

Canon

SCOOPIC 16

16mm NEWS CAMERA

WHAT THE EXPERTS SAY:

TEST REPORTS FROM

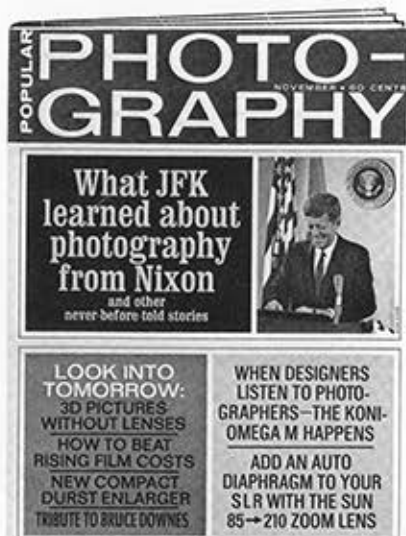
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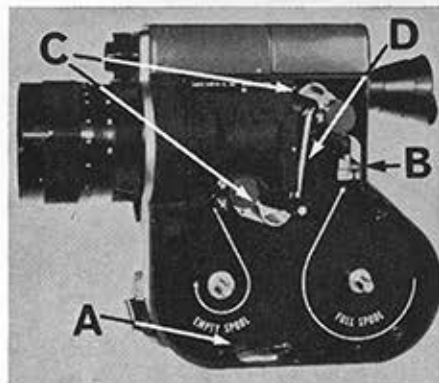
Barry Brown tests the Scoopic 16— DESIGNED TO BE HELD



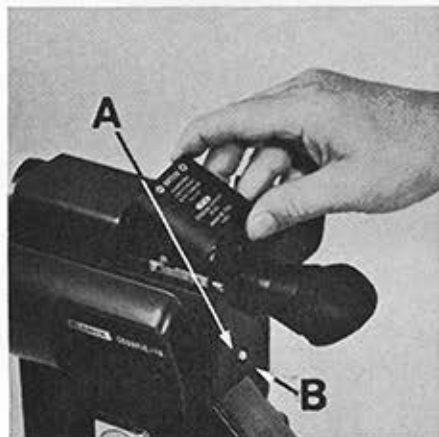
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NOVEMBER 1967

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Film cutter (A) trims end of 100-ft roll of raw stock to facilitate film's passing through self-threading loading system via insertion guide B, film guides C, and pressure plate D, shown in open position.



Battery fits into compartment at top rear of camera. Its condition can be tested by pressing battery check button A and noting position of indicator in meter B.

One day I get this call . . . will I test the first professional automatic Japanese 16-mm camera? A few days later an aluminum box arrived. Inside was something looking nothing at all like a camera—complete with a box-like charger, and no instructions.

The Canon Scoopic 16 is so simple that when the instructions arrived I found out nothing that I hadn't already figured out except for not forcing the automatic shutter when the control is on automatic. I am sure that the designers incorporated a clutch device to prevent damage when you override the automatic control manually because this is sometimes necessary. In any case when you release the control it pops immediately to where the automatic setting wants it.

The camera looks like no camera I had ever seen and at first I wanted to hold it upside down. For once someone has designed a hand-held camera that has the center of gravity low enough to make it more than just a camera without a tripod. The hand grip is designed better than any I have ever encountered; it frees the left hand completely for focusing and zooming. The Scoopic is neither very small nor very light, compared with cameras currently in use, but the well-balanced grip permits easy accommodation. The grip has a great adjustable strap that eliminates the necessity of hanging on like mad. The only liability is that the trigger is hard for the thumb to reach—most people will find this a small nuisance in an otherwise perfect grip.

The trigger has a nice two-position switch in it. The first position activates the automatic eye. You can then observe the eye reacting to various light conditions and decide if necessary what manual setting to put it on before pressing the trigger still further to make the film advance.

The aperture setting can be seen in the viewfinder. It might be nice, however, to have some way of telling what the stop is without having to put the camera to your eye. When the switch is in manual position, it is awkward to set the exposure. Obviously the camera was designed to be used in the automatic position most of the time.

A camera is both a seeing device and a picture-taking device. In any analysis of a camera it is essential to differentiate between the two functions. The picture-taking device is purely technical; it is described by words such as resolution, accuracy, steadiness. The seeing device is purely artistic (if the photographer is an artist, that is) and we use entirely different terms to describe it. The old Leicas are great examples of excellent picture-taking devices but very poor seeing devices; so are Mitchell movie cameras. For the photographer to be involved in more than an accident he has to be able to observe accurately what he is doing.

A motion picture photographer is faced with the problem of keeping his subjects in focus at all times even though they are moving around. There is very little room for the

fortuitous moment because this moment is often minutes long. Complete control of the image is necessary. The 16- and 35-mm Eclair makes it possible for the cameraman to have this control. The prism-viewer Auricon does not. The Arriflex rates somewhere in between.

The Scoopic's image is the brightest that I have ever seen on a prism-type reflex camera, but focusing on the groundglass spot can't be done as fast as I'd like. There's no way out of this without having a movable mirror shutter, so that focusing takes place over the whole frame. The requirements are a very carefully designed, short light path with excellent optics and groundglass, so that the focus "pops." Cameras with such construction cost two to three times what the Scoopic does and none of them are as light, handy, or convenient, with the exception of the 16-mm Beaulieu and possibly some similar new ones I haven't seen.

Smooth zoom lens

The Scoopic lens has the smoothest zoom I have ever used. It is fully the equivalent of the much more expensive Angenieux 12-120 even though the Angenieux has a very disagreeable gear-driven crank. One can easily zoom the Scoopic with the little finger while focusing, and the results are superb. The lens is also the quality equivalent of the Angenieux within its zoom range, as far as I can see. The Angenieux lens alone costs \$700, but it zooms farther and I missed the greater focal length a lot. The Scoopic focuses to only five feet, without diopter lenses, so extreme close-ups are not possible. The Angenieux at 120-mm and five feet is really spectacular.

I shot a lot of footage with Kodak Tri-X Reversal, a film of tremendous tonal potential. The lens provides superb tonal richness and sharpness equal to the film, without the occasional softness I get on my Angenieux at 12-mm. This softness is typical of such lenses, but it was not apparent with the Scoopic. Lens and camera were designed and built as a single unit; this may account for the superior performance of the lens.

When one compares certain lenses, differences in tonal resolution and richness emerge. My favorites are Kinoptic and Cooke lenses, which cost over \$300 in fixed focal length. Here in the Scoopic is a zoom lens that yields almost the same quality, comparable to the Angenieux, which costs almost as much as the whole Scoopic camera.

At first I thought that I would hate the automatic exposure system. I'm very big on light meters and control of everything. I just went ahead and shot all sorts of things, watching with awe as the little needle swung around inside the viewer. It moves very quickly and never overshoots. (This overshooting causes brief

periods of over- or underexposure that I have observed in some super 8 cameras.) When I developed the film I found out that the automatic was better than I was... except for very, very special circumstances. It is uncanny, seeming to have a very narrow angle and—despite not being behind the lens—it works beautifully.

I shot into the sun, down onto a sun-lit lawn, panned into open shade, and back into the sun. The needle moved from $f/22$ to $f/1.9$. The result, surprisingly, showed no indication that the stop was changing. Every frame was correctly exposed. This ability to change exposure unobtrusively makes the automatic device invaluable for professional work.

Ideal for cinema vérité

This camera in one stroke could change the whole face of *cinéma vérité*, of which some of the practitioners seem to welcome improper exposure because it shows how difficult things were. But we poor viewers will appreciate not having our senses assaulted by faulty exposures. Bad photography can't be automated away, but bad exposures can.

So you see I like it. I would even consider owning one to do some of the things I now do with the Eclair, which is totally silent and made for 400-foot live-dialogue applications. I am sure that footage would be interchangeable between this \$4,000 device and the Scoopic. Differences might be noticed in an artistic area, since focusing takes much longer and therefore ugliness occurs more often.

The Scoopic has one human engineering defect. It seems to be an exclusively left-eyed camera. Most professional cameras are right-eyed. Most people probably use the right eye for photography. It is essential for motion pictures because the left eye is then free to look at the whole scene. In using the Eclair, the right eye can also observe not only the frame but the area around the frame. We then have three areas of information, leading to much improved anticipation of the scene. The Scoopic shows only the taken area, forcing you to use your left eye only while the right eye is hidden behind the camera. Possibly the camera was designed with smaller people in mind (I have a big head) but I suggest that an extension be provided so that the camera can be used with either eye. It's funny, but the eyepiece rotates as if the manufacturer expected us to be able to use either eye. It has an adjustment so that the viewing plane can be brought into focus.

The battery and charger are excellent. The batteries are small but they drive a lot of film through the camera. It is essential to have at least two batteries and to keep them charged. When they run down, everything goes berserk suddenly.

The camera's automatic loading works

fine, but the aperture is almost inaccessible for cleaning. Never use a brush, as the otherwise excellent instructions suggest, to clean the aperture. It may shed hairs. The camera is bulky and would have benefited from a coaxial film arrangement.

Meets modern requirements

The Scoopic is the first available camera that meets the requirements of the current motion picture revolution. This revolution is as significant as the one brought on by the advent of sound in 1929. It is more subtle, since it affects artists only—of which there are very few in the motion picture medium. It provides the artist with a more practical and easier-to-use instrument—one which is becoming more and more an extension of his individual vision. The final stroke is coming soon: the Eclair self-blinded 35-mm camera of theatrical quality weighing 40 pounds with 1,000 feet of film. Eventually, perhaps, something like a Super Scoopic will come along. Let's hope that it will have full-frame "popping" focusing, eyepiece for either eye, coaxial film loads with 400 feet possible with an optional magazine, zoom of 10 to 250 mm, behind-the-lens CdS metering system... and a genius of a photographer to use it.

(Barry Brown is a noted cameraman-director of TV commercials [see Biography of a 120-Second Thriller, May, 1966]. His test of the Scoopic 16 included shooting in conditions similar to those he encounters in his professional assignments—THE EDITORS)—

TECH DATA

FILM: 16-mm, single or double perforated, on standard 100-ft spools.
LENS: Canon-Zoom $f/1.6$. Zoom range, 13-76-mm. Focuses from 5 ft to infinity.
EXPOSURE SYSTEM: Fully automated, coupled to CdS exposure meter. Operates over entire range of f -stops from $f/1.6$ to 22. ASA range, 10-320. Compensation-coupled to all running speeds. Manual override.
RUNNING SPEEDS: 16, 24, 32, and 48 fps. Shutter speed equivalents: $1/43$, $1/64$, $1/86$, and $1/128$ sec; 130-degree shutter.
FILM LOADING: Self-threading type.
VIEWFINDER: Through-the-lens; brightness not affected by f -stop setting of lens. Adjustable eyepiece, rubber eyecup.
POWER SOURCE: 12.5-volt interchangeable, rechargeable nickel-cadmium battery.
SIZE: $8\frac{3}{4} \times 1\frac{1}{2} \times 5\frac{1}{2}$.
WEIGHT: 7 lb. 5 oz.
PRICE: \$1250, including metal compartment case, battery, charger, three filters.
DISTRIBUTOR: Canon U.S.A., Inc., 64-10 Queens Blvd., Woodside, New York 11377

MODERN PHOTOGRAPHY



The Perfect All-Subject Color Slide Film????

Eisenstaedt: Fabulous Pictures & How He Makes Them



REPRINTED FROM

NOVEMBER 1966

MODERN PHOTOGRAPHY

CANON SCOOPIC IS 16MM MOVIE CAMERA



MANUFACTURER'S SPECIFICATIONS:

Canon Scoopic-16 16mm motion picture camera. LENS: Noninterchangeable 13 to 76mm f/1.6 Canon zoom, focusing to 5 ft. with apertures to f/22. VIEWFINDER: Through-the-lens viewing and focusing on full, clear screen with ground glass central spot. MOTOR: Rechargeable and interchangeable 12.5-volt nickel-cadmium battery. POWER: Automatic CdS exposure control for films ASA to 320 plus manual control, semi-automatic threading, off, auto, and manual switch, automatic resetting footage counter, battery power tester, built-in handgrip, remote control, cable release socket and adjustable eyepiece. PRICE: \$1,250 with recharger, lens hood and filters.

The 16mm movie maker may be in the Cadillac class in terms of picture quality and operating expense—but he usually has to put up with a major problem—lack of the latest design in cameras. It usually takes a manufacturer new to 16mm to introduce radical change. And that's just what Canon has done with the Scoopic 16. Few 16mm cameras offer automatic exposure control plus integral zoom lens in a very hand holdable machine.

The Canon combines the two on a camera which is the fastest working 16mm machine MODERN's staffers have ever used.

Let's take a look at the Scoopic. It weighs in at 7 lbs. 5 oz. The front of the zoom lens juts out a mere 3¼ in.—less than on many 8mm cameras.

To load you unlatch the film chamber cover on the left side of the Scoopic. The cover comes completely off. You place the standard 100-ft. single or double perforated film spool on the feed spindle, depress the loop formers and feed the leader into the first sprocket drive. You then press the shutter release and the film threads through the gate and sprocket drives automatically. All you need do is attach the leader to the take-up spool. Closing

the film chamber automatically brings the cover in contact with a plunger that opens up the loop formers so there's no danger of scratching film if you forget.

You set the ASA rating of the film in use and the desired fps on the right side of the camera. The ASA control wheel nests inside the fps dial. Close by is the footage dial. Its large white numbers on a black background make it easy to read.

The rechargeable battery, good for 800 ft. of filming, fits in a flip-top compartment and can be changed in less than 5 sec.

When you grasp the generously proportioned handgrip, your thumb falls conveniently over the shutter release button on the grip. While the grip is on the right side of the camera and is designed for right-handed people, a left-handed staff member found it easy enough to become accustomed to using it. The rubber eyecup, which effectively cuts out extraneous light, can be shifted from right to left eye operation—or vice versa—almost instantaneously. And the eyepiece is adjustable from -1.5 to +1 diopters.

The image on the screen is more than adequately bright from corner to corner. Focusing—with the lens racked out to its longest focal length—is quick and easy.

We shot a wide variety of subject matter with the Scoopic—from kids to sports to nature—on and off a tripod. It was about the most comfortable hand holdable 16mm camera we've ever used.

The major question in our minds was whether we would miss lens interchangeability. Was automatic operation enough to make up for lens choice? For all practical purposes, the 13 to 76mm lens with its 5.84:1 range proved adequate for all our shooting. Only once did we find a need for a longer lens—when shooting birds—but never for a shorter one. The 13mm focal length proved just the thing for shooting groups and interiors.

Most important, the Scoopic goes into action fast. We chose shooting situations—sports, for example—that required many changes in framing and focus. The Scoopic handled beautifully. Under most situations we shot with the camera on automatic. However, backlit scenes occasionally required taking close-up readings. In any event, the non-through-the-lens meter system never let us down.

Footage shot through the 18-element f/1.6 Canon zoom showed fine sharpness. The motor driven automatic exposure control system provided proper exposure at all apertures.—THE END

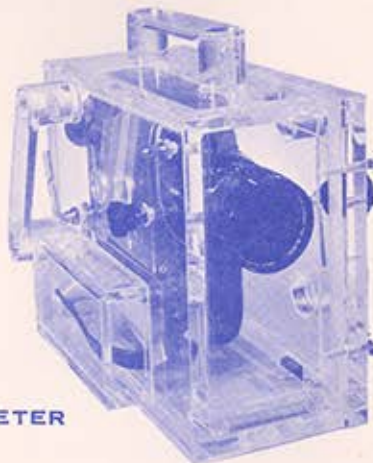
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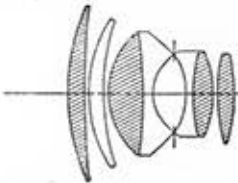
----- CANON SCOOPIC 16 (16mm. MOVIE CAMERA)

	Suggested* List Price
1. SCOOPIC "16" COMPLETE SET	\$ 1,250.00
<p>SCOOPIC 16 BODY WITH ZOOM LENS METAL CARRYING CASE BATTERY - NICAD 12 V BATTERY CHARGER LENS HOOD FILTERS (3) LENS CAP</p>	
2. BATTERY, NICAD 12 V	\$ 42.00
3. BATTERY CHARGER	\$ 80.00
4. FILTER 72 mm, SCREWS IN	\$ 18.00
<p>COLOR CONVERSION A COLOR CONVERSION B SKYLIGHT ND 4 ND 8 UV Y3 R1</p>	
5. FILTER HOLDER FOR SERIES IX FILTER WITH LENS HOOD	\$ 18.00
6. CLOSE-UP LENS 1100 (2'6" - 4'3")	\$ 50.00
7. CLOSE-UP LENS 2100 (3'2" - 7'6")	\$ 50.00
8. EXTERNAL BATTERY BOX	\$ 40.00
9. CABLE RELEASE	\$ 2.00
10. COMPENSATING ND 4 FILTER FOR CDS METER	\$ 4.00
11. SCOOPIC "16" UNDERWATER HOUSING	\$ 450.00



* All prices subject to change without notice.

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Gentlemen:

We take pleasure in introducing the CANON SCOOPIC - 16 Movie Camera, a professional/industrial product sold and serviced directly by CANON U.S.A. Inc.

If you will take a few minutes' time to go over the unique features of this camera, as shown in the enclosed brochures and the POPULAR PHOTOGRAPHY and MODERN PHOTOGRAPHY write-ups, you will realize that the CANON SCOOPIC - 16 is the camera you have been waiting for.

It is the first 16mm movie camera that operates as easily as the most advanced 8mm.

Until now, no other 16mm movie camera has had all these features combined in one unit:

- Fully Automatic Electric Eye, or Manual Override
- f1.6 Zoom Lens, 13-76mm, with a zoom ratio of almost 6:1
- Electric Drive, with built in NiCad Battery
- Consistently bright, flicker-free Reflex Viewing and Focusing
- Automatic Threading with Automatic Release of the loop-formers

The CANON SCOOPIC - 16 will be available in extremely limited quantities, and we trust that you will be able to get your SCOOPIC from our select photo shops.

Cordially yours,

CANON U.S.A. Inc.

George Kyotow
George Kyotow
Vice-President

GK/ly
Encl.