

guide to your

TOPCON
WINK MIRROR E

35_{mm} SINGLE LENS REFLEX CAMERA
WITH BUILT-IN MATCH-POINT METER
AND INSTANT RETURN MIRROR

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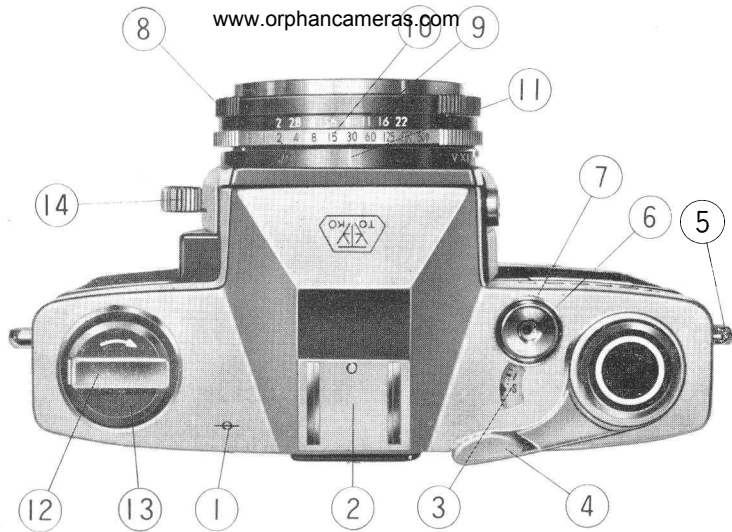


TOPCON

WINK MIRROR

TOPCON

U.M. TOPCOR 1:2 f=48mm TOKYO KOGAKU
SEIKOSHA-SLV



① Film plane indicator

② Accessory shoe

③ Exposure counter

④ Film winding speed-lever

⑤ Shoulder strap hook

⑥ Shutter release button

⑦ Shutter release safety lock

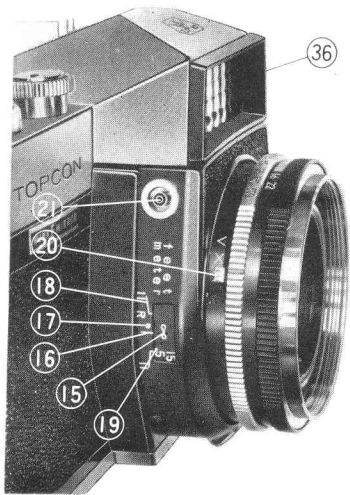
⑧ Light value/aperture ring

⑨ Aperture ring

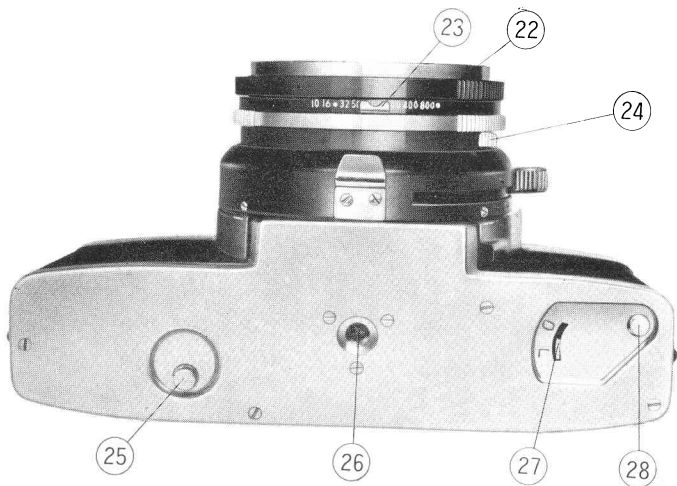
⑩ Shutter speed ring

⑪ Shutter speed/aperture index

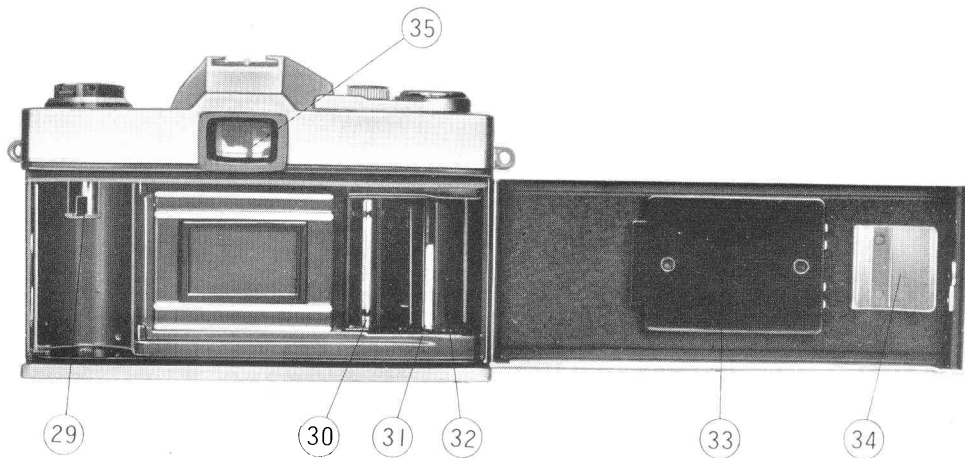
⑫ Rapid rewind crank



- ⑬ Rewinding knob
- ⑭ Distance focusing lever
- ⑮ Distance scale
- ⑯ Distance index
- ⑰ Infra-red mark
- ⑱ Depth of field scale
- ⑲ Fixed focus mark
- ⑳ M-X-V switch



- ⑳ M-X-V switch
- ㉑ Flash socket
- ㉒ Film speed ring
- ㉓ Film speed index
- ㉔ Depth of field preview lever
- ㉕ Shutter release button
- ㉖ Film advance lever
- ㉗ Film advance lever
- ㉘ Film advance lever



②5 Rewind button

②6 Tripod screw

②7 Back cover safety catch

②8 Back cover lock

②9 Film cartridge shaft

③0 Film transport sprocket

③1 Film take-up spool serrated
flange

③2 Film take-up spool

③3 Film pressure plate

③4 Spring plate

③5 Finder eye-piece

YOUR TOPCON CAMERA

The TOPCON Camera is the only single lens reflex camera with a between-the-lens shutter and having all these features:— instant open fully automatic lens diaphragm, instant return mirror action, depth of field preview, true full-area ground glass plus split-image rangefinder, coupled match point exposure system and auxiliary lenses for greater picture-taking versatility.

1. The camera is built around the single lens system. This means that viewing and focusing is directly through the camera lens. There is no parallax problem. An eye-level Pentaprism finder and a fully automatic lens diaphragm allows viewing and focusing always with the diaphragm fully open. When the shutter is released, the diaphragm closes down to a pre-

determined aperture, and instantly reopens after the picture has been taken. At the same time the mirror returns to position, and "black-outs" are eliminated.

2. The single lens system enables two-way focusing: full area fresnel lens brightened ground glass, for careful composition work, and split-image rangefinder, for speedy hair-splitting accuracy. There is also depth of field preview so that the lens diaphragm can be stopped down at any time for previewing the actual depth of field. This is a unique feature in a camera in this price range, available up to now only in professional models.
3. The camera also contains an automatic exposure setting system, coupled to both shutter speed and diaphragm with matching indicators in the finder. It permits

full control over exposure while looking through the finder.

4. There are many built in safety features which insure against wasted frames: double exposure prevention, back cover safety lock, positive rewind button, automatic re-setting exposure counter, shutter release safety lock, etc.
5. Flash synchronization is of the M-X type, allowing the use of either flash bulbs or electronic flash.
6. Last, but not least, the camera is crowned with a world famous UV TOPCOR f/2 48 mm lens. It has been specially designed for a single lens reflex. Of special optical design, the lens has a minimum of flare, superior resolution at every aperture, and highly satisfactory color reproduction quality. Two auxiliary wide-

angle and telephoto lenses, plus two close-up supplementary lenses complete the optical system for the camera.

Your camera has been tested according to the strictest quality standards, it is guaranteed to give you utmost satisfaction for years of pleasure and pride with the proper care.

This instruction manual has been compiled to explain in detail the finer points and operation of the camera. In addition it will attempt to give some elementary picture-taking principles in order that you may more fully enjoy the camera.

Since your camera is a precision instrument, it should be handled with care. PLEASE READ THIS INSTRUCTION MANUAL THROUGH BEFORE USING THE CAMERA.

ACCURATE FOCUSING AND COMPOSING

SINGLE LENS VIEW-FOCUSING

Two of the most important factors for obtaining good photographs are (1) accurate focusing of the image on the film plane and (2) correct composition of the subject matter within the limits of the negative frame. Both these important functions are greatly simplified in the TOPCON. Since it is a single lens reflex, the exact image focused on the film plane through the camera lens is also reflected up into the finder. The final picture, therefore, is always seen before it is taken.

The TOPCON system is one of the most accurate possible for two reasons: (1) focusing adjustments made with the camera lens can be checked directly in the finder, and (2) the exact negative-size ground glass is placed along the extension of the optical path. This completely eliminates any parallax problem, which always is present when the finder and lens positions differ.

PENTAPRISM VIEWING

The camera incorporates a precision-made Pentaprism finder. It permits eye-level viewing of an unreversed and upright image of almost life-size, instead of the laterally reversed image which used to be associated with a reflex system.

Because of the Pentaprism finder —

1. A right side up laterally correct image,

moving in the same direction as the actual subject, is seen. This is always desirable, but is a "must" for shooting moving subjects.

2. Both eyes can be used for shooting, i.e., one eye on the finder and the other on the scene. This is very important for panning action, and
3. Eye-level viewing is especially useful for vertical format pictures, as well as being extremely convenient for snap-shooting.

FOCUSING SYSTEM

All adjustments for focusing a sharp image on the film plane are made directly on the lens itself (as already noted) and its effect checked on the ground glass or split-image rangefinder. Move the distance focusing lever (14) in either direction until the

image is properly focused. If it is necessary to find the distance focused, read it off against the distance index (16). The camera has a two way focusing system, consisting of the full area of the ground glass and the small split-image rangefinder in the center of the ground glass.

a. Ground Glass Focusing :

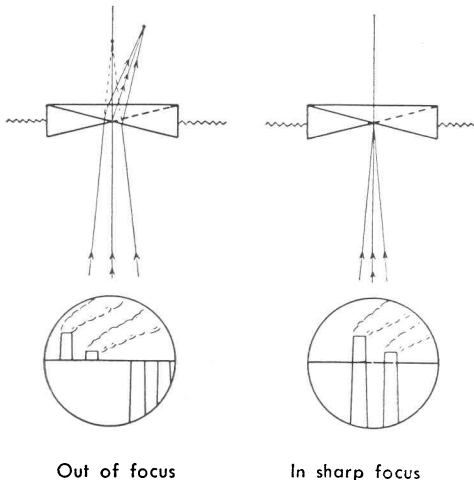
The camera has a full negative-size true ground glass. The TOKOBRITE, a plastic fresnel type plate lens, helps to increase overall brilliance from corner-to-corner and makes focusing a simple matter of observing image sharpness on the ground glass.

If in doubt about whether or not you are focused for maximum sharpness, focus in either direction from the point of utmost sharpness, and compare results.

b. Split-image Rangefinder :

For available light shooting or speed-focusing at any time the split-image rangefinder is best. It consists of two wedge-shaped semi-circular prisms, located in the center of the ground glass. Like the regular rangefinder, from which it takes its name, the two halves of the prisms split the image. When out of focus, the two halves are split and separated laterally. They coincide when the subject is focused correctly. While the system is most suitable for subjects having strong vertical lines, it is equally suitable for subjects with strong horizontal lines if the camera is used for vertical viewing.

PRINCIPLE OF THE SPLIT IMAGE RANGE FINDER



DEPTH OF FIELD

When a subject is focused on at a set distance, not only the subject itself, but part of the foreground and background also will have acceptable sharpness, while areas outside this zone of sharpness, will be seen out of focus. The zone of acceptable sharpness is termed the depth of field and the principles governing it are :

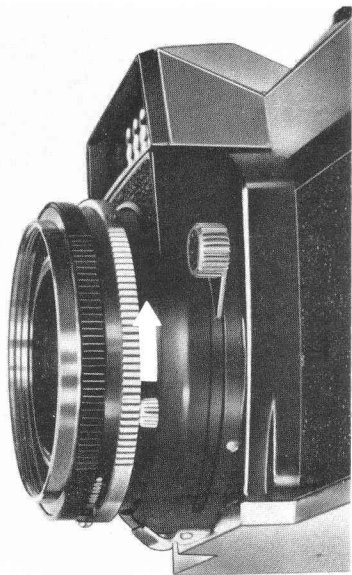
1. The depth of field is greater (deeper) as the distance is increased or the aperture stopped down.
2. The depth of field is less (more shallow) as the distance is decreased or the aperture enlarged, and
3. The depth of field is deeper in the background and, more shallow in the foreground.

In general, the depth of field should be increased, as much as possible, by stopping down the aperture rather than increasing the distance.

DEPTH OF FIELD PREVIEW

One of the chief attractions of the camera is the depth of field preview lever (24). An upward movement of the lever will close the diaphragm down to the pre-selected setting for a visual check of the depth-of-field. Release of pressure will return the lever, re-open the diaphragm wide open for ease of viewing and focusing.

Previewing the depth of field visually is a specially attractive feature for shooting close-ups. In addition the diaphragm on the TOPCON can be closed all the way down to $f/22$ to take full advantage of this feature.



DEPTH OF FIELD SCALE

Since it is always possible to visually ascertain the exact depth of field on the ground glass, the need for a comprehensive depth of field scale on the lens barrel does not exist. A very simple scale (18), showing the limits for $f/11$ aperture only, is available and can be used for snap-shooting, zone focusing, etc.

Thus, when the camera is focused on a subject at any particular distance, 10 ft. for example, the distances opposite the figures 11, on both sides of the scale, will show the zone of acceptable sharpness; in this case 7 ft. to 15 ft.

a. Fixed-Focus Shooting :

If the distance scale is set to the fixed-focus mark (19) and the diaphragm to $f/11$, everything will be in focus from

10 ft. to infinity. This is frequently used for sports shots, or other situations where top speed is essential in shooting, or zone focusing shots. Exposure can still be controlled by adjusting shutter speeds.



DEPTH OF FIELD TABLE

When accurate figures are required for close-up shooting, the depth of field table should be used.

It should be noted, however, that the sharpness of the picture does not end abruptly with the depth of field, nor is everything within this zone of equal sharpness. In other words, sharpness gradually decreases, although for all practical purposes everything is of acceptable sharpness within the particular depth of field. Critical pin-point sharpness, however, will be attained only in the particular plane actually focused on, and therefore, it is best to focus as close as possible to the spot where greatest sharpness is required.

a. Film Plane Indicator :

All distances in the depth of field table are

measured from the focal or film plane to the subject. The film plane is indicated on the camera by the marking \ominus found between the accessory shoe (2) and the rewinding knob (13).

DEPTH OF FIELD TABLE (distances in feet)

UV Topcor 1:2 f=48 mm

1/30 mm

Aperture Distance	2	2.8	4	5.6	8	11	16	22
2.6	2.65~ 2.55	2.67~ 2.53	2.70~ 2.50	2.75~ 2.47	2.82~ 2.42	2.91~ 2.35	3.09~ 2.26	3.33~ 2.16
3	3.07~ 2.93	3.10~ 2.91	3.14~ 2.87	3.21~ 2.82	3.31~ 2.75	3.44~ 2.67	3.69~ 2.54	4.05~ 2.41
4	4.13~ 3.88	4.19~ 3.83	4.27~ 3.76	4.40~ 3.67	4.59~ 3.55	4.87~ 3.41	5.41~ 3.20	6.26~ 2.98
5	5.21~ 4.80	5.30~ 4.73	5.45~ 4.62	5.65~ 4.49	5.99~ 4.30	6.48~ 4.09	7.51~ 3.79	9.31~ 3.48
7	7.44~ 6.61	7.63~ 6.47	7.94~ 6.27	8.39~ 6.02	9.18~ 5.68	10.4 ~ 5.31	13.5 ~ 4.79	21.0 ~ 4.30
10	10.9 ~ 9.00	11.4 ~ 8.93	12.1 ~ 8.54	13.2 ~ 8.08	15.3 ~ 7.47	19.2 ~ 6.83	33.4 ~ 5.98	∞ ~5.22
15	17.3 ~ 13.3	18.4 ~ 12.7	20.3 ~ 11.9	23.7 ~ 11.0	31.8 ~ 9.89	55.2 ~ 8.79	∞ ~7.42	∞ ~6.26
30	40.9 ~ 23.7	47.8 ~ 21.9	64.2 ~ 19.6	118.7 ~ 17.3	∞ ~14.6	∞ ~12.3	∞ ~9.75	∞ ~7.83
∞	∞ ~ 108.6	∞ ~77.8	∞ ~54.5	∞ ~39.0	∞ ~27.4	∞ ~20.0	∞ ~13.8	∞ ~10.1

DEPTH OF FIELD TABLE (distances in meter)

UV Topcor 1 : 2 f=48 mm

1/30 mm

Aperture Distance	1 : 2.0	1 : 2.8	1 : 4.0	1 : 5.6	1 : 8.0	1 : 11.	1 : 16.	1 : 22.
0.8	0.82 ~ 0.78	0.82 ~ 0.78	0.83 ~ 0.77	0.85 ~ 0.76	0.87 ~ 0.74	0.90 ~ 0.72	0.95 ~ 0.69	1.03 ~ 0.66
1.0	1.03 ~ 0.98	1.04 ~ 0.97	1.05 ~ 0.95	1.08 ~ 0.93	1.11 ~ 0.91	1.17 ~ 0.88	1.26 ~ 0.83	1.40 ~ 0.79
1.2	1.24 ~ 1.16	1.26 ~ 1.15	1.28 ~ 1.13	1.32 ~ 1.10	1.37 ~ 1.07	1.45 ~ 1.03	1.61 ~ 0.96	1.86 ~ 0.90
1.5	1.56 ~ 1.44	1.59 ~ 1.42	1.63 ~ 1.39	1.69 ~ 1.35	1.79 ~ 1.29	1.93 ~ 1.23	2.23 ~ 1.14	2.75 ~ 1.05
2.0	2.12 ~ 1.90	2.17 ~ 1.86	2.25 ~ 1.80	2.37 ~ 1.74	2.57 ~ 1.64	2.88 ~ 1.54	3.63 ~ 1.40	5.29 ~ 1.26
3.0	3.28 ~ 2.77	3.40 ~ 2.68	3.61 ~ 2.57	3.94 ~ 2.43	4.55 ~ 2.25	5.66 ~ 2.06	9.64 ~ 1.81	66.3 ~ 1.58
5.0	5.84 ~ 4.38	5.26 ~ 4.17	7.02 ~ 3.89	8.39 ~ 3.58	11.9 ~ 3.19	24.8 ~ 2.82	∞ ~ 2.36	∞ ~ 1.98
∞	∞ ~ 33.1	∞ ~ 23.7	∞ ~ 16.6	∞ ~ 11.9	∞ ~ 8.35	∞ ~ 6.09	∞ ~ 4.22	∞ ~ 3.09

TIPS FOR BETTER PICTURES

1. For a distant shot without any foreground interest, simply set the distance to infinity and the diaphragm to $f/5.6$ or $f/8$, which will give maximum sharpness in the far distance.
2. For landscape shots, try to insert some foreground interest, particularly of human interest, for greater impact, story-telling effect and three dimensional impression. Foliage or deep shadows in the foreground will also serve to frame a lighter distance landscape and give greater impact to the picture.
3. For portrait or close-up work, use a comparatively large aperture and focus sharply on the eyes. This will produce a shallow depth of field and emphasize the center of interest, making it stand out sharply defined, against a subdued and diffused background. Try to use a neutral colored and quiet background, or move the subject away from the background. For outdoor portraits, use the sky as the background and take your pictures early or late in the day so that softer light can be utilized.
4. Consider pre-focusing for action shots if the required exposure demands a large aperture. Since zone focusing is not possible with large apertures, focus on the spot the subject is expected to be in at the time you will want to take the picture.
5. Always consider the use of a wide aperture for its selective focus ability. The shallow depth of field possible with the

wide aperture should be used as a creative tool for placing emphasis and dramatizing the center of interest. This technique will eliminate most of the distracting shapes and forms interfering with the main subject and will also produce pictures with greater directional impact.

6. The smallest aperture, on the other hand, gives extreme depth of field, covering, in some instances, objects a few feet away, to distant features, and should be used when it is required to give more strength and organization to the separate elements for a far more effective picture with overall sharpness.
7. For changing commonplace subjects into more powerful pictures, move close in to get pictures where only part of the sub-

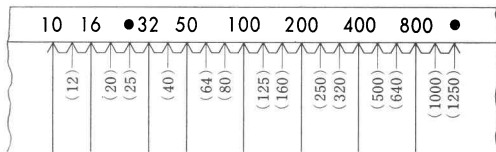
ject fills the full negative frame. This dynamic technique, so effectively used in movies and television, will give added impact and drama to your pictures.

CORRECT EXPOSURE

One of the most important factors in obtaining superior pictures is correct exposure. The correct exposure may be considered as the proper relationship of the shutter speed to the lens opening (aperture), decided by the brightness of the subject and dependent on the speed (ASA index number) of the film being used. When either the lens opening or speed, or both, are incorrect for the subject matter, either under or over-exposure is the result. All the difficulties involved in obtaining correct exposure settings are effectively eliminated in your TOPCON. Its built-in exposure meter, coupled to both aperture and shutter speed rings, automatically sets the correct relation of lens opening and shutter speed when the needle and indicator are aligned in the finder window.

CORRECT EXPOSURE SETTING

1. Depress the ASA index lever (23) and set it opposite the number which corresponds to the film you are using. There is a click stop setting for all popular films although space did not allow us to indicate them all. The click stops are for the following speeds :



2. Choose a suitable shutter speed (more about this follows) and set it by turning the shutter speed ring (10) until the full number representing the required speed is set opposite the index (11).

3. Next, while looking at the subject through the finder, turn the operation ring until the needle is placed exactly in the center of the claw. The proper exposure has then been automatically set.



4. Should the pre-selected shutter speed be too fast even for an aperture setting of

$f/2$, turning the aperture ring will automatically move the shutter speed ring until a proper combination of shutter speed and stop is reached. This will be indicated by the alignment of the needle and the claw in the viewfinder.

Note

1. If you want to take a close-up reading of a person or persons, in a general scene where the reflected brightness differs greatly between the overall scene and the subject itself, move in to take a close-up reading from about four inches or so. This would also apply when the subject is back-lighted, as under-exposure would result for the face if the general brightness was taken as a reading for the face. In close-up reading, avoid casting a shadow over the area being read, and also prevent the light source from shining

directly into the meter. A reading may be taken of the shadows and highlights and the results averaged to obtain a pleasing average exposure.

2. For taking a reading of an inaccessible subject substitute a nearby object having texture and lighting conditions of identical nature to the subject. For example, the hand will serve for good flesh tone readings, but care must be exercised to take a reading of the reflected light striking it at the same angle as the subject.
3. The shutter speed ring and aperture ring are cross-coupled. Any adjustments to the shutter speed ring will automatically move the aperture ring in coupled movement, i.e., if the shutter speed is increased, the aperture will be decreased and

vice versa. Thus, when it is required to set a specific aperture (more about apertures follow), the shutter speed ring should be adjusted only after the correct exposure has been set on the camera by manipulating the aperture ring to match indicators in the finder for a previously set shutter speed.

4. As can be seen by manipulating the shutter speed and aperture rings, the relationship of these settings is constant once correct exposure has been decided, if the shutter speed ring only is adjusted thereafter.

SHUTTER SPEED RING

The camera has ten shutter speeds. They are indicated on the shutter speed ring, as full numbers. They control the time that the

light rays are permitted to register on the film negative :—1 1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 seconds. As can be seen, each larger index (faster shutter speeds) permits only one-half the time of the next smaller index number (slower shutter speed). Speeds 1/30 and slower should only be used with the camera mounted on a tripod.

With practice, hand-held shots at 1/4, 1/8 and 1/15 are possible. On the other hand, 1/30 of a second should be taken with extreme care, as camera movement will show up on the negative.

B (for bulb exposure) is used when exposures longer than 1 second are required. The shutter blades will stay open as long as the shutter button is depressed.

The shutter speed is set to the camera simply by revolving the shutter speed ring (10)

until the required speed figure is opposite the shutter speed index (11).

SELF-TIMER

A self-timer is built into the lens shutter and is set simply by adjusting the M-X-V switch (20) to V-setting. It is activated by pressing the shutter release button (6) in the normal manner.

The use of the self-timer permits a delay of approximately 10 seconds between shutter release action and the actual shutter blade action, thus giving sufficient time for the photographer to get into the picture. The self-timer also allows the photographer to act as his own assistant with a reflector or extension flash unit, or even for taking candid shots with an unattended camera.

The self-timer may be set either before or after film winding lever action.

CABLE RELEASE

The shutter button has a socket in its center which accepts a regular screw-in type cable release.

In general, the cable release should be used whenever the camera is used on a tripod, especially with slow shutter speeds and time exposures, as well as for close-ups and photomicrography.

The use of a long cable release, or one operated by air pressure from a great distance, will even permit the photographer to act as his own assistant (for holding reflectors or flash units), or will permit the taking of candid shots by remote control.

SHUTTER RELEASE SAFETY LOCK

A safety lock (7) is built around the shutter release button. Revolve it counter-clockwise until it stops. The shutter button cannot be

accidentally released. Reversing the action will unlock the shutter button.

APERTURE

The lens is equipped with an iris diaphragm which produces a graduated series of lens openings, called apertures or stops, and which control the amount of light that enters the lens and registers on the film. The following apertures, with the exposure ratio noted, are engraved on the aperture ring (9) and are read off against the index (11).

Aperture	2	2.8	4	5.6	8	11	16	22
Exposure								
Ratio	1/4	1/2	1	2	4	8	16	32

It will be noted that each smaller aperture requires double the exposure of the previous aperture and that, therefore, stopping down will require a corresponding decrease in the

shutter speed if light conditions remain unchanged.

Selection of aperture is entirely dependent on the required correct exposure for a predetermined shutter speed and/or for a required depth of field.

SHUTTER TIPS

1. Choice of shutter speed is entirely dependent on the requirements for stopping action. As a rule of thumb, use the fastest possible shutter speed to minimize danger of camera vibration.
2. Selection of the proper shutter speed for a moving subject is dependent on the following factors:—
 - a. The speed at which the subject is

moving; the faster the subject movement the faster the shutter speed required.

- b. The distance of the subject from the camera; the greater the camera-to-subject distance the slower the shutter speed.
- c. The angle of subject movement in relation to the camera; movement towards or away from the camera requires a slower speed than movement at right angle to the camera, which requires the fastest shutter speed. Movement at intermediate diagonal positions requires speeds between the above two speeds.
- d. The focal length of the lens; the longer focal length of the TOPCOR auxiliary telephoto lens produces a

larger image. This moves faster across a smaller field and, therefore, requires a faster shutter speed than the standard lens. The TOPCOR auxiliary wide-angle lens used from the same position could get by with a slower speed.

- e. The degree of "stopping" required; the fastest speed of 1/500 seconds will "deep freeze" many fast movements. Occasionally however blurred movements of the arm or leg may help to convey more feeling of motion than if the motion is stopped "dead".
3. Panning of subject movement is another way of stopping motion while, at the same time, conveying the expression of motion by blurring the background. The camera is moved with the subject movement and the comparatively slow shutter

is released while smoothly following the action, with the result that the background is completely blurred.

4. Catching the "peak" of any action is another way of stopping motion with a fairly slow shutter speed. This is because most actions have a beginning, a "peak" and an ending, and actual movement pauses momentarily between each phase thus permitting the "peak" to be photographed.
5. The use of extra slow shutter speeds for obtaining special "mood" effects should also be considered when it is a matter of capturing the mood of a scene which might be spoiled with extra lighting, high-speed films or over-development.

A table showing suitable shutter speeds for various types of movements and at different distances follow :—

SHUTTER SPEED TABLE

Distance from Camera	Action		Person Walking Briskly	Moderately Running Person	Car Moving at 20~25 m.p.h.
	Direction of Movement				
15 feet	Parallel		1/500	Pan camera	Pan camera
	Diagonal		1/250	1/500	Pan camera
	Toward or Away		1/125	1/250	1/500
30 feet	Parallel		1/250	1/500	Pan camera
	Diagonal		1/125	1/250	1/500
	Toward or Away		1/60	1/125	1/250
60 feet	Parallel		1/125	1/250	1/500
	Diagonal		1/60	1/125	1/250
	Toward or Away		1/30	1/60	1/125

AUTOMATIC OPERATION

The modern camera requires fast automatic operating features and handling ease to qualify as a superior camera and in this respect the TOPCON easily ranks with the best.

The camera has various automatic operational features which are not only a "must" for speedy snap-shooting but also a great convenience under all conditions of shooting.

1. INSTANT REOPEN FULLY AUTOMATIC LENS DIAPHRAGM

This mechanism guarantees wide aperture view-focusing at all times, except for the very short duration of the shutter action or when the lens diaphragm is closed down to a predetermined aperture by the preview

lever. You don't have to remember to close down the aperture before shooting—just press the shutter button and concentrate on getting the picture.

2. INSTANT RETURN MIRROR ACTION

This ingenious mechanism sees to it that the mirror is raised out of the way of the light path, before the shutter clicks, and also returns immediately into position after the shutter action. Thus, there is absolutely no chance of your missing the following scene—there are no mirror black-outs—and you can follow through for sequence shots without any limiting factors.

Note

Each time the shutter button is pressed the following actions all occur.

- a. The lens diaphragm stops down to a pre-determined aperture.
- b. The shutter blades close completely.
- c. The mirror swings up.
- d. The film blind (covering the film plane) opens.
- e. The shutter opens fully for the required time and then closes.
- f. The film blind closes.
- g. The mirror swings down.
- h. The lens diaphragm and shutter blades open fully.

Each of the above actions completely mesh into each other and there is only one smooth flow of automatic action.

3. SPEED-LEVER FILM WINDING ACTION

Each 180 degree revolution of the speed-lever, not only advances the film

exactly one frame, but, at the same time, advances the exposure counter, cocks the shutter, and charges the mirror raising mechanism. A 20 degree play is built into the speed-lever so that it is much easier to keep one's thumb on the speed-lever for the next following action.

pops out after the new film has been loaded and the winding lever is used.

4. FLIP-OPEN RAPID REWIND CRANK

Besides all the preceding speed features, it is often equally important to unload the film rapidly. The flip-open rapid rewind crank is therefore a very valuable feature. Although flat and unobtrusive when not in use, it is flipped open to become a very fast rewinding gear. The automatic pop-out rewind button stays in once depressed and

HOLDING THE CAMERA

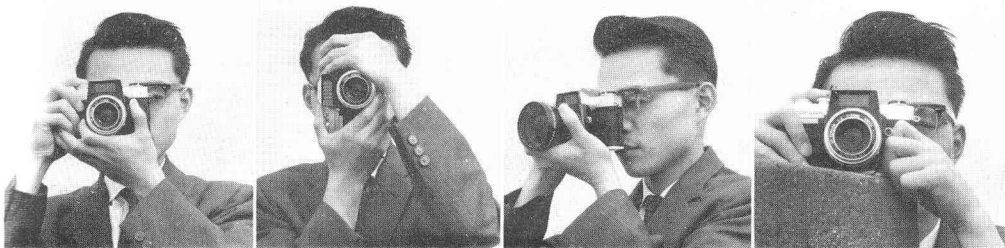
The camera must always be held steady and quite still while releasing the shutter, because slight vibrations will show up in negatives and enlargements, but, at the same time, the fingers must be free and relaxed for fast handling. Hold the elbows pressed to the body as much as possible and spread the legs well apart to steady the body. Use other parts of the body, such as fore-head, nose, cheek, etc., for steadying the camera.

HOLDING POSITIONS

While personal preference may eventually take over (as any hand-held and comfortable position can be said to be correct), the following are generally recommended methods for holding the camera :

1. HORIZONTAL

Grip the film winding lever end of the camera with the right hand, the thumb on the lever and the forefinger lightly



on the shutter release button.

The left hand should hold the lens barrel but, at the same time, the fingers should be ready to focus the lens, revolve the aperture ring and turn up the preview lever. The right eye should look through the eyepiece while the left eye is on the general scene.

2. VERTICAL

Turn the lever end of the camera upwards around the axis of the lens, holding the camera without much change from the horizontal position mentioned above.

The advantage of this vertical position, as opposed to turning it around the opposite way, is that the speed-lever is easily accessible for speedy action.

Note

1. Hold the camera firmly but not tensely, leaving the shutter finger free to operate the shutter release button.
2. Press the shutter release smoothly and gently and, under no circumstances, jerk the button.
3. Use a tripod for slow speeds but, if this is not possible, use all props available, such as wall, chair back, tree, etc.

CAUTION:

Be careful that no part of the finger or hand in any way get in front of the meter cell while taking an exposure reading!