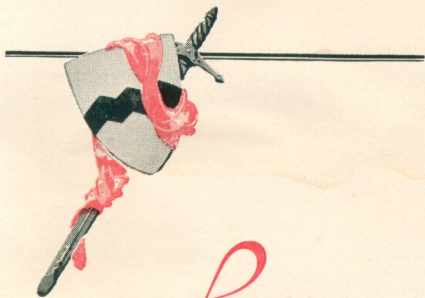


THE
AMAZING STORY OF
TWINFLEX

A UNIVEX
ACHIEVEMENT

• UniveX "Still" and Motion Picture Cameras are regularly used in a wide range of mercantile, scientific, professional and other fields . . . They are official equipment of Metropolitan Police Forces, Explorers, Newspaper Reporters, Staff Photographers, Commercial Photographers and Hobby Clubs throughout the World.



A *Letter*

FROM THE PRESIDENT

IT HAS BECOME TRADITIONAL that, whenever there is a sufficiently clamorous demand for *the impossible* to be performed in the photographic industry, the millions of UniveX fans throughout the World turn instinctively to the famed genius of the UniveX engineering staff to perform that task.

A PROUD AND ENVIABLE REPUTATION this, to be sure. But the enormous responsibilities imposed by such a position of leader-

ship may not be held lightly. The long array of spectacular UniveX Cameras and Photographic Appliances over the years tells conclusively and most strikingly how faithfully and consistently UniveX engineering has discharged that responsibility.

UNIVEX FANS (and photographic fans generally) are the real bosses of UniveX designing and tens of thousands of fan letters annually are carefully considered and classified in order that we may scrupulously heed their commands. For many months the hue and cry has increased in volume and insistence until it has become a crescendo:

"Why has no American camera maker been able to give us a genuine FOCUS-ING REFLEX — a really fine instrument with a range-finding viewer and at a popular price?"

* * *

"Why are all such cameras available only in the extremely high price-field?"

* * *

"Sometimes I take subjects where a soft

effect in the picture is desirable. At other times I want needle-sharpness. I like to compose my picture and select the desired degree of sharpness on the large previewing screen of a REFLEX. But they're all too expensive."

* * *

"Why is it necessary to pay fifty to a hundred dollars for a genuine REFLEX when, if UniveX engineers applied to this problem their usual penchant for achieving the impossible, we could enjoy such cameras at a fraction of their present cost?"

* * *

"Why have all previous approaches to this problem by all other camera manufacturers been along the lines of cheap 'imitation' REFLEXES? These imitations are nothing but ordinary fixed-focus cameras with ordinary view-finders just exactly like the cheap box cameras have, except they have over-sized box-camera view-finders. These imitations may fool others, but not me."

* * *

"Why not a popular-priced, genuine

REFLEX by UniveX — one which focuses selectively on the previewing screen? I like to see in the combination range-finding previewer just how sharp my pictures are going to be before I snap the shutter. Only UniveX engineers can be trusted to bring out a really fine one at a price we can all afford to pay."

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THERE CAN BE NO QUESTIONING THE SENSATIONAL AND EVER-INCREASING GROWTH IN THE POPULARITY OF THE GENUINE REFLEX.

How many times have you seen the professional portrait photographer go behind his camera and throw the black cloth hood over his head in order to compose and focus your portrait on the previewing screen just exactly as he wanted it to be on the finished picture? The *genuine* REFLEX is designed on the same principle as the portrait studio camera except that, for maximum convenience, the previewing and focusing screen is on top the camera instead of in the back.

THE GENUINE REFLEX WITH RANGE-FINDING PREVIEWING-SCREEN is the camera used by almost all Commercial and Press Photographers for the most exacting types of work. The Press Photographer, especially, must be able to focus, compose and shoot his pictures with maximum speed. He, above all others, knows that a "dud shot" will not be forgiven, that a priceless "scoop" may be lost forever if he isn't right "on the line."

BUT THE GENUINE REFLEX IS THE MOST DIFFICULT OF ALL CAMERA TYPES TO BUILD. Until quite recently, most of them came from abroad where an abundance of hand labor could be resorted to for meticulously handfitting the parts to the most precise specifications. Indeed, some of the requirements for precision are so exacting that, until the advent of TWINFLEX by UniveX, no manufacturer had been able to adapt these requirements to a mass production program. The previewing and "taking" lenses must both be so accurately set that they will register ex-

actly the same condition of sharpness and composition on both the previewing screen and on the film simultaneously.

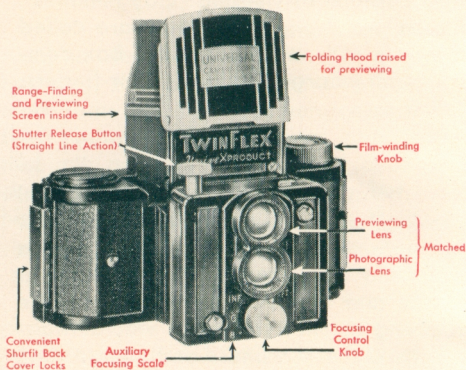
THE PROBLEMS POSED BY THIS REQUIREMENT FOR ACCURACY are too numerous and technical to detail here. Suffice it to say, however, that this one optical problem, more than any other has heretofore baffled photographic engineers and scuttled all previous attempts to produce *genuine* REFLEX cameras in any but the high price-fields.

THAT'S WHY THE GREAT DEMAND FOR A POPULAR-PRICED GENUINE REFLEX has previously produced nothing but a number of brands of *imitation* REFLEXES — box cameras hastily redesigned to look like the *genuine* REFLEX but which are, in fact, merely modified shapes of the old-fashioned fixed-focus box camera. To make these *imitations* look like the *genuine* REFLEX, an oversized version of the ordinary "brilliant type" view-finder, which was part of the standard equipment of the box camera of yesteryear, was placed

prominently on top of these *imitations*. It will be immediately apparent that such cameras, limited as they are to designing standards of the "Gay Nineties," are only capable of yielding "Gay Nineties" results. No matter what they are called they are still only fixed-focus box cameras with enlarged ordinary view-finders.

HERE, THEN, WAS A CHALLENGE TO THE INGENUITY OF UNIVEX ENGINEERING. Special "taking" and viewing lenses which must be perfectly matched in performance; a new and revolutionary type shutter; a sturdy and almost unbelievably precise focusing mechanism which would register the exact sharpness and composition of the photographic image on the pre-viewing screen and the film simultaneously — all had to be designed into a compact and attractive overall size and shape; all had to be engineered for the enormous quantity production which would bring about the manufacturing economies necessary to place it within reach of the average American purse.

AND SO UNIVEX ENGINEERS ACCEPTED THE CHALLENGE and now present their latest, and perhaps one of their most outstanding achievements in the popular price-field, the TWINFLEX, a *genuine* REFLEX.

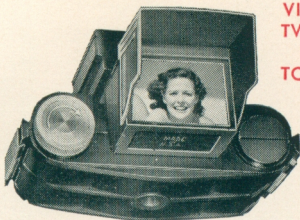


Needle-sharp pictures whether at three or a hundred feet or, for that matter, at all distances. Photographic quality of amazing brilliance that you would ordinarily expect of only the most expensive cameras. You simply "tune in" your picture with the focusing control knob until you see it "needle-sharp" on the previewing screen. Then, *CLICK!* What you saw, you got.

AMERICAN CONCEIVED, TWINFLEX is American designed and engineered. And, likewise, it is manufactured entirely in America from American raw material by American capital and labor.

For long recognized as unquestioned leader in the idea which it created and pioneered, that of "PERFECT PHOTOGRAPHY AT A NEW LOST COST," UniveX has once again heeded the command that it pay the price of its leadership.

O. W. GITHENS, *President,*
Universal Camera Corporation



**VIEW OF
TWINFLEX
FROM
TOP AND
REAR**

Showing Full-size Picture Image on Range-Finding Previewing Screen. By turning Focusing Control Knob, shown in previous illustration, you "tune in" until your picture is needle-sharp on the screen. The sharpness and picture-composition will be identical on the film.

UNIVERSAL CAMERA
CORPORATION

MANUFACTURERS OF

UNIVEX

CAMERAS, FILM AND
PHOTOGRAPHIC EQUIPMENT

New York • Chicago • Hollywood

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