



HOW TO TAKE MOVIES
WITH *Univex*

..... A STORY OF MEN WHO ACCOMPLISHED THE IMPOSSIBLE!

More than two years before the UniveX CINE "8" CAMERA and accessories were unveiled to the world, UniveX Engineers rolled up their sleeves and tackled the toughest job in the history of the camera industry—a job which all others said could not be done. But its ultimate achievement was destined to blaze new trails of enjoyment in the idea which UNIVEX created and pioneered, that of "PERFECT PHOTOGRAPHY AT A NEW LOW COST."

UNIVERSAL CAMERA CORPORATION is today the largest unit manufacturer of cameras in the World largely because UniveX Engineers have a penchant for achieving the impossible.

Admittedly, the cost of movie-making was too high for mass popularity. UniveX Engineers were ordered to change that. They were told to design a camera and a projector equal in quality and performance to the finest but to sell at a price everyone could afford; that fine film for the camera was to cost the public no more than the price of ordinary snapshots and that all accessory equipment was likewise to be designed within the reach of all and without sacrifice of quality. Furthermore, it was felt that existing equipment was unattractive in design—too heavy and bulky—too complicated for the average person to operate. This, too, was to be changed by UniveX Engineers.

Also, convenient processing stations had to be established and organized throughout the United States and every country in the world in order that UniveX Film could be speedily, eco-

nomically and dependably processed wherever the UniveX Cine "8" might be used.

A Herculean task, you will agree. But one that two years later was to crystallize in success so brilliant as to surpass even the dreams of its sponsors.

In every respect the equal of, and in many respects superior to much costlier equipment, the real reason for the unparalleled popularity of UniveX is its extreme economy and simplicity of operation.

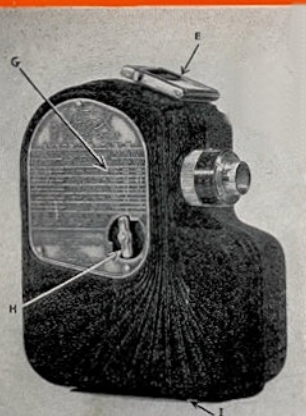
IT CAN BE USED TO THE HEART'S CONTENT WITHOUT COUNTING THE COST. IT WILL ACTUALLY PRODUCE FINE MOVIES AT THE COST OF ORDINARY SNAPSHOTS.

UniveX Movie Equipment represents the culmination of all our vast experience in bringing fine photography within the reach of all. American conceived, it is American designed and engineered. And, likewise, it is manufactured entirely in America from American raw material by American capital and labor.

O. W. GITHENS, President
UNIVERSAL CAMERA CORPORATION.

● UniveX 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 Youth Organizations throughout the world.

KNOW YOUR CAMERA FOR *Best Results*



- A—Winding Key.
- B—Release button.
- C—Detachable lens barrel.
- D—Viewfinder (open)
- E—Viewfinder (collapsed).



- F—Footage indicator.
- G—Exposure table.
- H—Cover latch.
- I—Tripod Socket (in base).

[4]

Which Film TO USE...

UniveX offers the choice of two fine quality films. The film to use depends on the conditions under which the pictures are to be taken.

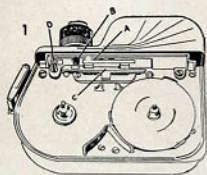
UniveX No. 100 Standard

8 mm. Film (in the orange and black box) is the finest grain of all cine films. Its fine silver emulsion represents the latest advances in photo-chemistry, and produces a complete range of tone values from the lightest greys to the deepest blacks. The film is sufficiently fast for securing well-exposed shots under normal outdoor conditions, yet not so exceedingly fast as to produce the harsh grain so common in super-speed films. To improve the quality of the finished product by the elimination of glare and fuzziness around bright spots or highlights in the picture, a special anti-halo coating is applied to the film. UniveX No. 100 Standard can be loaded in subdued daylight.

UniveX No. 100 UP Ultrapan Film (in the green and black box) is one of the finest panchromatic films on the market. It records all the colors of the rainbow in their corresponding black-and-white tones, giving the projected pictures an extremely life-like appearance. Not only is this film especially suited to outdoor photography under a wide range of light conditions, but it is especially sensitive to the light produced by incandescent and flood lamps. Indoor pictures under artificial light are easily within the range of the amateur using No. 100 UP. Notwithstanding its high speed, it is fine in grain. Because of its wide latitude the effects of over-and-under-exposure are minimized. Anti-halo coated. Can be loaded in subdued daylight.

To determine which film to use under various light conditions, consult the Exposure Tables on pages 16 and 17.

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HOW TO LOAD THE

Univex CINE 8"

Fig. 1—Interior view of camera

- A**—Film track
- B**—Film aperture
- C**—Gate
- D**—Roller

Fig. 2—Wind camera a few turns in the direction indicated by arrow, just as you wind a clock.

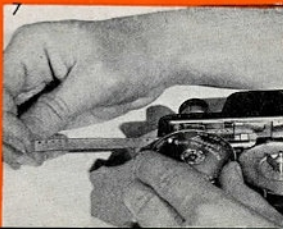
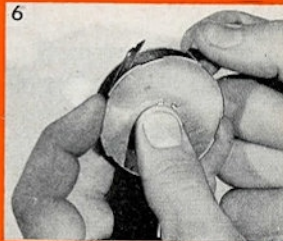
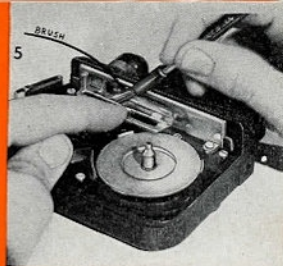
Fig. 3—Lay the camera on a flat surface with cover ON TOP and THE LENS POINTING AWAY FROM YOU and open the camera by turning the latch to "open." Lift off cover.

Fig. 4—Remove the take-up spool. This spool will be on the right side of the camera as it lies open.

Fig. 5—Open gate. Each time camera is loaded, clean the gate, film track and film aperture with the brush that comes with the camera. The camera is now ready for loading.

Fig. 6—Remove spool of Univex 8 mm. film from its container, being careful to do so in subdued light. Remove the piece of black tape from the film and save the tape by placing it in the metal container. Also save the cardboard packing carton and the coin envelope. You will need these when sending in your exposed film for processing.

Fig. 7—Place the full spool of film on the LEFT spindle and draw out about 5 inches of film.



8

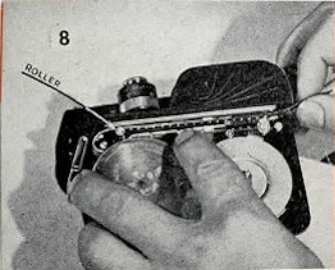


Fig. 8—Hold the gate open with the forefinger of left hand and with the other fingers of the left hand hold full spool to prevent unwinding of film. Then loop the film around the small roller to the left of the gate and draw it through the gate, **MAKING SURE THAT THE FILM RESTS SECURELY IN THE FILM TRACK.** Then allow the gate to close. Pick up the open camera and press release button until about 6 inches of film have passed through the gate to make sure film is running. Because of the precision movement of the camera the film will appear to be standing still when actually moving through the gate. Keep your eye on the free end of the film to make sure of its movement and that it is properly advancing.

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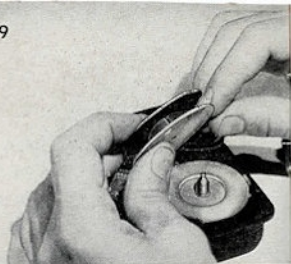


Fig. 9—Then insert the loose end of the film in the slot located in the hub of the take-up spool, engaging one of the film perforations with the small tooth in the hub slot.

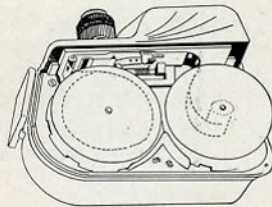
Fig. 10—Place the take-up spool on the turn-table (where you found it upon opening the camera) and make sure that the turned-up ears on the rim of the turn-table fit into the notches in the rim of the lower spool flange. Give the spool a few turns to the left until the film tightens around the hub.

Fig. 11—The film should now appear as in Figure 11. Replace the cover of the camera and return the cover latch to "closed."

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11



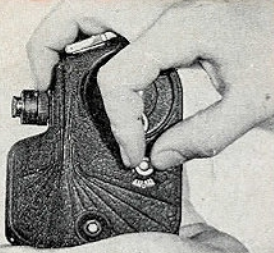
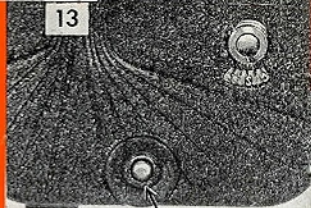


Fig. 12—Now pick up the camera and turn the footage indicator knob to the left until the figure "0" appears under the pointer of the window.

NOTE: If the footage indicator knob cannot be turned freely, press the release button, allowing the camera to run for about 1 second. The footage indicator can then be set without difficulty.

Fig. 13—Press the release button and allow the film to run through the camera until the footage indicator pointer registers with the mark "S" (Start). This should take from 5 to 10 seconds.

WATCH YOUR FOOTAGE INDICATOR. It tells the number of feet of **unexposed** film left in the camera. (For instance, if it reads 14, there are 14 feet left to take pictures). Wind the camera as far as possible with the winding key. The camera is now ready to take movies.



RELEASE BUTTON

INSTRUCTIONS FOR *Taking Pictures*

Fig. 14—You will notice a dial on the lens barrel marked with the numbers 5.6, 6.3, 8, 11, 16. These numbers represent light openings or "stops" in the lens barrel. Before starting to take pictures, consult the exposure table on the camera, or the one on pages 16 and 17 for the proper lens opening or "stop" to use for the prevailing light condition. Then set the dial by slightly turning the knurled ring (See A. Fig. 14.) at extreme front of the lens barrel so that the black marking with the selected number (See B. Fig. 14.) is in proper alignment with the nearest white marking (See C. Fig. 14.) on the outer ring of lens barrel.

(For other lenses see instruction sheet packed with each lens.)

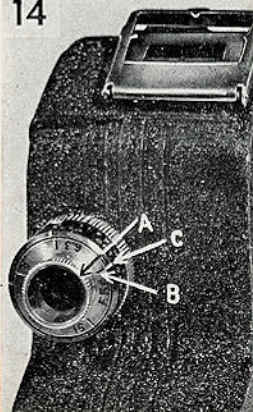


Fig. 15—As an example, Fig. 15 shows the two markings in proper alignment for lens opening or "stop" 8. For other stops the selected markings must be in similar accurate alignment.

CAUTION: Only a slight movement of knurled ring is required to bring any number into alignment. Be careful not to force this ring beyond limit of movement. The entire movement from the largest to the smallest stop is only about $\frac{1}{8}$ inch.

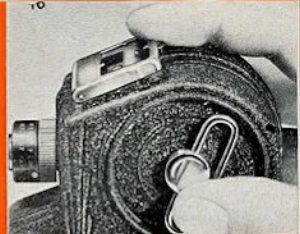
Fig. 16—Open the finder by rubbing the finger backwards over it, as shown in Figure 16. Place camera to the eye (Fig. 17.). Be sure you can see the entire front frame of the finder through the rear frame—including all 4 "points".



This centers the picture properly. When looking through view-finder be sure to press the camera against your face in order to brace the camera while shooting. This must be done if a steady picture is to result

Fig. 17—Hold camera as shown in Figure 17. BE CAREFUL NOT TO OBSTRUCT THE LENS WITH YOUR FINGERS. When the image is properly centered, press the release button. To end the scene, simply remove your finger from the button.

NOTE: Do not make scenes too short. Allow at least 10 seconds (2 ft.) for each, otherwise your pictures will not hold the interest of your audience. THE MAXIMUM LENGTH of any scene before re-winding MUST NOT BE MORE THAN 30 SECONDS (6 ft.). ALWAYS REWIND THE CAMERA AFTER EACH SCENE, NO MATTER HOW SHORT.



PANORAMING

● If you desire to photograph a scene that covers a wider area than the view taken in by the camera, or if you desire to follow some moving object that might otherwise pass out of view, the camera may be swung slowly to take the complete scene or follow the action. Such photography is called "panoraming."

PANORAMING STILL SCENES

● When panoraming, hold the camera in a firm, steady position and pivot your body, **not the camera**. Move your body very slowly so that the additional parts of the view will blend smoothly.

Never move your camera up and down unless you are photographing some tall structure; in that case, use **ONLY** the up and down motion. Such panoramas are usually unsatisfactory, because tilting the camera always results in distortion.

PANORAMING MOVING OBJECTS

● When panoraming moving objects, it is neces-

sary to remember these specific rules: As you pivot, always hold the camera so as to keep your subject as nearly as possible in the **CENTER** of the finder. Be sure to move smoothly; avoid jerks or rapid motions. If the action is so fast as to require you to swing too rapidly from one view to another, take your finger off the exposure button and "pick up" the action an instant later. Otherwise, if you shift as fast as is required by the action, your pictures will be blurred and film wasted.

● If possible, hold your camera so that your subject will move toward, or away from you, at an oblique angle. Thus a minimum of panoraming will get all the action. Motion at right angles to the camera is almost always unsatisfactory, but if you cannot avoid taking action at right angles, get at least twenty-five feet away before "shooting". Never photograph directly into the sun. Hold the camera at about 45 degrees from the light source. It is best to use the camera with the light behind you.

COMPLETE EXPOSURE TABLE

FOR OUTDOOR SHOTS

LIGHT CONDITIONS

LIGHT CONDITIONS			DIAPHRAGM STOPS TO USE WITH No. 100 STANDARD FILM			DIAPHRAGM STOPS TO USE WITH No. 100 ULTRAPAN FILM		
			Before 8 a.m. After 4 p.m.	8-10 a.m. 2-4 p.m.	fr. 10 a.m. to 2 p.m.	Before 8 a.m. After 4 p.m.	8-10 a.m. 2-4 p.m.	fr. 10 a.m. to 2 p.m.
OPEN SHADE	SUMMER	BRIGHT HAZY CLOUDY	2.7 1.9 —	4 2.7 1.9	5.6 4 2.7	4 2.7 1.9	5.6 4 2.7	6.3 5.6 4
	WINTER	BRIGHT HAZY CLOUDY	1.9 — —	2.7 1.9 —	4 2.7 1.9	2.7 1.9 —	4 2.7 1.9	5.6 4 2.7
CLOSE-UPS OF PEOPLE AND BUILDINGS	SUMMER	BRIGHT HAZY CLOUDY	4 2.7 1.9	5.6 4 2.7	6.3 5.6 4	5.6 4 2.7	6.3 5.6 4	8 6.3 5.6
	WINTER	BRIGHT HAZY CLOUDY	2.7 1.9 —	4 2.7 1.9	5.6 4 2.7	4 2.7 1.9	5.6 4 2.7	6.3 5.6 4
STREET SCENES AND NEAR LANDSCAPES	SUMMER	BRIGHT HAZY CLOUDY	5.6 4 2.7	6.3 5.6 4	8 6.3 5.6	6.3 5.6 4	8 6.3 5.6	11 8 6.3
	WINTER	BRIGHT HAZY CLOUDY	4 2.7 1.9	5.6 4 2.7	6.3 5.6 4	5.6 4 2.7	6.3 5.6 4	8 6.3 5.6
DISTANT LANDSCAPES	SUMMER	BRIGHT HAZY CLOUDY	6.3 5.6 4	8 6.3 5.6	11 8 6.3	8 6.3 5.6	11 8 6.3	16 11 8
	WINTER	BRIGHT HAZY CLOUDY	5.6 4 2.7	6.3 5.6 4	8 6.3 5.6	6.3 5.6 4	8 6.3 5.6	11 8 6.3
BEACH—SEA SNOW—SKY	SUMMER	BRIGHT HAZY CLOUDY	8 6.3 5.6	11 8 6.3	16 11 8	11 8 6.3	16 11 8	16 16 11
	WINTER	BRIGHT HAZY CLOUDY	6.3 5.6 4	8 6.3 5.6	11 8 6.3	8 6.3 5.6	11 8 6.3	16 11 8
DEEP WOODS RAVINES	SUMMER	BRIGHT HAZY CLOUDY	1.9 — —	2.7 1.9 —	4 2.7 1.9	2.7 1.9 —	4 2.7 1.9	5.6 4 2.7
	WINTER	BRIGHT HAZY CLOUDY	— — —	1.9 — —	2.7 1.9 —	1.9 — —	2.7 1.9 —	4 2.7 1.9



CLOSEUPS AND LONG SHOTS

A series of scenes covering the same subject will take on greater value and interest if you follow the example of professional movie-makers by interspersing ordinary (medium) shots with closeups and long shots. Closeups are particularly effective, but be careful to space them plausibly between long or fairly long shots. The three illustrations — Fig. 18 — show the greater interest achieved by shifting the camera position in this manner.

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TAKING *Indoor Movies* ...

For indoor night movies, with the UniveX Cine "8", USE No. 100 U-P ULTRAPAN FILM ONLY.

Following is a table showing the number of photoflood lamps to use under various conditions. Without reflectors, use twice the number of photoflood lamps indicated.

The table below is for use with No. 1 photoflood lamps. If No. 2 photoflood lamps are used, only half the number of lamps indicated in the table is necessary.

Lens stop	Distance of lamps from subject	Number of lamps (in Reflectors)
1.9	5 feet	2
	9 "	4
2.7	4½ "	3
	6 "	5
3.5	4½ "	5

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HOW TO UNLOAD THE *Univex* CINE 8 CAMERA

Fig. 19—When the footage indicator again reaches the figure "O" all film will have been exposed and no further pictures should be taken. Remember that on all cine film the last foot or so is fogged because this is the "trailer" end which protects the balance of the film from light while unloading.

Place camera on a flat surface with the cover ON TOP and THE LENS POINTING AWAY FROM YOU. Turn the cover latch to "open" and lift cover off.

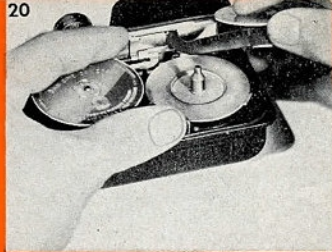
Fig. 20—Take out the spool of exposed film as shown in Figure 20. Be sure that the film does not loosen from the spool. Seal the end of the exposed film

[20]

with the piece of tape (saved from the new film, as instructed in Paragraph No. 6, Page 7) to keep it from unwinding. PUT THE FILM BACK INTO ITS METAL CONTAINER IMMEDIATELY UPON REMOVING FROM CAMERA.

Fig. 21—Transfer the empty spool to the take-up position as in Figure 21. The camera is now ready to be re-loaded. CAUTION: Use only perfect spools; not any which may have been bent out of shape. Bent spools will cause the camera to jam, preventing the film from running through.

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MAILING INSTRUCTIONS—READ CAREFULLY

● Place 30c in coins (do not send stamps) in the coin-return envelope and seal the flap securely. Replace the can containing the exposed film, and the envelope containing the coins, in the original cardboard carton. THE COIN ENVELOPE WITH 30c ENCLOSED MUST ACCOMPANY ALL FILMS TO BE PROCESSED. Seal the mailing carton securely in accordance with the printed "WARNING" on the back of the carton.

● Fill in complete address of the nearest Univex processing laboratory in the space provided on the face of the mailing carton. See the folder which comes with every film for complete list of laboratories. Affix 6c postage (first class postage to anywhere within the United States).

● Fill in return address clearly and completely in the space provided on the back of the carton. PRINT CLEARLY in order to avoid error in returning your film to you after processing. REMEMBER, YOUR NAME AND ADDRESS ON THE BACK OF THE CARTON IS THE ONLY RECORD THE LABORATORY HAS OF THE FILM OWNER.

● We will return your films to you ready for projection (THIRD CLASS POSTAGE PREPAID BY US IN THE COUNTRY IN WHICH IT IS PROCESSED.) Duties levied in connection with shipments of film from one country to another will have to be paid by the film owner.

DUPLICATE FILMS AND TITLES

Duplicate films and special titles can be secured at nominal cost. Complete details available upon request.

SPLICING

Two to eight rolls of processed UNIVEX CINE "8" FILM may be spliced together and wound on a 200 ft. reel for projection. Extra 200-ft. projection reels may be purchased from all Univex dealers, as well as 200-ft. capacity humidor cans for preserving film. It is necessary to keep finished films in humidor cans to guard against their becoming brittle with age.

TRIPOD SOCKET

Although tripods are rarely used, the Univex Cine "8" is equipped with a tripod socket, which may be used with any standard American tripod.

Don'ts!

1. Don't fail to clean the gate, film-track, aperture and all inside surfaces of camera every time you load the camera.
2. Don't fail to wind motor after taking each scene.
3. Don't try to take more than 6 feet (30 seconds) of film at one winding.
4. Don't make your scenes less than 2 feet (10-seconds) long.
5. Don't permit the lens to get dusty or dirty. Clean it with a soft cloth or lens tissue occasionally. At rare intervals, unscrew the lens mount and dust the rear lens.
6. Don't oil the camera. After a few years of use it may be desirable to return your camera to us for cleaning, inspection and oiling. This is done at a nominal charge.
7. Don't put the camera away for long periods with the spring wound up. Let the motor run down and put the camera away without winding.
8. Don't load or unload camera except in subdued light.
9. Don't turn camera rapidly when taking panoramic views.
10. Don't fail to put your name and address on the carton when returning film for processing.
11. Don't fail to set the footage indicator with each re-loading of film.
12. Don't fail to follow exposure chart in setting lens opening.
13. Don't fail to have extra roll of film always handy.
14. Don't fail to hold camera steady.

THE *Univex* PROTECTOR CASE TAILOR MADE FOR YOUR *Univex* CINE "8"

Your camera deserves the protection of this smart PROTECTOR CASE—tailor-made to fit your Univex Cine "8"! Handsome in appearance; finished in black plate-grain. Sturdily constructed. Equipped with strong shoulder-strap. Case is always attached to camera by means of a removable thumb-screw at base. Top slips off quickly, making camera always ready for use.

\$200
**COMPLETE
WITH
SHOULDER STRAP**



1. Protects camera against damage, loss and theft.
2. Protects lens when not in use.
3. Drop-proof. Camera is never detached from shoulder while shooting.
4. Camera attaches to tripod without detaching from shoulder, thus eliminating danger of dropping or tripod collapsing.
5. Camera always ready for action.
Prices subject to change without notice.

**ORDER FROM YOUR *Univex*
DEALER OR DIRECT FROM US!**

THESE SUPPLEMENTARY LENSES



A. The Univar F:5.6. Precision-built by one of America's leading makers. A splendid all-around utility lens, especially adapted to close-ups. Will faithfully portray every mood as expressed in character studies and close-up portraits. Great interest will be added to your movies by the proper spacing of closeups and semi-closeups taken with this fine, inexpensive lens. Your equipment will not be complete without the Univar F:5.6 lens. **\$2.45**

B. The Univar F:3.5 (by Wollensak). A highly-corrected Anastigmat lens which has 150% more speed (permits 150% more light to reach the film) than the Univar F:5.6. Lengthens your photographic day by

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ARE AVAILABLE FOR *Univex* CINE 8"

permitting "shots" under a wider range of light conditions. **\$9.95**

C. The Univar F:1.9 (by Wollensak). The super-speed Anastigmat lens which has 225% more speed than the F:3.5. Recommended for use under the most adverse conditions where full exposure is required from a minimum of available light. Equipped with a special focusing mount to insure needle sharpness at all distances. **\$39.75**

D. The Univar Telephoto F:3.5 (by Wollensak). A highly-corrected Anastigmat lens that is to the Univex Cine "8" what a telescope is to the eye. Has a focus of 1½" which magnifies three times and makes detailed "shots" possible from a long distance. Recommended for cine-photographing wild animals, birds, football games, horse races, airplanes, etc. Gives images appearance of having been shot at close range. Lens is mounted in a micrometer focusing mount. One of the finest Telephoto lenses made. **\$37.50**

AVAILABLE AT YOUR UNIVEX DEALER
OR DIRECT FROM US

Prices subject to change without notice.

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The only 8 MM. PROJECTOR

A worthy companion to the sensational UniveX CINE "8" movie camera! The lowest-priced 8 mm. Projector in the world! Lightweight, precision-built, beautifully designed, finely-balanced, the UniveX 8 mm. PROJECTOR takes ALL 8 mm. FILMS, including professionally-made movies which may be rented or bought for your film library!

Because the UniveX Cine "8" represented a revolutionary departure from the conventional design and construction of movie cameras—it was necessary to create a projector which would accommodate these changes. For that reason, only the UniveX Projector is completely matched in every detail with the UniveX Cine "8" Camera. That is why they should be used in combination for finest results.

If you cannot obtain the UniveX Projector from your photographic dealer, send \$14.95 to us in certified check, bank-draft or money-order and we will ship projector and pay all delivery charges.

SELLING FOR
Less than \$26.00!

\$14.95

COMPLETE WITH
LENS, LAMP AND
ONE 200-FT. REEL
features — heretofore
found only in the highest-priced movie
projectors!

1. Greater illumination with less electric current. Means greater economy.
2. Over 15-minute continuous projection. 200-ft. capacity (equivalent to 400 feet 16 mm. film projection.)
3. "Rock-steady" pictures; No flicker.
4. High-powered, pre-focussed lamp.
5. Easy to load. Easy to thread.
6. Precision projection lens. Interchangeable projection lens available.
7. Separate switches for motor and lamp control.
8. Forced draft cooling.
9. Quick framing device.
10. Adjustment for raising and lowering pictures on screen.
11. Automatic shutter for still picture projection.
12. Positive motor drive.
13. Quiet, smooth operation.
14. Sturdy construction. Professional design.
15. AC model listed by Underwriters' Labs.
16. Takes all standard 8 mm. library films.
17. Compact and lightweight.
18. Projectors in AC or Universal Model*.
19. Unqualified guarantee.

*Universal model at slightly higher price.

Prices subject to change without notice.

SENSATIONAL FOLDING CAMERAS

FOLDING UNIVEX

Streamlined to fit pocket or hand-bag—12 new features to make better pictures than ever before—and light-weight, non-breakable body. Backed by bona fide written guarantee, this model is truly the world's most sensational camera value. Complete with handy "Karry-Kase" \$1.50

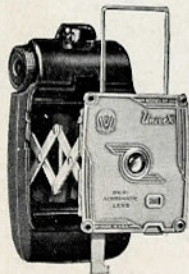
Model AF-2



DELUXE FOLDING UNIVEX

For those who prefer the best, this is positively the last word in vest pocket cameras. Special Duo-Achromatic lens. Streamlined, light-weight and compact. Built to last a lifetime. . . . \$2.50

Prices subject to change without notice.



Model AF-3

USE 10c UNIVEX FILM ROLL

BACKED BY WRITTEN GUARANTEE

Every Univex Cine "8" Camera is accompanied by a guarantee bond. Should any defect develop due to poor material or workmanship within a period of one year, repairs will be made without charge, provided bond registration post-card has been detached from the bond, filled in and returned to us within ten days after purchase. Be sure to ask your dealer for this card if it does not accompany the Camera you buy.

SERVICE

Your Univex Cine "8" Camera is so sturdily constructed that it should give you many years of uninterrupted service. However, should it become damaged due to accident or careless handling, send it to us for repair. Immediately upon the receipt of the Camera we will inspect it and notify you what the charges will be for putting the Camera back into normal operating condition.

IMPORTANT

WHENEVER SENDING IN YOUR CAMERA FOR REPAIR OR FOR SERVICE, WRITE US SEPARATELY AND FULLY, ADVISING US THE NATURE OF THE DIFFICULTY YOU HAVE BEEN EXPERIENCING.

UNIVERSAL CAMERA CORPORATION

32-46 West 23rd Street

New York, N. Y.

THE *Univex* CHAIN OF PROCESSING STATIONS IS WORLD-WIDE

IN THE UNITED STATES:

UNIVERSAL CAMERA CORPORATION

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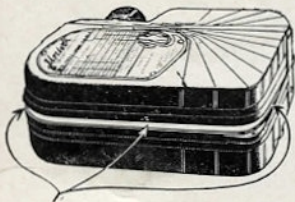
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**TRAVELERS NEED NEVER WORRY
ABOUT OBTAINING UNIVEX FILM OR
UNIVEX SERVICE IN FOREIGN LANDS!**

SPECIAL CAUTION!

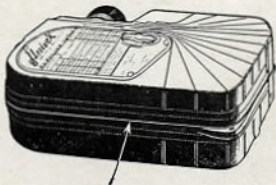
Learn To Fit Cover Properly To Body!

Carelessness at this point will cause camera to jam and extraneous light to leak through and ruin film.



WRONG WAY!

White section [indicated by arrows] illustrates dangerous condition of cover COCKED ON instead of FITTED ON. Camera will jam and film will fog.



RIGHT WAY!

Cover all the way down — all the way around.

NOTE: White sections, as above, will not appear in white on camera. They are so shown here to emphasize condition by illustration.

HOW TO USE THE UNIVAR F:5.6 LENS ON THE MODEL A-8 UNIVEX 8MM. CINE CAMERA

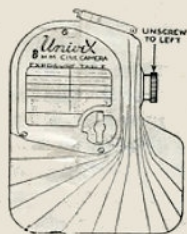


Fig. 1

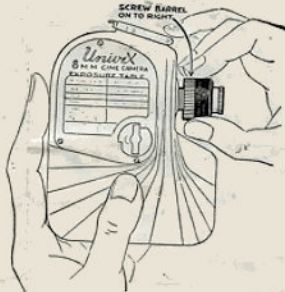


Fig. 2

Unscrew the metal dust cap from the lens mounting collar (fig. 1), and screw the Univar f:5.6 lens barrel on its place (fig. 2). The shoulder on the back of the lens barrel must be screwed all the way down to the camera, or your lens will be out of focus.

USE OF STOPS

The front of the lens mount has black markings, designated as follows:

5.6, 6.3, 8, 11, and 16.

Each of these black markings will meet the white marking nearest to it on the outer ring of the lens mount when the front of the

(OVER)

mount is turned.

After selecting the proper stop to use (see camera exposure table plate or camera instruction book), set the lens by turning the front of the lens mount until the black marking with the selected number is in proper alignment with a white marking on the outer ring. As an example, Fig. 3 shows the two markings in proper alignment for stop f:8. For other stops the two markings must be in similar accurate alignment.



Fig. 3

Front view of lens barrel

CAUTION: Only a slight movement of knurled ring is required to bring any number into alignment. Be careful not to force this ring beyond limit of movement. The entire movement from the largest to the smallest stop is only about $\frac{1}{8}$ inch.

Always keep the Univar f:5.6 lens clean. Dirt on the lens will lead to fuzzy pictures. Use only a soft linen handkerchief or lens tissue for cleaning. Clean both front and rear of the lens. The rear of the lens will be made accessible for cleaning by unscrewing the lens barrel from the camera.