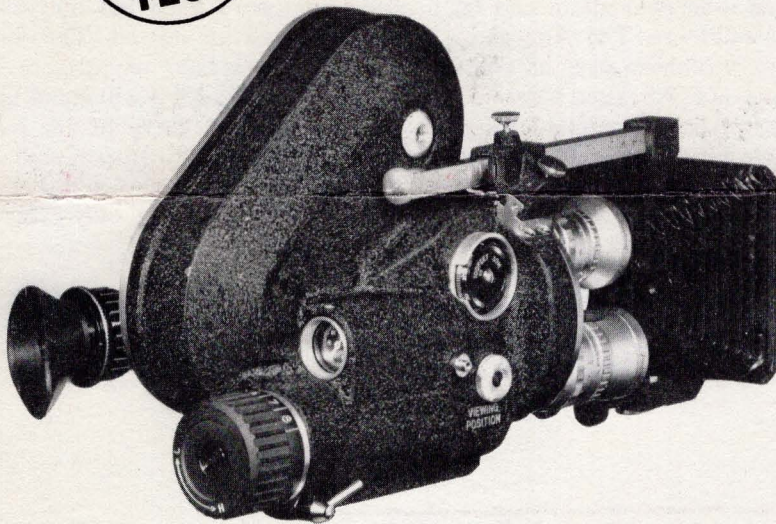


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DOIFLEX 16

New professional movie camera is fine for in-plant work, yet its price remains moderate

Specifications: 16mm reflex motion picture camera. 150° shutter, 1/57 sec at 24 fps, registration-pin movement, mirror shutter, with light trap, eyecup, 10X magnification, eyesight correction. Three-lens turret, standard C mount, variable-speed motor, tachometer, footage indicator, and inching knob. Accessories: stop-motion motor, lens shade-matte box, pistol grip, zoom-lens support, rewind crank, carrying case, battery and charger. Price: camera body, \$995.00; motor, \$95; battery and charger, \$155.00; lens shade matte box, \$85.00; Kino-Cosmicar lenses, 12.5mm f/1.4, \$104.50; 25mm f/1.4, \$97.50; 50mm f/1.9, \$77.50. Distributor: F & B / Ceco, 315 West 43 Street, New York, N.Y. 10036.

The Doiflex 16 is a moderately priced, but fully professional movie camera, suited to in-plant as well as location shooting. Its only serious drawback is the 100-foot film capacity, but the manufacturer hopes to market a 400-foot magazine sometime this year and to provide a factory modification on the cameras to accept the new magazine. The camera works with interchangeable motors, a variable-speed 8-volt motor being standard equipment.

The movement has a registration pin, and the back pressure plate hinges all the way back for threading or for cleaning the gate. The shutter is a rotating one with a separate mirror sliding up and down in front of the film gate diverting the light to the reflex finder during the interval when the shutter is closed. This is different than the conventional mirror shutter, but the net result is the same—a bright image in the finder interrupted by a slight flicker. The reflex view finder magnifies 10x and has an adjustment for

the user's eyesight, a rotating rubber eyecup, an etched outline showing the TV safe area, and a shutter that closes the finder tube to prevent the possibility of stray light's entering during shooting. This type of camera can stop with the shutter open or closed, so an inching knob is provided to rotate the shutter and restore the image in the reflex finder. The inching knob is also used in threading the film.

The motors slip into the rear of the body; a built-in tachometer just above the motor is used to adjust and check the camera speed. The variable-speed motor has a protruding rheostat, with numbers that can be preset for approximate speed setting; the final adjustment is then made with the motor running. There is an adjustable footage counter, and a fitting that accepts a bellows-type matte box and filter holder. This accessory takes two 2-inch-square glass or gelatine filters, and has a rotatable polarizing screen holder.

The three-lens turret is threaded for standard C mounts and is quite

rugged. It clicks into place very smartly, leaving no doubt that the lens is in the right place. A zoom-lens support bracket is screwed into the unused lens opening; it will adequately support a 12-to-120mm Angenieux lens. A pistol grip with a release trigger can be mounted into the bottom of the camera.

Animation, stop-motion and time-lapse photography is handled by an accessory 110-volt stop-motion motor with its associated control box. This will operate single-frame, forward or reverse, and also continuously at slow framing rates. It has a three-digit frame counter, pilot light and remote control. Another accessory is a mechanical rewind crank that can be used to wind the film in reverse through the camera by hand. The power source is a small 8-volt battery and charger supplied in a leather over-the-shoulder case,

although any well-filtered source of 8 volts dc can be used.

Set up on a studio tripod, the camera functioned well, and lens chart tests showed excellent registration and steadiness. The Kino-Cosmicar lenses were quite sharp, but showed some spherical aberration when fairly wide open. As they are not macro lenses, I do not consider a lens-chart test at close distances to be very significant; they proved to have good overall sharpness when used at medium and far distances outdoors. The Angenieux zoom lens was sharp over its entire zoom range at $f/2.8$. Used hand-held outdoors in typical newsreel fashion, the camera produced excellent footage. There is some problem focusing when the lens is stopped down past $f/11$, when the depth of field and the grain of the ground-glass screen take over. At wide apertures, focus-

ing is very rapid. I am a firm believer in body braces for movie cameras, but unfortunately did not use one with this camera. I obtained completely steady film, but had to work too hard to do it.

In short, this is a solid, well-built camera made for heavy-duty service. It has all of the functions present in silent professional movie cameras, and does what it is supposed to do. Some accessories or gimmicks present on semiprofessional and amateur equipment have been left out, and they will not be missed. The film quality is first rate; the camera is easy to operate and it will stand up. It does not have every luxury feature of some other cameras, but it costs very much less, and will do the job required of it in a very professional manner. □

A professional 16mm motion picture camera at a fabulous price!



doiflex 16

\$995

(Body only...Accessories extra)

*** Thru-the-lens full reflex viewing.**
*** Precision registration pin, pull-down claw movement.** *** Three-lens revolving "C" mount lens turret.** *** Electrically operated, uses only 8 volts.** *** Positive closing disc shutter with reciprocating reflex mirror.** *** TV frame etched in viewing glass.** *** Adjustable footage counter.** *** Built-in tachometer, to 48 FPS.** *** Interchangeable motor mount.** *** Built-in cannon connector plus power cable.** *** Accepts daylight load roll film.** *** Built-in viewer light trap.** *** On-off switch on removable door.** *** Fits 1/4" or 3/8" tripod threads.**

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