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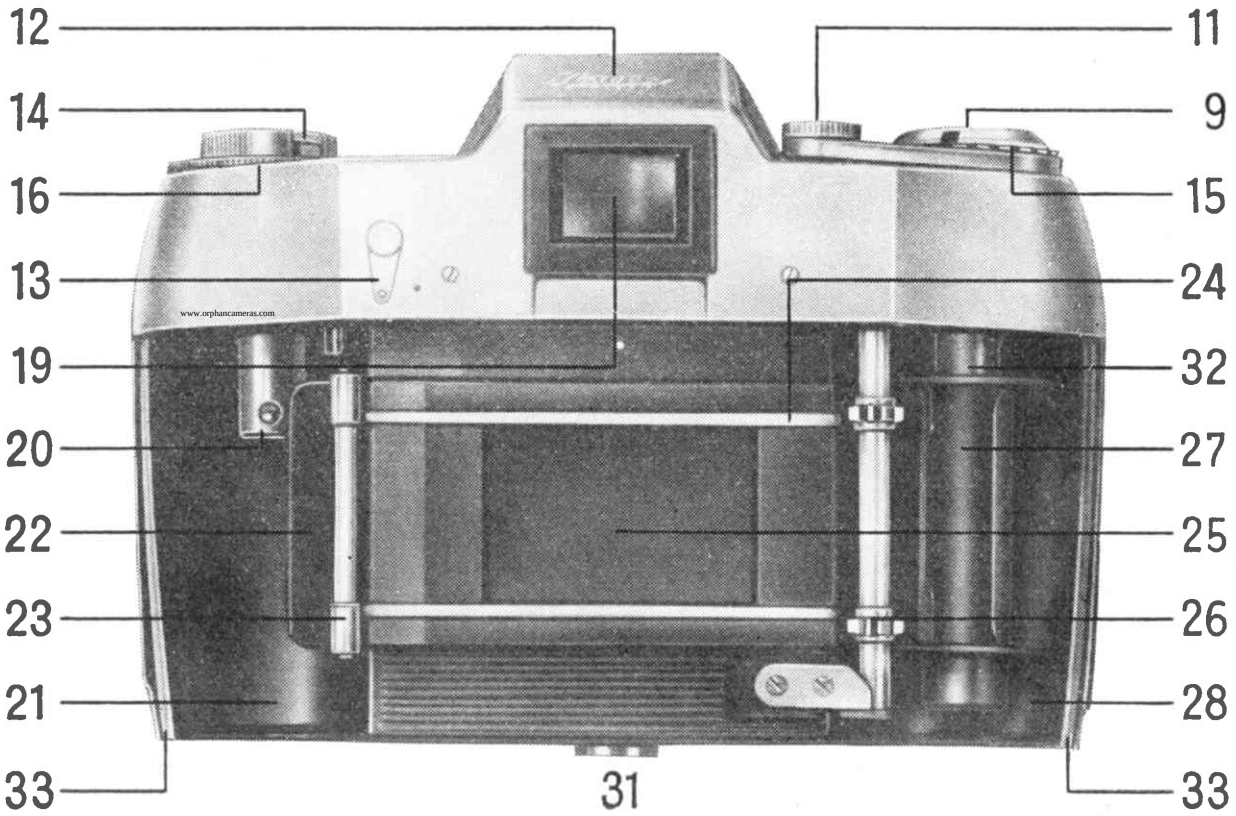
EXA·IIb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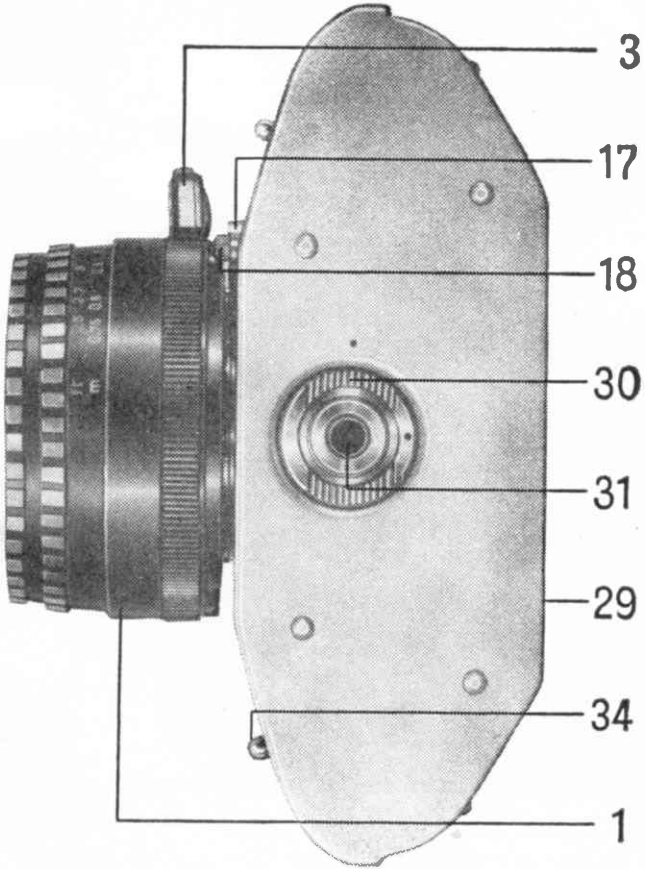


The most important operating controls of the EXA IIb

1 Lens

2 Red positioning dot for exchanging lenses

3 Release mechanism for lenses with automatic diaphragm (release rocker or release knob)

4 Aperture setting ring

5 Distance (focus) setting ring

6 Depth-of-field scale

7 Red positioning dot for exchanging lenses

8 Flash connection socket

9 Frame counter

10 Rewind declutching button

11 Rapid-wind lever for tensioning shutter and advancing film simultaneously

12 Penta-prism viewfinder

13 Shutter release lock

14 Rewind crank

15 Film-type reminder ring

16 Shutter-speed setting ring

17 Shutter release knob

18 Locking lever for lens bayonet

19 Eyepiece of penta-prism viewfinder

20 Dog shaft of rewind crank

21 Film chamber for cassette containing unexposed film

22 Guide plate

23 Film guide roller

24 Film guide runners

25 Film gate, with blind of focal-plane shutter

26 Film transport sprocket

27 Take-up spool

28 Exposed film chamber containing take-up spool or cassette

29 Detachable camera back (with exchangeable film pressure plate)

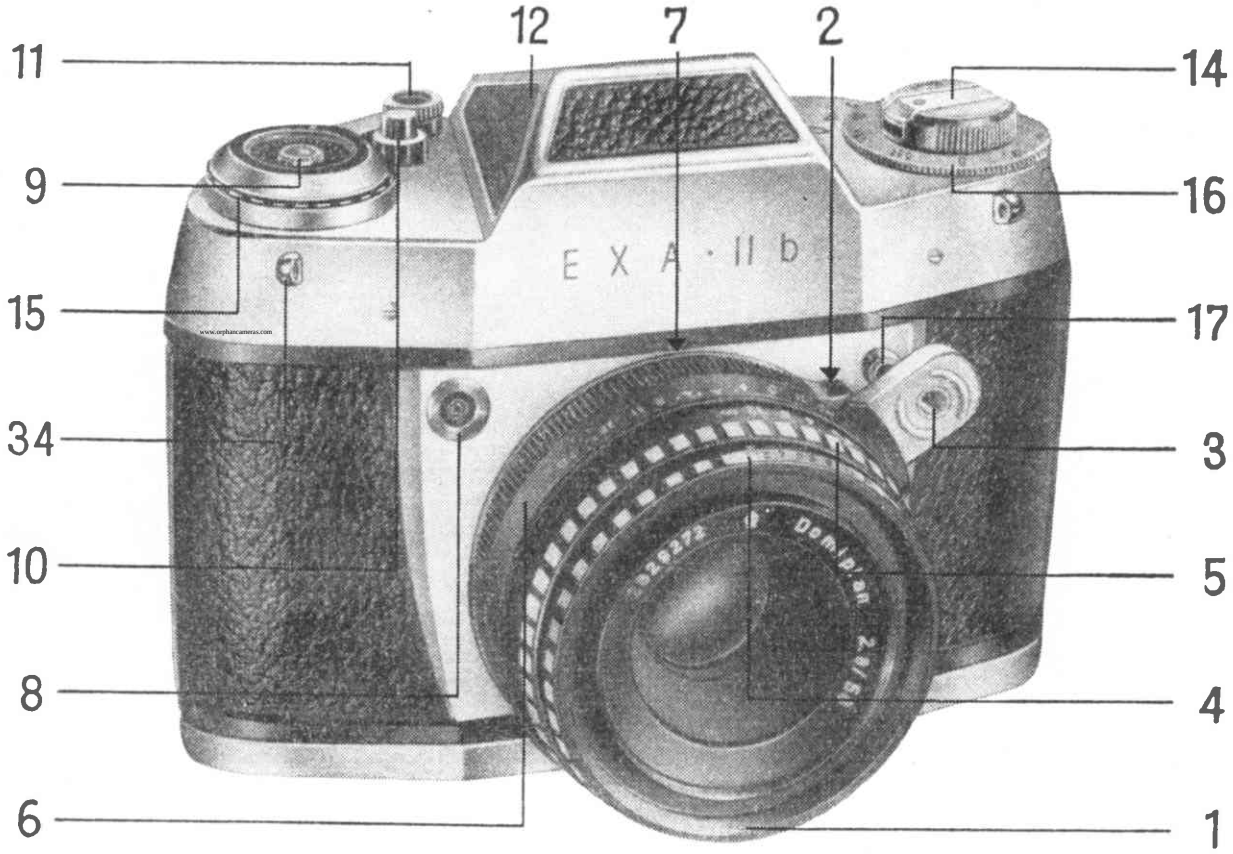
30 Rotating milled ring for locking camera back

31 Tripod bush

32 Friction-drive dog of rapid-wind lever

33 Guide channels for camera back

34 Eyelets for carrying strap or cord

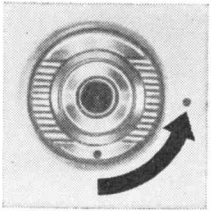


EXA IIb

We would like to give your creative partnership with the EXA IIb a good start by congratulating you on your choice, and wishing you lots of success and plenty of fun with your new camera.

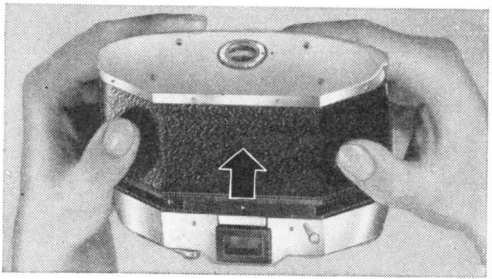
You have acquired a highly versatile camera in the EXA IIb, which despite its simplicity of operation will meet all your photographic requirements as you gradually become more ambitious. All that the EXA IIb demands in return is intelligent handling: in your own interests there-fore you should not start using the camera before reading these instructions carefully. Fold out the cover pages of this booklet, so that you can keep the numbered illustrations ready for reference whilst you are reading.

Loading the film



1. Turn milled ring (30) to the left until the red dots are in line.

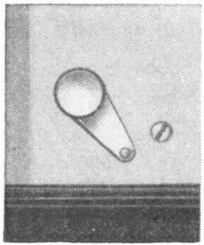
2. Slide camera back (29) downwards by pressing gently with both thumbs, to slide it out from beneath the chrome-plated top cap. When the red dot above the film gate (25) is visible, then lift the back (29) from its guide channels.

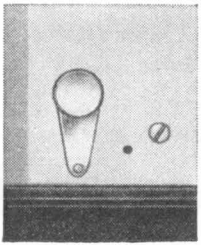


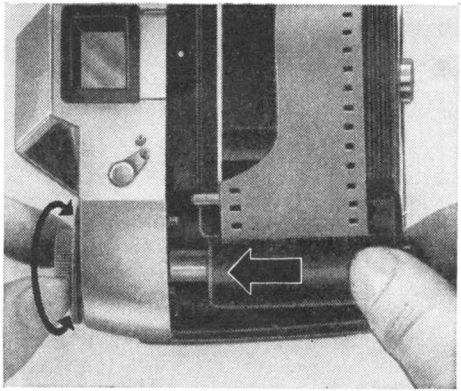
Films should never be loaded or unloaded in direct sunlight. The EXA IIb uses 35 mm miniature film in cassettes for 20 or 36 exposures 24 mm × 36 mm in size. Trouble-free film transport depends upon using faultless cassettes; daylight-loading spools should only be used in cassette shells from the same manufacturer.

3. Move shutter release lock (13) to the right: the shutter can then be released by depressing the body release button (17) or the release mechanism (3) on the lens.

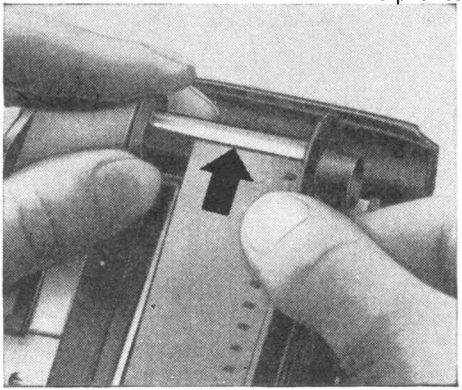
When you have finished taking pictures set the shutter release lock (13) to the vertical position (red dot visible): the shutter mechanism is then locked and cannot be released accidentally.

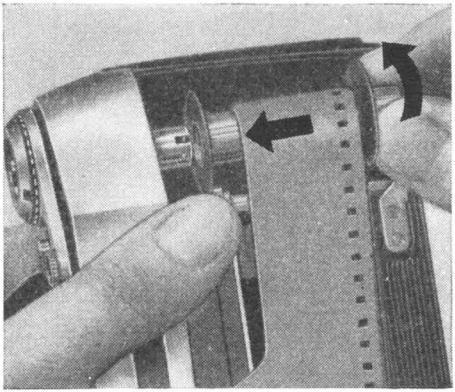






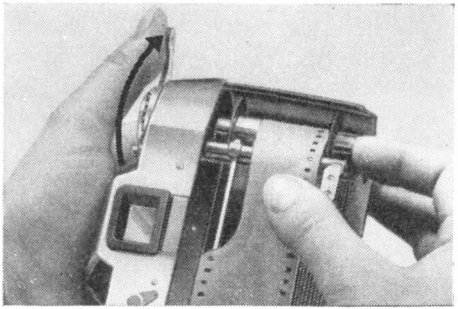
4. Insert cassette containing unexposed film into film chamber (21), and turn the knob of the rewind crank (14) to ensure that the dog of the rewind spindle engages with the bar in the cassette core. The mouth of the cassette must lie against the guide plate (22).



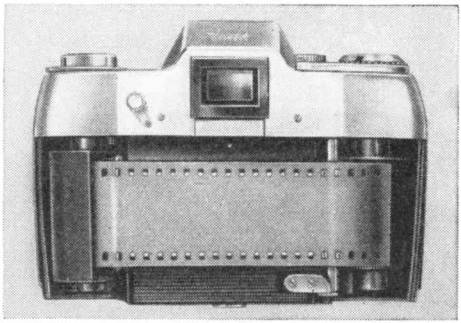


5. Remove the take-up spool (27) from the other film chamber (28). Push the end of the film beneath the clamping spring on the take-up spool and wind half a turn of film around the core of the spool.

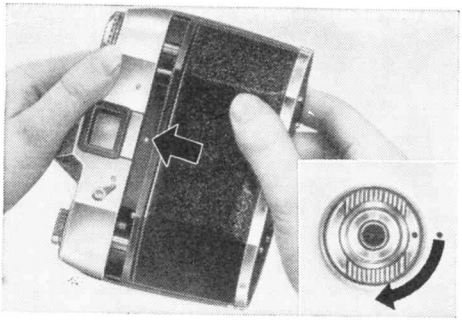
6. Replace the take-up spool (27) in the film chamber (28) and turn it gently in the take-up direction until the friction-drive dog (32) engages with the bar in the spool core and the spool can be pushed right home into the film chamber.



7. Swing the rapid-wind lever (11) as far as it will travel (if necessary first releasing the shutter). If need be repeat both operations, until the teeth of the film transport sprocket (26) engage the perforation holes on both sides of the film.

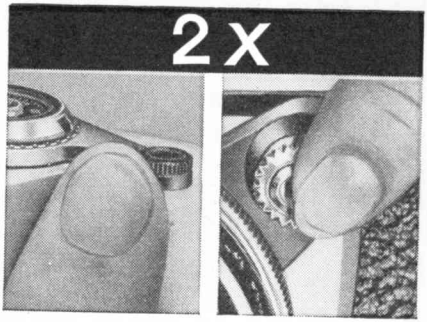


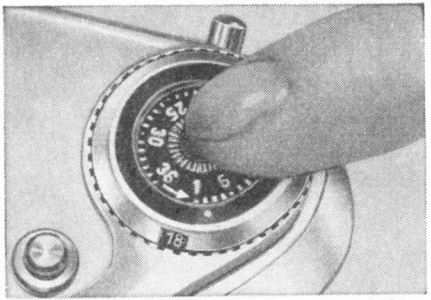
8. When correctly loaded, the film passes from the full cassette, over the guide roller (23), along the guide runners (24) through the slightly recessed film track, and then is pulled as taut as possible over the transport sprocket (26) and on to the take-up spool (27).

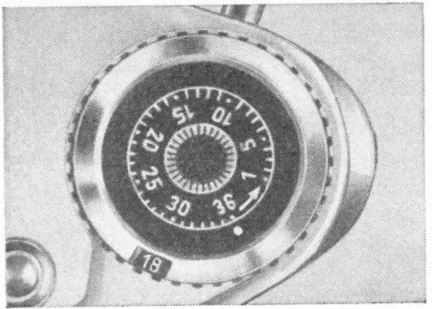


9. Replace the camera back (29): the red dots on the milled ring (30) must be in line. Fit the back (29) from above into the two guide channels (33) in the camera body, with the upper edge of the back level with the red dot above the film gate (25). Then push the back right home. Turn the milled ring (30) to the right, until the red dots are at 90° to one another.

10. Take **two** "blank exposures" to wind off the exposed leader of the film by pressing the release button and turning the rapid-wind lever (11) right up to its stop; repeat these two operations in sequence once again.





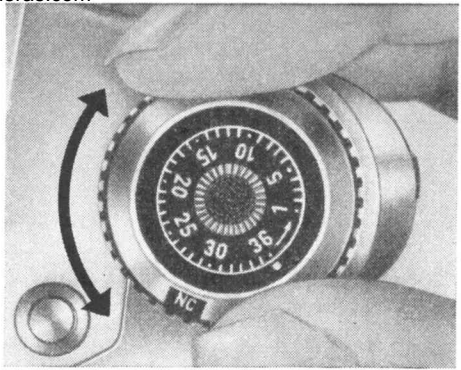


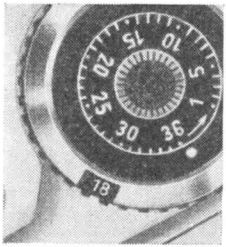
11. Set the frame counter (9). Turn the disc of the frame counter (9) with your index finger in the direction of the arrow until the figure "36" (when using a 36-exposure film) or the figure "20" (for a 20-exposure film) is opposite the red dot.

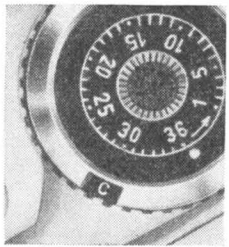
The EXA IIb is now ready for action and after taking each picture the frame counter will show how many more exposures can still be taken on the film in the camera.

When the film is being advanced correctly, the folded rewind crank (14) will also rotate as the film is wound on after the first 6 or so exposures.

12. As soon as you have loaded the film, set the film-type reminder ring (15) so that later on you will not forget what kind of film is in the camera. The ring bearing the black figures can be turned in either direction until the appropriate film-speed number appears in the opening. The numbers from 12 to 30 are for black-and-white films rated in DIN degrees, whilst the figures from 25 to 400 are for black-and-white films rated in ASA or similar indices. The white letters indicate daylight-type colour films (C = reversal film, NC = negative film), whilst the red letters are for artificial-light colour films (C = reversal film, NC = negative film).



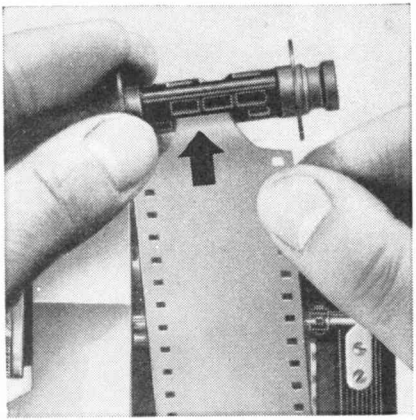




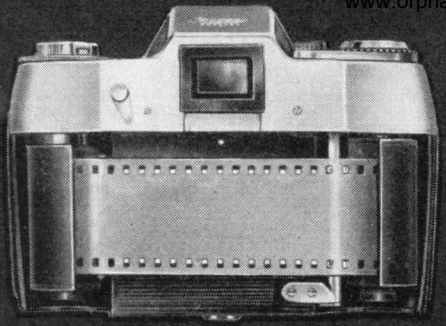
Left: Black-and-white film, 18 DIN
Right: Reversal colour film for daylight.

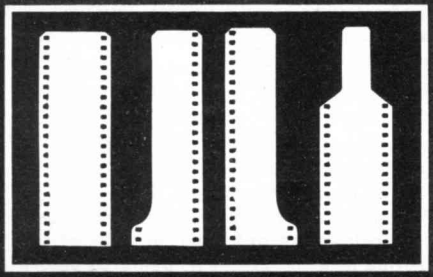
Using a take-up cassette

Standard empty film cassettes may also be inserted in the film chamber (28) instead of the take-up spool (27).



Take care to check the condition of the take-up cassette thoroughly: the core should move easily within the cassette shell and must not jam (if necessary, the friction points of the core may be lubricated by rubbing them with paraffin wax). Then proceed as follows: attach the leader tongue to the core of the cassette spool, taking care that the end of the core containing the bar is on the left as you look along the film. Replace the spool in the cassette and insert the cassette into the camera so that the friction-drive dog (32) of the rapid-wind lever engages the bar in the cassette core, and finally ensure that the film is pulled taut and runs accurately along the recessed film track from one cassette to the other.



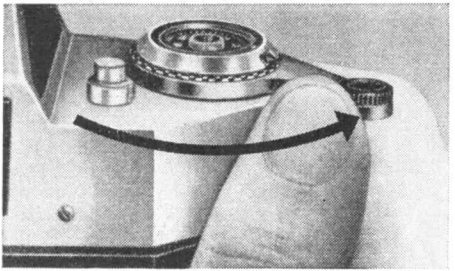


When using a take-up spool in the EXA IIb it is not necessary to trim the beginning of the film to any special shape. Any shape of leader can be used, either the normal narrow tongue or (even better) a straight cut-across end, e. g. when using bulk film.

When using a take-up cassette, the beginning of the film must be cut to fit the core of the cassette spool.

For instructions on changing the film, see page 26.

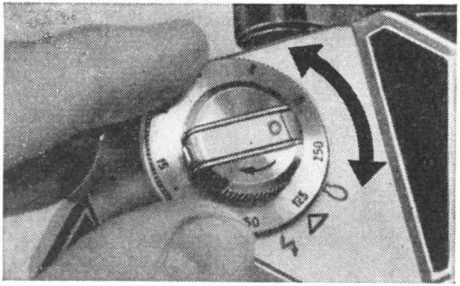
Operating the shutter



1. The rapid-wind lever (11) both tensions the shutter and winds on the film. After taking each picture always swing this lever right up to its stop with a single movement and then allow it to spring back.
The shutter tensioning and film transport are coupled to prevent double exposures and blank frames. For this reason it is impossible to operate the rapid-wind lever (11) before the shutter has been released. Similarly, the shutter cannot be released until the film has been advanced and the shutter tensioned completely; never employ force!

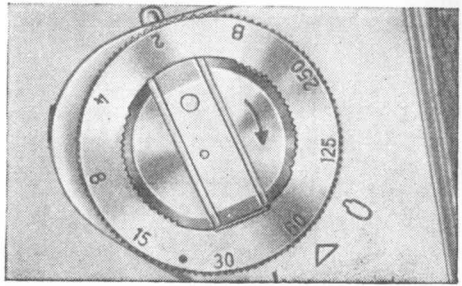
2. The reflex image in the penta-prism viewfinder (12) remains visible after the shutter has run off (quick-return mirror). The red signal to the left of the reflex image indicates that the camera is not ready for action and that the rapid-wind lever (11) must be operated before taking the next exposure.

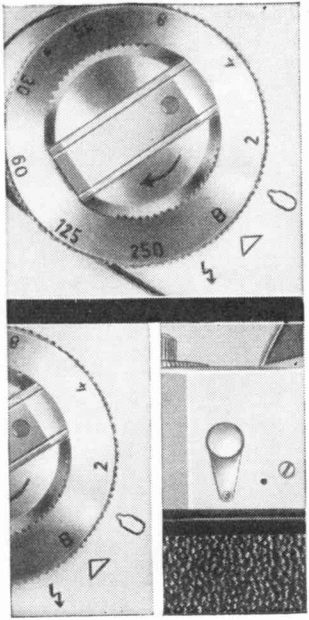
The shutter speed can be selected either before or after tensioning the shutter.



3. Setting the shutter speed ($^1/_2$ to $^1/_{250}$ sec): Turn the shutter-speed setting ring (16) in either direction until the desired shutter speed is opposite the black triangle. The figures represent fractions of seconds, e. g. 2 = $^1/_2$ sec, 30 = $^1/_{30}$ sec, 125 = $^1/_{125}$ sec. Intermediate speeds cannot be selected.

Pictures can safely be taken with a hand-held camera at shutter speeds from $^1/_{250}$ to $^1/_{30}$ sec, without the need for a tripod (with practice in holding the camera steady, it is even possible to use speeds as slow as $^1/_{15}$ sec). Slower shutter speeds should only be used when the camera is firmly supported or attached to a tripod; the tripod bush (31) is in the base of the camera.





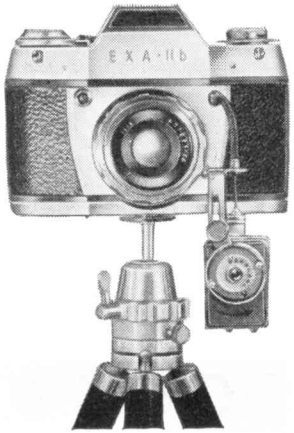
4. B setting for exposures longer than $^1/_2$ sec: Set the shutter-speed setting ring (16) to B. The shutter will open when the body shutter release button (17) or the release mechanism (3) on the lens is depressed, and will remain open for as long as this pressure is maintained.

5. T setting for prolonged time exposures: Set the shutter-speed setting ring (16) to B, open the shutter by depressing the body shutter release button (17) or the release mechanism (3) on the lens, and whilst maintaining this pressure set the shutter release lock (13) to its vertical position. The shutter will then remain open without your having to touch the camera, until the release lock (13) is once again turned to the right. This provides a good insurance against camera shake.

The B and T settings are particularly important for night and indoor photography.
When taking time exposures (especially with the B setting) it is highly advisable to use a cable release with a long plunger. This can be screwed into the body shutter release button (17) or into the release mechanism (3) on the lens. For all time exposures the camera must be placed on a firm support (table, wall, etc.) or on a tripod.

When using the T setting, lenses with fully-automatic diaphragms should be set for manual aperture operation, or otherwise the diaphragm will open prematurely. See the special instructions on pages 18—19 for use with the Domiplan 2.8/50 mm lens.

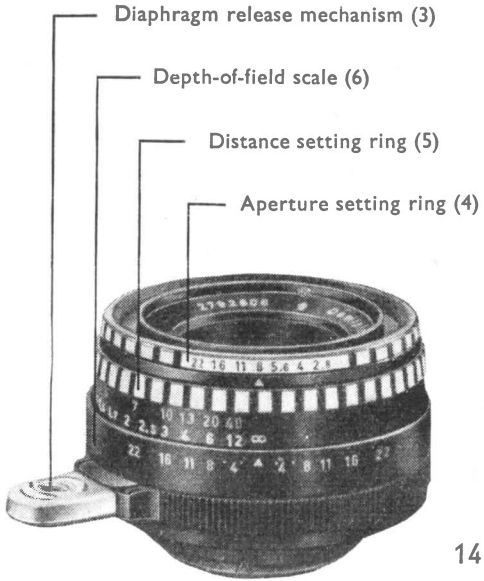
It is also possible to take delayed-action exposures. A separate selftimer release (obtainable from photographic dealers) can either be attached to the cable release or screwed into the body shutter release button (17) or the release mechanism (3) on the lens.

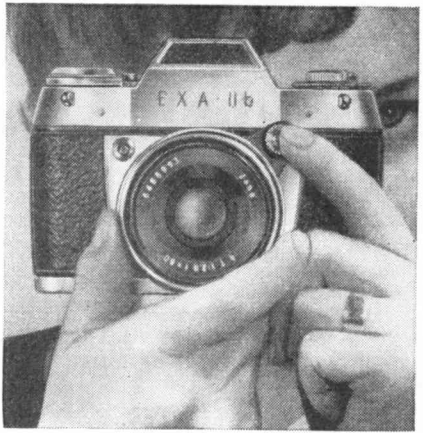


Adjusting the lens

1. The aperture value (f/No) is adjusted by means of the aperture setting ring (4). Turn this ring until the desired f/No on the aperture scale is opposite the mark. For instructions on operating the diaphragm mechanism, see the sections dealing with the various lenses on page 17 onwards.

The smaller aperture **numbers** e. g. f 2, 2.8, 4, indicate relatively large diaphragm openings: these permit brief exposures (fast shutter speeds), but give only shallow depth of field. The larger aperture numbers, e. g. 16, 22, indicate relatively small diaphragm openings requiring longer exposure times (slower shutter speeds), but giving great depth of field. Further information on the depth of field will be found on page 16.





2. The lens is focused by turning the distance setting ring (6) and observing the definition of the reflex image in the pentaprism viewfinder (12).

The lower values on the distance scale indicate metres, whilst the larger values above them represent feet. All distances are measured from the back of the camera to the subject. When the image of the subject in the reflex viewfinder attains its sharpest definition, then the correct camera-subject distance in feet or metres will be in line with the red setting mark. For further information on using the fresnel lens (with split-image rangefinder) see page 25.

When focusing the reflex image use the maximum aperture of the lens (i. e. smallest f/No) to obtain the most brilliant image, and then stop down just before the exposure. It is not necessary to take the camera from your eye to do this, since all the lenses are equipped with either click-stop diaphragms, pre-set diaphragms or fully-automatic spring or pressure diaphragms. For more detailed information see the descriptions of the lenses on page 17 onwards.