Adapting The Zoomar Lens To The Auricon-Pro

By JOHN HOKE

B ECAUSE OF THE particular design of the Auricon-Pro 16mm single-system camera, which has the lens rather centrally located instead of to the left, as with most motion picture cameras, the Zoomar-16 lens cannot be used on this camera efficiently unless some provision is made for the operator to fully utilize the Zoomar finder. This finder, as most readers know, is coupled to the zoom lens and is focused automatically with it.

Where the Zoomar-16 is mounted on the Auricon-Pro, the case of the camera interferes with use of the finder—the body of the camera intersecting the finder eyepiece, as may be seen in Fig. A. The writer overcame this obstacle by installing an arrangement of prisms, which provide an offset viewing element for the finder, as may be seen in the photos above. Prism No. 1 (Fig. 2) receives the finder image and projects it to the left, where it is observed through prism No. 2 by the operator.

This modification employed two war surplus prisms held in proper alignment with the Zoomar-16 by a framework constructed of acrylic plastic as diagrammed in the figures below. The prisms were obtained at moderate cost from the

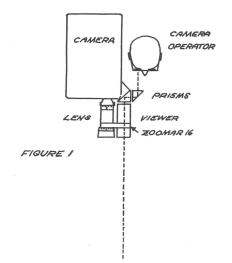


FIG. 1—Above diagram not only shows why the prism finder gadget is necessary to use of the Zoomar-16 lens on the Auricon-Pro, but also shows how it works to advantage of comera operator.

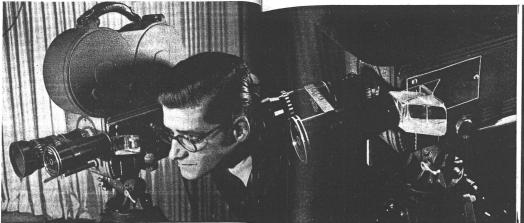


FIG. A—WITH THE offset prism viewer in place, the camera operator can more conveniently view subject being photographed by the Zoomar lens. Without the offset viewer, use of regular Zoomar finder is hampered because it is too close to camera.

FIG. B—CLOSEUP of the finished prism viewer. (Here black paint has not yet been applied to top and bottom prism brackets.) Prism arrangement affords convenient viewing of image by camera operator; shows sharp, clear picture of scene as picked up by Zoomar lens.



FIG. C—As the prism device is mounted entirely on door of the Auricon-Pro camera, instead of on Zoomar finder itself, opening the camera door to change film does not require removal of the Zoomar lens. When door is closed, prism viewer is accuurately aligned with Zoomar finder.

Edmund Scientific Corp., Barrington, New Jersey. (Catalogue No. 3108. Specify right-angle prisms, 38mm x 38mm x 54mm.—ED.).

For other Auricon-Pro owners who may wish to use the Zoomar lens with their camera, the following instructions for making both the prism assembly, and the supporting bracket for the Zoomar itself (Fig. 4) may be of interest.

The prism bracket (Fig. 2) is constructed of clear Lucite 1/g-in. thick. This is obtainable in most hobby shops, as is the cement necessary for joining the pieces together. The various pieces—base plate, brace, prism brackets, etc.—may be cut from sheet Lucite with the aid of a small hand coping saw. Any rough edges may be smoothed with a file and sandpaper.

The size of the prisms which the reader uses will more or less determine the size of the various segments of the bracket assembly; but if prisms of the size already mentioned are obtained, then the baseplate dimensions should be 43/4 in. by 21/2 in. The smaller rectangle—the brace—(Fig 2) should be 11/2 in. by 1/2 in. The third and fourth segments—the angular prism bracket pieces shown in Figs. 2 and 3 (the top

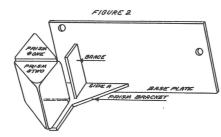


FIG. 2—Method of assembling the various pieces plus prisms which go together to form the complete offset viewfinder auxiliary. Top prism bracket has been omitted here to show position of prisms.

bracket is omitted in the diagram in order to show position of the prisms)—may be cut according to the prism dimensions shown in Fig. 3. By placing two pieces of Lucite together, the two brackets may be cut and shaped in one operation

For this assembly, the larger rectangle of Lucite becomes the base plate which holds the prism framework to the body of the camera. The two angular brackets sandwich the two prisms, holding them in proper alignment on the base plate, behind the viewfinder of the Zoomar lens. The smaller rectangular piece serves as a brace to support the brackets and give added rigidity to the whole.

The first step in the construction of the prism-holder and base plate is to remove the regular viewfinder from the Auricon-Pro camera. Then position the Lucite base plate in the same position that was occupied by the viewfinder. With a sharp instrument mark on the Lucite location of the rear

camera screws.

To locate the two prisms on the base plate in proper position behind the Zoomar finder, hold one of the prism brackets (Fig. 3) in position on the base plate, with side "A" flat against the base plate, as shown in Fig. 2. Then, while holding this piece in place, position one of the prisms on the bracket in such a way that one of the two square faces is

screw hole, and the hole for the top screw in the door of the

camera. Next, drill the Lucite panel as marked, using a 3/16-

in. drill, and bolt it to the camera door, using the regular

against the base plate, as shown in Fig. 2. Then, while holding this piece in place, position one of the prisms on the bracket in such a way that one of the two square faces is located directly behind the Zoomar finder. Now mark position of the prisms on the bracket, and the position of the prism bracket on the base plate.

When these positions have been determined and clearly marked, the next step is to cement the prism bracket to the

base plate. With a small artist's brush, apply the plastic cement to the joint formed by the base plate and the prism bracket. Hold bracket firmly in position long enough to permit a firm bond to develop between the two pieces of Lucite.

The two prisms are next cemented in place. For this use an acetate bond such as Duco plastic cement. Apply the cement to the surface of the prism bracket, then set prism #1

(Continued on Page 47)

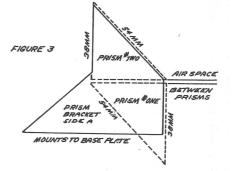


FIG. 3—Detail of the prism bracket, showing position of the two prisms when cemented in place. Note that an air space of 1/16inch is provided between the prisms—a must.

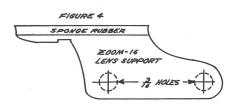


FIG. 4—Detail of support for the Zoomar lens which fits on the two matte box rods extending from front of camera. This is companion piece to prism viewer, is necessary to hold Zoomar rigid.

Cinematographers were engaged as Directors of Photography during the past month.

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HARRY NEUMANN -- "Canada's Great Man-(Bischoff-Diamond Prod. for U.A.), hunt." with Edward G. Robinson, George Raft and Audrey Totter. Lewis Allen, director.

GILBERT WARRENTON-"No Place To Hide." (EastmanColor, Wide-screen; shooting in Manila), with David Brian and Marsha Hunt. Joseph Shaftel, producer-director.

LUCIEN BALLARD - "Magnificent Matador," (Nat'l. Pics.-Primero Prod. for 20th-Fox release; EastmanColor; CinemaScope. Shooting in Mexico), with Maureen O'Hara and Anthony Quinn. Budd Boetticher, director.

LEO TOVER-"Soldier of Fortune," (Color; CinemaScope; shooting in Hong Kong), with Clark Gable and Susan Hayward. Edward Dmytryk, director.

TELEVISION

(For list of directors of photography who shot television films last month, see special article beginning on page 27 of this issue.—ED.)

TRI-X IN FEATURE FILM PRODUCTION

(Continued from Page 45)

that must be taken. As is true with other negative emulsions, granularity in- ing point, and here we had the film creases with density of the negative. It is therefore highly important to avoid overexposure. The precaution is even more important with this film because of its extremely high speed.

Because of Tri-X's great speed and

the limited sensitivity of some exposure meters in use today, it should be noted that satisfactory exposures often may be obtained even when the set or location illumination is so low that a reading cannot be secured with a meter. Where there is any doubt, of course, proper exposure can be determined by shooting and developing tests.

Frankly, we often arrived at exposures intuitively. Just as a good cook, in preparing some unusual dish, adds a pinch of salt, a dash of pepper or a modicum of other condiment-following no established recipe—so we determined the exposure for some scenes strictly on the picture negatives. Of course, in making the development of Tri-X.

such deductions, there had to be a startmanufacturer's recommendations. (See Am. Cinematographer for July, 1954. page 335.—ED.).

One of the pleasant discoveries we made with this film is that it affords a comfortable margin for exposure error of approximately one full stop. However, knowing well in advance the film's potential for overexposure, we reduced this possibility to a minimum by working closely with the art director with regard to the color values in the sets. In this way, the possibility of "burning up" walls and other areas in a set while achieving correct exposure elsewhere was carefully avoided.

Today, it is the aim of the film manufacturers to keep developing negative emulsions with still greater speeds, at the same time retaining the most desirable screen quality. It would seem that basis of long experience with motion this has been successfully attained with

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ADAPTING THE ZOOMAR LENS TO AURICON-PRO

(Continued from Page 29)

in place as previously determined. When brackets before cutting out the small this prism is properly located, you will be able to see clearly through the Zoomar finder when looking through the other square face of the prism. (Each cut and shape the piece and then prism has two square faces, one cement it in place. oblong.)

The second prism (prism #2 in Fig. 2) is now cemented in place. Here follow the pattern indicated in Fig. 3. This is placed in exactly the reverse position of prism #1, i.e., with two square faces facing, and with the other square face on prism #2 facing toward the back of the camera.

When cementing this prism in place, take care that none of the cement seeps into the air space which must be allowed between the two prisms. This space should be no less than 1/16-inch.

After the prisms are properly located and cemented to the lower prism bracket, the next step is to set in place the upper prism bracket. Apply cement sparingly to top of each prism, making sure that none flows down into the air space between the two, and press the top bracket into place. Next apply cement along the edge of the bracket where it joins the base plate, securing it to same.

As the thickness of prisms sometimes varies, it is advisable to measure the distance between the two mounted prism rectangular brace (shown in Fig. 2) that is to be inserted between the two. When proper size has been determined.

After all the various parts have been cemented together to form the compact prism unit, it may be mounted and dismounted from the camera simply by removing two screws. The gadget will enable the camera operator now to line up and compose his shots through the Zoomar lens finder, as shown in Fig. A. The attachment can be given a more professional look if the Lucite parts are painted black. Be sure not to apply paint to the prisms.

So much for the prism viewing device. Before the Zoomar-16 lens can be properly used on the Auricon-Pro, a second gadget must necessarily be built and installed. This is the simple plastic and sponge rubber support diagrammed in Fig. 4. Because the Zoomar is attached directly to the Auricon-Pro camera lens, it is advisable to provide additional support for the Zoomar, to prevent it from shifting position, especially with relation to the prism viewer. This, the support described here, does quite satisfactorily.

There are two rods normally extend-







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ing from the front of the Auricon-Pro camera, which are used to support a matte box and sunshade. These rods are used to hold the support for the Zoomar-16 lens. A piece of 1/4-inch Lucite, cut to the shape shown in Fig. 4. is drilled to fit over the rods. On the top edge of the Lucite piece, mount a short strip of 3/16-in. sponge rubber, using plastic cement. This offers a firm but not too rigid surface for the base of the Zoomar lens to rest upon. The notch in the Lucite piece, which may be seen

in Fig. 4 just under the word "sponge," should be made with a file after the brace has been mounted on the camera and the Zoomar lens installed in place. Purpose of the notch is to permit full operation of the Zoomar lens lever.

Needless to say, I found the construction and installation of these two gadgets quite worthwhile, inasmuch as they made it possible to add to my camera the Zoomar-16 lens, and enabled me to use it with full professional results.

TRAVELOGUES OFFER FILMING CHALLENGE

(Continued from Page 36)

which you plan to record with your white or color, in CinemaScope or any

After your arrival at the locale, and before unpacking your camera, first make a personal check of the "places, people, and events" previously noted to determine their pictorial worth, where best to set up the camera for most desirable composition, and the time of day the light is best for the type of shot you propose to make. Carry along a sizeable notebook, and don't be stingy with your notes; they'll prove invaluable to you when it comes time to shoot. While you are making this survey, also determine whether or not special permission is necessary in order to photograph the subject, the people who appear there, or the activity. If so, make the necessary

arrangements in advance. Talk to as many "natives" as possible, explain your objective, and ask for suggestions. Invariably they can tell you of additional things of interest that should be included in your travel film. Be sure, however, to personally check on the pictorial possibilities of such suggestions before setting out to photograph them.

I once journeyed two days on horseback to photograph what a native had declared to be "the most spectacular scene in the world!"-high atop a mountain. But when I reached the summit and surveyed the view I found it entirely devoid of picture-making possibilities.

At this time of the year, one of the best bets photographically is Tucson, Arizona and the surrounding countryside. Tucson is easy to reach by air, train or automobile. It has naturally ideal shooting weather the year around, and there is a wide variety of attractions and activities to beckon the lens of the cine photographer.

Assuming, then, that you are going to make a travelogue of Tucson, suppose we set down a tentative plan or "shooting script." Here is the program I once followed in making a travelogue of this area, and it is the pattern I would follow were I to do it again-in black-andaspect ratio!

1-Introduction: the setting, the landscape, etc.

2-Historical Aspects: Existing historical structures, ruins, etc.

3-Characteristic Architecture: Contemporary homes, business blocks, schools, churches, etc.

4—Agriculture

- 5—Industry
- 6-Education
- 7—The arts
- 8—Curiosities
- 9-Unique businesses or industry

10—Sports

11-Wild Life

12-Unusual scenic vistas

13—Ceremonials or folklore Theatrical travelogues usually are lim-

ited to around nine hundred feet of 35mm film-about ten minutes screen time-making it necessary to keep the subject matter down to about six to eight topics or points of interest, each running about a minute and a half. The cine cameraist, however, has no such restrictions to follow. Nevertheless, he should avoid "cluttering" his picture with a lot of relatively unimportant subject matter. He shouldn't try to put a "trip around the world" all on a single reel of film. The aim should be always to do a thoroughly interesting coverage of a limited area rather than a hit-and-miss spotty coverage of a large area.

For the reader's guidance, here is a comprehensive outline of some of the most interesting subjects to include in a travelogue of Tucson, Arizona and the surrounding area:

1-Panorama of the city, which is situated in a valley and backdropped by picturesque mountains and surrounded by desert.

2-A section of the old city wall with commemorative plaque; old territorial buildings; glimpse of the Historical Society displays: San Xavier Mission, Ft. Lowell. The Barber Shop Mueum.

(Continued on Page 50)

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