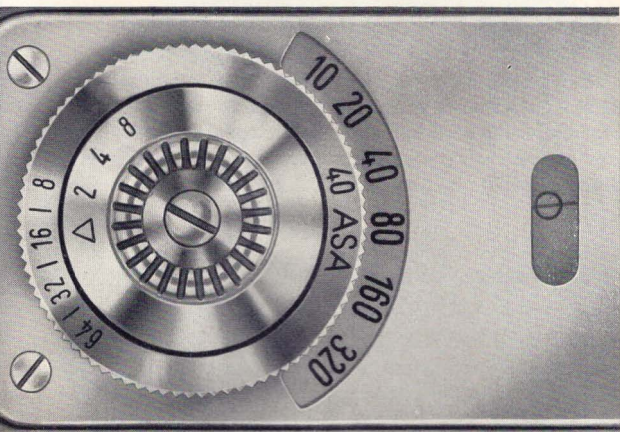
Before measuring, the setting knob of the exposure meter should be set to the speed of the film to be used, to the running speed at which the scene is to be taken and to the filter factor in case you wish to use a filter

9

- 1 **The film speed:** Immediately after loading the camera, the speed of the film inserted should be set in ASA exposure indices on the exposure meter. The necessary data you will find on the film carton. If the manufacturer prefers a different film-speed rating, the various values can be compared and taken from the table on page 42.

The outer ring (3) should be rotated until its black triangle mark is opposite the required ASA-value on the black scale. The ring will also click in at intermediate values.

2. **Running speed:** For running speed you can also say image frequency, which means how many of the tiny frames of the film are exposed in one



10

Fig. 3

second. When the running speed is changed, every individual frame will receive either shorter or longer exposure (see table on page 43).

In order to take into account the ensuing relation between exposure and running speed, the knob (4) should be turned until the red mark is opposite the running speed required. The red strokes between the figures 64, 32 and 16 denote the running speeds of 48 or 24 f.p.s. The stroke between 8 and 16 denotes "single-frame action"

The meaning of the red figures beside the red mark on the inner disc is explained on page 24 under "Filter Corrector"

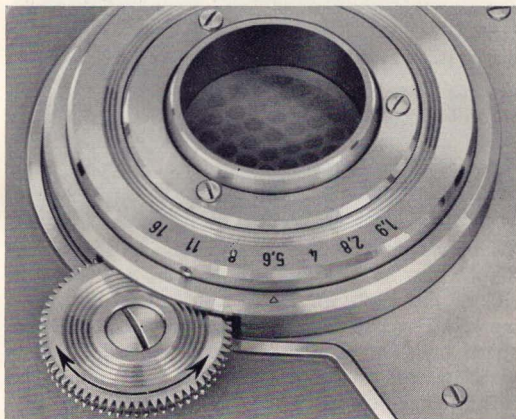
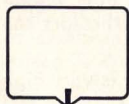


Fig. 4



Measuring the aperture

Look through the viewfinder and examine the scene you wish to shoot. On the lower edge of the image frame you see a small triangular recess (sight notch) and the pointer of the exposure meter. When you turn the setting wheel (10) with the middle finger of the left hand the pointer will move. When the pointer is exactly in the centre of the sight notch, the correct lens aperture is set and you can start shooting immediately.

The aperture ascertained can be read off from the scale (9).

If, while shooting, the brightness of the scene changes, the pointer will start to wander. You can stop this by turning the wheel (10) once again, even whilst shooting and return the pointer to the centre. However this is not always advisable, since many scenes become more attractive by the changing brightness.

When the light is poor or the running speed very high it may happen that you turn the setting wheel (10) of the exposure meter right up to its setting mark. In this case you must either use a lower camera speed or a film of higher speed (sensitivity). When working with artificial light, the light should be increased sufficiently.

12

If the scene is very bright and the pointer cannot be moved to the sight notch, a neutral-grey filter should be screwed into the lens mount. For particulars see page 23.



In many cases, especially when contrast is very high (back lighting), it is advisable to make a few test measurements. This can be done without holding the MOVIKON in the taking position every time, by setting the pointer of the exposure meter in the window (2) on the black circle.

Six picture speeds

For setting the running speed the knob (5) should be turned until the figure required is opposite the white dot. The figures denote how many frames are exposed per second. In general, the normal speed of

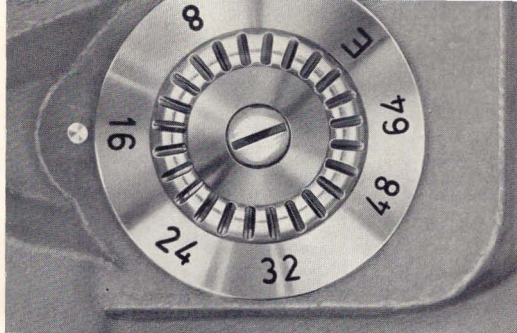


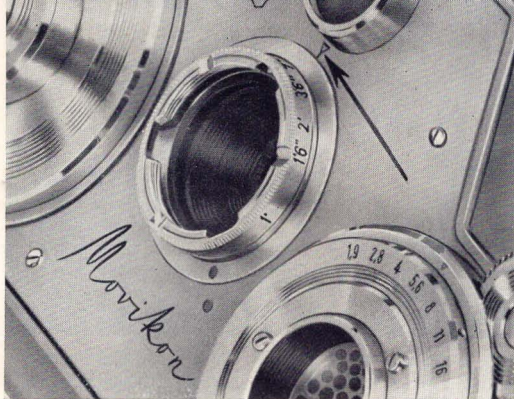
Fig. 5

13

16 f p.s. should be used. Higher running speeds should be used only in exceptional cases: with 24 f p.s. the screen image will be steadier when the film has been taken from a moving car. This setting is of advantage also when fast moving subjects are taken or the Movikonist indulges in "panning"

When higher running speeds are used, such as 48 or even 64 f p.s., you will obtain slow-motion effects, whilst 8 f p.s. will produce a kind of time-lapse effect and a longer exposure of every individual frame. It can be used to advantage when slow movements (sailing clouds) are to be shown in projection as fast moving subjects. If the light is very poor and neither additional illumination nor higher-speed film are available (interiors of churches), this device may also come in handy. For trick and time-lapse shots the single-frame action device (setting to "E") is often used.

Fig. 6



Focusing

14

The lens is focused by turning the milled ring (8) on the lens mount until the distance required is exactly opposite the setting mark. The distances marked on the camera are measured from the focal plane. Since the position of the focal plane corresponds to that of the joint (the separating line) between the front part and the back of the camera, the exact distance for close-ups (which is of the greatest importance) is measured from this joint to the subject. When set to the red dot between ∞ and 7 ft and the diaphragm to f/4, the lens will record sharply all objects between 5 ft and ∞ . Exact data regarding depth of field at the various apertures can be found in the table on page 39.

Since the lens of the MOVIKON is deeply recessed in its mount a lens hood is not necessary even when shooting against the light.

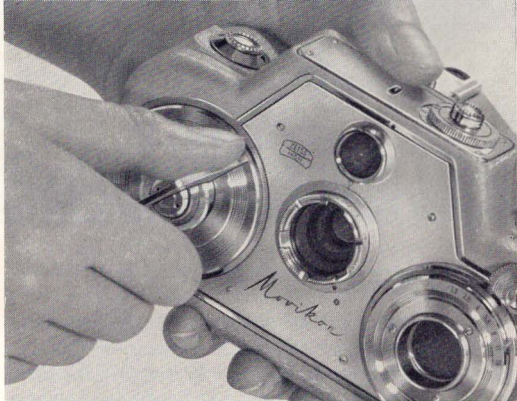


Fig. 7

15 **Winding up the clockwork motor**

The clockwork motor should be wound up prior to every shot by folding out and turning the winding key (7) in a clockwise direction until it stops. With its reverse idling device the key can be returned idling (as you do when winding up a watch), without changing your grip. The powerful clockwork motor has a useful run of about 5 ft of film which corresponds to approx. half a minute of filming time.

The clockwork motor should be wound up fully after every scene, even if the scene was only a short one, in order to be always prepared with the whole length of the useful run.

When the motor is running down the peculiar noise of the movement will remind the operator that the spring has to be rewound, without bringing the "take" to an end abruptly.

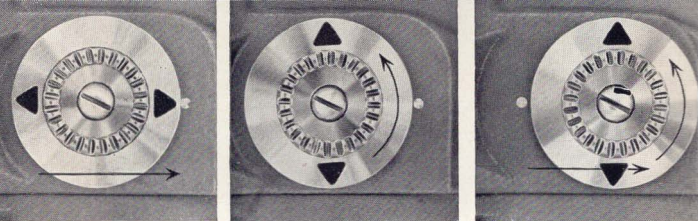


Fig. 8-10

Releasing the motor

First, an important hint: when you are going to try out the camera and release the motor do set the camera to a low speed in order to preserve the driving gear particularly if you make your test without a film in the camera. Pulling the release knob (1 to the right starts the spring-driven motor running, and the film (if the camera is loaded) will be exposed (Fig. 8).

A quarter-turn on the release knob in the rest position prevents unintentional release of the motor (Fig. 9).

If you wish to get into the picture yourself the knob (1 should be locked in the same way but not in the rest position but in the release position (Fig. 10). The knob (5) for the picture speed should not then be set to "E" (single-frame action), of course.

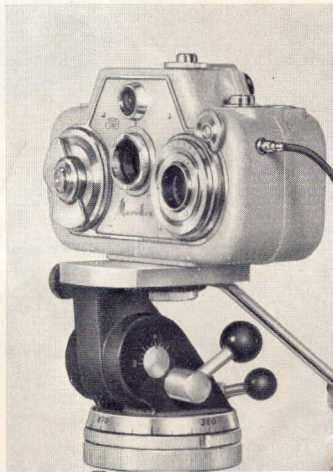
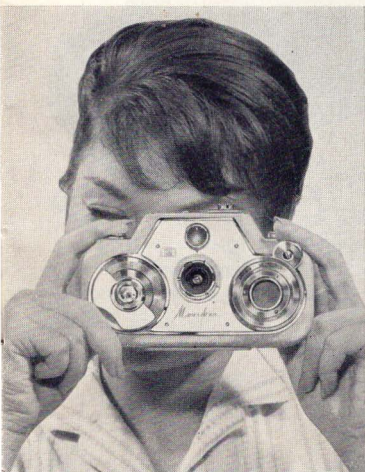
The locked positions of the knob (1 can be recognised by the fact that the triangular marks are turned through 90° from the release position.

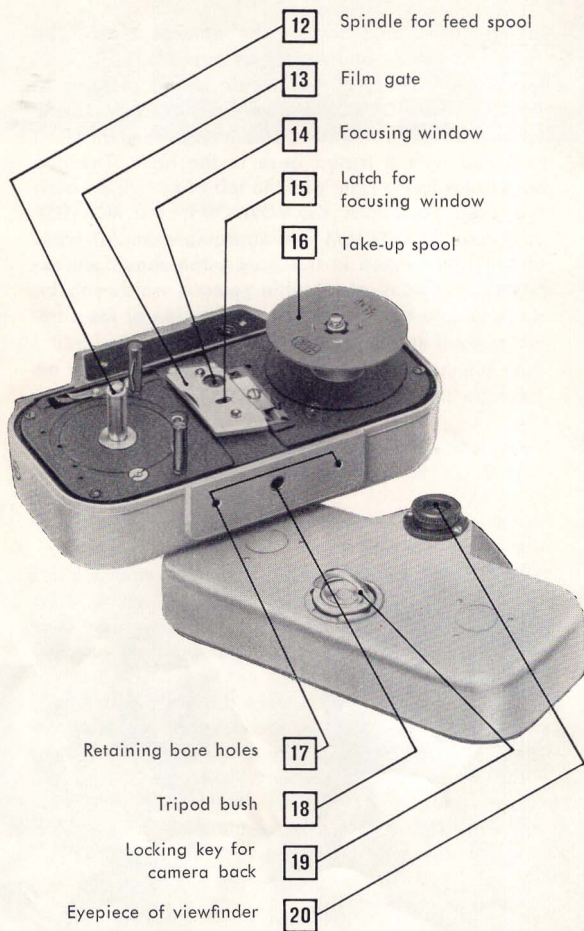
When set to continuous running scenes can be taken with the hand-held camera, as the convenient shape of the camera body allows the MOVIEKONT to be held firmly and rigidly in both hands. During the exposure the horizontal lines of the subject should always run parallel to the lower boundary of the finder image. When "panning" that is

taking "panorama shots", the camera should be moved as slowly and evenly as possible.

For single-frame pictures or for taking pictures of yourself, the MOVIKON should be placed on a firm support or better screwed to a tripod. The camera is provided with a tripod bush in the base. The two bore holes to the right and the left of the tripod bush are used to attach the MOVIKON to the MOVITRIX titler and the MOVILUM lighting equipment. All types of shots mentioned in this paragraph should be exposed by means of a cable release which can be screwed into the thread (11 on the side of the camera body (Fig. 12).

Fig. 11, 12





Loading the camera

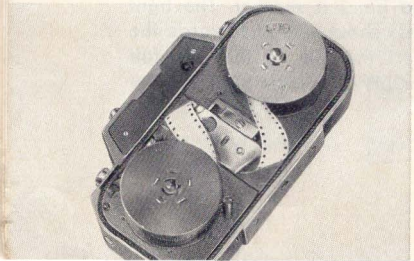
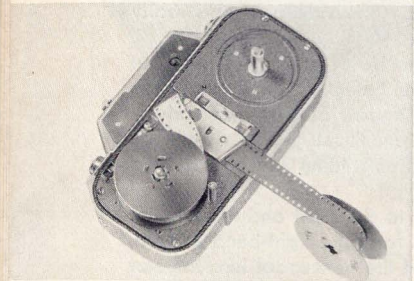
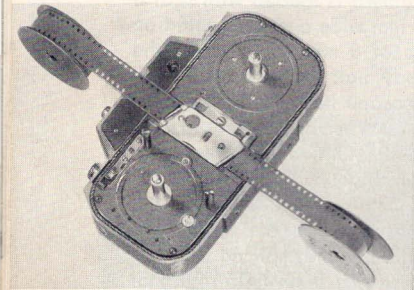
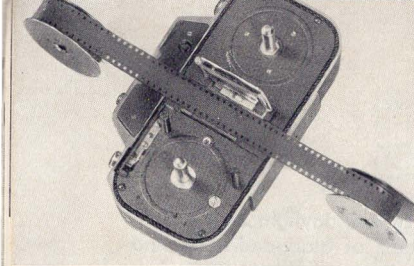
The MOVIKON takes all current daylight 25 ft (7.5 m) x 8 mm double-run spools of black-and-white and colour film. When the camera is loaded with such a film (which in itself is 16 mm wide and perforated on both sides), first a strip of 8 mm width along the entire length, that is to say, half the total width, will be exposed, whilst the second half will be exposed after being changed round. When both halves are exposed completely, send the film to the processing station, the address of which you will find in the film-maker's instructions.

19 There the film will be reversed to a positive, slit along its whole length and the ends spliced together so that it is returned to you as a 50 ft (15 m) 8 mm film with perforations on one side only and ready for projection.

Loading the camera can be done by daylight, but not in sunlight, of course. Select a spot in the shade and if need be use the shadow of your own body.

First detach the back from the MOVIKON. It can be lifted from the body after folding out and turning the locking key (19).

Open the film gate (13) to the right and remove the empty ZEISS IKON spool from the right-hand spindle. Thread the beginning of the new spool into the slot of the empty spool and bend it sharply. The light emulsion side of the film should point towards the core of the spool. Insert the film so that the full spool is above and the empty one below the MOVIKON (Fig. 13).



The emulsion side of the film is directed towards the camera body.

Then close the film gate (Fig. 14) and make sure that the focusing frame or window (14) is also closed. Check the correct position of the film in the film track by gently pulling the film towards the empty spool.

Now slip the fresh spool over the left spindle (Fig. 15) of the camera and the empty spool over the right spindle. (Fig. 16). The red side of the ZEISS IKON spool should always be on top. Check the correct running of the film by pulling the release knob (1 for a moment. This will also automatically form

20

Fig. 13-16

the loops. The back of the camera is then replaced, the viewfinder side being put on first. Make sure that the loops are not squeezed in, then lock the back.

Attention, please! Now set the exposure meter to the film speed required!

The beginning of the film serves to shield it from light. This so-called "leader" must be run through the camera to fill the film track with unexposed film. So pull the release knob (1) until the black lines visible in the footage indicator (6) have passed. The camera is ready for action when the footage counter mark indicates the first scale division (25 ft. or 7.5 m).

21

The footage indicator returns to its initial position automatically every time the camera is loaded with a fresh film. It shows always the length of film that remains to be exposed. The position "0" on the footage dial indicates where the end of the film, the "trailer" begins. So there you have to stop shooting. This trailer is additional to the length of useful film and also serves to shield the film against the light.

The camera should not be opened, therefore, before the trailer has completely passed the film gate. Wind up the clockwork motor as far as it will go and pull the release knob (1) until it has run off



Run off
leader



Start of 25 ft.
long film



End of film!
Start of
trailer



Open camera
back

When the film has passed through the camera once after its complete length has been exposed, it must be changed round for the second run. After removing the back of the camera, the film is removed and re-inserted in the same way as described above.

The ZEISS IKON spool should now be on the left-hand side with its red side on top. Before starting the second exposure the leader must run through once again, and afterwards also the trailer when the whole film is exposed.

To make it easier for you to determine whether a film has run through the camera once or twice please note:

The ZEISS IKON spool supplied with the MOVIKON has one side coloured red and, furthermore, the denotation "1/2 EXP " (half exposed). When the film is on this spool it must be changed round for a second run. If, however the entire film is back on the original spool of the film manufacturer, it has been fully exposed and should be sent to the processing station, wrapped, by the way, in its original packing.



Practical accessories

Ever-ready case

23

On a journey you should protect your MOVIKON from dust and damage by using the ever-ready case, from which the camera need not be removed when filming. Here again the transverse shape of the MOVIKON proves to be of advantage, for even in the ever-ready case the MOVIKON lies firmly in both hands. All operations can be performed without removing the case and the MOVIKON is and always remains ready for use.

Zeiss Ikon precision filters

Colour filters for the correction of tonal values of black-and-white films can be screwed into the lens mount: for ZEISS TESSAR 22.5 mm ϕ for the lens converters 35.5 mm ϕ . The filters are made of optical glass, stained in the mass and with coated surfaces guaranteed optically accurate, so that the high quality of the lenses is not impaired. Filters are available in yellow, yellow-green, orange, red, neutral-grey and ultra-violet. Furthermore, there is the

IKOLORA filter for daylight exposures on colour film for artificial light and the IKOLOR B filter for exposures by artificial light on daylight colour film. The IKOLOR B filter can also be used for black-and-white film as a blue filter

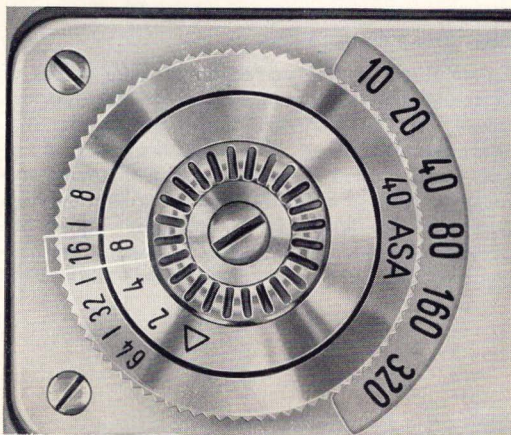
Filter corrector: When filters are used, the diaphragm of the taking lens should be opened in accordance with the filter factor engraved on the mount of the ZEISS IKON filters. The filter corrector of the coupled exposure meter makes computations superfluous.

For shots without a filter you turn the knob (4) until the red triangle mark is opposite the picture speed required. When using filters you turn the red figure beside the triangle mark corresponding to the filter factor to the picture speed you wish to use. Then the aperture can be measured as usual.

24

Do not forget, however to return the triangle mark to the picture speed by using knob (4).

Fig. 17



Lens attachments Movigonar and Movitelar

These are lens attachments especially computed for the MOVIKON lens, for taking wide-angle and tele-shots. They are optically perfect for black-and-white as well as colour film and the aperture-setting coupled to the exposure meter applies also to shots with the lens attachments.

25 Inserting the lens attachments: Thanks to their bayonet mounts, the lens attachments can easily be attached to the lens of the camera. The first thing to do is to set the distance ring of the ZEISS TESSAR to ∞ so that the two red dots below the lens mount are side by side. The MOVITELAR attachment is then inserted so that its red dot lies opposite the red dot of the MOVIKON. In this position it should be pressed down firmly and locked by turning it to the right until it snaps in. The scales engraved in the mount of the MOVITELAR can then be read off from above.

The MOVIGONAR has no red dot, since it does not

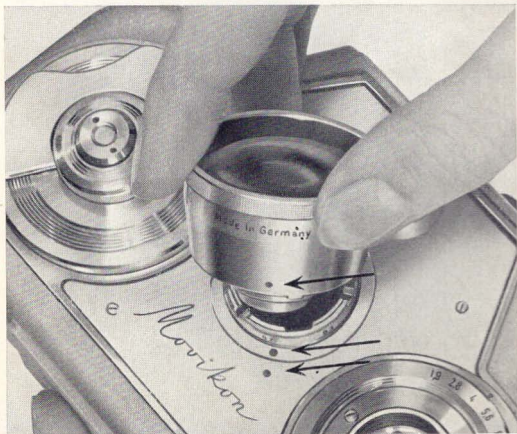


Fig. 18

matter in which position it is inserted into the mount of the camera lens.

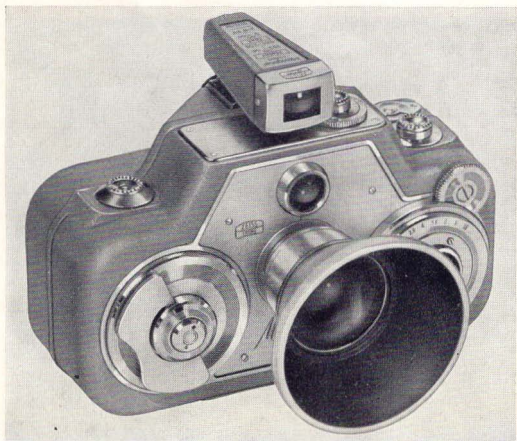
When removing the lens attachment, it should be turned to the left. This will set the distance ring (8) to 8 ins. When turned further to the left, the lens attachment can then be removed after overcoming a slight resistance.

Movigonar 0.5 x f: This is the lens attachment to be used when you are working in cramped taking conditions, in small rooms, narrow lanes, in short, always when you want as much as possible on your film at short taking distances. It shortens the focal length of the MOVIKON lens to 5 mm. The angle of view is doubled, therefore. The high speed of the ZEISS TESSAR of f/1.9 remains unaltered.

The exact image area covered by the MOVIGONAR is determined by a special viewfinder which can be slipped into the accessory shoe of the MOVIKON. Moreover a special lens hood and a leather case are available, the latter taking the MOVIGONAR the viewfinder and one filter

26

Fig. 19



The distance setting with the MOVIGONAR is simple: set the distance ring to the red dot! Thanks to the great depth of field everything will then be sharp from 18 ins. (45 cm) to ∞ at $f/4$. The upper side of the viewfinder and the depth-of-field table on page 38 give more particulars about setting the distance ring (8) for definite subject-distance conditions.

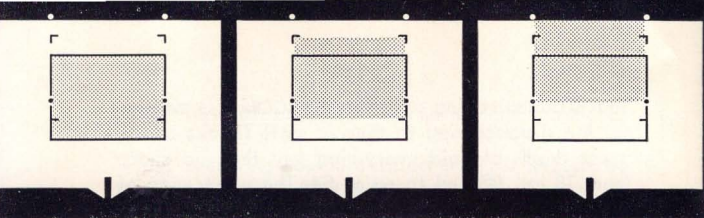
Movitelar 2 x f: This tele-attachment increases the focal length of the ZEISS TESSAR to 20 mm; the high speed of $f/1.9$ of the ZEISS TESSAR remains unaltered. This lens attachment serves to obtain a large image on the film from a distant viewpoint, as if viewed through a telescope.

This is of advantage not only when filming landscapes or architectural details but also when people are to be filmed as inconspicuously as possible.

27 For setting the distance, the MOVITELAR should be turned until the distance required engraved on its mount is opposite the setting mark of the MOVIKON. The distance scale on the ZEISS TESSAR lens (8) does not apply to shots with the MOVITELAR. The depth-



Fig. 20



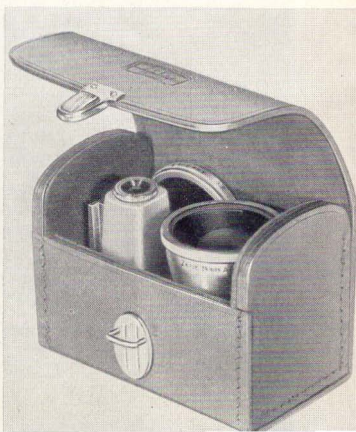
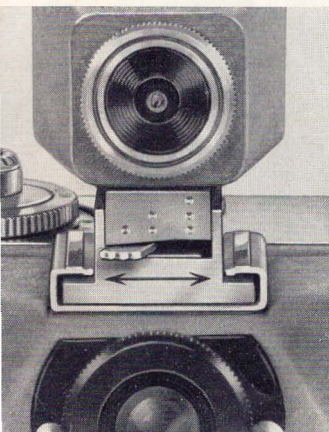
of-field range obtained can be read off from the table below. The symbols on the distance scale of the MOVITELAR indicate the frame within the MOVIKON viewfinder which has to be used at the various distances.

When making tele-shots, the image area is determined by the black markings in the viewfinder of the MOVIKON. The following marks should be used in accordance with the distance from which the picture is taken:

From ∞ to 13 ft (4 m):	black frame
from 13 ft (4 m)	upper angles and divisions
to 5 ft (1.50 m):	within the frame
from 5 ft (1.50 m)	upper finder boundary
to 31 $\frac{1}{2}$ ins. (0.8 m):	(bright dots) and black dots
	in the lateral boundaries.

28

Fig. 21, 22



For the MOVITELAR a special lens hood and a leather case are available. When the lens hood is screwed in, it is advisable (particularly at short distances) to determine the image area by means of the special viewfinder which can be slipped into the accessory shoe and which has a small lever to compensate for the finder parallax (one dot at $31\frac{1}{2}$ ins., two dots at 5 ft, three dots at ∞).

Zeiss Ikon anamorphic lens

With this lens attachment, wide-screen films can be made, similar to the CinemaScope films you see in your cinema. The anamorphic lens is also used to project the wide-screen films so taken, by means of the highly efficient MOVILUX projectors. Particulars can be found in the instruction book supplied with the anamorphic lens.

29

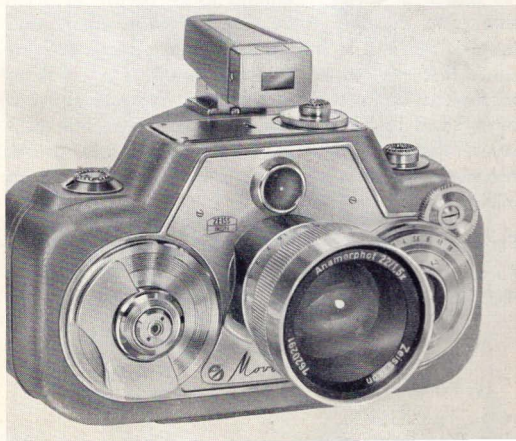


Fig. 23

The complete narrow-gauge film studio

For making the films: the Movikon system

At home you will often have the opportunity of shooting lively film scenes, furthermore, you will be keen on making trick films and your own titles. For all this, ZEISS IKON offers you just the right accessories:

Movilum

This universal lighting unit makes filming with artificial light independent of a tripod and of other lamps. The unit is equipped with two, four or even six lamps and reflectors and can be screwed firmly to the MOVIKON so that moving subjects can easily be followed by the camera together with the light, without any fear of insufficient illumination. The MOVILUM can also be used as lighting equipment for the MOVITRIX

30

Movitrix

This versatile titling unit is intended for making titles and trick scenes. Running titles, revolving drum titles and flapover titles can be made easily and there is no limit to the possible trick effects, such as shots through mattes, giving the effect of looking through a keyhole. The necessary accessories, such as a hood to be used as an effects box, title patterns, flapover devices or revolving title drums are available, and make the use of the MOVITRIX an intriguing pastime.

For the editing of your films use the Moviscop

As a beginner you will usually start filming anything that happens in front of your camera and you will

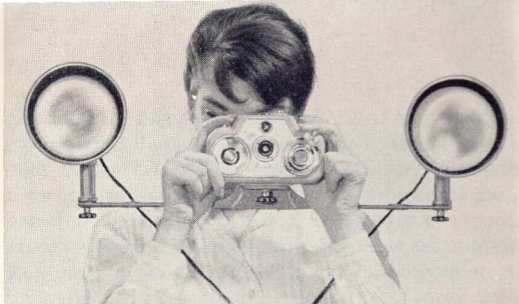


Fig. 24

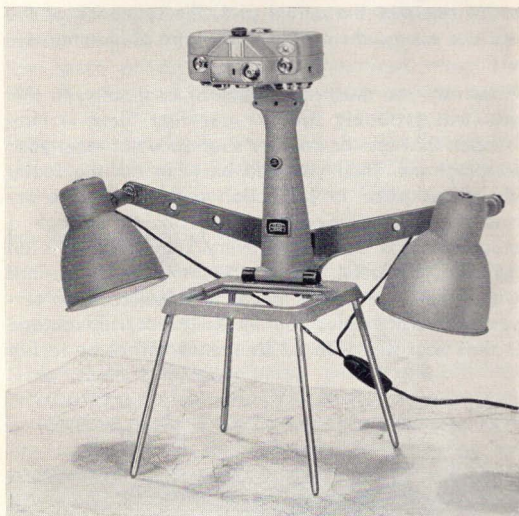


Fig. 25

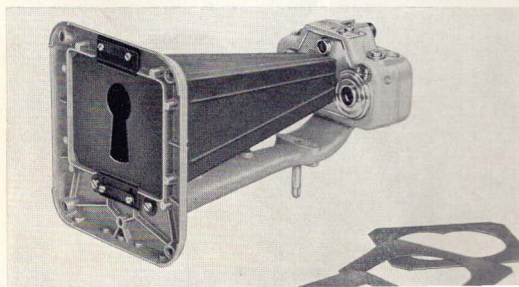
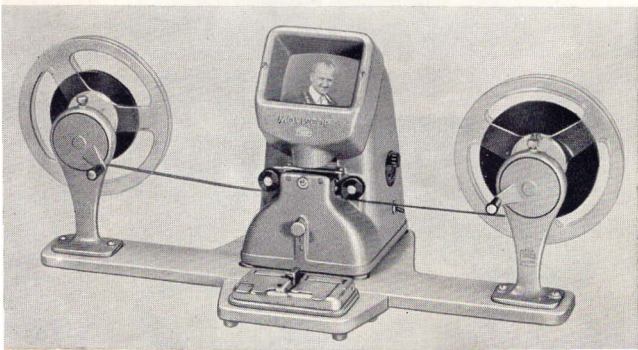


Fig. 26

certainly get a big thrill out of seeing these scenes on the screen. Soon, however you will derive more pleasure from your movie-making when you plan your film before the camera begins to whirr. You want films with a real plot and a definite beginning and ending. Since the divisions of a film story are scenes or sequences it is a good plan to make a note of your ideas as they occur to you. Such a shooting script contains the actual plot, the sequence of the various scenes, their lengths, the type of illumination, etc.

However you must make sure of continuity. In this you will probably fail in your first films, it may happen that one or another shot does not meet your expectations. Then you had best cut out the faulty sequences prior to projection and change the sequence of the various scenes. Looking through a magnifier and examining every single frame is an awkward business. The MOVISCOP editing unit, into which the film can be laced in a few seconds serves this purpose much better. Its greatest advantage is that your film with all its scenes will come to life

Fig. 27



and even in daylight it will be easy to judge the impression a scene will make on the future audience. The film can be wound forwards and backwards so that you can mark easily with a built-in notching knife all the frames which would impair the continuity. Furthermore, the MOVISCOP cannot damage the film, since the individual image is never in contact with any portion of the unit.

For splicing the individual scenes the **ZEISS IKON film splicer** should be used, which is designed so that the splice passes practically unnoticed when the film is projected. Special features ensure rapid operation and almost invisible permanent splices. There is a baseboard available for the ZEISS IKON splicer which can be fixed to the MOVISCOP enabling you to judge, cut and splice your films in one go.

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For the projection of your film: the Movilux

Projecting your film is surely the most pleasant part of this moviemaking hobby. With your family and your friends around you, you can relive your high-days and holidays over and over again.

Here again, ZEISS IKON offers two highly-efficient MOVILUX projectors, which, for you as the owner of a MOVIKON, have a highly important feature: they are equipped with an automatic compensation for perforation faults. This has the effect that films taken with the MOVIKON give an extraordinary clear and rock-steady screen image.

And this is just it: the rock-steadiness and the immensely bright image. Both MOVILUX projectors are equipped with the ultra efficient CARL ZEISS f/1.3, 20 mm P-SONNAR projection lens and the new fully silver-coated low-voltage lamp which emits an

enormous light intensity although its power consumption is very low. In this way the definition and brilliance of your film will be exploited to the full.

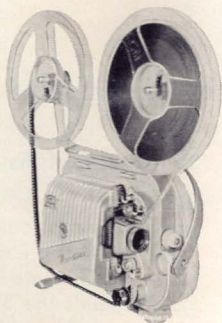
The Movilux 8 A is a particularly attractive projector in shape as well as in its colour scheme. Thanks to its small size and its efficiency it is extremely popular with cine-amateurs. You can add sound to your film by using any commercial tape recorder and a remote control or a special sound-coupler. The sound-coupler can be screwed to the MOVILUX 8 A, making the combination a simple, easily operated and inexpensive unit.

The Movilux 8 B is a more sturdy projector in the practical shape of a suitcase and it excels in its many possibilities for adding sound to your films.

As a sound recorder and reproducer the MOVIPHON B is especially made for use with the MOVILUX 8 B film projector. This MOVIPHON B has no direct mains connexions of its own, the operational power being supplied by the projector; thus the perfectly identical, synchronous running of film and tape is ensured. By means of the split-track mixing system both tracks can be sound-impressed independently of each other and speech and music, can be reproduced together either mixed or singly. It is possible to change-over or fade-in speech, music or special noises and to add quite a wide range of particular effects, without necessitating a mixing desk.

On the other hand, the MOVILUX 8 B can be connected to any of the commercial sound-couplers with mechanical power transmission and also to tape recorders.

Ask your dealer for a demonstration of these interesting units, he will show them to you willingly.



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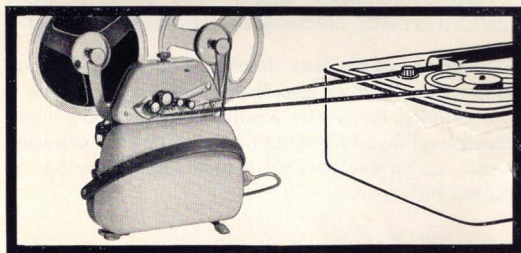
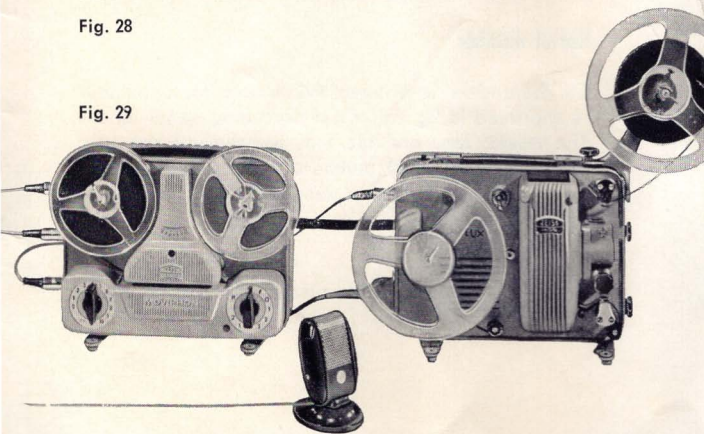


Fig. 28

Fig. 29



Hints and tables

Maintenance of the Movikon

The camera should be thoroughly cleaned from time to time. Special attention should be paid to the film track, which can easily be cleaned with a soft brush, when the film gate is opened. Take special care that no dust soils the film gate and the lens. If a hard deposit of film-emulsion has settled on the edges, it should be removed with a small piece of wood (matchstick, etc.), but never use any metallic object.

The surface of the lens should be dusted with a soft lens-cleaning brush and then cautiously wiped with a non-fluffy, frequently washed linen rag. Dust must also be removed from the photo-cell of the exposure meter as its accuracy of measurement may be impaired otherwise.

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Serial number

On the underside of every MOVIKON a serial number is engraved (a figure with a preceding serial letter). The TESSAR lens and the lens attachments are also provided with serial numbers. Note these numbers down carefully to prove your ownership in case of loss or other mishaps.

Subject to changes in the interest of technical development.

And finally: a useful tip

There are many valuable handbooks about narrow-gauge cinematography which are useful and interesting to read. However, your cine-dealer will be only too glad to give you any advice required, free of charge.





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