

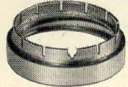


S E R I E S I I

ILFORD

A D V O C A T E

35mm CAMERA



FILTER MOUNT



LENS HOOD



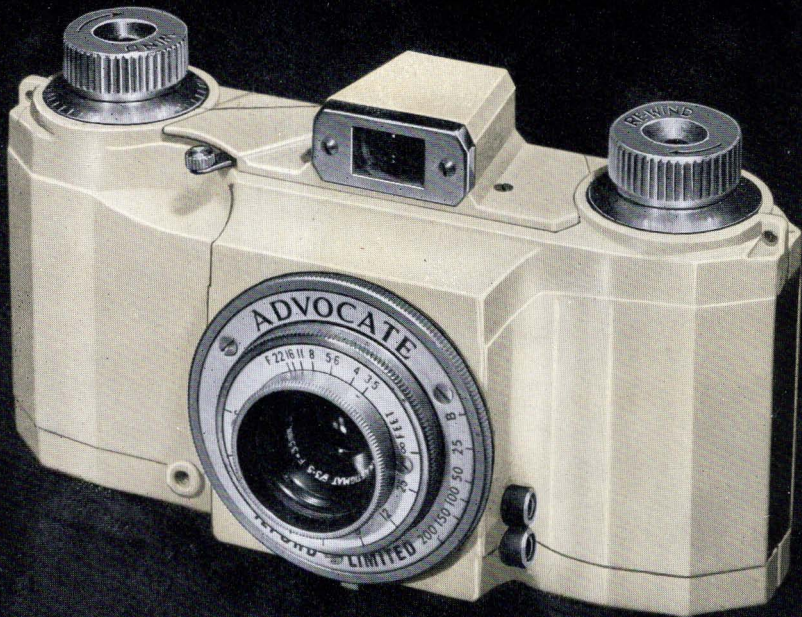
COMBINED
LENS HOOD
AND FILTER MOUNT



LEATHER CASE



LENS CAP



ILFORD 35 mm **ADVOCATE** CAMERA

S E R I E S I I

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This camera has been designed with care and with the needs of the photographer in mind. It is simple to use, faultless in performance and pleasing in appearance. It is not a copy of a camera of foreign origin but represents a new development native to this country, and one of which we feel that we, and all the technicians and craftsmen who have had a part in it, may well be proud.

We hope that the care and attention given to the design of the **Iford Advocate** will enable you to make 35 mm. photographs of the highest standard, both in colour and in black-and-white. All **Advocates** are thoroughly tested before despatch to ensure that this is possible.

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SHUTTER SET AND
FILM WIND

SHUTTER RELEASE

OPTICAL
VIEWFINDER

REWIND

f/3.5 DALLMEYER
LENS

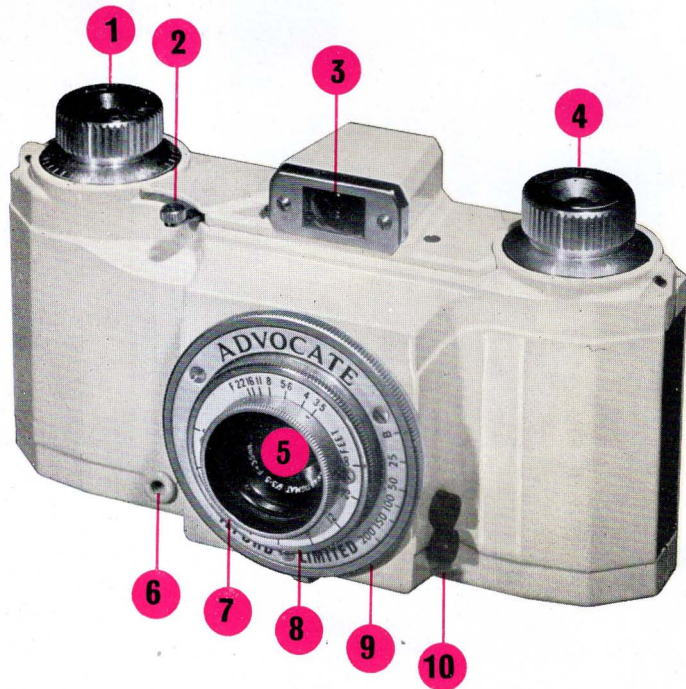
CABLE
RELEASE SOCKET

APERTURE
CONTROL

FOCUSING RING

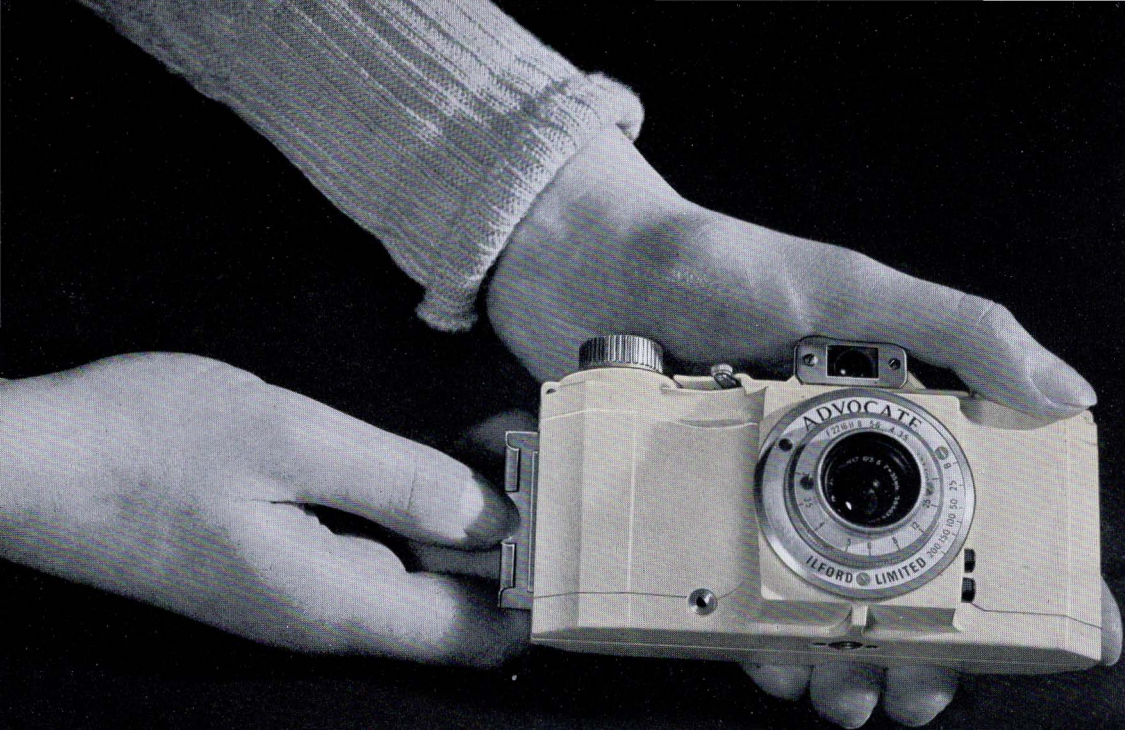
SHUTTER SPEED
CONTROL

FLASH CONTACTS



S P E C I F I C A T I O N

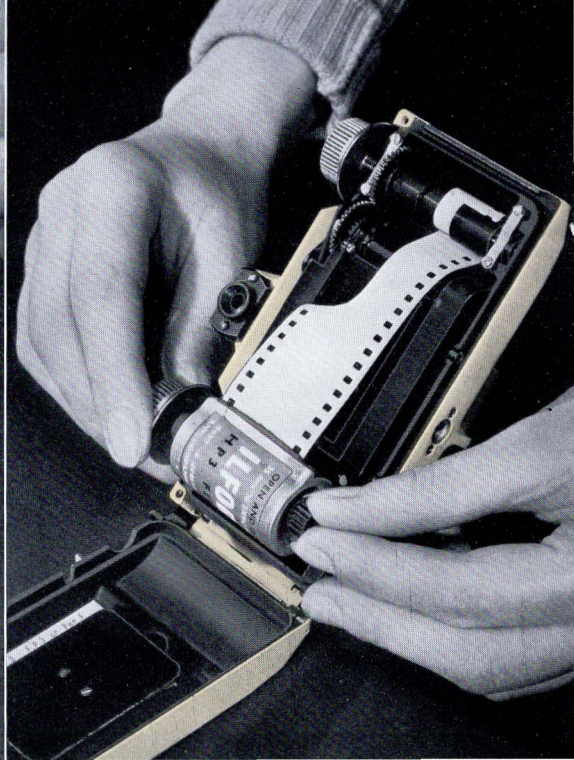
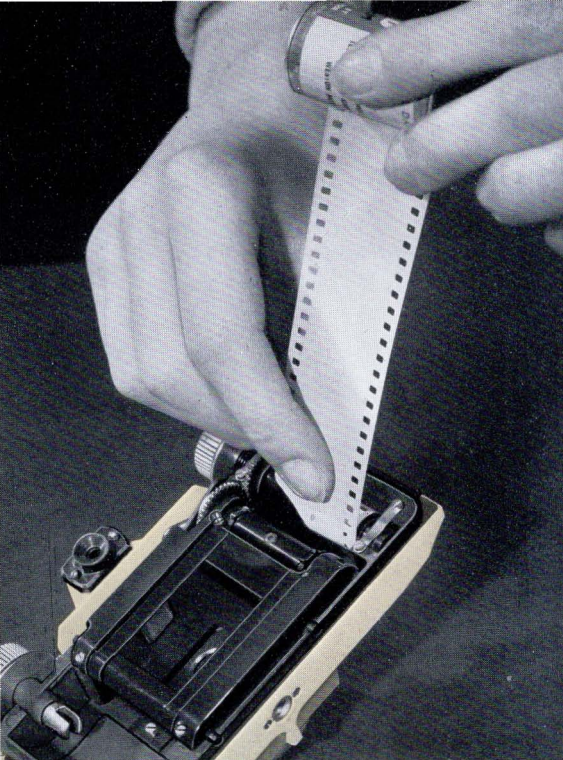
The **Advocate** is a modern miniature camera taking 35 mm. film in standard cassettes, the picture frame being 24×36 mm. The body is in two parts, hinged at one end and fastened at the other with a clip of special design. The camera handles well and an unusual feature is the ease with which it is loaded and unloaded, making it very simple to remove short lengths of film from the cassette for processing as and when desired. The lens is a Dallmeyer Anastigmat focal length 35 mm., with a maximum aperture of $f/3.5$ and it is Dallcoated (bloomed). The remarkable depth of field as shown by the table on page 13 is of particular use in colour photography and also means that a range finder is unnecessary and that one's estimate of distance may be considerably in error without causing unsharp pictures to be produced. For critical work, however, the lens may be focused for any distance down to 3 ft. Another feature of the lens is the relatively short focal length, giving an unusually wide angle of view which is useful in confined spaces. The optical finder gives a particularly clear view of the field covered. The shutter release is situated on the top of the camera towards the front in the



best position for operation by the right forefinger. The exposure is made by 'squeezing' and there is little tendency to jar the camera. A cable release socket is also provided. The shutter is of the behind-the-lens type and has been specially designed for this camera. It is provided with settings for Bulb, 1/25th, 1/50th, 1/100th, 1/150th and 1/200th sec. Aperture, focusing, and exposing times are controlled by three concentric rings arranged around the lens mount. Film transport and shutter are linked so that the shutter is set when the film is wound on, giving particularly rapid operation and eliminating the cause of double exposure. No part of the **Advocate** should be oiled.

O P E N I N G

The body of the **Advocate** camera comprises two portions, front and back, hinged at one end and held in close contact by a spring clip at the other. To open the camera, insert the thumb in the recess of the spring clip and pull outwards. The camera may now be opened bookwise and placed upon a flat surface with the internal mechanism exposed.

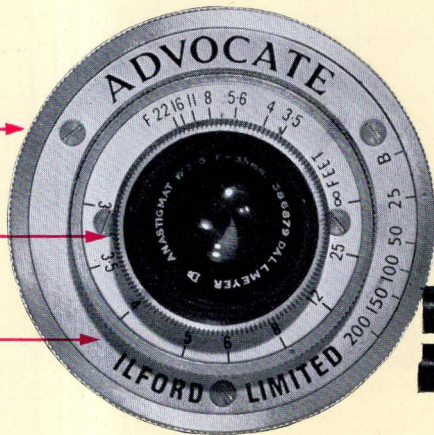


L O A D I N G

The **Advocate** camera takes film in standard 35 mm. cassettes. Attach the free end of the film (protruding from the cassette) to the spindle attached to the knob marked 'wind' by inserting it as far as it will go into the split tube surrounding the spindle on the side nearest to the sprocket wheel. If necessary turn the 'wind' knob till the gap in the split tube is uppermost. If the knob will not turn, free it by operating the shutter release, which is situated between the viewfinder and the 'wind' knob on the front of the camera. Care must be taken not to pull out more film than is necessary to attach it to the take-up spindle. Lift the knob marked 'rewind' from the cassette chamber. It is hinged and in the 'up' position the spindle of the cassette spool may be engaged with the keyway of the 'rewind' knob. Allow the knob to drop back and it will be found that the cassette falls into position in the chamber. Turn the 'wind' knob as far as it will go and make sure that the sprocket teeth are engaging in the perforations. If the knob ceases to turn before the film is taking up properly, release the shutter lever and wind on again. Then close the camera and fasten the clip. Release the shutter lever and wind on the film once more by turning the 'wind' knob as far as it will go. Now depress the 'wind' knob, and, keeping it fully depressed, turn it clockwise until the arrow



100



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adjacent to the figure 36 is pointing to the small engraved dot on the top plate. Release the knob, operate the shutter and wind on the film again, being careful to turn the knob as far as it will go. This brings the first frame of film which is to be exposed into position and sets the exposure counter at No. 1.

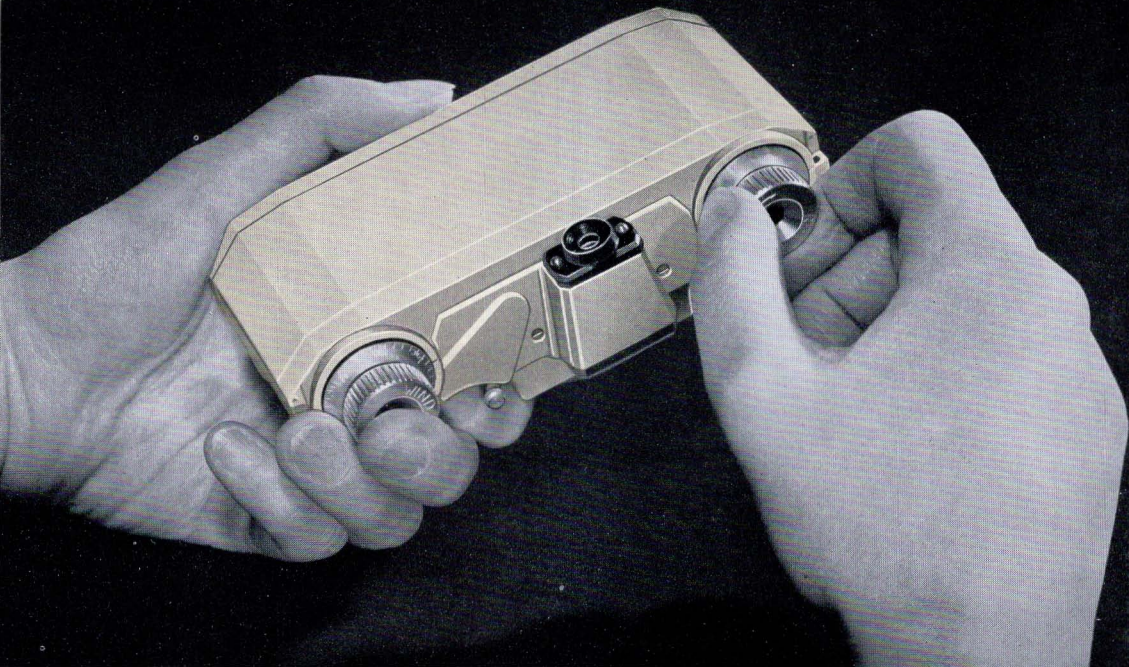
EXPOSURE AND FOCUSING CONTROLS

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On the front of the camera are three knurled rings which must be set before an exposure is made. To fix the exposure time, rotate the outermost ring to bring the engraved dot opposite to the required speed, *i.e.*, 1/25th, 1/50th, 1/100th, 1/150th or 1/200th sec. 'Bulb' exposures are also provided for. Having estimated the distance of the subject from the camera, set the middle ring accordingly. The innermost ring controls the aperture of the lens.

Flash Contacts. The **Ilford Advocate Camera Series II** has internal synchroflash contacts. The flash gun is connected to a two-pin plug socket in the side of the lens panel and upon release of the shutter, the circuit is momentarily closed and the flash bulb fired. An exposure time of 1/25th sec. is recommended and the following flash bulbs are suitable for the type of synchronisation employed:

G.E.C. and Mazda S.M., No. 5, No. 22; Philips PF.3, PF.14, PF.25, PF.38, PF.60. Electronic Flash Model. Details available on request.



DEPTH OF FIELD TABLE

Aperture	Distance Setting in Feet							
	3	4	5	6	8	12	25	∞
f/3.5	2' 10" to 3' 3"	3' 7" to 4' 6"	4' 5" to 5' 11"	5' 1" to 7' 4"	6' 6" to 10' 6"	8' 10" to 19' 0"	15' 0" to 100'	33' 0" to ∞
f/4	2' 9" to 3' 4"	3' 7" to 4' 6"	4' 4" to 6' 0"	5' 0" to 7' 5"	6' 6" to 10' 6"	9' 0" to 20' 0"	14' 0" to ∞	30' 0" to ∞
f/5.6	2' 8" to 3' 6"	3' 5" to 4' 10"	4' 1" to 6' 6"	4' 8" to 8' 6"	5' 10" to 13' 1"	7' 8" to 28' 11"	11' 0" to ∞	21' 0" to ∞
f/8	2' 6" to 3' 9"	3' 2" to 5' 6"	3' 9" to 7' 6"	4' 4" to 10' 4"	5' 3" to 18' 1"	6' 8" to 73' 9"	9' 6" to ∞	15' 0" to ∞
f/11	2' 4" to 4' 2"	2' 11" to 6' 4"	3' 5" to 9' 6"	3' 10" to 14' 2"	4' 7" to 34' 6"	5' 8" to ∞	7' 6" to ∞	11' 0" to ∞
f/16	2' 2" to 5' 0"	2' 8" to 8' 8"	3' 0" to 16' 0"	3' 4" to 36' 0"	3' 10" to ∞	4' 8" to ∞	6' 0" to ∞	7' 6" to ∞
f/22	2' 0" to 7' 0"	2' 5" to 16' 0"	2' 8" to 100'	2' 10" to ∞	3' 2" to ∞	3' 8" to ∞	4' 6" to ∞	5' 6" to ∞

The best image definition is always obtained at the distance upon which the lens is focused. Every lens, however, possesses a depth of field which increases as the lens aperture becomes smaller. In the table at left the depth of field is given for the various aperture and distance settings and objects within these limits will be rendered acceptably sharp in the image. However it should be remembered that these figures are only intended to serve as a guide. Definition does not end suddenly at the limit of the field, but decreases gradually from the optimum position.



REWINDING

When 36 exposures have been made the film must be wound back from the take-up spindle into the cassette. To do this, depress the 'wind' knob, and, keeping it *fully* depressed, turn the 'rewind' knob in the direction of the arrow until all of the film has been drawn back into the cassette. You will feel the end of the film release itself from the 'wind' spindle. The back of the camera may then be opened and the cassette withdrawn.

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TAKING THE PICTURE

The subject is viewed through the optical viewfinder on the top of the camera. Release the shutter by squeezing the lever gently but firmly when the camera is in the eye-level position. On the front of the camera below the lever release is a fitting to take a cable release. After making the exposure, wind on the film.

When using the camera in the ever-ready case, make sure that no part of the case is in front of the lens whilst the picture is being taken.



USING COLOUR FILTERS

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The sky is often an important part of the subject and seldom recorded except as a blank, uninteresting area. With a colour filter over the lens you can easily capture the beauty of sky and cloud formations in landscape subjects. An important point to remember when using filters is that the exposure must be increased, because the filter does its work by absorbing some of the light. For this reason each filter has its 'exposure multiplying factor' which is calculated according to the colour and depth of the filter, and for each type of film. The filters detailed below supply different degrees of control in the rendering of sky and clouds.

'ALPHA' FILTER No. 104

Pale-yellow in colour and gives a good rendering of the blue sky and clouds. The exposure increase required is only $1\frac{1}{2}$ to $1\frac{3}{4}$ times for all Ilford panchromatic films.

'DELTA' FILTER No. 109

A deeper yellow filter giving strong sky and cloud effects on clear days. Exposure factor 2 to $2\frac{1}{2}$ with Ilford panchromatic films.

'BETA' FILTER No. 401

A pale yellow-green filter which gives reasonably good correction for all colours in landscape work. Exposure factor 2 with Ilford panchromatic films.

Further particulars of all Ilford filters are given in the free booklet *Ilford Colour Filters, Wedges and Safelights*, or in *'Panchromatism'*, price 2s. 6d.



HP 3

Characteristically, HP3 suits every subject, and the extreme speed compensates when lighting conditions—indoors or out—are poor.

ILFORD

35mm FILMS · PAPERS

CHEMICALS

ID-11

Metol - borax - hydroquinone formula for use when maximum emulsion speed and fine grain are required. In 10 oz. and 20 oz. packings.

FP 3

Faithfully reproduces all the lovely tone differences necessary for landscape work and portraiture. Speed sufficient for indoor subjects too.

Bromide

The grey-black brilliance of Bromide suits many subjects. four gradations in each of 13 surfaces to choose from.

ID-48

Extra fine grain formula requiring 50 per cent increase in camera exposure. In packets to make 20 ozs.

Pan F

Grain so fine as to be almost negligible. With ID-11 Developer the maximum film speed can be used.

Plastika

Warm-black image colour to add richness and life. Three gradations, nine surfaces, and amazing exposure/development latitude.

ID-20

Recommended for Bromide, Plastika and Multigrade papers. Made to new Phenidone (Regd.)-hydroquinone formula. In packets to make 80 ozs.

Colour Film D

In natural colour Ilford Transparencies reveal unexpected beauty in the most commonplace subjects. Use Filter No. 351 in photoflood light.

Multigrade

A variable contrast paper controlled by yellow filters. Only one gradation is required. Supplied in two surfaces.

Hypam

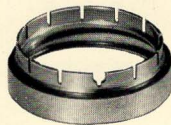
Concentrated rapid fixing and hardening solutions for films and papers. Fixer supplied in 10 oz. and Hardener in 8 oz. bottles.

Lens Cap

Provides protection for the lens when the camera is not in use. Made from brass, finished black enamel, and lined with velvet.

Filter Mount

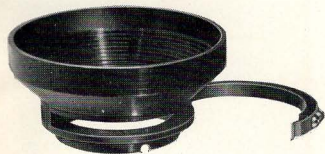
Holds colour filters size $1\frac{1}{8}$ inch diameter and the supplementary lens described opposite. The filters are held by a circlip and a spring shim allows for varying thicknesses of glass. Made from brass, with a chromium finish.



Lens Hood

The **Advocate** camera lens has a recessed mount which provides an efficient lens hood when used without a filter. When a filter is used, however, internal reflection between lens and filter may cause flare, and so a lens hood is recommended. This hood is machined from solid duralumin, black anodised and fits directly on to the filter mount.





Combined Lens Hood and Filter Mount

A lens hood which also has provision for holding a colour filter or the Supplementary Lens. The filter or lens is placed in a slot and held by a hinged semi-circular flap retained in position by a spring clip. Machined from duralumin, with an anodised black finish. Fits directly on to the lens mount.

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Supplementary Lens

This supplementary is intended for use over the **Advocate** camera lens and can be held by the Filter Mount or Combined Hood and Holder described above. With the supplementary in position, and the normal lens setting on 3 feet, subjects are in focus at $12\frac{1}{4}$ inches distance from the back of the camera; with the setting at infinity, subjects are in focus at $16\frac{3}{4}$ inches distance.

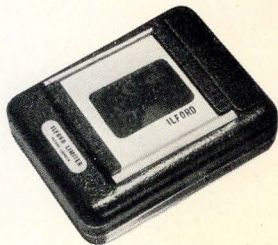
Leather Case

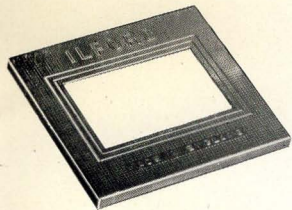
A solid leather case fitted with a carrying strap and a camera-retaining screw. When shut, the camera is completely enclosed, but can be made ready for instant use by freeing the press-stud at the back and allowing the top and front to fall below the lens level. Two filters, in mounts, can be carried inside the lid.



Transparency Viewer

This viewer can be carried comfortably in the pocket and enables colour transparencies to be shown at any time, anywhere. The metal casing holds four single cell batteries—Ever Ready U8 or Drydex T 10—and a bulb which illuminates a diffusing screen. Insertion of the transparency automatically switches on the light. Finished in black crackle cellulose enamel.

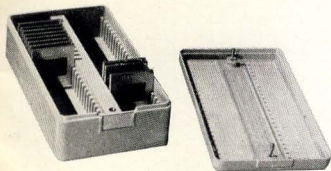




Transparency Holders

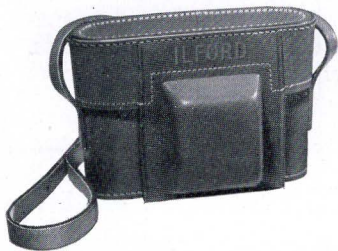
For safeguarding colour transparencies these light-weight metal holders provide complete protection against finger marks and abrasions. The film is held between two pieces of thin glass which fit into a rebated frame; this frame slides into an aluminium cover which encloses it on three sides. Supplied in boxes of one dozen holders complete with glasses.

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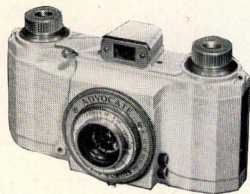
Miniature Film Slide Storage Cabinet

Made from plastic material, in two colours, black and cream. Fifty transparencies are held, in two rows of numbered grooves, and in the lid are numbered sheets for indexing and reference. During transit, rubber strips fixed to the bottom and to the lid of the box prevent movement. The lid is a dust-proof fit secured by two captive finger-screws.



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