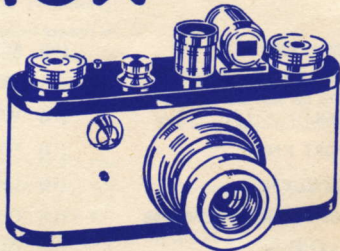


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periflex



CORFIELD ENGLAND

GETTING TO KNOW THE CAMERA PARTS

The names given below are referred to frequently in the instructions. By checking the numbers with those on the illustrations, you can see their position and appearance.

- | | |
|-----------------------------------|------------------------------------|
| (1) CAMERA BACK LOCK | (10) REWIND BUTTON |
| (2) FILM CHAMBER FOR CASSETTE | (11) TRIPOD BUSH |
| (3) TAKE UP SPOOL | (12) VIEW FINDER (INTERCHANGEABLE) |
| (4) FILM TRANSPORT KNOB | (13) FOCUSING EYEPIECE |
| (5) FILM REWINDING KNOB | (14) LENS (INTERCHANGEABLE) |
| (6) DRIVING DOGS FOR REWIND KNOB | (15) DISTANCE SCALE |
| (7) REMOVABLE BACK | (16) DEPTH OF FIELD SCALE |
| (8) SHUTTER WIND AND SETTING KNOB | (17) APERTURE SCALE |
| (9) EXPOSURE COUNTER | (18) SHUTTER RELEASE |
| (19) FLASH CONTACT SOCKET | |

THE "PERIFLEX" 24/36

Your discernment in choice of camera will bring its reward for the "Periflex" is a Universal Camera, suited with its accessories to all aspects of photography. It is instantly ready for use, easy to operate and has the handy feel of a well-bred camera.

To get the most pleasure from **your** camera you should be perfectly familiar with its operation; this booklet serves that purpose and we hope you will find it sufficiently interesting to be read thoroughly before attempting to use the camera.

A special and unique feature of the "Periflex" is the small mirror inside the body, which reflects a part of the field of the lens on to a ground glass

screen. This is viewed at a high magnification through the eyepiece and permits critical focussing in such a manner as to give the best possible overall definition of the lens.

The subject is viewed and the picture composed in an optical eye level finder giving a brilliant image, which is not cut off at the moment of exposure. The viewfinder is interchangeable.

Corfield designers have made the "Periflex" with interchangeable lenses and viewfinders so that it will never need to be put aside for more advanced work. With the normal focus lens it is ideal for general photography. Special lenses for long distance, close up, architectural and scientific work are in preparation together with accessories to extend and enlarge its scope.



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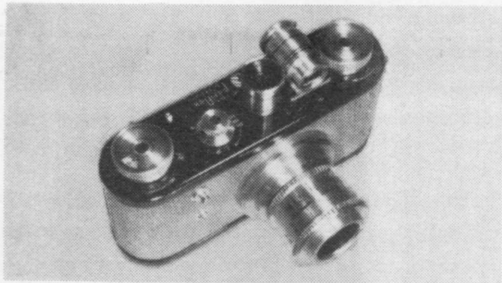
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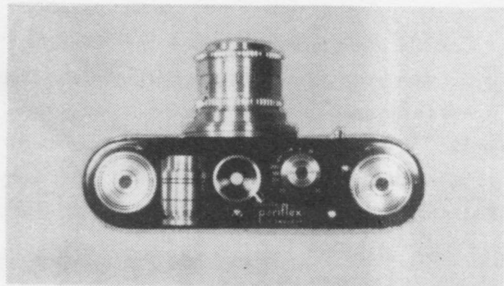
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GET THE FEEL OF YOUR CAMERA

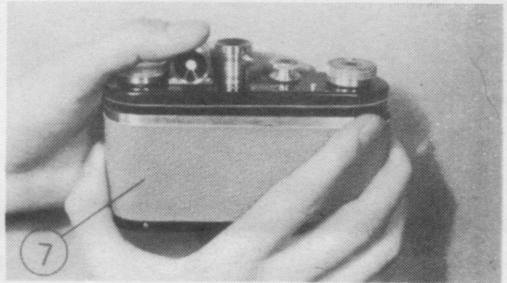
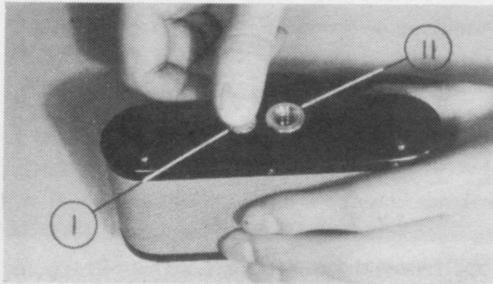
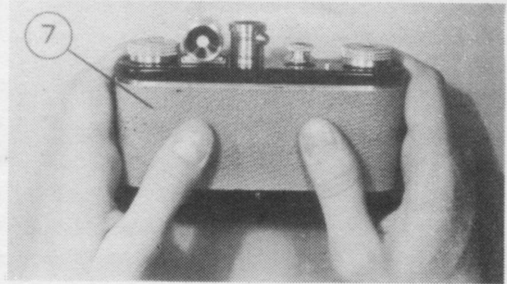
Before loading with film you should master the operations of releasing the shutter, winding on the film, setting the shutter, removing and replacing the camera back and even focussing and composing the picture. The shutter release must always be depressed firmly through its length of travel. If it offers resistance, either the film transport or the shutter knob has not been wound.



REMOVING THE BACK

Hold the camera in your left hand with the back toward you. With the right thumb turn the catch (1) to line up the two marks. Now with the fingers and thumb of the right hand at extreme ends of the camera back slide the back (7) downwards about $\frac{1}{4}$ ". It will then lift off and may be carefully put on one side.

To replace the back, engage it correctly over the guides at either side of the camera, leaving only a small gap between the top of the back and the top plate of the camera. When correctly engaged, slide it gently into position and turn the lock (I) until resistance is felt. If this lock fouls do not use force but make sure that the back of the camera is firmly home.

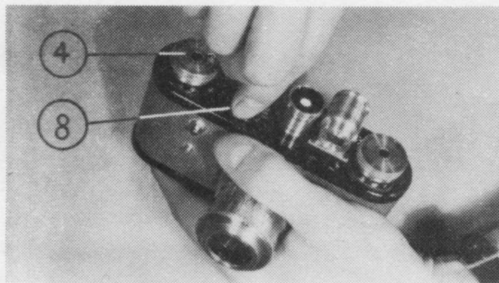
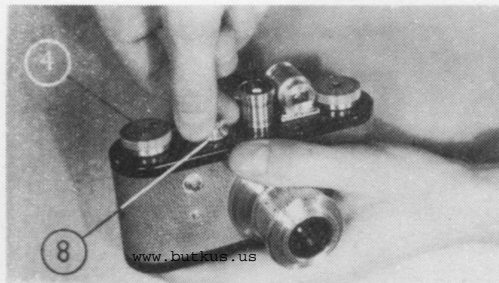


SHUTTER AND FILM WIND

Winding on the shutter is accomplished by a three-quarter turn of the knob (8) in an anti-clockwise direction and should be completed in one movement by a combined twist of the camera with the left hand and of the knob with the right. Be sure to turn right to the stop.

The film is transported by a half turn of the knob (4) in the same direction. Be sure to turn firmly against the stop.

There is no danger of double or blank exposures. The shutter release will not operate until both shutter and film are wound. The number of exposures left is automatically counted and is seen in the aperture in the knob (4).



SETTING SHUTTER SPEEDS

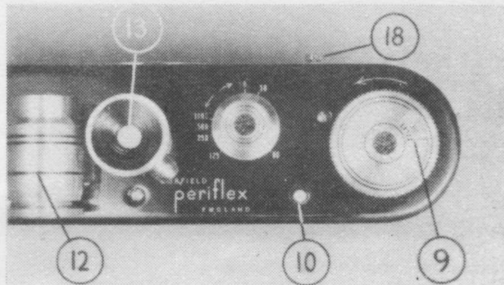
The shutter speed is indicated by the index mark on the knob (8) *when the shutter is wound up*. To set the speed lift the knob (8) and turn it until the exposure time required is opposite the index mark; then let the knob (8) drop back.

The engraved figures indicate fractions of a second, i.e., 30 means $1/30$ second, 250 means $1/250$ second, and so on.

For longer times of exposure set index mark to B. On depressing the shutter, release button (18) the shutter will open and remain open until the button is released. Longer times are measured by counting or checking with a watch.

If the shutter is required open for long periods, a special cable release should be used with a lock to keep the release button depressed. This is known as a time-lock cable.

The cable release is fitted by unscrewing the protective guard around the button and screwing the cable release to the uncovered thread.



FOCUSSING

The sharpness of the image can be observed by looking into the focussing eyepiece above the viewfinder and depressing fully the knob on its side with the right thumb. For best results turn the milled ring by the distance scale (15) to and fro with the thumb and finger of the left hand until the

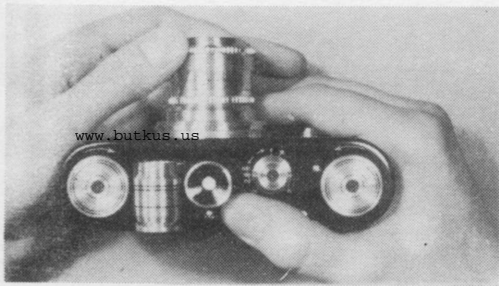


image of the main subject appears critically sharp. The eye may be close to the eyepiece or some little distance away to suit the user. The small knob must be released before operating the shutter, it will then return automatically and collapse the mirror assembly. It should be noted that both the ground glass and the mirror move in a fixed tube. This cuts out all possibility of incorrect focus due to the mirror not seating properly.

THE LENS APERTURE

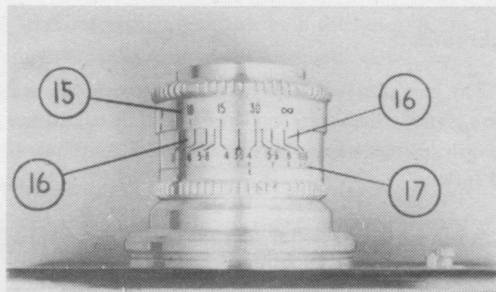
The diaphragm is adjusted by turning the milled ring to the aperture scale (17). The number opposite the index mark is called the "f" number. Large "f" numbers indicate small lens openings, while small "f" numbers indicate large lens openings. The larger the opening (i.e., "f" numbers 3.5, 4), the shorter is the required

exposure time, but the use of a large opening involves a reduction in the depth of field, that is to say, that objects in front of or behind the principal subject will be less sharp than when small openings ("f" numbers 11, 16) are used.

To guide you the depth of field scale (16) has "f" numbers engraved on either side of the distance index. The distances coinciding with the aperture in use show the furthest and nearest points which are acceptably sharp.

A good method of using this scale is to focus on the nearest object required to be sharp and note the distance against the index mark. Then focus the furthest object required to be sharp and note the distance. By rotating the distance scale a pair of "f" numbers are found to span the two distances. This number will be set on the aperture scale and the exposure adjusted to suit it.

When you want your camera to be instantly ready for action with the greatest possible depth of field, set it to the highest "f" number you can use with an exposure of 1/60 second. Then set the infinity mark ∞ against the "f" number in use on the right-hand side of the depth of focus scale. The



nearest distance in sharp focus will be indicated by the corresponding "f" number on the left-hand side of the index.

Example:—In the illustration the aperture in use is f4 and the depth of field is seen to extend from 15 feet to 30 feet. It will also be seen that at f11 the depth of field would be from just over 10 feet and almost to infinity.

LENSES

The lens supplied with your camera is the normal one giving a moderate angle of view. It has a focal length (distance from lens to film) of 5 centimetres (2 inches).

It can be unscrewed from the camera by gripping firmly and rotating in an anti-clockwise direction (looking on front).

The film is not spoiled because of the focal plane shutter which covers it, but this operation should always be carried out in the best available shade.

Lenses of different focal lengths can be interchanged with the standard one. A short focus lens (e.g., 3.5 cm.) will include more of the subject from the same viewpoint. It also has a greater depth of field.

Long focus lenses include less of the subject and enable "close up" pictures to be taken of distant subjects. They are also available for photographing small nearby objects because they allow of a greater working distance between the lens and the subject. We shall be pleased to recommend lenses for special applications.

HOW TO LOAD THE "PERIFLEX"

CLOSE-UP PHOTOGRAPHY

A great advantage of the removable lens is that an extension tube can be screwed into the camera body and the lens screwed into the extension tube. This enables the lens to be focussed on very close objects without the use of supplementary lenses.

The chart shows the distances at which the various extension tubes enable you to work. With the "Periflex" you do not need to measure these distances since you have the advantage of reflex focussing. At close distances depth of field is very small and it is usually necessary to stop down.

When using extension tubes the effective "f" number is increased and the exposure indicated by your meter or calculator should be multiplied by the factor shown in the chart.

The Periflex uses standard 35 mm. Cine-film and gives 36 exposures 24 mm. by 36 mm. (1 inch by 1½ inches) on a length 1.6 metres (63 inches).

The film is available throughout the world in standard cassettes to fit the camera. Certain cassettes can be reloaded with refills or bulk film.

A useful accessory for the bulk film user is the scratchproof cassette which uses no velvet light trap, but is opened completely when inserted in the camera.

Remove the camera back (see preceding instruction). Insert loaded cassette in film chamber (2) engaging driving dogs (6) with the bar in hollow end of the central spool.

Pull out a small length of film with the white emulsion side towards the lens. Do not pull out more than 4 inches of film. Press rewind button (10) and turn transport knob backwards until slot in take-up spool faces back of camera. Insert $\frac{1}{4}$ inch of free end of film into the narrow slot in take-up spool (3) and bend over sharply with your thumb. The strip of film must run straight from cassette to take-up spool and the edge of the film must be against side of take-up spool.

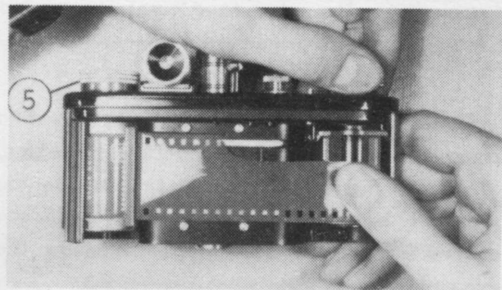
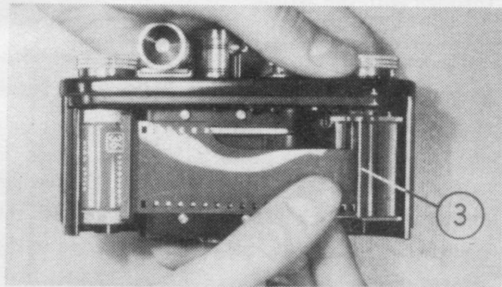
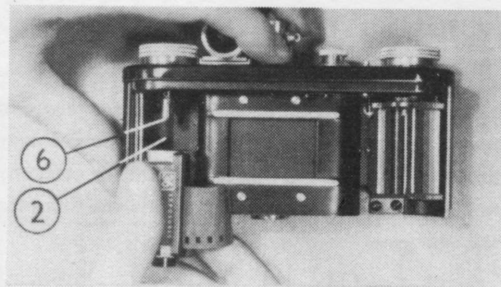
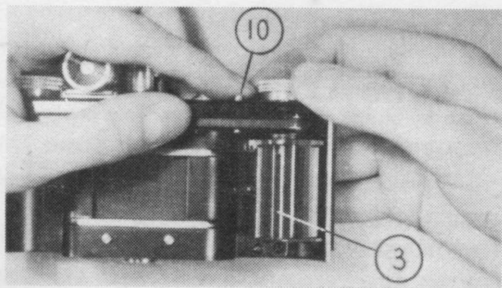
Turn winding knob in direction of arrow to the stop to take up free length of film. The film winds on to spool with emulsion side inwards.

Replace camera back as described earlier, making sure cassette remains in proper position. Lock the camera back.

Now two frames must be advanced in order that

the fogged film will be clear of the picture aperture.

Wind up shutter and release by pressing button (18). Then wind on film to stop, wind shutter again and release. The third time will bring unexposed film into position and a proper exposure can be made. If the counter does not now indicate 36 exposures (or 20 for most colour films) left in the camera, it is set to this figure by pressing the rewind button and turning the transport knob backwards and forwards through a small angle.



REMOVING THE FILM

After taking 36 exposures on a standard length of film (lesser number in the case of most colour films, which we use in shorter lengths for economy in purchase) it is necessary to rewind the film into the lightproof cassette.

Hold the camera in your left hand, pressing the button (10). The other hand turns the rewind knob (5) in direction of arrow.

Correct rewinding is indicated by the film transport knob (4) rotating in a clockwise direction. When the film is returned to the cassette the transport knob (4) will stop. Now open the camera and remove the cassette containing the exposed film.

FLASH PHOTOGRAPHY

The Periflex has built in synchronisation for Flash bulbs and Electronic flash. Only one socket is used and there are no special dials to set. All that is necessary is to set the shutter to a speed recommended in the accompanying table for the type of bulb in use. This automatically selects the correct delay necessary to ensure even exposure. Always press the release firmly and follow right through with the action.

The two most economical systems of flash photography are (a) F type midget bulbs, e.g., Speed Midget, PFS, SFS, and SF; (b) Electronic flash.

In either case the shutter is set to 1/30 second. Most flash guns in these classes are fitted with the standard 3 mm. co-axial plug, which is suited to the camera socket.

PERIFLEX FLASH FACTORS

LOW SPEED

SHUTTER SETTING	RECOMMENDED BULB	FILM SPEED °B.S.I. LOG.			
		26	29	31	34
B	ALL TYPES	AS RECOMMENDED BY MAKERS FOR OPEN FLASH			
$\frac{1}{30}$	ELECTRONIC SPEED MIDGET S.F.	AS RECOMMENDED BY MAKERS			
		70	100	140	180
		80	110	150	200

HIGH SPEED

$\frac{1}{500}$	PF 24	25	35	50	80
	PF 45	35	50	65	95
	G.E. N°6	33	45	60	90
$\frac{1}{1000}$	PF 24	10	15	30	50
	PF 45	30	45	60	90
	G.E. N°6	23	32	50	70

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