

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

This creation is copyright© by M. Butkus, NJ, U.S.A.

These creations 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

If you find this manual useful, how about a donation of \$2 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 this site, buy new manuals and pay their shipping costs.**

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

**If you use Pay Pal, go to my web site**

**[www.orphancameras.com](http://www.orphancameras.com) and choose the secure PayPal donation icon.**

## GUARANTEE AND SERVICE POLICY

Argus cameras are guaranteed against defective material and workmanship for ninety days after shipment. If defective the camera should be returned to the factory with transportation charges prepaid. The defect will be promptly corrected and the camera returned prepaid.

To assure Argus owners of low upkeep costs after expiration of above guarantee, the factory will inspect and re-adjust any Argus camera shipped to them prepaid and return it to the owner prepaid for the sum of \$1.00 for the Model A, \$1.25 for the Model A2. This policy is effective for one year from date of purchase and applies only to cameras sent directly to the factory by the owner. This does not cover replacement of cameras broken through misuse of cameras which have been abused.

**argus** = ann arbor  
INCORPORATED MICHIGAN

# argus

MODEL A

MODEL A2

www.orphancameras.com

## INSTRUCTION BOOK

## **YOUR ARGUS CAMERA**

Your Argus camera is a precision instrument of All-American manufacture known as a thirty-five millimeter camera from the width of film it uses. The f:4.5 Argus lens with which your Model A or A2 Argus is equipped is a three element anastigmat lens of fifty millimeter focal length. These Argus lenses are compounded of a number of pieces of optical glass accurately computed and ground to assure you needle-sharp pictures in either black and white or color.

Although your Argus camera is ruggedly built to stand years of hard service, it must be treated with the same care as any other high quality precision instrument. Never attempt any repairs yourself and never oil the camera mechanism. The delicate adjustments in any camera demand an experienced repair man for the work, and can be most satisfactorily done in our own Service Department. The guarantee and service policy applying to your camera will be found at the end of this instruction book.

## **IF YOU'RE AN EXPERT**

If you are accustomed to using a candid type camera, the brief instructions given below will suffice. It is strongly recommended, however, that the experienced amateur as well as the beginner read the step by step instructions which are given on the pages following. We know that better pictures will be your reward for taking the added time to carefully read the instructions in this book.

## **BRIEF INSTRUCTIONS**

- 1.—Load your camera as explained in "Loading Your Camera."
- 2.—Turn lens barrel allowing it to snap into taking position.
- 3.—Focus accurately as explained in "Focusing For Sharp Pictures."
- 4.—Set shutter speed on dial (11).
- 5.—Set diaphragm opening on dial (16).
- 6.—Sight and make exposure by pressing shutter release (18).
- 7.—Advance film after each exposure.

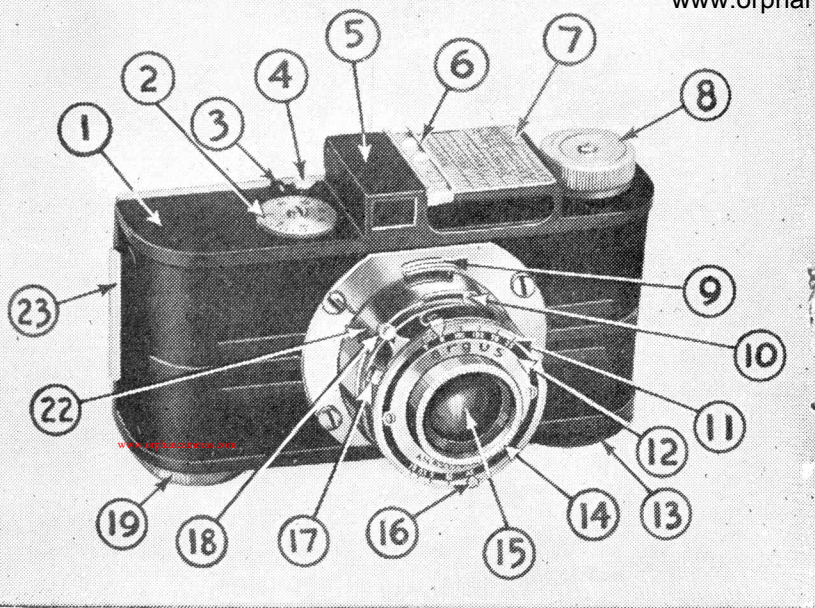


FIGURE 1

- |                           |                          |
|---------------------------|--------------------------|
| 1. Camera body            | 11. Shutter speed dial   |
| 2. Counter dial           | 12. Lens front plate     |
| 3. Counter dial indicator | 13. Tripod socket        |
| 4. Counter dial release   | 14. Filter mount         |
| 5. View finder            | 15. Lens                 |
| 6. Sliding bridge         | 16. Diaphragm dial       |
| 7. Exposure meter         | 17. Cable release socket |
| 8. Winding knob           | 18. Shutter release      |
| 9. Locking lug            | 19. Rewind knob          |
| 10. Lens locking plate    | 22. Lens Tube            |
|                           | 23. Back Clamp           |

For convenient illustration the camera shown above is Model A2.

## LET'S PRACTICE FIRST

A few moments spent with your *empty* camera and this instruction book will repay you many times over in improved pictures. Follow the instructions carefully and deliberately, going through each motion just as though you were making a picture. Practice making imaginary pictures until you have thoroughly mastered the operation of each part of the camera. When you have done this, the operation of the camera becomes more or less automatic and more time and thought may be devoted to lighting conditions, exposure, composition and the many other factors which go to make up a satisfactory picture.

## EXPLORING YOUR CAMERA

Referring to Figure 1, hold your camera with the lens facing you. On the lens barrel are two adjustments. The shutter speed dial (11) gives you your selection of four shutter speeds from 1/25 to 1/150 of a second by revolving the dial until the scored mark rests opposite the shutter speed required. The diaphragm opening is adjusted by moving the pointer along the diaphragm dial (16).

To better understand the operation of these important parts of your camera, set the shutter speed dial (11) at 1/25 of a second and open the back of the camera by

depressing the back lock clip. Point the lens toward a bright source of light and press the shutter release (18) several times while varying the shutter speed dial from 1/25 to 1/150 of a second. Notice the smooth action of the shutter mechanism over the wide range of shutter speeds.

Now set the shutter speed dial (11) to "B" or bulb exposure. Notice now that when you press the release the shutter remains open until you remove your finger. By setting the dial at "T" or time exposure, the shutter will open when pressed the first time and close when pressed again. Try these operations several times and then leave the shutter open while you practice using the diaphragm adjustment. Bulb or time exposures can be used only for subjects in which there is no movement and only when the camera is mounted on a tripod or some solid object. An Argus cable release should be used to avoid jarring the camera. This release may be inserted directly into the cable release socket.

With the shutter in open position and the camera pointed toward a light object, revolve the indicator on the diaphragm dial (16) until the lens opening is diminished to smallest point. Turn this back and forth several times to become familiar with its operation. You will note on the dial a series of figures preceded by the letter "f".

These are known as stop values and each figure indicates the amount of light being admitted through the lens during the exposure. At f:4.5 the diaphragm is widest open and admits the most light. At f:18 through the smallest opening it admits the least light. The *smaller* openings or those with the *larger* "f" values are used on the brighter days when too much light would be likely to cause over-exposure. By the same token the *larger* stop openings or those with the *smaller* "f" values are necessary when light conditions are not as favorable such as in the late afternoon or in deep shade.

So the diaphragm adjustment, together with the shutter speed adjustment, enables you to adapt your camera to various light conditions as well as to subjects with varying degrees of motion. The diaphragm also controls the depth of field or sharpness in your pictures and is an aid in securing negatives which are sharp from the near foreground to extremely distant objects.

## JUDGING EXPOSURE CORRECTLY

It isn't hard to get on to the knack of judging the correct shutter speed and diaphragm opening for any given exposure if you make use of a few simple helps. If yours is a Model A camera, the exposure table and depth of field table at the end of

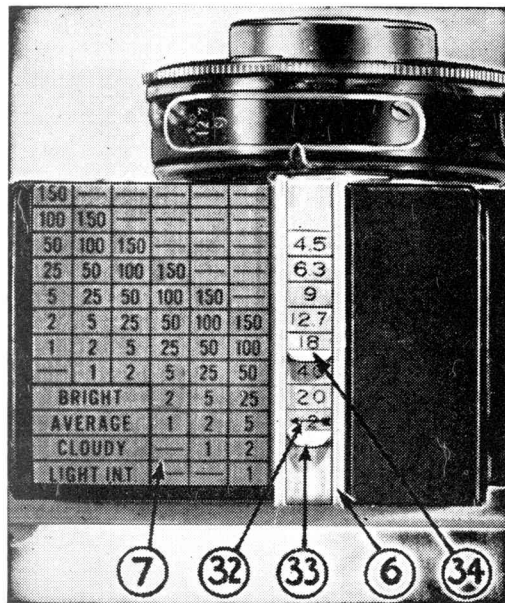


FIGURE 2

this book will give you suggested shutter speeds and stop openings for use with Eastman Panatomic X, Dupont Superior, Agfa Finopan and Agfa Fine Grain Plenachrome films. If, however, yours is an A2 Model, the built-in exposure meter on your camera will do the judging for you if you will follow a simple rule or two.

Your exposure meter is designed to take the guesswork out of selecting correct stop opening and shutter speed for any particular

exposure by "reading" the light for you and accurately judging correct exposure. A few moments spent in practice with this meter will enable you to produce noticeably better pictures. Each type of film on the market is given a Weston speed rating according to its particular emulsion speed. This speed rating is given in the directions included with the particular film or can be obtained from a Weston film rating table available at your dealer's.

Let's suppose we are using Eastman Plus X film. We know that this film has a Weston speed rating of 50. Referring to Figure 2, move the tab (34) on the exposure meter bridge (6) until the number



FIGURE 3

40 is exposed as shown. This tab is always set to just expose the number *nearest* that of the Weston rating of the film you are using. In this case, the number 40 given on the bridge is the nearest number to 50, the speed of the film we are using.

Now set the small arrow on the bridge (6) as shown in Figure 2, assuming for our little example that it is an average day and setting the arrow opposite "average." Holding the camera as in Figure 3, point it toward the subject to be photographed and look through the exposure meter slot. You will notice six windows of graduated density. Slide the entire meter bridge (6) across to your left until the metal pointer is directly over the darkest window through which you can see any light at all. On dull days the bridge will necessarily be moved farther to the left than on brighter days.

Let's assume that the second window from the left was the last through which we were able to see any light at all. Slide the pointer directly over this window and notice that only two columns of figures remain to the left of the bridge on top of the meter. With the meter still set for an "average" day, you will find that the stop opening f:4.5 on the bridge is opposite the shutter speed of 1/100 of a second in the column to the immediate left of the bridge. You know, then, that for correct exposure 1/100

of a second at f:4.5 may be used. Your meter also shows you that if you wish you can use 1/50 of a second at f:6.3 or 1/25 of a second at f:9 and so on down the column.

So just a few simple steps are necessary to use your exposure meter:

- 1—Set the tab on the meter bridge to just uncover the number nearest to the speed of the film you are using. If the speed of your film is below 12, push the tab all the way to the bottom covering all numbers. If the speed of your film is above 72, set the tab at 72 and take your reading as usual, but close up your diaphragm one full "f" stop from the reading given.
- 2—Set the arrow on the meter bridge opposite the lighting conditions.
- 3—Sight through the meter at arm's length and slide the bridge until the metal pointer covers the last window through which you can see light.
- 4—Read the selection of exposures at the top of your meter to the immediate left of the bridge and set your adjustments accordingly for correct exposure.

As is the case with all exposure meters, a little practice is required. Shoot your first roll of film and keep notes on meter readings. Then after your film is developed, compare the results with the meter reading and you will be able to tell how accurately

you are reading your meter. Since no two people read the meter alike you may have to adjust these exposures to your own method of reading. The greatest usefulness of a meter is in giving you an accurate interpretation of light intensity. After operating the meter a few times you will be able to do it easily and accurately. You will find its use a definite safeguard against over or under exposed negatives.

### **FOCUSING FOR SHARP PICTURES**

Needle sharp pictures will be yours if you take the extra moment's time to be sure your camera is accurately focused. Focusing is simplicity itself. With the lens locked for carrying, a short turn allows the lens to snap into taking position for objects at distances from your camera of eighteen feet or more. Continue to turn the camera lens and you will feel it snap out slightly farther and lock. This "close-up" position of the lens is for focusing on objects from six to eighteen feet from the camera. Your Model A or A2 camera, then, has only these two focusing positions. When the lens barrel can be rotated easily, it is in the "infinity" position for subjects at a distance of eighteen or more feet from your camera. When a further turn allows the lens to lock in out or "close-up" position, your camera is ready to shoot subjects between six and eighteen feet from your camera.

### **PRACTICING FOR PERFECT PICTURES**

You are now ready to practice making pictures. Do this first without film in the camera and repeat several times until the operation becomes almost mechanical, being sure to remember after each picture to advance the film by turning the filmwinding knob. Reference to loading instructions will help you in this regard.

Select the subject which you wish to "photograph" and compose your picture by looking through the view finder and by moving closer or backing up as may be required to secure the amount of subject matter wanted, making sure that the vertical lines are parallel to the vertical edges of your view finder. With the camera held in the conventional position it makes a horizontal picture. When you wish to photograph a subject which will appear better in vertical pictures turn the camera on end and proceed as usual. After you have determined the correct spot to stand in order to secure the picture you want, focus the camera and select the proper shutter speed and stop opening. Sight while holding the camera firmly with the elbows resting on the chest and slowly depress the shutter release until the shutter is tripped. Repeat this operation often enough to become thoroughly familiar with it. After you have mastered this stage of camera operation, you



are ready to load your camera and actually make your first picture.

## LOADING YOUR CAMERA

Your camera may be loaded with any one of a variety of thirty-five millimeter films. It is suggested that you consult your dealer for his recommendations as to film for your camera. Hold the camera with the back open as in Figure 4. Pull out the rewind knob (19) and insert the film cartridge in the camera with the lip and leader of the film pointing toward you.

When the film cartridge is properly set in position the rewind knob will snap back into place easily. Do not attempt to force it and if it does not snap freely into position turn it backwards and forwards until the slot in the shaft engages properly with the recess of the film cartridge.

With the cartridge properly placed, grasp the film leader and pull it toward you until you have withdrawn four or more inches of the film which will be sufficient to engage into the winding shaft slot. Enough of the film leader may be extended through the slot to be folded over on the opposite side. This will prevent its accidentally pulling out of the slot after the camera back is closed.

Slowly take up the slack on the winding shaft by turning winding knob (8). As

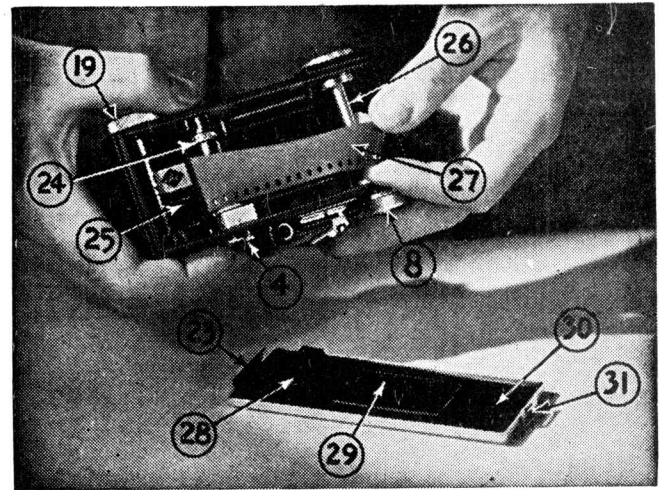


FIGURE 4

soon as the full width of the film appears from the cartridge wind very slowly and carefully until the sprocket holes on each side of the film have just engaged in the sprocket which is immediately in front of the lip of your film cartridge.

As soon as the sprocket holes are firmly engaged examine the camera carefully to make sure the film is travelling straight and will not bind, and holding the film in position with the forefingers, carefully close the lid making sure that the pressure plate (29) on the inside of the lid holds the film in its proper position. Snap the back of the camera shut, making sure that it is tightly locked. Now turn the camera with the lens

facing away from you and advance the winding knob in the direction of the arrow turning gently until resistance is felt. Do not attempt to force it past this point but with the thumb of the right hand depress the counter dial release (4) and start turning the winding knob again.

As soon as you have started winding the knob, allow the counter dial release to snap back into place and continue winding until resistance is again met. Each time the film stops of its own accord you have advanced the film one full frame. After repeating this operation twice the film is properly adjusted for making your first exposure. Turn the counter dial (2) clockwise until the "O" is opposite the indicator on the camera body. The camera counter dial will now automatically register the number of pictures you have taken.

If before loading the camera you have conscientiously practiced with the empty camera as described in the preceding pages you can with confidence expose a full roll of film with reasonable certainty that you will have few if any disappointing pictures. Remember to form the habit of advancing the film one full frame immediately after making each exposure in order to prevent double exposure.

When nearing the end of a roll of film carefully watch the counter dial (2) and be

sure not to pull or strain the film for additional exposures. After the counter dial shows that you have taken the number of pictures specified on your roll of film, the film must be rewound. *Never open the camera back until rewinding is complete*, for the entire length of film must be rewound into the film cartridge to prevent fogging.

Turn rewind knob (19) in the direction of the arrow, continuing to turn until counter dial (2) ceases to revolve. Your film may then be safely removed from the camera and must be given fine grain development for best results. If your local photo finisher does not offer a fine grain developing service, you may obtain full particulars and instructions for processing your own negatives by writing Argus, Inc.

# OUTDOOR EXPOSURE TABLE

1/75 second shutter speed may be had by setting the shutter speed dial mid-way between 1/50 and 1/100			Before 10 A.M. and After 2 P.M.		10 A.M. to 2 P.M.	
			Shutter Speed	Stop	Shutter Speed	Stop
Shaded Loca- tions	{ Summer	Clear	1/50	f:6.3	1/25	f:12.7
		Overcast	1/25	f:6.3	1/50	f:6.3
		Very Dull	1/25	f:4.5	1/25	f:6.3
	{ Winter	Clear	1/50	f:4.5	1/50	f:6.3
		Overcast	1/25	f:4.5	1/50	f:4.5
		Very Dull	1/10	f:4.5	1/25	f:4.5
Por- traits	{ Summer	Clear	1/50	f:6.3	1/100	f:6.3
		Overcast	1/75	f:4.5	1/50	f:6.3
		Very Dull	1/50	f:4.5	1/75	f:4.5
	{ Winter	Clear	1/50	f:4.5	1/50	f:6.3
		Overcast	1/25	f:4.5	1/50	f:4.5
		Very Dull	1/10	f:4.5	1/25	f:4.5
Street Scenes Snap- shots Groups in open	{ Summer	Clear	1/100	f:6.3	1/50	f:12.7
		Overcast	1/50	f:6.3	1/100	f:6.3
		Very Dull	1/75	f:4.5	1/50	f:6.3
	{ Winter	Clear	1/50	f:6.3	1/100	f:6.3
		Overcast	1/75	f:4.5	1/50	f:6.3
		Very Dull	1/50	f:4.5	1/75	f:4.5
Distant Land- scapes	{ Summer	Clear	1/50	f:12.7	1/50	f:18
		Overcast	1/100	f:6.3	1/50	f:12.7
		Very Dull	1/50	f:6.3	1/100	f:6.3
	{ Winter	Clear	1/100	f:6.3	1/50	f:12.7
		Overcast	1/50	f:6.3	1/100	f:6.3
		Very Dull	1/75	f:4.5	1/50	f:6.3
Marine views and Snow Scenes	{ Summer	Clear	1/100	f:18	1/150	f:18
		Overcast	1/100	f:12.7	1/150	f:12.7
		Very Dull	1/150	f:6.3	1/75	f:12.7
	{ Winter	Clear	1/100	f:12.7	1/150	f:12.7
		Overcast	1/150	f:6.3	1/75	f:12.7
		Very Dull	1/100	f:6.3	1/150	f:6.3
Sports Shots in open	{ Summer	Clear	1/150	f:4.5	1/150	f:6.3
		Overcast	1/100	f:4.5	1/150	f:4.5
		Very Dull	1/50	f:4.5	1/100	f:4.5
	{ Winter	Clear	1/100	f:4.5	1/150	f:4.5
		Overcast	1/75	f:4.5	1/100	f:4.5
		Very Dull	1/50	f:4.5	1/75	f:4.5

## DEPTH OF FIELD TABLES

For Models A and A2

Lens Setting	f:4.5	f:6.3	f:9	f:12.7	f:18
10 ft.	6'6"-22'	6'8"-41'	4'10"-Inf.	4'-Inf.	3'2"-Inf.
Infinity	18'-Inf.	13'-Inf.	9'-Inf.	6'6"-Inf.	4'8"-Inf.

These tables enable you to determine what objects are sharply in focus at different distances and diaphragm openings.



REG. U.S. PAT. OFF.