



BOLEX
Zoom
Reflex

P1

Your Camera has been delivered equipped with:

1 empty take-up spool

1 rewind hand crank

1 *sunshade*

1 *lens cap*

1 *rubber eyepiece*

2 *removable extensions (a long one and a short one) for focal length lever*

1 *depth-of-field chart*

BOLEX ZOOM
REFLEX P1 CAMERA
I N S T R U C T I O N M A N U A L

FOREWORD

You are now the lucky owner of a distinguished camera. The name BOLEX is known throughout the world as a hallmark of technical perfection and precision craftsmanship, and that is Swiss watch precision.

Your Bolex Zoom Reflex P1 ranks among the most versatile cameras on the market today. Easy and pleasant to handle, it is equipped with all the latest technical perfections.

But before getting to work with your Bolex Zoom Reflex P1, and whenever you have any doubts, consult this instruction manual carefully. This will serve you as an aid for better movies.

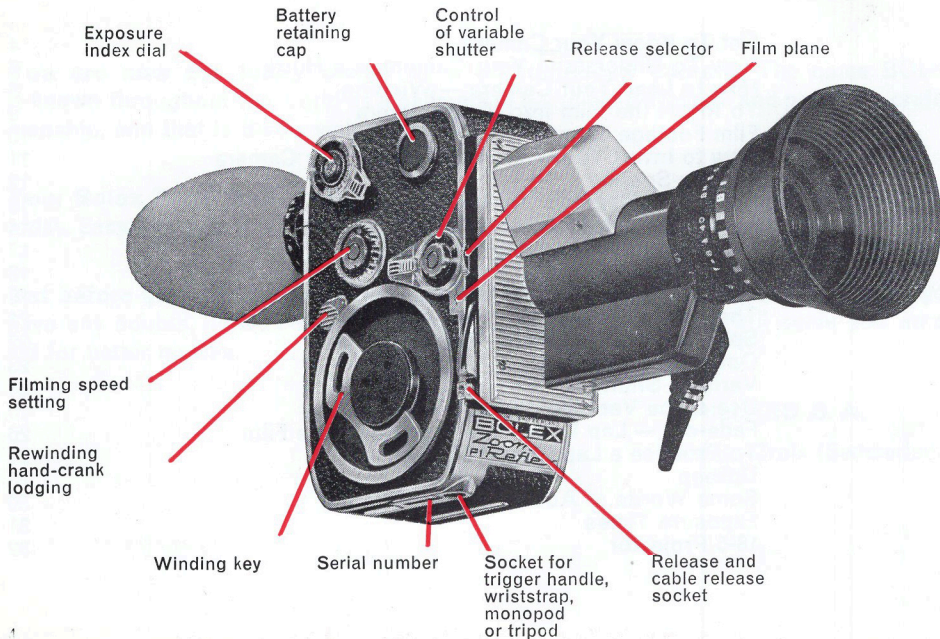
PAILLARD S. A.

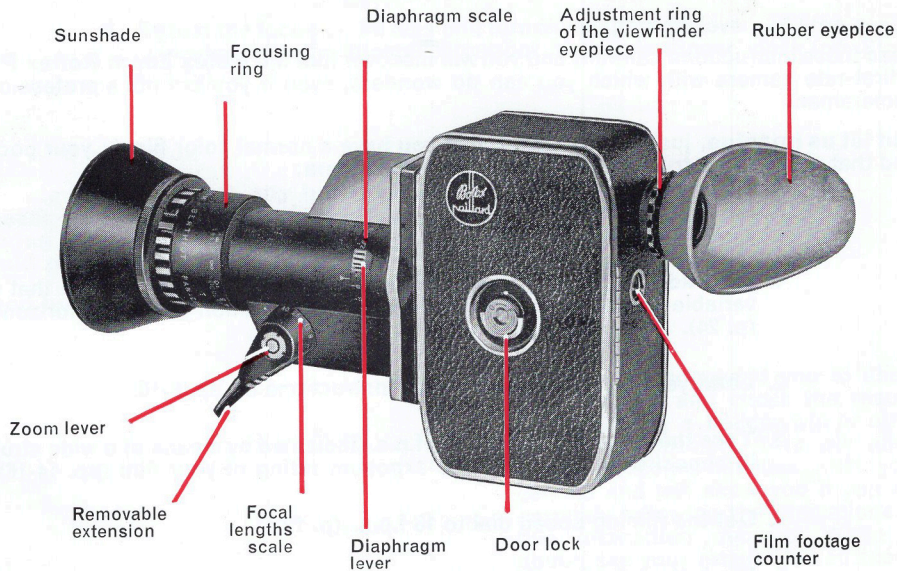
Sainte-Croix (Switzerland)

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GET TO KNOW YOUR CAMERA






Under reserve of the right to modify the features of the mechanisms.

HOW TO UNDERSTAND YOUR CAMERA IN A HURRY

Read these instructions carefully and you will discover that the **Bolex Zoom Reflex P1** is a first-rate camera with which you can do wonders, even if you are not a professional cameraman.

But let us imagine, just for a moment, that you have a normal color film in your pocket and that you want to try out your marvellous new camera:

1. **First adjust** the eyepiece to your vision (p. 21), and make sure that the variable shutter lever is locked in the open position  (lever horizontal) (p. 24).
2. **Load** your camera, following the instructions on pp. 8-10.
3. **Turn** the exposure dial until 18 f.p.s. (indicated by means of a wide stroke) is opposite the figure for the exposure rating of your film (pp. 14-16).
4. **Set** the filming speed dial to 18 f.p.s. (p. 12).
5. **Push** the release selector down to the normal running position (p. 13).

6. **Look** at the subject through the viewfinder and frame it by moving the zoom lever (p. 18).
7. **Adjust** the focus of the lens and turn the diaphragm lever until the needle coincides with the triangular cut-out in the viewfinder mask (pp. 21, 22 and 15).

And now start filming !

In case you still have any hesitation when pressing the release-button, consult the instruction manual. We believe having answered in the following pages all questions that could possibly arise.

Good luck to you !

We would recommend you to shoot a roll of film and check the results before filming a holiday trip or other important occasion. This will allow you to become familiar with your camera and will show you if you are correctly following the indications in this instruction manual. When in doubt, see your retailer for advice or help.

HOW TO LOAD YOUR CAMERA

Before loading your camera, try out the important controls without film: winding, release selector, filming speeds, exposure index dial, focal lengths control lever, variable shutter, rewinding, release. Familiarize yourself with your camera in order to avoid wasting film. While it is not difficult to operate the camera, a certain amount of experience is necessarily required for good results.

Important — When your camera is not loaded, never let it run at more than 32 f.p.s., as this could cause damage to the mechanism.

WINDING

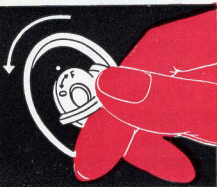
Lift the winding key and move it back and forth until a definite stopping point is reached. The motor is now fully wound and will run off about 7 ft. of film. This gives you about 31 seconds of filming at a speed of 18 frames per second.

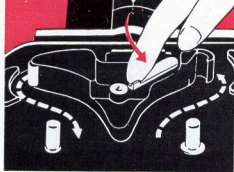
To prevent the motor running down during an important shot it is advisable to re-wind after every shooting.

To avoid any risk of fogging the film, the camera should be loaded in the shade, or better, in semi-darkness.

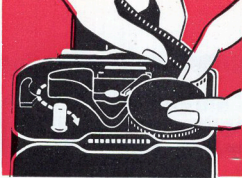
TO OPEN THE CAMERA

Lift up the hinged semicircular ring, turn it to position O and lift the door.





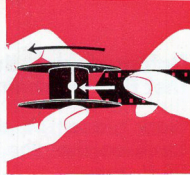
1



2



3



4

TO INSERT THE FILM INTO YOUR CAMERA

Place the open camera with the hinged door towards you and open the pressure-pad by moving the lever (fig. 1).

Remove the empty spool from the camera.

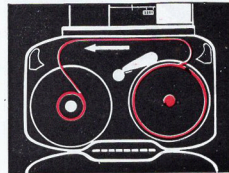
Hold the full spool in your right hand in such a manner that the film cannot become loose. Unwind about 10 inches of film, and slip the full spool on its spindle, guiding the film through the gate as illustrated (fig. 2).

Close the pressure-pad by pushing the lever while holding the full spool in its place with your right hand (fig. 3). (A safety device makes it impossible to close the door unless the pressure-pad is closed.)

Now take the empty spool with the side marked I facing you and insert the end of the film into the slit which is below the mark I (fig. 4). Wind 2 to 3 turns of film on the spool, rotating it in a clockwise manner.

Place the take-up spool on its spindle disregarding the position of the notches (fig. 5).

The dark, shiny side of the film must be facing towards you, and the light side towards the lens.



5

9

Before closing the camera door, press the release for a fraction of a second to check that film is running correctly.

Now close the door and lock it by turning the semicircular ring to F. Push the ring back so that the single point mark is uncovered to indicate that the film is on its first 25 ft. run.

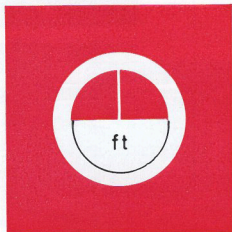
N. B. When the first half of your double-run film has been exposed, turn the film over in order to expose the other half.

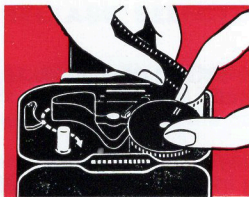
FILM FOOTAGE COUNTER

The film footage counter on the back of the camera automatically indicates the amount of film that has been exposed.

The film being loaded, the letters **ft.** (feet) will appear behind the window, because the indicator automatically returns to the starting point when the pressure-pad lever is operated in the course of loading or unloading the camera.

Press the release and run the film until the figure 0 appears opposite the white notch. The 4 ft. film leader has now been run off.





HOW TO INVERT YOUR FILM

An audible end-of-film signal indicates that the full length of the film has now been exposed (the indicator shows 25 ft.). The spool should now be turned over to expose the other half of the film.

Proceed as follows:

The motor should be allowed to run until 10 *clicks* of the audible warning signal have been counted. The trailer is now fully wound on the take-up spool.

Open the camera away from the direct rays of the sun, to avoid fogging the film.

The two spools may then be taken out and the camera can be reloaded by placing the full spool on the upper (film feed) spindle, with the side marked II uppermost.

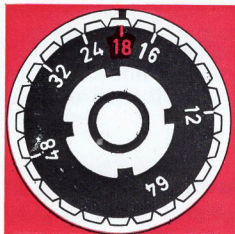
After closing the camera door, push the semicircular ring back so as to leave the 2 points uncovered to indicate that the film is on its second 25 ft. run.

HOW TO UNLOAD YOUR CAMERA

When the film has been fully exposed, the original BOLEX spool supplied with the camera, now on the upper spindle, will be empty again.

Remove the full spool, observing the same caution as you did while inverting the film.

Send it to the processing laboratory in accordance with the manufacturer's instructions.



FILMING SPEEDS

The speed control dial has seven settings — 12, 16, 18, 24, 32, 48 and 64 frames per second.

The usual filming speed nowadays is 18 frames per second. It replaces 16 f.p.s. as the international standard for filming as well as for screening. Movements are thereby reproduced smoother and if a magnetic sound track is to be added to the film, the sound will be purer and clearer.

When the film is projected at normal speed, films shot at a slower speed (12 f.p.s.) produce an illusion of accelerated motion on the screen, while films shot at higher speeds (24/64 f.p.s.) will produce a slow motion effect.

To set filming speed, turn speed control dial to corresponding setting in front of the notch.

Do not forget that altering the filming speed necessitates an adjustment of the exposure index dial (see page 14).

RELEASE SELECTOR

According to the effect desired, use either normal or single-frame exposures. These are controlled by the release selector which also locks the camera:

① Locked camera

Normal position when the camera is not in use.

② Single-frame exposure

Used for titles, cartoons, scientific films, trick effects, extreme speed-ups (clouds, sunsets, comical effects, etc.).

The exposure is made as the release is **fully** pressed.

③ Normal running

Normal filming position. The camera runs as long as you press the release **fully**.

Cable release — A cable release fitted with a locking screw is available as accessory. When this is screwed into the shutter release socket (see on page 4) it enables normal operation and single-frame exposures to be taken. If, during normal operation, the cable release screw is tightened, then the camera operates continuously until the screw is loosened again (or until the motor runs down).



Exposure Times: See table page 31.

SETTING THE DIAPHRAGM

Setting the diaphragm of your Bolex Zoom Reflex P1 is as easy as it is accurate.

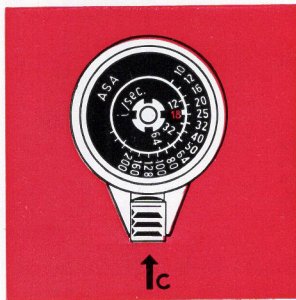
This is how you should go about it:

1. **Note the sensitivity of the film you are using.**

If this is an ASA rating, there is no problem.

If it is a °DIN rating, convert it to an ASA rating by using the following table:

°DIN	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
ASA	10	12	16	20	25	32	40	50	64	80	100	125	160	200	250	320	400



2. **Turn the exposure index dial** until the film rating (in ASA) is opposite the filming speed — 12 f.p.s. — 18 f.p.s. (indicated by a wide index which is valid also for 16 f.p.s.) — 24 f.p.s. (only indicated by means of a stroke) — 32 f.p.s. — 48 f.p.s. (only indicated by means of a stroke) or 64 f.p.s.

At the filming speeds 16 or 18 f.p.s. you can lock the button by pushing the grooved slide (c) inwards. Doing this you secure at the same time the correct position of this button.

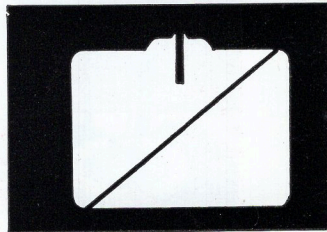
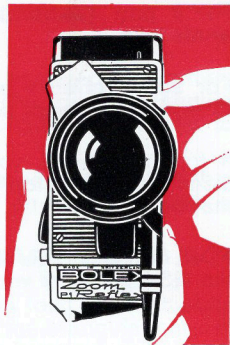
3. **Sight the scene** you intend to film and, keeping your eye to the viewfinder, turn the diaphragm lever until the mobile needle is pointing straight downwards and coincides exactly with the triangular cut-out of the mask visible in the viewfinder field.

The diaphragm is now set for accurate exposure.

Small movements of the needle are of no importance. So long as it remains within the limits of the cut-out, the maximum deviation is limited to $\pm 1/3$ stop for films of normal speed (10 to 25 ASA inclusive), and to ± 1 stop for films of 200 ASA, **so that the diaphragm remains at its correct setting.**

CAUTION — While setting the diaphragm be careful not to depress the release even slightly. Otherwise the measurement will be inaccurate.

Notes: The diaphragm is adjusted before shooting and the photo-electric cell is automatically out of use as soon as the release is depressed. As a consequence the needle swings to the very left and will stay there during the shooting.

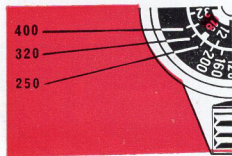


For a pan (panoramic) shot adjust the diaphragm to an average setting for the whole take.

For zoom effects (see pp. 19—20) set the diaphragm for the whole take, using the 13 mm focal length setting as you adjust the diaphragm.

If for any reason, you are filming with the shutter half closed (see p. 24) open the diaphragm one stop or set the ASA rating against twice as fast a filming speed as that being used.

FOR SINGLE FRAME EXPOSURE set the exposure meter so that 12 f.p.s. is opposite the ASA rating of your film, regardless of the position of the filming speed control dial.

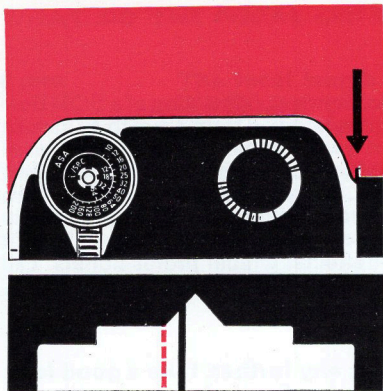


FILM EXPOSURE

Films with a rating not higher than 200 ASA can be used at any filming speed with the shutter fully open.

Films rated 250, 320 and 400 ASA can be used at speeds higher than 12 f.p.s. Use the three strokes engraved at the end of the exposure scale on the fixed collar of the dial.

The first corresponds to 250 ASA, the second to 320 ASA; both are used for filming speeds of 18 f.p.s. and above. The third corresponds to 400 ASA for 24 f.p.s. and above.



CHECKING AND REPLACING THE BATTERY

Your photo-electric cell is operated by a battery with an extremely long life. But you should nevertheless check its condition from time to time.

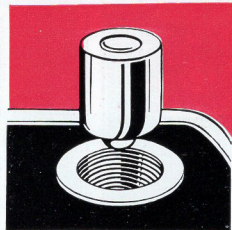
To do so — Set the exposure index dial so that the wide index (18 f.p.s.) on the inner disk is opposite 25 ASA.

Look through the viewfinder and press the small lever protruding through the front plate of the camera above the lens. As long as the mobile needle is not to the left of the triangular cut-out of the mask, the battery is **in good condition**.

If not, it must be replaced. Ask your photo dealer for a **MALLORY PX 450**.

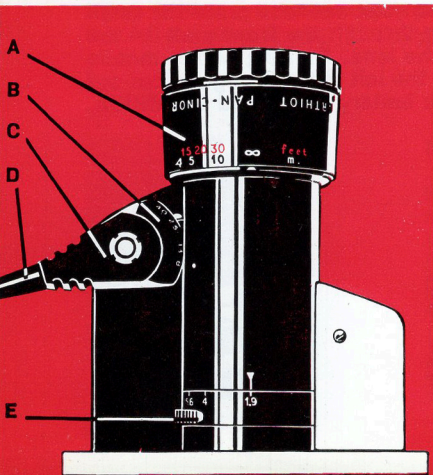
Unscrew the retaining cap and replace the used battery, taking care to insert the new battery head first — with the smooth end towards the cap. When you have replaced the cap, repeat the test described above.

To ensure that the batteries last as long as possible, protect your camera from the light when not in use by keeping it in a carrying case or covering the lens with a lens cap.



THE LENS

Your camera offers you the advantage of a built-in optical system, consisting of a SOM Berthiot Pan Cinor with a focal length that can be continuously varied from 8 mm to 40 mm. In other words, you can select any focal length, from that of a wide-angle lens (8 mm) to that of a telephoto lens (25 mm to 40 mm). Using the most suitable focal length between these two limits, you can exactly frame the scene you wish to film. But you can do even more than this. By adjusting the zoom lever smoothly and continuously you can create the effects of moving in on your subject, retreating from it or following it — effects which professionals call zoom effects.



But before going any further, take a good look at the various parts of your lens.

- A — Focusing ring with distances from 3 ½ ft. (1 m) to inf.
- B — Focal length scale — the figures 8, 13, 25, 40 correspond to the most usual focal lengths.
- C — Focal lengths lever (zoom lever).
- D — Removable extension (a short and a long extension are supplied with the camera — choose the one you find most convenient).
- E — Diaphragm setting ring graduated from f/1.9 to f/16.

WHAT DO THE FOCAL LENGTHS 8, 13, 25 AND 40 CORRESPOND TO?

- 8 mm** **The focal length of a wide-angle lens** — for long shots or when it is difficult to stand back from the subject (buildings, interiors, etc.). Gives heightened perspective.
- 13 mm** **The focal length of a standard lens** — for ordinary shots. Gives normal perspective.
- 25 and 40 mm** **The focal lengths of telephoto lenses** — for close-up shots of more or less distant subjects; also produces very effective extreme close-ups. Gives flattened perspective.

ZOOM EFFECTS

Zoom effects are so called to distinguish them from dollying shots made with the camera on a moving platform (a carriage, car, train, etc.). Here the camera stays in the same place and only the focal length is changed. This is the technique used by newsreel and television cameramen when they want a detailed or extensive shot or have to follow a moving subject (sports scenes, for example) without altering the position of the camera.

Zoom in and zoom out — Without shifting the camera, turn the zoom lever *carefully, slowly and smoothly* so as to create the effect of moving towards your subject or away from it. On the projection screen the subject will get steadily bigger or smaller. The effect is called **zoom in** if the camera appears to be approaching the subject, and **zoom out** in the opposite case.

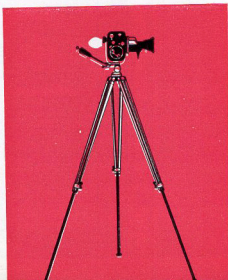


Optical follow shot

Using the same technique, and if necessary *panning* the camera, you can create the effect of following a moving subject by **keeping the subject the same size** throughout the whole shot.

Always use the Bolex Declic trigger handle

You will get even better results by fixing the camera to a **tripod**; it is most important to keep the camera absolutely steady.



A tripod is essential when using focal lengths longer than 25 mm.

Whenever it is not possible to use a tripod, the **monopod** should be used instead. It is manoeuvrable, easy and versatile and instantly ready for propping against any solid surface.

THE REFLEX VIEWFINDER

The reflex viewfinder makes it easy to choose the best framing for your scene.

It is one of the outstanding features of your camera. While you are shooting you see exactly the scene that will be reproduced on the screen. You will enjoy the brightness and sharpness of the image in the reflex viewfinder (which has an enlargement of 1:1 at about the standard focal length — 13 mm).

The rubber eyepiece makes sighting more comfortable and cuts off sidelights that might otherwise dim the image.

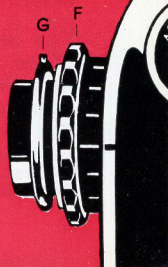
Warning ! If you happen to film without placing your eye to the viewfinder, be careful not to let any direct light fall on the eyepiece, otherwise stray light may reach the film through the reflex viewfinder system, with a risk that it will be fogged.

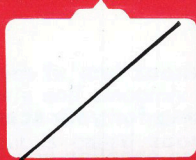
ADJUSTING THE EYEPIECE

With the focal length of the lens set at 40 mm and the focusing ring at infinity (∞), sight a distant subject and turn the ring F until both the subject itself and the fine diagonal line separating the field of view into two parts are perfectly sharp.

If your vision is normal, the longest line engraved on the ring F will be opposite the mark on the body of the viewfinder. If not, you will be able to use one of the shorter lines engraved on the ring as a guide.

If you are the only person to use the camera, you can lock the eyepiece at the appropriate setting for your vision by turning the small screw (G) with a watchmaker's screwdriver. To reach the screw, first remove the rubber eyepiece.





Distance setting



too long



too short



correct



SPLIT-FIELD RANGEFINDER

The rangefinder of your viewfinder takes the form of a fine diagonal line dividing the whole image into two equal parts.

To find the correct focus you must first set the focal length of the lens at 40 mm. Then turn the focusing ring until the two parts of the image coincide along the dividing line. To help you do so, you can use either the horizontal or the vertical lines in the subject. A subject with clearly defined lines naturally makes for easier and more accurate focusing. But any outline will serve the purpose.

DEPTH OF FIELD

The depth of field is the range of distance between the nearest and the farthest points of the scene that are in sharp focus. It varies with the focal length chosen, as well as with the aperture and the range.

Depth of field is *shallow* with a long focal length (25 mm to 40 mm) and a wide aperture, and at short range.

Depth of field is *great* with a short focal length and a small aperture, and at long distance.

Consult the depth of field table which shows the available range at different focal lengths.

OPTICAL ACCESSORIES

SUNSHADE

The sunshade supplied with the camera **must always be used**. It will eliminate any risk of reflections from the front element of the lens. It can also be used as a mount for the filters and close-up lens available as optional accessories.

LENS CAP

Between shots it is recommended to replace the sunshade by the lens cap supplied with the camera.

FILTERS

You can improve your films by using standard filters series VII.

Note — The **Bolex** photo-electric cell compensates for the light lost through filters automatically. To determine the exposure you should therefore use the figure for the true film speed (16 ASA for type A Kodachrome, for example) and **not** the film speed corrected for the filter in use (10 ASA, for example, for type A Kodachrome with a conversion filter).

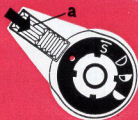
A close-up lens (with a focal length of 1 m) can also be used for filming at distances down to 2 ft. Its presence does not exclude the use of the split-field rangefinder. A special focusing table is supplied with this accessory.

Paillard-Bolex can also supply an additional ring with which two filters (one for correction and one for conversion) or a close-up lens and a filter can be fitted to the camera at the same time.

VARIABLE SHUTTER



open



half-closed



closed



stop

Your camera is equipped with a variable shutter. By reducing the opening angle, the film exposure time is reduced proportionately without changing the filming speed.

The control lever can be moved while filming, or it can be set in one of the positions shown on illustration opposite.

The shutter can be locked in the open and half-closed positions by pushing the grooved slide (**a** on illustration opposite) in the direction of the arrow.

Exposure times for different settings of the variable shutter and for different filming speeds are listed in the table on page 31.


N. B. The camera will not start while the shutter control lever is in the position illustrated (lever at extreme right).

USE OF THE VARIABLE SHUTTER


- ① If the light is particularly strong (reflection from snow or water) the variable shutter can be set so that the exposure is reduced, and the use of a neutral density filter becomes unnecessary.
- ② The variable shutter increases picture sharpness of moving subjects by reducing the exposure time. This is particularly true for films shot at 32 f.p.s. or more (slow motion). At lower filming speeds this procedure is not to be recommended.
When filming with the shutter half-closed, set the exposure dial to a number half the speed of your film *expressed in ASA*, or the double number of the filming speed.
- ③ The variable shutter allows you to produce a number of professional effects such as the following:

a) FADE-IN

A fade-in is made by gradually increasing the exposure of a shot to make it go from dark to normal brightness on the screen.

To produce a fade-in, start from the position illustrated (lever at extreme right notch — letter S = Stop). Press the release and turn the shutter lever smoothly all the way down (symbol  opposite the notch) and continue filming. As a rule this operation should not take more than about 2 seconds.

b) **FADE-OUT**

A fade-out is a gradual darkening of the shot until it has disappeared completely. **To produce a fade-out**, the same procedure as for a fade-in is carried out in reverse. Start with the shutter lever in a horizontal position (symbol  opposite the notch) and then move it slowly up until the camera stops.

N. B. — Fade-out + Fade-in = Transitional Fade

c) **LAP DISSOLVE**

A lap dissolve is unquestionably one of the most pleasing transitional effects between two sequences and is made by superimposing a fade-in on a fade-out; thus, a remarkably soft transition is achieved.

How is it done?

Although the variable shutter is essential for this, it alone is not enough. A special **rewinding system** has to be provided.

ATTENTION! — To avoid damaging the camera it is essential that the system of rewinding is never utilised if the motor is completely wound up nor if the lever of the variable shutter is in the final position — position STOP.

REWINDING THE FILM

Engage the small hand crank in its lodging (see illustration page 4), and turn clockwise.

As each frame passes, you will hear a clicking sound. Five frames are rewound with each turn of the hand crank.

You may rewind sixty frames or so without affecting the correct running for your film.

The footage counter subtracts automatically the length of film that has been rewound.



To produce a lap dissolve, proceed as follows:

- End shooting by a fade-out of 2 seconds. **Do not rewind the motor.**
- Disengage the motor by moving the control lever of the variable shutter slightly to the left (position « closed »).
- Rewind 24, 32, 36 or 48 frames corresponding to a filming speed of 12, 16, 18 or 24 f.p.s. respectively.
- Frame the second scene.
- Move the control lever of the variable shutter to «S».
- Press the release knob, and make a fade-in of the same length as the previous fade-out*.
- Continue filming.

* It will usually be sufficient to count 'hundred and one, hundred and two' for each operation.

UPKEEP

CAMERA

Do not, in any circumstances, take the camera mechanism apart. Should you do so, you lose any rights under the manufacturer's guarantee.

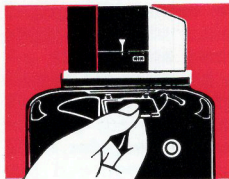
The interior of the camera must be kept absolutely clean.

A certain amount of gelatine and dust may sometimes be left in the gate and on the pressure-pad after a length of unexposed film has been run through.



For cleaning the interior of the camera proceed as follows:

1. Open the pressure-pad, as shown on page 9, fig. 1.
2. Remove the pressure-pad by pulling it towards you.
3. Using a clean cloth twisted around the end of a small wooden stick, clean the pad and gate gently, particularly around the taking aperture. If the gelatine deposit is sticky and hard to remove, moisten the cloth slightly, wiping well afterwards to ensure absolute dryness.
4. Put the pressure-pad back in place by carefully introducing it at an angle (see illustration). Check if it is in its correct position by pushing it against the gate with your finger. Removing the finger will release the pressure and the pad should open, even if your camera is turned towards the ground.
5. Close the pressure-pad by pushing the lever back into position.



LENS, FILTERS, CLOSE-UP LENS

The outer surfaces of the lens, filters and close-up lens should be kept absolutely clean. For cleaning them use the special soft tissue-paper sold in photo stores. Lenses should not be constantly rubbed, as this might damage the anti-reflex coating.

Always put the lens cap on the lens when the camera is not in use.

Special care should be taken to avoid getting dust or finger prints on the glass surfaces (perspiration is harmful to glass).



LUBRICATION

Like a high-quality watch, the camera rarely needs to be lubricated. When new, it contains a reserve of grease and oil sufficient for two to three years. Thereafter it is advisable to turn in the camera to a Paillard-Bolex distributor for fresh lubrication.

CARE OF CAMERA IN TROPICAL REGIONS

Certain precautions must be taken to protect both camera and film against heat and humidity.

Airtight boxes and protective chemicals for your camera are available on the market.

Be extra careful with your equipment in the tropics.

SOME WORDS OF ADVICE BEFORE SHOOTING

Hold your camera **straight** and **firm**. If you follow a moving object, steady the camera against something; film slowly and smoothly. Use **the Bolex trigger handle** and in some cases a monopod or a tripod. A tripod is recommended for focal lengths greater than 25 mm.



Remember that it is **the movement** of the subject that will make your film look alive and interesting. Change your shooting angle frequently. Remember that close-ups produce the best effects. Do not waste film on lengthy shots — 5 seconds are usually enough. Avoid panning unless following action.

Make it a habit to **rewind** your camera after each take — even a short one.

When taking **indoor shots**, use *artificial light* type film.

For **outdoor night shots** do not rely too much on the light-meter reading. Open the diaphragm completely.



EXPOSURE TIMES

Filming Speed	Variable Shutter Open		Variable Shutter Half-Closed	
	Normal or Continuous Running	Single-Frame Exposure	Normal or Continuous Running	Single-Frame Exposure
12 f.p.s.	1/29 sec.	1/27 sec.	1/58 sec.	1/64 sec.
16	1/38	1/30	1/76	1/75
18	1/43	1/30	1/86	1/75
24	1/58	1/30	1/116	1/75
32	1/76	1/30	1/152	1/75
48	1/116	1/30	1/232	1/75
64	1/152	1/30	1/304	1/75

As soon as your first film has been returned from the processing laboratory you naturally like to see it immediately and we don't want to destroy your pleasure, but... **BE CAREFUL.** A film is precious and can easily be damaged. A slight carelessness and you may have destroyed something **IRREPLACEABLE.** Surely you do not wish to risk lightly what your talent, your **BOLEX ZOOM REFLEX P1** and luck have helped you to achieve?

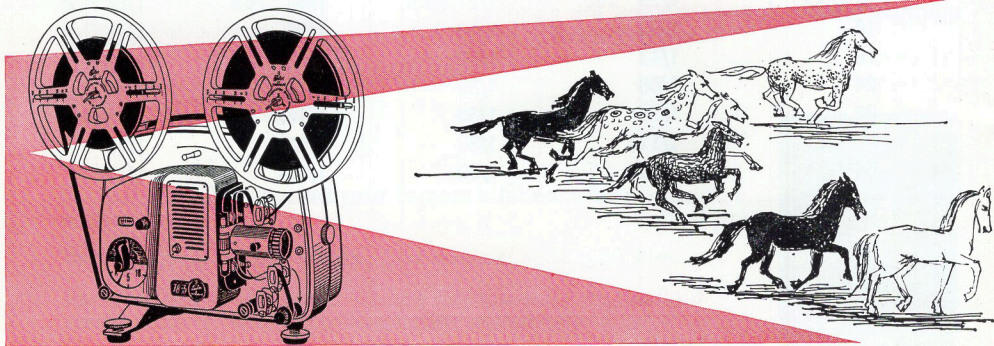
Of course not. You are bound to select a projector which is as accurate, as safe and as well designed as your camera:

THE BOLEX 18-5 PROJECTOR

Why 18-5? This magic formula simply means that you can project your film at the normal speed of 18 f.p.s. and that, by turning a button, you can slow down from 18 f.p.s. to 5 f.p.s. while projecting. This enables you to see the film in extreme slow motion so that you may really see the details, appreciate its finest points and make the pleasure last.

Ask your dealer for a demonstration—it will convince you.

This projector excels by its easy handling, its high light output and its absolutely smooth running. The optical equipment is of the highest quality. Three different lenses are available: Zoom Hi-Fi 12,5-25 mm, of unsurpassed quality and two Hi-Fi lenses of 15 and 20 mm, all three with f/1.3 apertures.



THIS IS IMPORTANT

With BOLEX equipment you also buy the service that lies behind the product, for Paillard is backed by a world-wide organisation that can offer expert service facilities almost everywhere. The BOLEX Authorised Dealer plaque is a signpost to better service. It can only be obtained after long years of experience in both the amateur and professional fields — and it matches in all ways the excellence of the products themselves. Should you write to a BOLEX distributor or dealer, do not forget to mention the serial number of your camera, engraved on the base next to the threaded tripod mount.

WARNING

If service covered by guarantee is required, the equipment must be returned to the official BOLEX Distributor in the country concerned. For convenience' sake, it can be handed to a BOLEX Dealer with instructions for its return to the official BOLEX Distributor, who alone is authorised to carry out this service.



PAILLARD S.A.
Sainte-Croix (Switzerland)

