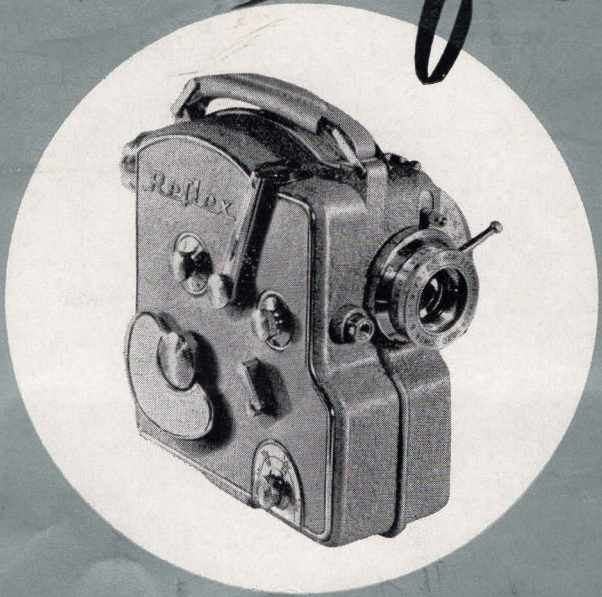
CAMEX *reflex*



WORLD'S ONLY

8mm single-lens

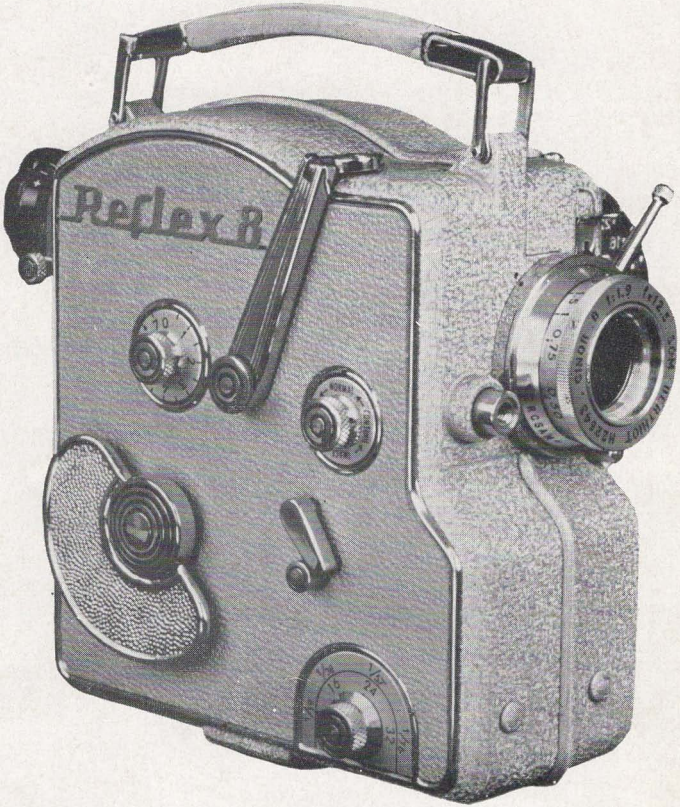
REFLEX MOVIE CAMERA

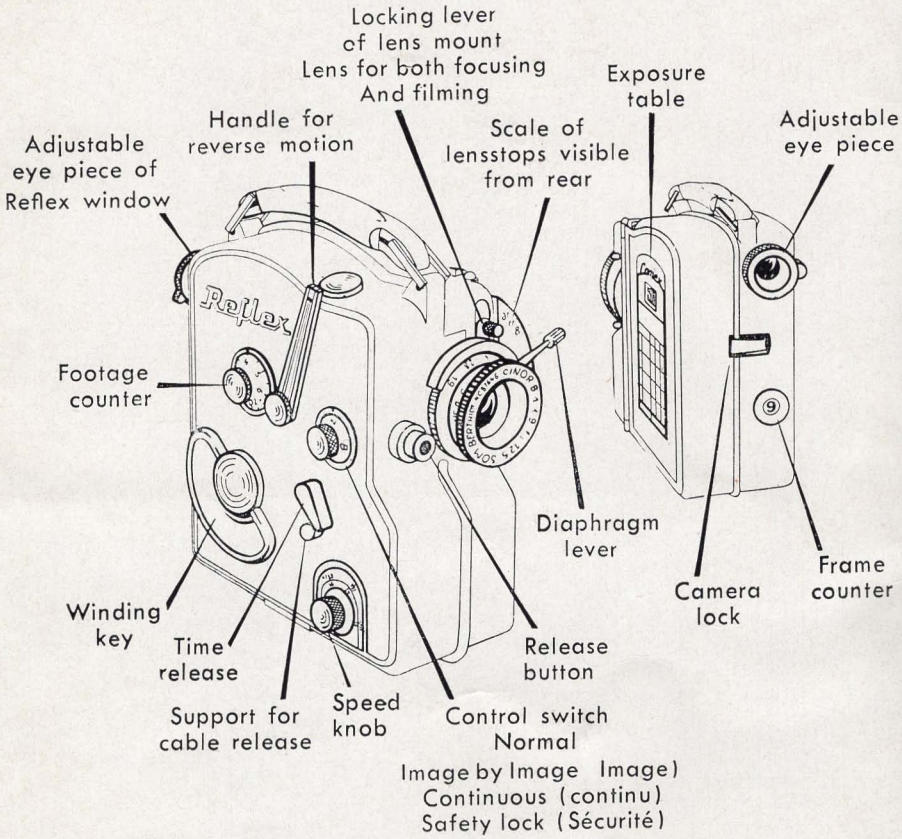
Introduction

Your Camex-Reflex is the world's only 8 mm single-lens reflex Motion Picture Camera, with continuous through-the-lens-viewing **while filming.**

Its absolutely unique optical system offers you a reinverted **aerial** *image (not a groundglass image !) of unsurpassed brilliance and exacily lifesize (1 : 1 !), for utmost ease of composition and focusing, with any lens, at any distance, at any aperture — with no parallax ever. You always see exactly what you get, with your standard lens, with your wide angle lens, with your telephoto lens and with your multifocal Pan-Cinor lens,* **without** *additional finders, focusing attachments or other " Extras " This radically new single-lens reflex system also makes the Camex-Reflex the ideal camera for extreme close-up or Macro-cinematography, Micro-cinematography, Endoscopic cinematography and many other technical applications. A complete set of easily interchangeable lenses of finest optical quality range from a 6.25 mm extreme wide angle up to 145 mm (12 x magnification !) for very distant views, and include zoom-type lenses of variable focal length. Image by image (single frame) continuous movement (self filming), time exposures, footage counter coupled to frame counter, reverse motion, as well as many other exclusive features of this inimitable camera are described on the following pages.*

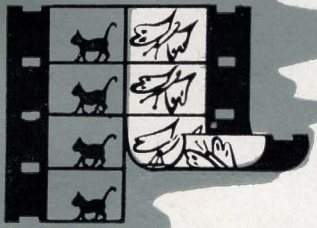
The Camex-Reflex is an extremely compact and rugged 8 mm single-lens reflex movie camera of ultra modern design, ultimate precision and unparalleled versatility, perfectly suitable for every imaginable cinematographic situation.


Reflex R


Locking lever
of lens mount
Lens for both focusing
And filming
Exposure
table
Handle for
reverse motion
Scale of
lensstops visible
from rear
Adjustable
eye piece
Adjustable
eye piece of
Reflex window
Reflex
Footage
counter
Diaphragm
lever
Frame
counter
Camera
lock
Winding
key
Time
release
Release
button
Support for
cable release
Speed
knob
Control switch
Normal
Image by Image Image)
Continuous (continu)
Safety lock (Sécurité)

INDEX

8 m/m FILMS



The Camex Reflex is loaded with a double-eight film (16 mm wide) which is exposed twice. After the first run through, during which only one half of the film is exposed, the two spools are inverted. The second width of the film is then exposed. During the developing process the film is split along its length and spliced, resulting in a 50ft length of film 8 mm wide. The size of each picture of this 8 mm film is 3,27 × 4.37 mm.

LOADING ALLOWANCE OF FILMS. — The original " double 8 " film measures approximately 30 feet. It has on each end approximately 3 3/4 feet film leader which enables the unloading and loading of the film without a light-leak. During the developing process these pieces are usually cut off and only 50ft of single 8 mm film is returned.

SENSITIVITY OF FILMS. — In black and white or color films different reversible emulsions are available to the amateur The sensitivities of the various emulsions are indicated by figures which enable you to use the exposure table or the attachable exposure meter

FILMS IN BLACK AND WHITE. — According to the light conditions the amateur may choose :

For exterior views with normal lighting a film of medium speed 50 ASA.

For exterior views under poor lighting conditions and for interiors a film with a high sensitivity - 200 ASA.

COLOR FILMS. The following emulsions of the " double 8 " films are available:

	a) for daylight	b) for artificial light
Kodachrome	Daylight 10 ASA	Type A 16 ASA
Anscochrome	Daylight 32 ASA	Tungsten 32 ASA

LOADING

WINDING. — Wind the camera entirely by turning the winding key clockwise until you feel a resistance.

OPENING THE CAMERA. — Press the camera lock down firmly and lift up the cover

LOADING THE FILM. — This should be done in the shade and not in direct sunlight

Take out the camera spool and place it in your right hand, being careful not to let the film unwind itself.

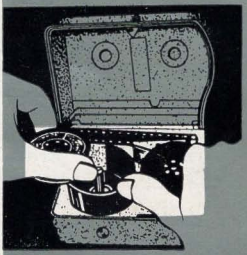
Secure the end of the film in the empty spool which you hold in your other hand, so that the words " *SUR CETTE BOBINE* " are facing upwards.

Turn the film around the hub of the receiving spool and separate the two spools by approximately 6 to 7 in. of film.

Place the index fingers of both your hands behind the film, with the emulsion (mat surface) of the film towards the objective put the loaded spool on the upper axle and push the film with your index finger behind the gate. Then glide the film into the film guide.

Pass the film in front of the plastic guide and place the receiving spool on the lower axle.

The red spot on top of the axle indicates the position of the engaging pins to facilitate the placing of the spools.



Turn the receiving spool by hand to tighten the film and make sure that it is well placed.

Release the mechanism for a few seconds to make sure that the film transport is normal.
Close the camera securely

FOOTAGE COUNTER. — The footage counter indicates automatically the length of film which has already been taken.

When loading the film, turn the dial of the footage counter such, that the black dot 2 lines left of zero is opposite the index mark calibrated on the camera body

Close the camera and let it run until the footage counter reaches zero. During this time a visual marker appears in the reflex viewfinder. The marker will reappear again, towards the end of the film roll.

Do not start to film before the counter reaches zero or while the marker appears, as the leader of the film will be cut off when it is processed.

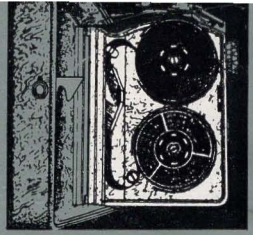
FRAME COUNTER. — The frame counter ranges from 0 to 132, which corresponds to a film length of approximately 20" (50 cm). The footage counter is also calibrated in fraction of 20" (50 cm).

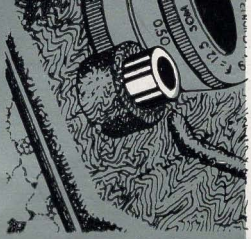
Each time the frame counter starts at zero, the coupled footage counter advances by 20" as well.

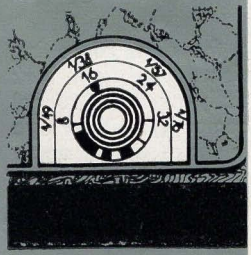
On reverse, both frame and footage counter subtract

AUDIBLE SIGNAL. — During filming an audible signal informs the operator of each 132 frames or 20 inches of film used.

This signal is given each time zero passes the frame counter







Handling of the CAMEX-REFLEX

RELEASE. — Hold the Camex-Reflex firmly in both hands and the elbows supported against the body framing the object in the Reflex window. Start the camera by pressing the release button with your index finger

SWITCH. — Turn the switch clockwise into one of the following positions :

Normal run, for normal sequences by hand. When using the cable release, screw it into the center of the release button.

Continuous run. Continuous sequences, i. e. self filming. Turn the switch to stop.

Single frame. - Editing, animated pictures. Each depression of the release button results in one picture.

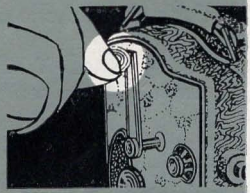
Safety Lock. - Locks camera when not in use

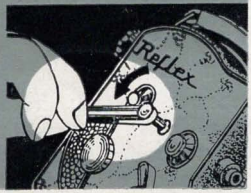
TIME RELEASE. — Long exposures, frame by frame of stationary and badly lit subjects. Screw the cable release into the release support. Allow the time necessary for the exposure of each picture.

SPEEDS. - Film speeds range from 8- 6-24-32 frames per second, with all intermediate speeds between calibrations available. A special red dot indicates 18 frames per second. Speeds can be changed while filming. Turn the knob until the mark is opposite the desired speed.

FOR SHOTS FRAME BY FRAME, the time of exposure is approximately : 1/18th of a second at 8 frames per second, 1/28th of a second at all other speeds. - The normal frequency is 16 frames per second. The exposure times corresponding to the various speeds are indicated above each figure.

SYNCHRONIZATION. - The Camex Reflex is now available with built-in synchronization for electronic speedlights.



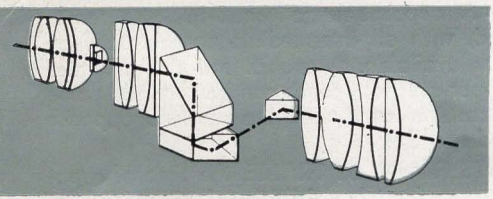


REVERSE OPERATION. — For editing, double exposures, trick shots, lap dissolves. After a scene cover the objective. Disengage the handle by pulling the axle straight out and turn the handle counter-clockwise. The film will be rewound on the upper film spool at the rate of 16 frames for every turn of the handle until the spring of the mechanism is entirely wound-up. Do not force the handle. When you can feel the resistance, this indicates that the spring is fully wound. Bring the handle back into the original position by turning it clockwise. Rest it on the axle in its position of rest. Uncover the objective and film the next sequence.

CONTROL OF THE REVERSE OPERATION. Read before and after the operation the number of frames indicated on the counter to know the exact number of rewound frames.

SINGLE-LENS REFLEX SYSTEM

The unique optical system of the Camex-Reflex renders an aerial (not a groundglass) image of striking brilliance and exactly life size 1:1 seen through the Reflex window. It is even more enlarged when using tele objectives.



ADJUSTMENT OF EYEPIECE. - Set the lens at infinity look at a distant subject and turn the adjustable eyepiece until the crosshair is sharp, then lock it in that position with the fixing screw. The eyepiece is now set for focusing at all distances.

Focus by turning the distance setting ring of the lens. Whenever you focus you must look simultaneously at the subject (especially at closer range) and the crosshair, which serves as comparator **Your eye must see both of them completely sharp at the same time.** This is very important for accurate focusing.

Check whether the setting obtained by your eye corresponds approximately with the distance scale of the objective as otherwise you might make a mistake due to the accomodation of your eye or to a faulty setting of the cross hair. With the normal objective of 12.5 mm focal length which has an exceptionally large depth of field (3 ft to infinity focusing is only necessary for extreme close-ups.

PARALLAX. As the Reflex system transmits the image as seen by the taking lens no parallax correction is necessary whatever the distance may be.

CHANGE-OVER OF SPOOLS

After the first passage of the " double 8 " film the footage counter comes back to zero.

Let the mechanism work until the counter is at 3 ft so that the whole leader part of the film is wound up. Open the camera in a dark corner, take out the two spools, turn them upside down and reverse their position in the camera.

Do not forget to reset the footage counter to zero before starting, as explained on page 4.

UNLOADING. — When the film is entirely exposed the original spool supplied with the camera is empty and is placed on the upper axle.

After the second passage of the film and winding up of the film leader (end piece), open the camera, then place and cover the exposed spool immediately in its metal can.

CINOR BERTHIOT, ALL COATED OBJECTIVES

Made by Berthiot and Angenieux.

Removing the lens is done by depressing the release button and turning the lens counter clockwise a quarter turn, then pulling towards you.

Inserting the lens is done by matching the protruding screw on the lens mount with the red dot on the camera and turning clockwise until it clicks into position.

	Aperture f and focal length	*Enlargement*	*Angle of view*	*Number of components*
ANGENIEUX wide angle	**1,8 6,5** mm	0,5	47°	6
CINOR BERTHIOT Stand. lens	**2,5 12,5** mm	1	27°	4
CINOR BERTHIOT Stand. lens	**1,9 12,5** mm	1	27°	4
ANGENIEUX Standard lens	**1,8 12,5** mm	1	27°	4
CIMAC Standard lens	**1,4 12,5** mm	1	27°	4
BERTHIOT medium tele lens	**2,5 20** mm	1,6	17°	4
BERTHIOT medium tele lens	**1,9 20** mm	1,6	17°	4
BERTHIOT tele lens	**3,5 35** mm	2,8	9°	4
BERTHIOT tele lens	**1,9 35** mm	2,8	9°	4
BERTHIOT tele lens	**3,5 50** mm	4	7°	4
BERTHIOT tele lens	**3,5 75** mm	6	4°40'	4
BERTHIOT tele lens	**3,5 100** mm	8	3°30'	4
BERTHIOT tele lens	**4,5 145** mm	11,6	2°30'	4
ANGENIEUX ZOOM lens	**1,8 9 - 36** mm	0,7 2,9	37° - 9°	11
ANGENIEUX ZOOM lens	**1,4 9 - 36** mm	0,7 2,9	37° - 9°	11
ANGENIEUX ZOOM lens	**2,2 17,5 - 70** mm	1,5 5,8	22° 4°30	11

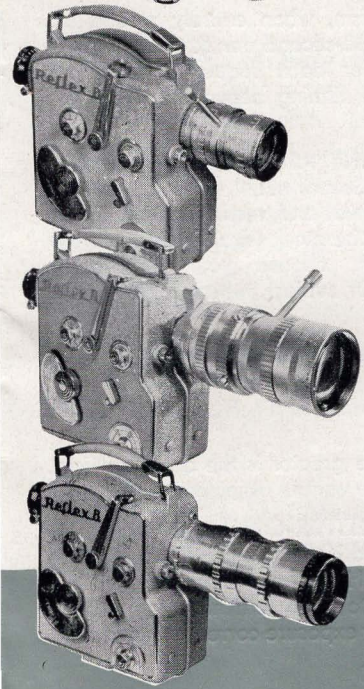
HYPER-CINOR and CIMAFOC. - The lenses double the field of the 12,5 mm without interfering with their luminosity They screw in front of the 12,5 mm objective and result in a combined objective of 6,25 mm. At the same distance the subject is halved in its size. When using the Hyper-Cinor the 12,5 mm lenses are set at infinity and the distance scale of the Hyper-Cinor is used.

ANGENIEUX RETROZOOM

RETROZOOM Z 36 : It screws in the front of the ZOOM f/1,8 and f ,4 9 36 mm and résult in a combined zoom lens 6,5 26 mm.

RETROZOOM RZ 70 : It screws in the front of the ZOOM f/2,2 17,5 70 mm and result in a combined zoom lens 12,5 50 mm.

For information on the Hypergonar wide-screen anamorphic lens (page 18)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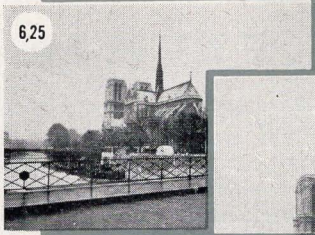
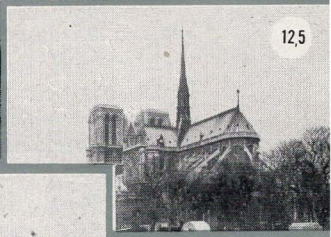
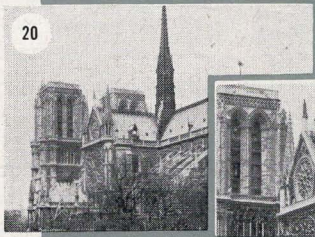

6,25


12,5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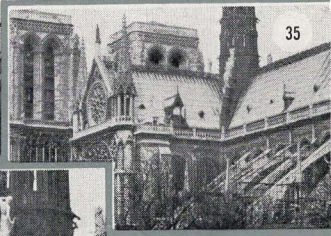
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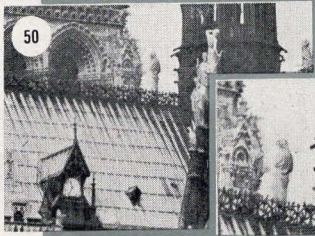
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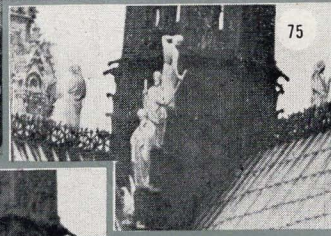
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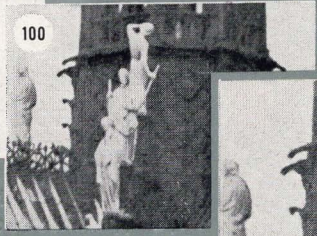
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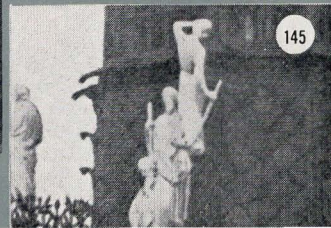
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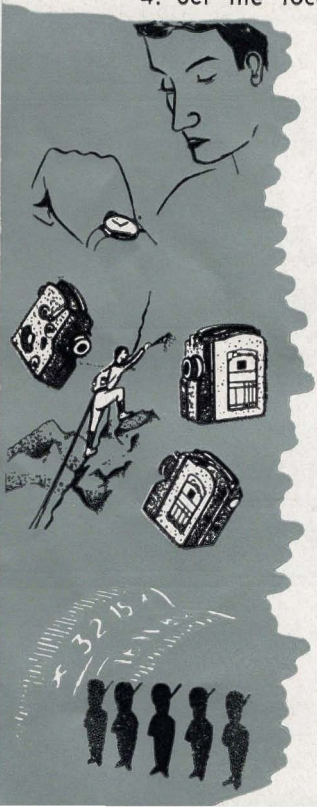
FILMING HINTS

The successive operations when filming are as follows :

1 Wind the mechanism.
2. Choose your stand point and the picture in your Reflex window.
3. Use the objective of the focal length best suited.
4. Set the focusing scale and the diaphragm of the objective.
5. Set the film speed.
6. Make sure that the camera is held firmly and release.
7 Limit the duration of the film-scene.



RE-WINDING. - The mechanism, when entirely wound up, will transport 8 feet of film (40-second run !). Nevertheless, it is advisable to rewind after each sequence. One thus avoids a stoppage during the filming sequences or at the exact moment of release.

CHOICE OF THE STAND-POINT AND THE OBJECTIVE. - Choose the scene in your Reflex window Check the most favorable point and the **horizontal** and **vertical lines**. Then, with the objective which gives the most suitable field of view for the required composition, choose your stand-point. (Consider the placement of your subject, which should never cross the field diagonally).

SETTING FOR DISTANCE. - Focus precisely with the distance scale of the objective. Control in the Reflex window

The depth of field varies according to the focal length of the objective.

The shorter the focal length, the greater is the depth of field. Consult the table referring to the various objectives on Page 20.

CLOSE-UP SHOTS WITH THE HYPER-CINOR. - By combining the distance scale of the standard 12,5 mm and 20 mm objective with the distance scale of the Hyper-Cinor, according to the table on page 20, it is possible to focus from infinity as close as 1 1/2" (!) without accessories or exposure correction necessary

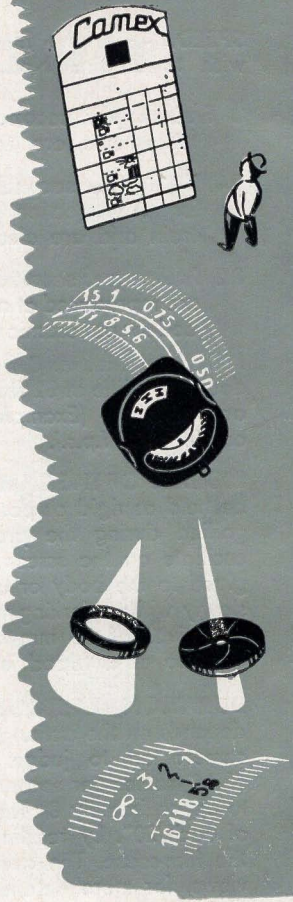
EXPOSURE TABLE. - One essential factor for the quality of your pictures is the correct exposure of the film. The exposure table on the lid of the Camex Reflex gives useful hints for the diaphragm setting, according to the various light conditions. The table is suitable for films with a sensitivity of 10 to 12 ASA and for a normal speed of 16 frames per second.

Special exposure meter "CAMELUX" coupling directly to the Camex is recommanded. (See page 18).

SETTING THE DIAPHRAGM. - To set the diaphragm turn the knurled rear part of the objective to the required setting. The influx of light which passes the objective is limited by the diaphragm. The small figures on the diaphragm indicate the openings, each lower figure corresponds to double the admission of light than the previous figure. To halve the exposure, close the diaphragm by one figure *(for example pass from 4 to 5,6)* and to double it open the diaphragm by one figure *(for example change from 4 to 2,8).*

The opening of the diaphragm is proportioncte in reverse to the light on the subject : the less light on the subject the larger the diaphragm.

HYPER FOCAL SETTING. - On the standard objectives 1.9/12,5 mm the red engraved figures *(6 feet on the distance scale and 5,6 on the diaphragm scale)* correspond to the Hyperfocal Setting, which means that all subjects filmed set at these two figures are sharp from 2 1/2 feet right up to infinity



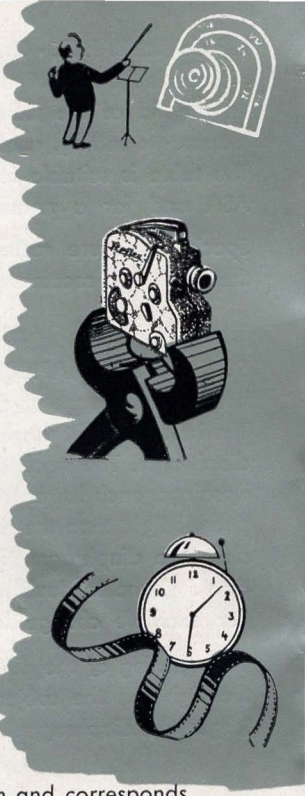
SPEED. - Set the film speed according to the effect you wish to obtain. Normal speed is 16 frames per second.

8 frames per second. - Gives a sped-up effect. The movements are reproduced twice as fast as normal.

24 frames per second. - These speeds give a greater stability for the projection of scenes taken from a moving car or train and are also used for sound synchronization.

32 frames per second. - Slow motion effect. The movements are reproduced at a speed only of half normal. Recommended for panoramic views when camera is held by hand only

Remember that at 8 frames per second the exposure time is doubled, while at 32 frames it is halved. Adjust the diaphragm accordingly - *(Example f/5,6 at 16 f.p.s. or f/8 at 8 f.p.s. or f/4 at 32 f.p.s.).*



RIGIDITY OF THE CAMERA. - While filming the camera should be held as rigid as possible. The smallest movements are magnified during the projection and result in pictures which oscillate on the screen. Hold the camera firmly the elbows glued to the body or use a solid support. Guide the camera slowly without jerking whenever possible, and, especially with objectives of 50 mm or longer focal length, use a tripod. The use of a tripod is recommended for all movie making.

DURATION OF SEQUENCES. - The length of each sequence depends on the action of the subject filmed and it is up to the cameraman to judge. The normal sequence at a speed of 16 frames per second uses approximately 20" (50 cm) of film and corresponds to approximately 8 seconds. The audible click informs the operator of the passage of each 20" By reading the figure at the start he can thus assess the length of the film-scene. The duration of a scene can be lowered to 5 seconds for large views, for more detailed views it is sometimes useful to prolong it. For filming action scenes which require a very long filming sequence, it is recommended to change the stand-point from time to time.

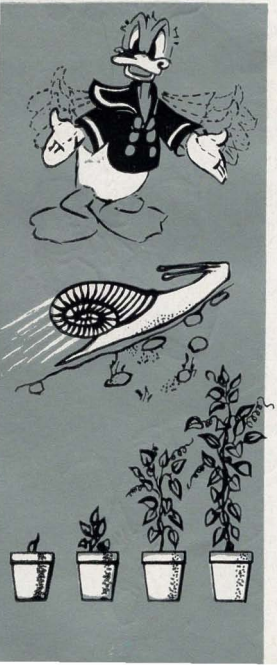
TECHNIQUE OF FILMING

FILMS IN BLACK AND WHITE. - Black and white film has a wide range of exposure. All the details of the filmed scenes are reproduced in the lighted parts as well as in the shade. The possibilities of filming are unlimited and the amateur can film against the light and take night pictures as well. Various sensitivities of the emulsion make it possible to take all types of pictures which is not the case with color films. For exterior views use a fine grain film of approximately 50 ASA. For interior views or for filming in bad weather high sensitivity film of approximately 100 ASA or more is suggested. For shots in very bad light use a film of very high sensitivity of 200 ASA.

COLOR FILMS. - To film in color is as easy as with film in black and white. The color film has no grain and is consequently very suitable for projection on large screens. On cloudy days without sun a color film gives better results than the black and white films. Avoid contrasts too sharp in light and shades, as the colors themselves give contrasts. The color film has a very narrow exposure margin. A mistake of half a diaphragm setting is sufficient to alter the results and an exposure meter is indispensable. To compensate for the predominant blue in the shades use a haze filter for daylight color film.

INTERIOR PICTURES. - For interiors with good daylight use a high speed objective and a film with a high sensitivity In artificial lighting, in black and white or in color use RFL. " Photoflood " lamps. There are at least 2 (or if possible 3) necessary for a scene which takes place on approximately 40 sq. feet. Use an exposure meter or the exposure table for correct diaphragm setting.

PANORAMIC VIEWS. - Landscapes, chains of mountains and architectural views, etc... Start the scene on a fixed point and then scan the horizon by moving the camera *very slowly and consistently* up to a fixed point. Avoid camera shake as much as possible. Never reverse your movement and never go backwards and forwards during the same scene. Film at 24 or 32 frames per second to assure a greater stability It is advisable to plan in advance where to start and where to finish. Do not abuse panoramic views which are tiring to spectators.

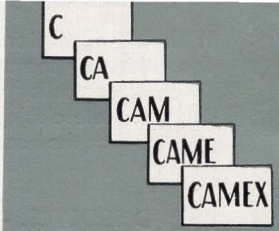


FILMING FRAME BY FRAME. - By filming frame by frame we can realize the effects of ultra-speeding-up, the artificial animation of objects, toys, puppets and also of cartoons. It is possible to film under these conditions both stationary and moving objects Always use a cable release and a sturdy support for the camera.

Moving subjects. Mount the camera on a tripod and use a cable release, film the scene picture by picture on a rapid frequency and consistently (2 to 3 frames per second). When projecting one obtains a highly sped-up picture of a pronounced comical effect.

Time-lapse photography Single-frame exposures may be used to make visible very slow movements, especially for scenes in natural history : the birth of a plant, a silkworm closing up in a cocoon and so on. A tripod is absolutely necessary At certain regular intervals, take pictures using a cable release. The frequency depends on the nature of the subject and the required effect. Since the light must not change from one frame to another it is necessary to use artificial lighting.

Stationary objects. - To animate these objects it is necessary between each frame, to modify their shape or to move them, so that the resulting movement is a continuous movement during projection. Mount the camera on a tripod and with a cable release, take frame by frame. Use the same light for each frame. In this way one can animate puppets, toys and so on.



Time exposures. - The time exposure makes it possible to film immobile objects or objects which move imperceptibly to the eye ; but it is important to light up sufficiently to take pictures frame by frame with the normal diaphragm : pictures or objects in a museum, sculptures or glass in a church, flowers in an exhibition and finally, wherever it is impossible to have sufficient light. Use the tripod and fix the cable release in the time release support. Each release advances one frame and the shutter remains open as required. It shuts when the cable is released and returns tc its original position.

FADING. - This operation consists of letting progressive scenes appear or disappear. At the start of a sequence the picture appears from the dark and starts to lighten up, and when finishing it fades back into black again. These effects which make a film very presentable are obtained by progressive decreasing or increasing of the light.

By means of the diaphragm. - Fading can also be done by gradually opening or closing the diaphragm while taking the scene. If the conditions require a diaphragm smaller than 5.6, place a neutral density filter on the lens and open the lens by one or two graduations according to the filter The diaphragm does not close completely and you have to cover the objective by hand at the end of each sequence. The minimum time of a fading is 3 secs. which is approximately 48 frames at 16 frames per second.

With Iris vignetter. - Fixed in front of the objective this accessory forms a lens hood that has an opening which is controlled like a diaphragm. The progressive and complete closing during filming allows you to start a scene from the center outwards or to finish it vice-versa.

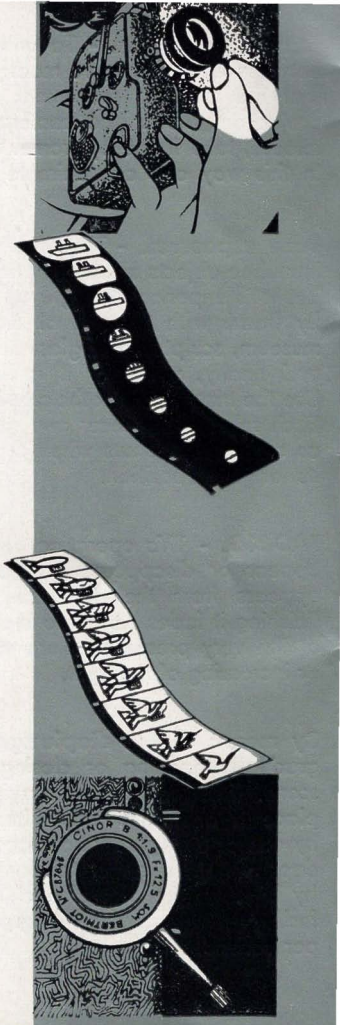
LAP DISSOLVES. - They represent very effective and pleasing methods of combining two scenes. The camera fixed on a tripod finishes one scene with fading by closing the diaphragm steadily in a well-determined time, for instance 3 secs, or 48 pictures at 16 frames per second.

Cover the objective. Reverse the film by as many frames as it has taken to close the diaphragm, referring to the frame counter

Uncover the objective.

Film the second scene by opening the diaphragm for the same time interval in which it was closed (for example 3 secs).

The diaphragm lever and attachable diaphragm scale visible from the rear facilitate this operation (see below).



ACCESSORIES FOR FILMING

To modify colors which are not reproduced in black and white, correction filters should be used. The diaphragm must be changed according to the filter factor

Yellow filter : It darkens blue skies and pronounces all clouds and foreground objects. Useful for landscapes and for architecture.

Orange filter : Gives more color contrasts, darkens the blues and brightens up the yellows and reds. Darkens skies and heavy clouds. Increases the contrast when using tele-objectives. Very good for sea views.

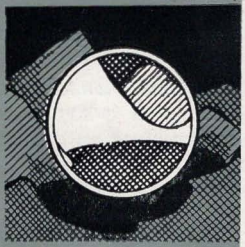
Red filter : For strongly pronounced outdoor contrast, dark sky and heavy clouds ; darkens greens, lightens reds and yellows. For landscapes under grey sky and high mountain views. Special effects. With under-exposure you can get nocturnal effects.

Green filter : Makes green subjects lighter and brings out their detail. Very useful for fields, trees and so on.

Blue filter : Recommended for artificial light, darkens reds and lightens blue.

Haze filter : Eliminates the atmospheric haze without influencing the reproduction of the sky Mountains over 4,500ft.

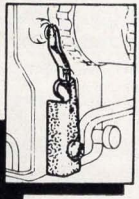
Polarization filter : According to its position it eliminates reflections on shiny surfaces (show cases, water laquers, ice). Darkens the blue of the sky

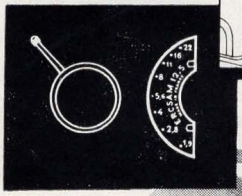


FILTERS FOR COLOR FILMS

Haze filter : Eliminates the atmospheric haze and suppresses the excessive blue. - Panoramas, seaside and mountain views. Does not change the diaphragm setting.

Type A filter : Conversion filter Allows the use of artificial light film in daylight.





CAMELUX. - Special exposure meter coupling directly to the Camex with the 12,5 and 20 mm lenses. It clamps on the two pins on the right side of the camera instead of the scale of diaphragm. The coupling lever is set on the diaphragm rear. Available for Kodachrome and 25 ASA emulsions to the different speeds: 8 16 24 32 frames per second.

CABLE RELEASE : - An elastic cable release with stainless steel cover works automatically at all speeds. It screws eithers into the release button or into the support under the time exposure button.

LENS HOOD : - This accessory is indispensable for filming against the ligt and increasing the brilliancy of the scenes.

AUXILIARY RELEASE LEVER : - Permits the use of a cable release with the Pan-Cinor and Polyfoc lenses.

DIAPHRAGM LEVER: - This has a push-on fit on the diaphragm scale of the objective. It facilitates movement considerably and is indispensable for fading and double exposures.

DIAPHRAGM SCALE : - This accessory is made of plastic and is used in conjunction with the diaphragm lever It facilitates the control and the change of the diaphragm during filming. The lever has to be placed so that it corresponds with the diaphragm scale on the objective.

REVOLVER GRIP : - With attached wrist strap. Made out of plastic, it is lightweight and balanced, lets you operate camera with one hand. Tripod thread, attachable to light bar

HYPERGONAR Anamorphic lens. - On taking compresses the image on the film that is expanded to twice regular size on the screen by using this lens in front of the projector lens. Will work with the 12,5 20 and 35 mm taking lenses, and on any projector

MICRO-CINEMATOGRAPHY — The Camex-Reflex can be easily used with any microscope for microscopic cinematography

After having focused with the ajustement of the microcope, you take off its eye piece.
Then you unscrew the lens of the Camex and replace it by the attachment for micro-cinematography
Fix the Camex on the special tripod and engage the micro attachment in the place of the eye piece of the microscope. Control the focusing in the view finder of the Camex.

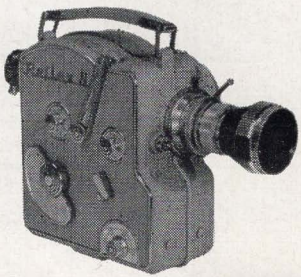
The Camex-Reflex can also be attached to endoscopes for endoscopic cinematography, as well as to almost any other optical instrument for recording purposes.

MACRO-CINEMATOGRAPHY — This is the technique of filming very small objects at a few inches, for considerably enlarged projection on a large screen. It is a very interesting technique and very easy to realize, thanks to the single-lens reflex system and the extension tube with variable length. The tube fits into the bayonet fitting of the camera. A helical mount takes the tele-objectives of 50 or 75 mm and increases the extension range of these objectives from 10,5 to 52,4 mm. There is a device to block the extension tube after focusing.

	Distance of Object to film mm	Corresponding fields in mm^2
Tele 50	209 to 376	3,4 × 4,4 to 16,5 × 22
Tele 75	326 to 824	4,8 × 6,4 to 24 × 32

(Also any intermediate distance).

The extension tube with variable length replaces the use of various fixed tubes and the Reflex image of the camera assures both exact framing and precise focusing which are the two difficult problems otherwise encountered in Macro-cinematography



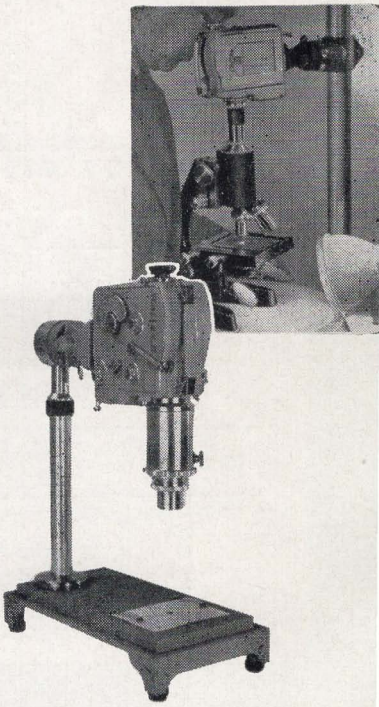


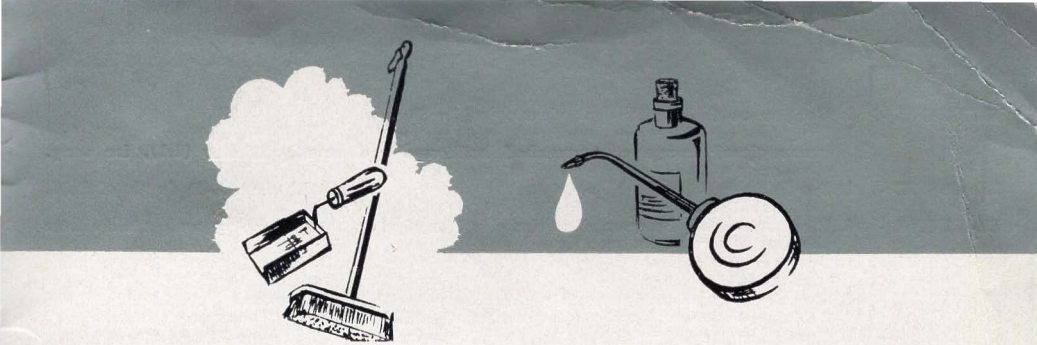
TABLE FOR ULTRA CLOSE-UP PICTURES USING THE HYPER-CINOR

Setting of objective	Setting of Hyper-Cinor	Distance from objective	Coverage
infinity	2' 6"	3" 7/8	1 9" 5/8 ×1 3" 3/4
infinity	2'	2' 6"	1' 9" 3/8 ×1 5/8
infinity	1 8"	2'	1' 2" 9/16 × 10" 5/8
10'	1 8"	1' 8"	8" 1/2 × 6" 3/16
6' 6"	1 8"	11" 1/4	6" 7/8 × 5" 1/32
4' 11"	1 8"	9" 1/4	6" × 4" 1/2
3' 3"	1 8"	7" 5/8	4" 3/4 × 3" 3/8
2' 6"	1 8"	5" 7/8	3" 3/4 × 2" 3/4
1' 8"	1 8"	4" 7/8	2" 3/4 × 2"
1 3" 13/16	1' 8"	2" 1/2	2" 3/8 × 1" 3/4
1'	1 8"	1" 13/16	1" 15/16 × 1" 7/16
10"	1' 8"	1" 7/16	1" 11/16 × 1" 1/4

DEPTH OF FIELD TABLE FOR 12,5 mm LENS

Aperture	2' 6" from	2' 6" to	3' 4" from	3' 4" to	5' from	5' to
f/ 1,5	25" 1/4	36"	31" 15/16	51" 5/8	43" 5/16	7' 8"3/8
1/9	24"	38" 3/16	30" 5/16	56" 5/16	41"	9' 1"
2/8	22" 3/64	44" 6/64	27" 11/64 -	71"	35" 7/16 -	15' 1"
4	20" 5/64	56" 5/16	24"	- 9' 1"	30" 5/16 -	124'
5,6	17" 23/32 -	60" 2/8	20" 5/64	31' 8"	25" 19/32	Infinity
8	15" 23/64	61 6"	17" 23/32	Infinity	20" 15/32	Infinity
11	13"	Infinity	14" 9/16 -	Infinity	16" 17/32	Infinity
16	10" 15/64	Infinity	11" 27/64 -	Infinity	12" 19/32	Infinity

Aperture	6' 8" from	6' 8" to	10" from	10" to	Infinity from	Infinity to
f/ 1,9	50"	15' 23"	61" 13/16	113' 2"	129" 5/16	Infinity
2/8	42"	63' 8"	50" 51/64	Infinity	88" 13/16	Infinity
4	34" 41/64 -	Infinity	40" 61/64	Infinity	61" 3/16 -	Infinity
5,6	28" 11/32	Infinity	32" 9/32	Infinity	44" 31/64	Infinity
8	22" 7/16 -	Infinity	24" 3/16	Infinity	31" 7/64	Infinity
11	11" 23/32 -	Infinity	19" 19/64 -	Infinity	22" 53/64	Infinity
16	13" 25/64 -	Infinity	14" 11/64 -	Infinity	15" 3/4 -	Infinity



MAINTENANCE

Keep the exterior LENSES absolutely clean. Use lens tissue. Do not clean the lenses too often and be careful about finger marks. When not in use protect them with the lens cover

CAMEX-REFLEX. - The interior must be kept clean rigorously Disengage and lift the pressure plate. Clean the film guide carefully and if necessary remove with a pointed match-stick any part of emulsion which might have collected on the window. Check the pressure plate for dust before replacing it. Do not lubricate the camera. If the camera has not been used for some time, let the mechanism run off entirely and rewind it once or twice.

CONCLUSION

The Instructions for Use have shown you the unlimited possibilities of your Camex-Reflex, the ONE and ONLY 8 mm single-lens reflex Movie Camera. No other 8 mm Motion Picture Camera offers you such ease of composition, such absolutely critical focusing, such perfect depth of field control, such free lens interchangeability and such supreme versatility Plus all the desirable features of a 16 mm or a 35 mm Movie Camera.

The Camex-Reflex is not only the ideal camera for the demanding amateur cinematographer but also the perfect recording instrument for professional, industrial and scientific work.

THE 25 - PLUS FEATURES OF THE CAMEX - REFLEX

EXCLUSIVE 1. Continuous through-the-lens viewing **while filming.**

EXCLUSIVE 2. Precision ground prism combined with unique optical system renders aerial (not groundglass) image of unmatched brilliance and exactly lifesize (1:1), for easy, absolutely accurate composition, even at small stops.

EXCLUSIVE 3. Parallaxfree single-lens reflex system shows you exact framing AND depth of field, with any lens, at any distance, at any aperture.

EXCLUSIVE 4. Diaphragm may be opened or closed **while filming,** with lens stop scale visible from the rear, ideal for fading effects !

EXCLUSIVE 5. Focusable eyepiece with crosshair for adjustment to individual eye, with or without glasses.

EXCLUSIVE 6. Complete range of high quality Cinor lenses with bayonet mount, from 6.25 mm up to 145 mm, fast and freely interchangeable **without** " extra " focusing accessories.

EXCLUSIVE 7 Pan-Cinor lens of variable focal length, zooms from 17,5 mm to 70 mm (!) and from 10 mm to 30 mm without reflex finder.

8. Speeds from 8 frames up to 32 frames per second, for slow motion, normal and accelerated action, **variable while filming.**

9. Very smooth governor control provides constant speed up to 8 feet run **without winding.**

10. **Continuous** movement (self filming), for uninterrupted sequences.

11. **Single frame** movement, for editing, titling etc.

EXCLUSIVE 12. **Time exposures** with or without cable release, for trickshots, poorly lighted subjets, etc.

EXCLUSIVE 13. Audible click-signal reminds you of every 20" footage.

14. Shutter release stops motion instantly without slowdown effect.

15. Safety lock of shutter release prevents accidental exposures.

16. **Reverse winding** for editing, double exposures, trickshots and fading.

EXCLUSIVE 17. Automatic footage counter coupled to single frame counter, for both advance and reverse movement.

EXCLUSIVE 18. Continuous focusing range from infinity down to 2" **without** accessories.

EXCLUSIVE 19. Variable extension tube for ultra close-ups **without** extra attachments.

EXCLUSIVE 20. Easy adaptation to microscopes, endoscopes and other optical instruments, for scientific and industrial cinematography.

21. Exposure chart on camera or exposure meter.

22. Complete range of practical accessories include coated glassfilters, vignetting iris for center fading, pistol grip with trigger release, angle viewer, underwaterhousing etc.

23. Easy, fast loading of any standard 25 ft double 8 film. color or black and white.

24. Ultra modern, compact light-metal body with handsome, grey leather covering.

25. Extreme ruggedness — convenient fingertip controls — foolproof high precision mechanism — FULLY GUARANTEED.