

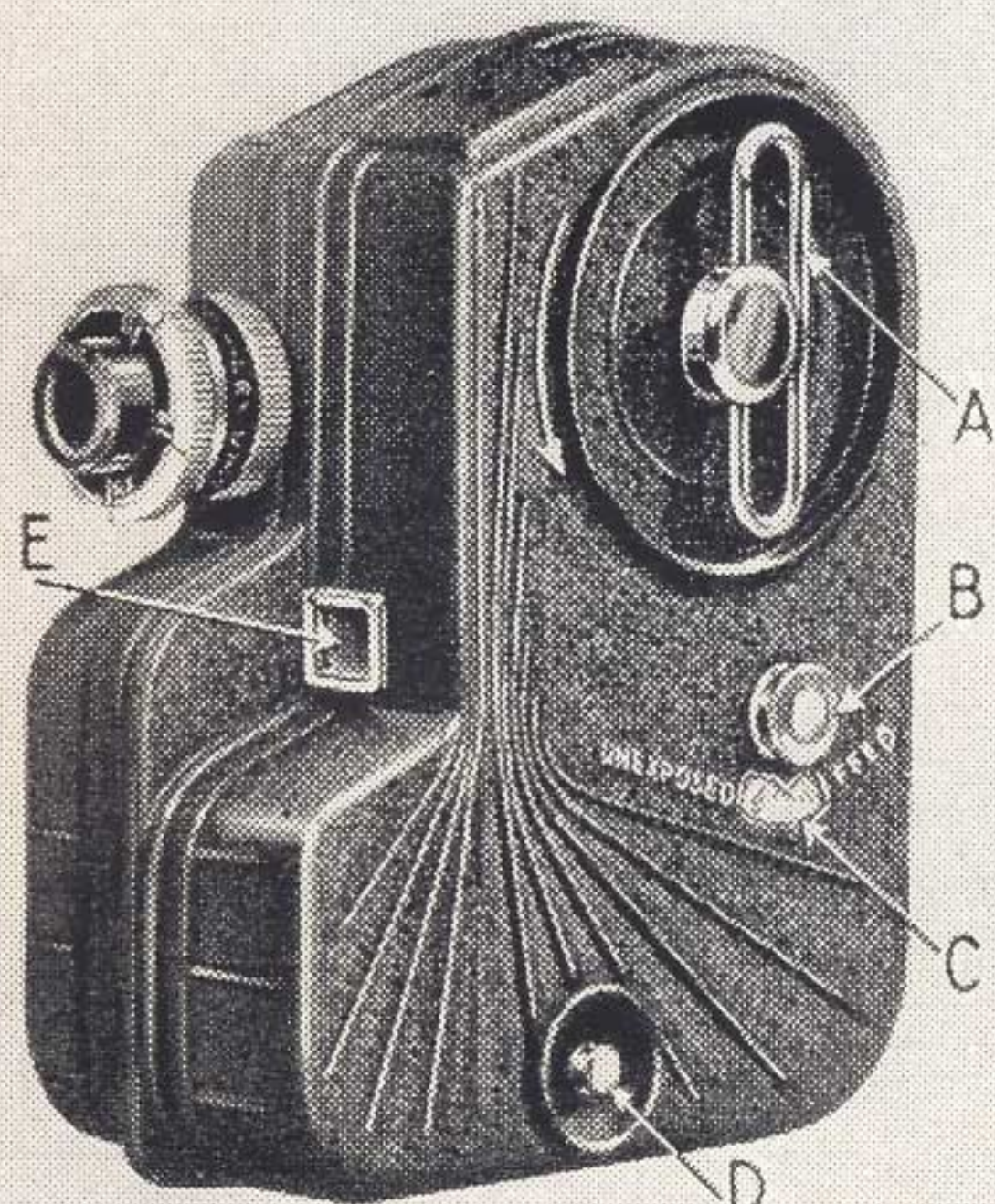


HOW TO TAKE MOVIES
WITH *Univex*

Know

YOUR CAMERA FOR

BEST *Results*

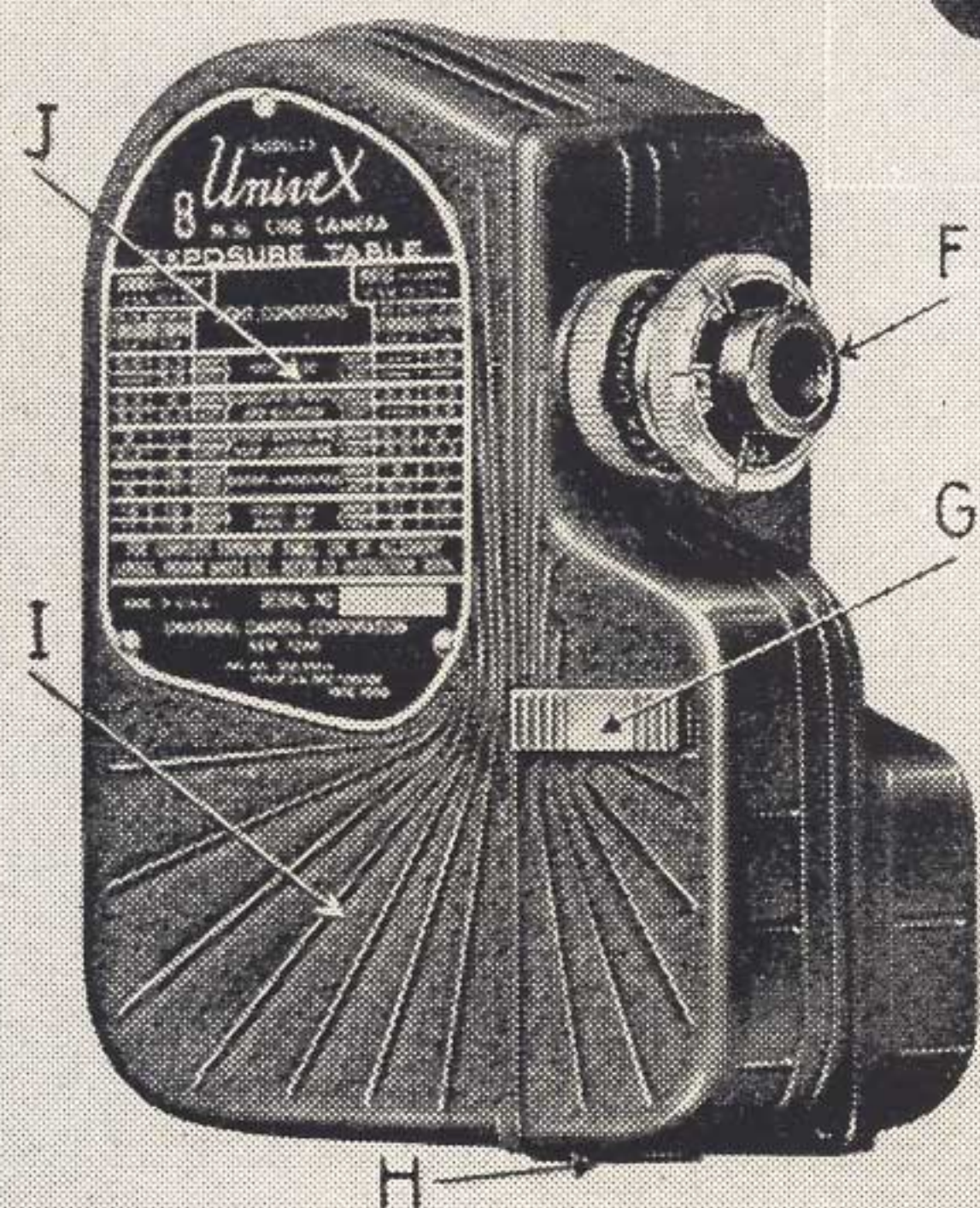


The UniveX Model C-8 Movie Camera is the product of our extensive experience with an 8 mm. quality movie camera. Among the fine features of this model are an improved motor, a fool-proof film take-up, fine

MODEL C-8 CAMERA

and extensive lenses and films, a hinged magazine cover with an automatic lock, a shutter that closes after every scene, a built-in direct optical view finder, a rich finish, extreme compactness and general utility. The camera is at YOUR command. You need only to operate it correctly.

It has been found through experience that some new camera owners neglect to study the instructions carefully. Without this *necessary information* they often spoil film and otherwise fail to enjoy the normal operating efficiency of this camera. Therefore, *please read this booklet carefully. You will be well repaid.*



- A. Winding Key
- B. Footage Indicator Knob
- C. Footage Indicator
- D. Release Button
- E. Optical View Finder
- F. Lens
- G. Magazine Cover Latch
- H. Tripod Socket (in base)
- I. Magazine Cover
- J. Exposure Table

WHICH FILM TO USE



UniveX offers the choice of two fine quality films. The one to use depends upon the conditions under which the pictures are to be taken.

★ **UNIVEX NO. 100 STANDARD FILM**

is the finest grained of all cine films. Its fine silver emulsion represents the latest advances in photo-chemistry, and produces a complete range of tone values from the lightest grays to the deepest blacks. The film is sufficiently fast for securing well exposed shots under normal outdoor conditions, yet not so exceedingly fast as to produce the harsh grain so common in super-speed films. It has a special anti-halo coating in order to improve the quality of the finished product by the elimination of glare around bright spots or highlights in the picture.

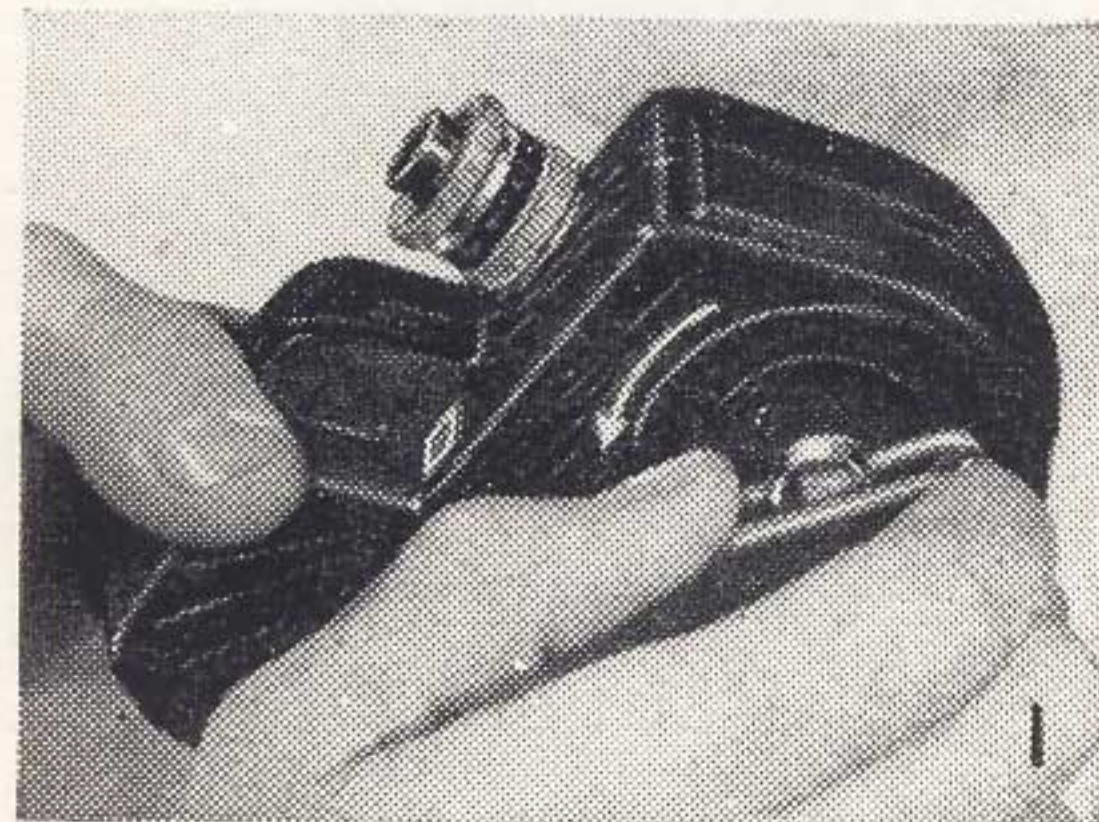
UniveX No. 100 Standard film can be loaded and unloaded in subdued daylight.

UNIVEX NO. 100 U-P ★ **ULTRAPAN FILM**

is one of the finest panchromatic films on the market and has high speed. It records all the colors of the rainbow in their corresponding black and white tones, giving the projected pictures an extremely lifelike appearance. Not only is this film particularly suited to outdoor photography under a wide range of light conditions, but it is specially sensitive to the light produced by incandescent and flood lamps, and should be used for all indoor pictures. It has wide latitude, thereby minimizing the effects of both over and under exposure. It has a special anti-halo coating and is fine in grain. Can be loaded and unloaded in subdued daylight.

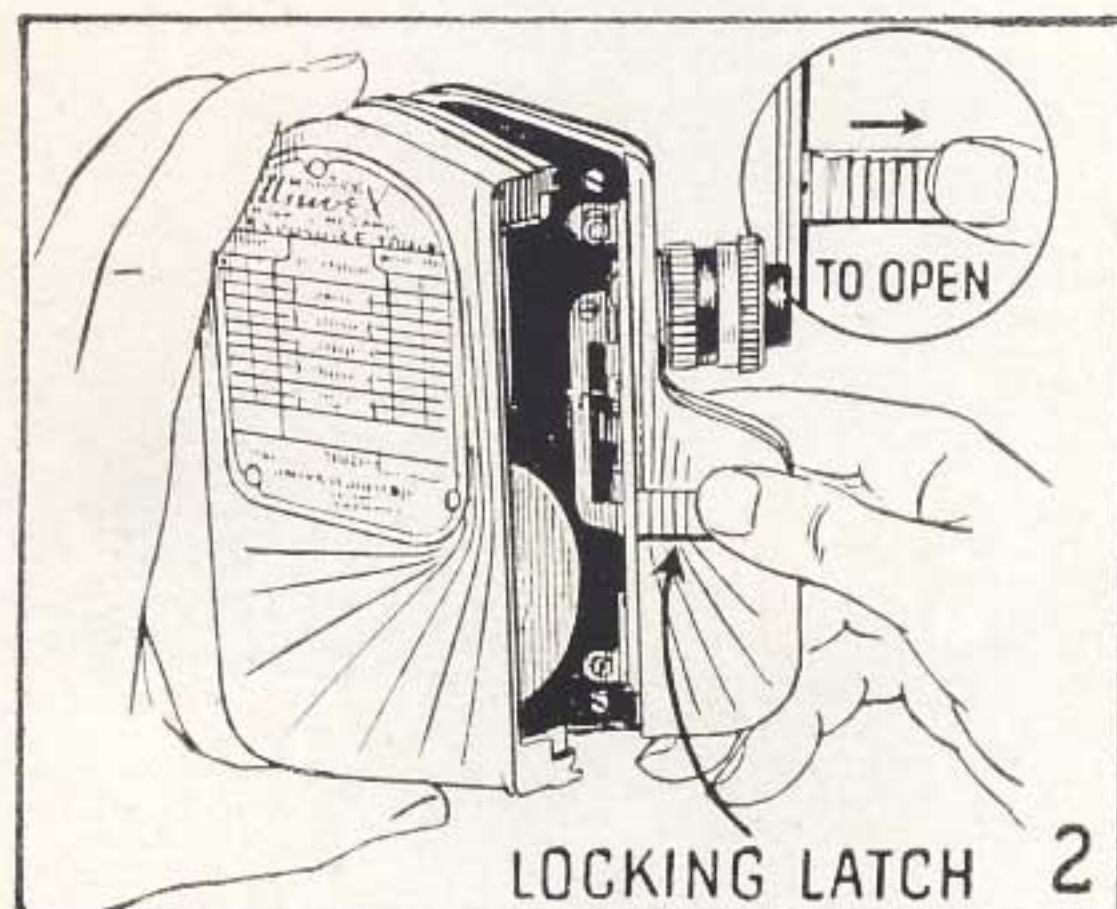
See the Exposure Tables in this booklet for additional information on which film to use under various light conditions.

FIG. 1. Turn the winding key in the direction indicated until the camera is fully wound.



HOW TO LOAD THE UniveX CINE "8"

FIG. 2. Push the latch to the right and swing the magazine cover to the left outward. Remove the empty spool.



Lay the camera on a flat surface so that the film chamber is on top and the lens is pointing away. If the dust-cap is on the lens collar, remove it, and screw the lens on in its



place as far as it will turn. Remove the empty take-up spool.

FIG. 3. *Swing back the gate and clean its inside surface, the film track, and the film aperture (see Fig. 6) thoroughly before inserting each spool of film.* Use the brush that comes with the camera. It is important to keep this section dust-free since dirt impairs the perfect picture that may otherwise result.

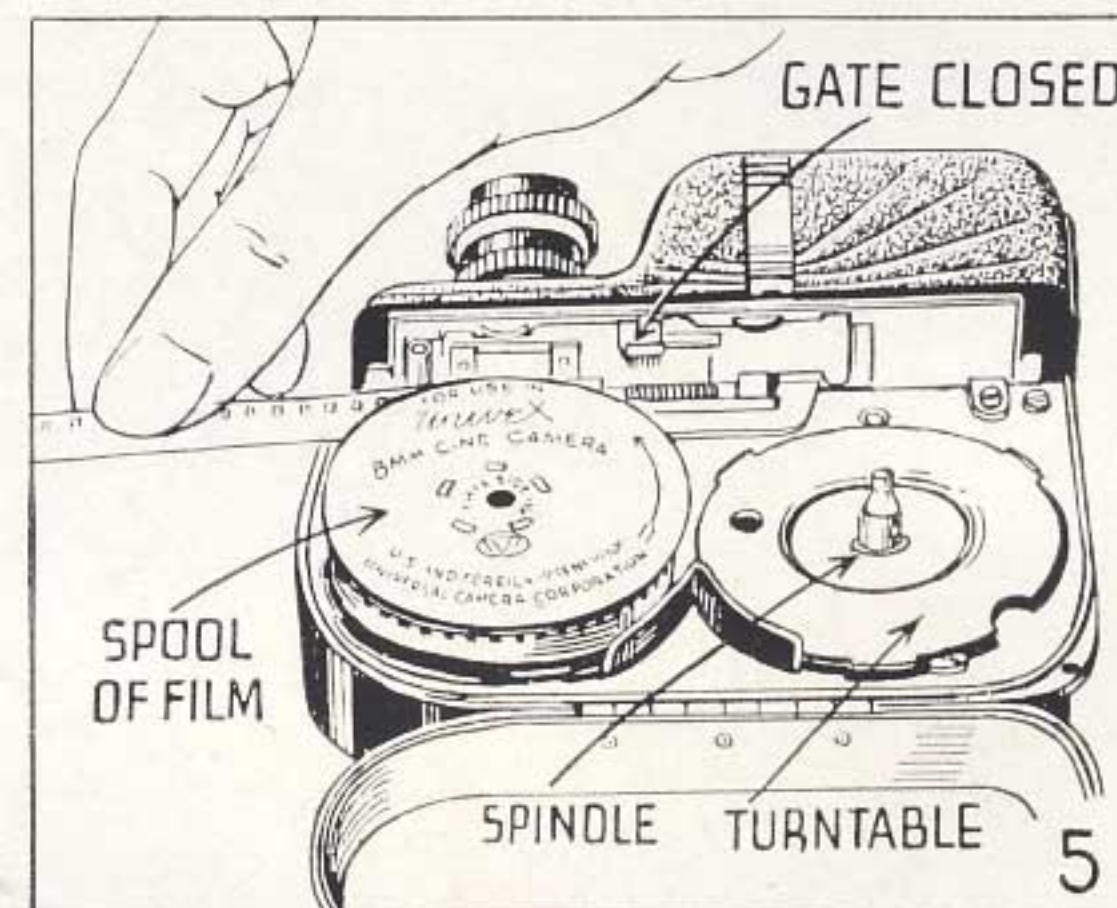
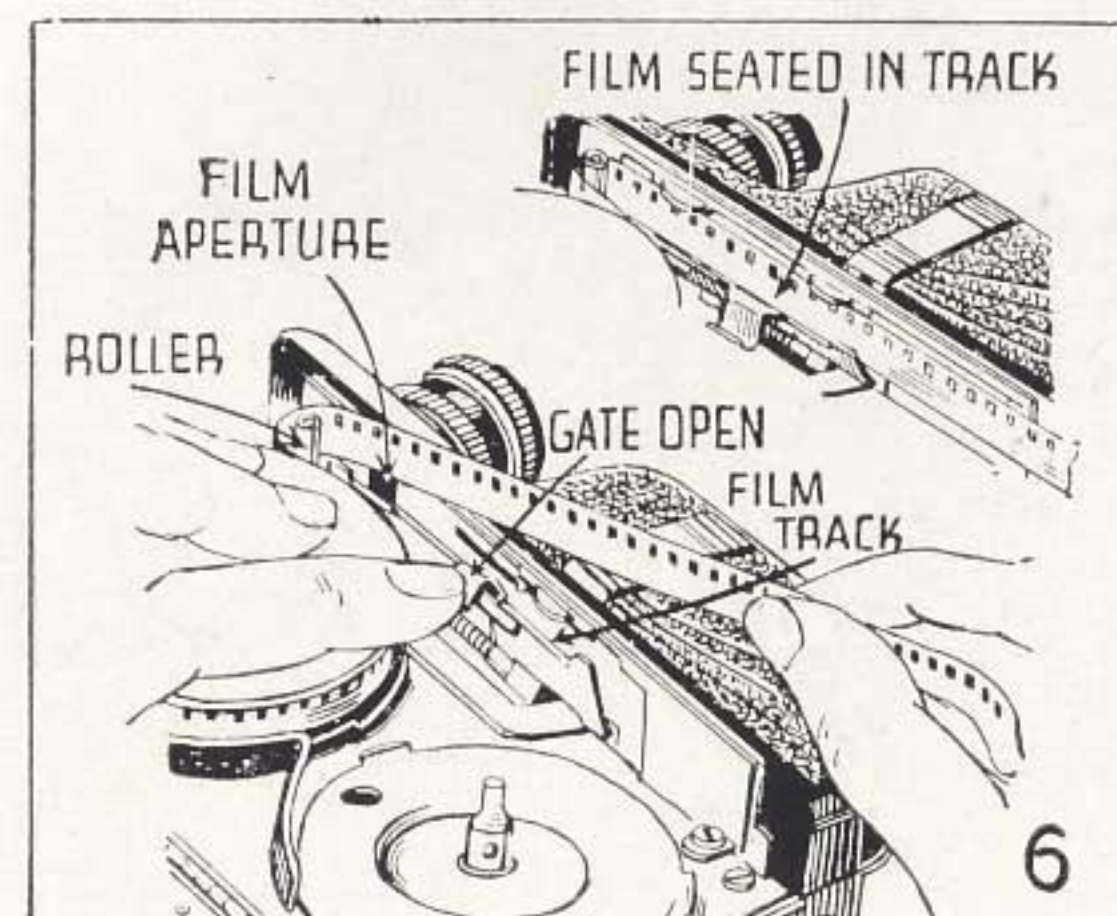


FIG. 4. Use either UniveX No. 100 Ultrapan or No. 100 Standard film. In subdued light, remove the spool from its metal container. Pull the small piece of tape from the roll and place the tape in the con-

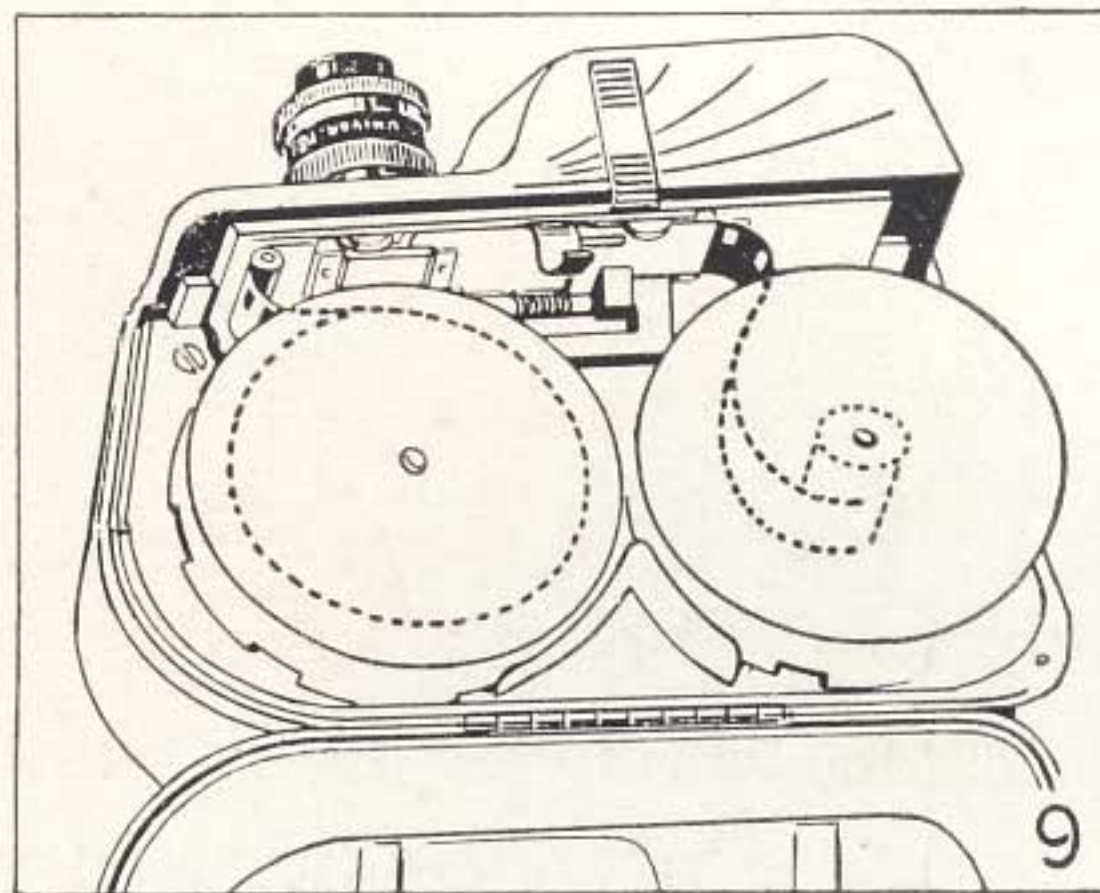
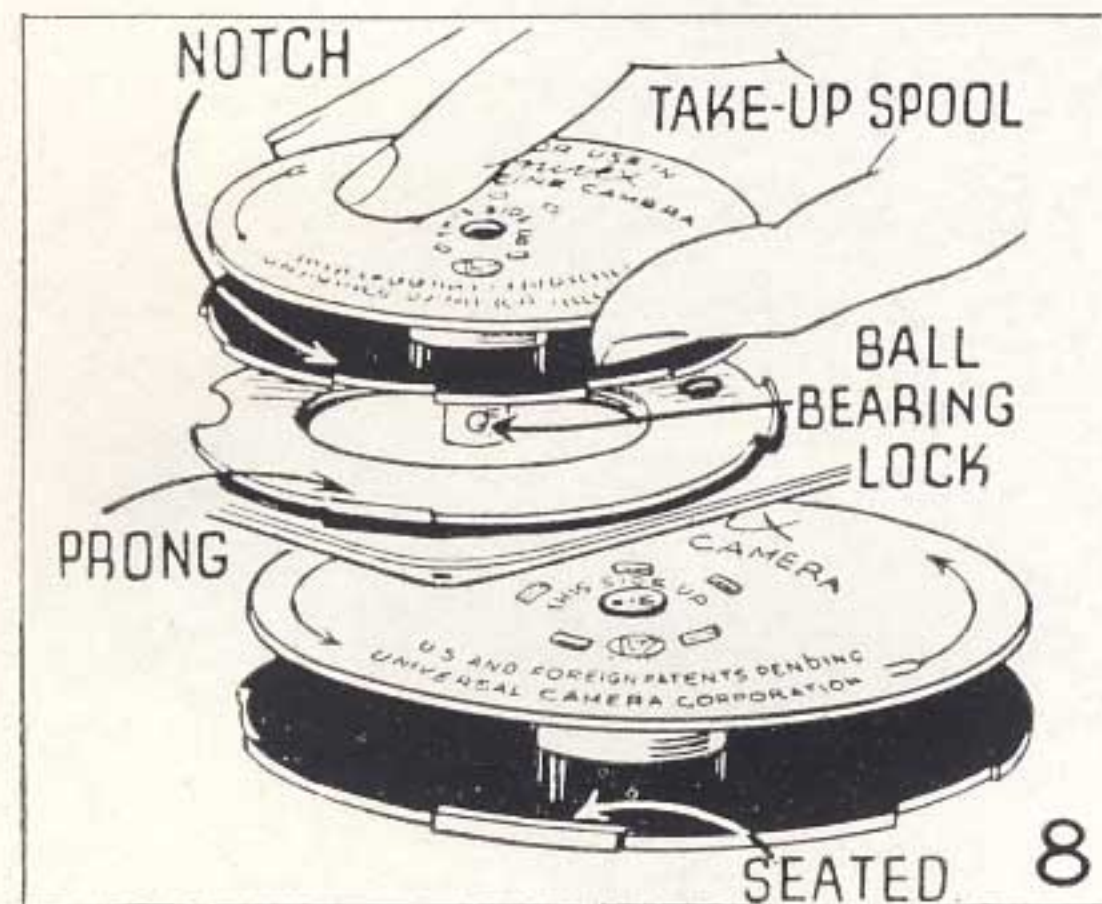
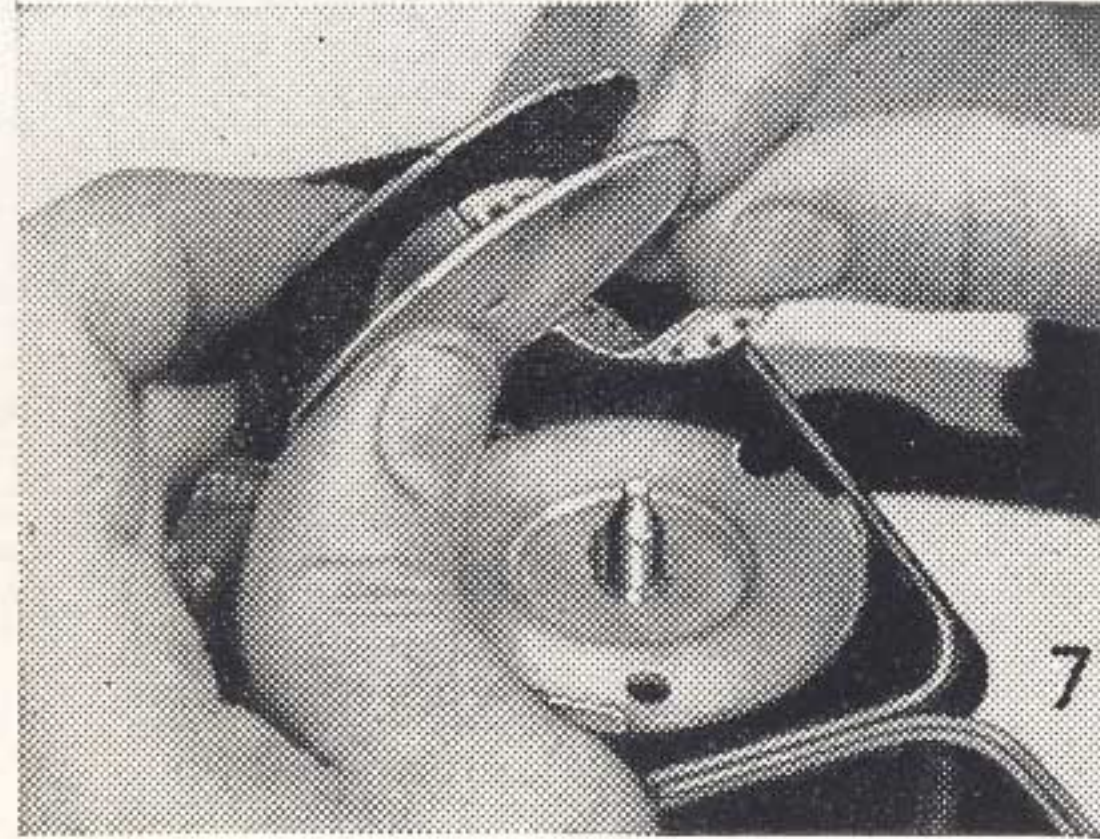


tainer. Save this, the cardboard packing carton, and the coin envelope, which will be needed later in order to send in the exposed film for processing.

FIG. 5. Place the full spool on the left spindle and draw out about 5 inches of film.

FIG. 6. Hold the gate open with the forefinger of the left hand, and with the other fingers hold the full spool to prevent unwinding of film. Loop the film around the small roller and draw down between the track and the gate. *Be sure that the film rests securely in the track,* then let the gate close.

Pick up the open camera .. Press the release button



and allow about 6 inches of film to run out. Because of the precision movement of the motor, the film will appear to be standing still although the free end can be seen to move forward when it is advancing properly.

FIG. 7. Insert the loose end of the film into the slot in the hub of the empty take-up spool, which should have the etched writing side toward you. Hook one of film perforations to small tooth in slot, wind up a little of film.

FIG. 8. Place the take-up spool on the turntable.

● **Position it so that the notches in its lower flange are over the prongs on the turntable. Also have the spindle pointing straight through the hub. Then press down.**

A faint click can be heard when the spool locks over the ball bearing in the spindle. If the notches in the lower flange are not over the prongs, the spool will not lock in position.

The take-up is now firm without an opportunity for the spool to slip on the turntable. The spool should be turned a few times to tighten the film around the hub. The release button should then be pressed down for a second or two to check that the take-up spool is perfect and that it is winding up the film smoothly.

FIG. 9. The film should now appear as shown. Let the magazine cover fall back into closed position to lock automatically, or press down if more force is needed.



HOW TO TAKE PICTURES

FOOTAGE INDICATOR

FIG. 10. Pick up the camera and turn the footage indicator knob in the direction of the arrow until the figure "0" appears under the pointer of the window.

If the knob cannot be turned freely, press the release button and allow the motor to run for about 1 second. The footage indicator can then be set without difficulty.

Press the release button and allow the film to run through the camera until the mark "S" (start) on the indicator is under the pointer. This should take from 5 to 10 seconds.

Watch your footage indicator. It shows the number of *unexposed* feet remaining in the camera. For instance, when it reads 10 there are 10 feet of film left for taking pictures.

USE OF *f* STOPS

FIG. 11. The front of the lens mount has markings



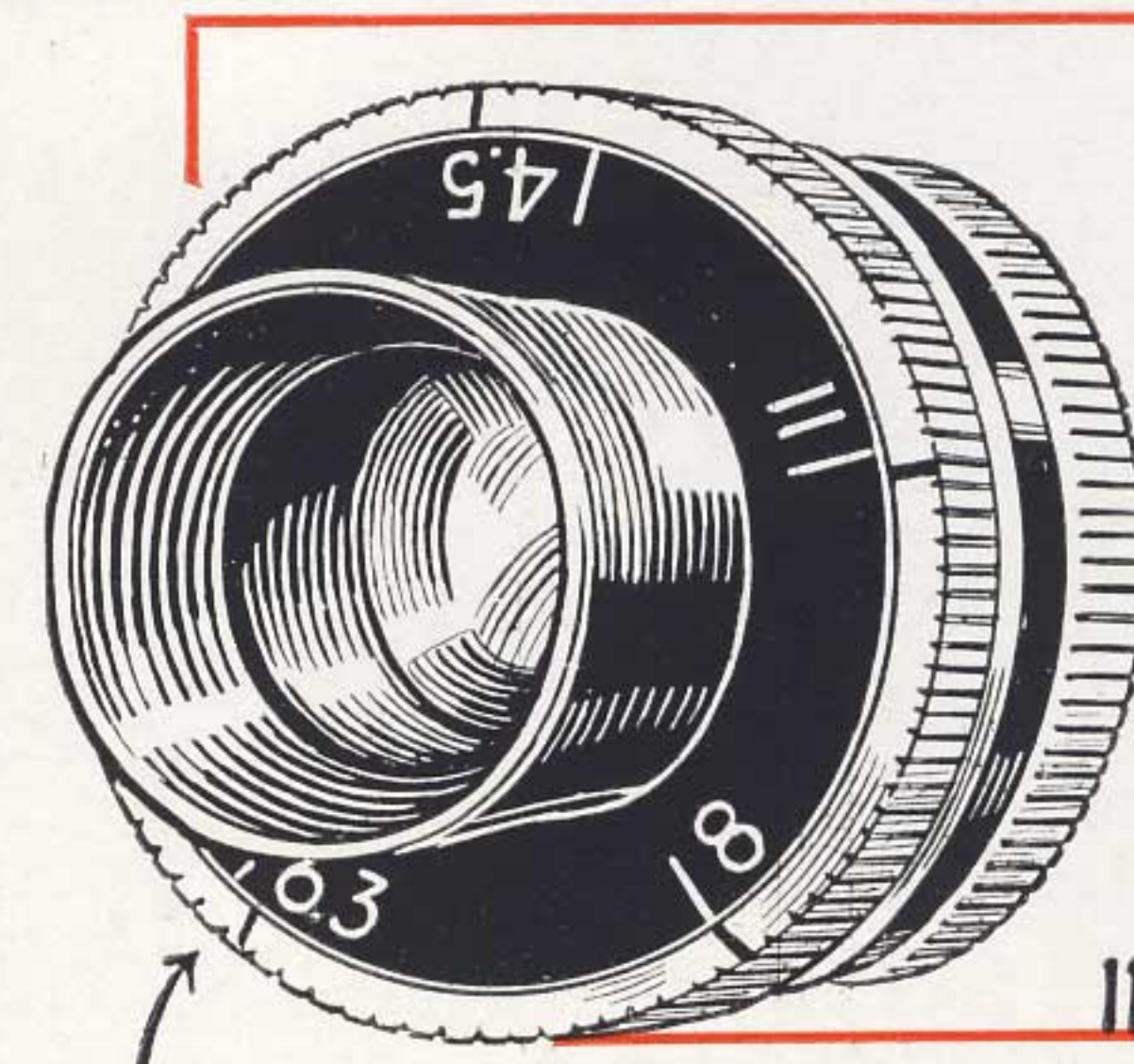
designated: *f*4.5, 5.6, 6.3, 8, and 11.

These numbers represent diaphragm openings, or "stops," which control the amount of light passing through the lens. For information on other Univar lenses see page 28.

*f*4.5 represents a much larger diaphragm opening than *f*11. *Stop opening f*4.5 passes approximately 50% more light through the lens than *f*5.6. *f*5.6 passes approximately 50% more than *f*6.3. *f*6.3 passes approximately 50% more than *f*8. *f*8 passes approximately 100% more than *f*11.

These different openings are used because the film needs a certain amount of light in order to register the picture properly. On a dull day we use a larger opening (smaller *f* number) in order to get sufficient light on the film. And on a bright day we use a smaller opening (higher *f* number) in order not to have too much light. ★

Before starting to take pictures, use your Univex Exposure Meter, Cine Type, or consult the Exposure Table on the camera,



OUTER RING



or the one in this booklet, for the proper "stop" to use for the prevailing light conditions. Then set the lens by slightly turning the outer knurled ring until its nearest marking is lined up with the selected "stop" marking. As an example, Fig. 11.

shows the two markings in proper alignment for f8. For other "stops" the selected markings must be in similar accurate alignment. **CAUTION:** Only a slight movement of the knurled ring is required to set the exposure. Be careful not to force it beyond its limit, since the entire movement from the largest to the smallest "stop" is only about 5/32 inch.

Dirt on the lens will result in pictures that lack brilliancy. Therefore, always keep the lens clean, using a soft linen handkerchief or lens tissue, and exercise care not to scratch the glass surface. Clean both front and rear; the rear part of the lens is accessible only when the lens barrel is off the camera.

OPERATION

FIG. 12. Turn the winding key as far as it will go, and the camera is now ready to take movies.

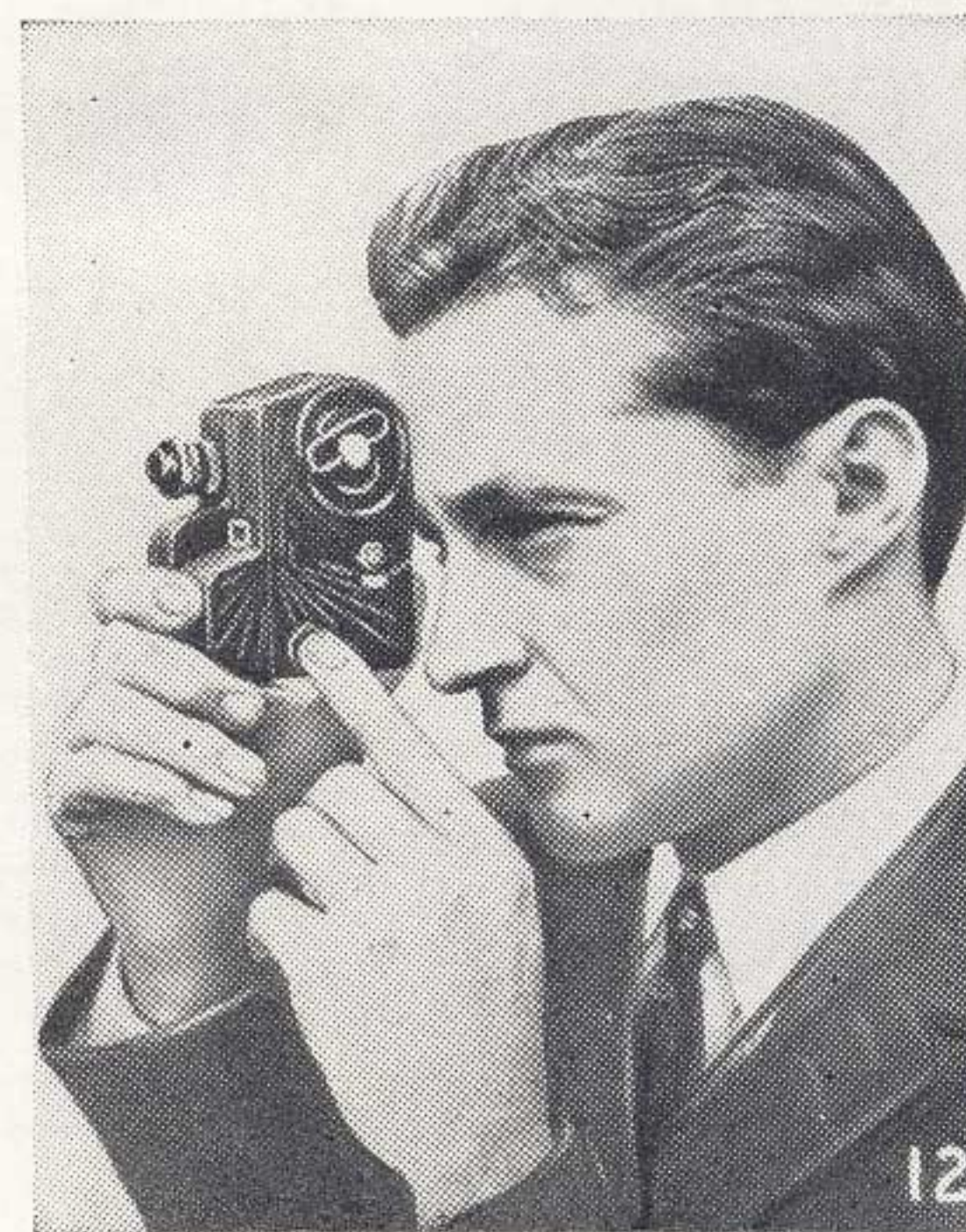
Hold the camera firmly in the right hand with its

back against the forehead, as shown. *Be careful not to obstruct the lens with any of the fingers.*

FIG. 13. Look through the built-in optical view finder and center the subject in it. Also observe that equal amounts of the view finder tube can be seen above and below the rectangular aperture, as seen in the illustration. Then you are sure that the camera is being aimed directly at the subject.

For close-ups, have the subject slightly above and a little to the right of the center of the finder. This compensates for the small distance between it and the camera lens so that the top of the subject will not be cut off in the picture.

Press the release button and hold it down for the desired length of time. *No scene should be less than 10 seconds (2 ft.) long, otherwise it will not hold interest. And the maximum length before re-winding should not be more than 30 seconds (6 ft.).* Always rewind the camera after each scene, no matter how short.



EXPOSURE TABLE

FOR OUTDOOR SHOTS

NOTE: Although a guide is helpful, it cannot replace the adaptability and accuracy of an exposure meter for all conditions. The UniveX Exposure Meter, Cine Type, takes the guesswork out of judging lighting conditions, etc., and insures perfect pictures all the time.

LIGHT CONDITIONS			Diaphragm Stops to Use WITH NO. 100 STANDARD FILM			Diaphragm Stops to Use WITH NO. 100 ULTRAPAN FILM		
			Before 8 a.m.	8-10 a.m.	fr. 10 a.m.	Before 8 a.m.	8-10 a.m.	fr. 10 a.m.
			After 4 p.m.	2-4 p.m.	to 2 p.m.	After 4 p.m.	2-4 p.m.	to 2 p.m.
OPEN SHADE	SUMMER	BRIGHT	2.7	4.5	5.6	3.5	5.6	6.3
		HAZY	1.9	2.7	4.5	2.7	3.5	5.6
		CLOUDY	—	1.9	2.7	1.9	2.7	4.5
	WINTER	BRIGHT	1.9	2.7	4.5	2.7	3.5	5.6
		HAZY	—	1.9	2.7	1.9	2.7	3.5
		CLOUDY	—	—	1.9	—	1.9	2.7
CLOSE-UPS OF PEOPLE AND BUILDINGS	SUMMER	BRIGHT	3.5	5.6	6.3	5.6	6.3	8
		HAZY	2.7	4.5	5.6	3.5	5.6	6.3
		CLOUDY	1.9	2.7	3.5	2.7	3.5	5.6
	WINTER	BRIGHT	2.7	3.5	5.6	3.5	5.6	6.3
		HAZY	1.9	2.7	3.5	2.7	4.5	5.6
		CLOUDY	—	1.9	2.7	1.9	2.7	3.5
STREET SCENES AND NEAR LANDSCAPES	SUMMER	BRIGHT	5.6	6.3	8	6.3	8	11
		HAZY	4.5	5.6	6.3	5.6	6.3	8
		CLOUDY	2.7	4.5	5.6	4.5	5.6	6.3
	WINTER	BRIGHT	3.5	5.6	6.3	5.6	6.3	8
		HAZY	2.7	3.5	5.6	3.5	5.6	6.3
		CLOUDY	1.9	2.7	3.5	2.7	3.5	5.6
DISTANT LANDSCAPES	SUMMER	BRIGHT	6.3	8	11	8	11	16
		HAZY	5.6	6.3	8	6.3	8	11
		CLOUDY	4.5	5.6	6.3	5.6	6.3	8
	WINTER	BRIGHT	5.6	6.3	8	6.3	8	11
		HAZY	3.5	5.6	6.3	5.6	6.3	8
		CLOUDY	2.7	3.5	5.6	3.5	5.6	6.3
BEACH—SEA SNOW—SKY	SUMMER	BRIGHT	8	11	16	11	16	16
		HAZY	6.3	8	11	8	11	16
		CLOUDY	5.6	6.3	8	6.3	8	11
	WINTER	BRIGHT	6.3	8	11	8	11	16
		HAZY	5.6	6.3	8	6.3	8	11
		CLOUDY	4.5	5.6	6.3	5.6	6.3	8
DEEP WOODS RAVINES	SUMMER	BRIGHT	1.9	2.7	3.5	2.7	4.5	5.6
		HAZY	—	1.9	2.7	1.9	2.7	3.5
		CLOUDY	—	—	1.9	—	1.9	2.7
	WINTER	BRIGHT	—	1.9	2.7	1.9	2.7	3.5
		HAZY	—	—	1.9	—	1.9	2.7
		CLOUDY	—	—	—	—	—	1.9

Figures shown in **BOLD** represent "Stops" obtainable with Univar f5.6 lens.

Figures shown in **ROMAN** represent additional "Stops" obtainable with other UniveX lenses.

(See page 28 for descrip-
tion of UniveX Lenses)

TAKING INDOOR MOVIES

For indoor night movies, with the Univex Cine "8", *use No. 100 U-P Ultrapan Film only.*

The following table shows recommended distance of lamps from subject using No. 100 Ultrapan Film and No. 2 Uni-flood Lamps in reflectors. Double the number of lamps if reflectors are not used.

No. of Lamps	f1.9	f2.7	f3.5	f4.5	f5.6
1	4 ft.	3 ft.	—	—	—
2	5½ ft.	4 ft.	3 ft.	2½ ft.	—
3	7 ft.	5 ft.	4 ft.	3½ ft.	3 ft.

Never photograph directly into the sun or other source of illumination. It is best to use the camera with the light behind you.

A helpful way to time the length of a scene while taking it is to count "one one-thousand, two one-thousand, etc.," to say "ten one-thousand" for ten seconds.

If possible, view the subject so that it moves toward or away from the camera. A moderate oblique angle will

HINTS

FOR MAKING BETTER MOVIES

also do. Taking movies of a subject moving at right angle to the camera is almost always unsatisfactory. If unavoidable, it is helpful to hold the camera at least 25 feet away from the moving object in order to reduce the amount of panoraming to a minimum.



PANORAMING

FIG. 14. Occasionally it becomes necessary to photograph a moving object or a scene too extensive to be taken in by holding the camera in one position. In this case, the panoraming method is used. The camera is held firmly as shown in fig. 14 and the two elbows are clamped against the sides of the body. This gives a three point support similar to the steadiness of a tripod. Then twist the body very slowly from the hips



up, holding the camera rigid.

For still scenes, it is advisable to "pan" from left to right, since the eyes are accustomed to read from left to right. Do not move the camera up and down unless photographing a tall structure, and then use ONLY the up and down motion. It must be remembered, though, that tilting a camera always results in distortion.

When following a moving object, it should be kept in the center of the view finder as much as possible. If the action is so fast as to require the camera to be swung too rapidly then follow the method described below for sighting two or more objects in different directions.

Panoraming should be done



15



15



as little as necessary, and only slowly and smoothly. If done rapidly, or the camera is swung quickly from one view to another, blurred pictures will result. The most professional looking pictures are those with a very small amount of panoraming.

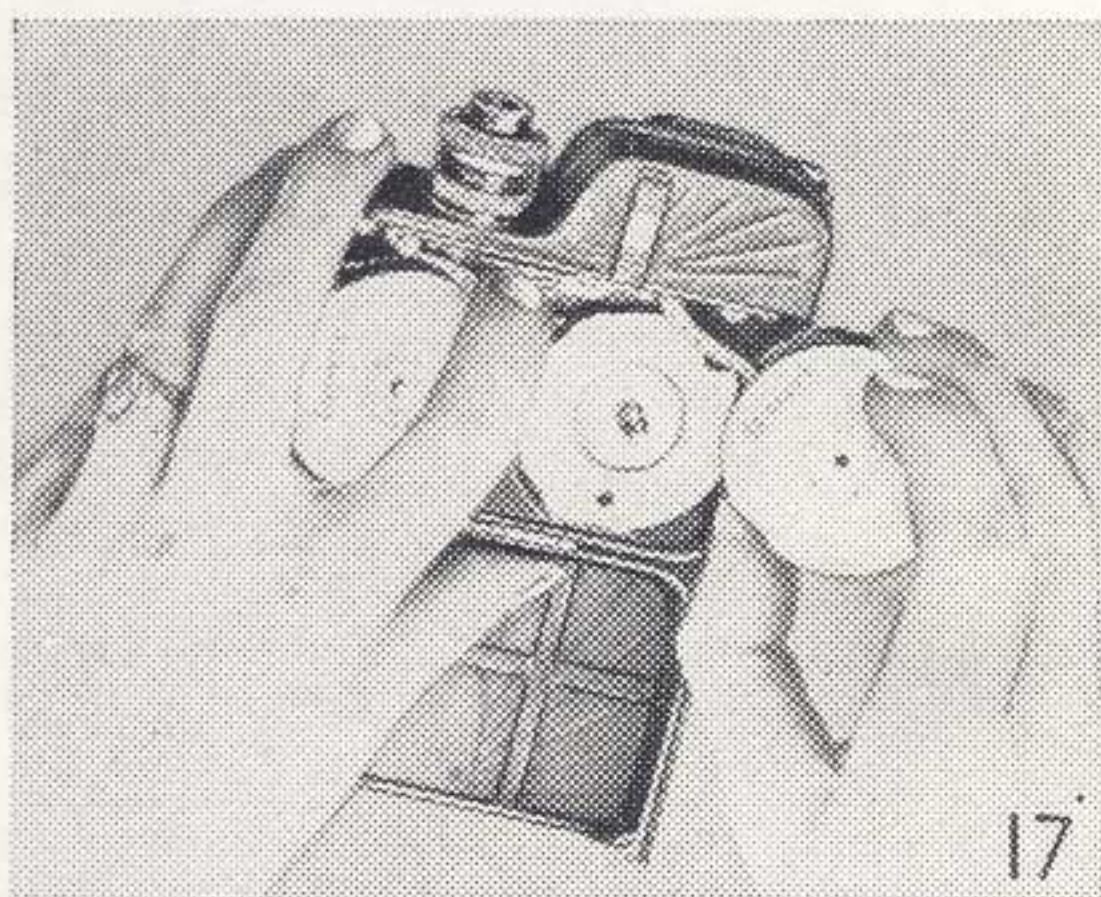
When sighting in succession two or more objects that are in different directions, remove the finger from the release button after taking the first scene, aim the camera at the next subject, then start the motor again. Swinging the camera to successive subjects while the motor is running only blurs the parts between the scenes.

CLOSE-UPS AND LONG SHOTS

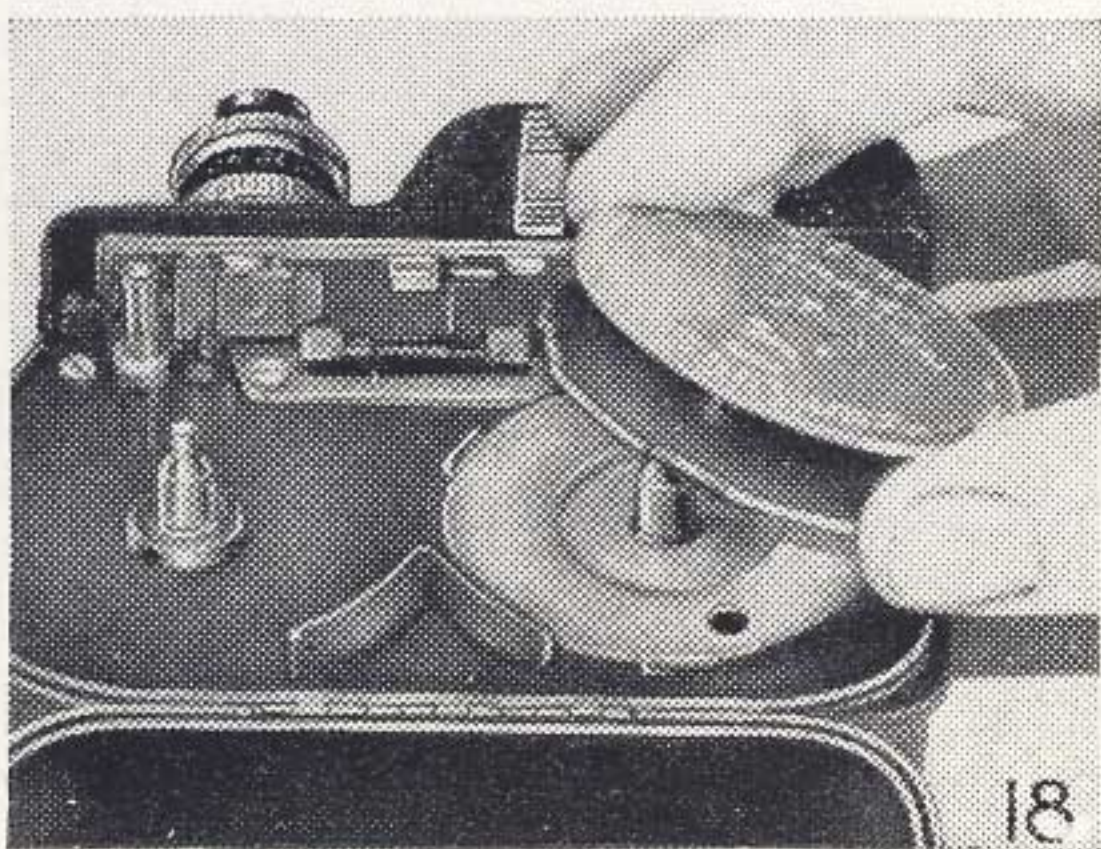
FIG. 15. A series of views covering the same subject can have greater value and interest if interspersed with medium shots, close-ups, and long shots. Professional movie makers use a preponderance of close-ups, balanced between long and medium shots. The three illustrations—fig. 15—show the greater interest achieved by changing the distance from the subject.



16



17



18

FIG. 16. When the foot-age indicator reaches the figure "0", the spool of film will have been ex-posed. After development it will be found that the last foot or so is fogged. This is common to all cine film, and is called the "trailer" end which pro- tects the balance of the film from light while un- loading.

HOW TO UNLOAD CAMERA

FIG. 17. Place the camera on a flat surface with the mag- azine cover up and the lens pointing away. Open the cover in subdued light. Take out the spool by lifting up, and *be careful that the film does not loosen from its roll. Do not pull the end of the film to tighten the roll, since this scratches the pictures.*

FIG. 18. With the piece of tape that was saved, seal the end of the film to the roll to keep it from unwinding. *Return the spool to its metal container promptly.*

Transfer the empty spool to the take-up position. The camera is now ready to be reloaded.

Caution. *Use only perfect spools.* Bent spools may cause the camera to jam, preventing the film from run- ning through.

HOW TO GET FILMS PROCESSED

MAILING INSTRUCTIONS • READ CAREFULLY

Place required amount in coins (do not send stamps) in the coin-return envelope and seal the flap securely. Replace the can containing the exposed film, and the envelope containing the coins, in the original cardboard carton. *The coin envelope with coins enclosed must accompany all films to be processed.* Seal the mailing carton securely in accordance with the printed "WARNING" on the back of the carton.

Fill in complete address of the nearest UniveX processing laboratory in the space provided on the face of the mailing carton. See the folder which comes with every film for complete list of laboratories. Affix 6c postage (first class postage to anywhere within the United States).

Fill in return address clearly and completely in the space provided on the back of the carton. PRINT CLEARLY in order to avoid error in returning your film to you after processing. **Remember, your name and address on the back of the carton is the only record the laboratory has of the film owner.**

We will return your films to you ready for projection (THIRD CLASS POSTAGE PREPAID BY US IN THE COUNTRY IN WHICH IT IS PROCESSED). Duties levied in connection with shipments of film from one country to another will have to be paid by the film owner.

MISCELLANEOUS

DUPLICATE FILMS AND TITLES. Duplicate films and special titles can be secured at nominal cost. Information is available upon request.

SPLICING. Two to eight rolls of processed UniveX Cine "8" Film may be spliced together and wound on a 200 ft. reel for projection. Extra 200-ft. projection reels may be purchased from all UniveX dealers, as well as 200-ft. capacity humidor cans for preserving film. It is necessary to keep finished films in humidor cans to guard against their becoming brittle with age.

TRIPOD SOCKET. Although tripods are rarely used, the UniveX Cine "8" is equipped with a tripod socket, which may be used with any standard American tripod.

TO CLEAN THE CAMERA CASE. If the bronze finish of the camera should become soiled with handling, the dirt can be removed by rubbing with a soft cloth, hot water and soap. A small amount of ammonia can be added if the dirt is excessive.

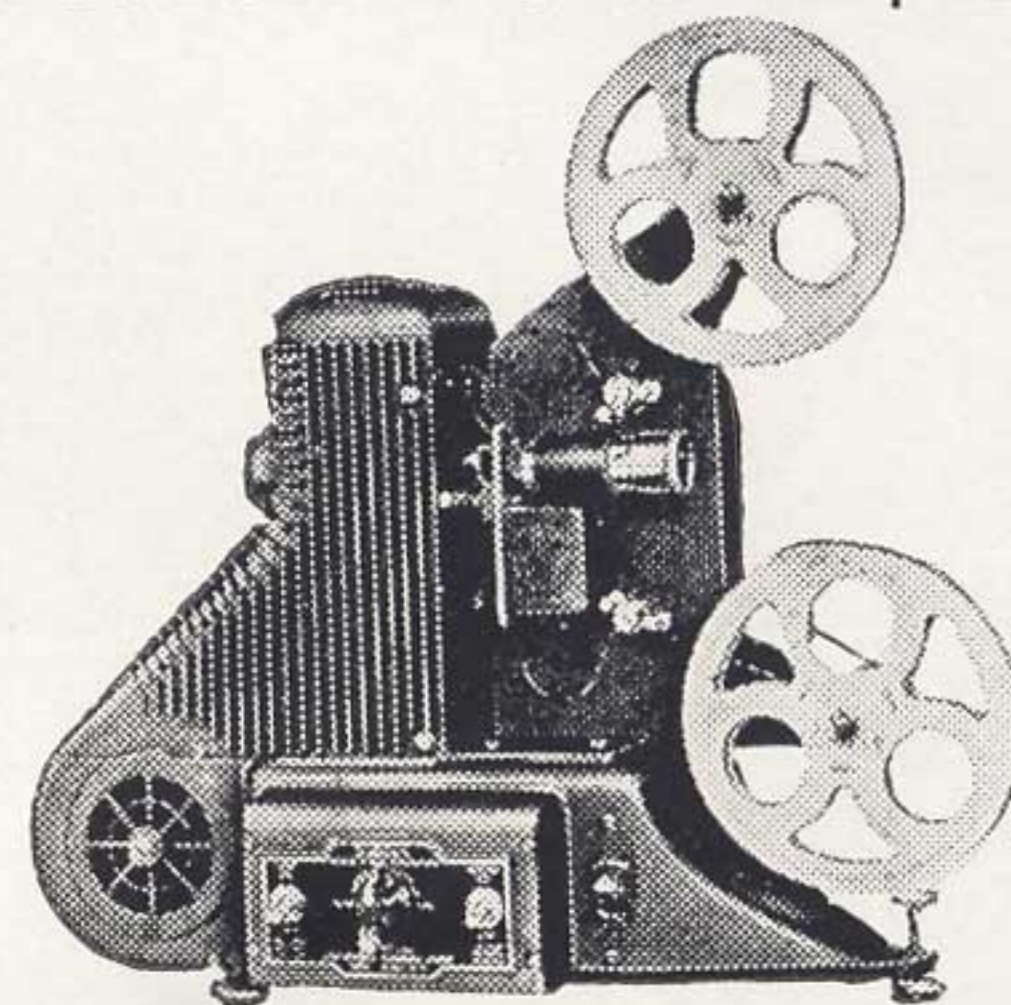
1. Clean the gate, film track, aperture, and all inside surface of camera every time it is loaded.
2. Keep the lens clean by wiping it occasionally with lens tissue or a very soft cloth.
3. Set the footage indicator with each reloading of film.
4. Load and unload the film in subdued light.
5. Check that film is moving properly before closing the magazine cover.
6. Determine the proper exposure and set it on the lens before taking movies.
7. Each scene should be not less than 2 ft. (10 seconds) long. No more than 6 ft. (30 seconds) should be attempted in one winding.
8. Hold the camera steady. When panoraming, turn very slowly and steadily.
9. Wind the motor after each scene.
10. Always have an extra roll of film handy.
11. It is important that you record your name and address clearly on the carton when returning the film for processing.
12. Let the motor run down when putting the camera away for a long period.
13. Don't oil the camera. After a few years of use it may be desirable to return the camera to us for cleaning, inspection, and oiling. This is done at a nominal charge.

Univex 8 mm. PROJECTORS

THE ONLY 500 WATT PROJECTOR UNDER \$55

The very latest word in home-movie projection for all 8 mm. film. Gives your movies brilliant "theatre-quality!" Think of being able to project your own films as large as $7\frac{1}{2}$ x 10 feet! The extra power gives fine results with color film, and livens up under-exposed scenes; "carries" perfectly across large rooms. With lamp and one reel

No. P-500 \$42.50



OTHER Univex PROJECTORS

Model P-8 Projector—A.C. with Standard Lens No. P-83 \$14.95

Model P-8 Projector—A.C. with Hi-Lux 1" f2 Lens

No. P-82 18.70

Model P-8 Projector—A.C. with Hi-Lux $\frac{3}{4}$ " f1.65 Lens

No. P-81 19.70

Model PU-8 Projector—A.C.-D.C. with Standard Lens

No. PU-83 17.95

Model PU-8 Projector—A.C.-D.C. with Hi-Lux 1" f2 Lens

No. PU-82 21.70

Model PU-8 Projector—A.C.-D.C. with Hi-Lux $\frac{3}{4}$ " f1.65 Lens

No. PU-81 22.70

Model P-8 Projector—32 volt, D.C. only . No. P-832 18.95

Projector Lamp—P-8—Standard 8 volt . . No. B-81 50c

Projector Lamp—PU-8—Standard 125 watt No. B-88 \$1.50

All Projectors with Lamp and one 200 ft. reel—Model PU-8

Projector with Rheostat Control

Prices subject to change without notice.

SUPPLEMENTARY LENSES



Ilex Univar f4.5 Lens; over 50% faster than the f5.6 and finer in sharpness and quality
No. L-45 \$5.00

Ilex-Univar f5.6 Lens, with Iris diaphragm . *No. L-56 \$2.50*

Univar f3.5 Lens (By Wollensak) permits "shots" under adverse light conditions 150% faster than Univar f5.6.
No. L-35 \$12.45

Univar f2.7 Lens (By Wollensak). Particularly recommended for indoor shots, as well as those under very adverse light conditions. 350%

more speed than the Univar f5.6 . . . *No. L-27 \$20.00*

Univar f1.9 Lens (By Wollensak). Nearly 800% faster than the Univar f5.6 lens. With micrometer focusing mount. (Must be fitted at factory.) . . . *No. L-19 \$39.75*

Univar 1" Telephoto, f3.5 Lens, with micrometer focusing mount . *LT-135 \$10.95*

Univar 1½" Telephoto f3.5 (By Wollensak). Makes long distance shots by having scenes appear ⅓ as far away.
No. LT-35 \$37.50



EVEREADY CASE

Heavily constructed, with leather shoulder strap. Permits movie-taking without removing the camera from the case. Protects camera against damage, loss, or theft.

No. K-1 **\$2⁰⁰**

MERCURY Super-Speed CAMERA

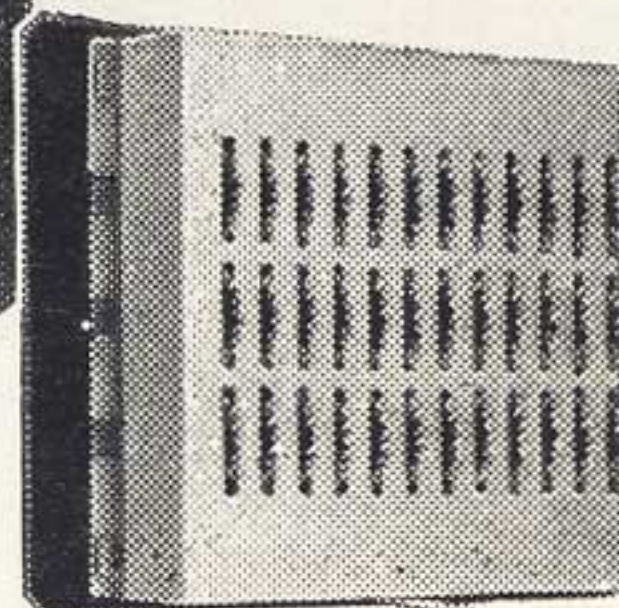
Contains features of high-priced, foreign-made, speed cameras; shutter speeds to 1/1000th second; built-in photoflash synchronizer; built-in exposure calculator; accurate all-metal focal plane shutter; no double exposures; automatic film transport; uses quick-loading UniveX 35 mm. film that cuts costs approximately 60%. Complete with Tricor f3.5, 35 mm. focus lens.



No. C-635 . . **\$25⁰⁰**

MARJORIE'S
MASQUERADE
PARTY - 1939

"Universal" AUTOMATIC TITLER



\$395

No. M-31
(complete with
instructions)

Completely automatic; no lettering of cards; simple to operate; 3 rows of letters—12 to a row—sets a total of 36 letters at one time; each letter individually operated by small wheel on back of titler; pocket size; easily accessible for titling as each scene is shot; eliminates splicing later on; for all makes of 8 and 16 mm. movie cameras.

No more spoiled film. Eliminates guess-work, insures perfect pictures even in poor light. Automatically corrects for speeds, filters and subjects. May be had for either movie, or still and candid cameras (specify which) **\$1.95**
(price includes case)

EXPOSURE METER



BACKED BY WRITTEN GUARANTEE

Every UniveX Cine "8" Camera is accompanied by a guarantee bond. Should any defect develop due to poor material or workmanship within a period of one year, repairs will be made without charge, provided bond registration post-card has been detached from the bond, filled in and returned to us within ten days after purchase. Be sure to ask your dealer for this card if it does not accompany the Camera you buy.

SERVICE. Your UniveX Cine "8" Camera is so sturdily constructed that it should give you many years of uninterrupted service. However, should it become damaged due to accident or careless handling, send it to us for repair. Immediately upon the receipt of the Camera we will inspect it and notify you what the charges will be for putting the Camera back into normal operating condition.

IMPORTANT. When sending in camera for repair or service, please write separately and fully regarding the difficulty, and enclose 25c in stamps to cover handling and postage. Send camera and letter to the nearest service station (not to your dealer).

UNIVERSAL CAMERA CORPORATION
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