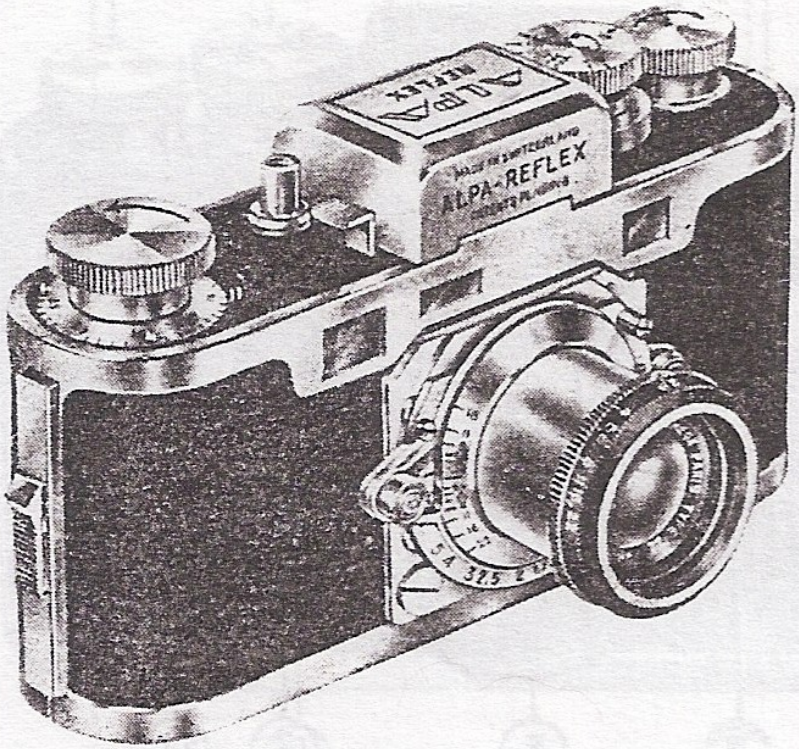
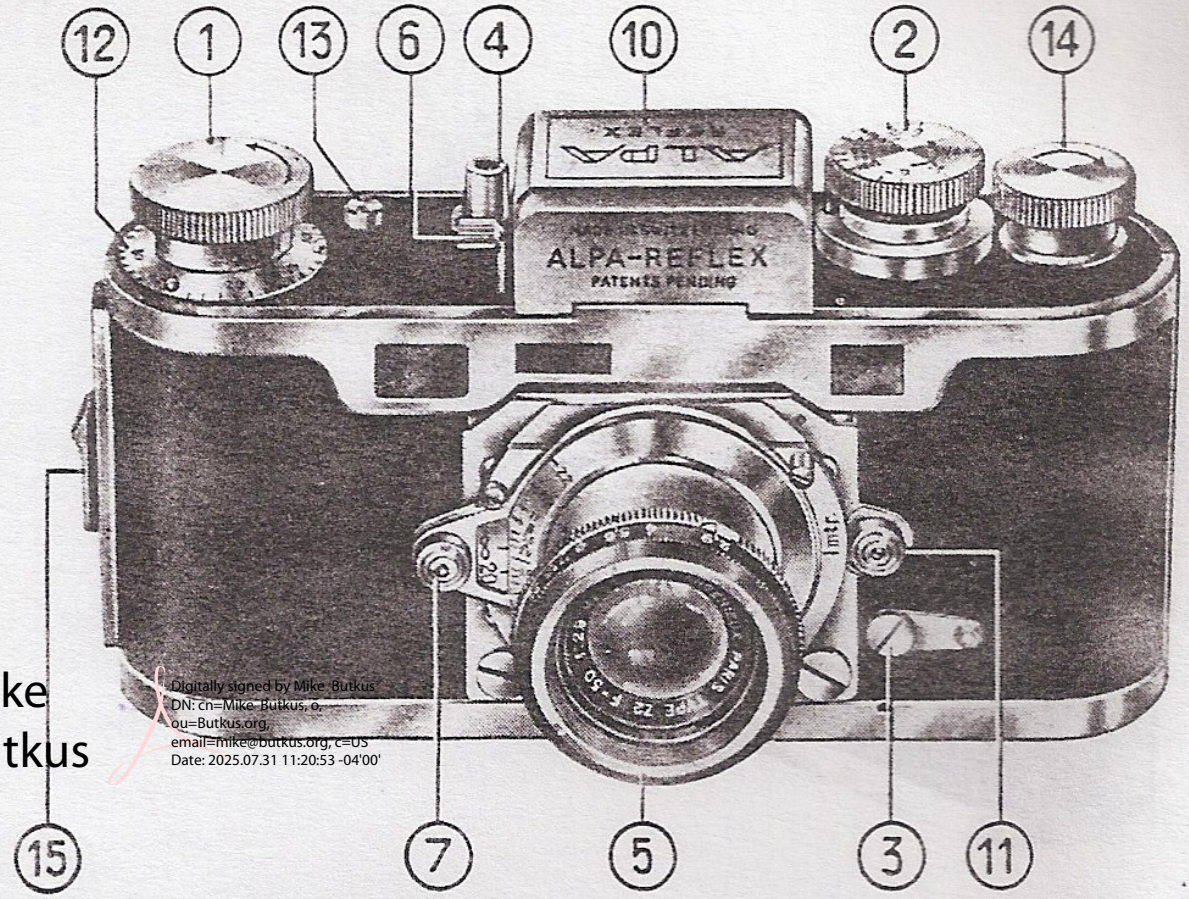


ALPA

REFLEX

24 mm 36

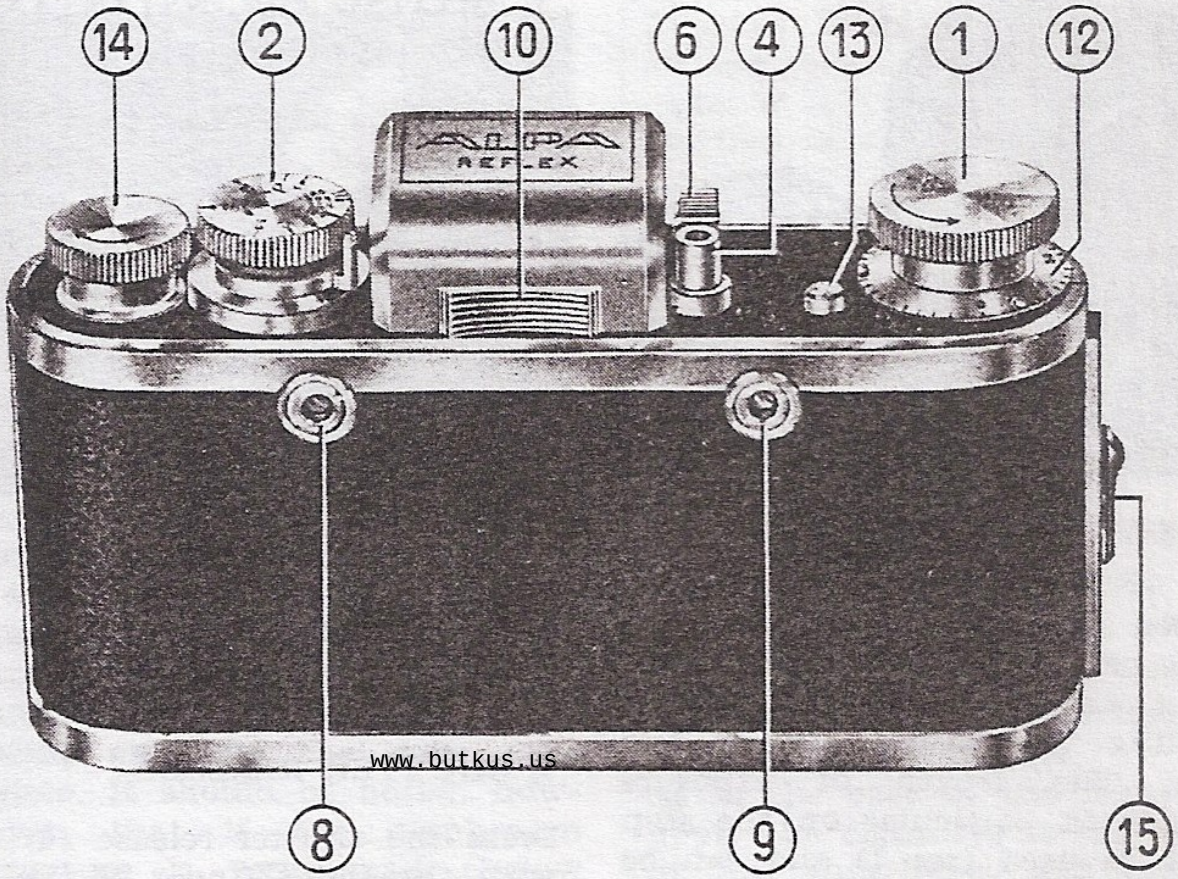
INSTRUCTIONS FOR USE



SUMMARY OF INSTRUCTIONS FOR USE

1. **Wind the shutter up to the stop before making any other adjustment to the camera.**
2. Press in and turn exposure-setting knob (in direction of arrow).
3. Set the instantaneous exposure lever on black → for rapid (1/25 to 1/1000 and « bulb ») or on red for slow exposures (1/10 to 1 sec.).
4. Shutter release.
5. Pull the lens out with the tips of the fingers.
6. Set mirror in position by pushing mirror-lifter backward. Never pull out or push back lens without having first lifted and locked mirror (press in and push towards front).
7. Set range by the lever on the helicoidal mount.
8. Rangefinder.
9. Direct viewfinder.
10. Raise the cover of the reflex device and push the catch to the left to set the eyepiece in place.
10. Never push the lens itself !
11. Press stud to remove and replace lens.
12. Frame-counter.
13. Press release stud when rewinding film into magazine.
14. To rewind film, turn this knob.
15. To open camera back, press this catch upwards.

NEVER USE FORCE IF A LEVER WILL NOT MOVE ; READ THE INSTRUCTIONS !



DETAILED INSTRUCTIONS FOR USE

1. WIND THE SHUTTER UP TO THE STOP

This operation, the purpose of which is to bring the next frame into position and wind up the shutter, must be performed **first of all**, since it governs the operations described under 2, 3 and 4. If the knob is not wound right up to the stop in the direction of the arrow, the release (4) should not operate. When the camera is loaded (see under 15 and 16), the rewinding knob (14), rotated by the film, should turn in the direction contrary to the arrow simultaneously with the winding knob (provided that the new film is taut). This is essential to ensure the film feeding forward.

2. PRESS IN AND TURN THE EXPOSURE-SETTING KNOB

This is the adjustment for setting rapid (1/1000 to 1/25 sec.; black numbers) and slow (1/10 to 1 sec.; red numbers) exposures. For exposures longer than one second, set the knob to the letter P (black). If this is done the exposure is effected in two stages, the shutter opening when the release (4) is

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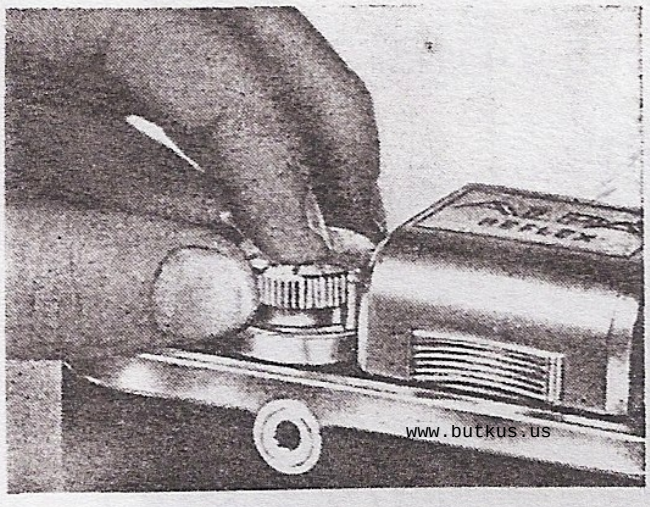


Fig. 1

pressed and closing when the pressure is removed. For long exposures, use a « declad » antinous release, enabling the shutter to be left open. The length of exposure depends in particular on the stop which is used (see 7) and can be determined exactly by a suitable table or better still by an exposure meter.

The exposure-setting knob (2) will not function until operation 1 has been completed. To adjust this knob, hold the camera in the right hand, resting against the chest and with the lens in front. Then press the knob in as far as it will go, with the index finger of the left hand, at the same time turning it with the thumb and middle finger in the direction of the arrow to bring the desired time of exposure opposite the mark (see **Fig. 1**); then release the knob, which should spring up of its own accord. **Never try to alter the position of the knob when it springs up.** If you have turned it too far, do not try to turn it back, but continue turning it in the direction of the arrow until you reach the desired exposure again.

3. SETTING THE INSTANTANEOUS EXPOSURE LEVER

a) Set this lever horizontal for the times of exposure marked in black on the knob (2), and also for the « bulb » exposure P.

b) Set it vertical, opposite the red mark, for the exposures marked in red. Lever (3) can only be moved from the horizontal to the vertical position when knob (1) is fully wound.

c) In the intermediate position, and at P, the shutter will remain open. To shut it, push the lever to one of the two extreme positions.

4. SHUTTER RELEASE

Press the shutter release (4) down with the index finger of the right hand, holding the camera as shown in **Fig. 2**. You can also screw an antinous release cable into this stud. This is particularly recommended when using a tripod and for exposures of ½ sec. and more. You will notice that the shutter is more smoothly released with the mirror raised than with it lowered (operation 6).

Fig. 2

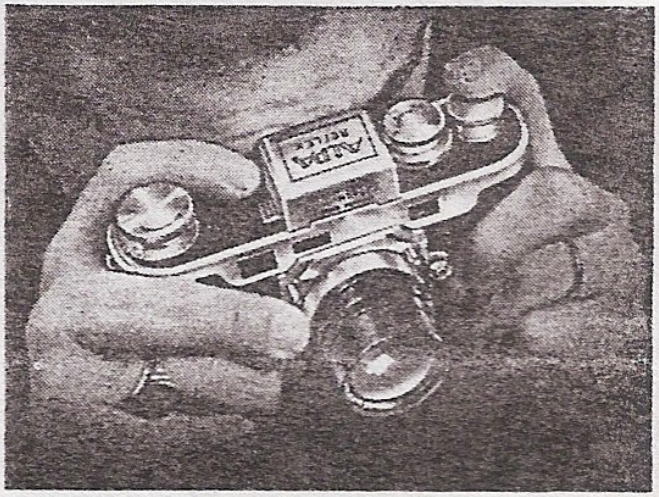


Fig. 6

This is the only method which enables framing and focus to be adjusted simultaneously and using one and the same eyepiece. It should be noted, however, that if the diaphragm aperture is very small (below 5.6 or 8), focusing becomes increasingly difficult because of the darkening of the image. In this case, focusing can be effected before stopping down.

8. THE RANGEFINDER

(usable only with 2" focal length lenses without supplementary lens).

The rangefinder shows only that part of the image, in natural size, which it is desired to bring into focus. Place your eye to the eyepiece of the view-finder (8). If you are able to close your left and right eye independently of each other, you can also look into the rangefinder (8) with your left eye and into the direct viewfinder (9) with your right, the pitch of the two eyepieces corresponding to the normal distance between the eyes. Hold the camera as shown in Fig. 2 so as to be able to push the focusing lever 7 without pressing on the stud, using a finger of the right or left hand according to the position of the lever on the focusing scale.

The image appears in three zones (Fig. 6), a lower fixed zone, an upper movable zone and a middle zone formed by the overlapping of the other two. When, on moving the lever (7), the two images merge into one, focusing is completed.

9. THE DIRECT VIEWFINDER

(usable only with lenses of 2" focal length, without supplementary lens).

This finder exactly reproduces the framing of the subject.

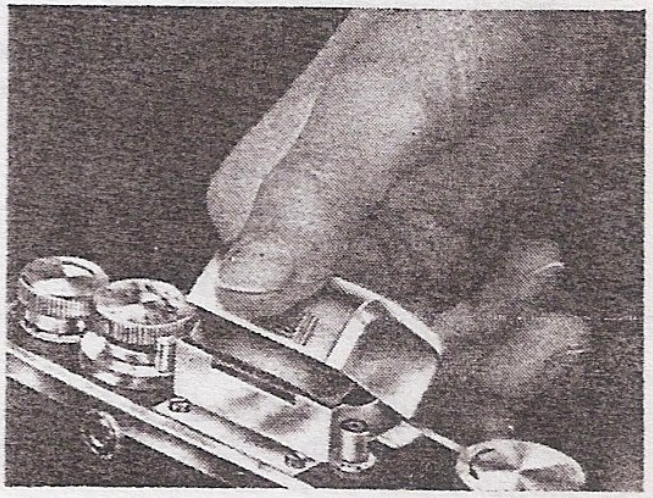
As in the case of the rangefinder, apply the right eye to the eyepiece of the viewfinder, and hold the camera in the same manner (Fig. 2), the index finger poised on the release (4) and ready to release the shutter.

10. THE REFLEX DEVICE

(can always be used)

a) Open the cover with the thumb of the right hand on the catch (Fig. 7).

Fig. 7



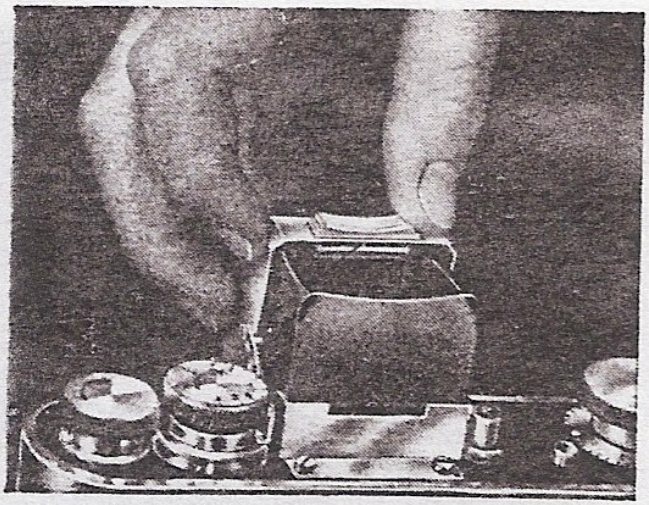


Fig. 8

Fig. 9

b) **Set the eyepiece** (immovable lens) by pushing the catch to the left with the thumb, as shown in (Fig. 8).

c) **View**, by applying the eye to the eyepiece. The picture is then seen on the ground glass in natural size. The strength of the eyepiece is chosen to suit normal vision ; if the user is short or long sighted, he must work with suitable spectacles or have the eyepiece changed.

d) **Turn down the eyepiece**, pushing the catch to the right with the index finger and supporting the cover with the thumb.

e) **Close the cover** with the right hand, pressing down the back wall (black) of the viewfinder until the cover is closed (see Fig. 9).

11. REMOVING AND REPLACING THE LENS

To remove

After the lens has been pulled out (see 5) press the stud (11) with the index finger of the right hand and the stud (7) with the right thumb (Fig. 10), pushing the latter downwards to cause the lens mount to turn until it comes into the disengaging position (red marks coincide).

To replace

Insert the lens mount in its fixing plate, in such a way that the red mark on the mount comes opposite the red mark on the plate. Press with the index finger and thumb of the right hand on the stud (11) and (7) and rotate counterclockwise until the catch engages.

12. THE FRAME COUNTER

Must be set to zero before beginning a new film. This is done by pushing one of the rivet-heads with the thumbnail, to bring the zero mark opposite the joint of the camera case, which serves as index (Fig 11).

If a film is removed from the camera before it has all been exposed,

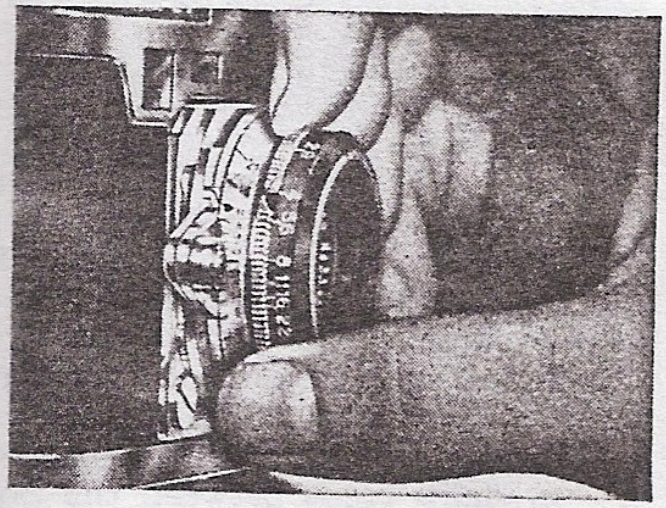


Fig. 3

5. EXTENDING AND RETRACTING THE LENS

(applicable only to retractable lenses).

Before pulling out the lens, make sure that the mirror is fully raised and locked in position by pushing the mirror lifter (6) as far forward as possible. If this precaution is not taken, the lens may rub against the mirror.

When the mirror has been raised, take hold of the lens with the finger tips on the knurled ring and turn it, as shown in Fig. 3, until you hear a distinct « click ». It is very important that the lens should be extended until it engages with the catch, as otherwise the image will not be sharp. The lens can then be turned to bring the aperture scale into the desired position.

To retract the lens, make sure that the mirror is completely raised (the mirror lifter 6 must be pressed down and pushed forward, otherwise a safety device will prevent the lens from moving ; then take hold of the lens as in Fig. 3 and push it in.

6. SETTING THE MIRROR IN POSITION

Hold the camera in the left hand, with the lens to the front, and press with the index finger of the right hand on the mirror lifter (6), pulling it back and then letting go. Never perform this operation unless the lens is drawn out (5). With non-retractable lenses this precaution is superfluous.

7. FOCUSING AND SETTING APERTURE

Focusing may be effected in three different ways, viz. :

a) by estimating the distance from camera to subject.

b) by the rangefinder (see 8).

c) by the reflex device (see 10).

In theory these three methods are identical, but in practice the third is the most accurate

The distances are reckoned from the back of the camera.

a) **Focusing by estimation** is effected with the direct viewfinder (9) when photographing landscapes or distant objects. Let us assume, for instance, that you wish to photograph a landscape which should appear sharp from a point in the foreground 12 feet away to infinity in the background. Move the lever (7), **without pressing on the stud,** until the mark is exactly half way between the number 12 and the sign ∞ (infinity) on the focusing scale (see Fig. 4). This position is opposite the number 25. You will then see that the number 11

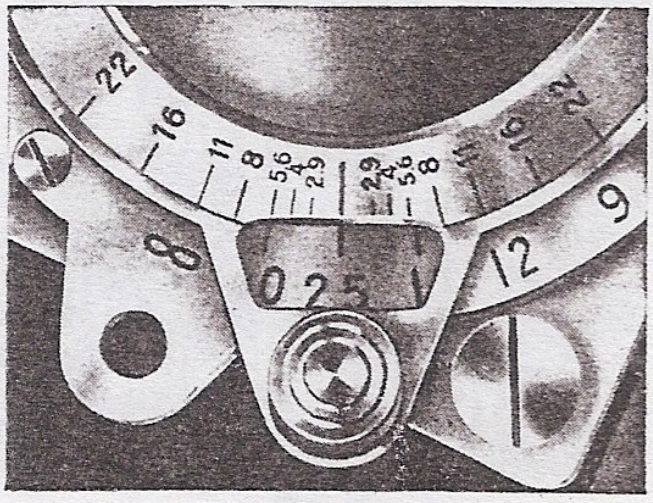


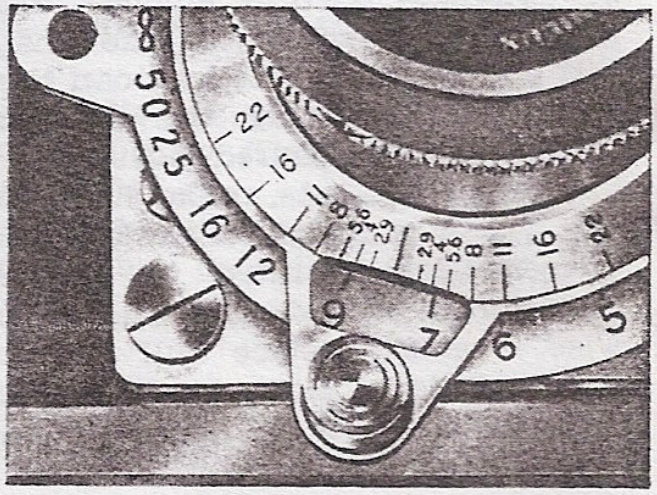
Fig. 4

of the scale of depths of field engraved on the ring next to the lever is now located opposite the ∞ sign (to the left of the mark) and that the same number 11 (to the right of the reference mark) is located opposite the figure 12 on the focusing scale. This means that if you now set the lens aperture at F/11, the photograph will be sharp from a range of 12 feet to infinity. The apertures most frequently used are F/8 and F/11, since the efficiency of the lens is highest at these apertures.

b) **Focusing with the rangefinder** (see under 8). This method is used (only with lenses of 2" focal length, **without supplementary lens**) with the direct viewfinder (9) when you wish to take close-ups down to a range of 3'3". You wish, for instance, to photograph a person standing a few feet away.
Having focused with the rangefinder (as described under 8), you find your mark between 7 and 9 on the focusing scale, say at 8 feet (see **Fig. 5**). As your subject may very possibly move whilst being photographed, you will want a depth of field extending from in front of to behind the subject. On the scale of depths of field you observe that aperture 4, for instance, to the right of the reference mark corresponds to a range of 7 feet and, to the left of the mark, to a range of 9 feet on the focusing scale : that is to say that if you stop to F/4 the picture will be in sharp focus between the ranges of about 7 and 9 feet. If you wanted a still greater depth of field, you could stop down to F/22, when the image would be in sharp focus from about 5 to 25 feet range.

c) **Focusing with the reflex device** (see 10).
This is the only possibility when you are working with anything else than a lens of 2" focal length (**without supplementary lens**). Thus long and short focal-length lenses and the accessories for taking close-ups at less than 3'3" (Bonal, Tubal, Extensal, Micral) can only be used in conjunction with the reflex device.

Fig. 5



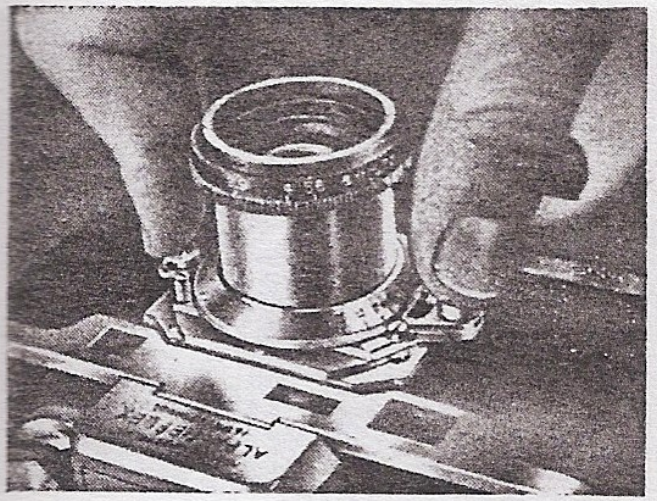


Fig. 10

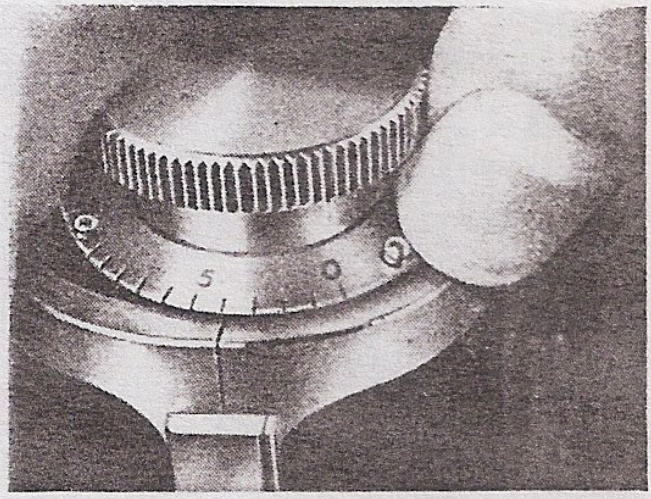


Fig. 11

take care to note the number on the counter. When using that film again, start with the counter at the next number.

13.-14. WINDING BACK THE FILM

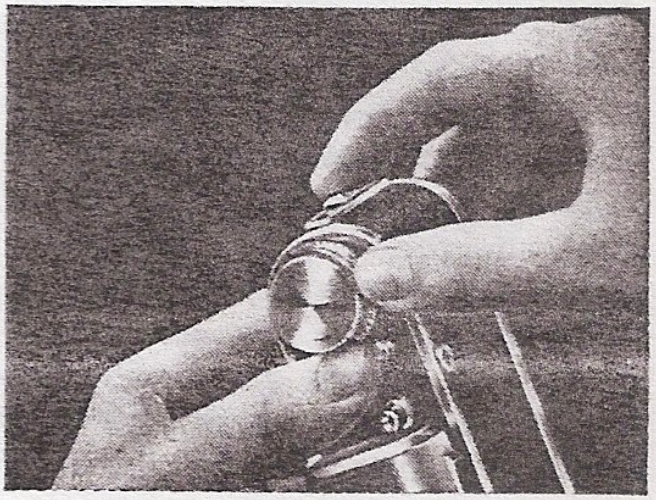
You will notice when a film is finished from the fact that the winding knob (1) encounters a greater resistance to further winding (the end of the film being generally attached to the spool). An additional check is provided by the frame-counter, which should have reached or passed No. 36.

The film must then be wound back into its magazine, which is done simply by turning the rewinding knob (14) in the direction of the arrow, at the same time depressing the release stud (13). You can easily tell when the film is completely rewound because the end becomes detached from the take-up spool and the resistance previously felt suddenly ceases. You can then safely open the camera in daylight (preferably in the shade), withdraw the exposed film in its magazine and have it developed.

15. OPENING THE BACK OF THE CAMERA

To insert or remove a film, open the back by pressing the catch upwards with the index finger of the right hand, and take hold of the back as shown in Fig. 12, the camera resting against the chest.

Fig. 12



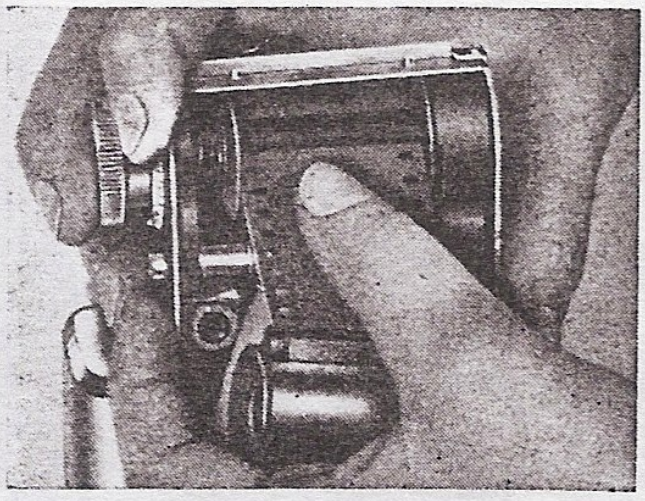


Fig. 13

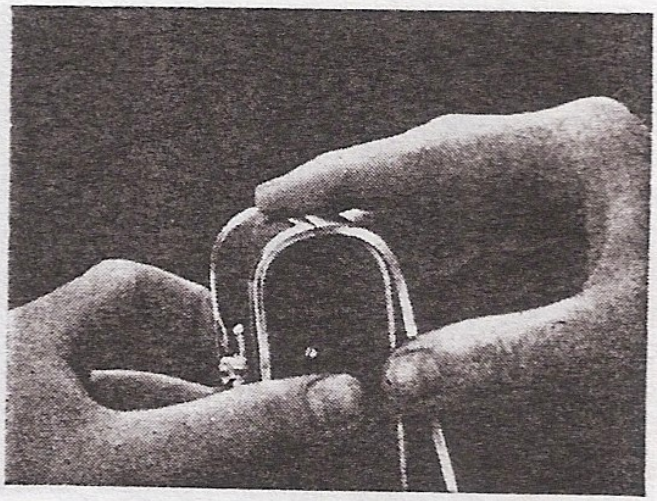


Fig. 14

16. LOADING AND UNLOADING THE CAMERA

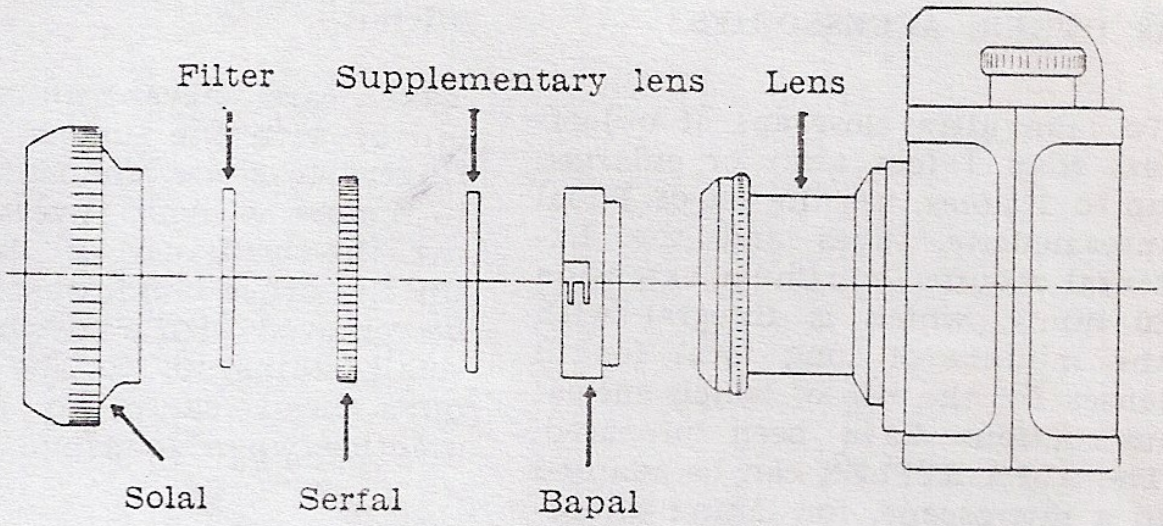
After opening the back of the camera, hold the new magazine in the left hand and insert the film (the extremity of which may be of any shape) under the black spring provided for this purpose on the axle of the take-up spool, as shown in Fig. 13.

The end being attached to the take-up spool, pull out the rewinding knob (14) and place the magazine in position, allowing the film to unroll. When the magazine is in position, release the rewinding knob ; it should then engage the axle of the magazine and rotate the latter in the direction of the arrow until the film is taut. The edge-perforations of the film should firmly engage with the teeth of the sprockets on both sides ; if they do not, press the release stud (13) whilst bringing the perforations into register with the teeth. See that the film is properly moved along by the winding knob (1), at the same time preventing it from lifting off the sprockets by slightly pressing with the fingers on the perforations. Close the back by fitting the left side first (see Fig. 14), taking care that the catch (15) has dropped properly into place.

Wind up and release the shutter twice, then set the frame-counter at zero as described under (12). If the camera has had to be loaded in broad daylight, wind up and release three times so as to be sure of the success of the first exposure. As a precaution, make sure that the rewinding knob (14) rotates in a direction contrary to the arrow simultaneously with the winding knob (1).

To unload the camera after winding back (see 13 and 14), open the back (15), pull out the rewinding knob (14) and remove the magazine.

Fig. 15



17. ACCESSORIES FOR ALPA LENSES

The **Bapal** threaded mount, which has three double slots, is fixed by screwing it on the end of the lens. It makes possible a large number of combinations (see **Fig. 15**), accommodating, for instance :

a) **The lens hood or sun-shield (Solal) alone,** this being placed in the first notch of the slots (the one nearest the lens).

b) **An optical element alone.** Hold the camera with the lens upwards ; allow the element in question (supplementary lens or filter) to slip to the bottom of the **Bapal** and secure it with the **Serfal** clamping ring, which is placed, bayonets upwards, into the first notch of the slots.

c) **An optical element and the lens hood,** as for the preceding, but using the **Solal** lens hood in place of the **Serfal** ring.

d) **Two optical elements.** Hold the camera with the lens upwards, insert the first element (supplementary lens or filter), fix it with 1 **Serfal** ring in the first notch, then insert the second element (filter or supplementary lens), fix it with a second **Serfal** ring in the second notch.

e) **Two optical elements and the lens hood.** As in the preceding, but replacing the second **Serfal** ring by the **Solal** lens hood.

Remarks :

We recommend leaving the **Bapal** ring permanently screwed in the lens : it is then always ready to accommodate any accessories required.
If you use a supplementary lens, viewfinding is only possible with the reflex device (10). The time of exposure is not altered. On the other hand, the use of filters will generally necessitate a longer exposure.

18. OTHER ACCESSORIES

To take ultra close-ups of objects less than 1 foot away or enlarged up to 2 times, use the set of **Tubal** intermediate tubes and the **Extensal** mount (maximum extension 20 mm.), which is integral with the mounts of long focal length lenses for the use of which special instructions have been prepared.
The ALPA-REFLEX can be adapted to a microscope, for taking **photomicrographs**, by means of the Micral intermediate ring.
Ask for special directions for use.

19. MAINTENANCE

Lenses

We advise keeping these scrupulously clean by wiping the glasses with a soft cloth. Be particularly careful to **avoid making fingermarks**; they are more harmful than dust.
Since all lenses for ALPA cameras are supplied with coated surfaces, dismantling of the lenses should be avoided, since this may prove detrimental to the accuracy of adjustment and endanger the delicate surface coat.

Retractable lens mount

Should the camera have been exposed to dust, we recommend careful wiping of the lens mount with a handkerchief before pushing it home, so as to prevent any particles of dust from lodging between the mount and its seating, thus scratching the former.

Mirror

Take care never to touch the mirror with the fingers, for greasy fingermarks are almost impossible to remove without adversely affecting the brilliancy of the surface. On the other hand, dust can easily be removed with a soft brush. Very small stains up to the size of a pin's head cause no trouble in practice when focusing.

Shutter mechanism

After unloading the camera with a view to leaving it unused for any length of time, it is advisable to relax the springs by releasing the shutter (4).
Similarly, after the camera has been out of use for some time, the shutter should be worked two or three times at a slow exposure (1/10 to 1 sec.) before loading the camera. This will restore it to «running order», as it is well known that a long period of disuse is harmful for all clockwork, the oil tending to thicken when not kept in proper condition by continual rotation of the axles.
The ALPA camera is sturdily built, but care should be taken to avoid bumping, dropping or jarring it. Do not sit on your camera or place it beside the crankshaft in your car !

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