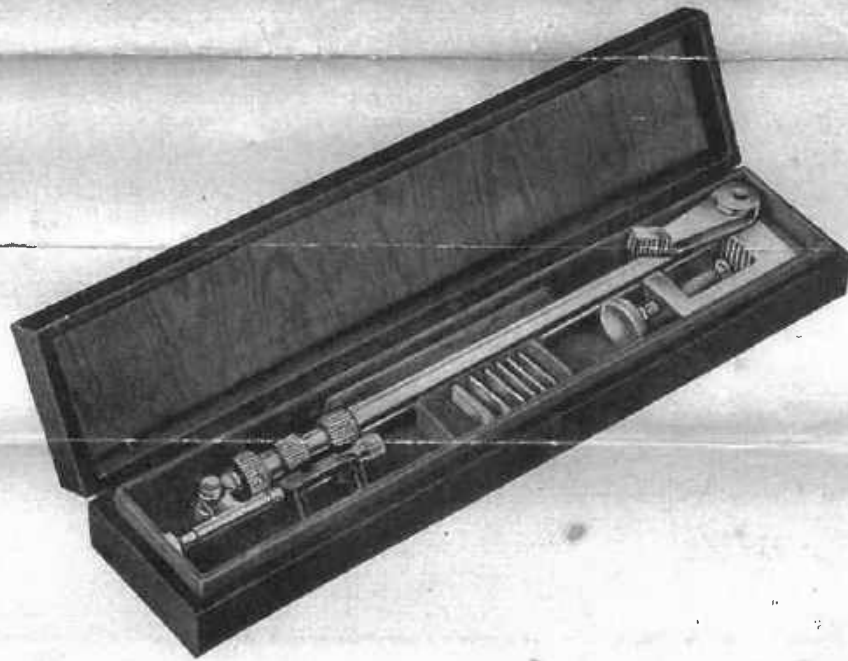


◀ CLAIRE-VUE CAMERA LUCIDA



The CLAIRE-VUE Camera Lucida is a highly precision-made instrument with which drawings in perspective may be made rapidly and in perfect proportion. The instrument makes it possible to see both the reflection of the subject and the pencil point simultaneously on the paper; it only remains to follow the lines. A special silvered prism, carefully ground and polished, optically perfect and free from distortion is contained in the black prism holder, giving a perfectly clear reflection which can readily be traced. Perfect vision is secured without limitation of distance.

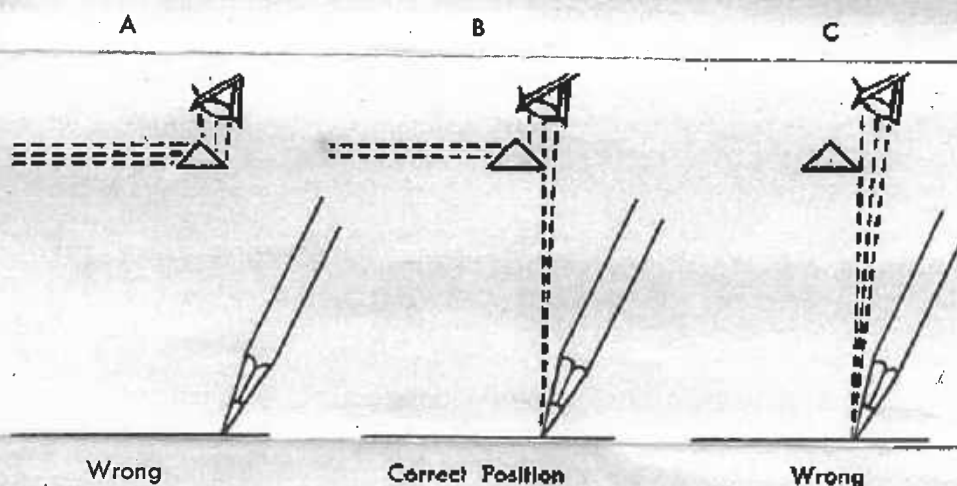
Numerous applications of this instrument make it a valuable addition to any drafting room, art studio, institution, etc. Draftsmen, artists and illustrators will find the CLAIRE-VUE particularly useful in accurate perspective renditions of sketches, actual objects, photographs, catalogues, poster designing, furniture designing, architecture, costumes, etc.

HOW TO USE THE CLAIRE-VUE

Attach the instrument to the edge of a drawing board or table. The height of the prism is then adjusted by raising or lowering the telescopic tubes. The tubes are secured against sliding by tightening the knurled nuts. For fine focusing raise or lower the prism by turning the top knurled nut, thus engaging the helical thread. Having the instrument in proper position, secure it for rigidity by pressing down lever attached to the clamp. This is the exclusive "finger-tip" tension control feature of the CLAIRE-VUE. Move the bar to which the black prism holder is fixed until it is horizontal. When the set-up is complete the black prism holder should be opposite the center of the subject and also opposite the center of the paper on which the drawing is to be made.

HOW TO LOOK INTO THE PRISM

Fit up the instrument as indicated above, then place some sort of an object in vertical position, at a trial distance of 16 inches. Arrange the prism 16 inches from the paper and look vertically straight on the edge of the prism to be seen in the notch. It is shown in position B, in the accompanying figure, and should be rigidly followed.



In A, the eye is too far over the prism, and only receives the rays from the object but does not get those coming from the pencil.

In C, the eye is looking outside the prism, and only receives the rays coming from the pencil. It is not possible to execute the drawing as the image is not seen on the paper. The eye not looking through the prism can remain open, and the point of the pencil will appear still more distinctly. To see the top of the object draw the eye back and the pencil will instinctively be pushed towards the top of the drawing. The reverse is the case when the bottom of the drawing is being copied.

Uniform lighting of the subject and paper is recommended.

FOR COPYING

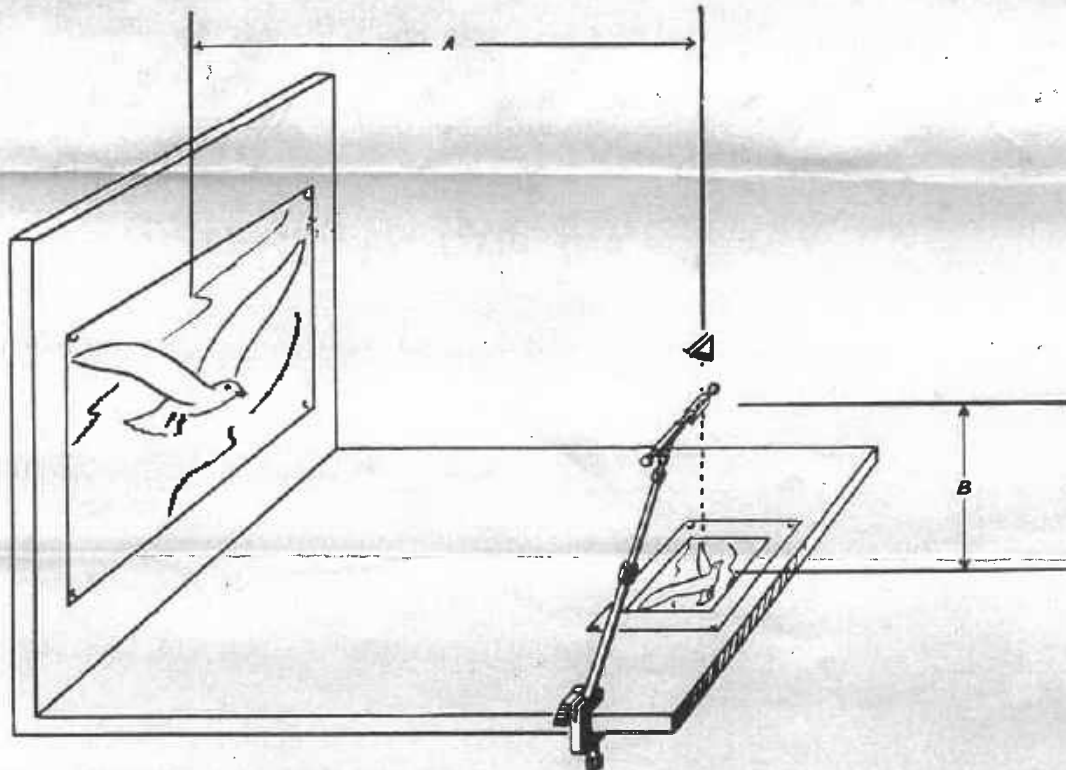
To reproduce the subject in equal size, it is only necessary to arrange the prism at an equal distance from the center of the subject and from the center of the paper on which the drawing is being executed. No lens is needed.

FOR ENLARGING

To reproduce the subject with enlarged dimensions arrange the subject nearer to the prism than the prism is to the paper. For example, to enlarge to twice the size, the subject should be placed at half the distance to the prism that the prism is to the paper. This could be 8 inches from the prism to the subject and 16 inches from the paper to the prism.

FOR REDUCING

For reductions, the subject should be farther from the prism than the prism is from the paper. For example, to reduce to $1/3$ the size, the subject should be three times as far from the prism as the prism is from the paper. See picture below.



In reducing and enlarging, taking into account the height of the prism above the paper and the distance from the prism to the subject, use the table on page 4 to find which lens should be used for focusing.

REVERSED DRAWINGS

Particularly of interest to engravers and lithographers. Turn the prism slowly forward, turn the model upside down, but not higher than the prism, and the object is reflected upright, reversed from right to left.

HOW TO USE THE LENSÉS

All the six lenses bearing a number of grooves (1 to 6) on the edge of the glass, are solely for the purpose of focusing, that is, to reflect the object very distinctly and still on the paper, even though the eye moves from right to left over the prism. Thus, parallax is avoided because the image is unable to shift.

By consulting the following table, it is easy to find the number of the best lens to be used for any distance of the prism from the subject and the prism from the paper.

If the prism is 12" from the paper and if the distance from prism to subject is	USE LENS NO.	If the prism is 16" from the paper and if the distance from prism to subject is	USE LENS NO.	If the prism is 20" from the paper and if the distance from prism to subject is	USE LENS NO.
6/16 - 3 inches	5 or 6	6/16 - 3 inches	5 or 6	6/16 to 2 inches	6
8 - 10 inches	4	8 - 14 inches	4	2 - 6 inches	5
10 - 14 inches	None	14 - 20 inches	None	12 - 16 inches	4
14 - 18 inches	3	20 - 28 inches	3	16 - 24 inches	None
18 - 26 inches	2	28 - 43 inches	2	24 - 39 inches	3
40 - 80 inches	1	85 inches to Horizon	1	39 - 83 inches	2
				83 to Horizon	1

CARE OF THE INSTRUMENT

The CLAIRE-YUE should give definite trouble-free service if these simple precautions are heeded. Occasional cleaning of the lenses and prism is advised, exercising the same care as in the cleaning of any fine lens. Use a good grade of lens tissue and go over the surfaces lightly. Keep instrument in box when not in use.

Your dealer can replace lenses and prisms accidentally broken or chipped.

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