



Your
Videon
CAMERA
... and
how to use it!



Just as you need two eyes to see depth, roundness and height in full perspective, so does your Videon Camera need two lenses to capture thrilling, 3-dimensional realism on film.

Actually, your Videon is two cameras in one, and represents the ultimate achievement in efficient, low-cost stereo-photography.

There is nothing new about the theory of stereo-photography — indeed, the fascinating possibility of taking true-life, 3-dimensional pictures set pioneers to work on the problem almost as soon as the tintype and daguerreotype processes were developed decades ago.

During the Civil War, Matthew Brady, one of the most famous pioneer photographers, made a number of stereoscopic pictures of battlegrounds, and at least one stereoscopic portrait of Abraham Lincoln.

Photography in those days, however, was a difficult matter and an art reserved for only a few extreme enthusiasts.

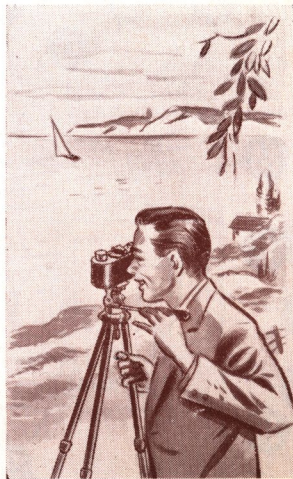
It was not until the beginning of this century that 3-dimensional photography became simplified to the point

where a large number of people were able to take it up as an exciting, though expensive, hobby. Even then, comparatively few fans actually *took* stereo-pictures. Most enthusiasts had to content themselves with purchasing standard scenic "shots" and viewing them through the famous parlor stereoscope.

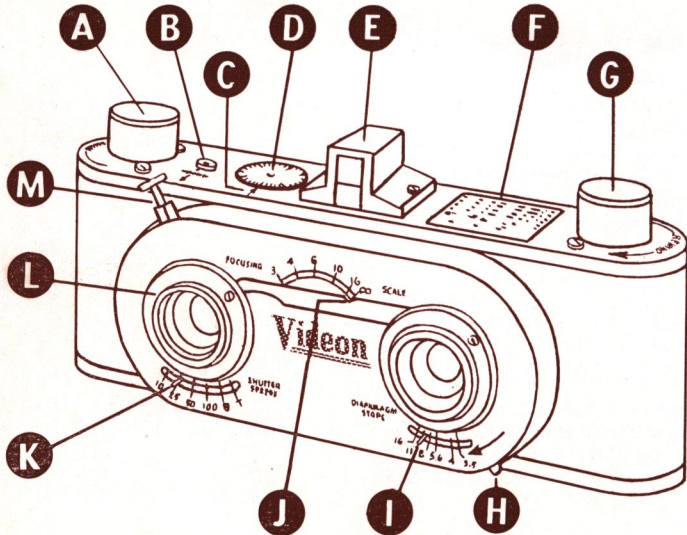
In fact, a number of great business firms were organized for the sole purpose of producing stereoscopic slides, and those of us who are old enough can remember viewing scenes of Niagara Falls, Paris, London, India and all of the romantic parts of the world through the stereoscope.

The old-fashioned stereoscope slide was bulky, however, and color was not available. Interest gradually lagged, and was not revived until recently, when color film and new, inexpensive stereo-cameras were placed on the market.

Your Videon Camera represents the ultimate in the development of a low-cost, highly efficient 3-dimensional camera. With Videon and color film, the amateur photographer can now attain all the realism of life itself, in every Videon stereogram.



KNOW



- A Wind Knob
- B Release Button
- C Counter Index Arrow
- D Counter Dial
- E Viewfinder
- F Depth-of-Focus Table
- G Rewind Knob
- H Flash Contact Connector
- I Diaphragm Control Pin
- J Focusing Index
- K Speed Control Pin

Your Videon Camera

L Focusing Ring

M Shutter Release

(Removable to permit use of cable release)

N Rewind Shaft

O Back Lock Plate (bottom)

P Film Sprocket

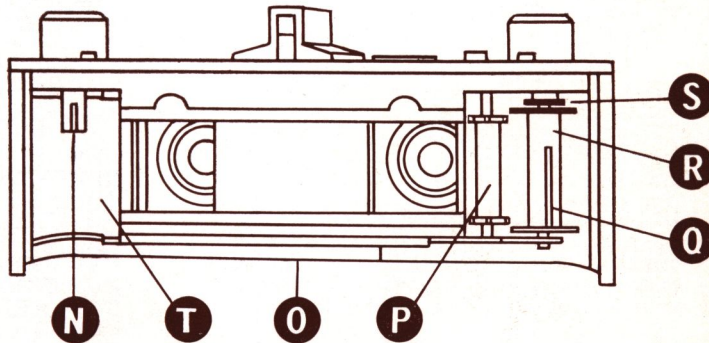
Q Slot in Film Spool

R Film Spool

S Wind Knob Shaft

T Film Magazine Chamber

Each part of your Videon has been labeled with a letter. You will find this a convenient cross-index and handy reference guide when studying the instructions on the following pages. Study these instructions thoroughly before attempting to load or unload your camera. The directions for unloading are of particular importance.



HOW TO OPEN YOUR VIDEON

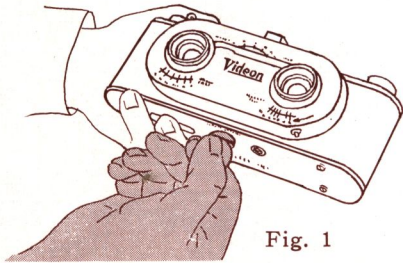


Fig. 1

UNLOCKING: Hold camera firmly. (Fig. 1) Insert coin in slot and turn in either direction until slot is lengthwise of the camera — this movement unlocks your Videon. To lock, reverse the process.

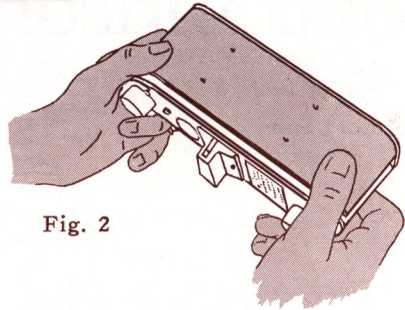


Fig. 2

REMOVING BACK: Slight outward and downward thumb pressure on the piece which makes up the bottom and back of your Videon will slide it free. (Fig. 2) **CAUTION: DO NOT SLIDE ANY FURTHER THAN IS NECESSARY TO FREE,** then simply lift away by hand. To replace, reverse the process.

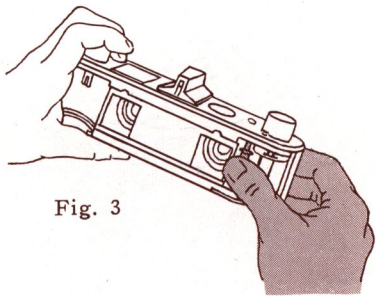


Fig. 3

CAUTION: DO NOT TURN THE WIND KNOB (A) COUNTER-CLOCKWISE! This is *never* necessary.

STEP 1: Turn the film sprocket (P) in either direction until it locks, or to make sure that it is locked. (Fig. 3)

STEP 2: Set counterdial (D) so that the figure "1" is opposite arrow (C). The counterdial (D) is most easily

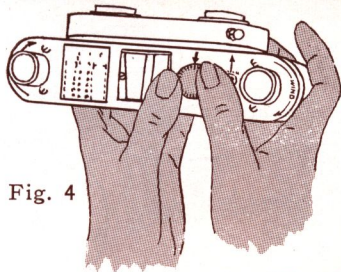


Fig. 4

operated with the thumbs. (Fig. 4)
STEP 3: Make sure that wind knob (A), its shaft (S) and the film spool (R) are all coupled together. The small "pin" (Fig. 5) fits into the slot in the wind knob shaft (S). Both spool and knob should be locked against rotation.

STEP 4: Push the release button (B) in the direction indicated by the arrow above it and revolve the sprocket (P)

HOW TO LOAD

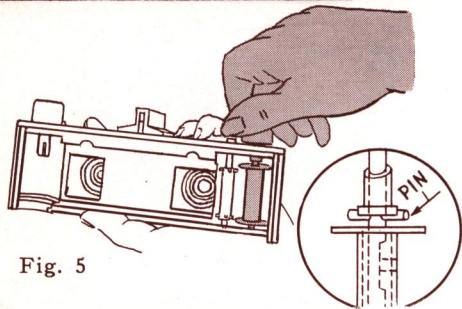


Fig. 5

with your thumb (Fig. 6) one full turn counter-clockwise. When you have done this the arrow (C) and the long mark at "16" on the counterdial (D) will be about together.

STEP 5: Turn the wind knob (A) until the slot (Q) of the spool (R) is toward the open side of the camera.

STEP 6: With a film magazine (such as Kodachrome Film K135 or K135A) in

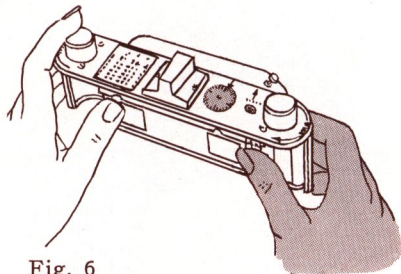


Fig. 6

your right hand (Fig. 7), insert the end of the film into slot (Q).

STEP 7: Turn the wind knob (A) $\frac{1}{2}$ turn, or just a little more so that the film is firmly attached to the spool (R).

STEP 8: Place film magazine in the chamber at the left end of the camera, release the least possible amount of film in the process. (Fig. 8) The slotted

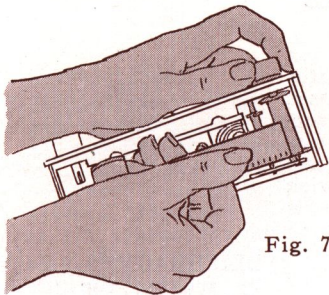


Fig. 7

rewind shaft (N) must be fitted into the magazine and may be rotated in either direction for this purpose.

STEP 9: Replace and lock back (Fig. 1). Check shutter setting pin (K) making certain that it is set on some speed other than "T". This insures that the shutter is closed.

STEP 10: Turn the wind knob (A)

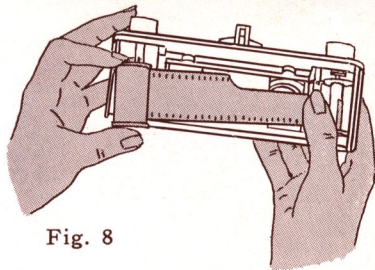
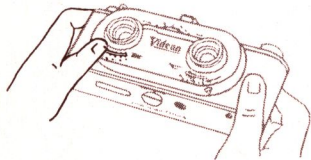


Fig. 8

clockwise as indicated until it locks. Release with release button (B) and wind until knob locks. Do the same once more. Now the counterdial (D) will read "4". This operation is necessary to eliminate the film fogged while loading.

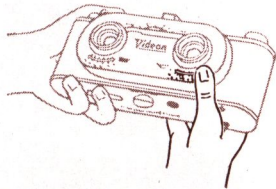
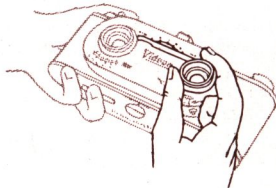
STEP 11: Set counterdial (B) to "1" again. (Fig. 4) This completes the loading operation.

HOW TO SET THE CONTROLS



SHUTTER: When setting shutter speeds, move the shutter control cam in either direction, **BUT BE CERTAIN THAT THE CAM IS SET EXACTLY UPON THE SPEED YOU DESIRE!** The shutter will not operate correctly unless this is done.

FOCUSING: The notch on the bar which coordinates the movement of the lenses is your pointer. When setting, figure approximate distance between camera and the principal object you wish to photograph. Setting is done by revolving either of the knurled lens rings as shown below.



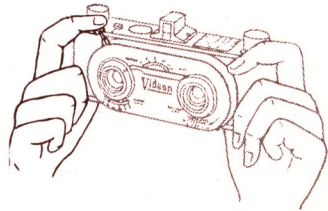
DIAPHRAGM: Set diaphragm by moving the pin which slides in the slot in the front cover; **ALWAYS BEGIN YOUR SETTINGS WITH THE PIN IN POSITION AT THE EXTREME RIGHT OF THE SLOT, always set in a clockwise direction as indicated by the arrow!**

HOW TO SET THE CONTROLS

Here is a simple formula for gauging distance. An object just beyond arm's length is approximately 3 feet away. If you can stand between the object and the camera, with arms spread wide, just missing both camera and subject with your fingertips, figure about 6 feet. 10 feet is about 3 long steps. Beyond 10 feet, say another long step, you can set the notch halfway between 10 and 16, which is about right for 12 feet. Beyond 10 feet the setting indicated in the chart on the top of the camera can be used with success.

In setting the diaphragm stops for a picture in direct sunlight, you may safely use $f8$, with shutter speed of $1/25$ th, assuming that you are using Kodachrome Film K135. For indoor use, be guided by the instructions provided with the various types of flash lamps.

The most used shutter speed is $1/25$ th of a second, for both direct sunlight and with flash lighting indoors.



OPERATING SHUTTER: Depressing the plunger of the shutter release sets and releases the shutter in one operation. Note that the hands must not obscure **EITHER** of the lenses!

MAKING EXPOSURES

You are now ready to take stereoscopic pictures. After each exposure is made, it is necessary to wind to the next unexposed frame. You will find that it is a good idea to develop the habit of doing this as soon as you take a picture.

Winding the film from frame to frame is a simple operation. It is done by pushing the release button (B) in the indicated direction. This button **MUST** be held in the release position until the wind knob has been turned a little. As soon as the counter dial (D) has moved a bit, the button must be released and the wind knob rotated until the locking mechanism operates. The release button moves into the lock position at the same time, completing the cycle.

However, if you encounter unusual resistance while winding the film from frame to frame before you have "shot" your maximum number of exposures you will find that by turning the rewind knob (G) in a counter clockwise direction, you will free the film and operation will again become smooth. Slight variation in the manufacture of film magazines is responsible for this occasional jamming, or hard winding, and will not often be encountered.

Do not attempt to make more than 16 stereo-pictures on a "20" exposure roll, or more than 29 stereo-pictures on a "36" exposure roll. Never try to wind past the 16th or 29th exposure far enough to obtain a complete frame. There is no point in doing this as the additional shot will be removed by the processing laboratories, and you will run the danger of pulling the film clear out of the film magazine. When this happens it is impossible to return the film to the film magazine during the rewinding process and you may lose your entire film.

If, in spite of all caution, this accident should happen, it is advised that you take your camera to a camera store or to a commercial photographer who has a dark room available. If you prefer, you can send the camera to STEREOCRAFTERS, Inc., together with a letter of explanation and 50c in coin, check or money order to cover the cost of returning the camera to you. STEREOCRAFTERS, Inc., is equipped to remove the film and restore it to the magazine with slight danger of damage. No responsibility for the film can be accepted under these conditions, for obvious reasons.

HOW TO UNLOAD

STEP 1: Push release button (B) to release position and start winding as usual until counterdial (D) has moved a bit. Continue winding motion with knob (A) but pull knob up or away from camera. It will move upward about the thickness of a nickel. This frees spool (R) for rewinding.

STEP 2: ALL THE WHILE HOLDING RELEASE BUTTON (B) IN RELEASE POSITION — turn rewind knob (G) in the indicated direction to rewind, continuing to rewind for 5 or 6 turns after counterdial (D) has stopped revolving. **ALWAYS HOLD RELEASE BUTTON DOWN ALL THE TIME YOU ARE REWINDING YOUR FILM!** If you fail to do this, you will strip the sprocket-holes from the edges of your film and it will be worthless.

STEP 3: Open camera and remove film, which is now entirely within the magazine, ready for processing.

INDOOR AND OUTDOOR FILMS

It is assumed that you will use color films for all your stereo-photography, because in black and white the greater part of the thrilling realism of three dimensional pictures is lost. There are two types of 35 mm. color film, either of which are suitable for use in your Videon. One is intended for use out of doors in the sunlight and the other for use indoors with artificial light. The choice of film depends largely upon whether or not you intend to take all the exposures in your roll by one kind of light. If you are sure, for example, that all sixteen pictures on your roll will be taken indoors, you may well choose the type of film made specifically for artificial light. Most of us, however, take a mixed set of pictures in exposing a roll. Filters are available which will permit you to use artificial light film out of doors as well as indoors. By using these filters it is never necessary to worry about which type of film may be in your camera. The Videon is designed to accommodate filters manufactured by the Eastman Kodak Company. The proper size of filter mount is listed on page 23 and may be purchased from the dealer who sold you your Videon.

SUPPORT YOUR CAMERA FIRMLY

One of the most important suggestions that can be offered you is to support your camera on some firm base when taking a picture. Of course, a tripod is the ideal support. When a tripod is not available, some other means of support should be found.

A fence post, a tree trunk, or the back of a park bench, or any other such foundation, will serve very well.

Quite satisfactory pictures can be taken by holding the camera in the hands alone, but when this is done it is necessary to use a higher shutter speed. Then, of course, a relatively large aperture must be used to compensate for this higher speed, and the result will be less depth of focus. When your camera is firmly supported, the

GENERAL SUGGESTIONS

basic exposure of $1/25$ th of a second, with a diaphragm setting of $f8$, may be used in direct sunlight, and with the focusing scale set at 16 feet. With this setting you will find that all objects from a position 10 feet from the camera on out to the horizon or infinity will be satisfactorily sharp and clear. At a shutter speed of $1/100$ th, a diaphragm setting of $f4$ will be necessary, and the focusing scale will have to be adjusted for focus upon the point of principal interest.

A good rule to follow—use a tripod when you can. Some other firm support when you can't!

SUBJECT



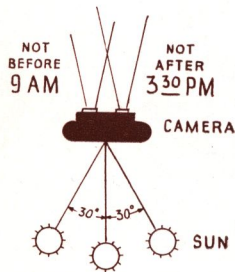
LIGHTS AND SHADOWS

Outdoor color film is adjusted for use in sunlight. In other words it is made to render true colors when the scene photographed is illuminated by direct sunlight. For this reason it is suggested that you be guided by the arrangement shown in the accompanying sketch.

In the absence of sunlight you must expect somewhat less pleasing results. Present day color film records exactly what it sees. As we look at a scene through the human eye, on a dull, overcast day, our minds compensate for the lack of brilliant color. We interpret the scene mentally, and through memory imagine the brilliance our eyes do not actually see. Obviously, film cannot do this.

Making photographs under adverse light conditions is possible, of course—often with reasonably satisfactory results. But for general satisfaction, try to take all of your pictures in direct sunlight.

Avoid taking pictures with the sun at right angles to the scene you are photographing, or with the sun shining toward you. This results in dark shadows, which are extremely hard to penetrate, and are particularly annoying in stereoscopic photography. Until you are thoroughly familiar with stereo-photography, you will be wise to stick closely to the basic lighting arrangement.



PLAN YOUR PICTURE FOR DEPTH

The feature that makes stereoscopic photography so pleasing is the perfect representation of distance and depth. Thus you will want to take full advantage of the fact that your Videon Camera sees depth as well as height and width. You can do this by choosing your scenes for depth. For example, scenes along a hedge or fence, where a constantly receding series of objects appear, are particularly interesting. Views from the top of a hill or at the head of a long flight of stairs are unusually striking, just as they are in nature.

In posing people it is no longer necessary to avoid background objects appearing to grow out of an arm, head, or ear, as it is in conventional photography. In the stereogram each object assumes its proper position in space. If a girl is posed in front of a flowering bush, have no fear that your picture will give the impression that flowers are growing out of the top of her head. They will appear just as they should—a beautiful background for a charming subject.

A water scene taken from beneath an overhanging branch makes a lovely picture. The branch will frame the picture, just as it did in the actual view of the lake or stream as you saw it. Pictures of people swimming will appear in their true relationship, and you will be able to see down and around and past the swimmers, just as you can when you're standing on the pier watching. Remember, you will see in your finished picture what you saw when you took it—and very probably much more. In fact, when you study your stereogram at leisure, you will discover many delightful details you missed entirely when you viewed the scene originally. That is one of the great sources of pleasure your Videon opens for you.

INDOOR PHOTOGRAPHY

Stereographs can be made indoors with the same equipment and under the same conditions as other photographs.

Natural light, coming through windows or open doors, may sometimes be used.

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But at best this is an extremely difficult method, hardly practical for the amateur. Nor is it necessary, with photo flash and photo flood lights available.

Several of the photo flash attachments on the market are usable with your Videon without adjustment or adaptation. For ease and simplicity there is nothing to beat photo flash. You have only to point your camera at the scene or subject and make the exposure. The internal contacts in the camera insure perfect synchronization of flash bulb and shutter. For color photography a shutter speed of 1/25th should always be used.

Manufacturers of flash attachments and lamps furnish adequate instructions for proper exposure. Follow them carefully. Also study the instructions with each package of lamps, as various types differ in light output.

A word of warning. When figuring the exposure for a group of persons, the exposure should be calculated to be correct for the nearest person. This will assure best results.

You will find that over exposure is worse than under exposure. In the event of over exposure, the person nearest the camera will be shown with excessive whiteness of skin and lightness of hair and clothing color. Slight under exposure is much to be preferred.

Remember, figure your exposure according to the object nearest you, and let the rest of your picture take care of itself.

EXTENSION LIGHTS

Very interesting stereo-photographs can be made with more than one photo flash attachment. Extension units are available. Dramatic lighting arrangements can be

devised by using one unit on the camera in the usual manner, supplemented by another unit off to the side, above, or slightly behind the subject. Care must be taken to avoid direct light striking the lens of your camera.

PHOTO FLOOD LIGHTING

This method is too complex to discuss here. Rather we refer you to the wealth of material which has already been published. Ask your dealer.

COMPOSITION

In any photography, a little study of the scene or object, and the best position from which it may be seen, is always rewarding in the final result. Decide exactly what it is you are interested in photographing, and assume a position which will include only that object in the field of view. Notice pictures made by news camera men and other professionals. Their photographs eliminate things that are of no interest.

For example, if you are photographing an entire automobile, see that the whole car is comfortably within the frame of the picture, but little more. On the other hand, if you are interested only in the steering wheel, frame that fully in your picture, eliminating all the rest of the car.

The point of all this is to suggest that you make a practice of moving in as close as possible to the subject, while still recording all you want to show. A picture of a beautiful flower should show little more than the flower itself. A shot of Junior with a freshly caught fish should show the boy and fish, with very little of the boat or Dad's car. This technique is known as "choking" among professional photographers, and is a fundamental too often ignored entirely by amateurs.

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The viewfinder on your Videon is so arranged that everything you see through it is included in your picture. It is exactly what the name implies, and not merely a means of pointing the camera in the right direction. Depend upon it to give you a complete and accurate preliminary view of your picture.

Remember, these are not iron clad rules and regulations. You will enjoy a little experimentation on your own. They are provided as suggestions to help you in making good three dimensional pictures with your Videon Camera, right from the start.

Numbers of books on color photography are available. As there is really not too much difference between ordinary color photography and stereoscopic color photography, such books will prove helpful. Your photographic dealer can suggest several, and probably has them available.

CARE OF YOUR CAMERA

Above all, keep your Videon Camera CLEAN. The interior should be kept free from dust and lint. Whenever you load, it is a good idea to inspect it to see that no particles of dirt or dust are inside where they may damage the film. After a while it may become necessary to clean the lenses themselves. This should be done with extreme care. The lenses in the Videon Camera are "anti-reflection" coated. While this coating is very hard, and difficult to scratch, the lenses should still be cleaned carefully. Lenses should NEVER be removed from the camera, as it would be practically impossible for you to get them back in properly. This can only be done at the factory. Don't worry about the inner surfaces of the lenses. They are immaculate when they are assembled, and are sealed from dust or dirt. The cleanliness of the outer surface is all that need concern you. To remove lint or dust from these surfaces safely, use a soft camel's hair brush. If the lenses become

spotted with water or greasy deposits from the air, use only lens tissues, available from your dealer. Breathe on the lenses and wipe carefully, changing the surface of the tissue frequently to avoid scratching. Lenses so badly soiled that the tissue cannot clean them must NOT be cleaned by any other method. Damage is certain to result if you do. Send the camera, carefully wrapped, back to the factory, by insured parcel post, along with your instructions. Don't trust the job to well-meaning friends. The rest of the camera can be wiped with a damp cloth safely.

Don't try to take your camera apart! If it becomes damaged through accident, the factory is the place to send it for repair. Prompt factory repair service will always be available, on a virtual cost basis.

Never oil your Videon Camera! The few parts requiring lubrication are permanently lubricated at the factory. The use of oil or any form of lubrication will only get you into trouble. A drop of oil in the wrong place can put the Videon, or any other camera, out of business.

The Videon Camera, like all others, should be protected from damage when not in use. Excellent protection at all times is provided by the Videon Eveready Case. It is not necessary to remove the camera from this case to take pictures. It may even be used upon a tripod or with flash attachment while in the case.

The Videon Camera is constructed in the sturdiest possible manner. With reasonable care it will give many, many years of trouble-free service.

CARE OF FINISHED PICTURES

Your stereoscopic pictures will become cherished treasures. Take the best possible care of them. Pictures returned to you from Videon Mounting Service will be in

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temporary cardboard mounts. While perfectly satisfactory for viewing, this method affords no permanent protection for the film. When you have determined which pictures you wish to have permanently mounted, send them to the mounting service for this purpose. The only really protective mounting is between glass covers. If you wish, you may do this work yourself, and your dealer will furnish all necessary materials. It is, however, an exacting and time-consuming job which you may rather avoid.

Once mounted in glass, do not permit your precious slides to lie about. They should not be exposed to extremes of temperature or to strong light. Images will remain perfect for many years to come if reasonable care is used in handling the slides. Dust and dirt may easily be wiped off the glass with no danger of damaging the film inside. Cases for filing slides are available at your dealer's and you will find them convenient. It is suggested that you label each slide. In years to come the identification and date will prove valuable.

Flash Equipment

Kodak Flashholder or Heiland Synchro-Mite are recommended.

Tripod

Any standard tripod permitting eye level height.

Filters

Series V Wratten Filters with Kodak Series V adapter rings, 24 mm.

Carrying Cases

Zipper pouch and shoulder bag cases are also available.

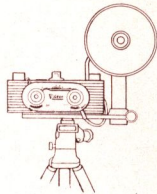
Viewer

Any stereoscope accepting $1\frac{5}{8}$ x 4 slides.

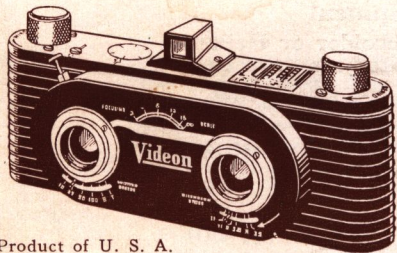


Videon
Eveready
Carrying Case

All-leather, full leather strap; camera never needs to be removed from case—except for loading and unloading—even when using flash attachment. Built-in tripod mount. Write for price.



YOUR VIDEON CAMERA



Product of U. S. A.

Up to the present, stereo-photography has been an expensive hobby.

Some progress was made a few years back in bringing the cost of stereo-photography within reason. However, until Videon Camera was introduced to the market, no modern 3-dimensional camera could be considered really moderate in cost.

Your Videon, while truly moderate in cost, is constructed with fine accuracy and has *quality* optical equipment.

Your Videon is *all camera*. It was designed to give you the very best in 3-dimensional photography at the very lowest cost.

STEREOCRAFTERS, INC.

2430 S. 28th Street

Milwaukee 15, Wisconsin