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Diana F+

Instructions Manual

Iamography

INSTRUCTIONS FOR USE	2
BEDIENUNGSANLEITUNG	7
MODE D'EMPLOI	13
INSTRUCCIONES DE USO	19
ISTRUZIONI PER L'USO	25
取扱説明書	32
中文說明書	37
사용설명서	42

INSTRUCTIONS FOR USE

HOLD ON JUST A MINUTE

We can only imagine the intense excitement that grips you. Who the hell wants to read through an instruction manual when the DianaF+'s alluring plastic curves are calling your name? But please - fight this temptation and digest this entire manual before you get started. There's all kinds of crucial info to make your first DianaF+ photo shoot the very best that it can be.

GETTING STARTED AND FORMAT SELECTION

Your DianaF+ uses 120 film. Before you do anything, you'll need to decide what format you'd like to shoot. You can choose amongst three sizes of images with your DianaF+. Each size requires a plastic mask (or lack of one), and a specific film format setting.

The specifications are as follows:

12 large square shots: (5.2x5.2cm) / no frame mask / 12-shot setting

16 small square shots: (4.2x4.2cm) / small frame mask / 16-shot setting

Endless panorama: (4.6x4.6cm) / small frame mask / 16-shot setting

The "frame masks" refer to the two small black plastic frames included with your camera. Turn the Rear Door Switch [1] to "Open" and slide the Rear Door [2] off the camera. In the middle, you'll see the Mask Mount [5], which is the area directly behind the lens. You can easily snap the frame masks into place here. Use the small frame mask for 16 small shots, the panoramic frame mask for Endless Panorama (more about that later!) and no frame mask for 12 large shots. Once you've loaded the frame mask, you'll need to set the Film Format Switch [4] on the back of the Rear Door to either 12 or 16 shots. Just slide it up or down with your fingers, and match it to the specifications listed above. Once your format is set, it's time to load a fresh roll of 120 inside!

LOADING THE FILM

Remove the Rear Door [2]. Insert the fresh film roll into the left side. The film has holes on the top and bottom of its spool - which will match with plastic posts on the top and bottom of the camera. Thread the film across to the right side Take-Up Spool [3]. You should only thread it in a little bit - about a half-inch or two centimeters. With the Rear Door [2] still off, turn the Advance Wheel [6] counterclockwise, and ensure that the film is transporting and threading smoothly by turning two or three complete revolutions. If you've got a lot of slack - or if the film is transporting at an angle - then STOP, take out the film spool, and rewind it with your hands. Then give it another try. If your film is loaded incorrectly, then it could scratch, fold, or break inside your camera. Once you're sure that the film is properly loaded, then replace the Rear Door [2], turn the Rear Door Switch [1] to "Lock," and look through small red window on the Film Format Switch [4]. 120 film has its shot numbers printed on the back, so you can use this window to count your exposures. As you advance, you'll see a fragment of the word "Start" and then a sequence of symbols (usually a few circles or dashes that go from large to small) which countdown to the first exposure of "1." Stop there, as you're now ready to shoot.

BASIC SHUTTER AND APERTURE SETTINGS

The DianaF+ is a fully manual camera which allows you to control how fast the shutter fires and how wide it opens. The Shutter Speed Switch [8], located on the top of the Lens [11] has two settings: "N" and "B." "N" is for normal daytime shots, and fires the shutter at approximately 1/60 of a second. "B" allows you to keep the shutter open for as long as you like - which is great for nighttime and low-light images. For a sharp image, the camera must be held still whenever

you're firing on the "B" setting! The best method is to screw a tripod into the DianaF+'s handy Tripod Mount [15]. Otherwise, try to press it against something flat and hold it steady while you shoot. As the format is square, it doesn't matter whether the camera is held horizontally or vertically. On the bottom of the Lens [11] is the Aperture Setting [9]. This controls how wide the shutter opens. There are four settings available. Three of them match the outdoor weather conditions: sun, partial clouds, and full clouds. The fourth one, designated as "P," is for pinhole shots – which we'll discuss a little later.

With ISO 400 Speed Film

- In daylight, choose "N" for the shutter speed and match the aperture setting to the actual light condition outside (ex. choose sun if it is sunny.)
- For a lit indoor setting, set the shutter to "B" and the aperture to cloudy. Shoot for about one second or a little less.
- For night shooting, set the shutter to "B" and the aperture to cloudy. A brightly lit city street needs about 20 seconds, and a really dark moonlight scene might need around a minute.

With ISO 100 Speed Film

- In daylight, choose "N" for the shutter speed and choose an aperture that's one step darker. (ex. choose partial clouds on a sunny day.)
- Double the shooting time of 400 speed film (ex. shoot indoor scenes for about 2 seconds).

FOCUS & SHOOTING

Okay, your film is advanced to number 1, and your shutter & aperture settings are in place. Take a look at your subject and estimate the distance between you and them. The Focus Ring [10] is around the Lens [11] and has three settings: 1-2 meters (3-6.5ft), 2-4 meters (6.5-13ft), and 4 meters (13ft) to infinity. Rotate the Focus Ring [10] to the proper distance. And here's a tip – the Focus Ring [10] rotates out and moves closer to your subject as the focus setting gets closer. You can handily compose your shot through the DianaF+'s square Viewfinder [13]. As you can imagine, the Viewfinder is not super-precise. It's a little more correct for the 16-shot format. When shooting 12 shots per roll, the actual image area is a bit larger than what the Viewfinder shows. But don't give it too much thought – the squinty Viewfinder and composition "surprises" are all a part of Diana shooting. Fire your very first DianaF+ photo by pressing down the Shutter Release [7]. Press it once for daytime "N" shots, and hold it down for long-exposure "B" shots. After you shoot, turn the Advance Wheel [6] to get to the next frame. When using the "B" setting for really long exposures – like nighttime or pinhole shots – you can use the included Shutter Release Lock [14] to keep the shutter open. Press down on the Shutter Release [7] and then place the Shutter Release Lock [14] right into the gap above the Release (a hole will open up when you push the Release down.) When your exposure is done, just remove the Lock [14] and let the Shutter Release [7] close. Remember to use a tripod and the Tripod Thread [15] for the sharpest possible images!

Important

- to avoid shaking or blurring your long-exposure image while using the Shutter Release Lock [14], be sure to place and remove it very carefully. Keep the camera as steady as possible and move the Shutter Release [7] slowly and smoothly.

Even More Important

- never change the Shutter Speed Switch [7] while the Shutter Release [6] is being held down. This could damage the mechanism. Only change the Shutter Speed Switch [7] when the

- release is closed. Be sure to mind this warning when using the Shutter Release Lock **[14]**
- you've got to keep your fingers away from that speed setting!

Of course, you don't have to advance the film after each shot. Feel free to fire the Shutter Release **[7]** two times or more to create multiple exposure images. If it's very sunny out, then don't shoot more than two exposures on the same frame, or your image will be very washed out.

FLASH PHOTOGRAPHY

As you've surely seen, your DianaF+ includes a gorgeous electronic flash – inspired by the 60s design of the original Diana flash units **[16]**. First off, open the Flash Battery Door **[19]** and insert one fresh “AA” battery inside. Attach the Flash to the DianaF+ body by plugging it into the Metal Pin Shoe **[17]**. Turn the Flash Power Switch **[20]** to “On.” The Flash Ready Light **[22]** will glow bright red. The Flash will now fire when you depress the Shutter Release **[7]**. With ISO 400 film, the Flash's effective range is approximately 1-1.5m (3-5 feet). For best results, stay within this distance to your subject – and be sure to adjust the focus accordingly. To increase the range, use faster film. For your Aperture Setting **[9]**, we recommend setting it to “Cloudy.” Be sure to turn the Power Switch **[20]** off when you're done shooting – so that you don't drain the battery.

1. Set the Shutter to “N” to take your typical instant flash snapshot. Try this during the daytime on an overcast day or with your subject in shadow for a great fill-flash effect.
2. At night, set the Shutter to “B” to create a mixed flash & ambient light image. When you press the Shutter Release the Flash will fire. Hold it down for a few seconds longer to bring in the ambient light – thereby placing a glowing, dreamy background behind your crisp, flashed foreground. Try moving the camera a bit after firing to make the background even more hectic.
3. Insert one of the included colored gel filters to tint your Flash and hit your subject with a burst of intense colored light. See the little round bubble over the flash element? The filter slides in on the left side of this – sitting right behind the bubble and right in front of the flash element. This technique can be especially cool with daytime fill flash and the nighttime “B” setting. NOTE: the red, violet, purple, and green filters absorb a lot of light. When using these at night, be sure to stand a little bit closer to your subject or use 800 or 1600 ISO film.
4. Place the included Hotshoe Adapter **[18]** into the DianaF+'s Metal Pin Shoe **[17]** to mount a standard hotshoe flash onto your camera (something like the Lomography Ringflash or Colorsplash Flash). You can also use this to mount the Diana+ Electronic Flash **[16]** onto a camera equipped with a Hotshoe – like the Lomo LC-A+.
5. Try firing your flash off-camera. Set the Shutter “B” and hold it open. Fire your flash manually with the Flash Fire Switch **[21]**. Be sure to change up the angle of the flash (shoot it from the top, side, bottom, etc.) for all manner of interesting light effects.
6. Be sure to try multiple-exposures with the Flash. Try one shot with white light and one with color. Try one with “N” and one with “B.” Put your subject in a totally black room (with a black background) and create an old-school strobe effect by firing your flash manually several times at a moving subject with the shutter open.

UNLOADING

Unlike with 35mm cameras, there is no need to rewind 120 film. The entire roll will fully transfer over to the Take-Up Spool **[3]**. Once you've passed your last shot (either shot 12 or shot 16,

depending on your format), you'll need to keep winding until you feel the tension drop off completely. You also won't see anything behind the Film Format Switch's [4] red window. Your film is now totally wound onto the Take-Up Spool [3] and it's safe to remove the Rear Door [2]. Take out the finished film roll and seal it with the small paper tab on the end. Some brands have a self-adhesive tab, and some require you to lick the tab. Either way, it's a great time! The left side of the camera now has an empty plastic spool there. Transfer that to the right side – as it will become the Take-Up Spool for your next film roll. Development should be done at a professional photo lab. If there isn't one in your neighborhood, then nose around on the Internet – there's most likely a mailorder lab near you.

PINHOLE

Pinholes are a throwback to the earliest days of photography. Instead of a lens, you admit light through a tiny hole. The resulting image has a few special characteristics:

1. A soft-focus, dreamy look
2. An extremely wide angle perspective with straight lines (no fisheye distortion)
3. Strange long-exposure daytime effects

As Pinholes are so small, they require a relatively long shutter time to admit enough light. With ISO 400 film, you'll need about 2 seconds in bright sunlight, 30 seconds in the shade, 6-15 minutes in a lit indoor scene, and about 1-2 hours at night. Given these long exposure times, anything moving in front of the lens will be blurred. This can be very cool for daytime shots of people walking, cars speeding by, dogs barking, etc. You'll notice that shots taken indoors or at night have stronger vignetting (darkening & blurring at the edges) than images shot in the sunlight. It's all part of the unpredictable fun of pinhole photography!

Your DianaF+ has two different Pinhole settings:

1. True Pinhole:

Set the Aperture to "P" and the Shutter to "B". Grab a hold of the Forward Lens Mount [12], which is the part of the lens barrel that's in front of the Shutter Speed Switch [8] and Shutter Release [7]. Slowly and gently twist it counter-clockwise and remove the lens. You're now ready to shoot a traditional wide-angle pinhole shot. You can replace the lens by matching up the Forward Lens Mount [12] with the four plastic posts behind it, and then rotating it clockwise. The word "Diana" on the front of the lens will be at the 10 o'clock position when you match them up, and then rotate to its correct 12 o'clock position when the lens is reattached.

2. Magnum Pinhole:

Like before, set the Aperture to "P" and the Shutter to "B." But this time, leave the lens on. The result is a slightly sharper pinhole image with the usual focal distance of a DianaF+ shot. This is great for capturing those super-long-exposure effects without the extreme wide-angle perspective.

If you want to use a flash with the Pinhole setting, then you'll have to fire it A LOT. The Pinhole is extremely small, and you'll need about 10 or 12 individual bursts at a very close subject (about 1m or 3 feet away) in order to get a decent exposure. But play around a bit – it's all about experimenting.

ENDLESS PANORAMA

Stitching together a panoramic image is one of the most awesome techniques in analog photography. Often, the panoramic ends up a little bit "off" – giving it a really unique and

interesting look. With the DianaF+, you can easily create panoramic shots that are as long and as all-encompassing as you like.

As you learned in the first section, you'll need to insert the Panoramic frame mask and set the Film Format Switch [4] to "16." With these settings, there will be almost no gap between each image, thereby giving you a (more or less) seamless panoramic image.

And here's four tips for your Panoramic success:

1. If you want to ensure no overlapping between frames, then advance a little more than the next exposure number each time. For example, Fuji films have a series of dots in-between the exposure numbers. These countdown your advancing until the next number comes up. After you shoot "1," advance to the first dot after the number "2." Then advance to the second dot after number "3." And so on.
2. If you're shooting a panoramic landscape and you want to get as little repetition between frames as possible, then turn your camera about 45 degrees after each shot. Or turn it a lot less – and savor that sweet multiple-exposure-panorama effect!
3. Use a tripod on level ground to keep your individual panoramic frames on [more or less] the same plane.
4. Of course you can throw caution to the wind. Shoot panoramas on the 12 shot format. Advance a full frame once, then a half frame, then a whatever-the-hell frame. Shoot multiple times on a single frame, and only once on another. Throw in a flash shot. Make your panoramic image totally random and unpredictable. The results could be awesome!

TROUBLESHOOTING

1. **My daytime shots are really washed out and blurry!**
Ah, you are most likely shooting with the "B" shutter setting by accident. Be sure to use "N" for daylight.
2. **My nighttime shots are really blurry and insane!**
For sharp long exposures, you need to keep the camera as steady as possible. Use a tripod if you have one. Otherwise, prop it up on something flat or hold your breath and press it against your face before you shoot.
3. **My daytime images are really dark**
You probably set the aperture to pinhole rather than sunny. Or, if they're just kind of dark, then get faster film. You'll need full sunlight to shoot ISO 100 or slower on the "N" setting.
4. **My images are overlapping each other**
Check your film formatting. You most likely have the camera set to 16 but have no mask placed inside.
5. **My images are totally black**
Oops, that sounds a lot like you left the lens cap on!
6. **A lot of DianaF+ images are dark in the corners (an effect called "vignetting"). Why aren't mine?**
You're probably using the 16-shot small square format. Try using the 12-shot format – you'll get bigger images and more vignetting & distortion in the corners.
7. **My DianaF+ images are small and surrounded by a big black frame**
Again, try shooting on the 12-shot larger format.
8. **When using the Flash, my images are really dark and grainy**
With ISO 400 film, the Flash is most effective within 1-1.5 meters (3-5ft) of your subject. Chances are, you're standing too far away. And ensure that your Aperture is

set to Cloudy. Otherwise, your battery might be weak, and the flash is not firing at full power. Try putting in a fresh one.

CARE & MAINTENANCE

A little care will go a long way towards keeping your DianaF+ in top shape:

1. Keep the lens cap on the lens when the camera is not in use.
2. Do not clean the lens with any harsh chemicals or solvents. Proper lens cleaning solution and a soft lens cloth is your best bet.
3. If the film is really hard to advance then do not force it. You could break the advance mechanism. If you just started advancing the film, then calmly reload it. If you're well into the roll, then unload it in a totally dark room or light-sealed bag.
4. Be careful when transporting the DianaF+. It's pretty tough, but is still made of lightweight plastic. If you place it in a bag with heavy things, then it could be broken. Just keep an eye out for its well-being.
5. Always remove the Flash from your DianaF+ before placing it in a bag. Leaving it attached can cause the Flash to be forcibly ripped out of your camera – and that ain't good!

CONTACT & WARRANTY

Your DianaF+ includes a 2-year warranty from any manufacturing defects or product failure. In the event of a defect, the Lomographic Society will repair or replace the unit at our discretion. For warranty service or for any questions, please contact the closest regional Lomographic Society office as listed below.

BEDIENUNGSANLEITUNG

EINEN MOMENT GEDULD BITTE...

Wir können uns deine Aufgeregtheit und Ungeduld nur annähernd vorstellen. Wer will sich schon mit einer Bedienungsanleitung herumschlagen wenn die verführerischen Plastikkurven der Diana+ bereits nach einem rufen? Aber bitte - widerstehe der Versuchung und gib dieser Bedienungsanleitung eine Chance bevor du loslegst. Es gibt jede Menge äußerst wichtige Informationen, die dein erstes Diana+ Foto zum Allerbesten seiner Art machen können.

VORBEREITUNG UND FORMAT-AUSWAHL

Deine Diana+ verwendet 120er Film. Bevor du aber irgendetwas machst, musst du dich zuerst entscheiden in welchem Format du deine Fotos schießen willst. Du kannst zwischen drei Fotogrößen wählen, jede davon verlangt eine spezielle Plastik-Maske (oder eben keine) und eine eigene Einstellung des Filmformates.

Die Vorgaben sind folgende:

12 große quadratische Bilder: (5.2x5.2cm) / keine Rahmen Maske / 12-Foto Einstellung
16 kleine rechteckige Bilder: (4.2x4.2cm) / kleine Rahmen Maske / 16-Foto Einstellung
Endlos Panorama: (4.6x4.6cm) / kleine Rahmen Maske / 16-Foto Einstellung

Die "Rahmen Masken" sind die beiden kleinen schwarzen Plastik Rahmen, die deiner Kamera beigelegt sind. Stelle den Hebel an der Rückseite [1] auf "AUF" und schiebe den Rückendeckel [2] von der Kamera. In der Mitte siehst du die Masken Halterung [5], sie



[19]



