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■ **When the LED indicating “OVER” flashes,** the picture will be over-exposed. Since the subject is too bright, turn the aperture ring until “2000” or a smaller number is indicated before shooting. If you stop down all the way and “OVER” is still indicated, it is necessary to use a neutral density filter, which is available as optional accessory.



■ **When the LED indicating “B” flashes,** it will result in under-exposure. Since your subject is too dark, turn the aperture ring to a wider lens opening until the “B” lights steadily or a faster shutter speed is indicated before shooting. If the LED indicating “B” is still flashing even after the aperture is opened fully, switch to flash photography.

## Exposure Compensation

When shooting against the light, a bright window, or other bright background, the main subject will tend to be underexposed using the auto exposure system. Conversely, when subject is spotlighted or intensely illuminated, it is likely to be overexposed. To overcome lighting problems of this nature as effectively as possible, your Contax RTS II Quartz features a choice of two exposure compensation methods: the AE Lock (Auto Exposure) lever and the exposure compensation dial. In addition to exposure compensation, both of these methods are also useful for intentional over- and under-exposure for special effects photography.

Exposure Compensation dial  
Belichtungskorrekturscheibe  
Repère de compensation d'exposition  
Aro de compensación de la exposición

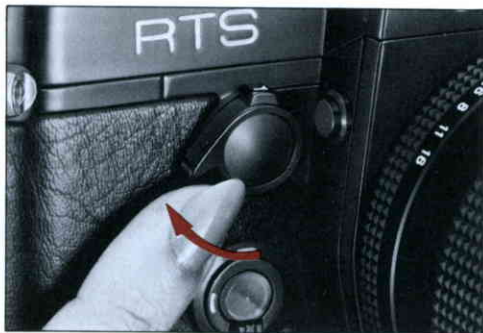
AE Lock Lever  
AE-Lock-Hebel  
Levier de verrouillage de AE  
Palanca de bloqueo de AE



#### <Using the AE (Automatic Exposure) Lock Lever>

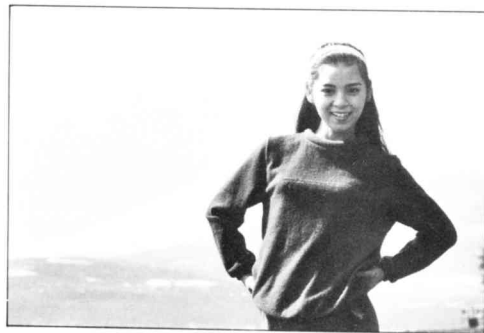
The AE Lock is a memory device used to hold the exposure information (appropriate shutter speed and aperture combination). Thus, when the white index mark of the AE Lock lever is turned all the way to the top, it will lock itself into place, storing in the camera's memory the exposure in effect at moment of setting. When the shutter release is pressed, the shutter releases at the memory-oriented shutter speed regardless of the surroundings. At this time, the LED display in the viewfinder will pulsate the memory-oriented shutter speed number. Disable the AE Lock by turning back the lock lever with your fingertip. The shutter speed display will now light steadily.

The AE Lock on the RTS II Quartz is a memory system that holds a meter reading taken from a combination of the aperture and the shutter speed data. Thus, when the aperture is changed after setting of the AE Lock, the camera will automatically select a corresponding shutter speed to assure you of a uniform exposure setting at all times.



For example, as shown in photo (1), you have a situation where the background is excessively bright and you wish to place the subject in one side of the picture. In this situation you can either center the finder on the subject and set the AE Lock, or approach the subject to take a direct exposure reading at close range and then set the AE Lock. Reposition the camera, reframe your subject and obtain a picture showing good detail as shown in photo (2).

To avoid unnecessary battery drain, always return the AE Lock lever to its original position whenever you are through photographing.



Once the exposure reading is locked in, it remains locked in until the AE Lock is released. Thus, when using a motor winder to take sequential photos of a moving subject as shown in photo (3), lock in the exposure reading and release the shutter for uniformly exposed photos without

having your meter influenced by changing lighting conditions in the background. In situations calling for intuition and experience, such as bright backgrounds, backlit subjects, and spotlighted subjects, you can easily obtain the correct exposure by using the AE Lock.



### <Using the Exposure Compensation Dial>

For exposure compensation, adjust the dial to one of the settings marked "4", "2", "1/2" and "1/4", with usable intermediate click stops in 1/2-step increments. The "4" and "1/4" settings are equivalent to changing the shutter speed by two settings, the "2" and "1/2" settings correspond to changes of 1 shutter speed setting. The integral values "4" and "2" indicate that additional exposure is being given; the fractional values "1/2" and "1/4" are used to decrease the amount of exposure. For example, when using a shutter speed of 1/125 second, a setting of "2" has the effect of reducing the shutter speed to 1/60 second; and a setting of "4", to a shutter speed of 1/30 second.

A lighted signal turns on in the viewfinder to show when the exposure compensation is in use. To the right of the aperture reading display, it shows a "+" when the dial is adjusted to "2" or "4", and a "-" when a setting of "1/2" or "1/4" is in use. The indicated shutter speed will change in response to the amount of exposure compensation in effect.

- If the dial is engaged after setting the AE Lock, the exposure compensation will not be enable even though the exposure compensation LED lighes up.

Always be sure to reset the compensation dial back to "X1" when exposure compensation is no longer needed.

### <Gebrauch der Belichtungskorrekturscheibe>

Zur Belichtungskorrektur stellen Sie die Belichtungskorrekturscheibe auf eine der Einstellungen "4", "2", "1/2" und "1/4". 1/2-stufige Zwischenraststellen sind möglich. Die Einstellungen "4" und "1/4" entsprechen einer Änderung der Verschlusszeit um zwei Stufen, "2" und "1/2" entsprechen einer Stufe. Die Ganzzahlen "4" und "2" bedeuten mehr Belichtung, die Brüche "1/2" und "1/4" bedeuten weniger Belichtung. Wenn Sie z.B. mit einer Verschlusszeit von 1/125 Sekunde fotografieren, bewirkt die Einstellung "2", daß die Verschlusszeit auf 1/60 Sekunde verdoppelt wird. Die Einstellung "4" hat eine Verlängerung der Verschlusszeit auf 1/30 Sekunde zur Folge.

Der Gebrauch der Belichtungskorrektur wird durch Einschalten eines Leuchtsignals im Sucher signalisiert. Rechts von der Blendenanzeige erscheint ein "+", wenn die Scheibe auf "2" oder "4" gestellt wird, und ein "-" bei einer Einstellung von "1/2" oder "1/4". Die angezeigte Verschlusszeit ändert sich je nach eingestellter Belichtungskorrektur.

- Wenn die Scheibe nach Aktivierung der AE-Lock-Funktion eingestellt wird, findet trotz Aufleuchten der Belichtungskorrektur-LED kein Belichtungsungleich statt.

Vergessen Sie nicht, die Korrekturscheibe auf "X1" zurückzustellen, wenn die Belichtungskorrektur nicht mehr erforderlich ist.

■ **For Backlighting Subjects** — Set at “2” or “4”

When shooting main subject against the light, or against a bright sky, window or beach scene, where a bright background dominates the picture area, your main subject will be underexposed, causing it to be silhouetted and lacking in detail. In such a case, set the exposure compensation dial at “2” or “4” to give your subject more exposure.



■ **For Spotlit Subjects** — Set at “1/2” or “1/4”

When shooting main subject in spotlight, a situation where a dark background dominates the scene, your main subject will appear overexposed, causing a washed out effect. In such a case, turn the exposure compensation dial to “1/2” or “1/4” to decrease exposure.

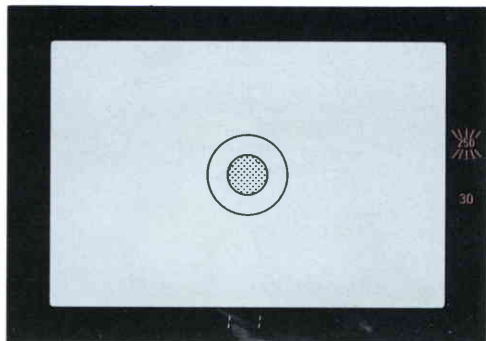




## Manual Exposures

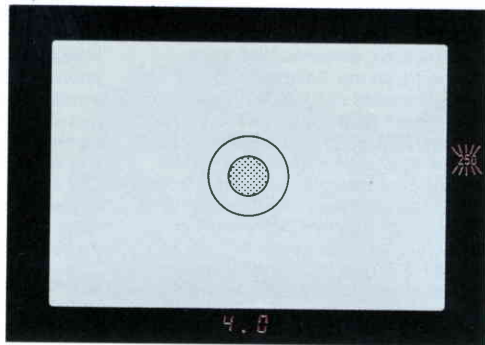
*The manual mode can be used for shooting at a desired shutter speed, including Bulb and X synch flash shots with flash units other than TLA flash system. For manual exposure, turn the shutter control dial from the "A" setting to the desired manual shutter speed number. In the manual exposure mode, the selected shutter speed will be indicated by a flashing LED display inside the viewfinder.*

- 1** While pressing the shutter dial lock-release button, turn the dial to the desired manual shutter speed setting. After releasing the "A" or "X" setting on the shutter control dial, there is no need to use the lock-release button for further resetting of the dial.
- 2** Press the exposure check button. The LED display will flash to indicate the selected shutter speed, while a second LED display will steadily light, just as in the case of the AUTO mode, to indicate the correct shutter speed for the aperture setting in effect. For correct exposure, turn the aperture ring until the steadily lit shutter speed reading merges with the other reading that is flashing.



3 Correct exposure is indicated when the steadily lit LED display merges with the flashing LED display, leaving only the flashing display in view. Press the shutter release button to photograph your subject.

- When resetting the shutter speed after having selected the aperture setting, adjust the shutter control dial until the flashing LED display merges with the steadily lit display before releasing the shutter. However, when two steadily lit LEDs come on simultaneously, since the shutter control dial may not be used in the intermediate settings, you will not be able to merge the two LEDs completely at an intermediate position. In this case, you will need to merge the two LEDs at one of the marked shutter speed settings by making a fine adjustment of the aperture setting.
- When shooting with the shutter control dial in the "B" setting, the shutter will remain open as long as the shutter release button is depressed. So, in order to avoid camera shake, it will be necessary to use a tripod or other means of support, together with the Contax Cable Switch S (optional accessory) connected to the camera.



### <Mechanical Bulb Release Socket>

By connecting a commercially available cable release of the mechanical type to your camera, you will be able to mechanically induce the shutter to remain in an opened position for any desired length of time regardless of whatever shutter speed setting is in effect or of whether any battery power is available. Since you will be able to use it for bulb photography without any concern over running the batteries dead as in the case of an electronic cable release, you will find it highly suitable for extremely long time-exposures in astrophotography applications. It should be noted that the LED display will not function when the mechanical bulb release socket is being used.

- When shooting by means of a cable connected to the mechanical bulb release socket, be sure to cock the film advance lever one complete stroke.
- The mechanical bulb release socket is not designed to accept the optionally available Cable Switch S.



## Flash Photography

### TLA Auto Flash System

When used with the TLA Auto Flash system for flash photography, the camera's direct TTL metering system takes over to automatically control the flash output reflected off the film surface. With its shutter control dial set at "A" (AUTO), the camera automatically switches to the flash synch speed of 1/60 sec. upon recycling of flash unit, and couples to any aperture of the lens in use. Because of the direct TTL flash metering system, you will find it easy to employ such advanced techniques as bounce flash, diffuse flash and close-up flash. Also, the camera's exposure compensation system can be coupled to adjust the flash output, and the necessary exposure information is displayed in the viewfinder.

The TLA Auto Flash system consists of the clip-on types TLA20 and TLA30 and the grip-type RTF540. Various cables for extension and multiple unit purposes are available.

- If you want a direct TTL flash metering capability for your RTF540, use a TLA adaptor which is available as an optional accessory.



<With other Flash Units>

The synch contact of the RTS II Quartz is an X contact (1/60 second). When using a flash unit other than of the TLA Auto Flash system, refer to the following table for the correct shutter speed setting. The shutter control locks when it is adjusted to the "X" setting. The LED display in the viewfinder will flash at the "60" position, which is indicative of the flash synch speed, and it will also steadily light, just as in the case of the AUTO mode, to indicate the correct shutter speed for the aperture setting in effect. The camera's hot shoe is a direct X contact that permits use of flash units of the cordless type. If a synchro cord is needed, it may be connected to the synch terminal on the front of the camera. To determine the correct flash exposure (aperture setting), consult the instructions accompanying the flash unit in use.



Synch Shutter Speeds / Synchronisationsverschußzeiten  
 Vitesse de synchronisation d'obturation / Velocidad del obturador para sincronización

Shutter Speeds / Verschußzeiten Vitesse d'obturation / Velocidad del obturador		1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	X(1/60)	B
Electronic Flash / Elektronenblitz Flash électronique / Flash electrónico							○	○	○	○	○	○	○	○	○	○	○
Flash bulb / Blitzlamp Ampoule / Flash de bombillas	FP							○	○	○	○	○	○	○	○	○	○
	M							○	○	○	○	○	○	○	○	○	○
	MF							○	○	○	○	○	○	○	○	○	○

## Quartz Self-Timer

*When you wish to include yourself in a group or special occasion picture, use the camera's quartz self-timer. Once you press the self-timer button it double functions as a self-timer flasher (LED) to indicate that the self-timer is in operation.*

**1** First focus the camera and advance the film. Then take hold of the knob on the self-timer button lock ring on the front of the camera and turn it in the direction of the arrow until the white index mark on the self-timer ring aligns with the white mark above the self-timer.

**2** Once the self-timer button/self-timer flasher is pressed, it will begin flashing and continue flashing for about 10 seconds before the shutter is automatically tripped. The flashing rate will accelerate about two seconds before end of countdown to let you know that the shutter is about to be released. You can cancel the self-timer at any time during countdown by re-pressing the button. After using the self-timer, reset the lock ring to its original position.



- When taking pictures in the AUTO mode using the self-timer or standing away from the camera, make it a point to close the viewfinder blind by operating the lever located alongside the viewfinder eyepiece. The AE Lock can also be used to obtain the same effect in preventing stray light from affecting the exposure reading.
- The shutter can be activated by pressing the shutter release even in the midst of a self-timer countdown. When this is done, the self-timer will cancel and the self-timer flasher will be turned off.
- Resetting of the self-timer lock ring to its original position will not cause the self-timer to cancel during its countdown.
- During the self-timer countdown period, the LED display inside the viewfinder will be turned off.

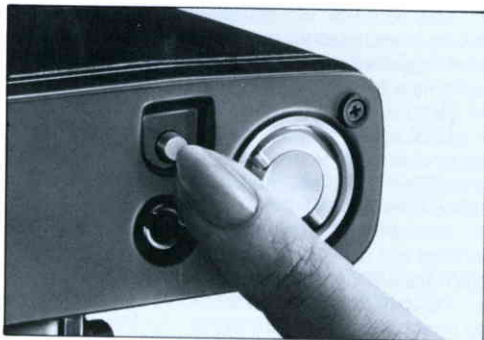
- Machen Sie es sich zur Regel bei Aufnahmen in Automatikbetrieb mit Selbstauslöser oder in Entfernung von der Kamera die Okularabdeckung durch Betätigen des Hebels neben dem Sucherokular zu schließen. Der AE-Lock kann ebenfalls eingesetzt werden, um dieselbe Wirkung zu erzielen, also zu verhindern, daß Streulicht die Belichtung beeinflusst.
- Selbst während der Vorlaufzeit des Selbstauslösers kann der Verschluß durch Drücken des Auslösers aktiviert werden. In diesem Fall wird der Selbstauslöser abgestellt und der Selbstauslöserblinker ausgeschaltet.
- Durch Rückstellen des Selbstauslösersperrings auf seine ursprüngliche Position wird der Selbstauslöser während seiner Vorlaufzeit nicht abgestellt.
- Während der Vorlaufzeit des Selbstauslösers wird die LED-Anzeige im Sucher ausgeschaltet.

## Multiple Exposures

*By using intentional multiple exposure to register different subjects or multiple shots of the same subject on a single frame you can obtain unusual and interesting results.*

**1** Advance the film and trip the shutter to make the first exposure. Then, push in the film rewind release button on the camera base, immediately taking your finger away from the button upon pressing it.

**2** Give the film advance lever a full turn. This will cock the shutter without advancing the film and the exposure counter which has been left disengaged.





**3** Press the release button and make the second exposure. This procedure can be repeated to make multiple exposures of two or more registers on the same frame. The film rewind release button will automatically reset to its original position when the film advance lever is wound up.

- When taking multiple exposures there is a possibility of a slight shifting of the multiple images being registered.
- For intentional multiple exposures, it is advisable to choose a dark background first and to superimpose a subject with a brighter background. Multiple exposures of subjects against a predominant, white-toned or ultra-bright background will not come out too well.



## Depth-of-Field

*One property of lenses is that when they are focused on a certain object, not only the subject itself, but all objects in a certain range in front and back of the subject will appear acceptably sharp in the picture. This range is called the depth-of-field. The depth-of-field of a given lens varies, as follows.*

- ① If the aperture is stopped down, the depth-of-field increases; if the aperture is opened up the depth-of-field decreases.
  - ② As the distance to the subject increases the depth-of-field increases; as the distance to the subject decreases the depth-of-field decreases
  - ③ The depth-of-field is greater behind the subject on which the lens is focused than in front of it.
- Different lenses may have different depth-of-field limits. A lens of short focal length has greater depth-of-field at any set distance than a lens of long focal length.



### Depth-of-Field Scale

The actual depth-of-field of a lens is shown by a scale shown on the lens. For example, when a 50 mm f/1.4 lens is focused at 2 m and the aperture setting is f/16, objects at distances between the two "16" figures on the depth-of-field scale, in this case from about 1.4 to 5 m will appear acceptably sharp to the unaided eye.



### <Depth-of-Field Preview Button>

Although the viewfinder of your Contax RTS II Quartz always provides viewing at full aperture, depressing of this button stops down the lens to the pre-selected aperture (the image in the viewfinder will become darker), letting you see in advance which parts of the scene will be in focus or blurred.

- Avoid tripping the shutter while depressing the depth-of-field preview button because it will cause exposure inaccuracy.



## Interchangeable Camera Back / Mirror Lock

### <Interchangeable Camera Back>

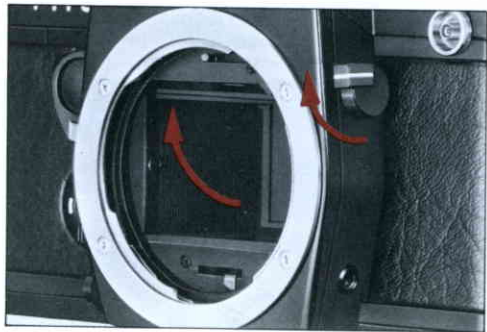
When using the dedicated Data Back Quartz D-4 (a device which records the year, month, day, hour and minute on the film), remove the regular camera back, and replace it with the Data Back Quartz D-4. To remove the camera back, push the camera back release lug down and remove the back.



### <Mirror Lock>

This is a device to flip up and lock the mirror when you want to reduce vibration effects to a minimum in photomicrography and extreme close-up work. To lock the mirror, turn the mirror lock lever in the direction of arrow until the mirror flips up and locks in that position. (The viewfinder will not be viewable) To unlock the mirror, return the mirror lock lever to its original position.

- Once the mirror is locked up, it will not be possible to make a correct exposure in the AUTO mode or an exposure check. So make such exposure or check before locking up the mirror, with the AE Lock or the manual mode switched ON.



## Release Socket / Infrared Compensation Mark

### <Release Socket>

This socket may be used to attach a remote control device such as a Cable Switch S, Infrared Controller S, Radio Controller Set, Auto Bellows PC and the RTF540 Auto Flash unit. It receives electrical signals from these accessories which are used to operate the shutter.

- The use of an ordinary cable release (mechanical type) may cause camera damage.



### <Infrared Compensation Mark>

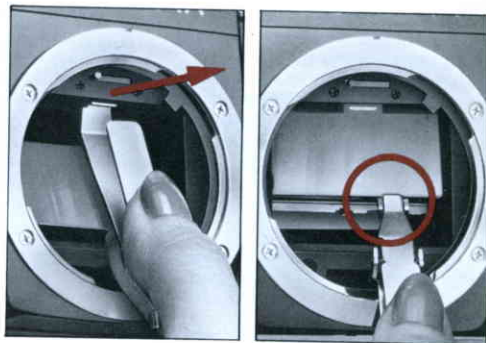
With infrared film (and a red filter), correction for infrared rays during focusing is necessary because their longer than visible light spectrum waves will cause the lens to shift its focal point without it being evident in the viewfinder. To compensate for this, Zeiss lenses are provided with an infrared correction mark (a red index) on the depth-of-field scale on the lens barrel. (The Miotar lenses do not need this adjustment, while the Vario-Sonnar lenses are provided with no such marks.) First, focus in the normal manner, then realign the distance reading which is indexed on the focusing ring to the "R index" mark.



## Interchanging the Focusing Screen

### <Removing the Screen>

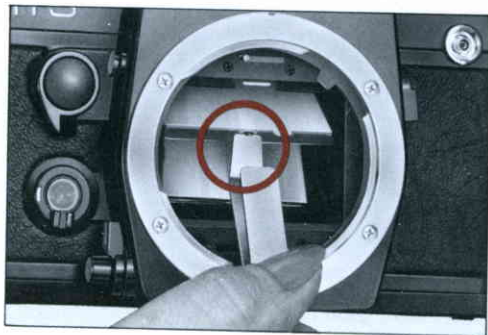
After unmounting camera lens, grip the focusing screen release lug with the tweezers supplied with each screen, and then pull to loosen and lower the screen frame. Then remove the screen by gripping small lobe on screen edge with aid of same tweezers.



### <Installing the Screen>

By using the tweezers, grip the lobe on the replacement screen and insert the screen in the descended screen frames. Then reposition the screen frame by gently pressing other end of the tweezers up against a small projection on the frame until it firmly snaps into place.

- Be sure to use the special tweezers described above when removing or installing the focusing screen, being careful not to scratch or mark the screen and mirror surfaces.
- Be sure to install the screen correctly otherwise the screen may become dislodged and damaged, even causing lens removal or installation difficulty. When this occurs, take the camera to your nearest camera shop for professional service.



Interchangeable Focusing Screens

**FS-1 (Microprism) \*** ... Suitable for general photography. A matte screen surrounding a microprism focusing spot in the center, enabling focusing with both fields.

**FS-2 (Split-Image) \*** ... For general photography. Focus by lining up the images in the diagonal split-image center cut 45 degrees to the horizontal plane. Effective for critical focus of subject with horizontal or perpendicular lines.

**FS-3 (Horizontal Split-Image) \*** ... With the split-image center being placed horizontally, makes for quick, critical focusing of subjects with perpendicular or diagonal lines. Also suitable for general photography as in case of diagonal split-image screens.

**FS-4 (Split Image/Microprism Collar) \*** ... Suitable for general photography and assures pinpoint focusing via a horizontal split-image focusing spot surrounded by a microprism collar in the center of a matte field, all three areas combining to provide three-way focusing.

**FS-5 (Matte Field) \*** ... All matte screen for focusing. Ideal for use with comparatively slow lenses of long focal length or for close-up work, making it suitable in situations where focusing difficulties are encountered with microprism or split-image type screens.

◁Auswechselbare Sucherscheiben▷

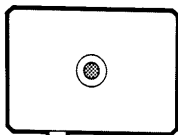
**FS-1 (Mikroraster) \*** ... Für Normalaufnahmen geeignet. Eine Mattscheibe umgibt einen Mikroprismen-Scharfstellpunkt in der Mitte, so daß zwei Fokussiermöglichkeiten gegeben sind.

**FS-2 (Schnittbild) \*** ... Für Normalaufnahmen. Scharfeinstellung durch Ausrichten der Bildteile in der Diagonal-Schnittbildmitte, die in einem 45°-Winkel zur Waagrechten geschnitten ist. Wirksam bei schwierigen Scharfeinstellsituationen mit waagrechten und senkrechten Linien.

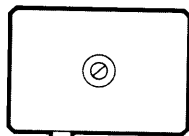
**FS-3 (Schnittbild Horizontal) \*** ... Die Schnittbildmitte ist horizontal angeordnet, so daß schwierig scharfzustellende Motive mit senkrechten und diagonalen Linien schnell fokussiert werden können. Eignet sich auch für normale Aufnahmen wie die Diagonal-Schnittbildscheibe.

**FS-4 (Schnittbild/Mikroraster) \*** ... Geeignet für normale Aufnahmen. Sorgt für haarscharfe Fokussierung mit Hilfe eines Horizontal-Schnittbild-Scharfstellpunkts, der von einem Mikroprismenring in der Mitte einer Mattscheibe umgeben ist. Drei Möglichkeiten zur exakten Scharfstellung.

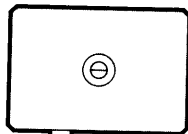
**FS-5 (Mattscheibe) \*** ... Vollmattscheibe zur Scharfeinstellung. Ideal bei verhältnismäßig langbrennweitigen Objektiven bzw. für Nahaufnahmen. Geeignet in Situationen, wo man mit Mikroprismen- und Schnittbild-Sucherscheiben Schwierigkeiten hat.



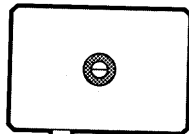
FS-1



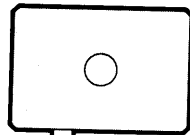
FS-2



FS-3



FS-4



FS-5

**FS-6 (Sectioned Matte)** ... A matte screen with vertical and horizontal lines equally spaced 6 mm apart to facilitate composing of your subject. Effective for perspective control shots with the Auto Bellows PC or the PC-Distagon lens, and for close-up work.

**FS-7 (Cross-Scale)** ... Suitable for photomicrography and close-up work. Focus by using clear, bright screen in center. Surrounding matte field can also be used for focusing. With crosshair reticle and scales graduated at 1 mm intervals, it enables you to gauge the magnification ratio or filmed image size of subject.

**FS-41 (Split Image/Micropism Collar with data guide mark) \*** ... This is a split image/micropism collar type featuring guide marks showing where information from Data Back Quartz D-4 will be recorded onto the film. As you compose through the viewfinder, you will be able see whether the recorded data will be placed against a background of the right contrast.

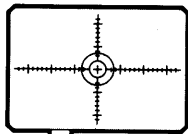
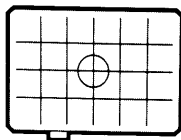
\* When using a telephoto or other slow lens such as  $f/4$ ,  $f/5.6$  or slower, or in close-up photography, the micropism collar and split-image may become dark and cause focusing difficulty. In such a case, use the outer matte field for focusing.

**FS-6 (Quadratische Einteilung)** ... Eine Mattscheibe mit senkrechten und waagrechten Linien, die gleichmäßig 6 mm voneinander entfernt sind, um die Zusammensetzung des Motivs zu erleichtern. Eignet sich für perspektivische Aufnahmen mit Auto-Balgen PC oder PC-Distagon-Objektiven sowie für Nahaufnahmen.

**FS-7 (Kalibriertes Fadenkreuz)** ... Geeignet für Mikrofotografie und Nahaufnahmen. Scharfeinstellung mit klarer, heller Scheibe im Zentrum. Umgebende Mattscheibe kann ebenfalls zum Fokussieren verwendet werden. Mit Fadenkreuz und Skalierungen mit Abstufung in Abständen von 1 mm ermöglicht Ihnen die Scheibe das Vergrößerungsverhältnis bzw. die Bildgröße des Motivs auf dem Film zu messen.

**FS-41 (Schnittbild/Mikroraster mit Daten-Leitmarken) \*** ... Ein Schnittbild/Mikroprismen-Ring-Typ mit Leitmarken zur Kennzeichnung der Stellen, an denen Daten von der Datenrückwand B-4 auf den Film einbelichtet werden. Während Sie das Bild durch den Sucher zusammensetzen, können Sie sehen, ob die einzubelichtenden Daten auf einen Hintergrund mit entsprechendem Kontrast kommen.

\* Bei Verwendung eines Teleobjektivs bzw. eines anderen langbrennweitigen Objektivs wie z.B.  $F4$ ,  $F5,6$  und länger oder bei Nahaufnahmen können der Mikroraster und das Schnittbild dunkel werden, wodurch die Scharfeinstellung erschwert wird. Verwenden Sie in solchen Fällen die äußere Mattscheibe zur Fokussierung.





## Specifications

**Type:** 35 mm single-lens reflex featuring electronically controlled AUTO/manual exposure, focal plane shutter.

**Image Size:** 24 x 36 mm.

**Lens Mount:** Contax/Yashica Mount.

**Standard Lenses:** Carl Zeiss Planar T\* 50 mm f/1.4, Carl Zeiss Planar T\* 50 mm f/1.7

**Shutter:** Quartz-timed, electronically operated horizontal-travel titanium focal-plane shutter.

**Shutter Speed:** AUTO mode...1/2000 to 16 sec.

Manual mode...16 settings of X (1/60 sec.), 1/2000 to 4 sec. and "B"; and when out of battery, mechanical shutter with settings of 1/50 sec. and "B".

**Synch Terminals:** X contact (synch speed of 1/60 sec.), direct X contact, and synch terminal.

**Self-Timer:** Quartz-timed electronic self-timer with 10 sec. delay. LED flashes during operation, accelerating 2 sec. before shutter release. Can be cancelled during countdown.

**Shutter Release:** Real Time Electromagnetic Release System; auxiliary remote release via "Release Socket".

**Exposure Modes:** Aperture priority automatic exposure; and manual exposure.

**Exposure Control:** Through-the-lens (TTL) center-weighted metering at full aperture using SPD (Silicon Photo Diode) cell.

• EV range from EV -1 (f/1.4 at 4 sec.) to 19 (f/16 at 1/2000 sec.) at ASA 100 with f/1.4 lens. • ASA range from 12 to 3200.

**Auto Flash Control:** Direct TTL metering automatically coupling with Contax TLA Auto Flash system via an SPD sensor. • Synch speed: Shutter speed automatically set to 1/60 sec. upon completion of recycling.

**Exposure Check Button:** Pressing button activates LED display for 16 sec.

**Exposure Compensation:** +2 EV ~ -2 EV via exposure compensation dial (click stops at every 1/2 EV; can be set for in-between-click stops).

**AE Lock:** Lever type (locks in exposure value meterd at image plane).

**Viewfinder:** Eye-level pentaprism type. • Field Shows 97 % of picture area. • Magnification ratio of 0.87X (50 mm standard lens). • Viewfinder eyepiece-blind: lever operated.

**Focusing Screens:** Microprism focusing screen comes as standard equipment. Seven other interchangeable type screens are available.

**Viewfinder Display:** Aperture display, exposure compensation display (LED digital display—red), shutter speed display, over- or under-exposure display (alphanumeric LED array—red), TLA flash unit flash ready/after-flash signal mark (LED display—green).

**Film Advance:** With full stroke of 120 degree setting angle and 20 degree standoff position; or several short strokes. Features film feed indicator, and automatic winding capability when used with motor drive or winder system.

**Film Rewind:** Film rewind crank-handle with clutch action, and film rewind release button with automatic resetting.

**Exposure Counter:** Automatic resetting type. Until counter registers "1", camera will automatically set at shutter speed of 1/60 sec. regardless of the setting adjustment on the shutter control dial (except "B" setting).

- The normal operating temperature range for the RTS II Quartz is between + 50 and - 20 degrees centigrade but exposure to sudden temperature changes should be avoided. When the camera is suddenly brought into a warm room after shooting in cold areas or in wintry hills, there is a danger of condensation forming on the exterior and interior surfaces of the camera. On the other hand, when the camera is taken from a warm room and suddenly exposed to cold outdoor temperatures, its surfaces can become fogged just as glass windows do on cold days, and can cause freezing of any condensation inside the camera. In either case, if camera care is neglected it could lead to corrosion of the camera mechanism. Do not subject your camera to sudden changes in temperature — be sure to allow the camera to gradually adjust to sudden temperature changes.

It should be noted that in extreme cold weather areas, where the camera's battery has been temporarily affected by a low temperature, there are times when optimum camera performance may not be obtainable even though the surrounding temperature is within the camera's operating range given above. (See page 22)

- Avoid leaving the camera in the direct sun, glove or luggage compartment, rear seat shelf of car and other hot spots as it may adversely affect the film, battery or camera system and result in improper exposure. If the camera has been exposed to excessive heat, allow it to cool to normal temperature before use.
- Take care to keep the camera clean when using it at the seashore, in the mountains and in the rain. Airborne salt, sand, dirt and other foreign matter will damage the camera's internal system if allowed to penetrate inside.

- Avoid touching the lens, viewfinder eyepiece and other glass surfaces with your fingers. Blow dust and dirt away from these surfaces with a blower brush, or wipe gently with a soft cloth (after brushing) if necessary. Clean smudges and smears on lens and mirror surfaces with high quality lens-cleaning solution and tissue. Always take extra care in cleaning the lens and mirror surfaces to avoid scratching.
- Always be sure to make a functional check of the camera when going to take those important shots (wedding, travel, business photos, etc.)
- It should be noted that when print films are processed, standard service-size prints will show an area slightly less than that seen on the negatives.

### **Note on Filter Usage**

When certain brands of commercially available filters are used with Zeiss T\* lenses, there is a possibility of cutting off the corners of the image. For this reason we strongly recommend the use of the Contax brand filter with all Zeiss T\* lenses used on your camera.