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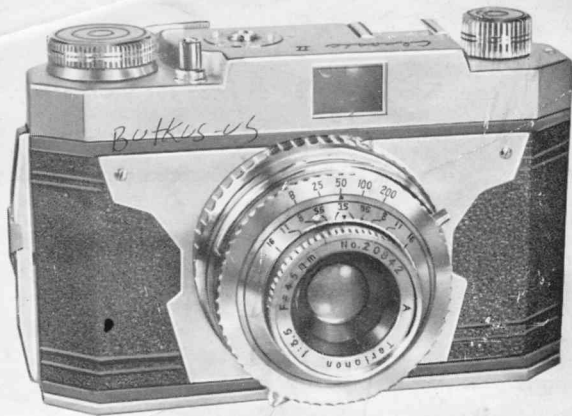
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GOOD PICTURES



Classic II **MANUAL**

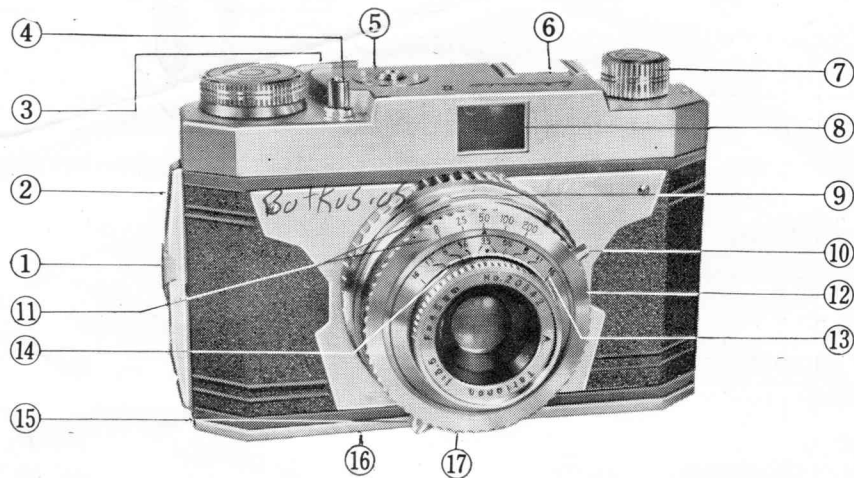
Classic II the choice of thousands

**TOP VALUE IN THE FIELD
HERE'S WHY !!**

- Best Buy : No other camera can give you as much for your money.
- Sturdy Construction : All metal, with lightweight die-cast body.
- Balanced Action : Scientifically balanced for easy viewing and picture-taking.
- Extra Features :
- Rapid film advance lever.
 - Automatic shutter cocking.
 - Double-sprockets for uniform film movement.
 - All settings visible from the top.
 - All parts precision machined.
 - Convenient Red Marker exposure system.

UNEQUALLED VALUE !

Use this as a guide for the specific details of the **Classic II**



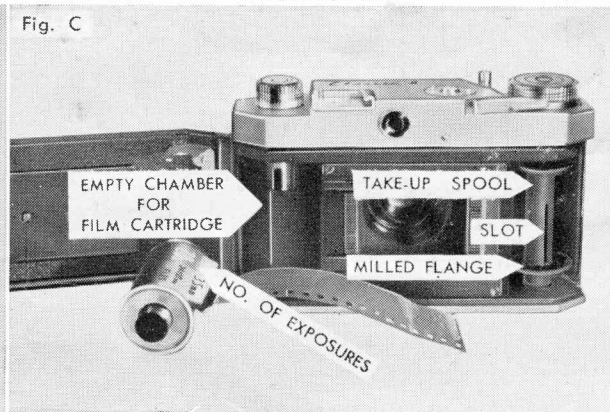
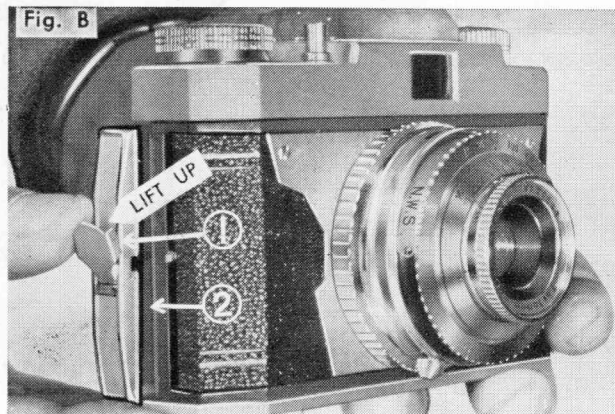
- ① BACK COVER LOCK
- ② BACK COVER
- ③ FILM ADVANCE LEVER
- ④ SHUTTER RELEASE
- ⑤ FILM COUNTER
- ⑥ ACCESSORY SHOE
- ⑦ REWINDING KNOB
- ⑧ VIEW-FINDER WINDOW
- ⑨ DIAPHRAGM "f/-" STOP SCALE

- ⑩ FLASH TERMINAL
- ⑪ SHUTTER SPEED SCALE
- ⑫ SHUTTER SPEED SELECTOR RING
- ⑬ DEPTH-OF-FIELD SCALE
- ⑭ DISTANCE SCALE
- ⑮ "f/-" STOP SELECTOR KNOB
- ⑯ REWINDING RELEASE (not visible)
- ⑰ TRIPOD BUSHING (not visible)

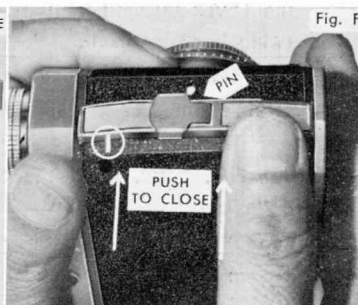
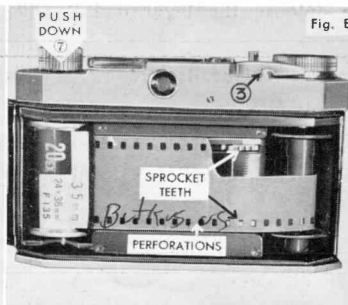
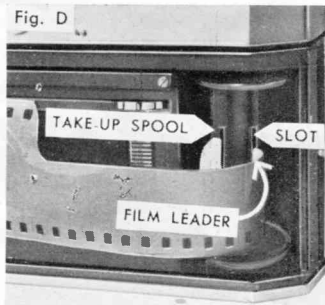
FILM LOADING

(NOTE: AVOID DIRECT SUNLIGHT)

1. OPEN THE CAMERA — See FIG. " B ". Lift up the BACK COVER LOCK ① and open the CAMERA BACK ② to the position illustrated in FIG. " C ". Both chambers are now visible — the empty one on the left is for the film cartridge and the TAKE-UP SPOOL is fixed in the right.
2. Rotate the MILLED FLANGE until the SLOT is visible.
3. Pull the REWINDING KNOB ⑦ out completely.
4. Put the film cartridge in the empty chamber as shown in FIG. " E ".



5. Insert the FILM LEADER into the slot of the take-up spool in the same direction as the "curved arrow" in FIG. "D".
6. See FIG. "E". Push the REWINDING KNOB ⑦ in, rotating it slightly, until it grips the film cartridge.
7. Turn the FILM ADVANCE LEVER ③ slightly so that the film perforations catch on the lower sprocket teeth.



8. CLOSE THE CAMERA — See FIG. "F". After you checked to be sure the film cartridge, film leader and perforations are properly set, push the BACK COVER ② until the BACK COVER LOCK ① catches on the Pin ; it will automatically snap tight.

9. SETTING FILM FOR FIRST EXPOSURE.

Before the first picture can be taken, the film which had been exposed during loading must be wound up onto the take-up spool.

The FILM ADVANCE LEVER ③

transports the film in TWO STROKES.

(a) See FIG. " G ". With the thumb of your right hand, push the LEVER ③ until it stops. Release the lever and it will swing back by itself.

(b) Now push the lever again to the end of its stroke.

CAUTION: The LEVER will automatically come to a stop ; DO NOT TRY TO FORCE IT ANY FURTHER !

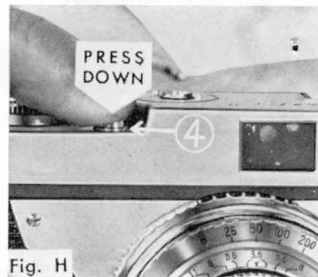
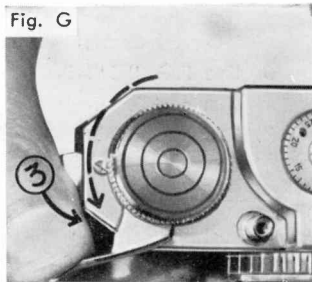
(c) See FIG. " H ". Press the SHUTTER RELEASE ④ down until it " clicks ".

(d) Repeat (a), (b) and (c) above ONCE MORE.

10: Repeat only steps # 9 (a) and (b).....

THE SHUTTER IS NOW COCKED FOR YOUR FIRST PICTURE

(See page 11 for taking the exposure.)



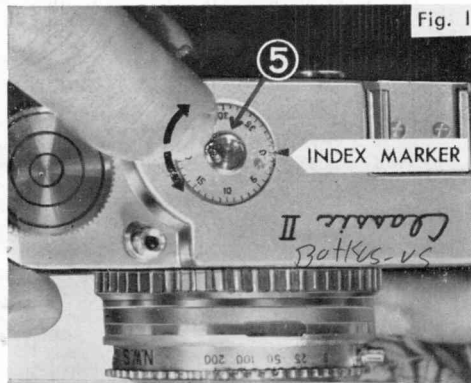


Fig. 1

11. SET the FILM COUNTER

Before taking your first picture, set the FILM COUNTER ⑤ to the number of exposures in your film cartridge.

See FIG. "1".

Turn FILM COUNTER ⑤ in *either direction* untill the number of exposures in your cartridge is opposite the index marker "▲". (Note: All commercial cartridges are clearly marked with the number of exposures in it — refer back to Fig. C, page 4, for an example of a "20" exposure cartridge.)

YOUR FILM COUNTER WILL NOW TELL YOU HOW MANY PICTURES YOU CAN TAKE.

(When "0" is opposite the RED INDEX, you are on the last exposure.)

The SHUTTER SPEED and DIAPHRAGM STOP should be set before you focus on your subject. These settings depend upon two factors :

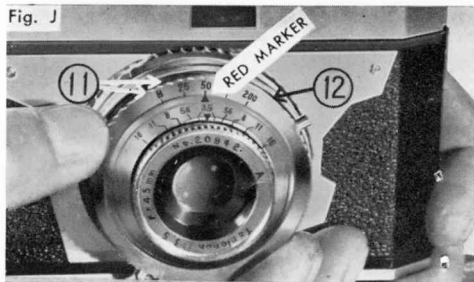
- The amount of MOVEMENT of your subject.
- The amount of LIGHT on your subject.

SETTING SHUTTER SPEED

Move the SHUTTER SPEED SELECTOR RING ⑪ until the desired SHUTTER SPEED is set opposite the RED MARKER.

The *Classic II* SHUTTER SPEEDS are :

B, 1/25, 1/50, 1/100, 1/200.



REMEMBER :

- On the SHUTTER SPEED SCALE, the ~~fastest speed is 200~~ ; the slowest is 25. B represents BULB — this means the SHUTTER remains OPEN until the finger is removed from the SHUTTER RELEASE ④.
- A slow speed passes more light through the lens compared to a fast speed.
 - For " action " shots, fast speed should be used ;
 - for " posed " shots, a slow speed is better.

SELECTING APERTURE OPENING

As indicated in FIG. "K" below, the "f/-" STOP SELECTOR KNOB ⑮ can be easily moved to give either a smaller or larger "f/-" stop (diaphragm aperture).

The DIAPHRAGM "f/-" STOP SCALE ⑨ — see FIG. "L" — has these numbers :

3.5 4 5.6 8 11 16

The LENS APERTURE ("f/-" STOP) controls the DEPTH-OF-FIELD in addition to the AMOUNT of LIGHT entering the lens.

- The largest APERTURE (f/3.5) lets the most light through the lens ; the smallest opening (f/16) allows the least amount.
- When the APERTURE is closed (STOPPING DOWN) from one full stop to another, the light entering the lens is reduced by half. With the exception of f/3.5, which is only 1/2 STOP larger than f/4, all "f/-" numbers on the SCALE ⑩ are a FULL STOP apart.

PRACTICAL USAGE

The DEPTH-OF-FIELD SCALE ⑬ shows the DISTANCE RANGE of "near-to-far" SHARP FOCUS. Since the DEPTH-OF-FIELD becomes *greater* as the *aperture* is made *smaller*, the shutter and aperture settings should be selected to include the desired areas. However *remember* about your *light* and the *movement* of your subject when selecting these settings.

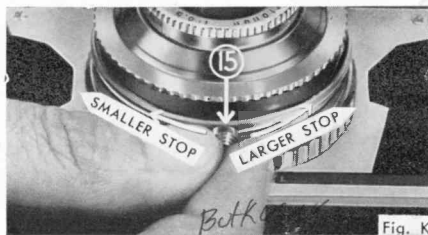


Fig. K



FOR YOUR CONVENIENCE . . .

When you are shooting pictures under AVERAGE EXPOSURE CONDITIONS, your *Classic II* RED MARKER system simplifies the necessary settings.

All you do is set : APERTURE
SHUTTER SPEED
DISTANCE SCALE

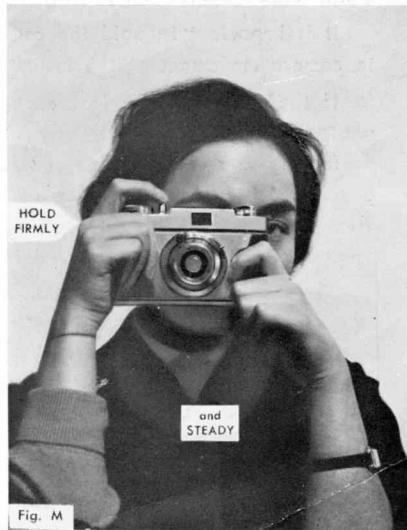
So that : All Red Numbers are set on the Red Markers.

In Fig. " L " the APERTURE ⑨ is set at f/11 and the DISTANCE SCALE ⑭ on 15 FEET. The lines to the left and right coinciding with "11" on the DEPTH-OF-FIELD SCALE ⑬ indicate that everything from about 9 FEET to INFINITY (∞) is in the ZONE OF SHARPNESS. At the same time, the SHUTTER SPEED SELECTOR RING ⑫ is set on " 50 ".

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<i>HOW TO TAKE PICTURES</i>																		
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

COMPOSITION

COMPOSITION is one of the most important operations in the making of an attractive photo. Put your eye to the VIEW-FINDER WINDOW ⑧ — see FIG. "M" — and you'll see, in the same proportion, as much of the subject as will appear on the negative. Within the area which you see, you must arrange the subject matter and choose the camera angle to portray the subject in its best perspective. Excellent tips on simplicity, balance, depth, background, camera angles, etc., can be found in most camera magazines or in books on photography.



THE EXPOSURE

Having composed your picture, while holding the camera as illustrated in FIG. "M", gently PRESS DOWN on the SHUTTER RELEASE ④.

It is important to hold the camera firmly and steady to prevent any "blurring" due to camera movement at the instant of shutter opening.

If the light is not bright enough and "flash" is not available, still subjects can be photographed by using "B" shutter setting. Place the camera on a firm, solid support; preferably on a tripod which can be easily be attached to the TRIPOD BUSHING ⑪ which is on the bottom plate of the camera. The SHUTTER RELEASE ④ must be pressed down very gently. Hold the release down for the desired exposure time; the shutter will remain open until the finger is removed from the release.

Advance the film according to step #9 (Page 6) and you'll be ready for your next shot. When the FILM COUNTER ⑤ points to "0", you can only take one more picture. After making this LAST EXPOSURE, the FILM ADVANCE LEVER ③ cannot be moved for a "full stroke".

DO NOT TRY TO FORCE IT ANY FURTHER !!

REWINDING and UNLOADING

After the LAST EXPOSURE, the FILM ADVANCE LEVER ③ cannot be moved for a "full stroke" — DO NOT TRY TO FORCE IT ANY FURTHER!!



REWIND and UNLOAD

(See FIGS " N " and " O ")

While pressing down on the RELEASE ⑩ with the left thumb (see FIG. " N "), with the right hand rotate the REWINDING KNOB ⑦ in the direction of the red arrow on the top of the KNOB ⑦ until the film is COMPLETELY REWOUND into the cartridge. You will notice that rewinding is completed by the slight resistance as the film leader leaves the slot of the take-up spool. Release the REWIND RELEASE ⑩; if you can continue to turn the REWINDING KNOB ⑦, stop at this point. Open the camera, remove the exposed cartridge, put in a new one, —

AND . . . CONTINUE YOUR PICTURE — TAKING FUN !

FLASH IS EASY!!

On many occasions, flash can increase your photo fun — whenever and wherever you want — since *sunlight is not necessary for your exposure.*

Your *Classic II* has a "built-in" European type FLASH TERMINAL ⑪. A "pocket size" flash unit can be quickly mounted in the ACCESSORY SHOE ⑥. The connecting cord tip must be a "COMPUR TYPE." As shown in FIG. "P", shooting with flash is the same as without. If you prefer the "battery-case-bracket" type flash gun, the bracket can be attached to the TRIPOD BUSHING ⑰.

Correct synchronization of the flash and shutter opening is obtained at all speeds up to 1/100 second with CLASS "F" flashbulbs (such as: # SS, SM or SF). CLASS "M" bulbs (Press # 5, 8 or 11) can only be used at 1/25 second.

Every film type has an ASA TUNGSTEN INDEX NUMBER. Since flashbulbs use guide number for determining the "f/-" stop according to your distance-from-subject and shutter speed setting, it is recommended that you refer to the film and flashbulb data sheets.

Fig. P



Synchro-Sunlight

Use flash "fill-in" to eliminate unattractive squints and harsh, dark shadows caused by strong sunlight. You'll find that flash adds a sparkling quality to your pictures if you have your subjects facing off to an angle from the sunlight instead of having it shine into their eyes.

It is very easy to determine the distance to shoot from. First, obtain your *daylight exposure* by either an exposure meter or the film manufacturer's chart. Next, set the shutter speed and diaphragm opening. Then from the chart on the flashbulb sleeve, obtain the guide number for the film and shutter speed you are using; divide that number by your "f/-" stop... this number is your distance from camera-to-subject.

(Please turn the page.)

For example: your chart or meter reading shows $1/50$ second at $f/8$ is best for your exposure. Your guide number of a Super-Speed #SS flashbulb for Plus-X film at this shutter speed is 120. Dividing 120 by 8 gives you a distance of 15 feet — move to this distance from your subject, set the camera distance scale to 15 and shoot. You'll be pleased with the "professional" touch that's added to your pictures, especially when you have color film in your camera (note; be sure to use *blue-coated* bulbs with *daylight* type color films).

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