
INSTRUCTIONS ON OPERATING FADE-OUT.

Shutter knob	...	...	...	F
Fade-out trigger	...	...	...	G
Brake release trigger	...	...	...	H
Brake release peg	...	...	...	I
Shutter position knob	...	...	...	J
Brake retaining lever and knob	...	...	...	K

The following is a description of how to operate the shutter setting and fade-out mechanism of the Fade-out Model "H" Vinten Camera.

Photograph No. has the various knobs, etc., lettered for your guidance.

Knob F is for setting the shutter opening. It will be found to have 10° to 170° in 10 degree steps engraved on its flange, it is fitted with a handle for hand fading. On the camera side of the knob is a split collar for adjusting the bearing so that the weight of the handle does not move the knob. The automatic fades operate in 4 or 8 ft. irrespective of the position of this knob and the degree of shutter opening.

Trigger G is for engaging the fade-out driving mechanism. When the camera is running the trigger is pushed in the up direction as far as it will go for a 4 ft. fade and down for an 8 ft. fade. Keep your finger on the trigger in this position for about half a second only. When it returns to its normal position the fade-out (or in as the case may be) has been completed and is thus indicated.

Knob J will be found to revolve half turn when the fade mechanism is operating and is engraved O for open and S for shut, and indicates whether you are fading in or out. When the camera is at rest this knob can be turned anti-clockwise by hand if the fade-out trigger is moved to the 4 or 8 ft. operating position, and in doing so you open or close the shutter. The amount the shutter opens is of course in accordance with the position of Knob F. If the brake is operating it must be released before this knob will turn to the open position.

Trigger H is for releasing the brake which stops the camera at the completion of a fade-out. You move it anti-clockwise to release the brake. Fitted to the trigger is a retaining lever and small knurled knob K. This is for holding the brake trigger in the free position when the camera is motor driven. The brake must **not** be used

when the camera is driven by motor. To engage this retaining lever to the brake trigger, move the trigger clockwise as far as it will go, press the lever down on to it and screw up the knob K. As the brake is now non-operative for stopping the camera at the end of a fade-out the fade-out trigger G will indicate when the fade-out is complete which is when it has returned to its centre position. The motor should then be immediately switched off. If you take the reading of the counter, when you start the fade-out you can return to same by hand cranking backwards for a "mixed dissolve" *i.e.* a fade-in on a fade-out.

On the fade-out Model "H" camera the gate knob A, in addition to moving over the gate for focussing on the ground glass operates towards the end of its travel a cam which opens the shutter (when a fade-out has been completed) to permit of the next shot being correctly focussed and set. When the gate is returned to the taking position the shutter is again closed. This is accomplished without fogging a frame. Don't be afraid of the knob A turning a little harder at the end of its movement, as this is when it is operating the cam

Adjacent to the brake trigger H is a small spindle projecting ("I"). By pushing this in, the brake is applied and brake trigger H goes to the on position. This will be

found very useful when leaving the camera unattended by preventing inquisitive people from turning the camera. To release the brake, turn brake trigger H anti-clockwise when the spindle "I" will again project.

There are only two "don't's". Both apply to you. One has already been stressed and is:—Don't use the brake when the camera is motor driven as although the mechanical fuse will function and prevent serious damage you will eventually tear the rim of the shutter on which the brake functions. The other "don't" is:—Don't try and find out what the various knobs are for without first reading these directions and making yourself perfectly "au fait" with the manipulation. These directions are written up by the inventor for your benefit (and his, as he dislikes being rung up and told that the camera is no darned good by people who have not read his directions on how to work it).



**THIS (Book of Instructions) WAS WRITTEN BY
THE INVENTOR FOR YOUR BENEFIT AND
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GOOD" BY PEOPLE WHO HAVE NOT READ
HIS DIRECTIONS ON HOW TO WORK IT.**

The above is an extract from the
following instructions on :—
The Vinten Model "H" Camera.

INSTRUCTION M A N U A L

for USERS OF
VINTEN

MODEL 'H' TYPE
'S' CAMERA



Manufacturers and Patentees :

W. VINTEN, LIMITED.

NORTH CIRCULAR ROAD, CRICKLEWOOD, N.W.2.

Telephone
Gladstone 4881

Telegrams
Vinten. Gladstone 4881 London.

AND

—106, WARDOUR STREET, LONDON, W.1.—

Telephone
Gerrard 4792

Telegrams
Vinten. Gerrard 4792 London

Cables Vintacinni. London

Price 2/6^d. Nett.

FOREWORD.

This handbook is intended to assist those users of this camera who, while familiar with cinematograph cameras in general, have had no previous experience with an up-to-date camera especially designed for the production of talking pictures.

NOTE.

"Our apparatus always incorporating the latest improvements, it should be remembered that the following description may not include the newest developments."

GENERAL DESCRIPTION.

THE camera is designed and built to meet the exacting requirements in the production of:—

1. Talking pictures.
2. Bipack colour work.
3. Multi exposure work for building up a negative.

and to operate effectively in all temperatures.

To meet the stringent conditions of silent running required in the talking pictures, all gearing is of the spiral gear system with one of each pair constructed in fabroil. Only three pairs of gears are used in the camera and one pair (slow-running) for the footage counter. This gearing is cut so accurately, is totally enclosed and operates so quietly, that one can run the camera without a blimp within 15 feet of the microphone. This is, moreover, accomplished without any sound insulation to the metal case. Consequently the camera is light in weight.

The new "pull down" claw motion and register pins being operated by one crank pin without any gearing or cams, run perfectly quietly and accomplish the change of picture in under 170°, permitting the register pins to be practically stationary in the perforations while the exposure is being made. The motion is in perfect balance and is also equally efficient running backwards.

We have received many compliments on the wonderful photography produced by this camera. It is very largely due to the perfect balance of this "pull down" motion. The camera being entirely free from vibration, none is transmitted to the lens. Cameramen have noticed that a definite shock or vibration is felt, on a wooden floor, passing down from an old camera by the tripod to their feet. This is entirely obviated in this camera and accounts for better photography irrespective of the make of lens used. This increased crispness and steadiness are essential features for colour and multi exposure work.

For Colour Bipack work, the change from monochrome can be made in less than five minutes. The lens turret is changed, a Bipack

gate replaces the normal gate and twin magazines with a special holder are all the changes necessary, so that on expeditions only one camera is needed. By the careful design of the whole camera and careful selection of materials used in all running parts any expansion or contraction due to variations in temperature do not affect the running of the camera. It is as equally efficient in Iceland as in Singapore, providing the correct oil is used.

The film in its passage from the take-off to take-up is not subjected to any pressure on either the celluloid or emulsion faces so that it is immune from scratching.

Two main features in cinematography are the means of obtaining extreme definition and keeping the object in the centre of the frame. The move-over gate, swinging prism and extreme magnification in the eyepiece in conjunction with our silent gyroscopic tripod completely cater for these requirements.

The mechanical fuse incorporated in the motor drive fitting protects the camera from damage, should you forget to return the gate to the running position or if the film should jam.

We have mentioned many things that the camera will do; there is one that it will not permit and that is it will not take joined up stock. The gate, which is made from hardened rustless steel only permits free passage to a film that has no joins and the ends of the film must not be folded.

The whole of the gearing is totally enclosed from dirt and every care should be taken to exclude dirt and dust from the mechanical parts operating the film.

LOADING MAGAZINES.

The roll of film (wound emulsion inwards) will be found to have a core supplied by the makers. Remove this core and insert the core bobbin found in the left hand magazine container in its place. The outer end of film is threaded with emulsion facing outwards through the trap (the traps being kept open by the wire key provided). The roll is then inserted and the screwed magazine lid replaced. The lead of the film is then threaded through the return trap over the guide roller and inserted into one of the saw-cuts in the collapsible bobbin. See that this bobbin is expanded to full size before screwing on the lid, also remove the trap key before leaving the dark room.

Any sticky paper or tape at the beginning or end of the film roll must be removed.

Films should not be untinned until they are required for use. The loading room should be kept at the correct temperature and humidity, otherwise static marking of the film may result.

THREADING THE CAMERA.

Before placing the loaded magazine in place see that the take-up belt is in such a position that the pulling side will engage the tension pulley and is on the left of the small pulley under the tension pulley. The loop of film should be about 8" long. The sprocket rollers should be in the off position, the gate in the taking position and the register pins in the 'in' position. Place the magazine on the camera and fasten it by its clamping screw; place the film on the take-up side through the slot in the punch, on to the sprocket, closing up the sprocket rollers, then leaving a generous loop, with the left hand place the film in the entrance of the film path in the gate and with the right hand withdraw the register pins by means of a twist of the bottom knob on the motion cover. Push the film right home seeing

that it is in the top guide frame, release the register pin knob and move the film vertically until the register pins enter the perforations. Place the film on to the top side of the sprocket again leaving sufficient loop, close the roller traps and give the handle half a turn to see that the film is feeding correctly through the gate and see that the take-up belt is on the take-up pulley of the magazines.

In turning the handle with the camera door open it may be found that the film is not entering the magazine. This is due to the trap being shut. Take up this slackness by twisting the take-up pulley. Shut and fasten the camera door by twisting the top knurled knob to the right. Give the driving handle a turn, open the door of the camera and see that the film is running correctly, especially the take-up side.

SETTING FOR FOCUSING.

This is accomplished by slowly turning the camera handle with the right hand and with the left hand trying to withdraw the knob "A" (photo 104). When this knob is withdrawn about $\frac{3}{8}$ " the driving handle will stop. Twist knob "A"

clockwise as far as it will go and it will then return to its 'in' position. The gate is now moved to the focussing aperture which is the focus position, a ground glass in the gate plate having taken the place of the film behind the lens. You can now see if the film loops are sufficient to permit this without strain to the film. Shut and fasten the camera door and proceed to focus up your object.

FOCUSING.

Knob "C" (which controls the revolving prism) is twisted to the left for focussing the taking lens and to the right for focussing the finder lens. The eye-piece with its magnifier can be moved on its support and clamped by a knurled knob. This focusses the cross lines on the focussing glasses dead sharp when knob "B" is at either end of its movement. The movement of this knob allows a full frame to be seen in one position and an increased magnification of the centre of the frame in the second position. IT SHOULD ONLY BE USED IN THESE TWO POSITIONS AS ANY HALFWAY POSITION IS NOT SHARP FOCUS. When you have the

shot correctly set and sharp the gate **MUST BE RETURNED** to the running position by means of knob "A" before switching on the motor. If this is omitted, the mechanical fuse will slip, warning you that the gate is out.

An efficient method of following the artist is through the matched finder lens. But if desired the action can be followed through the taking aperture without any risk of fogging the film.

CLEANING.

To remove the gate for cleaning the same operation is carried out as for focussing. It will be found that knob "A" is held from revolving further to the right by a stop piece held by a small knob. Release this knob and move stop piece to the right. It will then be possible to pull out knob "A" and turn it a little more; the gate can then be withdrawn from the camera. Remove the clamp screws and the gate plates will come apart for cleaning. See that any film dust around the register pins is removed and make sure that the gate is perfectly clean and the ground glass free from oil. Apply a pin-head amount of the black paste supplied to a perfectly clean soft rag, and lightly rub the film track faces.

In assembling the gate see that the clamping screws are in their correct holes with the tail on the right when tight. To replace the gate see that knob "A" is in its extreme right hand twist position; push the gate into its guide runner position as far as it will go, then revolve knob "A" anti-clockwise and it will take the gate in with it. When the gate is right home, knob "A" if correctly engaged will enter its 'in' position, and the camera will run.

If this condition is not achieved you have not obtained correct engagement of the gate rack and the operation must be correctly and carefully repeated. Any small film scratch trouble may be due to insufficient cleaning.

STARTING.

The mechanical fuse inside the motor sleeve is set to start the camera when the take-up magazine is nearly full. It can be adjusted for increased or decreased tension by a collar seen through a slot in the motor sleeve; a small screw in the collar must be withdrawn from its entry of the keyway slot in the screwed shaft and the collar adjusted (by turning the 1-to-1 shaft anti-clockwise to tighten and clockwise to loosen) one complete turn and the screw re-inserted into the keyway slot.

ATTACHMENTS.

The bellows support arm fits into a slot in the base of the camera. It is clamped by a spring urged lever found on the left hand bottom side when one stands facing the lenses. This lever must be pulled towards you for inserting and clamping this support arm.

LENS CLEANING.

To clean the back combination of the lens the focussing ring should be unscrewed as far as possible and then gently pulled from the mount. In replacing, care must be taken to see that the keyway is in line with the key seen in the back of the fixed mount on the panel, so that it engages when inserting. The grease in these mounts should be cleaned off and replaced occasionally.

LUBRICATION.

Only the best quality clock oil or that supplied should be used. The frequency with which lubrication is carried out depends on the amount of work undertaken, but 'little and often' is recommended and all surplus oil should be removed. An oil-can should not be used, but a drop obtained by a clean wire dipped in the oil is the best means.

There are three oilers over the main shaft, one on the gear box of counter and one over the prism box on the inside. This latter oils the feeding motion except the back rocket bar where two small oil holes will be found when the top half of the cover is hinged over after unscrewing the knurled fixing knob. Also the link joints should be occasionally oiled. The register pin motion and driving peg should be oiled occasionally and is best done when the gate is removed for cleaning. The magazine spindles are lubricated by a hole in the centre of the shaft on the pulley side. Cleanliness is essential, so always remove surplus oil, as it gathers up dirt. The take-up pulley also requires occasional oiling.

BELTS.

To replace a worn or broken take-up belt, cut the worn belt and pull it away. Raise the roller frames around sprocket. Remove the two stripper pieces, remove the retaining screw in the centre of sprocket shaft and carefully pull sprocket off its shaft. It will be found that the belt pulley has come away with the sprocket. While the sprocket is off it is a good opportunity to add a little oil or grease to the ball bearing carrying this shaft, by inserting a little between the gap formed between the shaft and the

serrated nut. The new belt should be folded and inserted between the two pulleys in the slot after having hinged up the jockey pulley bracket. Push the belt down until it appears in the slot left by the sprocket pulley. By means of a bent piece of wire pull the loop out and over the end of the shaft, tuck back into the groove and push the belt down in the recess to permit the sprocket and pulley to be replaced. Care must be taken to see that the keyed washer engages the slots in the shaft before inserting fixing screw. The new belt may require adjusting as to tension. This is accomplished by pulling and twisting knurled knob on the jockey pulley bracket in the required direction and pushing it back on to its locking pin.

FILM PUNCH.

This cuts a small piece from the edge of the film. The pieces do not fall into the camera but enter the punch body. They may be removed by undoing the screw in the end of the punch (where you press it) and the cuttings shaken out.

SHUTTER APERTURE.

This is adjustable from 170° full opening down to 10° opening. This adjustment is made at

the opening in the shutter casing covered up by the arc section plate. Open this by releasing its clamping knob, insert the one-to-one handle in the motor drive (or twist the motor knob) and a small knob in the secondary shutter blade can be gripped between thumb and finger and slightly lifted. It then allows the main shutter to be moved the desired amount. See that the secondary shutter engaging pin enters one of the holes in the main shutter to maintain its position.

GENERAL REMARKS ON MAINTENANCE.

Cleanliness is essential. Dust, sand, moisture and dirty oil and greases are all enemies of efficiency. The focussing glass prisms and lenses should be lightly cleaned by fine tissue paper or selvet. Film dust and chips should be carefully brushed out and extra care is necessary to see that they do not lodge in the door recess at the bottom as they would stop the door from closing properly and strain the hinge. The rubber lens covers should be used to keep the glasses clean and to exclude light from the balsam which in time will discolour.

Always remove the driving handle when running by motor.

Always remove the film from the camera if it is likely to be unused for any length of time as the small amount of nitric acid in the film will affect the metals, if left for very long.

The camera is a costly scientific instrument and should be treated as such.



It should be understood that the information and directions have been purposely kept brief. Many cameramen have devised 'knacks' both in the loading and the maintaining of their cameras. For instance, one cameraman always wipes the gate plates over with clean oily silk after cleaning the gate, leaving the metal slightly oily; and in loading always introduces the ends of a short piece of film (about 16-ins. long) folded in half into the magazine trap so that in the darkroom the lead can be slipped between them and easily withdrawn through the trap.

Both these devices are useful under certain conditions but have been included only in this note because other cameramen have also cultivated equally good and quite different methods.

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W. VINTEN, LTD.

*Cinematograph
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SPECIFICATION
OF MODEL "H" CAMERA.

SILENCE. This camera is designed to meet the exacting requirements of talking pictures, so that the first item of importance is its quiet running. A new claw and register pin motion, all obtained from one crank shaft, is the first feature of this quiet running. There are no cams or cam slots. Secondly, there are only three pairs of gears for the camera and two pairs (slow running) for the counter. The gears are of spiral construction and are made of special quiet-running and self-lubricating material. All gearing is enclosed, even when the camera door is open.

SCRATCHING. No pressure is applied to either side of the film, so that the bugbear of scratching cannot arise.

FOCUSING. The film gate, with its register pins inserted in the film, can be moved away from the aperture port, bringing a focusing glass into correct register to the same port. This is effected by means of knob 'A' at the back of the camera. With the gate in this position the camera is locked.

By means of two prisms and an optical system in the sight-tube a large-size image of the full picture given by the lens is obtained, and further, by twisting knob 'B' a very large magnification of the centre of the picture is also obtained, giving excellent conditions for critical focusing. This sight tube, with its optical system, can also be used on the film port (while actually taking the picture) without fogging the film. Always the image appears the right way up. One of the prisms mentioned is rotatable through 90 degs. by means of knob 'C' so that a magnified

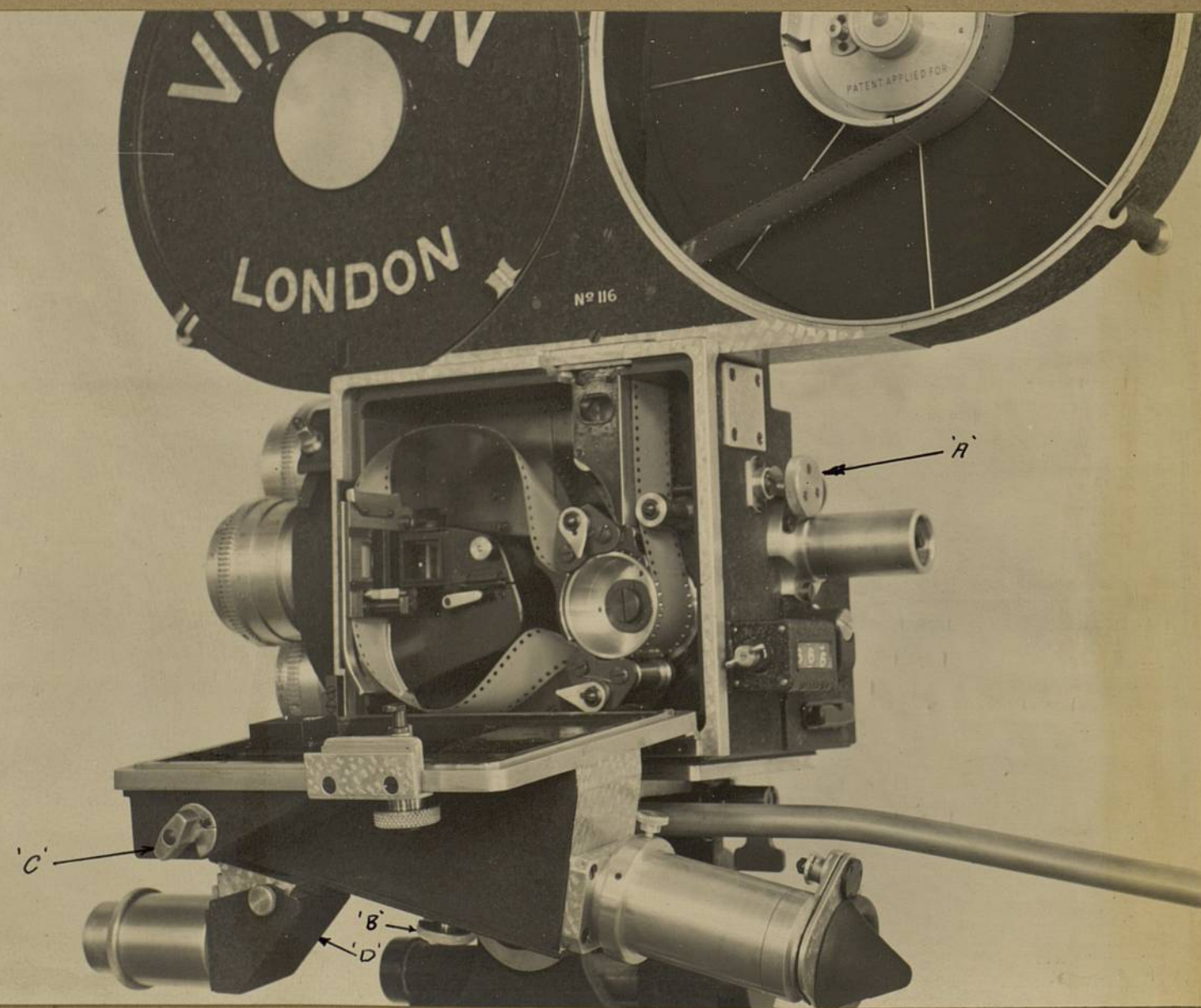


image obtained by the plain matching lens inserted in the viewfinder 'D' can be seen through the sight-tube. This has the additional advantage in 'follow shots' of having a brighter image than when looking through the film.

LENS MOUNTS. The spiral lens mounts are of entirely new design.

The chief features are:—

That the lens is not revolved when focusing.

The iris scale is always visible.

A bronze nut running in duralumin gives ideal wearing conditions, and the threads are not exposed to dirt.

Consequently, a perfectly smooth action is obtained and the risk of a mount falling out or 'pinning up' (which often occurred with aluminium mounts) is avoided. As the lens is not revolved the picture remains true in the aperture port on any focus.

LENS CAPACITY. These lens mounts are of such a diameter as to take any large aperture lens, and the camera is built to take also a 24 mm. lens and still allow the turret to revolve. A rising front fitting is incorporated in the turret lock.

WIDE VISION FINDER. Viewfinder 'D' is removable from its slide and our Direct Wide Vision Finder can be inserted in its place. This Direct Finder gives a magnified image the right way up, seen when standing well back from the camera. This finder is £30. extra.

SILENT TAKE-UP BELT. The take-up belt for the 1,000 ft. magazines is tensioned by the jockey pulley. This tension is adjustable by pulling out and twisting the large knurled knob beneath the jockey pulley and re-inserting its locking pin in one of the several holes.

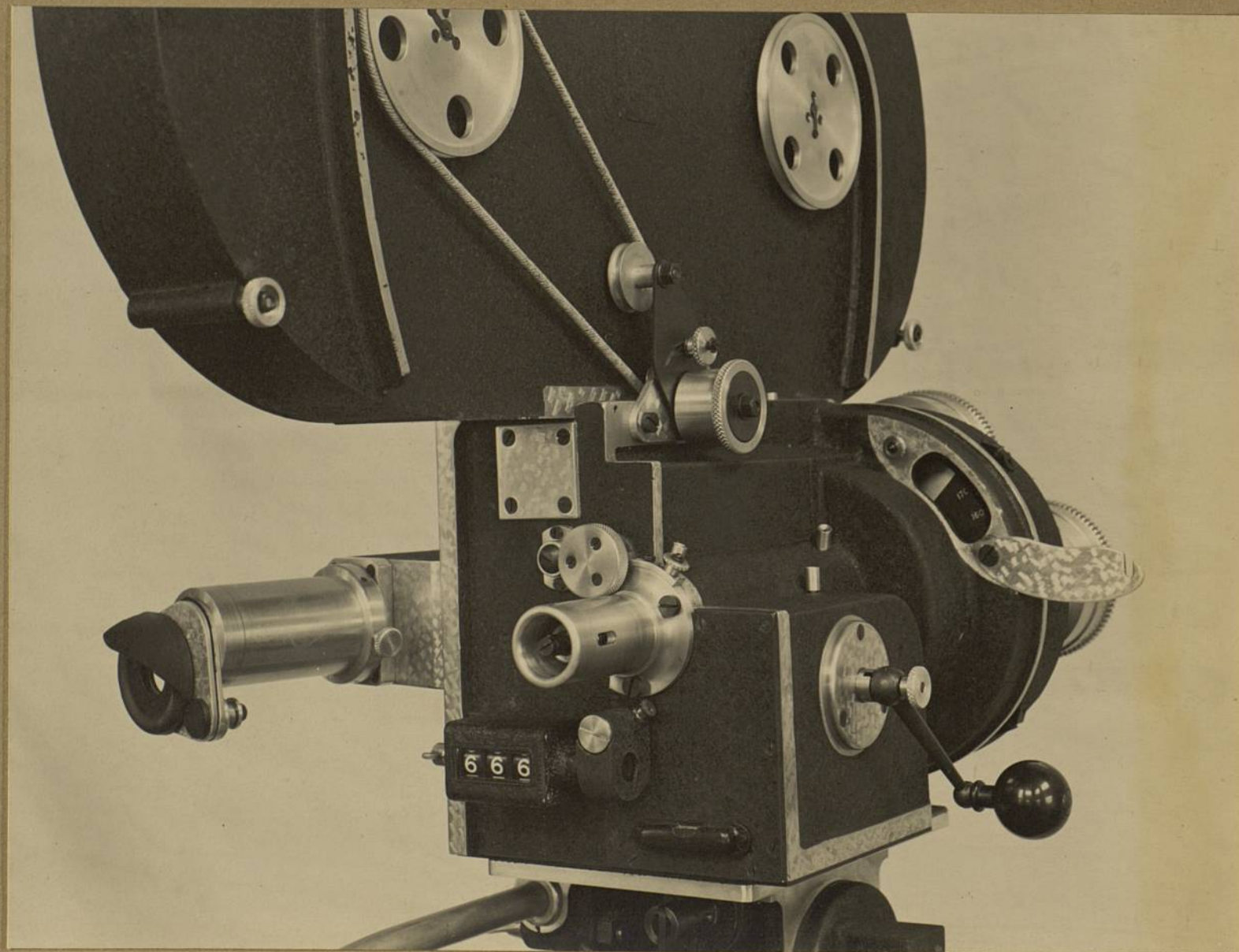
MAGAZINES. Our 1,000 ft. magazines are interchangeable with Bell & Howell magazines.

FRONT ATTACHMENTS. The front attachment arm with support column and bellows sunhood can be immediately attached to the camera by depressing the lever when inserting.

SILENT MOTOR & CONNECTOR. The driving motor can be attached direct on to the sleeve 'E' and this sleeve also takes the S. S. White standard flexible drive.

WARNING FUSE. Incorporated in this sleeve is a mechanical fuse. This fuse slips and makes a warning note should the film jam or the operator forget to return the gate to the taking position. Consequently, the danger of damage to the camera or motor is avoided. This fuse is adjustable to suit the starting torque of the motor, and match sticks or pieces of wire are not needed.

FRICTION TRIPOD. This tripod is low in price and perfectly silent in working. It is of the friction type and should not be confused with the Gyro tripod, but is eminently satisfactory for use with our Model 'H' camera, particularly for newsreel work, being light in weight and complete with extension carrying the lenses over crowd height.



SILENT GYROSCOPIC TRIPOD. Our well-known Gyroscopic tripod, whose smooth heavy motion has for long been the ideal medium for smooth following pan, tilt and diagonal shots, has now been considerably silenced and fitted with an improved tilt locking lever, also a balancing device in the tilt which takes the weight of the camera from the joystick. The joystick can be clamped at any angle to suit the cameraman.

OUTFIT WEIGHTS.

The Camera with 3 lenses mounted	weighs 26 lbs.
The Friction tripod	„ 24 lbs.
One set of 'Baby' legs	„ 12 lbs.

This is much lighter than any existing equipment of equal capacity.

EXTRA GATES. Extra gates for Bipack or colour photography supplied to order. These do not in any way interfere with the existing gate or camera, so that silent, talkie, colour or the Dunning process can be catered for immediately.

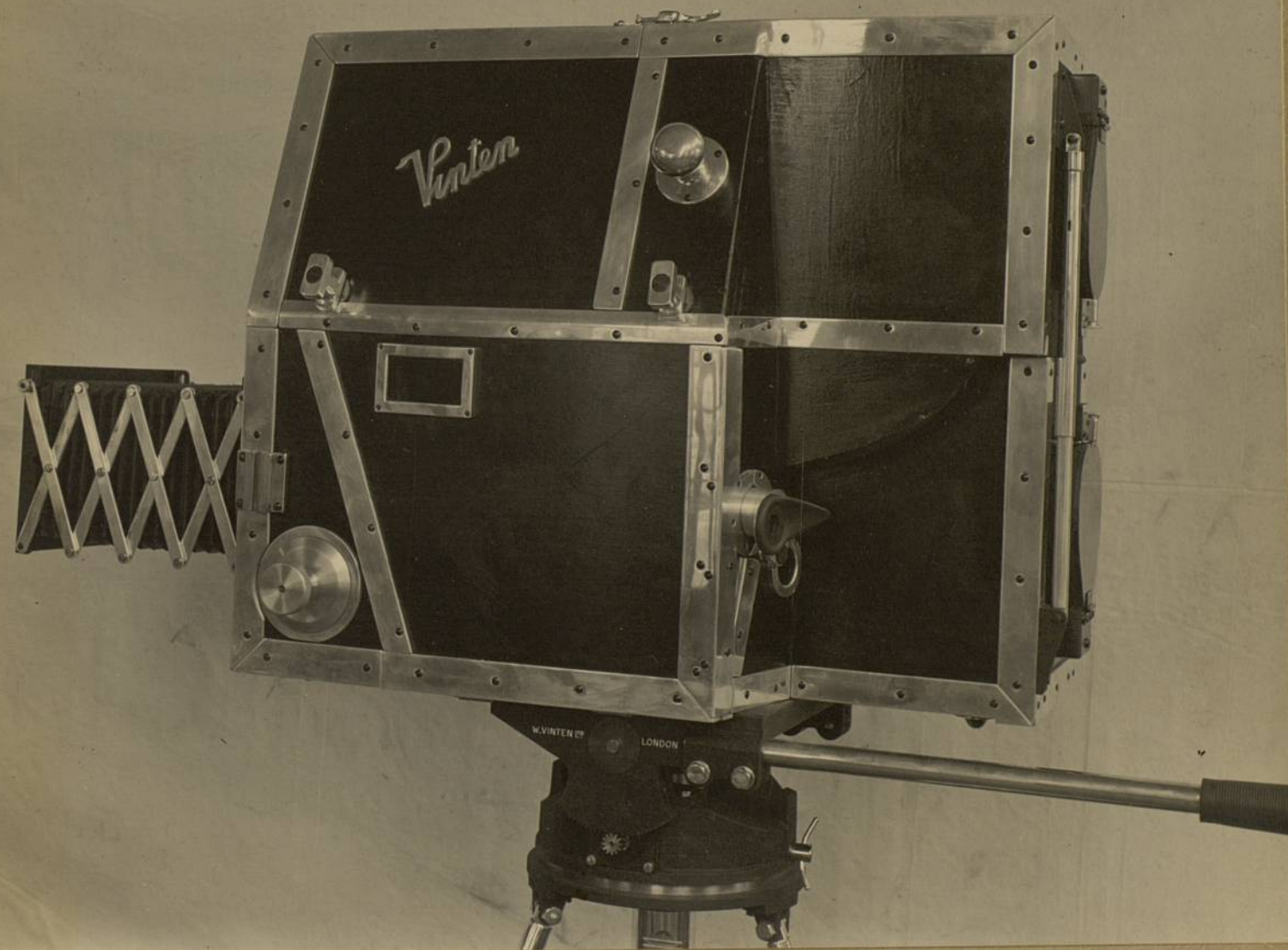
ELECTRICAL DRIVES. Three systems of electric motor drive are available. One is for the newsreel man who relies on play-back system. This is made as light in weight as possible, with rheostat, tachometer and 16 volt battery, for a speed of 16 to 24 pictures per second. The second is a new D.C. - A.C. Interlock system for the camera and recorder, which is driven on the direct current with a 48 cycle A.C. interlocking system from a 50 volt battery which will drive one recorder and up to five cameras for studio and external location, the whole being in perfect synchronisation. This system is ideal for studio and external production, being independent of the studio supply or truck generators.

which vary when a heavy bank of lamps is switched on. The battery has a capacity for 16 hours working. The third is for 220 volt 3 phase A.C. mains. This is a synchronous motor geared to run at 1440 R.P.M. Each type of motor can be attached immediately without gearing being used.

BLIMP. The blimp shown is effective for any microphone placed within 2 ft. and owing to the silent running of our camera its weight is only 70 lbs. It gives full control of the camera when the blimp lid is closed, and a view of the picture in the gate can be seen through the eyepiece also when the blimp is closed. When open, the camera is completely accessible.

RUN TRUCK. The two views of the Run-truck show it at its lowest taking position, viz., 3' 8" lens height, and with leading wheels contracted to pass through a 3' 6" doorway; also fully raised, giving a 6' lens height and wheels extended to give the greatest measure of stability to an open running shot. There are four adjustable floor feet, two adjustable seats, a tool drawer with lock, a shelf for spare magazine, twin steering, a large pan and tilting head, also two brackets for lamps; making this the very latest in Run-trucks—perfectly quiet in operation and with the utmost rigidity.

MOBILE STUDIO TRIPODS. The large pan and tilting head fitted to the Run-truck is interchangeable with two Mobile Studio tripods which between them allow the Blimp to be worked from floor level to 5 ft. Both are triangular in order to economise in space on the set, and fitted with silent castors and levelling jacks. The large one has a geared column which rises silently from 3 ft. 6 in. to 5 ft. The low platform has a plated column, not geared, which can be clamped up to 3 ft. 10 ins.



Prices.—continued.

17.—3-phase synchronous motor with switch box and lead	£20.	0s.
18.—A.C.-D.C. electric interlock system, with combined motor and A.C. generator, switchboard, batteries, cable, two switch boxes and camera motor	£150.	0s.
19.—Four-way mask box	£4.	0s.
20.—Diffuser holder	£1.	5s.
21.—Direct wide vision finder	£30.	0s.
22.—Collapsible film centres, 3½" dia. or 4" dia.	£1.	10s.
23.—Filters supplied to customers' requirements	Price on application.	

TWO SUGGESTED ESTIMATES:—

STUDIO OUTFIT, WITHOUT ELECTRIC DRIVE, comprising:—

Non fade-out model camera complete as described in item 1 of price list without lenses; wide vision finder; blimp; 3 spare magazines; run truck with rotary and tilting head £684 0s.

LOCATION OUTFIT, WITH ELECTRIC DRIVE, comprising:—

Non fade-out model camera complete as described in item 1 of price list without lenses; 2 spare magazines; gyroscopic tripod; electric motor and battery as described in item 16 of price list; carrying case for two spare magazines £524 0s.

(All prices subject to alteration without further notice, JULY 1933.)

LENSES.

WHEN WE SUPPLY LENSES THEY ARE FITTED INTO THE MOUNTS SUPPLIED WITH
THE CAMERA AND SCALED FREE OF CHARGE.

ADDITIONAL LENS MOUNTS £5, SCALING FREE.

ROSS EXPRES LENSES

Focus	Stop	Price
1"	f/1.9	£10.
1½"	"	£10. 10.
2"	"	£11.
3"	"	£13.
1"	f/2.9	£8. 10.
2"	"	£9.
2½"	"	£9. 15.
3"	"	£10. 10.
1½"	f/3.5	£6. 10.
2"	"	£6. 10.
3"	"	£7. 10.
4"	"	£9.
6"	"	£12. 15.

COOKE LENSES

Focus	Stop	Price
24 mm.	f/2.	£13.
28 mm.	"	£13.
32 mm.	"	£13.
35 mm.	"	£13.
40 mm.	"	£14.
50 mm.	"	£14.
75 mm.	"	£17.
108 mm.	"	£26.
35 mm.	f/2.5	£9.
40 mm.	"	£8.
50 mm.	"	£7.
75 mm.	"	£8. 10.
108 mm.	"	£12. 10.
133 mm.	"	£18.
162 mm.	"	£21.

Prices of COOKE and ROSS lenses are NETT.

[P.T.O.]

[Lenses, cont.]

DALLMEYER LENSES

Focus	Stop	Price
1" to 1½"	f/1.9	£13.
1¾"	f/1.9	£14.
2"	f/1.9	£14. 10.
3"	f/1.9	£17.
1" to 2"	f/2.9	£8. 15.
3"	"	£10. 10.
4"	"	£11.
6"	"	£15.

DALLMEYER TELEPHOTO

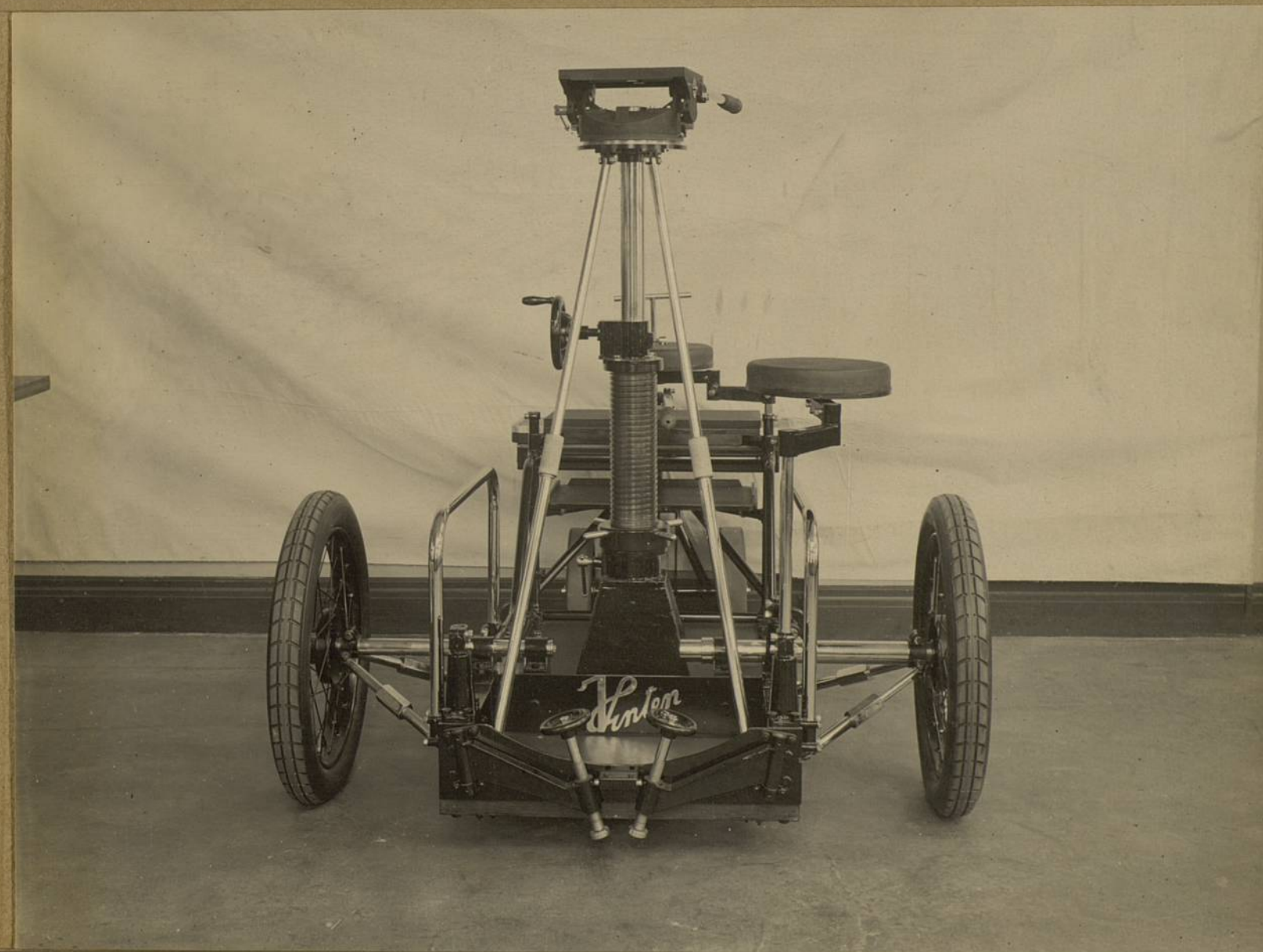
Equivalent Focus	Stop	Price
6"	f/3.5	£15.
6"	f/4.5	£9.
9"	"	£10. 10.
10"	f/5.6	£12.
12"	"	£14.

Prices of DALLMEYER lenses are subject to 15%.

Matching lenses for side viewfinder to suit any of the above lenses, 30/-.

SCALING OF LENSES. We prefer to engrave to customers' markings whenever possible.

If lenses are scaled by us we accept no responsibility.



The foregoing description of one of our latest products will show that we are well ahead in the galloping progress of this Industry.

We have had a finger in each development since 1903—in most cases providing variations to suit individual tastes, and we endeavour to keep in touch with ideas from all countries.

We think you may feel assured that you cannot receive better technical advice or place your apparatus problems in more capable hands.

SOME OF OUR STANDARD PRODUCTS:—

Automatic Processing Plant, including Silver Reclaiming facilities and Air Conditioning.
 Twin Rotary Printing Machines for picture and sound track with Automatic Light Control to each.
 Negative Grading Machine for above.
 Liquid Waxing Machine for sound film.
 Cameras, Camera trucks and Blimps.
 Sound recording apparatus.
 Silent Tripods — Gyroscopic, etc.
 Joining and Inspection Tables.
 Rewinders — Synchronising, etc.
 Sound reproduction apparatus.

Reduction Printers.
 16 mm apparatus.
 Film Cleaning Machine.
 Microphone Boom.
 Title and Cartoon Machines.
 Interlock and Synchronous Motors.
 Footage Measuring Machines.

NORTH CIRCULAR ROAD,
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Phone:—Gladstone 4881.

Telegrams:—"Vinten,
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 "Vintacinni, London."

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 LONDON, W.1.

Phone:—Gerrard 4792.

Telegrams:—"Vinten,
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