

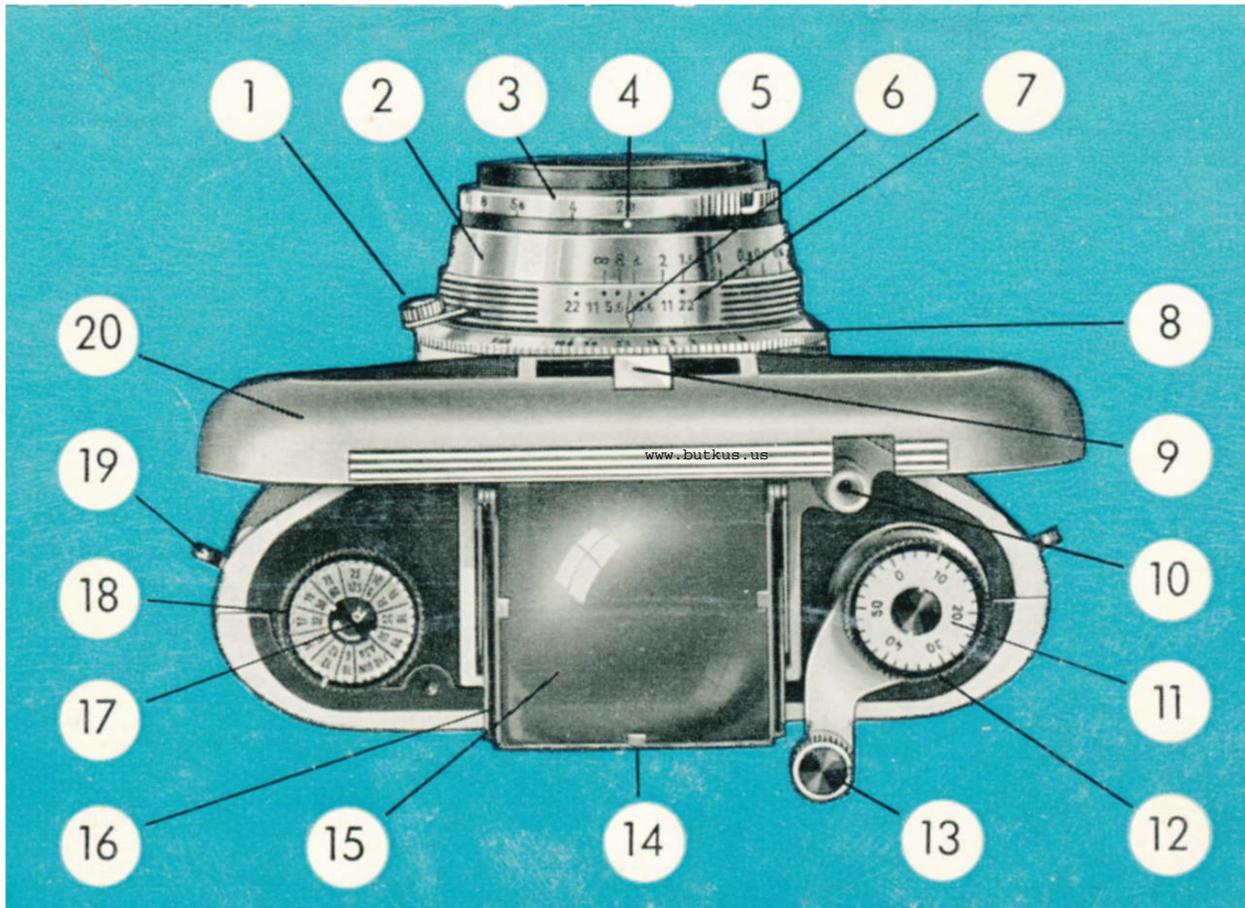
Meine

MECAFLEX

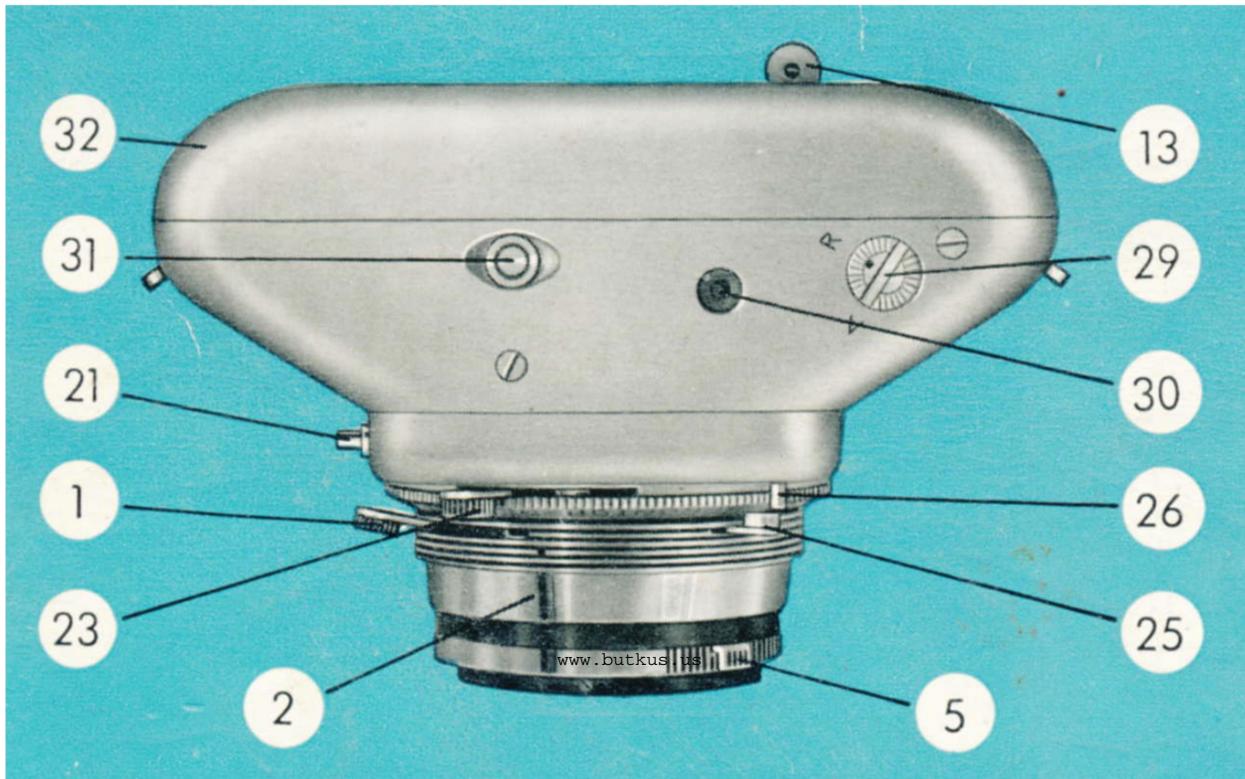


What's what about the Mecaflex?

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For your enjoyment, this small, yet great masterpiece was created as a work of masters and equipped with essential advantages: the Mecaflex single-lens reflex camera is the only one with a spring-loaded diaphragm with true aperture priority and a central shutter; it's surprisingly quick to fire and, despite its 24 x 24 mm format, doesn't require any special film. (this different film size gives 50 images on a 36 exposure roll) And so, we sincerely congratulate you on your fortunate choice of the Mecaflex and wish you many happy and productive hours with it! Of course, you want to take good pictures right from the start. So, heed this little piece of advice: Please read these instructions carefully and thoroughly. It's worth it! Don't attempt the most difficult shots right away, but gradually increase your standards. And: don't worry, dear Mecaflex owner, everything on your camera is incredibly easy!

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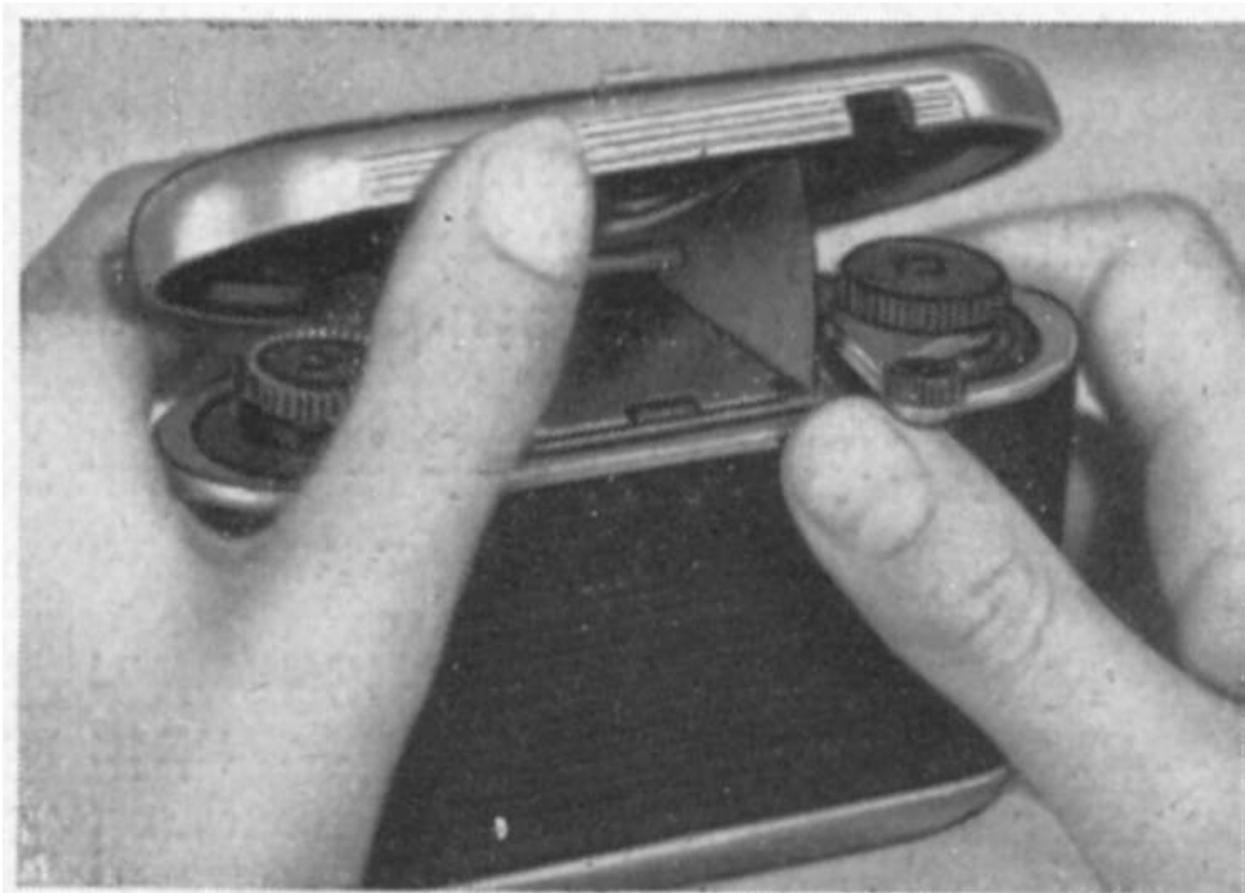
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Opening the light hood

The camera is held with one hand, the thumb of the other hand grasps the head cover (20) by the grip grooves and pushes it upward. The head cover rotates, releasing the light hood (14)



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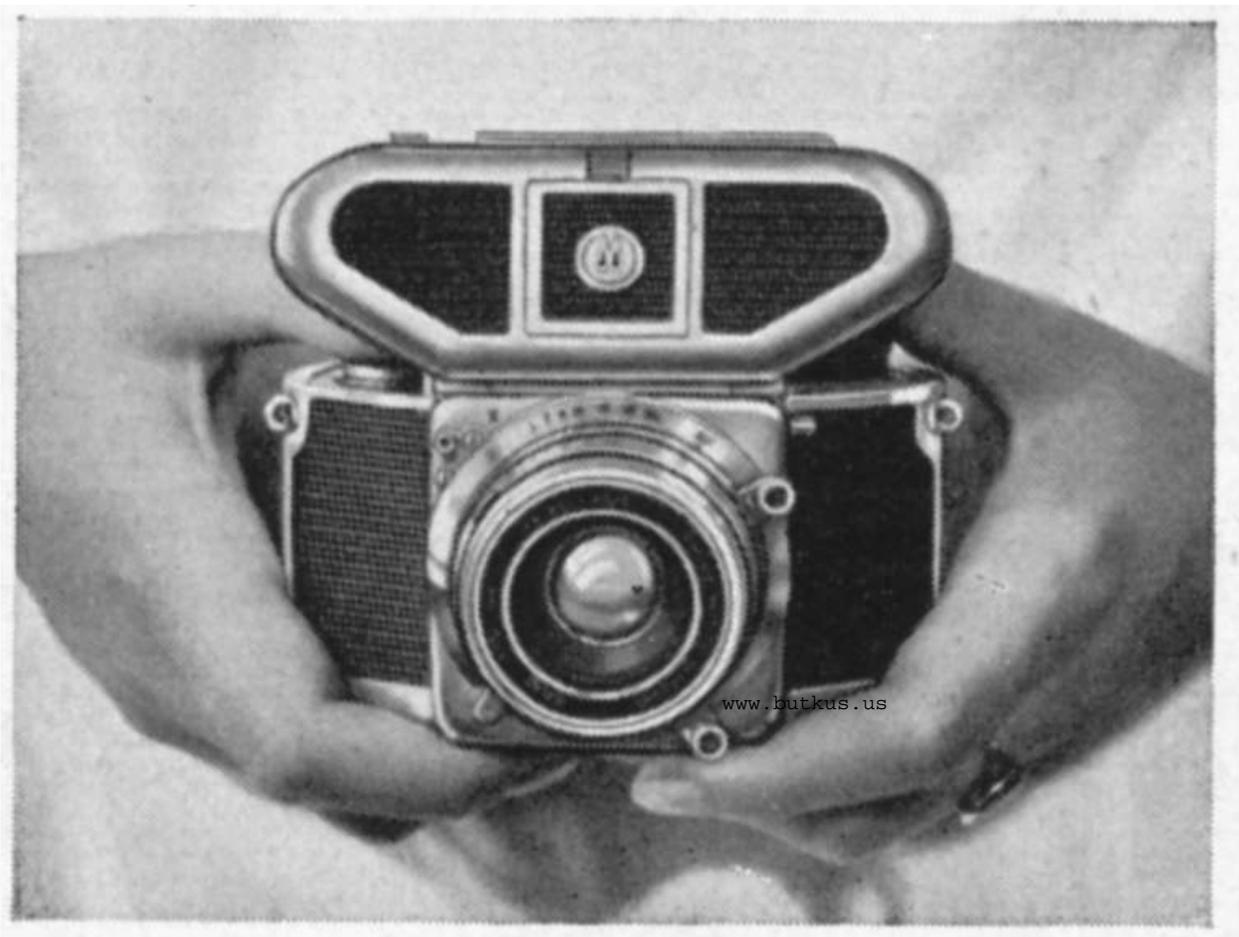
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and the rapid winder (13). At the same time, the large viewfinder magnifier (15) automatically jumps into standby mode and allows the image (after activating the rapid winder) to be clearly seen on the already very bright, fine-grained ground glass screen (16). Opening can be done in two different ways, each with a different effect:

1. Quickly open the head cover to the stop in the vertical position; or slowly open to the stop in the vertical position while simultaneously pressing in the rear light hood wall: The light hood is fully open, the viewfinder magnifier remains in the rest position. With this effect, the viewfinder magnifier swivels into standby mode when you tilt the vertical head cover back and let it snap back into its original position.



2. Slowly open the head cover to the first stop: the light shaft is not fully open; by opening it further to the second stop in the vertical position: the light shaft is fully open, the viewfinder magnifier is ready for use.

Closing the light shaft

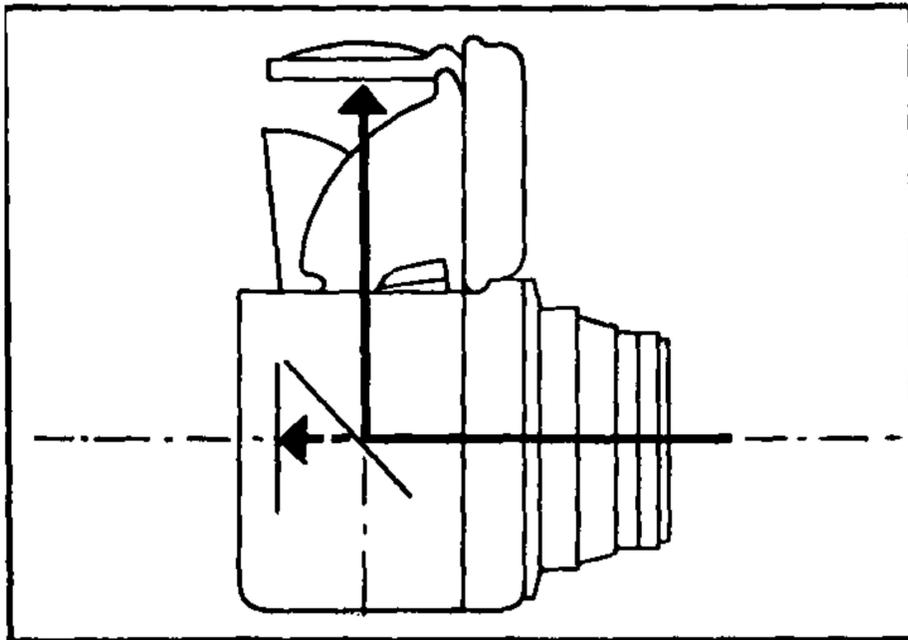
The vertical head cover is simply tilted inward – not too quickly, so that the viewfinder magnifier can swing in – until the cover is firmly seated on the body.

How to hold the Mecaflex

Thanks to the square image format and its handy, rounded shape, there will always be only one basic position for the Mecaflex: the most natural one. It rests firmly and securely in the palms of your hands, the fingers serve as support, the thumbs hold it from above, with the right hand resting quite naturally on the body release button (10). which he has to operate once all settings have been made: rapid winder (13), shutter speed (8), aperture (5), and distance (1). You look down into the light shaft at the ground glass and can simultaneously check all settings.

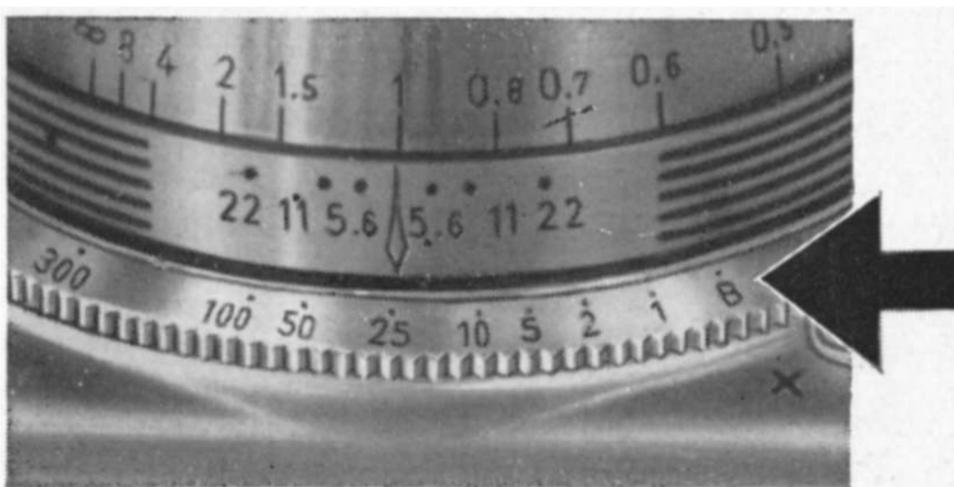
Rapid winder and shutter release

The Mecaflex is a single-lens reflex camera: this means that you actually see on the ground glass exactly the image that your lens draws on the film, at any distance. The viewfinder lens and the taking lens are one and the same, although they serve two purposes. This is a great advantage, because a misalignment of the viewfinder image (called parallax) can always lead to inaccuracies. The Mecaflex's unique design means that searching and taking pictures always remain separate processes. In the viewfinder, you observe the subject until the very last moment, but at the moment of the shot, the focus is automatically removed.



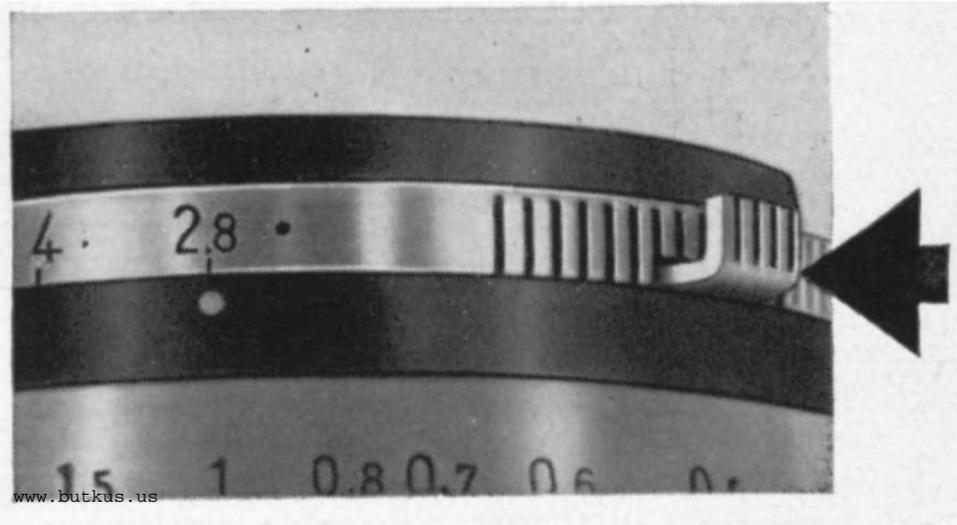
The viewfinder mirror is still up, allowing the light to pass through to the film. If you now look into the viewfinder, you will not see an image on the focusing screen. Only when you re-cock the rapid winder will the mirror lower, and you will have a clear view again. After opening the head cover, the rapid winder must be activated first. This is how it is done: Use your thumb to press the rapid winder (13) in one go by turning it clockwise until it stops. Be sure to press it all the way, otherwise the shutter release will not operate. When released, it immediately springs

back to its original position. You can check whether you have properly cocked the camera: it was not properly cocked if the lever starts to move very slightly from its original position – so press it all the way back; it was properly cocked if the lever already offers strong resistance in the initial position. If a shot isn't taken, it certainly doesn't hurt to leave the rapid winder tensioned for a while. The shutter button is protected by the closed cover; film loss is impossible. The shutter button (10) is located directly next to the rapid winder and can only be operated when the rapid winder is tensioned. The shutter is released by gently and swiftly pressing it down until it reaches the "pressure point" and then until it stops. It is used to release the shutter for instantaneous and long-exposure ("B" settings); for long exposures, the shutter remains open long as your finger presses the shutter button. It works better with a cable release, which you simply screw into the shutter release's screw thread. Use a tripod for long exposures! Now, let's get serious! Just pressing the shutter button won't produce a perfect picture. We first need to make a few adjustments and take the subject into account. Is it near or far, bright or dark, stationary or moving? We first determine this and then adjust the exposure time (shutter), aperture, distance, and depth of field. The light falls through the lens onto the film and exposes it. For the same amount of time, there will naturally be more light under a bright sky than under cloudy weather. But since there can always be a certain amount, we regulate the amount of incoming light and have these tools for this: shutter and aperture. The Mecaflex shutter is a Gauthier-Prontor reflex – a central shutter - with shutter speeds from 1 sec to 1/300 sec and . B· , the setting with unlimited duration. These times can be found on the knurled setting ring (8), which you turn until the black dot above the desired exposure time is exactly opposite the red setting mark (6). For longer exposure times – from 1/25 sec onwards – a tripod is recommended to avoid blurry images. A tripod thread (30) is provided on the bottom of the camera for this purpose. For exposure times over one second – the B setting – it is best to use a cable release.



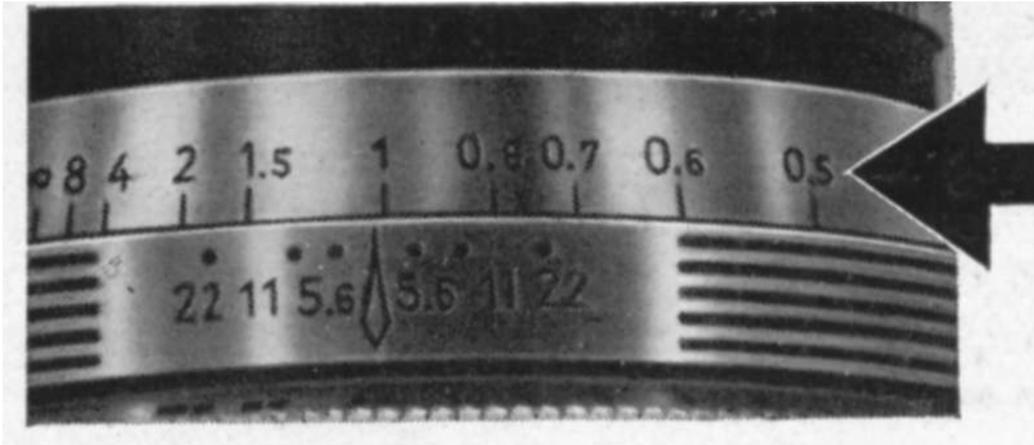
And the correct exposure time?

Some say it's a matter of gut feeling; the wise ones stick to the table, or even better: a good light meter. So, use the small table (page 23), which will give you information. In special cases, vary the exposure, and please remember that an overexposed negative is still more usable than an underexposed one. For color photography, however, an electronic light meter is highly recommended. The aperture is the second tool for regulating the amount of light entering the camera. The larger the aperture you choose, the more light you let in falls on the film and vice versa. It's just like a window and a curtain: the further you close the curtain, the dimmer the light enters. (There are Smart Phone Apps – some free, some for a few bucks)



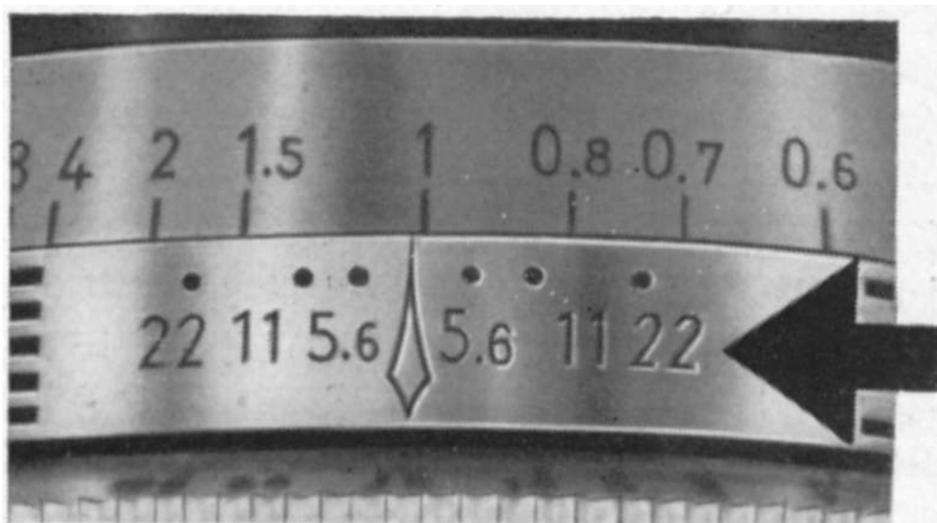
The aperture is set as follows: the aperture index is located on a movable ring (3). If you press in the aperture lever (5), the ring can be turned from value to value. When you release the lever, you will feel the ring immediately click into place as soon as an aperture value is exactly opposite the aperture setting mark (4). This is marked by a red dot. The aperture is therefore fully open (greatest light) when the smallest value is set: 2.8; it is almost closed (least light!) when the largest value is set: 22.

This means that by constantly reducing the aperture (= increasing the aperture value), you have to double the exposure time. For example, if you want to expose at 1/100 sec at f/5.6, the exposure time at f/8 is 1/50 sec, at f/11 it is 1/25 sec. And so on. Why? Well, from f/stop to f/stop, the light intensity doubles or increases, so the same amount of light always falls on the film.



Setting the distance is as if by itself. With the Mecaflex, there's no guessing or measuring: because you Thanks to the viewfinder screen, you have a continuously variable focusing range from 50 cm to 0 cm. This is how it works: Open the head cover, engage the quick-action winder, and move the distance setting lever (1) until you have a razor-sharp image on the screen. The large viewfinder magnifier offers the best control. The aperture can be used to greatly increase the depth of field.

Depth of field: The aperture, as mentioned, has another function: it prevents the areas in front of and behind the subject from becoming blurred. Imagine you have two people in front of you: one at a distance of 4 m, the other at a distance of 6 m. With your eyes fully open, you are unable to see both people equally "sharply." You can do this immediately if you close your eyelids slightly and blink. The same thing happens to your camera. You focus on the person 4 meters away, stop down to f/5.6, and now everything within the range of 2.77 meters to 7.29 meters is "automatically" in focus, including the person 6 meters away. This depth of field is called depth of field. It increases the more you stop down or the further you are from the subject.



To ensure you always have control over the depth of field, two tools are provided: one is always in front of your camera – the depth of field ring (7), and the other is quickly at hand – the table on page 25. You've probably already noticed the red numbers and dots on your Mecaflex to the right and left of the red setting mark (6): the depth of field index. If you set the distance index (2), for example, to 1.5, you have a fairly minimal depth of field at f/2.8. At f/5.6, however, it extends from 1.3 to 1.78 m, at f/11 from 1.15 m to 2.19 m, and so on. The great advantage of a large depth of field becomes apparent when you want to take snapshots of moving objects in quick succession. If you set your distance index to 8 m, the depth of field at f/8 reaches almost 3 m. to oo! Instead of constantly re-measuring the distance, set your Mecaflex only once – 4 m, f/11 (or between 4 m and 8 m, f/8) – and still have everything razor-sharp on film. You owe this advantage of maneuverability to the lens with the ideal focal length of 40 mm, which gives you a great depth of field.

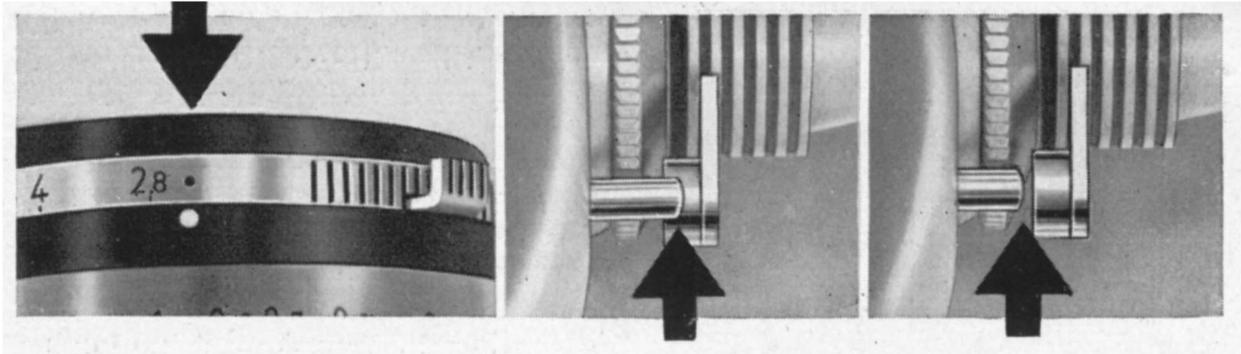


What sets the Mecaflex apart:

1. The interchangeable lens

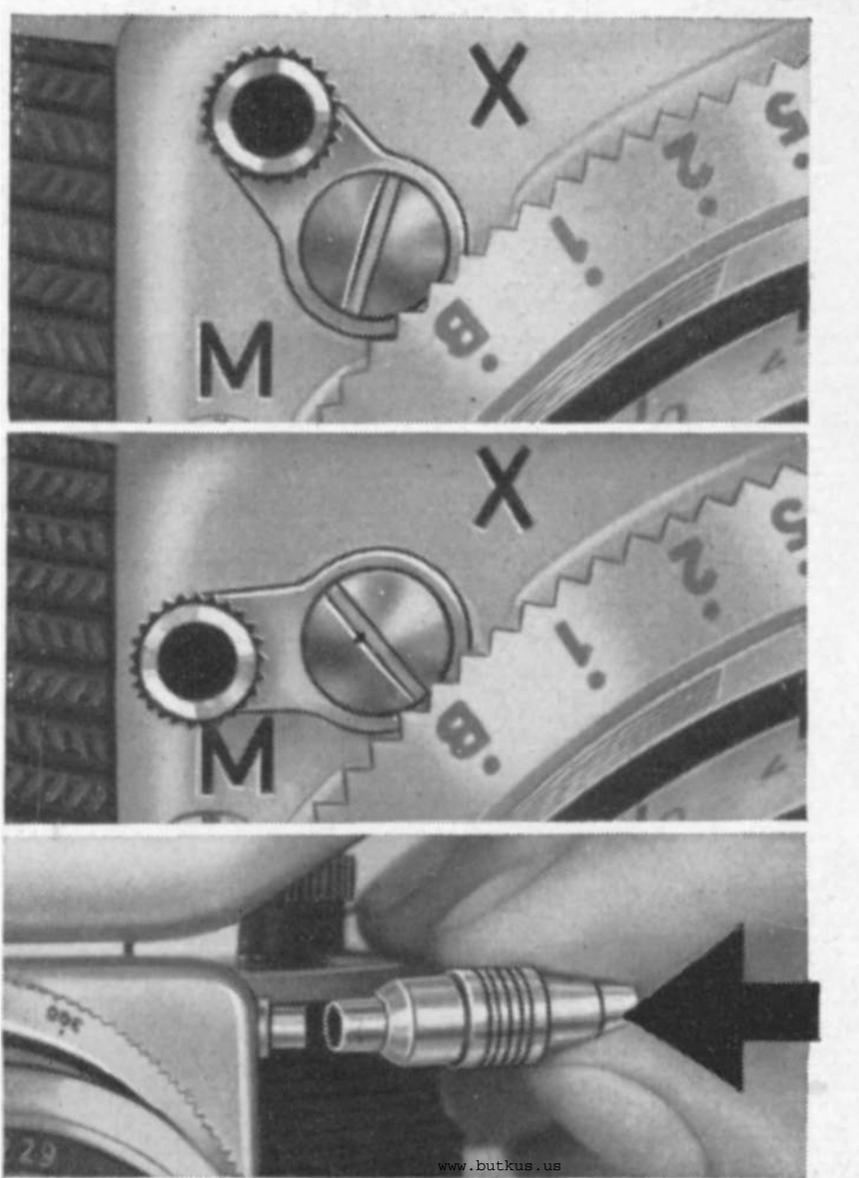
The Mecaflex's interchangeable mount allows you to swap lenses and thus increase the versatility of your shooting options.

It's very easy to use: the locking lever (23) is moved down, this releases the bayonet mount, releases the lens carrier, and can be removed along with the lens. (Do not change in bright sunlight when a film is loaded!) When inserting the lens, make sure that the focusing mark (6) is exactly on the red dot (top center, below the shutter speed ring 8) and that the lug on the lens carrier engages the small hole inside. Push the locking lever back up until it stops.



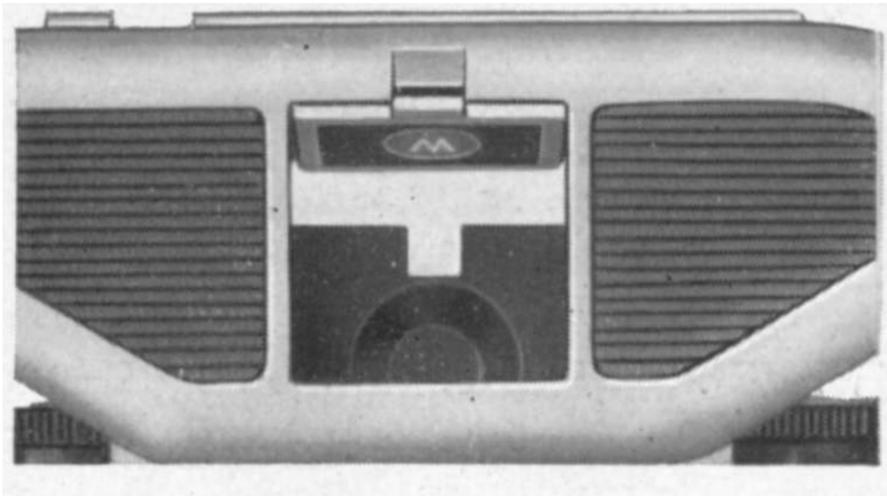
2. The Spring-Loaded Aperture

Since the viewfinder lens and the taking lens are only one part, it could happen that when adjusting the aperture, you no longer see a bright image on the focusing screen, but a dark one, because stopping down removes light. In fact, even at $f/22$, you still see the image as bright as when the aperture is fully open. Here's the secret: the spring-loaded diaphragm with genuine aperture priority – an extremely useful and unique feature; and it's also incredibly easy to use. First, you wind the rapid winder again so that the mirror image onto the ground glass. Using the aperture setting lever (5), turn the aperture index ring (3) upwards until it stops, so that the two red dots are opposite each other (4 and $f/2.8$). This automatically pops up the retaining pin (26) and locks the aperture lock lever (25). Now turn the aperture index ring back until the desired aperture clicks into place at the red dot (4). When you now press the shutter release, the retaining pin is retracted, the lock lever is released, and the aperture jumps to the previously set value. A look through the lens shows you the aperture opening. If you operate the aperture priority before rapid winding, you will naturally have a stopped-down, dark image on the ground glass after cocking. You can correct this by turning the aperture ring again until Turn it back to the stop and now let the desired aperture click into place. The image remains bright. If, in the heat of the moment, you forgot to set the aperture to the spring mechanism, it's no problem. The aperture remains in the old position, which you would have chosen again anyway – when shooting continuously.

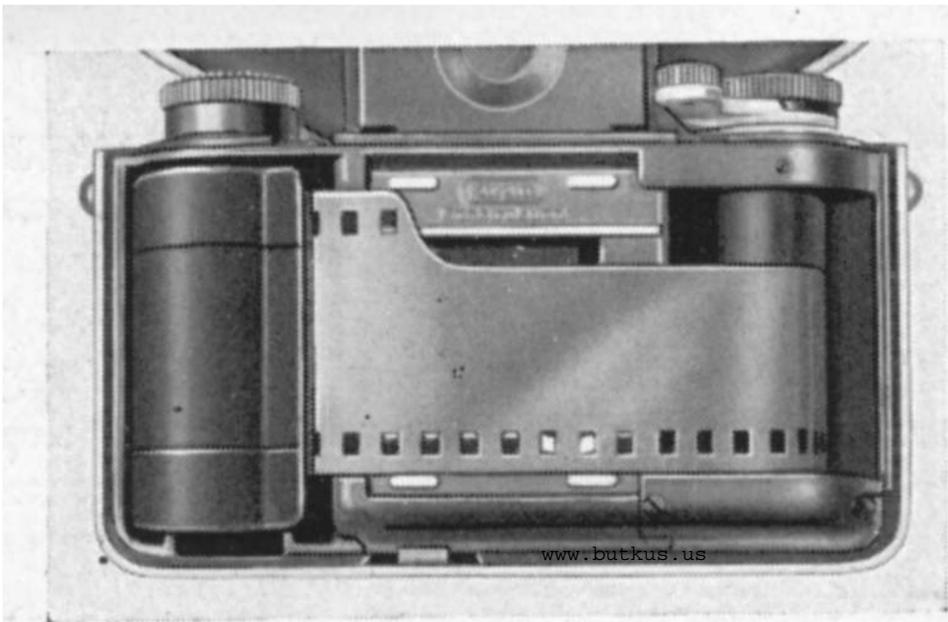


3. The fully synchronized flash contact allows you to use all flash units: bulb flash or electronic flash. The term "fully synchronized" means that the shutter is fully open at the moment the flash bulb reaches its highest brightness. This is very important if you want to use the shortest exposure time (1/300 sec), because some flash bulbs require a certain warm-up time.

A basic distinction is made between delayed flash = setting M and instantaneous flash = setting X. If you want to use a flash, you can find the flash type and settings in the table on page 24. The flash unit is firmly connected to the camera using the tripod thread (30). Then set the sync lever to M or X. Connect the flash lamp to the shutter using the connecting cable by inserting it into the flash contact (21). The flash is fired when the shutter release button is pressed. (Any electronic flash can be used in X mode IF it has a separate wire to this connector)



4. The sports viewfinder is used when you want to take pictures of fast-moving objects. The head cover must be vertical and the viewfinder magnifier swung out. Now simply push the square cutout (28) inward, hold the camera at eye level, and look through the square cutout of the light shaft. The image is limited by the front cutout. Make sure that the two lower edges of the square cutouts align. If you tilt the head cover slightly, the cutout flap will spring back to its original position.



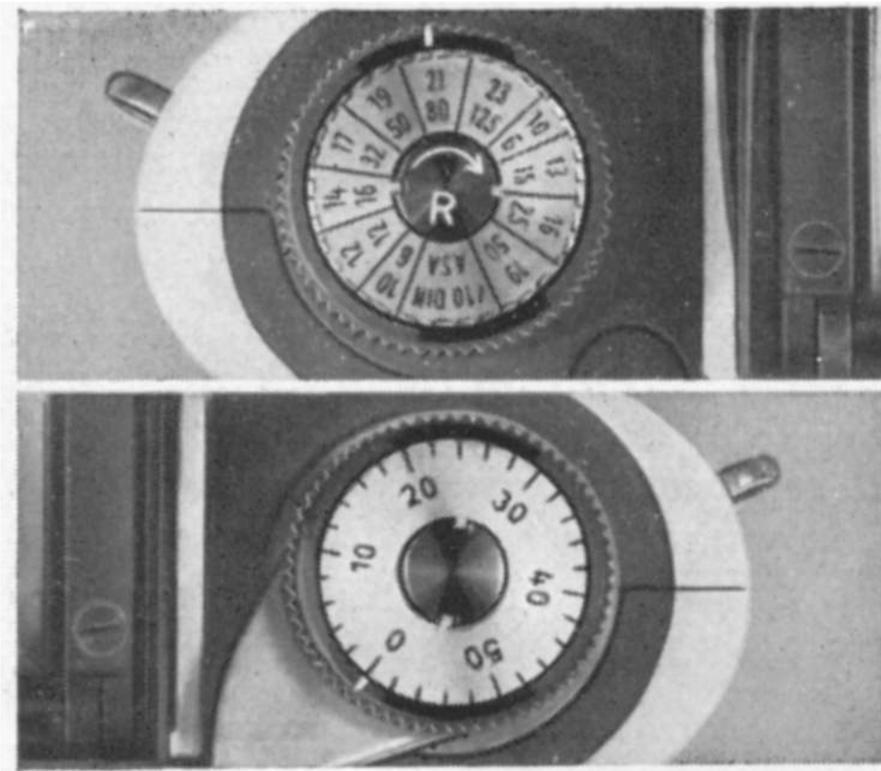
5. The Film Indicator Dial

It's all too easy to forget what type of film the camera is loaded with. Therefore, it's advisable to set the film indicator dial (18) before loading a new film. It's located next to the rewind knob (17). Hold the black knurled ring firmly and turn the dial with the serrated edge until the

desired number (= film speed expressed in DIN and ASA degrees) is aligned with the marking in the knurled ring. Black numbers indicate black-and-white film, red numbers indicate color film.

Let's summarize: What needs to be done to get the Mecaflex ready for recording?

1. Open the head cover
2. Adjust the film indicator dial
3. Load the film
4. Wind the rapid winder
5. Set the frame counter
6. Turn the aperture ring to the left until it stops.
7. Select the aperture and click it into place.
8. Focus (distance).
9. Set the shutter speed.



Now it's time to insert the film.

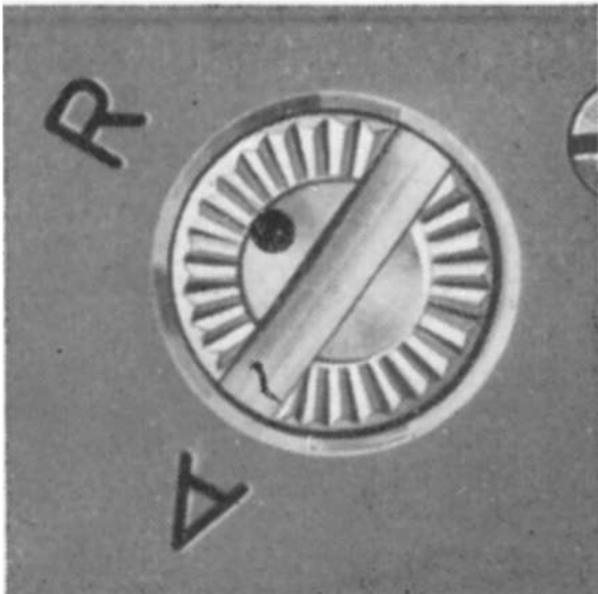
Which film are you using? For the 24 x 24 mm format, use the standard, perforated 35 mm film with 20 or 36 exposures (for black and white or color). However, instead of just 20 or 36 exposures per film, you get a full 30 or 54. To load the film: First, open the head cover, then the back cover. While doing so, press the button (31), and the back cover will pop open and can be lifted off. Make sure that the red dot on the rewind lock (29) is set to "A", because in the "R"

position, the film rewinds! Set the film indicator dial (18) to the film type, pull out the rewind knob (17) as far as it will go, and turn the built-in take-up spool until the slot appears. Insert the film cartridge (left) and pull out the cut film end. Insert it (right) into the slot so that the second perforation of the film engages with the small pin on the slot.

It is important that:

1. the film lies taut on the film path and
2. the teeth of the gear engage through the perforation.

Otherwise, the film may tear if you operate the rapid winder. Wind the rapid winder twice and release it twice. Replace the back cover by precisely aligning it with the notches and pressing firmly (you'll hear it click). Now push the protruding rewind knob back in and turn it carefully in the direction of the arrow until you feel slight resistance (this means the film is taut). Now wind the rapid winder and release it. Repeat this step; now wind the rapid winder again. Please pay attention to the rewind knob! If the film has been loaded correctly, it will rotate in the opposite direction to the arrow. Now set the black knurled ring (12) on the exposure counter (11) with the mark to the red .o., and your Mecaflex is ready to shoot the first exposure!



When the entire film is exposed and you want to remove it, please note: Open the head cover, set the rewind lock (29) with the red dot to .R., turn the rewind knob (17) in the direction of the arrow until you feel resistance. Now the film is rewound into the cartridge. Press in the back cover lock (31) and lift off the back cover. Pull out the rewind knob, remove the cartridge, unhook the film leader from the mandrel and slot of the take-up spool on the right. Never change film in bright sunlight, always in your body's shadow! What you can't avoid is having double exposures and blank shots on your film, because the shutter can only be released once when it is tensioned. Tensioning, however, means that the film is immediately advanced.

This prevents double exposures. It also avoids empty shots because the rapid winder (which advances the film) cannot be activated twice in succession if the shutter has not been released beforehand.

The quick winder and the shutter release again: To truly familiarize you with all the processes—even those not visible—in your Mecaflex, the following summary shows the actions of the quick winder and the shutter release when you operate them. ·

When you have wound the rapid winder exactly to the stop,

1. the shutter is cocked,
2. the mirror is positioned in the lens's light path, blocking the light from reaching the film and the image appears on the focusing screen,
3. the shutter is opened,
4. the film advances,
5. the exposure counter continues to rotate.

When you press the shutter release button,

1. the mirror flips up, allowing the light from the lens to reach the film,
2. the locking pin is retracted, causing the aperture to automatically jump to the set value and take effect,
3. the shutter is closed and, when the mirror hits, runs for the set exposure time,
4. the flash contact is triggered.

And what about color?

That's no problem for the Mecaflex either. It has a 4-element high-performance lens, the Kilfitt Kilar 40 mm f/2.8, with excellent features: fast, color-corrected, and anti-reflective. This makes it ideal for color photography. Feel free to load your camera with color film every now and then, and you'll experience even more pleasure. This also applies to costs, because the square format helps you save valuable film material, and it also makes projection easier, because you only need to move the film in one direction. And a few more tips for color film: Favor large areas of color. Be careful of shadowy areas, which always have an "unnatural" color cast – so avoid them. And be careful with backlighting: it can lead to flare and color distortion. Color film is less light-sensitive than black-and-white film, so expose for longer and stop down less. You don't need the lens hood that's commonly used when photographing with color film; the lens sits deep enough in the mount to replace the lens hood.

Even more versatile with accessories

Small things become big (macro shots) Although you can already get as close as 46 cm to the subject with your Mecaflex, there is the option of taking shots at even shorter distances.

To do this, you use extension rings of 4.7 mm (1) and 6.5 mm (2) length, which are screwed between the body and the lens and allow you to get close to the subject as close as 14 cm (1 + 2) with the standard lens. Bringing distant objects closer (telephoto shots) You can give your camera even greater maneuverability with telephoto lenses for long-distance shots, cropped shots, and portrait shots. Lenses with 95 mm and 105 mm focal lengths are available. A wide-angle lens is in development.

Filter Tricks

Color filters help achieve tonal accuracy and enhance certain effects: night shots during the day, cloud formations, removing haze in the mountains, protection against ultraviolet rays, and so on. Your camera dealer has suitable screw-in filters. The value of an ever-ready case is undisputed: it protects your high-quality camera against knocks and bumps, against weather and drifting sand, while still allowing your Mecaflex to be ready for shooting at all times. And now: Good luck with your photography and the best of success with your Mecaflex!

Recommended apertures and exposure times (black and white film)

See chart

Motiv	Blende	Licht	17/10° DIN	20/10° DIN
Personen in hellem Zimmer	2,8	Sonne	1/2 - 1/25	1/5 - 1/50
		bedeckt	1 - 10	1/2 - 1/50
Offene Landschaften	8	Sonne	1/50 - 1/100	1/100 - 1/300
		bedeckt	1/25 - 1/50	1/50 - 1/100
Landschaft mit Vordergrund	8	Sonne	1/25 - 1/50	1/50 - 1/100
	5,6	bedeckt	1/25 - 1/50	1/50 - 1/100
See, Strand, Gebirge, Schnee	8 und 11	Sonne	1/100 - 1/300	1/300
		bedeckt	1/50 - 1/100	1/100 - 1/300
Personen im Schatten	4	Sonne	1/25 - 1/50	1/50 - 1/100
		bedeckt	1/10 - 1/25	1/25 - 1/50
Schnappschüsse	8	Sonne	1/50 - 1/100	1/100 - 1/300
	5,6	bedeckt	1/25 - 1/50	1/50 - 1/100
Sport: schnell bewegte Objekte	4	Sonne	1/100 - 1/300	1/300
		bedeckt	1/100	1/100 - 1/300

These times apply from 10 a.m. to 4 p.m. for May to August. Double the exposure time: for March/April, September/October, and for the daytime hours from 9 a.m. to 11 a.m. and 4 p.m. to 6 p.m. Quadruple the exposure time for November to February.

There are smartphone apps for light metering. Some free (with ads) other for a few bucks. Still remember, don't point to sky when checking exposure. You will get an exposure for a sky, check the meter pointing at different locations. Not sure if you can zoom in, when a person is in the shade.

Depth of field – in meters

Entfernung in m	2,8	4	5,6	8	11	16	22
∞	17,1 - ∞	12,0 - ∞	8,57 - ∞	6,00 - ∞	4,36 - ∞	3,00 - ∞	2,18 - ∞
8,00	5,49 - 14,8	4,86 - 19,2	4,19 - 10,7	3,49 - ∞	2,89 - ∞	2,26 - ∞	1,79 - ∞
4,00	3,27 - 5,16	3,03 - 5,90	2,77 - 7,29	2,45 - 11,40	2,14 - 39,6	1,78 - ∞	1,49 - ∞
2,00	1,81 - 2,24	1,74 - 2,37	1,65 - 2,55	1,54 - 2,90	1,41 - 3,51	1,25 - 5,42	1,10 - 15,7
1,50	1,39 - 1,63	1,35 - 1,69	1,30 - 1,78	1,23 - 1,94	1,15 - 2,19	1,04 - 2,78	0,94 - 4,13
1,00	0,95 - 1,05	0,93 - 1,08	0,91 - 1,11	0,88 - 1,17	0,84 - 1,25	0,78 - 1,41	0,73 - 1,67
0,80	0,77 - 0,83	0,76 - 0,85	0,75 - 0,87	0,72 - 0,90	0,70 - 0,94	0,66 - 1,03	0,62 - 1,15
0,70	0,68 - 0,72	0,67 - 0,73	0,66 - 0,75	0,64 - 0,77	0,62 - 0,80	0,59 - 0,86	0,56 - 0,95
0,60	0,58 - 0,62	0,58 - 0,62	0,57 - 0,63	0,56 - 0,65	0,54 - 0,67	0,52 - 0,71	0,50 - 0,76
0,50	0,49 - 0,51	0,49 - 0,52	0,48 - 0,52	0,47 - 0,53	0,46 - 0,54	0,45 - 0,57	0,43 - 0,60

A few general tips: Valuable cameras easily find unwanted "lovers."

Protect yourself! Write down your camera and lens number so that you can assert your rights in case of loss. (Camera number beneath the film path, lens number on the mount.) Always keep your camera clean..... it will thank you. The best protection is a case; but every now and then, take a fine bristle brush and wipe away dust particles, especially in the film storage area. Pay particular attention to the lens: even a fingerprint can cause blurry images, so always wipe it with a soft, lint-free cloth. Do not wipe fogged lenses, but wait until the moisture has evaporated. Never use force! Your Mecaflex is a precision instrument of the highest quality that deserves to be treated with care. Consult the instruction manual or your camera dealer if you are unsure about anything.