

INSTRUCTIONS and OPERATING HINTS

MODEL I
MODEL II

$2\frac{1}{4} \times 2\frac{1}{4}$

KORELLE-REFLEX CAMERAS

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THE KORELLE-REFLEX

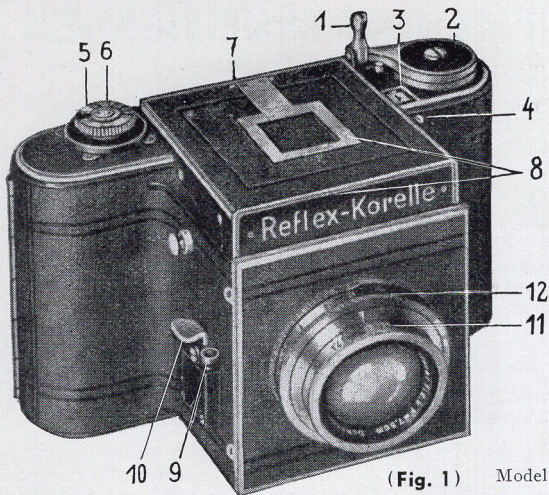
6x6cm. — 2¼x2¼ in.

MINIATURE CAMERA

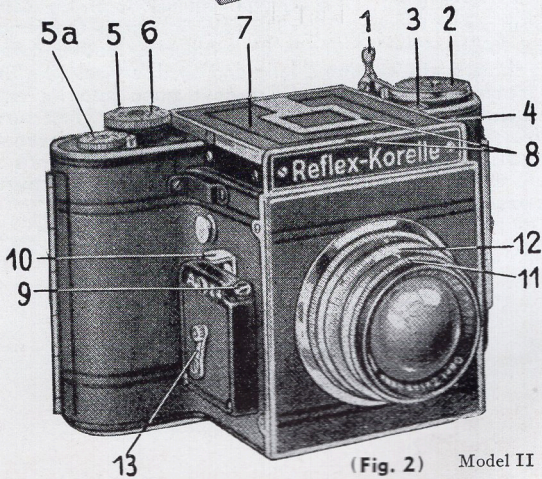
The Korelle Reflex is tomorrow's camera made available today. It is years ahead of the photographic field in design and accomplishment, embodying as it does all the desirable features of the better types of cameras, yet comprising a mere handful of precision photographic engineering.

The Korelle Reflex camera produces twelve exposures, each measuring 6x6cm. (2¼x2¼ in.) on a roll of standard No. 120 roll film. The outside dimensions of the camera proper are as follows: 5½x3½x3½ in. (with the focusing hood folded down). Made of duralumin, leather covered, this camera will withstand long and hard service. The finest of materials and workmanship have gone into its manufacture. With its precision focal plane shutter, first surface reflecting mirror, satin ground glass focusing screen and interchangeable lens feature, the Korelle Reflex stands as a supreme example of modern photographic achievement—a camera you will be proud to own and use.

**AND HOW TO SECURE
PERFECT RESULTS WITH IT**



(Fig. 1) Model I



(Fig. 2) Model II

BRIEF INSTRUCTIONS FOR USE

NOTE: Before attempting to use the Korelle Reflex, be sure to read the following instructions carefully in order that you may secure a full understanding of the operation and care of this splendid instrument.

It must be understood that a precision camera, such as the Korelle Reflex, is virtually an instrument of watch-like accuracy, yet ruggedly built to stand hard service. Because of its precise assembly a certain amount of care is required in handling and use. You wouldn't deliberately abuse a fine watch or radio set, or automobile—why not accord the Korelle Reflex the same care and attention you would to other finely made instruments. Given reasonable and intelligent care, this camera will perform beautifully and offer not the slightest difficulty.

THE IMPORTANT CAMERA PARTS AND THEIR USES

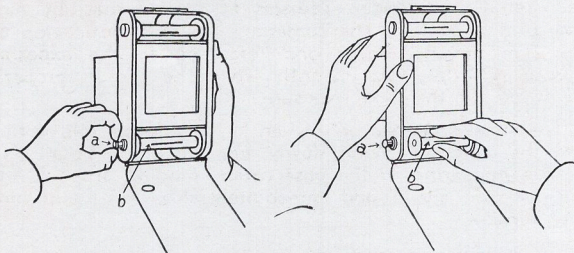
The first thing to learn is the camera itself and its various controls and parts. To aid you in understanding these matters quickly, refer to the two diagrams and memorize the various parts which are named as follows: see Fig. 1 and 2.

- 1 Film transporting and shutter winding lever knob.
- 2 Disc which actuates the film transport and shutter.
- 3 Exposure counter dial.
- 4 Exposure counter dial release (for re-setting at "1").
- 5 Shutter speed setting dial.
- 5a Slow speed shutter dial (Model II only).
- 6 Red dots on shutter speed setting dial.
- 7 Focusing hood cover (forms front of hood when opened).
- 8 Direct-vision, eye-level view finder (open type).
- 9 Cable release socket.
- 10 Shutter release button (for making exposures).
- 11 Knurled ring for adjusting lens diaphragm aperture
- 12 Knurled ring for adjusting focus of lens.
- 13 Self-timing shutter control (on Model II cameras only).

LOADING THE CAMERA WITH STANDARD No. 120 or B-2 ROLL FILM

After these parts have become known to you, and you understand their purpose, you are ready to load the camera. To do this, open the camera by pushing the button, located on the left side of the camera, in the direction of the engraved arrow. The entire rear of the camera body will open on a hinge revealing the interior of the camera and the two film roll chambers. A spool will be found in the left chamber, directly under the film transport and shutter setting lever (1) see sketch below.

Insert the fresh roll of film (be sure it is No. 120 or B2) in the right chamber by pulling out on the knurled knob (a) which projects through the camera casing at the bottom. This knob permits the film roll to be inserted in the chamber, and when released, anchors the roll securely in position.



Now break the seal which holds the paper protective leader together on the roll taking care to see that the film does not unwind or become loose on the spool. Pull out about five inches of the paper leader and insert the pointed end into the slot in the empty spool in the left chamber. **Be sure that the paper leader is located evenly and straight across the picture aperture and into the empty spool.** Failure to observe this precaution may result in the film and paper subsequently buckling or warping out of alignment and cause the film transport mechanism to jam.

ADVANCING THE FILM

By means of the folding lever (1) Fig. 1 which is part of the film transport and shutter setting disc (2) Fig. 1, rotate the disc (2) until the paper of the film spool has been tightened across the camera and is feeding into the empty spool smoothly. If everything so far checks, close the back of the camera, making certain that it is securely locked at the left side of the camera casing. Now rotate the disc (2) Fig. 1 back and forth (the first rotation of the disc sets the shutter, but subsequent rotations only move the film across the aperture plate) and watch for the figure "1" in the ruby observation window, which is located in the lower right hand corner of the back of the camera. (When panchromatic film is used, the metal slide should always be kept in the closed position over the observation window in order to avoid any danger of fogging the film.

After the film has been brought into proper position for the first picture and the exposure counter (4) Fig. 1 has been set it is no longer necessary to refer to the ruby window at the back of the camera. The automatic stop on the film advance lever and reference to the exposure counter will tell you instantly when the film is properly advanced for the next exposure.

The slide is opened only when loading a new roll of film into the camera. Wind slowly, and when the figure "1" is seen appearing in the observation window, stop moving the disc (2) Fig. 1 and immediately close the metal slide over window.

SETTING THE FILM COUNTER (3)

Now press the small release button (4) Fig. 1, and the number in the exposure counter meter (3) Fig. 1 will read "1". Thereafter, the number of exposures can be known by merely referring to this meter, which automatically registers the number of exposures made throughout the entire roll of film (twelve in all).

See that the number in the counter meter is always in the center, if necessary turn the spool wind an additional fractional turn. This eliminates any overlapping of film or pictures.

SETTING THE FILM COUNTER (Cont.)

The two red dots are opposite each other when the shutter is all set. This is a valuable guide when in doubt if shutter is properly set. These dots tell you instantly whether the film has been advanced into position for the next exposure. The first complete revolution of the film winding key sets the shutter. It eliminates the possibility of double exposures—as the winding of the shutter is accomplished by advancing the film after each exposure.

On camera Model Ia and IIa the film advance lever is fitted with an automatic stop. Turn film winding knob one complete revolution. This operation sets the shutter, bringing the two red dots on the shutter speed setting dial (5) opposite each other. The film winding knob should now be turned again. This time it will not make a complete revolution before coming to a stop. When this stop is reached (do not force beyond this stop) the film is in proper position for the next exposure. This automatic stop on the film advance is an important feature. It enables you to wind the film in the dark or dimly lit interiors. The entire operation of setting the shutter and winding the film can be done by "feel".

It is recommended that immediately after each exposure, the film be advanced for the next exposure. This operation sets the shutter and leaves the camera in readiness for instant use. When it is desired for securing trick effects, to make a double exposure this can be accomplished by winding the shutter (5) Fig. 1 manually without advancing the film (see page 12 "Setting the Shutter").

The camera is now ready for operation.

REMOVING EXPOSED FILM

The removal of the exposed film is carried out in the same manner as the film was loaded. In this case, however, the full film roll will be found in the left chamber, and can be removed by pulling outward on the knurled knob located directly under the spool, at the bottom of the camera case. The now empty spool on the right side is transferred to the left, where it will serve as a take-up spool, and the fresh spool inserted, as before, in the right chamber.

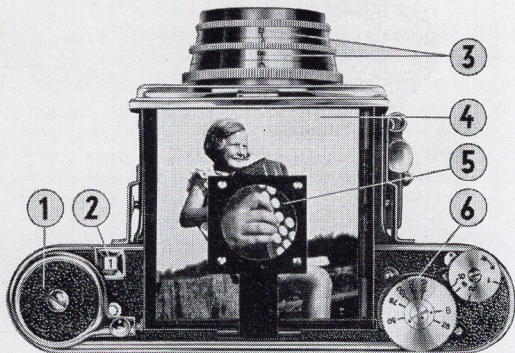
FOCUSING THE LENS

The Korelle Reflex uses a reflecting mirror focusing ground glass panel, and this is accessible by lifting the focusing hood cover (7) Fig. 1 and permitting the other three sides of the hood to spring into their position automatically. These four metal shields constitute a serviceable hood which keeps light away from the ground glass panel, making it easier to focus and compose the picture. With the focusing hood in its erected position you will see the image of your picture, right side up, on the ground glass focusing screen. The image you see on the ground glass is formed by the lens that takes the picture. What you see in the hood you get in the resulting picture. Parallax is eliminated. There is no displacement of the image to be allowed for when working close-up to your subject. The ground glass screen is located directly under the focusing hood cover (7) Fig. 1 when the latter is closed. An auxiliary "eye level" finder (8) Fig. 1 is provided for action photography. This consists of a wire frame which slides down into the camera front when not in use—and the eyepiece which folds against the camera top.

MAGNIFYING GLASS FOR SECURING CRITICAL FOCUS

The magnifying glass on the outside of the back of the view finder hood should be brought into position for fine critical focusing.

To focus and compose the picture, it becomes necessary only to view it upon the ground glass. To focus the lens, slowly turn the knurled ring (12) Fig. 1 on the lens. Focus slowly, for hasty action may cause the operator to "overshoot" or pass the exact focusing point. It is desirable to open the lens diaphragm aperture (by means of knurled ring (11) Fig. 1 when focusing in order to secure a more brilliant image upon the ground glass. After sharp focus has been established, close the lens diaphragm aperture to the stop designated by the exposure meter for the correct exposure. The picture is then ready to be exposed by pressing the shutter release button (10), or cable release screwed in socket (9) Fig. 1.



(Fig. 3)

SIGHTING THE SUBJECT

The above illustration shows a top view of the Korelle (Model IIa) with the focusing hood open. All controls and adjustments are plainly visible from above. The ground glass focusing screen is identical in size to the negative. This enables you to properly center your subject in the picture area. It enables you to pre-arrange your composition—to check the depth-of-focus secured at any lens stop. The focusing magnifier is shown in its proper position for use. It enlarges a portion of the ground glass image enabling you to secure critical definition. With the camera turned to the subject you bring it into sharp focus by turning the knurled ring on the lens barrel, indicated as (3) in Fig. 3 in the above illustration. As this ring is turned the image will become sharper on the ground glass—and when perfect focus is secured the image will appear critically sharp. Care should be exercised in focusing to make sure that the image is perfectly sharp on the ground glass. A good sharp negative is the first step to a good picture—and sharp negatives are the first requisite of a successful enlargement.



KORELLE NEGATIVES ARE SHARP

Getting sharp, clear negatives with a Korelle camera is easy. By exercising care in focusing to get the image sharp on the ground glass—and by holding the camera still during the exposure, you will secure critically sharp negatives and pictures. The fine lens equipment on the Korelle camera provides exceptionally high resolving power permitting the negatives to be enlarged many diameters without apparent loss of detail. The square form of the Korelle negative has proven most ideal. The larger size of the negative ($2\frac{1}{4} \times 2\frac{1}{4}$ inches) permits cropping or cutting off such portions as are not essential to the picture.

SETTING THE SHUTTER

Before the exposure can be made, there is one other matter to be attended the setting of the shutter speed. The various speeds of the shutter will be found on the shutter speed setting dial (5) Fig. 1. If 1/50th second is indicated as the correct shutter speed, lift the setting dial (5) Fig. 1 and turn it until the figure "50" stands opposite the little black dot on the inside of the dial. This will produce a shutter speed of 1/50th second. In a similar manner, any other speed may be selected.

The Model I cameras are provided with exposure speeds of 1/25, 1/50, 1/75, 1/100, 1/200 and 1/500th second as well as bulb..

The slowest speed on Model I is 1/25th and the fastest is 1/500th second. B stands for bulb, this speed depends on how long lever (10) Fig. 1 is depressed, the shutter is released when lever is released.

It should be noted that the shutter speeds may be altered or set either before or after the shutter has been wound (by the film transport and shutter setting disc (2) Fig. 1.

After each exposure, it is necessary only to make one and a fraction turn of disc (2) Fig. 1 by means of the folding lever (1) Fig. 1. This action performs two duties automatically. First, it rewinds the shutter for the next exposure and second, it moves the film the exact distance so that the next film area to be exposed is perfectly adjusted over the picture aperture. Thus, it becomes possible to make a series of exposures with the Korelle Reflex with surprising rapidity.

HOW THE EXPOSURE IS MADE

It is interesting to know just what happens when the shutter release button (10) Fig. 1 is pressed (or the cable release is used in (9) Fig. 1. The first action is the movement of the reflecting mirror in an upward direction. This clears the field and permits the light rays to pass along to the rear of the camera where the film is located. As the mirror moves upward and out of the way, the focal plane shutter is automatically released, thus causing it to pass by its slit or aperture permitting the light to make its impression upon the film for a fleeting fraction of a second.

HOW THE EXPOSURE IS MADE (Cont.)

As the shutter release button is released (or permitted to come back to its normal position after the exposure), the mirror automatically drops back into position for further focusing purposes.

When it is considered that a highly precise and well-made mechanism only is capable of performing all these duties almost simultaneously, the marvels of modern photographic design and engineering can be appreciated.

THE DIRECT VISION VIEW FINDER

While the ground glass focusing device will probably be used for the vast majority of pictures, there will arise occasions when the camera will be wanted to be used at eye-level instead of waist-level. Particularly at the races, sport meets and similar rapidly moving events and subjects, a quick glance will be all that is permitted, owing to the speed of the object being photographed. In such cases, the focusing hood is folded down and the metal, direct-vision finders (8-8) Fig. 1 erected. By looking through the square apertures (small rear and large front), the field of view, as covered by the lens, can be clearly seen. This finder permits rapid work, although it does not give any indications of the focus of the lens. This means that the lens must be pre-set for the given distance at which the subject to be photographed exists. This is a simple matter, and because of the inherent depth of field of the lens, considerable latitude in focus is permitted.

CHANGING THE LENSES

If you wish to exchange the lens at present in use for another one, screw out the one lens from the lens mount and screw in the other. In changing the lenses make sure that the dots on the mount and on the last ring of the lens, come to rest exactly together. If this is not precisely adhered to in the changing of the standard lenses then the release will be faulty owing to the impaired movement of the mirror.

MODEL II KORELLE REFLEX

This is similar to Model I except it is equipped with additional slow speeds to 2 seconds and **delayed action release**.

The Model II cameras are provided with exposure speeds of 2, 1, $\frac{1}{2}$, $\frac{1}{5}$, $\frac{1}{10}$, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{75}$, $\frac{1}{100}$, $\frac{1}{200}$ and $\frac{1}{500}$ th second as well as bulb.

THE SLOW SPEEDS ARE SET ON (5a) Fig. 2

Should you require the longer speeds ($\frac{1}{10}$ th-2 sec.) set the **knob (5) Fig. 2 at B, and wind the shutter**. Now set the small knob (5a) Fig. 2, marked $\frac{1}{10}$ th-2. sec. (by hand in direction of arrow) at the required speed. (If the knob runs back you have not fully wound the shutter). In releasing on the longer speeds $\frac{1}{10}$ th-2 sec. retain pressure on the release knob or cable until the shutter has traveled right across, otherwise the shutter will close sooner than it should.

The above instructions for setting slow speeds on Model II are very important and unless carefully followed, injury to camera mechanism will follow.

DELAYED ACTION RELEASE

(Instructions only re Reflex II.)

If you wish to use the delayed action release press the trigger (13) Fig. 2 so that red indicator lies directly under the letter "A", making sure at the same time that the sliding knob for engaging and disengaging is set at A. When everything is ready for exposure set the sliding knob to E. Now the shutter starts working and after 10-12 seconds the shutter is automatically released. After exposure set the sliding knob at A again, and the mirror returns to the exposure position.

THE FOCAL PLANE SHUTTER

The Korelle Reflex shutter is a Focal Plane shutter, capable of instantaneous speeds of 2 seconds to $\frac{1}{500}$ th of a second, and time exposures.

The setting of the shutter can be done in two ways, in the first place as described. Also by use of the shutter-setting knob (5) Fig. 2, which is turned until fully wound. The shutter is then set. The speeds are marked on the shutter-setting knob (5) Fig. 2.

GENERAL HINTS

The previous instructions on the use of the Korelle Reflex have been made deliberately simple and brief, because the camera is simplicity itself, and no one will experience the least difficulty in operating it providing the few instructions given are followed and the following hints observed. The following suggestions, if carried out systematically, will result in perfect pictures at all times and under all conditions with the Korelle Reflex.

1. Never force the mechanism of the Korelle Reflex. Force should never be required, and when it is, it is a clear indication that something is wrong. Stop immediately! Determine the cause for the need of forcing and rectify it before proceeding. Remember, the Korelle Reflex is a precision instrument and will operate smoothly and perfectly if handled properly.

2. Keep the lens and filters clean at all times. Don't use chemicals (such as alcohol or xylol) for cleaning. If moisture is necessary, simply breathe upon the glass surface and wipe gently. The best cleaning medium for this purpose is lens cleaning tissue.

3. Keep the camera clean at all times. Wipe dust, dirt and sand off the exterior periodically by means of a piece of soft fabric. Dust the interior of the camera, particularly the film spool chambers and the film rollers and tracks, with a soft camel's hair brush. When in desert and sandy beach regions, be extra careful about this, for often microscopically tiny particles of sand may become lodged in the camera and cause untold injury through scratching the film as it passes through the camera.

4. Always keep the camera in a case when not in use. This protects it from dust and sudden jounces, especially when traveling. The "ever-ready" case which can be furnished for the Korelle Reflex makes an ideal and convenient case for the camera. It is most important to keep the film track and rollers free from dust, as otherwise the film may be scratched. A small brush will be found useful for removing the dust.

GENERAL HINTS (Cont.)

5. When photographing, be sure to hold the camera steady. Cradle it in both hands securely, yet loosely and comfortably. Press the elbows against the side of the body and the back of the camera against the chest (for waist-level) or forehead and nose (for eye-level) for added rigidity.

6. When making the exposure, never jerk or jab the shutter release; on the contrary, press smoothly and deliberately with a squeezing motion. Imitate the expert marksman who, after taking careful aim, does not jerk the trigger of his rifle, but rather "squeezes" it. This "trigger squeeze", as it is called, does not destroy the aim . . . with either a rifle or camera. You can use comparatively slower shutter speeds with the camera hand-held than otherwise, if you observe this little hint.

7. As a general rule, use a tripod for all exposures longer than 1/25th second, otherwise danger of vibration, which will cause a blurred picture, may result.

8. It is always desirable to use a reliable exposure meter to ascertain the correct exposure under any given light conditions. However, in the absence of a meter, the following simplified table will be found satisfactory for outdoor photography:

Type of film: Agfa Superpan, Eastman Super-X, Perutz Peromnia, etc.

Shutter speed: 1/50th second.

LIGHT CONDITIONS

1. **Very Dull:** Overcast sky, with heavy, black clouds.
2. **Dull:** Generally cloudy with no direct sunlight.
3. **Bright:** Sun shining through thin clouds or light haze.
4. **Brilliant:** Strong, clear sunlight. No clouds or haze.

SUBJECT CLASSIFICATIONS

1. **Heavy Shade:** Under trees, porches, etc.
2. **Streets:** Buildings, etc., subjects in partial shade, etc.
3. **Open Landscapes:** Sports, scenes without shade, etc.
4. **Sea, Sky, Snow:** Beach, snow and similar subjects reflecting strong light.

EXAMPLE:

Using the above classifications, multiply the number of the

light condition by the number of the **subject classification**.

The result will give the f: value or lens diaphragm stop to use when the shutter speed is 1/50th second. Example: The exposure for an average **street** scene under **brilliant** light is obtained by multiplying 2 by 4. The result is 8, or F:8. Example: In the case of an open **landscape** in **dull** light, multiply 3 by 2. The correct exposure is F:6 ($3 \times 2 = 6$). If the lens is not calibrated for F:6 (as this example gives), use the next nearest aperture, which will be either F:5.6 or F:6.3. In case of doubt, always favor the exposure and use the next **larger** opening; in this case, F:5.6.

9. To secure beautiful cloud effects and full color rendition in monotone in your pictures, use a Rexo or Ideal color filter. A filter can usually improve any given picture tremendously, particularly if it has clouds in its area.

10. In order to safeguard your pictures against flare and dull, lifeless results, use a Rexo lens shade over the lens every time you make an exposure. This is particularly true when photographing at the seashore, on sandy beaches, on the water or when there is snow upon the ground. These reflect a tremendous amount of light into the lens and often produce a thin veil of fog over the entire negative area, thus causing a loss of brilliance and snap.

11. Choose your films wisely for the Korelle Reflex. Both the "chrome" type of orthochromatic films and the fine grain and super speed panchromatic films may be used with good success. Films of the former type include Agfa Plenachrome and Eastman Verichrome. For fine grain panchromatic film, choose Agfa Finopan or Fine Grain Plenachrome, Eastman Panatomic, Perutz Perpantic, etc. Speedy film such as Agfa Super Plenachrome or Superpan, Eastman Supersensitive or Super-X and Perutz Peromnia are indicated when making indoor portraits, candid work under poor light and outdoor night scenes.

12. Unless speedy films are necessary, it is advisable to use one of the fine grained films, for this procedure permits greater enlargements to be made without resorting to special developing solutions.

GENERAL HINTS (Cont.)

13. Focus the lens critically upon the ground glass focusing screen of the Korelle Reflex with the aid of the focusing magnifier which is hinged to rear shield of hood.

14. Before making the exposure, notice the sharpness of the principal image, the composition and the area covered by the lens. Be sure all is exactly the way you wish it to be upon the negative before releasing the exposure button. The ground glass focusing feature is one of the most valuable aids in producing consistently good pictures. Use it intelligently wherever possible, and avoid careless snapshooting.

15. Make every picture count! Unless a scene tells a story, express an idea or thought don't make it. Each picture should have meaning.

16. Natural color pictures can be made with the Korelle Reflex without any additional equipment. Color films available for the Korelle Reflex include: Dufaycolor, Lumiere Filmcolor. Here again, the reflecting ground glass focusing screen is of great value, as it shows the image in full color exactly as it will appear on the film.

17. To obtain the maximum results from Korelle Reflex pictures, the owner is urged to do his own developing and printing. These matters are not at all difficult in these days, as some beginners seem to believe. On the contrary, they are easily accomplished anywhere; a city apartment, a steamship, hotel room or any other place where film developing is hardly thought of as being possible.

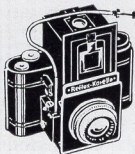
18. Developing in particular is easy with one of the modern developing tanks now available. These may be loaded in a clothes closet or even under a blanket, and the remainder of the operations carried out in broad daylight if necessary. Your dealer will be glad to give you prices on these tanks. The Watson Daylite developing tank is recommended for its remarkable simplicity and low cost.

19. It is not even necessary to mix chemicals; excellent developers in prepared form are available which, in addition to being wonderful developers, possess unusual fine grain characteristics. One of these prepared developers (either liquid or powder) should be used, especially by the beginner

or the photographer who has neither the time nor the inclination to mix chemicals. (Ask for Quinol, Fixol, G. D. X. and Rexo M. Q., chemicals for simple operation and fine negatives).

20. It is necessary, for best results, to have all solutions used at the same temperature. Generally this is 65° F. Variations between solutions will likely cause what is known as reticulation, and once this happens, the film will be ruined.

21. In hot weather, a special hardening solution should be introduced in the routine of film development. Such a solution (of which there are several brands available in prepared form) causes the delicate emulsion to toughen and become resistant to scratches, pin-holes, etc.



ACCESSORIES

FOR THE KORELLE REFLEX



FLASH SYNCHRONIZER

For taking pictures at night—outdoors or indoors—or in high speed shutter work in action photography, a genuine Kalart Flash Synchronizer, designed especially for the Korelle Reflex, is now available. Newspaper men and sports photographers will find a flash synchronizer indispensable.....The flash synchronizer consists of a reflector and socket for a photoflash bulb. It contains a mechanism that couples to the shutter of the camera. When properly adjusted it synchronizes the flash of the bulb with the action of the shutter. It enables you to take high speed snapshots of moving objects at night or in dimly lit interiors. Flash bulbs particularly well suited for synchronized use with the Korelle are Superflash Nos. 1 and 2 or General Electric No. 7. Their use is recommended.

COLOR FILTERS

If you would produce the finest negatives with the Korelle Reflex by all means add a set of filters to your accessory kit. While wonderful improvements have taken place in the color sensitivity of both ortho and panchromatic emulsions, certain colors are more sensitive than others. The judicious use of filters corrects this—and when the subject matter at hand calls for emphasis on any one color a color filter with the correct film will give you what you want. When working with orthachromatic films such as Verichrome or Plenachrome, which are overly sensitive to ultra violet and blue the use of a yellow filter is recommended on all outdoor subjects which include a portion of sky area. The yellow filter holds back the blue permitting it to register with a distinct tone value in the print. If clouds are in the sky they will stand out in contrast to the blue of the sky—and clouds often make an otherwise ordinary picture beautiful.

When working with panchromatic film in the camera the use of a green filter is recommended. Panchromatic films, while sensitive to all colors are overly sensitive to red as well as to the blue and a green filter corrects this, permitting each color to register in its correct monochromatic value on the film. The use of orange or red color filters will provide dramatic effects.

COLOR FILTERS (Cont.)

The deeper the red color of the filter the more of the blue it cuts off. Skies can be brought up as almost black, in sharp contrast to the white of the clouds. When shooting distant landscapes a red filter cuts through the distant haze, brings up distant objects sharp and clear.

It should be remembered that filters cut off a certain amount of light—and to compensate for this loss of light a longer exposure should be given. Standard "Ideal" filters are recommended for use with the Korelle. These filters are so constructed that they nest one over the other, permitting the use of more than one filter at one time. Rexo sunshades may also be used with the Ideal filter.

LENS SUNSHADE

A sunshade placed on the lens will accomplish wonders in producing brilliant snappy negatives. Rays of light striking the convex surface of the lens are reflected into the camera and reflect from the bellows to the film resulting in a slight haze or fogging effect. A sunshade effectively cuts off these rays and assures negatives of sparkling brilliancy.

LENS EXTENSION TUBES

For macragraphy or the photographing of small objects larger than actual size, lens extension tubes are available. By extending the distance of the lens from the film, magnification of the image is secured—the X factor being controlled by the length of the extension. Small objects so photographed may be subsequently enlarged in printing. Thus a new field is opened to the enterprising amateur who owns a Korelle Reflex. Lens extension tubes are available in four standard sizes as listed in the table below. The table shows you the necessary distance of the camera to the subject for securing sharp focus—as well as the picture area covered. In use the lens is removed from the camera—the extension tube threaded into the lens opening and the lens is then mounted on the protruding end of the extension tube.

EXTENSION TUBES FOR KORELLE REFLEX 3 in. LENS

	Lens to Subject	Area Covered
$\frac{3}{4}$ inch Tube.....	{ 14 inches	8 x8 inches
	{ 11 inches	6 x6 inches
1 $\frac{1}{2}$ inch Tube.....	{ 8 inches	4 $\frac{1}{4}$ x4 $\frac{1}{4}$ inches
	{ 7 $\frac{1}{2}$ inches	3 $\frac{1}{2}$ x3 $\frac{1}{2}$ inches
3 inch Tube.....	{ 6 inches	2 $\frac{1}{4}$ x2 $\frac{1}{4}$ inches
	{ 5 inches	1 $\frac{5}{8}$ x1 $\frac{5}{8}$ inches
6 inch Tube.....	3 $\frac{1}{2}$ inches	1 $\frac{1}{4}$ x1 $\frac{1}{4}$ inches

CARRYING CASE

The Korelle Reflex is a precision instrument—its mechanism is a marvel of engineering skill. Dust and dirt are the arch enemies of photography. Protect your camera against them with a good carrying case.

INTERCHANGEABLE LENSES

A variety of lenses are available for interchange on the Korelle-Reflex. The lens regularly furnished with the camera is of 3 inch focal length. This provides a picture of normal perspective. When an enlarged image of a distant object is desired a telephoto lens should be used. Telephoto lenses because of their longer focus provide an enlarged image—give you close-ups of distant objects. These lenses are available in a variety of focal lengths and speeds. They are all in focusing mounts, threaded to fit the camera.

MICROSCOPE ADAPTER

For Micrography or photography through a microscope, a special adapter is available for mounting the Korelle on a microscope. For research and scientific work of all kinds this wide adaptability of the Korelle will prove invaluable.

SUPPLEMENTARY LENSES

Ideal "Proxar" Type Supplementary Front Lenses may be used in conjunction with the lens regularly furnished with the Korelle camera. It consists of a single glass element mounted in a cell to slip over the regular lens of the camera. They shorten the focal length of the camera lens, for close-ups or wide angle effects. Three strengths are available indicated by 1X, 2X and 4X. For example 2X covers a larger field than 1X and 4X covers a field approximately twice the size of 2X.

FOCUSING HOOD

Slips over regular focusing hood. A real aid to accurate focus. This hood will be found especially useful when working in brilliant sunshine and brightly lighted places.



WHAT USERS SAY OF THE KORELLE REFLEX

● **A PROFESSIONAL PHOTOGRAPHER**

"I thought you might be interested in knowing how highly satisfactory this camera has been and how very well pleased I am with its performance".

● **A SALESMAN**

"I am called upon to take pictures of construction jobs on the road. Pictures must be had regardless of weather and light conditions. The Korelle is filling the bill to a T".

● **A WELL KNOWN PICTORIALIST**

"I particularly like the ease of operation—and the quickness with which you can repeat exposures".

● **A PRINTING EXECUTIVE**

"Photography is my hobby—and with the Korelle, I get results that would compare favorably with professional work".

● **AN ADVERTISING MANAGER**

"You should be interested in knowing that the Korelle Reflex I recently purchased has now replaced our larger cameras—and is constantly producing perfect negatives".

KORELLE REFLEX CAMERAS ARE SOLD
BY ALL GOOD CAMERA STORES AND
DEALERS IN PHOTOGRAPHIC SUPPLIES

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