

This manual is for reference and historical purposes, all rights reserved.

This page is copyright© by M. Butkus, NJ.

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs.

It'll make you feel better, won't it?

**If you use Pay Pal or wish to use your credit card,
click on the secure site on my main page.**



INSTRUCTIONS
FOR USING

Aires

35-III

F:1.9/4.5 cm

C O N T E N T S

How to use Aires 35-III and what its features are

1. "Trimming" coupled range
viewfinder 6
2. Focusing 8
3. Diaphragm and shutter speed 9
4. Winding of film and cocking
of shutter11
5. Film loading14
6. Film rewind18

How to hold Aires 35-III when taking pictures

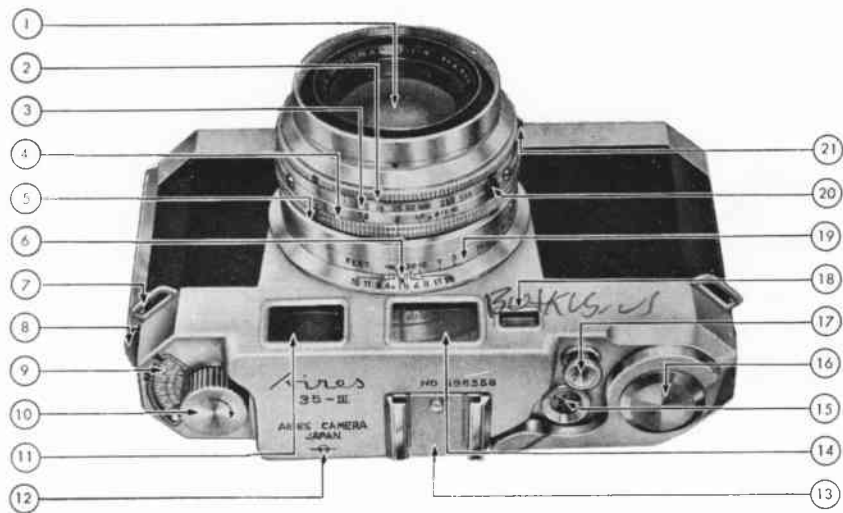
- A. Ordinary (horizontal) position20
- B. Vertical position21

How to use other features of Aires 35-III

- A. Fixed Focus23
- B. Facts about the Depth of Field24
Depth of Field Chart (feet)25
Use of the Depth of Field26
- C. Infra-Red Marking26
- D. Film Reminder27
- E. Synchronization28
- F. Cable Release and Self-Timer28

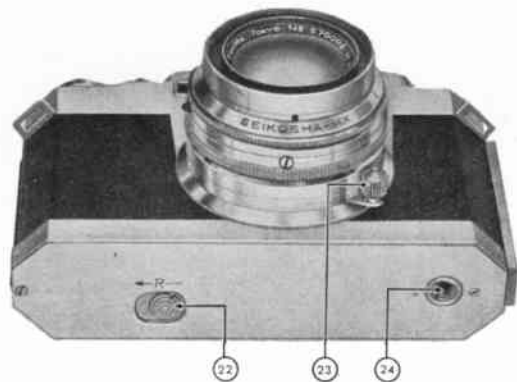
Some Suggestions on Aires 35-III

- How to look through the
viewfinder29
- How to take care of your camera ...29
- When the camera is not in use30
- Protection of the lens30
- Exposure and Subjects at full
aperture31



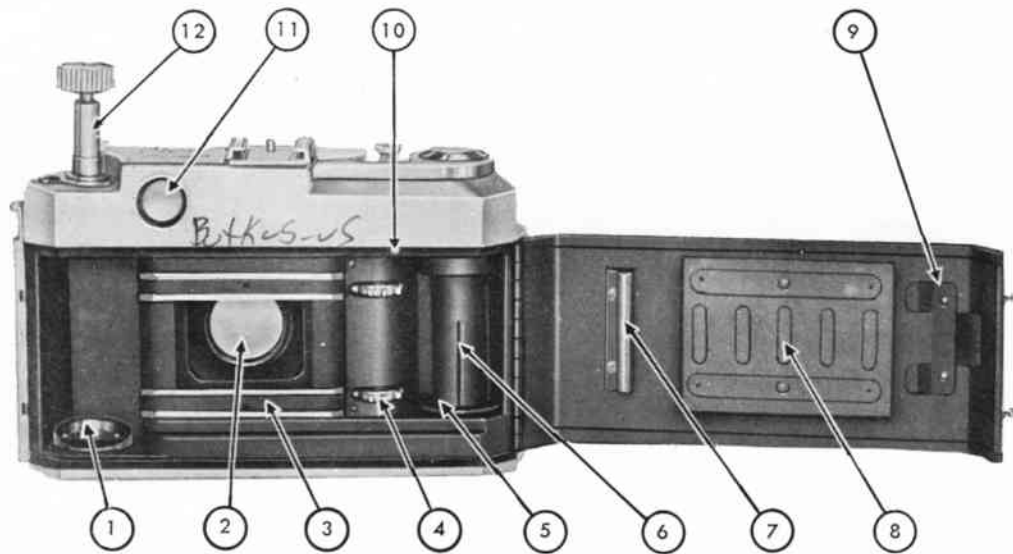
(Fig. 1)

1. Aires H-Coral lens
2. Shutter speed adjusting ring
3. Shutter speed dial
4. Diaphragm scale
5. Diaphragm adjusting ring
6. Depth of field scale (with "ultra-red" mark)



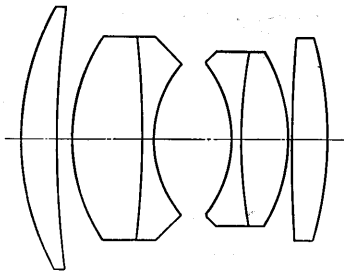
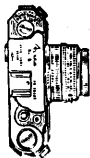
(Fig. 2)

7. Eye for leather strap
8. Back cover lock and key
9. Film reminder
10. Film rewind knob
11. Finder window
12. Focusing base line
13. Clip for accessories
14. Lighting window
15. Exposure counter
16. Film winding knob
17. Shutter release button
18. Reflex window
19. Distance scale
20. B type synchro plug
21. Synchro switch lever
22. Rewind knob
23. Focus adjusting knob
24. Tripod socket



(Fig. 3)

- | | | |
|-----------------------|----------------------------------|--------------------------------|
| 1. Cartridge holder | 5. Film winding shaft | 9. Spring for holding sprocket |
| 2. Taking lens (back) | 6. Groove for inserting film tip | 10. Film reversing shaft |
| 3. Film guide rail | 7. Film guide roller | 11. Eyepiece |
| 4. Sprocket | 8. Film pressure plate | 12. Film rewind knob (back) |



LENS: Aires H-Coral, F 1.9/4.5cm. 4-cell, 6-element, amber-coated.

SHUTTER: Seikosha MX, fully-synchronized

Speeds: B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250 and 1/500 sec.
with built-in M F X synchro setting with automatic time lag adjusting
mechanism.

1. "Trimming" (wide-angle) coupled range viewfinder

The Aires 35-III is equipped with a "trimming" coupled range viewfinder mechanism of the super-imposed image type, and single eyepiece. As the illuminated frame of the viewfinder is brilliant and as the two rangefinder images are very clear, it is easy to coincide them even as close as 20 inches.

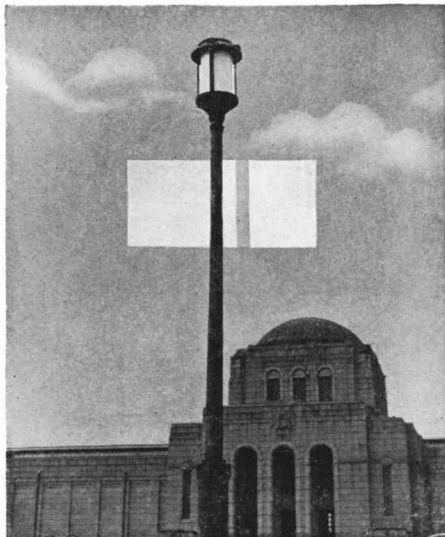
The illustration shows the wide field that can be seen through the viewfinder eyepiece and the brilliantly illuminated frame. All subjects caught within this frame will be recorded on your film. This frame allows you to take pictures down to a distance of 3 feet. For taking pictures between 20 inches and 3 feet, frame your picture within the parallax compensating marks (the four small triangles) instead of within the illuminated frame



(Fig. 4)

In addition, this new "trimming" range viewfinder has these advantages:

- (1) The view finder on the ordinary camera gives a very different image depending on how the photographer holds the camera to his eye. With the "Aires" trimming view finder mechanism, however, there is no such difficulty. A subject shown in the brilliant frame of the finder is recorded by the lens exactly as it is seen.
- (2) As only the picture within the frame is recorded by the lens and as the actual view seen through the eyepiece is much larger, the photographer can trim and compose his picture very easily.
- (3) Fast moving objects passing through the field of view can be seen through the eyepiece for an instant before they enter the illuminated frame itself, thus permitting the photographer to capture the subject at just the right instant.
- (4) The brilliantly illuminated frame will allow accurate composition in even the poorest light.
- (5) For those photographers who wear spectacles and who in the past have had difficulty using 35 $\frac{m}{m}$ camera, this new type of "trimming" viewfinder will solve all their problems.



(Fig. 5)

2. Focusing

As you look through the range viewfinder eyepiece and rotate the lens with the focus adjusting knob (No. 23, Fig. 2), you will see two images of the same object: one large image and one small section. The images move apart or together as the lens is rotated. Turn the lens until the two images of the object on which you are focusing coincide exactly. Your lens is now in sharp focus on the object. At the same time, all objects in the range shown on the depth of field scale will also be in focus at the f-stop you select for the exposure.

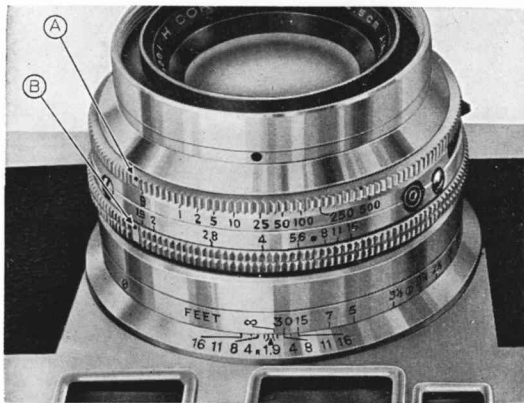
This is possible because the movement of the lens is perfectly coupled to the distance scale, and you can focus accurately from infinity down to the close distance of 20 inches.

3. Diaphragm and shutter speed

As the knurled rings A and B that adjust the shutter speed and diaphragm respectively encircle the lens barrel, you can adjust them with your index or middle finger as you hold the camera in both hands.

Set the index dot to the desired figure, and the scale stops right there.

with a click. The diaphragm may be set anywhere between the click-stops, but the shutter speed scale must not be used in this way.



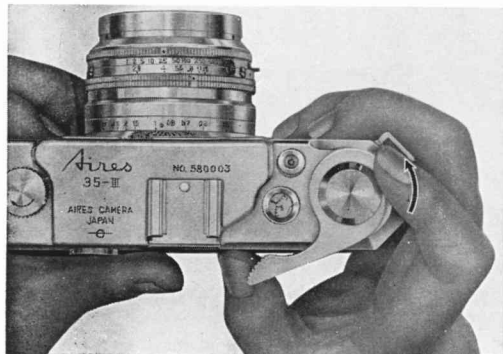
(Fig. 6)

4. Winding of film and cocking of shutter

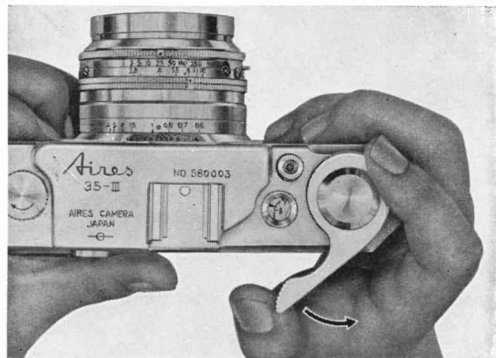
The Aires 35-III is so designed that both film winding and shutter cocking can be performed at one and the same time and very rapidly by means of a single-action lever.

Fig. 8 Push the cove at the right corner of the lever with your index finger, and the lever comes into operating position.

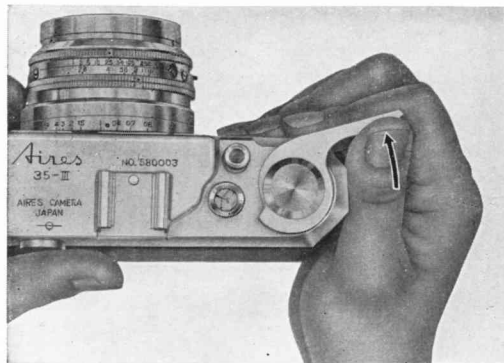
Fig. 9 Put your thumb to the knurled part of the lever.



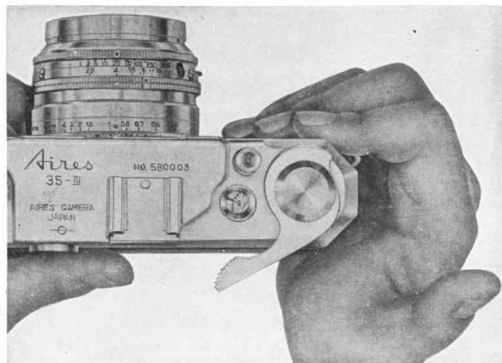
(Fig. 8)



(Fig. 9)



(Fig. 10)

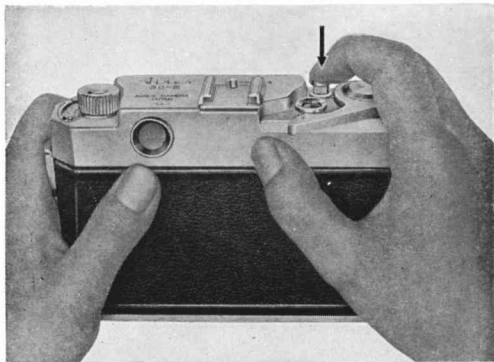
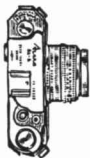


(Fig. 11)

Fig. 10 Turn the lever to the right until it stops,

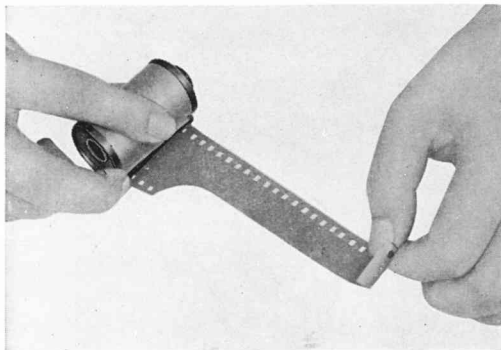
Fig. 11 and let your thumb slip off the lever.

The film has now been advanced one exposure and the shutter cocked. Since the shutter cannot be released if you stop the lever halfway, it is necessary that the lever should be turned until it goes no further. Double exposures are perfectly prevented.

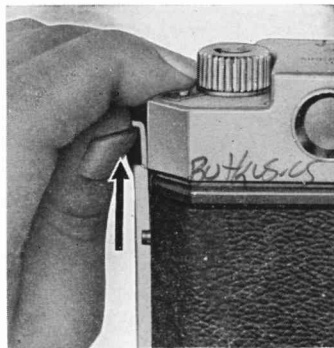


(Fig. 12)

Fig. 12 Since the shutter release button is so conveniently located that the index finger of your right hand falls over it when you hold the camera, you can wind the film and release the shutter very rapidly - at the rate of 12 exposures per 10 seconds.



(Fig. 13)



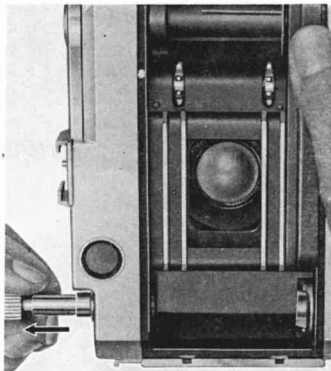
(Fig. 14)

5. Film loading

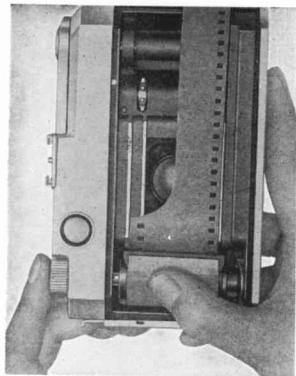
Use standard 35mm film cartridges (35^{mm} film, 20-36 exposure)

Fig. 13 The film can be loaded easily - more so if you bend its tip 1/8" from the end.

Fig. 14 Push up the back cover key and the back cover snaps open.



(Fig. 15)



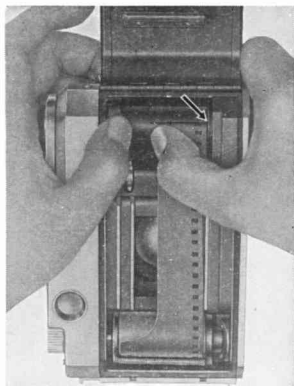
(Fig. 16)

Fig. 15 Hold the camera lengthwise and pull up the rewind knob all the way.

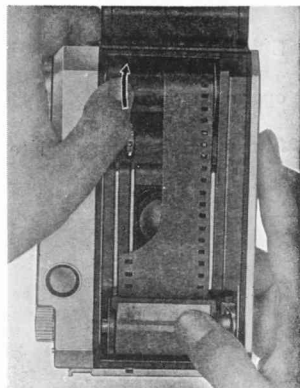
When pulled up, the rewind knob can stop at two stages. The first stage is the position for rewinding the film after exposure.

Fig. 16 Place the cartridge in the film chamber and push in the rewind knob.

Fig. 17 Insert the bent tip of the film into the groove of the take up spool. If the groove is not in the right place, move it by turning the take up spool with your thumb. In inserting the film tip into the groove, press the edge of your film against the right side and at the same time let the perforations engage the gears of the sprocket.



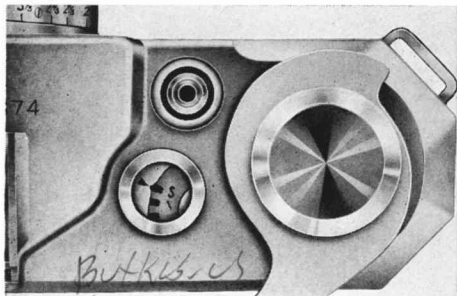
(Fig. 17)



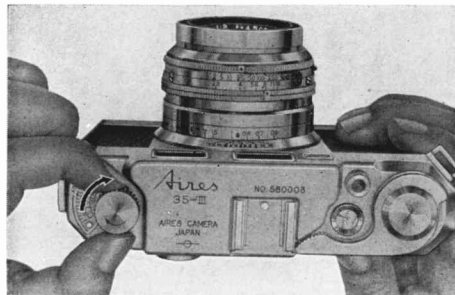
(Fig. 18)

Fig. 18 Give the take up spool a few forward turns with your left thumb or turn the winding lever to wind the film one or one and a half times around the take up spool. Then close the back cover and lock it.

The film has now been loaded. Turn the winding lever until it will go no further, and the film is advanced and the shutter cocked. Press the shutter release button and repeat the operation once more. By doing this, you will make sure that you do not use the length of film which was exposed to light while loading the camera.



(Fig. 19)



(Fig. 20)

Fig. 19 With the Aires 35-III, the exposure counter automatically registers S the instant the back cover is closed and shows the figure 1 after only 2 blank shots, while with other cameras you must release the shutter 3 or 4 times.

Fig. 20 Before you start shooting, gently turn the film rewind knob in the direction of arrow until it goes no further. This is in order to take up the possible slack of the film in the cartridge, and each time you wind the film the rewind knob turns in the opposite direction to show that the film is being transported accurately.

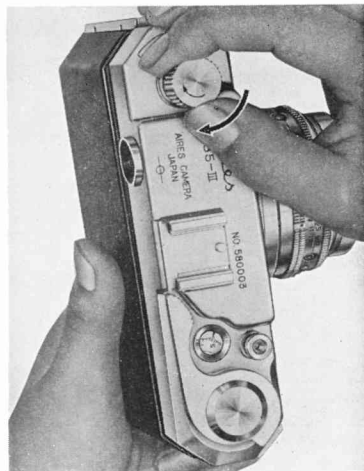
Film rewind:

The number of the exposure counter advances with every exposure to show how many pictures you have taken. When you have exposed the entire roll, the film winding lever will move no further. Now the film is to be rewound into the cartridge.

Fig. 21 In rewinding the film, move the rewind button R at the bottom of the camera in the direction of arrow, pull up the rewind knob halfway, and turn it in the direction of arrow.

As you turn the rewind knob, the exposure counter goes backward to show how far the rewinding has progressed. The film has been completely wound back when the exposure counter shows S, but even if you do not look at the exposure counter, you can tell, from the resistance to your fingers, that the rewinding has been completed.

You may unlock the back-cover after you have wound the film back into the cartridge or when you see S in the exposure counter.



(Fig. 21)

HOW TO HOLD THE AIRES 35-III CAMERA WHEN TAKING PICTURES



(Fig. 22)

(A) Ordinary (horizontal) position

Hold the camera in both hands using the right index finger to operate the shutter button and the left index or middle finger to adjust focusing. To look through the viewfinder either the left or the right eye will do. Use whichever is convenient to you.

Stabilize the camera by so holding it that the left hand thumb is pressed against your cheek. The shutter can be released so smoothly that you can take pictures even at the low speed of $1/5$ or $1/10$ sec. without using a tripod.

(B) Vertical position

Almost all 35mm cameras are made to take pictures in the ordinary position.

Vertical position is somewhat difficult but by practice you will get used to it.

There are two ways to hold the camera for shooting vertical pictures: one is with the shutter button above your eyes, that is with your right hand above the camera, the other is with the shutter button below eye level.



(Fig. 23)

When the camera is held in the former way, the shutter button can be pressed with your right index or middle finger and film winding done without moving the camera from its shooting position. However, since the camera is held high, it is somewhat unstable especially for slow exposures.

If the camera is held in the latter manner, the shutter button is pressed with your thumb. When winding the film, your thumb is also used and the camera has to be moved away from your eye each time you wind the film. This position, however, is the more stable.

Both ways have merits and demerits, and there are pros and cons on them even among professionals. You must learn for yourself which suits you better. It is also up to you to decide which eye you can use more conveniently.

HOW TO USE OTHER FEATURES OF THE AIRES 35-III

(A) Fixed Focus:

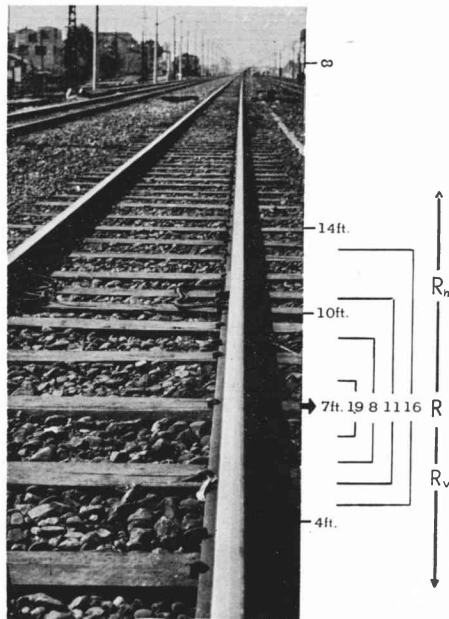
In taking fast action pictures there are times when you have no time to set the focus. It is at such times that the Fixed Focus setting can be of help to you. Set the distance scale and diaphragm stop at the Fixed Focus markings (30 feet and half way between F: 5.6 and F: 8) and all objects from about 13 feet to infinity will be in focus. With this setting you can take pictures of most objects by simply adjusting the shutter speed.



(Fig. 24)

(B) Facts about the Depth of Field

The Depth of Field is shallow in the foreground and deep in the background. Look at the picture on the right. The camera is focused on a spot 7 feet away and the diaphragm stop is set at $F : 8$. All objects within the range of between $5'7 - 7/8''$ and $9' 3''$ from the camera are in focus. From the spot focused on, everything 1 ft. 5 inches to the foreground and 2 ft. 3 inches to the background are in focus. In other words, the focus is on the objects within the range of 3 ft. 8 inches. This range is called the Depth of Field and it becomes wider as the lens opening is made smaller. This property of the lens has been utilized in the Fixed Focus mechanism mentioned elsewhere in this booklet. In candid photography, Fixed Focus is often used, and this is why the Aires 35-III has Fixed Focus markings. We have employed the symbols R_V (the foreground focused upon) and R_H (the background focused on) on the Depth of Field chart.



(Fig. 25)

Depth of Field Chart

(AIRES H CORAL 1:1.9 f=4.5cm)

(FEET)

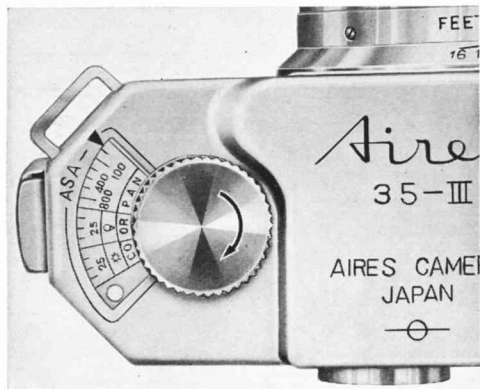
F	R	1 ² / ₃		2		2 ¹ / ₃		2 ² / ₃		3 ¹ / ₃		5		7		15		30		∞	
		ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
1.9	R v	1	7 ³ / ₄	1	11 ⁵ / ₈	2	3 ¹ / ₂	2	7 ³ / ₈	3	2 ⁷ / ₈	4	9 ⁵ / ₈	6	7 ³ / ₈	13	4	24	0	119	11
	R h	1	8 ¹ / ₄	2	3 ³ / ₈	2	4 ¹ / ₂	2	8 ⁵ / ₈	3	5 ¹ / ₈	5	2 ⁵ / ₈	7	5 ¹ / ₄	17	1 ³ / ₄	40	0	∞	
2	R v	1	7 ³ / ₄	1	11 ⁵ / ₈	2	3 ¹ / ₂	2	7 ³ / ₈	3	2 ⁷ / ₈	4	9 ⁵ / ₈	6	7 ¹ / ₈	13	3	23	9	113	11
	R h	1	8 ¹ / ₄	2	3 ³ / ₈	2	4 ¹ / ₂	2	8 ³ / ₄	3	5 ¹ / ₈	5	2 ³ / ₄	7	5 ¹ / ₂	17	3	40	9	∞	
2.8	R v	1	7 ⁵ / ₈	1	11 ¹ / ₂	2	3 ¹ / ₄	2	7	3	2 ¹ / ₂	4	8 ⁵ / ₈	6	5 ³ / ₈	12	8	22	0	81	6
	R h	1	8 ³ / ₈	2	1 ¹ / ₂	2	4 ³ / ₄	2	9	3	5 ⁵ / ₈	5	3 ⁷ / ₈	7	7 ⁷ / ₈	18	4	47	5	∞	
4	R v	1	7 ¹ / ₂	1	11 ¹ / ₄	2	3	2	5 ⁵ / ₈	3	1 ⁷ / ₈	4	7 ¹ / ₄	6	2 ⁷ / ₈	11	11	19	8	57	2
	R h	1	8 ¹ / ₂	2	7 ⁷ / ₈	2	5 ¹ / ₈	2	9 ¹ / ₂	3	6 ³ / ₈	5	5 ³ / ₄	7	11 ³ / ₄	20	4	63	2	∞	
5.6	R v	1	7 ¹ / ₄	1	10 ⁷ / ₈	2	2 ¹ / ₂	2	6	3	1	4	5 ¹ / ₂	5	11 ³ / ₄	11	0	17	4	40	11
	R h	1	8 ³ / ₄	2	1 ¹ / ₄	2	5 ⁵ / ₈	2	10 ¹ / ₄	3	7 ¹ / ₂	5	8 ¹ / ₄	8	5 ¹ / ₄	23	8	112	8	∞	
8	R v	1	7	1	10 ¹ / ₂	2	1 ⁷ / ₈	2	5 ³ / ₈	2	11 ⁷ / ₈	4	3	5	7 ⁵ / ₈	9	11	14	8	28	9
	R h	1	9 ¹ / ₈	2	1 ³ / ₄	2	6 ³ / ₈	2	11 ¹ / ₄	3	9 ¹ / ₄	6	5 ⁵ / ₈	9	3	31	5	∞		∞	
11	R v	1	6 ⁵ / ₈	1	10	2	1 ¹ / ₄	2	4 ³ / ₈	2	10 ⁵ / ₈	4	3 ³ / ₈	5	3	8	9	12	4	21	0
	R h	1	9 ⁵ / ₈	2	2 ¹ / ₂	2	7 ¹ / ₂	3	5 ⁵ / ₈	3	11 ¹ / ₂	6	6 ³ / ₄	10	6	52	9	∞		∞	
16	R v	1	6	1	9 ¹ / ₈	2	1 ¹ / ₈	2	3 ¹ / ₈	2	8 ¹ / ₂	3	8 ⁵ / ₈	4	8 ³ / ₄	7	5	9	10	14	6
	R h	1	10 ¹ / ₂	2	3 ³ / ₄	2	9 ³ / ₈	3	3 ¹ / ₈	4	3 ⁷ / ₈	7	7 ¹ / ₂	13	6	∞		∞		∞	

Use of Depth of Field:

The photographic lens tends to blur the image beyond the spot focused upon. The smaller the diaphragm, the deeper becomes the depth of field. The Depth of Field scale chart shows you the range of focus according to different lens openings. Let us now suppose you are shooting a group of persons line up in three or four rows. You may become confused as to which row you should focus your lens on. The Depth of Field scale chart shows you, according to different lens openings, from how many feet to how many feet the lens will be in sharp focus. For instance, if you focus at 10 ft. and set the diaphragm stop at F:8, everything from 8 ft. to 13 ft. will be in focus. Conversely, you can find the correct diaphragm setting from the depth of field you need.

(C) Infra-Red Marking

Infra-red ray film takes pictures by the infra-red light invisible to human eyes. With this film the focus is different from that with visible light, and therefore after getting the right focus in the usual way, set the distance scale ring at the infra-red ray marking (red R on the depth of field scale).



(Fig. 26)

(D) Film Reminder

There are many kinds of film, and this feature helps you remember the kind of film you have in your camera. While it is of no use for a person who uses only one kind of film, it is useful for one that uses many kinds such as color films, ordinary speed films or high speed ones. In the instructions you find in the film carton the film speed is shown. Set the Reminder at the stop as indicated in the instructions. When the camera is not loaded, set it at EMPTY.

(E) Synchronization:

By simply inserting a European type (B type) synchro plug into the contact point, you can get all types of flash bulbs synchronized at all speeds.

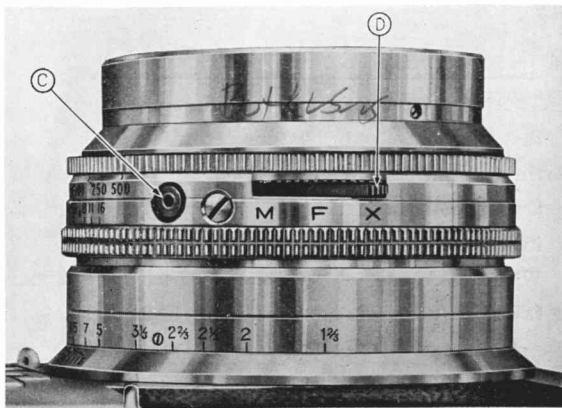
There are two types of flash bulbs, the M class and the F. The M class takes longer to ignite and the light output is high, while with the F class the duration is short and the light output low. The time lag is slow with the M class and fast with the F. (Time lag means the time the bulb takes to ignite after the shutter has been released.)

If your bulb is of M class, all you have to do is to switch over to the M contact point, and if it is an F, to the F contact point. The X contact point is for electronic flashes.

Important: When using the camera without flash equipment, set the lever at X.

(F) Cable Release and Self-timer:

If the shutter speed is lower than $1/5$ sec., use of cable release is advisable. The cable release is screwed into the shutter release button. The self-timer can be fitted in the same way.



(Fig. 27)

Some Suggestions on the Aires 35-III

How to look through the viewfinder:

The image you see inside the illuminated frame of the "trimming" viewfinder differs from that reproduced on your film according to the distance at which the picture was taken, because the lens moves toward the back in focusing. At a close distance, the film reproduces only the image seen inside the trimming frame; but at a far distance, a little more than you catch inside the frame.

With the Aires 35-III you can eliminate this common fault by using the outer line of the frame for far distances and inner line in close-ups.

How to take care of your camera:

All the metal parts of the Aires 35-III are carefully electro-plated and painted. By wiping the camera gently after each use you can keep it always beautiful and prolong its life. Always use a brush to clean the inside of your camera. Scratches on the back of the film are caused mostly from dust inside the camera. You must not wipe the lens carelessly. Always use a blower or thoroughly clean, dry brush to remove the dust. When the camera is particularly dirty, brush off the dust first, then wipe gently with bleached cotton cloth or lens tissue.

When the camera is not in use:

The durability of the shutter spring will be lessened if you leave the shutter cocked. With the Aires 35-III film winding and shutter cocking are done simultaneously, so you must be even more careful not to leave the shutter cocked, especially at a higher speed.

After each film is exposed and the camera is to be stored in its case, the distance scale should be returned to infinity. Return the Film Reminder to EMPTY after removing film from the camera. Even when the shutter is not cocked, its auxiliary spring will be under pressure at 1/500 sec., so change the setting to other than 1/500 sec.

Protection of the lens:

The exposed area of a wide-aperture lens is wide. Since the Aires H-Coral F:1.9/4.5 cm. lens is made particularly big to ensure a greater light value of its edges and is a high speed lens, the unprotected area is very wide. By always using a good UV filter (Aires filter SL39C), whose value of exposure factor is low, the lens will be protected from dust and water. The Aires filters are polished in the same way as optical glasses and ultra-hard-coated. Use of the Aires filters along with the Aires lens-hood is recommended. There are 5 Aires filters for black and white pictures and 3 for color pictures. They are of screw-in type.

EXPOSURE and SUBJECTS at FULL APERTURE

H Coral F: 1.9/4.5 cm.

Shutter Speed	Objects
1/50 sec.	Snapshots in brilliantly lit department stores and fluorescent lamp lighted restaurants. In electric cars and street cars. Snapshots about 5 o'clock in the afternoon (about 6 o'clock in Summer). Snapshots of a person looking at displays in a show window. Persons in a brilliantly lit room. Professional wrestling, skating and stage show.
1/25 sec.	Snapshots of shopping centers. Snapshots in subway stations. Snapshots in department stores (at bargain sale counters). Parties at night. Snaps in railroad stations. Stage performances. Close-up snaps of a person in a lighted room.
1/10 sec.	Snap shots of a person in a bar (night club) and the inside of a bar. Dimly lit room (using a 100 watt lamp).
Film used :	ASA 200 (Eastman Kodak Tri-X, Ilford HP3, etc.)

In taking pictures at 1/10 sec. use a tripod or other support.



72.5
1.85
70.65

Manufactured by
AIRES CAMERA IND. CO., LTD.
437-1 Nishi-okubo, Shinjuku-ku, Tokyo, Japan

Printed in Japan