



SOLE AGENTS FOR
BRITISH ISLES AND COLONIES.
AGENCE DEBRIE, LONDON,

23, Mortimer St., W.1.

'Phone MUSKUM 3607.

The "PARVO-DEBRIE"

MODEL "L"



The "Parvo Debrie" model L

the foremost professional moving picture camera.

Twenty years of experience in building Moving Picture Equipment, and the specialization of all the Departments of the **André Debrie** works, have resulted in a tremendous reputation throughout the world.

"Parvo" Camera has benefited from this large experience, and Model "L" solves, and even anticipates, all the problems connected with the technic of cinematographic photography.

To the numerous features already embodied in the model "K" **Parvo**, the following innovations have been added :

1° **Instantaneous focusing on a ground glass having the same size and location as the aperture.**

This operation is effected instantaneously without the operator changing his position or displacing his camera even partially.

Only one movement is necessary.

The ground glass permits of an accurate focusing and a perfect masking even under the poorest light conditions.

W.D.
L°
G°
BR



2° Pilot-Pins.

The film is driven in the usual way, by means of claws, but stabilizing pilot-pins have been added. These are of a special design and insure an unequalled stability. They allow of effecting the most delicate adjustments and are essential for the numerous double-exposures now made necessary.

3° Releasing pressure plate.

This presser, of special design, backs automatically at each shutting, that is, during each down stroke of the film. The latter being free during its whole travel, without undergoing any friction, may be overprinted indefinitely without fear of scratches or statics as almost invariably occur with other cameras during the same operations.

4° Lock for shutter fade-outs.

Besides automatic fade-out operating on 9 handle revolutions, there is provided a knurled button within reach of the left hand of the operator, by means of which shutter fade-out can be effected over any length. This gives to the Director or Operator an infinite variety of super-impositions, fade in and out, etc...

5° Mats are always visible.

Focusing, framing and registering, either on ground glass or film, being made directly without passing through a prism or moving the camera and within the printing window itself, hard, soft or artistic mats placed in front of the lens or behind it are always visible during all operations. This arrangement greatly facilitates the work and insures the accuracy that is required.



6° Focusing in fade in and fade-out.

When new focusing is necessary at the end of a fade, (dissolve) or at the end of the reversing, the shutter blades open automatically immediately after the ground glass is placed in position. As soon as the focus is obtained, they close automatically. During this operation, all danger of fogging the negative is eliminated, the film being removed from the direct path of the rays of light.

7° Changing focus while cranking.

The Director, or the Operator, may follow the scene constantly while shooting. As shooting distance varies, requiring a change of focus, the operator effects this operation by means of the rod located above the camera and controls the film directly without stopping cranking.

The "Parvo Debrie" was the first camera embodying direct focusing on film. We have kept this feature as, due to its advantages, many operators prefer it to any other system.

The model "L" Parvo is therefore the only camera in the world which is provided with three different direct focusing systems :

1° Directly on ground glass, without the use of a prism.

2° Directly on film, without the use of a prism.

3° By distance, as indicated on a graduated bar.



Focusing and Framing

These operations may be effected in different ways according to the purpose in mind, the place or the lighting of the subject to be photographed.

None of the following operations requires the operator to move from one place to another. Everything is done from the rear of the camera, very rapidly and without having to open same.

Focusing from graduations. — Each lens furnished with the camera is accurately scaled on one of the faces of the focusing bar, on which all distances are engraved up to infinite. When the exact distance of the subject to be photographed is known, these graduations should be adhered to and focusing made by setting the focusing rod for the distance required.

Direct focusing on film. — This is effected directly by means of the magnifying glass, which should be previously adjusted in accordance to the eyesight of operator. Move the focusing rod until the picture appears perfectly sharp on the film.

Direct focusing on ground glass. — Push button (434) and turn it to the right to lock it in that position. Operate the crank slightly until it locks. This movement of the crank is never more than one-eighth of a revolution, or one picture. The ground glass will thus be able to pass. Raise knurled button (117) on lever (113) and move lever completely to left. Release knurled button as soon as it snaps. The ground glass is substantially at the same place as the exposure aperture. Focus as on film. Put back in place the ground glass and button (434).

This operation, although it takes a long time to explain it, does not require over two seconds and allows to focus even under the most defective lighting conditions.



At the end of fade-out and during fade-in, the shutter plates being closed, they open automatically as soon as the ground glass is in position. No fogging is therefore possible, even on a single picture.

Note. — While loading the camera, care should be taken to see that the upper loop is of proper size. When this is of proper dimension, the operator should be able to insert two fingers freely in the loop. Besides, when channel is moved sideways as for focusing on ground glass, the film should tighten without offering any resistance. We recommend not to make this loop longer than here indicated, in order to avoid "floating" during operation of the camera.

Framing. — This is done exactly the same on ground glass as on film. The framing on ground glass is instantaneous. It is constantly in view and controllable on the film even while cranking.

When an accurate framing is not essential, the clear finder may prove sufficient.

Diaphragms. — The different diaphragms for each lens furnished with the camera are marked on one of the faces of the diaphragm bar.

As in the case of the focusing bar, the graduations of the different diaphragms are visible from the rear of the camera, and the opening of the desired diaphragm is effected by setting the diaphragm rod at the proper figure.

Perfect determination of the diaphragms to be used may be effected by looking at the picture on the film directly through the magnifying glass and progressively closing the iris diaphragm of the lens by means of the diaphragm rod, until the whites and blacks begin to shade off.



Electric Drive

Electric drive of camera may be obtained by adding a motor block which can be attached instantaneously on the rear of the "**Parvo**" L.

This motor block is furnished, as desired, for 110 or 220 V., operating on light current, or for 24 V. and fed by a storage battery. The battery is sufficient to run 15.000 feet of film per charge.

Each motor block includes a regulating rheostat to vary the cranking speed and a reversing device.

Electric drive has become essential in order to obtain maximum effects, scenes involving rapid movements of subjects such as horse races, aviation starts, stunts and landings, wild game hunting, etc... With an electrically equipped apparatus, it is easy to give the audience the impression of being in the midst of action.

Accessories

Modern cinematographic art requires the use of different accessories in order to secure certain artistic effects.

The accessories furnished with our camera are divided into 3 groups :

- 1°. Those that are directly attached to front of camera.
- 2°. Those that are mounted on the "Universal Support".
- 3°. Miscellaneous accessories.



Accessories attaching direct to front of camera have an inside diameter of 70 millimeters.

Accessories to be mounted on "Universal Support" have a diameter of 90 millimeters.

Special amplifying or reducing collars are furnished on request. These permit of connecting 70 $\frac{m}{m}$ accessories with 90 $\frac{m}{m}$ accessories, or vice-versa.

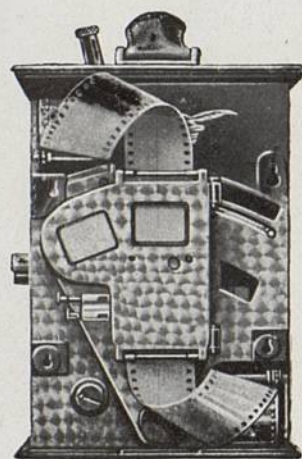
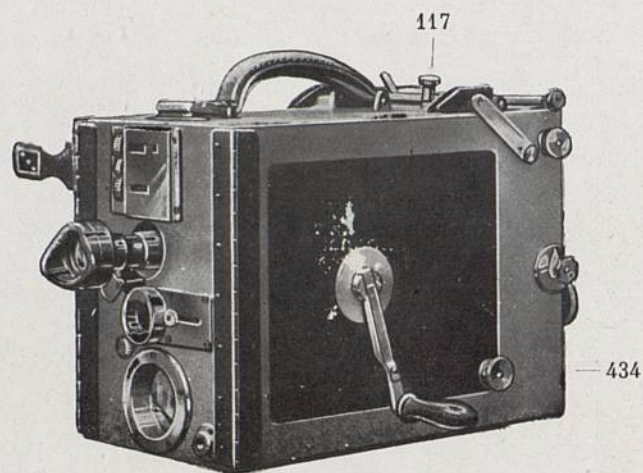
For any additional information regarding these accessories, kindly refer to our price list.



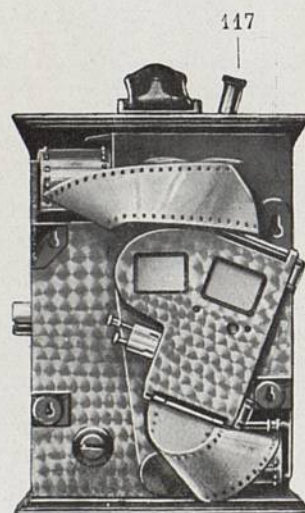
*"PARVO" model L
with bayonet lens mount*



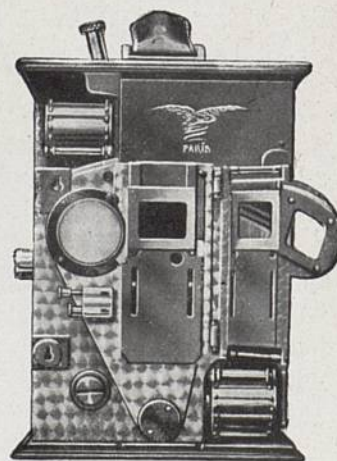
MODEL "L" PARVO



FOCUSING
DURING CRANKING



FOCUSING ON
GROUND GLASS

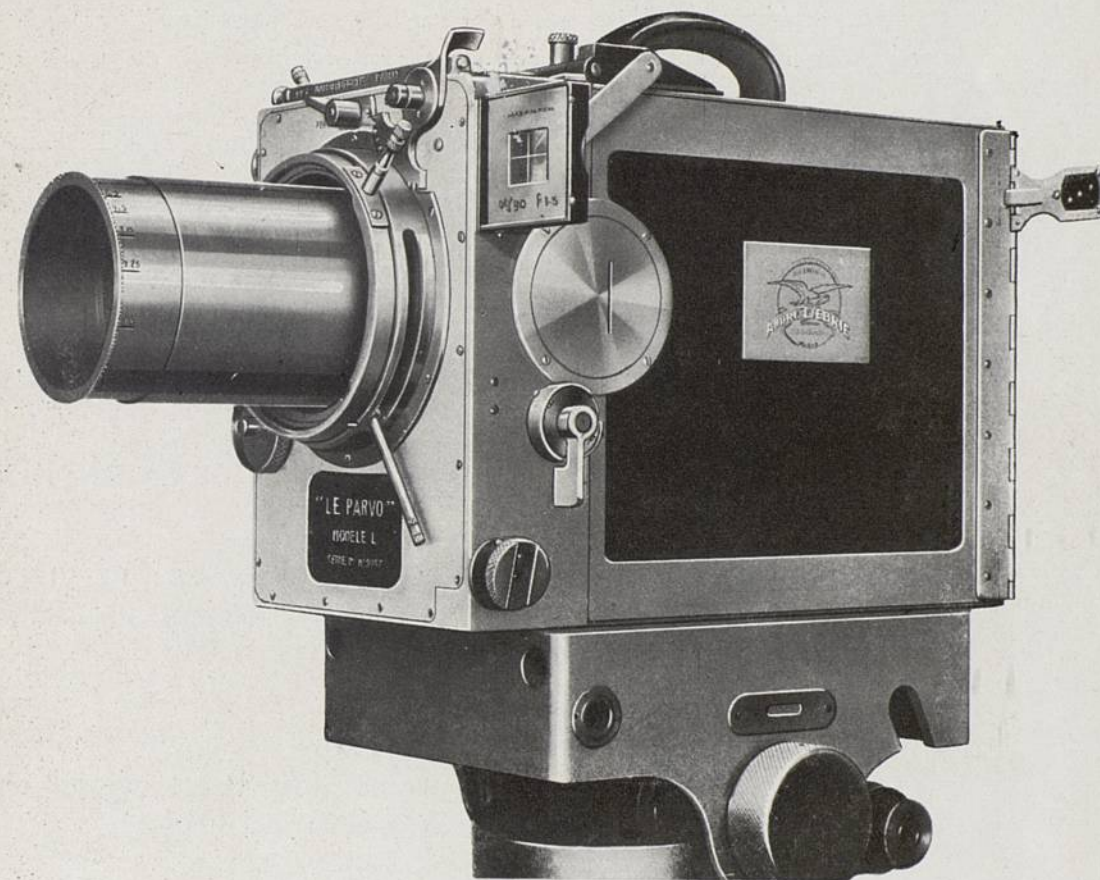


THE CHANNEL
(OPEN)



"Parvo" model L

is the only camera which allows of using all Modern
Lenses and a perfect focusing



"PARVO" model L

equipped with a 1,5, F-90^m lens

— The optical part of this lens has a diameter of 60^m —



Optical Data

If the luminousness of lenses used for several years up to now is compared with those at present offered by the various optical firms, it will become apparent that modern cinematography has undergone considerable change.

Whereas maximum relative opening of standard focus lenses was, in principle, $F : 3,5$ and $F : 4,5$ we now find the following lenses :

Astro Tachar $F : 1,8$.

Atear Optis $F : 2$ and $F : 2,5$.

Bausch and Lomb $F : 2,7$.

Cooke $F : 2$.

Dallmeyer $F : 1,9$.

Ernostar $F : 1,2$ and $F : 2$.

Kino-Plasmat Hugo-Meyer $F : 1,5$ and $F : 2$.

Krauss Zeiss $F : 2,7$.

Steinhel $F : 2$.

Voitglander $F : 2,5$.

which are made in the different focal distances.

The numerous advantages and the real economy as to light, resulting from the use of lenses of large opening are such that there is no operator who does not own, or wish to own, one or more of these lenses in his equipment.

The main difficulty which was encountered in the use of these new lenses the size of which is considerably larger than that of old style lenses originated in the camera proper. The mounting of the optical part of the camera had not been designed with suitable proportions and certain large opening lenses, especially the $F : 1,5$ $F-90$ mm, could not be mounted in same.

The Etablissements **André Debrie**, always leading in progress, have resolved this problem in their Model L "**Parvo**", on which any lens, whatever its focal length or opening, may be successfully used.



This "Standard" mount offers the following advantages :

Instantaneous change from one lens to another. The lens may be removed from the camera **in less than one second**.

A single focusing plate for all lenses, from the shortest focal distance to "tele-lenses".

The graduations on this plate show the focusing of any lens in the standard mount. Thus additional lenses may be ordered from us without having to return the camera in order to have the focusing graduations marked, irrespective of the make, focal distance or opening of lenses ordered.

As each lens is preadjusted for all camera, **any** lens may be used on several cameras without any need of adjustment, since the focusing point of each lens is entirely dependant upon the position of the flange (*f*) which in turn is a component part of the lens mounting.

The range of the lenses is thus greatly increased in relation to focal distance. With a 150 mm, focus lens, for instance, it is now easy to focus at 9 feet.

Attachment of lenses on "Parvo" Model L with new style mount

The following explanations, which are rather lengthy and require a great deal of attention, permit of attaching or removing a lens **in one second as a maximum**.

Front view of camera.

To remove the lens from the camera, move the focusing rod (*A*) to the right, as far as it will go, as well as tightening lever (*C*). Pull the lens out (see *Fig. 1*).

To attach the lens on camera, see that :

1. Focusing rod (*A*) is locked at the end of its travel (clear finder side) (see *Fig. 2*).
2. Tightening rod (*C*) is locked at the end of its travel (clear finder side) (see *Fig. 2*).
3. Diaphragm rod (*D*) is in its lowest position (see *Fig. 2*).



This last operation is necessary only for lenses having a focus of over $F-75\frac{m}{m}$, as their diaphragm are not controlled by the rod.

Take the desired lens ; turn sunshade (I) from left to right and push it on its mount as far as it will go. In this way, focusing flange (J) will face ball (K) on apparatus,

Set this lens of the camera in such a way that button (L) of lens sunshade will engage notch (E) of camera at the same time that the 3 notches (M) on lens will engage the 3 lugs (G) on camera. Hold the lens completely in and push tightening lever (C) to the left. The lens will then be attached. Move focusing rod (A), and ball (K) will engage flange (J) of lens (see Fig. 3).

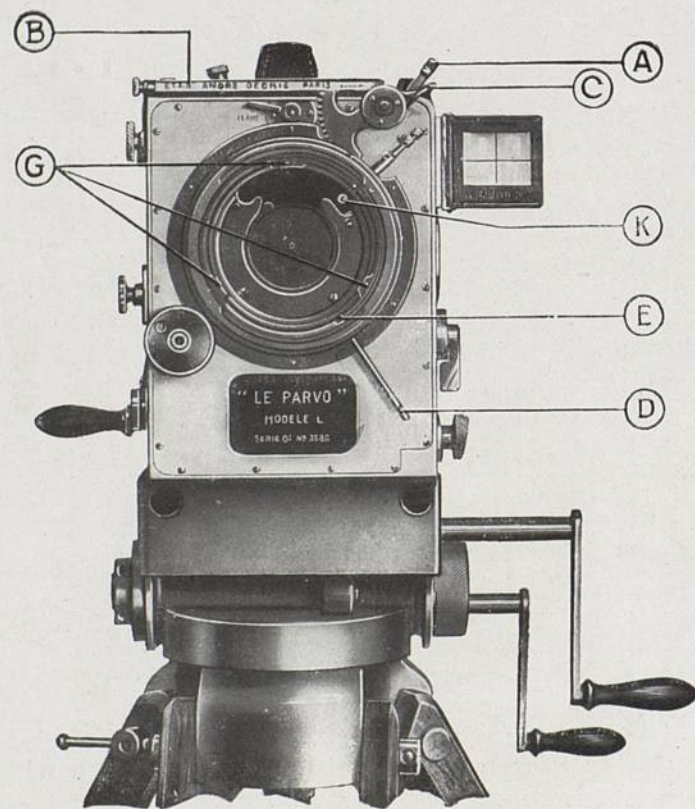


Figure 2

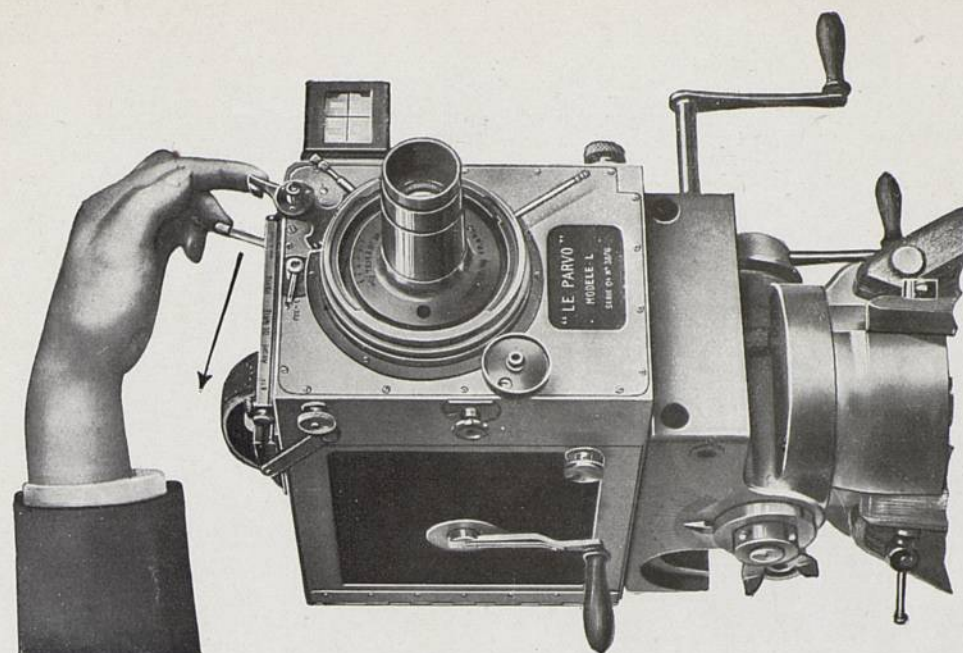


Fig. 3 — To attach the lens

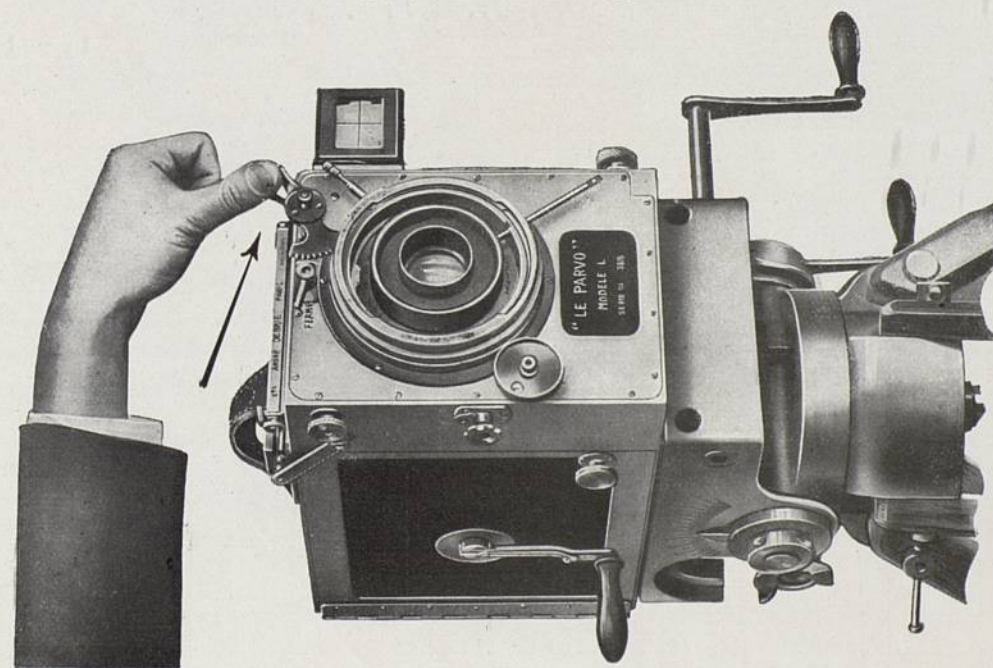
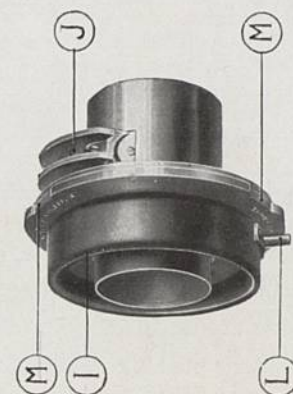
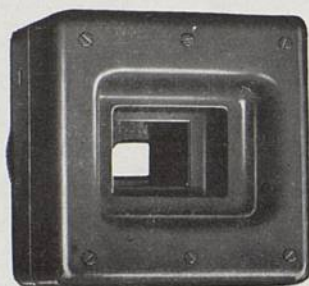


Fig. 1 — To remove the lens



The "Debrie Visograph"



7, 8 or even 10 lenses.

One of the difficulties, which also involves considerable loss of time, is the necessity for determining which is the lens required to obtain a given effect, and the field of such lens. Or, if the field be known, which will be the most suitable focal distance to secure the desired size of the subject or subjects.

In exteriors, this difficulty is further increased due to the fact that the operator is often obliged to move **with his equipment** several times before finding a suitable place. This shifting is not always easy, especially when the ground is not favorable.

Certain ingenious directors had thought of using a finder, but the latter was inefficient because it only showed the field without indicating the corresponding focal distance.

The problem consisted therefore of the following :

1. To show the field.
2. To show the focal distance to be used.
3. To determine the field from a known focal distance.
4. To indicate exact proportion of photographed subject.
5. To indicate grade of shadiness of mats used and their exact outline.
6. To indicate the photographic value of colors.

All this has been resolved in a most simple way by the **André Debrie "Visograph"**, which is an essential accessory of Model L "Parvo".

No calculation is needed.

This finder is made of all metal and, when closed, its dimensions are as follows :

$$75 \frac{m}{m} \times 75 \frac{m}{m} \times 45 \frac{m}{m},$$



As it only weighs 16 oz., it can easily be carried in the pocket or held on the chest by means of a thin leather strap.

The corners and edges are carefully rounded in order to avoid projections.

The "**Visograph**" consists of two cases fitting one another, which form a rigid whole.

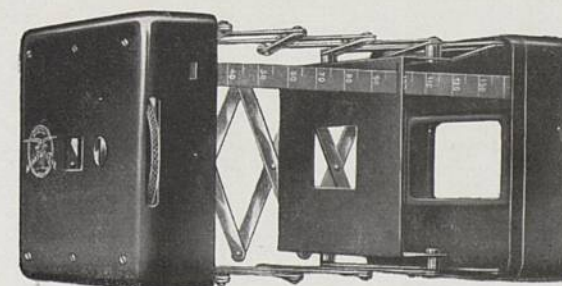
The cases are connected by means of a triple set of metal extension arms giving a maximum extension of 12 inches, which corresponds to the field and focus of a F-210 $\frac{m}{m}$ lens.

A flexible metal rule unfolds between the two cases as the front part is being pulled away. This rule is graduated into inches and shows, by simple reading, the focal distance required, from F-35 $\frac{m}{m}$ to F-210 $\frac{m}{m}$. The field is of course determined by means of finder and is always in proportion to the focus shown on rule.

A small plate held between the extension arms acts as a mat holder. The **Parvo** mats may be inserted in same and give an exact idea of the effect which will be obtained as well as the exact grade of shadiness of mat.

During work in the studio and on exteriors, it is necessary that the director or the operator should be able to have an exact idea of the photographic value of colors photographed. The "**Visograph**" is provided to this effect with a special blue **Van der Pyl** glass which can be brought at will in the line of vision by simply turning a small knurled wheel.

Due to its design, its usefulness and its very low price, the "**Debrie Visograph**" is quite indispensable to all engaged on the production side of cinematography.



IMPRIMERIE OYON
66, Av. PARMENTIER
PARIS-XI — 8385