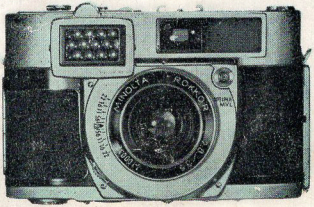
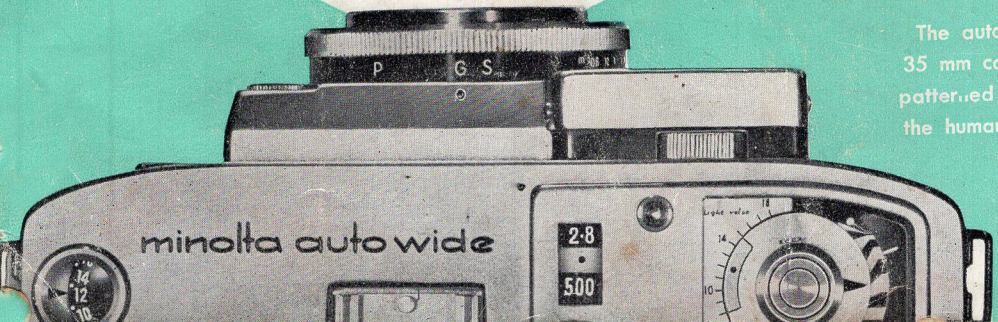


MINOLTA autowide

Owner's Manual

The automatic 35 mm camera patterned after the human eye



INTRODUCTION

You are now the owner of a Minolta Autowide. The camera patterned after the human eye–and like the human eye, it takes in more of what you actually see–a full 64°.

This wonderful, new, easy-to-use camera automatically makes you an authority on perfect exposure. You do not even have to know the meaning of F stops and shutter speeds to get perfect exposure every time. Read the instructions carefully, follow them religiously–and you will have more fun with a camera than you have ever had before.

CONTENTS

TOP

FILM SPEED (OR ASA) INDICATOR

ASA DIAL KNOB

LIGHT VALUE SCALE
(ELIMINATES CARRYING A LIGHT METER FOR PROFESSIONALS WHO LIKE TO CARRY MORE THAN ONE CAMERA)

EXTENSION CORD RELEASE TERMINAL

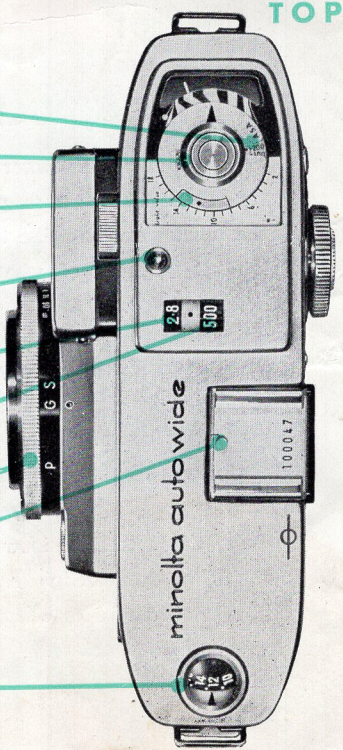
LENS OPENINGS
(ALSO CALLED LENS APERTURE, AND F STOPS)

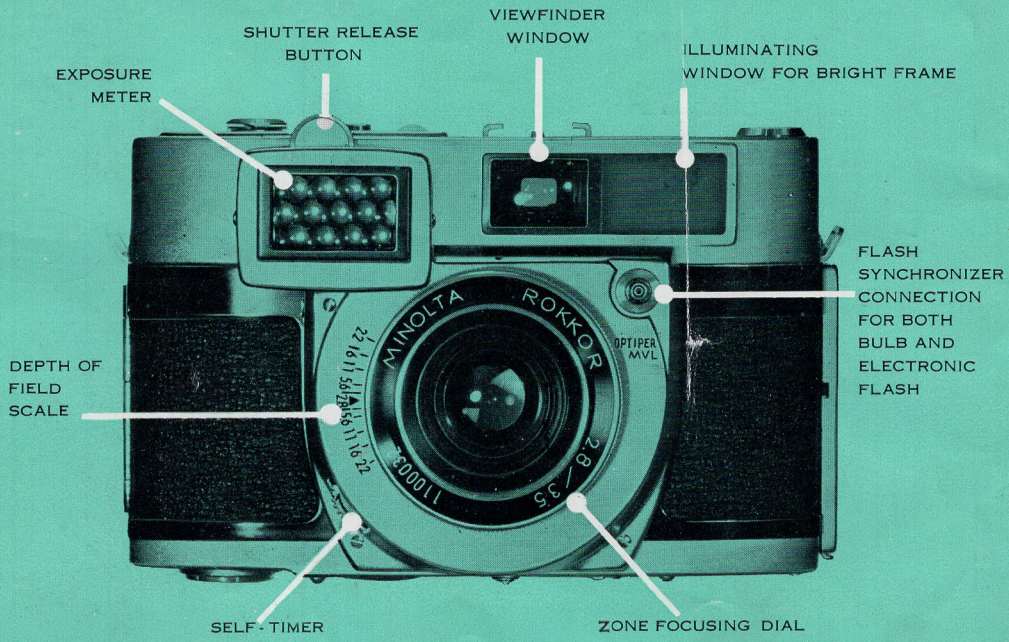
SHUTTER SPEEDS

ZONE FOCUSING DIAL

ACCESSORY SHOE

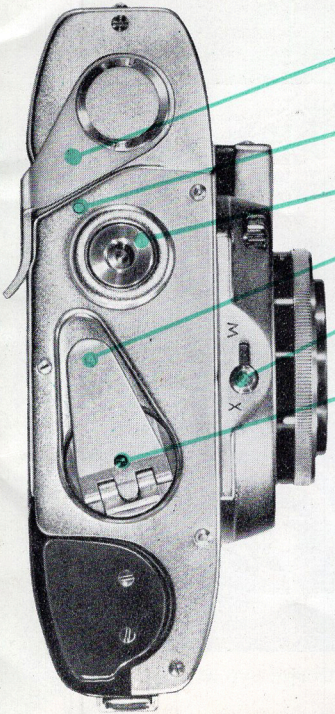
FULLY AUTOMATIC FILM COUNTER




SHUTTER RELEASE BUTTON
VIEWFINDER WINDOW
EXPOSURE METER
ILLUMINATING WINDOW FOR BRIGHT FRAME
FLASH SYNCHRONIZER CONNECTION FOR BOTH BULB AND ELECTRONIC FLASH
DEPTH OF FIELD SCALE
SELF-TIMER
ZONE FOCUSING DIAL
MINOLTA
ROKKOR
2.8/35
OPTIPER MVL

FRONT

BOTTOM



FILMADV ANCE AND SHUTTER COCKING LEVER

REWIND POP-OUT BUTTON

TRIPOD MOUNT

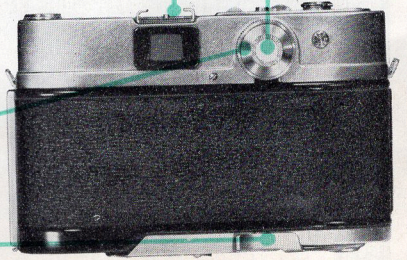
RAPID REWIND CRANK

FLASH SYNCHRO SELECTCR: M FOR BULBS; X FOR ELECTRONIC FLASH

FILM TRANSPORT IN-DICATOR (SHOWS THAT FILM IS WINDING PROPERLY)

VIEWFINDER WINDOW EYEPIECE

EXPCSURE SETTING WHEEL



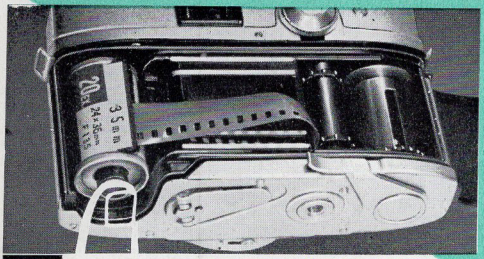
LVS INTERLCCK WHEEL

FILM ADVANCE AND SHUTTER COCKING LEVER

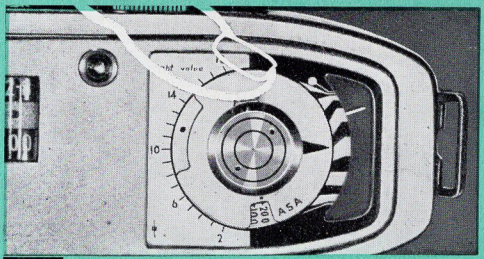
BACK

to take pictures you'll be proud of.

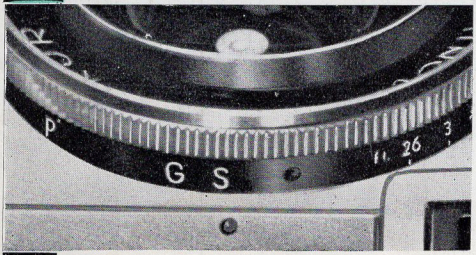
(Each step is explained in detail



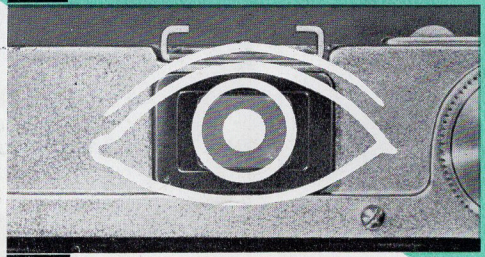
1 Load the film.



2 Set film speed and remove lens cover.



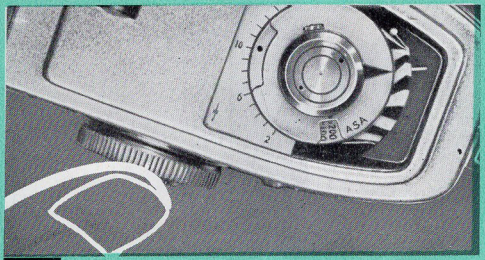
5 Set P-G-S scale to focus.



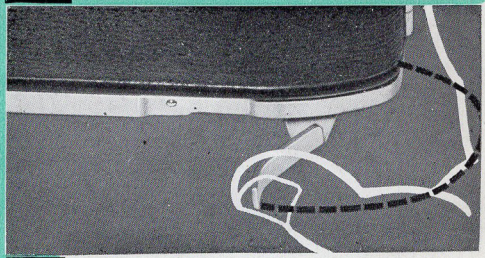
6 Sight through viewfinder eye-piece.

. . FOLLOW THESE 8 STEPS

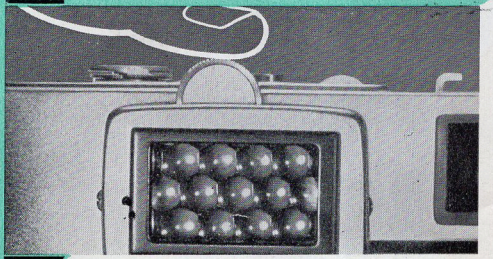
on the following pages.)



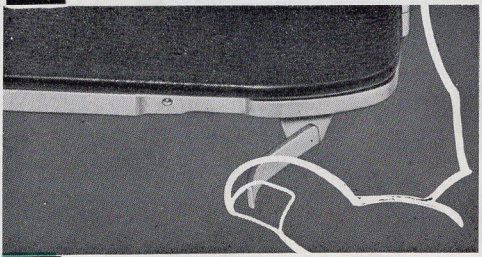
3 Line up arrows to automatically set exposure.



4 Advance film with lever–this also cocks shutter.

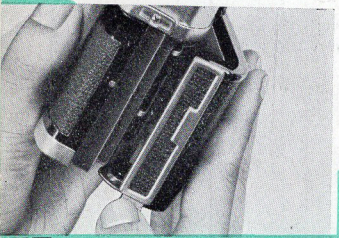


7 Press shutter release.

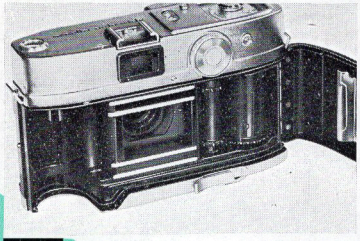


8 Advance film to take next picture.

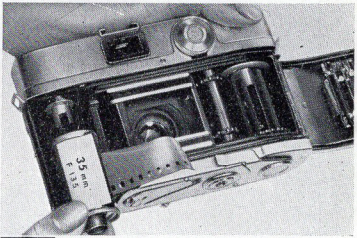
STEP 1 ... *loading film*



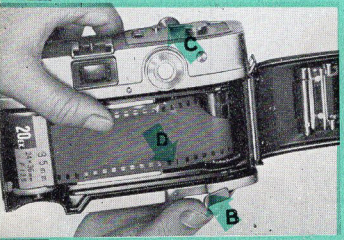
1 Pull down on back locking tab.



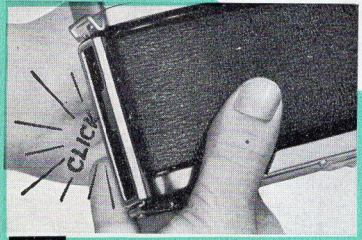
2 Swing camera back wide open.



3 Insert roll of film.

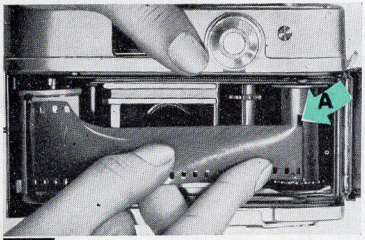


5 Turn film advance lever (B) 2 complete turns (pressing shutter release (C) each time). Make sure sprockets (D) project through film slits.



6 Close back door making sure it "clicks" into place.

7 Red arrow now points to the first orange dot.



4 Pull out enough film to insert in slit (A). If slit is not on top, turn roller by hand until slit is on top.

8 Advance film lever twice, releasing shutter each time. Advance film once more. Red arrow now points at #1. Take your first picture by pressing release.

CHOICE OF FILMS

Basically, there are 2 kinds of 35 mm film: Black & White and Color.
Black and White film can be divided into three classes: Slow...Medium....Fast.

Slow grain films like Kodak's Panatomic-X are fine for general daylight photography. They give a finer, sharper image with maximum contrast between black and white–but because of a lower ASA rating of 25 (see Page 10) require more light than....

Medium films like Kodak's Plus-X with an ASA of 80 can be used more freely on cloudy days with less light.

Fast films like Kodak's Tri-X with an ASA of 200 can be used indoors without flash; however, it has a tendency toward graininess when enlarged and provides less contrast.

Color film can be divided into 2 primary types: Outdoor and indoor (artificial light).

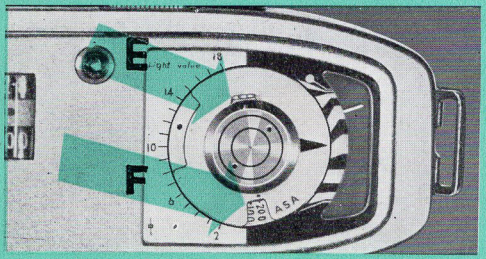
Color films are, as a rule, much slower than black and white films with ASA ratings of 32 and 10–which means they require more light, i.e., slower exposure. However, a recent development, Super Anscochrome, has an ASA of 100.

Important: When using an outdoor color film indoors....or an indoor color film outdoors, an appropriate filter must be used.

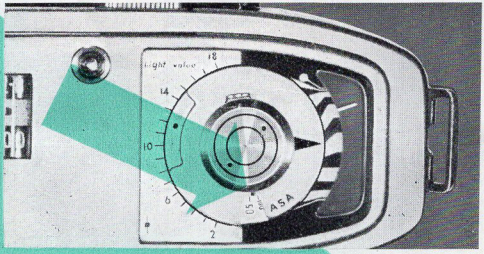
STEP 2 set the ASA (film speed)

What are Film Speeds and ASA Ratings? Film speeds or ASA (American Standards Association) ratings are a means of classifying film according to their light sensitivity. The higher the numerical rating, the more sensitive the film is to light. A film with an ASA of 200 is more sensitive to light than a film rated ASA 80. You need less light to take a picture with a film rated at 200 than you would with a film rated at 80.

Where to find the ASA rating of the film you're using Inside every box of film you buy is a sheet giving information about the film. On this sheet you'll find the ASA rating.



Turn ASA dial knob (E) until the number appears in opening marked ASA (F).



If you are using a film whose ASA number does not appear on the dial, say Kodak Plus-X with an ASA of 80—then set the dot between 50 and 100.

STEP 3 *line up the arrows to automatically set exposure*

A word about exposure Ordinarily, whenever you take a picture, you must set the exposure. Exposure is based primarily on 2 factors: The size of the lens opening (F stop) and the shutter seed. Both are determined by existing lighting conditions.
If it is very bright out, you will require less light and, therefore, use a smaller lens opening. If it is cloudy, you will need more light and use a wider lens opening.
The smaller the "F" number, the larger the opening. F:2.8 means a larger opening and more light than f:4, f:5.6, f:8, f:22, etc.
Size of lens opening doubles with each succeeding stop

(Size of lens opening doubles with each succeeding stop.)
The shutter speed determines the length of time you will let light through the lens. The Autowide shutter is timed from 1 sec. to 1/500. There is also a B (Bulb) setting which will keep the shutter open while the shutter release button is depressed. The shutter speed numbers are not shown in fractions. 30 represents 1/30 of a second; 125 is 1/125 of a second, etc.

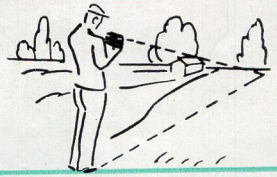
With the Autowide, the F stops and shutter speed are set automatically as follows: First, remove the incident light attachment. Point the exposure meter at the subject.
If impractical to approach subject closely, such as a stadium or zoo, hold your palm approximately 6 to 12 inches in front of exposure meter and proceed to line up arrows.

1

If it is an individual subject, hold the camera 6 to 12 inches from the most important area of the subject (such as the skin tone), keeping the camera in line with the angle at which the picture will be taken. Don't tilt camera toward the sky, or cast your won shadow over the area at which you are pointing.

1A

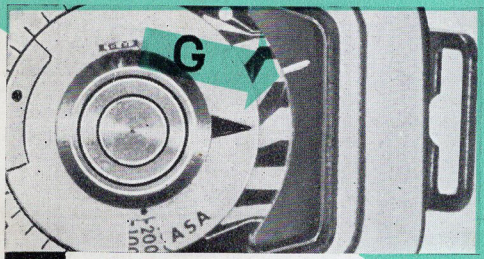
When taking a group picture, stand about 6 to 10 feet away and follow the same procedure.



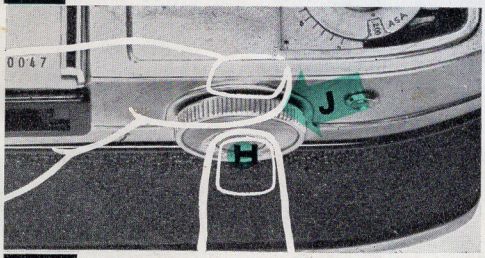
1B

When photographing scenery, point the camera downward at an angle midway between the horizon line and your feet.

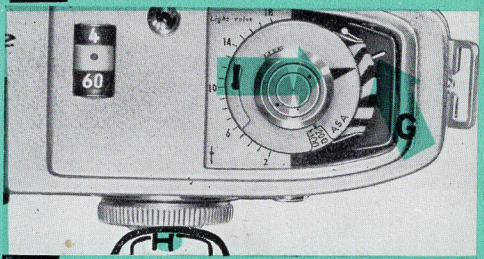
STEP 3 *continued*



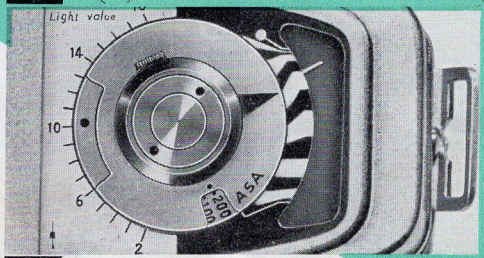
2 With camera pointed at subject–note position of white arrow (G).



4 If wheel will not turn to line up arrows - press in on Exposure Setting Wheel (H) to hold it in place, and turn LVS Wheel (J), right or left, until arrows line up.

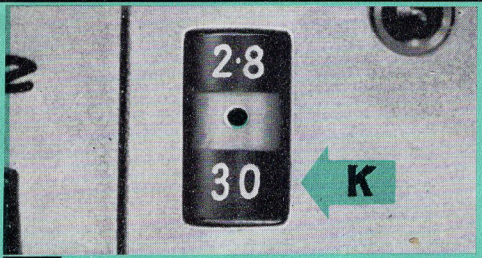


3 Press in on Exposure Setting Wheel (H) and turn right or left until red arrow (I) lines up with white arrow (G).

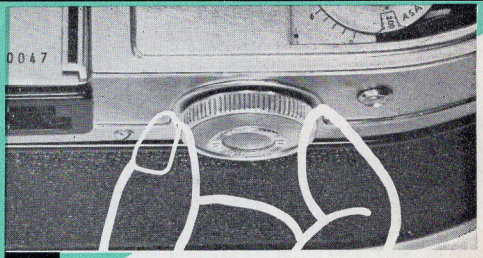


5 Once arrows are lined up, you can forget about your settings and take pictures as outlined on Pages 14, 15, 16 and 17.

IMPORTANT: When changing the combination, as in #7, both sets of numbers should move at the same time. If one number no longer moves, it means you do not have enough light to take a picture–and need flash or flood-lights.



6 If you're going to take pictures while holding the camera in your hands as you will most of the time, check the shutter speed and F stop window to make sure your shutter speed (K) is not slower than 1/30 of a second To take pictures slower than this, use a tripod. (Slower speed is marked as yellow)



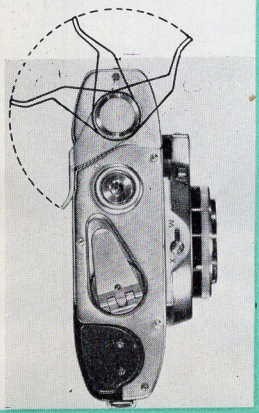
7 If the setting is less than 1/30 of a second (15, 8, 4, 2, 1 or B), rotate the LVS wheel (J) and change the combinations on the shutter speed and F stop window (K) until a speed of 30 or faster appears. For example,if the arrows lined up at f:5.6 at 1/8, turn the LVS wheel until 1/30 at f:2.8 appears.

INCIDENT LIGHT METHOD

When photographing a subject of extreme contrast....or there is extreme contrast between subject and background....clip on the incident light attachment to the exposure meter. Then standing next to the subject, face the camera toward the spot you will stand when taking the picture and line up the arrows as previously explained.

Incident Light Attachment

STEP 4 *advancing the film*

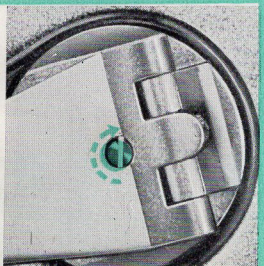


This single action automatically advances the film.

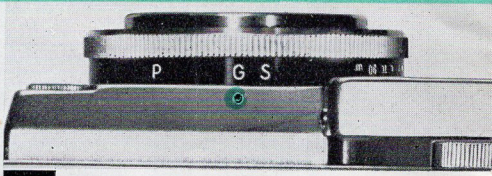
Cocks the shutter.

Counts the exposure.

When film is advancing properly, the red-line Film Transport Indicator will turn as lever is advancing.



STEP 5 *set*



1 P-G-S or Zone focusing scale.

2 For a Portrait or single subject, turn the P-G-S dial to P.

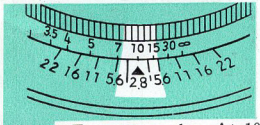
3 For a Group picture, set the P-G-S dial at G.

5 For hypercritical focusing, there is a linear distance scale (M) and depth of field scale (L). To use these, estimate your distance to subject (say 10 feet) and set it as shown above. You are now in hypercritical focus within the limits of the distance shown by any two of the same F stops.

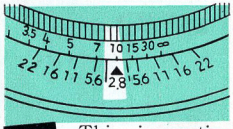
the P-G-S scale

Ordinarily, to set the distance from camera to subject, you would need a range finder. But the Autowide provides a faster method – with the P-G-S or Zone focusing scale.

4 When photographing Scenery, set the P-G-S dial at S.



6 For example: At 10 feet, say your F stop shutter speed window reads f:5.6. You are in focus from 7 feet to 22½ feet (between 15 and 30), or at f:11 you are in focus from 6 feet to about infinity.



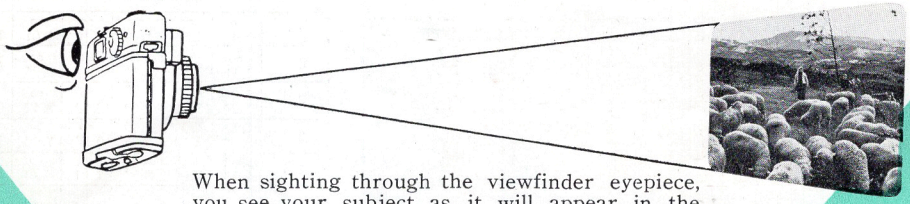
7 This is particularly important when you are using the larger lens openings. At f:2.8 with the linear distance scale set at 10 feet, you have a smaller range of sharp focus 8½ to 12.

DePth of Field Table

F No. / Distance ft	2.8	4	5.6	8	11	16	22
∞	∞ 42.9	∞ 30.1	∞ 21.52	∞ 15.10	∞ 11.01	∞ 7.61	∞ 5 56
60	∞ 25.11	∞ 20.12	∞ 15.91	∞ 12.12	∞ 9.35	∞ 6.79	∞ 5.12
30	98.2 17 74	4440 15.51	∞ 12.62	∞ 10.12	∞ 8.12	∞ 6.13	∞ 4.74
20	37.1 13.72	58.5 12.10	259.9 10.45	∞ 8.69	∞ 7.18	∞ 5.58	∞ 4.41
15	22.84 11.18	29.46 10.09	48.1 8.92	1031 7.61	∞ 6.44	∞ 5.13	∞ 4.13
12	16.51 9.44	19.69 8.65	26.51 7 78	55.5 6.77	∞ 5.83	∞ 4.74	∞ 3.88
10	12.92 8.16	14.78 7.57	18.30 6.90	28.51 6.10	95.4 5.33	∞ 4.41	∞ 3.66
8	9.75 6.79	10.76 6.38	12.49 5.90	16.49 5.31	27 57 4.72	∞ 3.99	∞ 3.37
7	8.29 6.06	9.01 5.73	10.18 5.35	12.67 4.86	18.28 4.36	71.3 3 73	∞ *3 19
6	6.92 5.30	7.40 5.05	8.17 4.75	9 68 4.37	12.61 3.96	25.67 3.44	∞ 2.975
5	5.61 4.51	5.92 4.33	6.40 4.11	7.28 3.82	8.80 3.51	13.54 3.10	39 1 2.722
4.5	4.98 4.10	5.23 3.95	5.59 3.77	6.24 3.53	7 32 3.27	10.30 2.910	20 32 2.576
4	4.37 3.69	4.56 3 57	4.83 3 42	5 30 3 22	6 05 3.00	7 92 2.701	12.69 2.414
3.5	3.78 3.26	3.91 3.17	4 11 3 05	4.44 2.895	4.95 2.721	6.11 2.474	8.56 2.233
3	3.20 2.825	3.29 2.757	3.43 2.671	3.65 2.551	3.98 2 417	4.68 2 223	5 97 2 031
2.6	2.745 2.470	2.812 2.419	2.908 2.354	3.06 2.262	3 29 2 158	3 74 2.005	4.50 1 850

8 The depth of field scale shows you the range of hypercritical focus for every F stop from f: 2.8 to f: 22.

STEP 6 *sighting & composing*



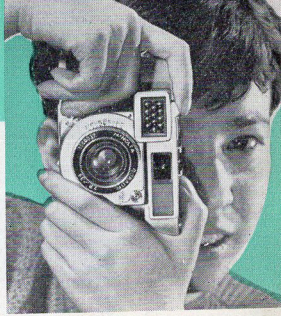
When sighting through the viewfinder eyepiece, you see your subject as it will appear in the picture. Use the ultra-brilliant Lumi-Frame to compose your picture. As long as the subject is framed within the bright yellow lines, there is no danger of "chopping off" or taking portions of the picture you do not want. The Lumi-Frame will remain visible even under poor light.

◀ Everything you see outlined by the outer lines of the Lumi-Frame will appear in the picture.

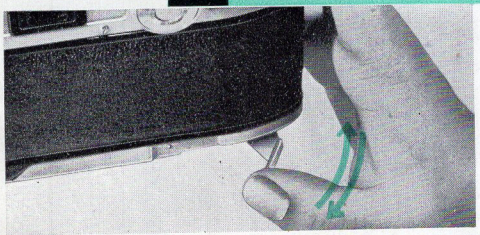
When taking close-ups, frame the subject in the smaller frame ▶ This will automatically compensate for Parallax (out of view because camera is too close).

STEP 7 *press release*

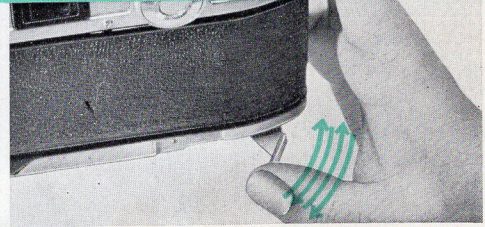
There are basically two ways to hold your Autowide while taking pictures: Vertical and horizontal. As long as you anchor the camera to your forehead and squeeze the trigger, not jerk it, you can use whichever grip or format is amost comfortable for you. It's alw ys a good idea to brace your camera if you can. Even when you are shooting at faster than 1/30 of a second where you can safely hand-hold a camera, make use of any available support.



STEP 8 *advance film to take next picture*

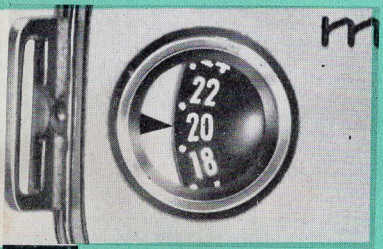


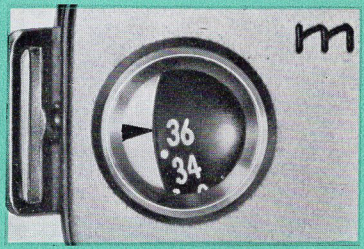
1 With a little practice, you'll be able to advance the camera without removing it from your eye. Try it with the index and middle finger on top with the thumb resting on the advance lever.



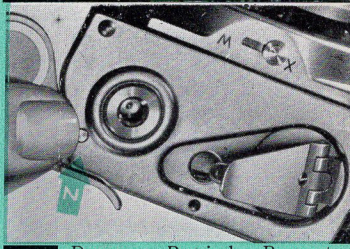
2 Instead of advancing the lever in one complete motion, you may find it more convenient to advance the film and cock the shutter by pumping the lever in a series of short strokes. End result is the same.

unloading FILM

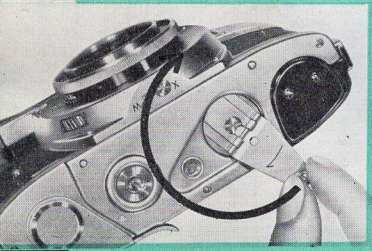




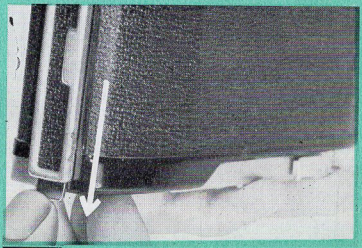
1 After you have taken your last picture, the red arrow will point to 20 or 36–depending on whether you are using a 20 or 36-exposure roll.



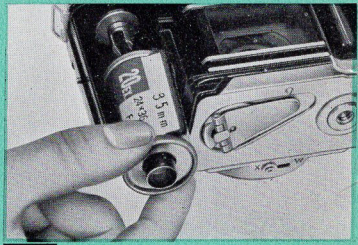
2 Depress Rewind Pop-out Button (N), rewind crank will then pop out automatically.



3 Turn crank clockwise until you feel all pressure gone and it turns freely.



4 Disengage lock tab by pulling down. This opens the camera back.

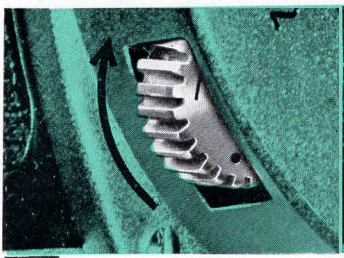


5 Slide film magazine out of camera.

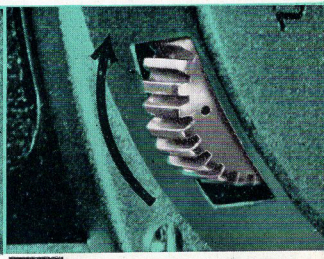
using the SELF-TIMER

The self-timer wheel on the front of the camera enables you to delay, approximately 5 or 9 seconds, from the time you press the release to the time the shutter is released.

This enables you to get into the picture yourself, or to hold the camera extra steady with all ten fingers, while the timer trips the shutter.



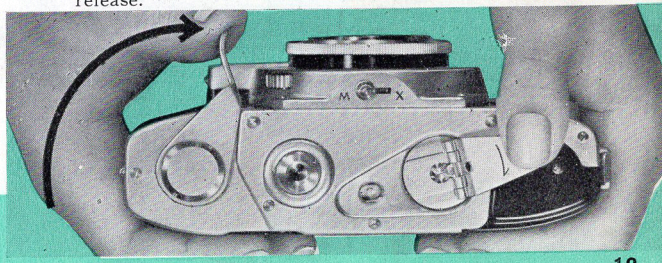
1 For 5-second delay, move knu-rled wheel clockwise until red dot is just completely visible. Rotate film advance lever and press release.



2 For 9-second delay. move knurled wheel clockwise as far as it will go. Rotate film advance lever and press release.

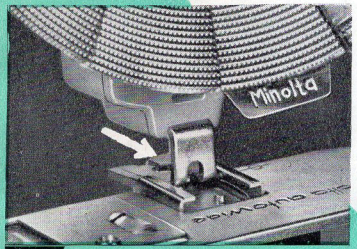
INTENTIONAL DOUBLE EXPOSURE

To create special effects, you may intentionally want to expose the same frame twice, or even three times. To do this, lift the rewind crank and hold it down. At the same time, advance the film lever one complete turn. This will cock the shutter without advancing the film, allowing you to make your second exposure of the same frame. Then continue taking pictures as usual.

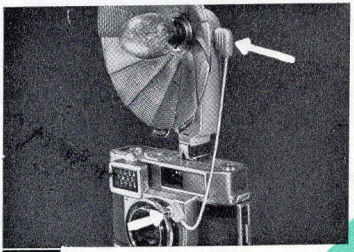


to take FLASH PICTURES

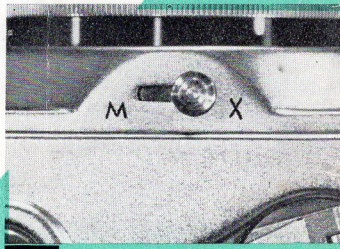
Your Minolta Autowide is internally synchronized for use with electronic flash and flash bulbs.



1 Insert a Minolta BC flash gun or electronic flash unit in the accessory shoe.



2 Insert the plug of the flash gun's cord in the terminal.



3 For Class M (foil filled) flash bulbs, slide the selector to the red "M". For electronic flash, slide the selector to the black "X".

accessories

MINOLTA BC. FLASH

Extremely compact, pocket size unit with collapsible aluminum reflector. Folds neatly into a small vinyl zippered case for easy portability. Also features a BC capacitator that stores energy to greatly extend the life of your batteries. Works on regular flash light batteries.

MINOLTA LENS SHADE

This is a particularly useful device to prevent extraneous light from entering the lens during exposure. This extraneous light from the sun or flash bulbs can cause glare spots or "light flare" and ruin your picture.

MINOLTA FILTERS

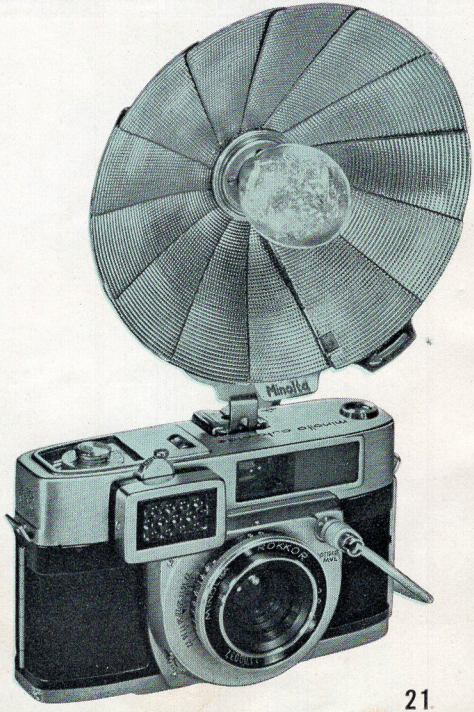
Filters are used to control color and haze to make sure you get the picture you actually see. Filters are alsoused to convert indoor color film to outdoor use and conversely convert outdoor color film to indoor use.

Yellow Filter: Increases outdoor scenes contrast. Renders "blues" slightly darker-brings out blue skies, water, clouds.

Orange Filter: For greater contrast than the Yellow.

Red Filter: For dramatic effects. Heightens outdoor contrasts to the extreme. Wonderful for snow scenes, architectural studies and special effects.

Green Filter: Primarily for use on landscapes with strong shrubbery and foliage interest .... where you want them lighter than usual. Also to bring out the skin's pink tones and prevent "chalky" flesh effects.

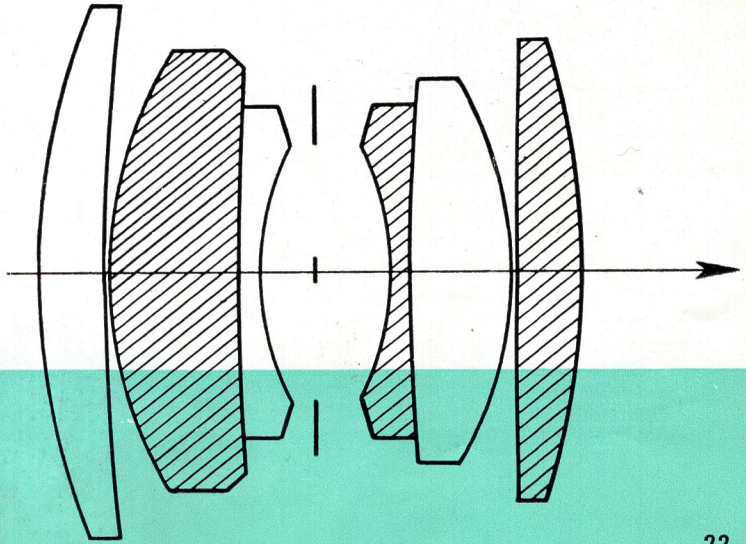


a word about world famous

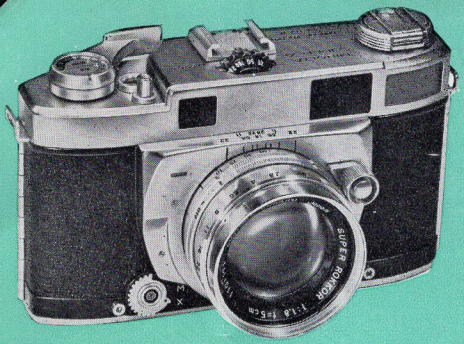
ROKKOR LENSES

The Rokkor lens is the very heart of your Minolta Autowide. And it follows, that no camera is better than its lens. That is why, Rokkor lenses are so lovingly crafted from the actual making of the glass....to the final polishing .... in Minolta plants.

Your Autowide features a Rokkor 6-element, f:2.8, 35 mm lens made with rare earth. Extreme depth of field. And takes in more of what you actually see–a full 64.



other famous



MINOLTA "A"

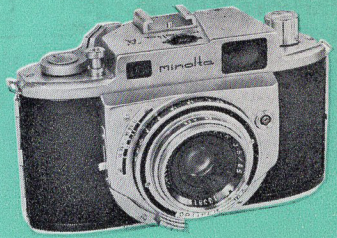
Single-stroke lever advances film, sets shutter; Rokkor 45 mm, 4-element f: 3.5 lens, coated and color corrected; single window range/viewfinder; shutter speeds from one sec. to 1/300 and bulb; MX flash synchronization.

MINOLTA "A2"

Same features as "A"·····plus 5-element Rokkor f: 2.8 lens; brilliant viewfinder; speed to 1/400 & built-in self-timer.

MINOLTA SUPER "A"

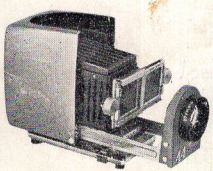
Coupled exposure meter system, available (automatically sets shutter speed); interchangeable lenses; fully synchronized; ultra-brilliant viewfinder; single window range/viewfinder; shutter speed from 1 sec. to 1/400 & bulb; film counter resets itself; single-stroke film advance lever; rapid film rewind: Rokkor 50 mm, f: 1.8 lens.

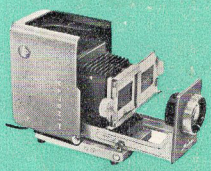


MINOLTA CAMERAS . . .

MINOLTA "16"

Palm size automatic precision camera for color and black and white photography. Smaller than a pack of cigarettes, yet you get regular 3¼×4¼ inch photos- or color slides to fit any 35 mm projector. 25 mm f: 3.5 Rokkor lens; always in focus from 6 feet to infinity; automatic in-and-out action advances film cocks shutter, counts exposure; 20-picture daylight loading magazine; synched for electronic flash and bulbs; shutter speeds and F stops from 1/25 to 1/200 sec.; lens openings from f: 3.5 to f: 11. With leather carrying case, strap, and 2 close-up lenses.





MINI-PROJECTOR

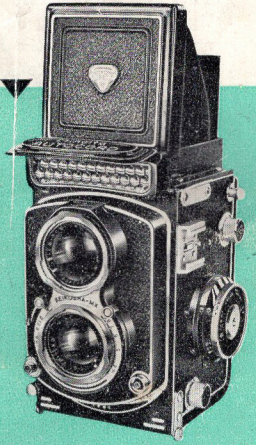
Compact, portable, light-weight unit. Casts unusually brilliant onscreen images with its short focal-length and fast 75 mm, Rokkor, f: 2.5 lens. With 35 mm slide carrier, adapter for Airequipt changer, and carrying case.

MINI "44"

Same superb lens and features as Mini-Projector-plus ability to handle "super slides" as well as 35 mm slides.

MINOLTA AUTOCORD

Fully automatic film advance & shutter cocking; 4-element Rokkor coated f: 3.5, 75 mm lens and matching f: 3.2 viewing lens; shutter speeds from one sec. to 1/500 and bulb; helicoid focusing from 3 ft. to infinity; direct reading light value scale.



2310-D102

CHIYODA KOGAKU SEIKO K. K., OSAKA, JAPAN.

Printed in Japan