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YASHICA FX-1



INSTRUCTION BOOKLET
GEBRAUCHSANWEISUNG
MODE D'EMPLOI
FOLLETO DE INSTRUCCIONES

Congratulations on your choice of a fine equipment.

Wir danken Ihnen dafür, daß Sie sich für eine vorzügliche Ausrüstung entschieden haben.

The Yashica FX-1 of which you have just become a proud owner is a high quality 35mm single-lens reflex camera providing fully automatic exposure through preselection of the lens aperture. It offers the advantage of through-the-lens average light reading at full aperture, regardless of what type of Yashica ML lens (featuring multi-layer anti-reflection coating) is in use.

On 'Auto', the shutter speed varies continuously and automatically over the range from 1/1000 sec. down to LT (Approx. 2 sec. at f/1.4). The shutter speed set automatically, as well as the f-stop preselected, can be previewed by observing the display in the viewfinder.

For backlight and spotlight photography, a comprehensive, easy-to-use dial is provided for exposure compensation.

Your FX-1 features a unique bayonet mount which permits most convenient interchanging of lenses merely by matching the index dots on the camera body and the lens barrel.

A wide range of interchangeable Yashica ML lenses (from ultra wide-angle to super telephoto) and a full system of accessories (Auto Bellows, close-up lenses, etc.) are available for a wide scope of system application.

Before attempting to use your FX-1, read the instructions carefully and acquaint yourself with the proper method of operation.

Bei Ihrer Yashica-FX-1, deren stolzer Besitzer Sie soeben geworden sind, handelt es sich um eine hochwertige einäugige 35mm-Spiegelreflexkamera mit vollautomatischer Belichtung durch Vorwahl der Objektivöffnung. Sie bietet den Vorteil der Mittelwerts-Lichtmessung durch das Objektiv bei Offenblende, ganz gleich welcher Yashica-ML-Objektivtyp (mit mehrschichtiger Antireflexvergütung) verwendet wird.

Bei 'Auto'-Einstellung ändert sich die Verschußzeit stufenlos und automatisch über einen Bereich von 1/1000 Sek. bis zu LT (Langzeit von ungefähr 2 Sek. bei 1:1,4). Die automatisch eingestellte Verschußzeit, ebenso die vorgewählte Blende, können durch Beobachten der Anzeige im Sucher kontrolliert werden.

Beim Fotografieren von Motiven bei Gegen- und Scheinwerferlicht dient eine umfassende, leicht ablesbare Skala zur Belichtungskompensation.

Ihre FX-1 zeichnet sich durch eine einzigartige Bajonettfassung aus, die ein außerordentlich bequemes Auswechseln von Objektiven erlaubt, indem Sie einfach die Indexpunkte auf dem Kameragehäuse und Objektivtubus einander gegenüberstellen.

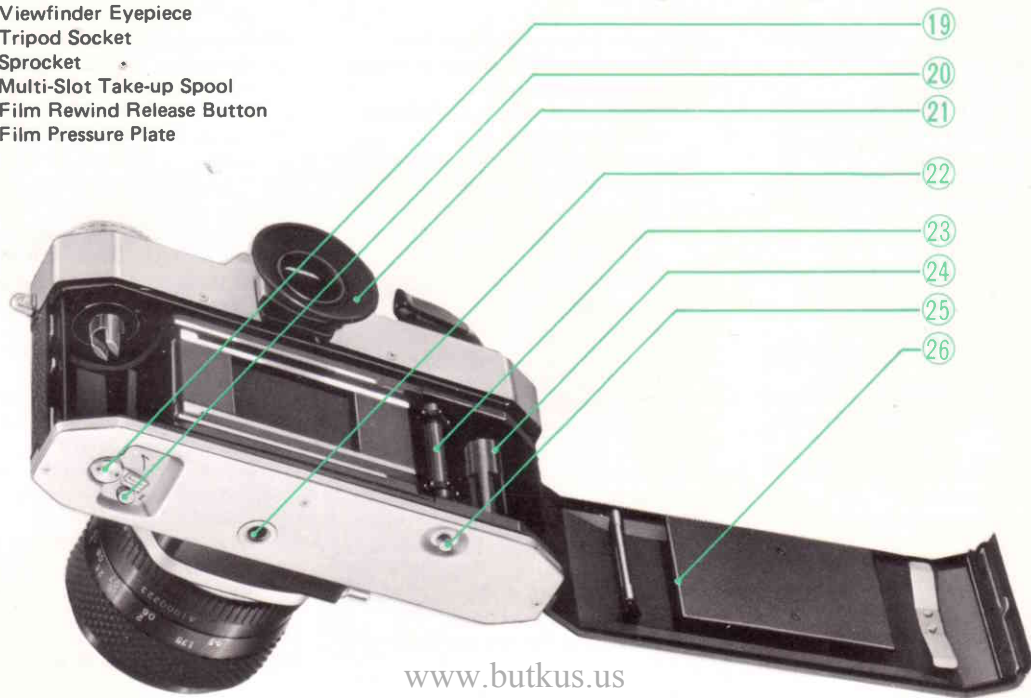
Eine große Auswahl an Yashica-ML-Wechselobjektiven (vom Ultraweitwinkel- bis zum Superteleobjektiv) und ein komplettes Zubehörsystem (automatisches Balgengerät, Nahvorsatzlinsen usw.) stehen für einen vielseitigen Einsatz des Systems zur Verfügung.

Bevor Sie versuchen, Ihre FX-1 zu benutzen, lesen Sie bitte diese Bedienungsanleitung sorgfältig durch, um sich mit der richtigen Bedienungsweise vertraut zu machen.



- (1) Shutter Control Dial
- (2) Shutter Release Button
- (3) Film Advance Lever
- (4) Exposure Counter (Battery Checker Lamp)
- (5) Shutter Release Lock
- (6) Lens Release Button
- (7) Aperture Ring
- (8) Self-Timer Lever
- (9) Depth-of-Field Preview Button
- (10) Accessory Shoe (Features Direct X Contact)
- (11) Battery Checker Button
- (12) Film Rewind Knob (doubles as Battery Compartment Cover)
- (13) Film Rewind Crank-Handle
- (14) ASA Film Speed Control Lug
- (15) Exposure Compensation Dial (ASA Film Speed Dial)
- (16) X Sync Terminal
- (17) Focusing Ring
- (18) Standard 50mm Lens

- (19) Lock Release Lever
- (20) Back Cover Release
- (21) Viewfinder Eyepiece
- (22) Tripod Socket
- (23) Sprocket
- (24) Multi-Slot Take-up Spool
- (25) Film Rewind Release Button
- (26) Film Pressure Plate



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KEY STEPS

1. Mount the lens.

Set the lens in the lens mount by matching its red index with that on the camera body and give it a right turn until it locks into place.

2. Install the battery.

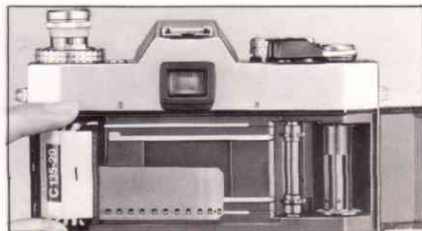
Always use a 6V silver oxide or alkaline battery (Eveready 544, Mallory PX28, Alkaline Eveready 537 or equivalent).

Make sure the battery is installed with its plus (+) end in first.

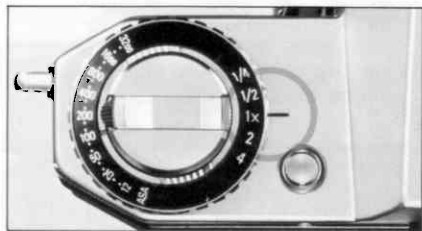
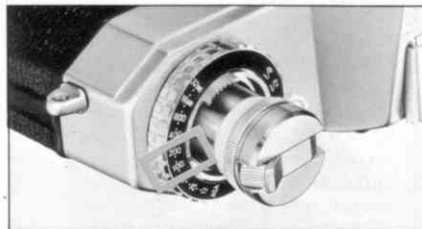
3. Open the back cover and load the film.

Use a standard 35mm cassette film.

See that the sprocket teeth properly catch the perforations along both edges of the film.



4. Set the speed rating of the film in use.
After properly loading the film, set the ASA speed rating of the film by aligning the index with the corresponding figure on the ASA film speed dial.
5. Set the shutter control dial at 'AUTO'.
While lifting the shutter control dial, turn it to align the 'AUTO' setting with the index. This sets the camera for automatic exposure.
6. Set the exposure compensation dial at '1X'.
In normal photography, always keep the dial at the '1X' setting. Other settings are used for special photographic situations.



7. Turn the shutter release lock away from the 'L' setting. This unlocks the release system, readying it for shutter tripping.

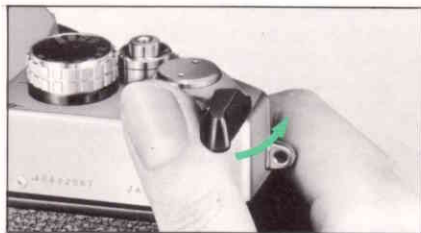
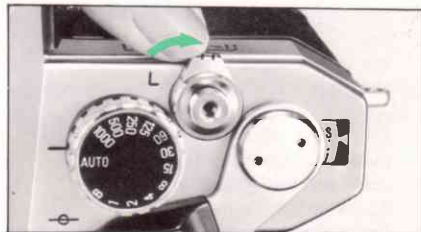
When the camera is not in use, make it a rule to lock the release by resetting the release lock to 'L'.

8. Advance the film.

Give the film advance lever a complete wind. This will advance one frame and automatically register count on the exposure counter.

9. Preselect the lens aperture.

Turn the aperture ring and align the desired f-stop with the index. The lens aperture can also be preset by observing the aperture display in the viewfinder.



10. Compose and secure focus.
While sighting through the viewfinder, turn the focusing ring until the main subject appears clearly defined.
11. Press the shutter release button half-way and check the shutter speed readout in the viewfinder.
Correct exposure is indicated as long as the shutter speed pointer does not enter the over- and under-exposure zones.
12. Hold the camera steady and press the shutter release button all the way down.
To prevent backlight from impairing clear view of the subject, always have the rubber eye-cup mounted over the viewfinder eyepiece.



Lens	YASHICA LENS ML standard lens. Fully automatic diaphragm action. Yashica/Contax bayonet mount. Interchangeable with a wide range of lenses.
Shutter	Electronic focal plane shutter with horizontal run rubberized cloth curtains. Affords operation on either auto or manual mode. Continuously variable shutter speeds from LT (2 sec. at F1.4) to 1/1000 sec. on Auto. 12 clickstop settings from 1 to 1/1000 sec. and B on manual. X sync. Direct X contact shoe. Built-in self-timer.
Exposure Control	Through-the-lens full aperture average light reading with CdS sensors built into the pentaprism housing. Fully automatic exposure control through aperture preselection (Semi-automatic control through shutter speed preselection also feasible). ASA range from 12 to 3200. Exposure compensation provision (four settings from 4X to 1/4X). EV range from EV 0 to 18 (F1.4 at ASA 100). Operates on one 6V silver oxide or alkaline battery (Eveready 544, Mallory PX28, Alkaline Eveready 537 or equivalent)
Focusing	Focusing with the aid of the microprism focusing spot.
Viewfinder	Through-the-lens reflex viewfinder. Viewfinder display includes shutter speed readout (from LT to 1/1000 sec.), aperture display (from F1.2 to F32), over- and under-exposure warning (red zones), 'Manual' LED display.
Film Advance	Film advance lever permits film winding in one sweeping stroke or several ratchet action. Multi-slot take-up spool for easy film leading. Auto resetting exposure counter. Crank-handle film rewind.
Other Features	Battery checker lamp doubles as exposure counter illuminator. Double lock camera back
Size & Weight	145 x 94 x 51mm; 695 grams (body only).

MOUNTING THE LENS

After removing the body cap, set the lens in the lens mount by matching its red index with that on the camera body and give it a right turn until it clickstops into position. Make sure the lens is mounted properly. If mounted improperly, the exposure accuracy may be impaired. The same method of mounting applies to all interchangeable lenses.

How to Remove the Lens

While keeping the lens release button depressed, turn the lens to the left and lift it out of the lens mount when the red dot on the lens aligns with the red index on the camera body.



Make it a rule to place the lens cap over the lens front and the lens rear cap over the mount. When interchanging lenses, take utmost precautions against scratching or leaving fingerprints on the lens surface.

- To prevent dust and grit from entering the camera body, place the body cap in the lens mount in case the lens is not to be mounted.
- To remove the lens cap of the standard lens, press in the two knobs on both sides. To reset the cap, press the knobs, cover the lens and release. This lens cap can be installed even when a filter is in use.
- When the camera is loaded, interchange lenses by avoiding direct sunlight.

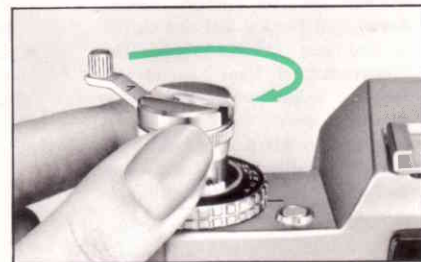
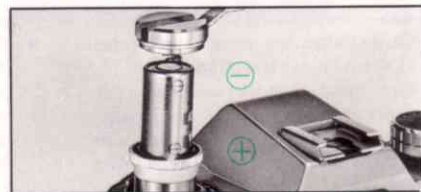


INSTALLING THE BATTERY

The shutter and exposure control of this camera work on power supplied from a battery. The camera will not therefore operate unless the battery is properly installed.

Always use a 6V silver oxide or alkaline battery (Eveready 544, Mallory PX28, Alkaline Eveready 537 or equivalent).

1. Pull out the film rewind knob and, while catching hold of the milled edge, turn the film rewind crank-handle until the head of the knob which doubles as the battery compartment cover detaches to provide access to the battery compartment.
 2. Install the battery with its plus (+) end in first. If its polarity is reversed, the camera will not work.
 3. After the battery has been installed properly, reset the cover and, while catching hold of the milled edge of the rewind knob, turn the film rewind crank-handle to the right until it goes no further. Then, push the knob all the way in until it clickstops into position.
- The camera may not function normally if the film rewind knob is not pushed all the way in.



BATTERY POWER CHECKING

When the battery power declines to a level below the required voltage, the shutter speed pointer in the viewfinder will fail to move. In such a case, correct exposure will not be assured; therefore, replace the battery with a new one.

Check the battery power (1) after installing a new battery, (2) occasionally before shooting, and (3) when using the camera after long storage.

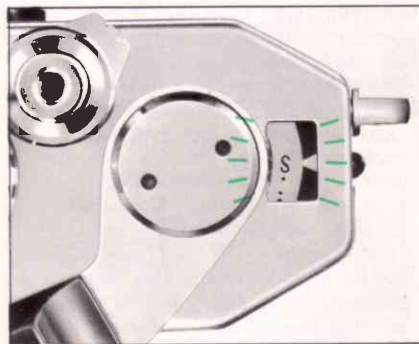
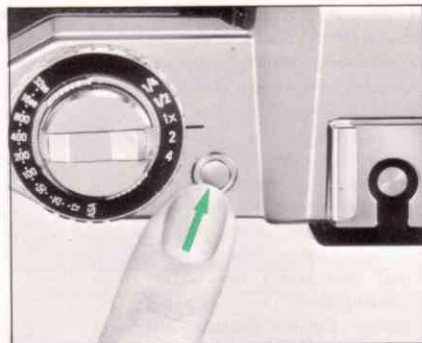
To check the battery power, press the battery checker button. If the battery checker lamp in the exposure counter comes on, it is an indication that the battery has sufficient power.

If the lamp fails to come on, replace the battery with a new one. The battery checker lamp can be used as the exposure counter illuminator in subdued light surroundings.

Decline of battery power is indicated,

- When the lamp comes on momentarily upon depression of the battery checker button but goes off within a short time.
- When the shutter speed pointer dips gradually and finally fails to move.

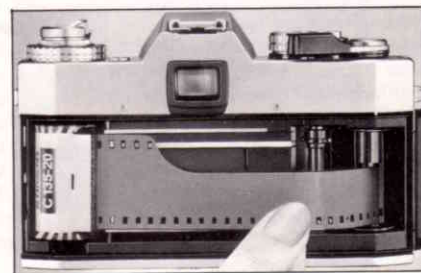
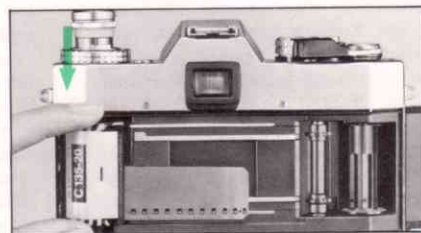
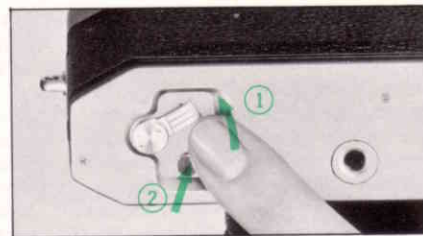
In either case, replace the battery immediately.



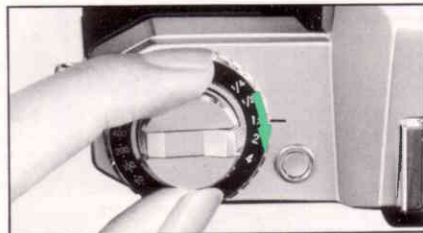
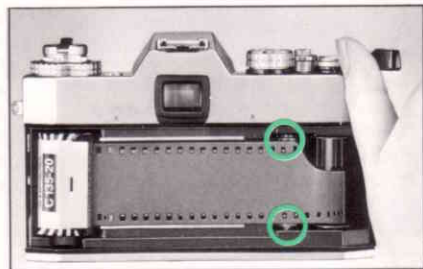
FILM LOADING

Avoid direct sunlight when loading the film.

1. To open the back cover, press the back cover release (2) while pushing the lock release lever (1) in the direction of the arrow.
 - The exposure counter will reset to 'S' (start) position as soon as the back cover is opened.
2. Pull out the film rewind knob, place the film cassette in the film chamber and then reset the film rewind knob to its original position. If it fails to reset, push while turning it slightly to the right or left.
 - Always use a standard 35mm cassette film of 12, 20 or 36 exposure load.
3. Introduce the film tip into any one of the slots on the take-up spool spindle to such an extent that it will not slip out.



4. Manipulate the film advance lever. After ascertaining that the sprocket teeth properly engage the perforations along both edges of the film, close the back cover and press to lock.
5. Turn the film rewind knob in the direction of the arrow to take up the film slack.
6. Trip the shutter and advance the film, alternately, until the exposure counter registers the figure '1'. If the film rewind knob rotates in the course of this operation, it is an indication that the film is being advanced properly.
 - Before film loading, remove the lens cap or else set the shutter control dial off the 'Auto' setting.



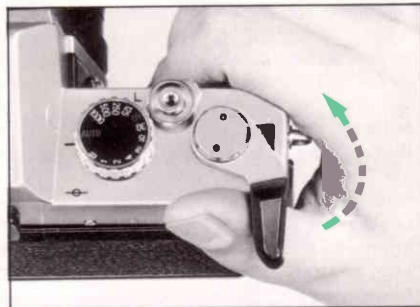
FILM ADVANCE LEVER

The film can be advanced by one frame through manipulation of the film advance lever in either one sweeping stroke or several short strokes.

In either case, the lever must be manipulated until it goes no further. If the film advance is incomplete, the shutter will not work even if the shutter release button is depressed.

Checking the Film Advance

If the film rewind knob rotates when the film advance lever is manipulated, it is an indication that the film is advancing properly.



ASA FILM SPEED SETTING

After loading the film properly, set the ASA film speed dial according to the speed rating of the film in use.

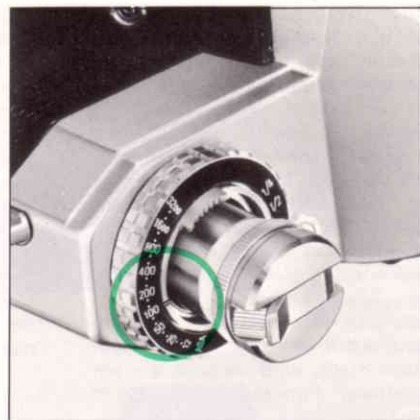
First, pull out the film rewind knob and then turn the ASA film speed control lug to align the index with the figure corresponding to the speed rating of the film in use.

Unless the film speed is set properly, correct exposure cannot be obtained.

- Always see to it that the red index is set properly in the clickstop position corresponding to the speed rating of the film in use.

ASA/DIN Film Speed Rating

The ASA or DIN film speed rating denotes the degree of sensitivity to light of the film emulsion. It is clearly specified on the outer box or the instruction sheet supplied with the film.



ASA/DIN Conversion Table
ASA/DIN-Umrechnungstabelle

Tableau de conversion ASA/DIN
Tabla de conversión ASA/DIN

ASA	12	•	•	25	•	•	50	•	•	100	•	•	200	•	•	400	•	•	800	•	•	1600	•	•	3200
	16	20		32	40		64	80		125	160		250	320		500	640		1000	1250		2000	2500		
DIN	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36

VIEWFINDER

The viewfinder of your FX-1 assures bright and clear viewing and focusing always at maximum aperture.

Viewfinder Field ①

Being a through-the-lens reflex viewfinder, the field of view is equivalent to the coverage of the lens in use.

Microprism Focusing Spot ②

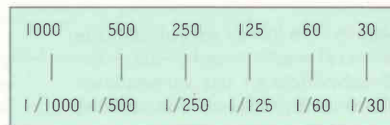
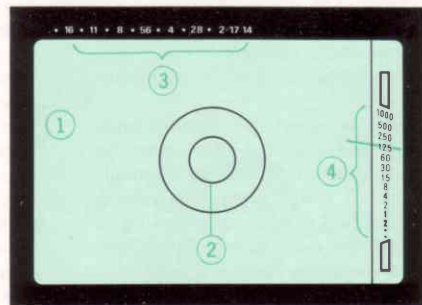
The microprism focusing spot at the center of the viewfinder field permits most convenient focusing. (Refer to section dealing with focusing.)

Aperture Display ③

The figures along the top edge of the finder frame provide a comprehensive display of the lens aperture. The scale calibrations consist of 1.2, 1.4, 1.7, 2, 2.8, 4, 5.6, 8, 11, 16, 22 and 32, but in the course of lens mounting, the scale moves to either right or left to display the maximum aperture of the lens in use always on the extreme right. The f-stop in use is displayed by a green figure.

Shutter Speed Display ④

When the shutter release button is depressed half-way, the shutter speed pointer moves up to display the correct shutter speed set automatically in relation with the pre-selected lens aperture. The red zones on top and bottom of the figures corresponding to the shutter speeds denote over- and under-exposure, respectively.



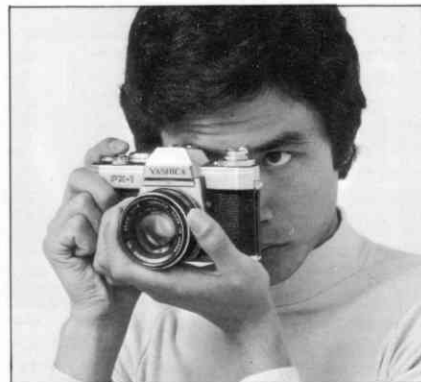
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FOCUSING

To secure focus, sight through the viewfinder and turn the focusing ring of the lens until the multiple glitter of the image of your main subject in the microprism focusing spot disappears or a clearly defined image is obtained throughout the field.

Your camera lens is out of focus when the main subject appears blurred, and especially when the multiple glitter can be determined within the center focusing spot.

Although the viewfinder shows bright and clear field at full aperture, the depth of field can be previewed by stopping down the diaphragm to the preselected aperture through manipulation of the depth-of-field preview button.



In Focus
Scharf eingestellt
Bonne mise au point
Enfocado

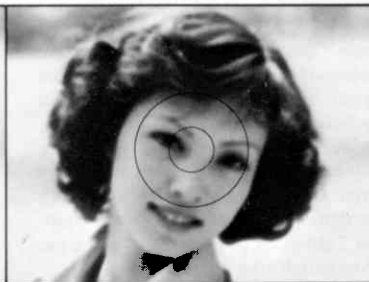
Out of Focus
Nicht scharf eingestellt
Mauvaise mise au point
Fuera de foco

The focusing procedure remains the same regardless of what type of lens or close-up accessory is used.

Die Scharfeinstellung erfolgt auf dieselbe Weise, ganz gleich welcher Objektivtyp oder welches Zubehör für Nahaufnahmen verwendet wird.

Le procédé de mise au point reste le même quel que soit le type d'objectif ou d'accessoire de gros-plan utilisé.

El proceso del enfoque es igual irrespectivamente del tipo de objetivo o accesorio para fotografía de cerca que se usa.



AUTOMATIC EXPOSURE

Your YASHICA FX-1 assures fully automatic exposure through preselection of the lens aperture. When necessary, however, it affords semi-automatic operation through preselection of the shutter speed also.

Automatic Exposure Through Aperture Preselection

In this mode of operation, correct exposure is obtained through automatic setting of the shutter speed in relation with the preselected aperture.

1. Set the shutter control dial at 'AUTO'.

When thus adjusted, your camera is geared for automatic exposure. Make sure the exposure compensation dial is set at '1X'.

2. Preset the lens aperture.

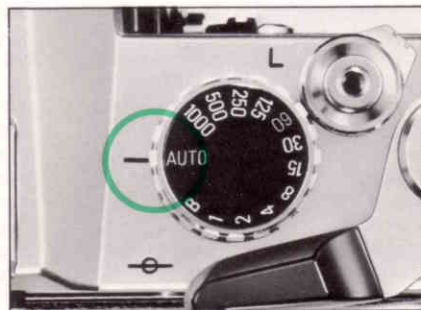
After advancing the film, turn the aperture ring and set the desired f-stop. The lens aperture can also be set by observing the aperture display in the viewfinder.

Refer to the following table for guideline in setting the lens aperture:

Light Condition Lichtverhältnisse Conditions d'éclairage Condición de la luz	Aperture Setting *) Blendeneinstellung Réglage d'ouverture Ajuste de la abertura
Outdoors under bright sunlight Im Freien bei hellem Sonnenlicht Extérieurs sous lumière du jour vive Exteriores con luz brillante del sol	16, 11, 8
Outdoors under overcast Im Freien bei bewölktem Himmel Extérieurs par temps couvert Exteriores con nublado	5.6, 4, 2.8
Indoor or night photography Innen- oder Nachtaufnahmen Intérieur ou photographie de nuit Interiores o fotografía de noche	2, 1.7, 1.4, 1.2

*) With ASA 100
Bei ASA 100
Avec ASA 100
Con ASA 100

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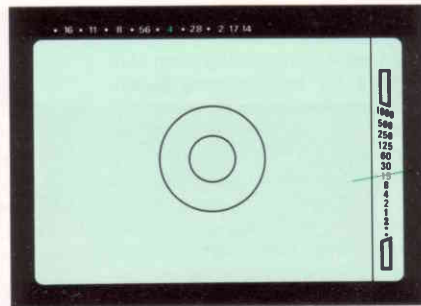
3. While sighting through the viewfinder, press the shutter release button half-way.

This will activate the shutter speed pointer in the viewfinder to display the correct speed set automatically in relation with preselected aperture.

4. Correct exposure is indicated as long as the shutter speed pointer does not move into the red zones on top and bottom of the shutter speed scale. To make exposure, therefore, press the shutter release button all the way down.

If the pointer indicates 1/30 sec. or slower speed, brace the camera to prevent erratic movement at the critical moment of exposure.

- Various combinations of the shutter speed and lens aperture can be used to obtain correct exposure. Select the combination best suited for your photographic requirement.
- For best results in color photography, shoot your subject with the sun behind your shoulder.



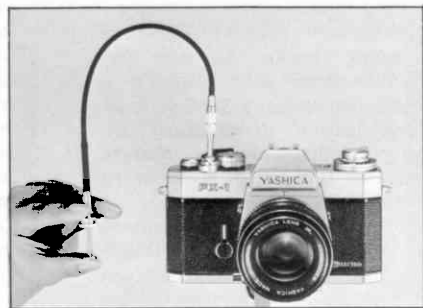
SHUTTER SPEED DISPLAY

In case your camera is set at 'Auto', all you have to do is to secure focus and press the shutter release button. However, it is advisable to check the exposure condition preliminarily by depressing the shutter release button half-way.

When the shutter speed pointer is within the correct exposure range (in other words, when it does not point at the red warning zones), correct exposure will be obtained merely by pressing the shutter release all the way down. In case, however, it indicates 1/30 sec. or slower speed, take utmost precaution against camera shake.

Refer to the following as a means of preventing erratic movement of your camera at the critical moment of exposure:

- Open the lens aperture to a point where the shutter speed pointer moves up to 1/30 sec. or thereabouts.
- Make exposure by mounting your camera on a tripod. Use a cable release and press the plunger gently to trip the shutter.



When the pointer moves into either one of the red warning zones at the preselected lens aperture, refer to the following:

- When the pointer is in the top red zone
Over-exposure is indicated when the pointer moves into the top red zone. In such a case, stop down the lens aperture to such an extent that the pointer moves down within the correct exposure range.
If the pointer fails to shift down even when the lens is stopped down to minimum aperture, mount an ND filter over the lens. (The ND filter serves to control the light volume transmitted to the film plane and does not affect the overall color balance.)
- When the pointer is in the bottom red zone
Under-exposure is indicated when the pointer moves into the bottom red zone. In such a case, open the lens aperture to such an extent that the pointer moves up into the correct exposure range. If it fails to do so even when the lens is set at the maximum aperture, resort to flash photography.

In subdued light situations, some time will be required before the light reading system of your camera operates normally. Under such conditions, therefore, make exposure only after it is determined that the shutter speed pointer seen through the finder moves up to a point where it fails to shift any further.



Exposure Control Through Shutter Speed Preselection

Under this method, correct exposure is obtained by altering the aperture setting so that the shutter speed pointer aligns with the figure* corresponding to the desired shutter speed. In this case also, have the shutter control dial at 'Auto' and the exposure compensation dial at '1X'.

1. While sighting through the viewfinder, press the shutter release button half-way and check the position of the shutter speed pointer.
2. Turn the aperture ring of the lens in use and align the pointer with the figure corresponding to the desired shutter speed.

When shooting fast-moving subjects, the use of a shutter speed ranging from 1/250 to 1/1000 sec. is recommended. Refer to the following table which gives a guideline for shutter speed setting:

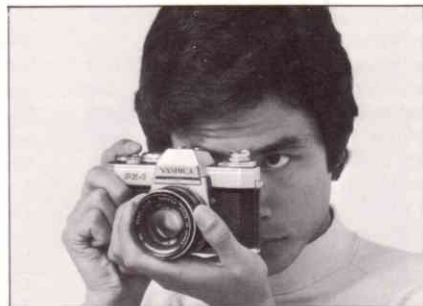


Subject Condition Motiv Conditions du sujet Condición del sujeto	Shutter Speed Setting Verschlußzeiteneinstellung Réglage de vitesse d'obturateur Ajustes de la velocidad del obturador
Fast-moving subject Sich schnell bewegende Objekte Sujet se déplaçant rapidement Sujetos que se mueven rápidamente	1/1000, 1/500 or 1/250 sec. 1/1000, 1/500 oder 1/250 Sek. 1/1000, 1/500 ou 1/250 ème de sec. 1/1000, 1/500, 1/250 de seg.
Outdoor subject: landscape Außenmotiv: Landschaft Sujet extérieur: paysage Sujetos fuera de casa: paisajes	1/250, 1/125, 1/60 sec. 1/250, 1/125, 1/60 Sek. 1/250, 1/125, 1/60 ème de sec. 1/250, 1/125, 1/60 de seg.
Indoor subject: night photography Innenmotiv: Nachtaufnahmen Sujet intérieur: photographie de nuit Sujetos dentro de casa: fotografía de noche	1/30 sec. or slower speed 1/30 Sek. oder längere Verschlusszeit 1/30 ème de sec. ou vitesse plus lente. 1/30 de seg. o velocidades menores.

Steady hold of your camera is essential to obtaining good photographic results. Otherwise perfect shots are often spoiled due to erratic movement of the camera at the critical moment of exposure. Make it a rule, therefore, to fully acquaint yourself with the proper method of operation of your camera before attempting to shoot your first series of pictures.

Support your camera firmly with your left hand. Avoid gripping the camera body too strongly with your right hand and press the shutter release button gently with the ball of your right index finger.

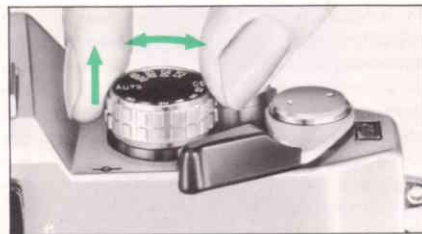
- Depending on how you wish to compose your picture, your camera can be held in either horizontal or vertical posture (See illustrations).
- To maintain your camera absolutely steady, it can also be held against a wall, tree or other structures.
- When using a telephoto lens or when shooting at a slow shutter speed, the use of a tripod is recommended.



On 'Auto', the shutter speed varies automatically and continuously depending on the preselected shutter speed and the subject brightness; therefore, correct exposure can be obtained even when the shutter speed pointer indicates an in-between setting. On 'Manual', however, correct exposure cannot be obtained at in-between speed settings.

Switch to 'Manual' mode of operation (1) when exposures are to be made through preselection of the shutter speed, (2) in flash exposure or (3) in 'B' (Bulb) exposure.

1. Release the shutter control dial from the 'Auto' setting.
2. Set the shutter control dial at the desired shutter speed. Always make sure the dial is adjusted properly at the clickstop position.
3. Press the shutter release button half-way and check the position of the shutter speed pointer in the viewfinder. The viewfinder will show the letter 'M' display in the top right corner, indicating that the camera is set for manual exposure control.



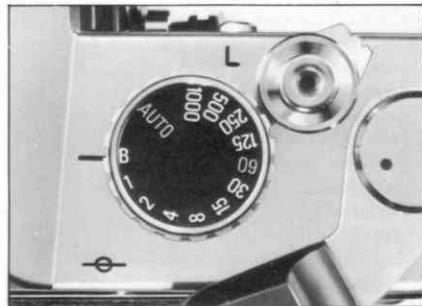
4. Turn the aperture ring to align the pointer with the figure corresponding to the speed setting of the shutter control dial.
5. After aligning the pointer properly with the figure corresponding to the desired shutter speed, press the shutter release button all the way to trip the shutter.

Correct exposure can also be set manually by preselecting the lens aperture.

After presetting the f-stop, press the shutter release button half-way and read off the shutter speed indicated by the pointer in the viewfinder. Then, set the shutter control dial accordingly.



- When the pointer indicates an in-between speed, adjust the aperture ring either way to align it precisely with the calibrated speed.
- On 'Manual', make sure the pointer is aligned with one of the settings ranging from 1000 (1/1000 sec.) to 1 (1 sec.). When the pointer indicates 2 or either one of the dots below, set the shutter control dial at 'B' and give an exposure of 2, 4 or 8 sec., respectively.
- The 'B' setting on the shutter control dial is used when making long exposures. When adjusted to this setting, the shutter will remain open as long as the shutter release button is kept depressed. Therefore, it is advisable to mount the camera on a tripod to prevent erratic movement at the critical moment of exposure.



LENS APERTURE

The FX-1 permits use of interchangeable Yashica lenses featuring the Yashica/Contax bayonet mount. Excepting the reflex telephoto lenses, all these interchangeable lenses feature iris diaphragm and comprehensive aperture scale.

When mounted on the camera, all Yashica lenses permit full aperture viewing and focusing regardless of the preselected aperture setting. They provide fully automatic diaphragm action, closing down to the preselected f-stop only over the duration exposure is made.

Aperture display is incorporated in the viewfinder; therefore, the desired aperture can be set while sighting through the viewfinder.

Depth-of-Field Preview Button

Although the viewfinder always shows the field at full aperture, the depth of field at the preselected f-stop can be previewed by pressing the depth-of-field preview button.

Except in cases where the depth of field must be previewed, keep your finger off this button. Avoid tripping the shutter while keeping this button depressed, because it may give rise to incorrect exposure or to malfunction of the camera system.



When focus is secured on a certain subject, objects in the foreground and background will appear acceptably sharp in the picture. The range over which acceptably sharp focus is secured is called the 'depth of field'.

The two photos on this page were taken with the lens set at the same subject distance. The foreground and background objects which appear blurred in the photo taken at $f/1.4$ are clearly defined when shot by stopping down the lens to $f/16$. They illustrate that the depth of field becomes more extensive as the lens is stopped down.

- The depth of field can also be read off the depth-of-field scale on the lens barrel. The range enclosed by the same figures equivalent to the lens aperture in use indicates the depth of field. If, for example, the lens is stopped down to $f/16$, the scale will show that the depth of field at $f/16$ will be from about 1.5 to 3 meters.
- For a given lens, the depth of field varies according to the following general rule:
 1. It becomes more extensive as you stop down the lens.
 2. It is more extensive as you focus on a more distant subject.
 3. It is more extensive in the background than in the foreground.
- With lenses of different focal length, the depth of field is more extensive when one with a shorter focal length is in use.



F 1.4



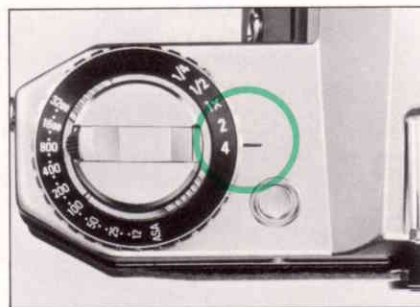
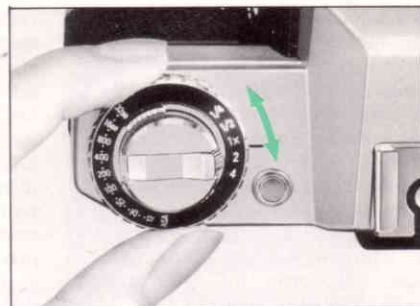
F 16



EXPOSURE COMPENSATION DIAL

The figures on the exposure compensation dial (4, 2, 1X, 1/2 and 1/4) indicate exposure factors. In normal exposure, the dial must be set at 1X. Other settings are used for backlight and spotlight photography or in case a special effect is desired.

Exposure Factor Belichtungs-faktor Coefficient d'exposition Factor de exposición	4	2	1X	1/2	1/4
Exposure Effect Belichtungs-effekt Effet d'exposition Efecto de exposición	Over-exposure by two f-stops Überbelichtung um zwei Blendenwerte Sur-exposition par deux stops-f Demasiada exposición de dos aberturas-f	Over-exposure by one f-stop Überbelichtung um einen Blendenwert Sur-exposition par un stop-f Demasiada exposición de una abertura-f	Normal	Under-exposure by one f-stop Unterbelichtung um einen Blendenwert Sous-exposition par un stop-f Poca exposición de una abertura-f	Under-exposure by two f-stops Unterbelichtung um zwei Blendenwerte Sous-exposition par deux stops-f Poca exposición de dos aberturas-f



Set the dial at '2' or '4' when photographing backlit subjects.

When shooting backlit subjects or subjects against a bright window or bright snow or beach scene, your main subject will be under-exposed if exposure is made in the normal manner. In such situations, finer details of your subject can be reproduced if the exposure compensation dial is set at '2' or '4'.

Set the dial at '1/2' or '1/4' when photographing spotlight subjects.

Over-exposure of your main subject can be prevented when shooting spotlight subjects if the exposure compensation dial is set at '1/2' or '1/4'.

- After shooting by making exposure compensation, make it a rule to reset the dial to '1X'.
- The exposure compensation provision can be utilized even when the camera is used in the manual mode.



SHUTTER LOCK/EYEPiece LIGHT SHIELD

Shutter Lock

To prevent accidental shutter tripping, lock the shutter release button by aligning the index of the shutter lock with 'L'.

Make it a rule to lock the shutter release button when the camera is not in use. Undue battery power drain will be effectively prevented.



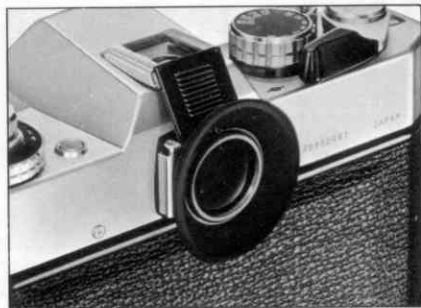
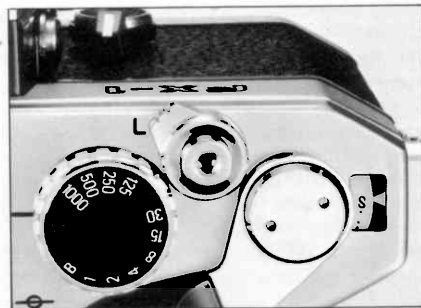
Locked
Verriegelt
Verrouillé
Cerrado



Unlocked
Nicht verriegelt
Deverrouillé
Abierto

Eyeiece Light Shield

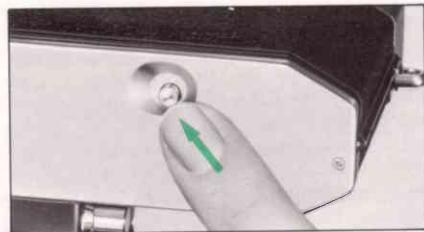
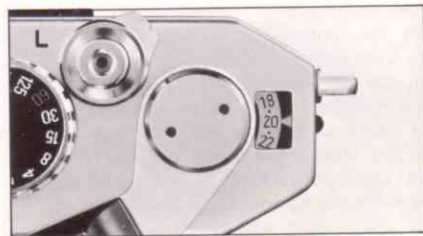
In self-timer photography or in case you wish to make exposure without sighting through the viewfinder, remove the Plastic Shoe Cover from the accessory shoe and slide it into the groove between the rubber eyecup and the viewfinder eyepiece frame. By installing the plastic shoe cover in this manner, backlight which may affect the overall exposure accuracy will be shielded off effectively.



FILM UNLOADING

Before opening the back cover to take out the exposed film, make sure it is properly rewound into its cassette.

1. When the exposure counter indicates that the entire length of the film has been exposed, avoid advancing the film any further. If at this point the film advance lever is manipulated forcefully, the film may tear away, making it impossible to rewind it into its cassette.
2. Push in the film rewind release button on the camera base. There is absolutely no need of keeping the button depressed over the duration the film is being rewound. This rewind release button will reset to its original position when the film advance lever is manipulated.
3. Fold out the film rewind crank-handle and turn it in the direction of the arrow. A slight resistance will be felt when the film pulls away from the take-up spool; however, continue rewinding until the crank-handle rotates freely without any resistance.
- If the film fails to advance before the full length has been exposed, avoid forcing the film advance lever. Instead, press the rewind release button and rewind the film into its cassette.



FLASH EXPOSURE

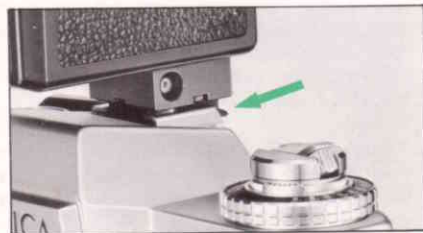
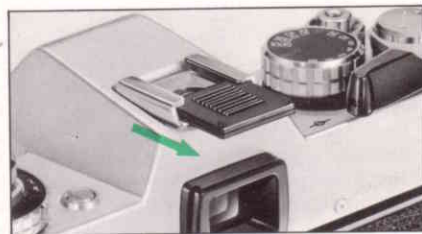
Flash Exposure with Electronic Flash Unit

When making exposure with the aid of an electronic flash unit, turn the shutter control dial off the 'Auto' setting and adjust it to 1/60 sec. or slower speed.

Your FX-1 features an X sync.

1. Remove the Plastic Shoe Cover from the accessory shoe. If, however, the flash unit is not to be mounted on the accessory shoe, keep the plastic shoe cover in the shoe to prevent accidental electrical shock.
2. Slide the electronic flash unit all the way into the accessory shoe.
3. Plug the PC cord of the flash unit into the camera's sync terminal.

With flash units featuring direct contact shoe, the use of the PC cord is unnecessary.



4. Set the shutter control dial at a setting providing perfect flash synchronization.

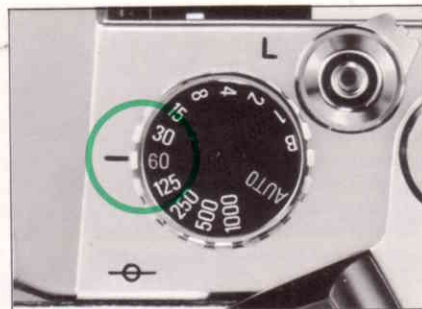
The speed setting '60' indicated in red on the shutter control dial denotes the maximum shutter speed at which flash synchronization is assured.

- The following table shows the range of speeds at which flash synchronization can be obtained.

Shutter Speeds Verschlußzeiten Vitesses d'obturation Velocidades del obturador		1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1
X Sync X-Synchronisation Sincronización X	Electronic flash Elektronen- blitzgerät Flash électronique Flash electrónico					○	○	○	○	○	○	○
	Flashbulb Blitzlampe						○	○	○	○	○	○
	Bulbe à flash Flash de bombilla						○	○	○	○	○	○
	FP M MF											

5. Secure focus, set the lens aperture and make exposure.
After securing focus in the normal manner, read the subject distance off the distance scale. Then, calculate the correct aperture on the basis of the subject distance and set the f-stop accordingly.

- Follow the same procedure when using a flash gun.



Correct Exposure Setting

The correct exposure setting in flash photography is determined on the basis of the guide number of the electronic flash unit or flashbulb in use. Refer to the instruction booklet or sheet which comes with the unit or flashbulb for the guide number to be used as basis of calculation.

The correct aperture setting is obtained by dividing the guide number by the subject distance.

If the guide number is specified in meters, convert the subject distance into meters and divide.

Example (when a electronic flash with a GN 20 (ASA 100 m) is in use.)

When photographing a subject at a distance of 5 meters, the correct aperture will be,

$$20 \div 5 = 4 \text{ (f/4)}$$

In case the flash unit is not in use, make it a rule to keep the plastic shoe cover in the accessory shoe.

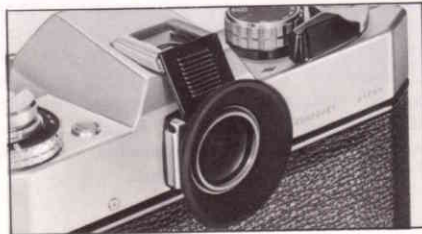


SELF-TIMER

Use the self-timer when you wish to include yourself in the picture. In self-timer photography, it is advisable to mount the camera on a tripod.

1. Secure focus,* advance the film and check the exposure by sighting through the viewfinder.
 2. Push the self-timer lever all the way down.
 3. Press the shutter release button to activate the self-timer. As soon as the self-timer is activated, the self-timer lever will slowly reset to its original position, thus tripping the shutter at a delay of about 7 to 10 seconds.
- In self-timer photography, make sure the plastic shoe cover is set over the viewfinder eyepiece to shield off the backlight which may affect the overall exposure accuracy.

Always check the exposure condition before setting the self-timer. After the self-timer lever is pushed down, you will not be able to check the exposure condition.



INFRARED RAY PHOTOGRAPHY/ FILM PLANE INDICATOR

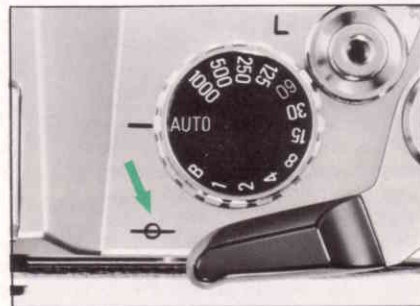
Infrared Ray Photography

In case of infrared ray photography by using the infrared ray film, focus compensation must be made according to the subject distance. Secure focus in the normal manner by sighting your subject through the viewfinder. Then, read the subject distance off the distance scale and align the scale reading with the R index dot beside the distance scale index.

- In infrared ray photography, always use a red filter.
- For proper exposure setting, refer to the instruction sheet supplied with the film.

Film Plane Indicator

The red film plane indicator (⊖) on the camera top shows the actual position of the film plane. Strictly speaking, the subject range in photography is the distance from the film plane to the subject. Use this film plane indicator when the subject distance must be measured precisely as in the case of close-up photography.



- Avoid exposing your camera to excessive heat or leaving it in the glove compartment or trunk of your car. Excessive heat is liable to affect the camera system, battery performance as well as the light sensitivity of the film, which may result in overall exposure inaccuracy.

In case it is accidentally exposed to excessive heat, leave it to cool to normal ambient temperature before attempting to use it.

- The most common causes of malfunction consist of subjecting your camera to knocks and jolts or exposing it to excessive humidity or salty breeze. Avoid rough handling if you wish to obtain faithful service.
- Never wipe the lens or mirror surface with your handkerchief. To wipe off dust and grit, use a lens brush.
- When your camera is not in use, always see that the shutter is kept in uncharged state. Also, keep the shutter release button locked.
- Before installing the battery, make it a rule to wipe both ends clean with a dry cloth. Oily smears on either end may cause poor electrical contact.
- In case the camera is to be left unused over any great length of time, see that the battery is removed from its compartment.
- When going on long tours, carry along a spare battery.
- Do not under any circumstance throw used battery into open fire or attempt to dismantle it.

- Vermeiden Sie es, Ihre Kamera zu großer Wärme auszusetzen oder im Handschuhfach bzw. Kofferraum Ihres Wagens zu lassen. Zu große Wärme beeinträchtigt das Kamerasystem, die Batterieleistung und die Lichtempfindlichkeit des Filmes, was eine ungenaue Belichtung zur Folge haben kann.

- Ein fehlerhaftes Funktionieren Ihrer Kamera ist meistens darauf zurückzuführen, daß sie gestoßen und geschüttelt oder zu großer Feuchtigkeit oder salzhaltiger Seeluft ausgesetzt wird. Vermeiden Sie eine grobe Handhabung, wenn Sie wünschen, daß Ihnen Ihre Kamera jahrelange treue Dienste leistet.

- Wischen Sie niemals die Objektiv- oder Spiegeloberfläche mit Ihrem Taschentuch ab. Um feine Körnchen abzuwischen, sollten Sie einen Objektivpinsel verwenden.

- Wenn Sie Ihre Kamera nicht benutzen, sollten Sie immer darauf achten, daß der Verschuß nicht gespannt ist. Verriegeln Sie den Verschlußauslöser.

- Machen Sie es sich vor dem Einsetzen der Batterie zur Regel, beide Enden mit einem trockenen Tuch zu säubern. Ölflecken auf einer der Seiten können einen schlechten elektrischen Kontakt verursachen.

- Falls Sie die Kamera längere Zeit nicht benutzen, sollten Sie darauf achten, die Batterie aus dem Batteriefach zu entfernen.

- Nehmen Sie eine Ersatzbatterie mit, wenn Sie längere Zeit verreisen.

- Unterlassen Sie es unter allen Umständen, eine verbrauchte Batterie in offenes Feuer zu werfen und versuchen Sie nicht, diese zu zerlegen.



INTERCHANGEABLE LENSES AND SYSTEM ACCESSORIES

The use of the YASHICA range of interchangeable lenses and system accessories opens unlimited possibility in system application of the YASHICA 35mm SLR camera.

Choose those lenses and accessories that best suit your photographic requirements and build up your own photographic system.

The YASHICA interchangeable lenses are high performance optics featuring multi-layer (ML) anti-reflection coating and sporting the newly developed bayonet mount.

The system accessories include close-up aids, such as the Auto Bellows, and close-up lenses, as well as right-angle finder, magnifier and microscope adapter, in addition to filters and lens shades.

Selective use of these interchangeable lenses and accessories will extend your scope of photography.

YASHICA LENS ML

This new range of interchangeable lenses is the culmination of Yashica's most sophisticated optical know-how combined with the application of the up-to-date computer programming in lens designing.

To eliminate flare and ghost images and to ensure hi-fidelity color reproduction, all lenses feature multi-layer anti-reflection coating. They are designed to provide fully automatic diaphragm action so as to enable the photographer to take maximum advantage of the camera's TTL full aperture light reading system.

Multi-Layer Anti-Reflection Coating (ML)

The 'ML' in the lens designation denotes multi-layer anti-reflection coating with the following advantages that contribute to ensuring better overall results:

1. It reflects ultraviolet rays which impair the overall image quality.
2. It eliminates surface reflections, thus minimizing flare. Consequently, contrasty effect plus clear color reproduction is assured.
3. It minimizes ghost images even when shooting against light.
4. It assures superb color balance.

Bayonet Mount

All Yashica lenses feature the newly developed bayonet mount. They can be mounted most readily merely by matching the index dots on the lens barrel and the camera body.

YASHICA-ML-Objektiv

Diese neue Wechselobjektivserie ist die Krönung des umfassenden optischen Fachwissens von Yashica zusammen mit der Anwendung der modernsten Computerprogrammierung bei der Entwicklung von Objektiven.

Um Reflexionsflecken und Geisterbilder zu eliminieren und eine farbtreue Wiedergabe zu gewährleisten, weisen alle Objektive eine mehrschichtige Antireflexvergütung auf. Sie wurden so konstruiert, daß sie für eine vollautomatische Blendeneinstellung sorgen, so daß der Fotograf das System der Kamera mit Lichtmessung durch das Objektiv bei Offenblende vorteilhaft ausnutzen kann.

Mehrschichtige Antireflexvergütung (ML)

'ML' in der Objektivbezeichnung bedeutet eine mehrschichtige Antireflexvergütung mit folgenden Vorteilen, die dazu beitragen, daß bessere Gesamtergebnisse erzielt werden:

1. Ultraviolette Strahlen, die die Gesamtbildqualität beeinträchtigen, werden zurückgeworfen.
2. Oberflächenreflexionen werden eliminiert und dadurch Reflexionsflecken reduziert. Folglich ist ein kontrastreicher Effekt und eine klare Farbwiedergabe gewährleistet.
3. Geisterbilder werden selbst bei Gegenlichtaufnahmen auf ein Minimum reduziert.
4. Eine überragende Farbbalance ist sichergestellt.

Bajonettfassung

Sämtliche Yashica-Objektive verfügen über die neuentwickelte Bajonettfassung. Ihre Befestigung ist unkompliziert und es genügt, die Indexpunkte auf Objektivtubus und Kameragehäuse einander gegenüberzustellen.

Guideline for Choosing Interchangeable Lenses

Your first choice of interchangeable lenses will most probably be telephoto lenses.

For general photographic purposes, a 135mm or 200mm lens is recommended. This type of lens provides a comparatively long 'reach' of distant subject and can therefore be used for snapshooting without approaching your subject. It is an ideal lens to take along on outings and overseas tours.

For family snapshooting purposes, a wide-angle lens is recommended. Start with a 28mm or 35mm lens.

The wide-angle lens offers an extensive depth of field. With minimum refocusing, you can obtain sharp and clear images of near and distant objects in the same picture.

Being no bulkier than the standard lenses, it can be kept mounted on the camera and carried around most conveniently.

For special photographic applications, fisheye, macro and zoom lenses are also available.

Build up your own lens system by selecting those that suit your specific photographic requirements.

Anleitung für die Wahl der Wechselobjektive

Mit großer Wahrscheinlichkeit wählen Sie unter den Wechselobjektiven zunächst einmal Teleobjektive aus.

Für allgemeine fotografische Zwecke ist ein 135mm- oder 200mm-Objektiv empfehlenswert. Dieser Objektivtyp kann weit entfernte Motive verhältnismäßig nahe heranholen und eignet sich daher für Schnapsschüsse, ohne sich dem Motiv nähern zu müssen. Es ist ein ideales Objektiv zum Mitnehmen auf Ausflügen oder Überseereisen. Für Familiensnapsschüsse ist ein Weitwinkelobjektiv empfehlenswert. Legen Sie sich zunächst einmal ein 28mm- oder 35mm-Objektiv zu.

Das Weitwinkelobjektiv bietet einen großen Schärfentiefenbereich. Bei minimaler Korrektur der Scharfeinstellung können Sie scharfe und klare Bilder von nahen oder entfernten Objekten auf derselben Aufnahme erzielen.

Es nimmt nicht mehr Platz weg als Standardobjektive und kann ohne weiteres auf der Kamera dauernd befestigt bleiben und bequem getragen werden.

Für spezielle fotografische Verwendungszwecke stehen außerdem Fisheye-, Makro- und Zoomobjektive zur Verfügung.

Stellen Sie sich Ihr eigenes Objektivsystem zusammen, indem Sie diejenigen auswählen, die sich am besten für Ihre spezifischen fotografischen Bedürfnisse eignen.

The wide-angle lenses are characterized by their wide coverage, enabling the photographer to take in as much into a frame as possible without backing away from the subjects. They also provide an exaggerated perspective effect which produces an impression of depth in the pictures.

Because they assure an extensive depth of field, they are particularly suited for snapshotting, sports photography and architectural photography. The accentuated perspective effect and the depth of field become more emphasized as you use a lens of a shorter focal length.

The 35mm wide-angle can be used for all photographic purposes and is generally classed as an all-round lens together with the standard 50mm.

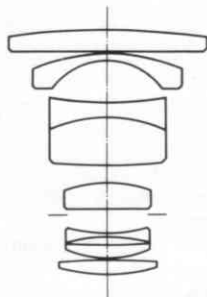
Wide-angle lenses feature a comparatively compact and lightweight construction and can therefore be carried around with a minimum bulk.

Die Weitwinkelobjektive zeichnen sich durch ihren großen Bildwinkel aus, so daß der Fotograf in der Lage ist, möglichst viel auf das Bild zu bringen, ohne sich von den Motiven entfernen zu müssen. Sie sorgen außerdem für einen übertriebenen perspektivischen Effekt, der den Eindruck von Tiefe auf den Aufnahmen erzeugt.

Da sie einen großen Schärfentiefenbereich gewährleisten, eignen sie sich besonders für Schnappschüsse, Sportaufnahmen und für Aufnahmen auf dem Gebiet der Architektur. Der betonte perspektivische Effekt und die Schärfentiefe werden noch ausgeprägter, wenn Sie ein Objektiv mit kürzerer Brennweite verwenden. Das 35mm-Weitwinkelobjektiv kann für alle fotografischen Zwecke verwendet werden und wird allgemein zusammen mit dem 50mm-Standardobjektiv als ein Allzweckobjektiv eingestuft.

Weitwinkelobjektive zeichnen sich durch eine verhältnismäßig kompakte und leichte Konstruktion aus und können daher überallhin mitgenommen werden, ohne viel Platz wegzunehmen.

28_{mm} F2.8



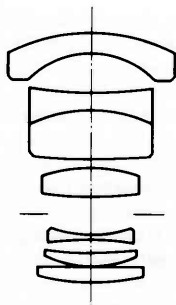
Features/Merkmale

Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	8 elements in 7 groups 8 Linsen in 7 Gruppen
Angular Field Bildwinkel	76°
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/16 1 : 16
Minimum Focus Kürzeste Einstell- entfernung	0.3m (1 ft) 0,3 m
Filter Size Filtergröße	52mm screw-in type 52mm-Einschraubtyp
Lens Shade Gegenlichtblende	54mm slip-on type 54mm-Aufstecktyp

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVO YASHICA ML
Composition de l'objectif Composición del objetivo	8 éléments en 7 groupes 8 elementos en 7 grupos
Champ angulaire Campo angular	76°
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/16
Mise au point minimum Foco mínimo	0,3 m 0,3 m.
Grandeur du filtre Tamaño del filtro	52 mm type à vissage 52 mm. tipo rosca
Para-soleil Parasol del objetivo	54 mm type à emboîtement 54 mm. tipo presión

35mm F2.8



Features/Merkmale

Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	7 elements in 6 groups 7 Linsen in 6 Gruppen
Angular Field Bildwinkel	64°
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/16 1 : 16
Minimum Focus Kürzeste Einstell- entfernung	0.3m (1 ft) 0,3 m
Filter Size Filtergröße	52mm screw-in type 52mm-Einschraubtyp
Lens Shade Gegenlichtblende	54mm slip-on type 54mm-Aufstecktyp

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVO YASHICA ML
Composition de l'objectif Composición del objetivo	7 éléments en 6 groupes 7 elementos en 6 grupos
Champ angulaire Campo angular	64°
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/16
Mise au point minimum Foco mínimo	0,3 m 0.3 m.
Grandeur du filtre Tamaño del filtro	52 mm type à vissage 52 mm. tipo rosca
Para-soleil Parasol del objetivo	54 mm type à emboîtement 54 mm. tipo presión

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With cameras using the standard 35mm film, lenses with a focal length of 50mm or thereabouts and an angular field of about 46 degrees are called standard lenses.

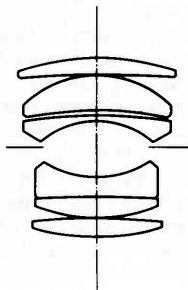
This type of lenses are used for virtually all purposes because they provide a natural perspective effect and feature a compact design despite their high speed.

These lenses are ideal for general photographic purposes, such as portraiture, snapshooting and landscape photography. Their high speed characteristics make it particularly suitable for night photography. They also permit versatile use in close-ups and macrophotography when used in concert with the auto bellows attachment and/or auto extension tubes.

Bei Kleinbildkameras werden Objektive mit einer Brennweite von ungefähr 50 mm und einem Bildwinkel von ungefähr 46° Standardobjektive genannt. Objektive in dieser Ausführung können für praktisch alle Zwecke verwendet werden, weil sie sehr kompakt gebaut und trotzdem lichtstark sind und einen natürlichen perspektivischen Effekt erzeugen.

Diese Objektive sind ideal für allgemeine fotografische Zwecke, wie z.B. für Porträtaufnahmen, Schnappschüsse und Landschaftsaufnahmen. Da sie sehr lichtstark sind, eignen sie sich besonders für Nachtaufnahmen. Sie können auch vielseitig für Nahaufnahmen und die Makrofotografie bei Verwendung zusammen mit dem automatischen Balgengerät und/oder dem automatischen Zwischenringsatz eingesetzt werden.

50_{mm} F1.7



Features/Merkmale

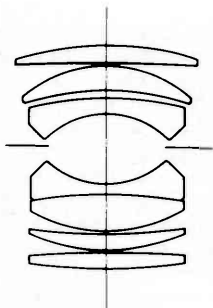
Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	6 elements in 5 groups 6 Linsen in 5 Gruppen
Angular Field Bildwinkel	46°
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/16 1 : 16
Minimum Focus Kürzeste Einstell- entfernung	0.5m (1.75 ft) 0,5 m
Filter Size Filtergröße	52mm screw-in type 52mm-Einschraubtyp
Lens Shade Gegenlichtblende	54mm slip-on type 54mm-Aufstecktyp

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVO YASHICA ML
Composition d'objectif Composición del objetivo	6 éléments en 5 groupes 6 elementos en 5 grupos
Champ angulaire Campo angular	46°
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/16
Mise au point minimum Foco mínimo	0,5 m 0,5 m.
Grandeur filtre Tamaño del filtro	52 mm type à vissage 52 mm. tipo rosca
Para-soleil Parasol del objetivo	54 mm type à emboîtement 54 mm. tipo presión

www.butku

50mm F1.4



Features/Merkmale

Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	7 elements in 6 groups 7 Linsen in 6 Gruppen
Angular Field Bildwinkel	46°
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/16 1 : 16
Minimum Focus Kürzeste Einstell- entfernung	0.5m (1.75 ft) 0,5 m
Filter Size Filtergröße	52mm screw-in type 52mm-Einschraubtyp
Lens Shade Gegenlichtblende	54mm slip-on type 54mm-Aufstecktyp

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVO YASHICA ML
Composition d'objectif Composición del objetivo	7 éléments en 6 groupes 7 elementos en 6 grupos
Champ angulaire Campo angular	46°
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/16
Mise au point minimum Foco mínimo	0,5 m 0,5 m.
Grandeur de filtre Tamaño del filtro	52 mm type à vissage 52 mm. tipo rosca
Para-soleil Parasol del objetivo	54 mm type à emboîtement 54 mm. tipo presión

The telephoto and super telephoto lenses are characterized by the fact that they provide dynamic reach of distant subjects without the need of physically approaching them. Since, moreover, they provide a very shallow depth of field, foreground and background objects can be blurred intentionally to highlight the main subject.

The telephoto effect becomes more accentuated with lenses featuring longer focal lengths. Especially with super telephoto lenses, the use of a tripod is recommended to prevent erratic movement of the camera at the critical moment of exposure.

In photography with the aid of telephoto or super telephoto lenses, one of the prime essentials consists of securing critical focus before making the exposure.

Generally speaking, the 135mm and 200mm lenses are ideal for portraiture and landscape photography, while the super telephoto lenses are especially effective for shooting wildlife in their natural habitat or for photographing distant scenes. The reflex lenses in particular provide utmost convenience in handling because they are of a compact design despite their long focal lengths.

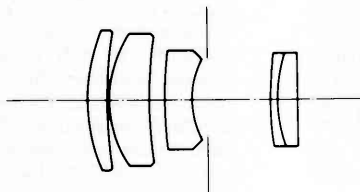
Die Tele- und Superteleobjektive zeichnen sich durch die Tatsache aus, daß sie entfernte Motive dynamisch heranholen, ohne sich diesen nähern zu müssen. Da sie außerdem für einen sehr kleinen Schärfentiefenbereich sorgen, können Objekte im Vorder- und Hintergrund absichtlich unscharf wiedergegeben werden, um das Hauptmotiv hervorzuheben.

Der Teleeffekt wird bei Objektiven mit längeren Brennweiten ausgeprägter. Besonders für Superteleobjektive wird die Verwendung eines Stativs empfohlen, um ein Verwackeln der Kamera im kritischen Moment der Verschlussauslösung zu verhindern.

Beim Fotografieren mittels Tele- oder Superteleobjektiven ist eine kritische Scharfeinstellung besonders wichtig, bevor eine Aufnahme gemacht wird.

Allgemein eignen sich die 135mm- und 200mm-Objektive ideal für Porträt- und Landschaftsaufnahmen, während die Superteleobjektive für Aufnahmen von Tieren in ihrer natürlichen Umgebung oder von weit entfernten Motiven besonders wirksam sind. Speziell die Spiegellinsenobjektive lassen sich außerordentlich bequem handhaben, da sie trotz ihren langen Brennweiten kompakt konstruiert sind.

135^{mm} F2.8



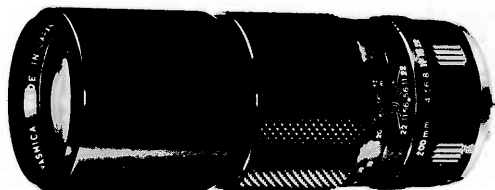
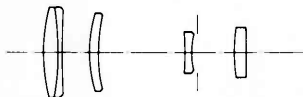
Features/Merkmale

Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	5 elements in 4 groups 5 Linsen in 4 Gruppen
Angular Field Bildwinkel	18° 17' 18° 17'
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/22 1 : 22
Minimum Focus Kürzeste Einstell- entfernung	1.5m (5 ft) 1,5 m
Filter Size Filtergröße	55mm screw-in type 55mm-Einschraubtyp
Lens Shade Gegenlichtblende	Built-in Eingebaut

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVOS YASHICA ML
Composition d'objectif Composición del objetivo	5 éléments en 4 groupes 5 elementos en 4 grupos
Champ angulaire Campo angular	18° 17' 18° 17'
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/22
Mise au point minimum Foco mínimo	1,5 m 1,5 m.
Grandeur de filtre Tamaño del filtro	55 mm type à vissage 55 mm. tipo rosca
Para-soleil Parasol del objetivo	Incorpore Incorporado

200mm F4



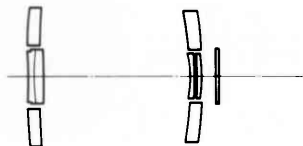
Features/Merkmale

Designation Bezeichnung	YASHICA LENS ML YASHICA-ML-OBJEKTIV
Lens Composition Optischer Aufbau	5 elements in 4 groups 5 Linsen in 4 Gruppen
Angular Field Bildwinkel	12° 12'
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	f/22 1 : 22
Minimum Focus Kürzeste Einstell- entfernung	2.5m (8 ft) 2,5 m
Filter size Filtergröße	55mm screw-in type 55mm-Einschraubtyp
Lens Shade Gegenlichtblende	Built-in Eingebaut

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA ML OBJETIVO YASHICA ML
Composition d'objectif Composición del objetivo	5 éléments en 4 groupes 5 elementos en 4 grupos
Champ angulaire Campo angular	12° 12'
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	f/22
Mise au point minimum Foco mínimo	2,5 m 2.5 m.
Grandeur de filtre Tamaño del filtro	55 mm type à vissage 55 mm. tipo rosca
Para-soleil Parasol del objetivo	Incorporé Incorporado

500_{mm} F8



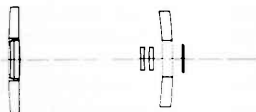
Features/Merkmale

Designation Bezeichnung	YASHICA LENS REFLEX YASHICA-SPIEGELLINSEN- OBJEKTIV
Lens Composition Optischer Aufbau	6 elements in 5 groups 6 Elemente in 5 Gruppen
Angular Field Bildwinkel	5°
Mount Fassung	Bayonet mount Bayonettfassung
Minimum Aperture Kleinste Blende	—
Minimum Focus Kürzeste Einstell- entfernung	4m (15 ft) 4 m
Filter Filter	Exclusive slide-in filters (5 types) Einschiebbare Filter (5 Typen) in Sonderausführung
Lens Shade Gegenlichtblende	Built-in Eingebaut

Caractéristiques/Características

Désignation Designación	OBJETIF YASHICA REFLEX OBJETIVO YASHICA REFLEX
Composition d'objectif Composición del objetivo	6 éléments en 5 groupes 6 elementos en 5 grupos
Champ angulaire Campo angular	5°
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	—
Mise au point minimum Foco mínimo	4 m 4 m.
Filtre Filtro	Filtres exclusifs à emboîtement (5 types) Filtros exclusivos a presión (5 tipos)
Para-soleil Parasol del objetivo	Incorporé Incorporado

1000_{mm} F11



Features/Merkmale

Designation Bezeichnung	YASHICA LENS REFLEX YASHICA-SPIEGELLINSEN- OBJEKTIV
Lens Composition Optischer Aufbau	6 elements in 5 groups 6 Elemente in 5 Gruppen
Angular Field Bildwinkel	2° 30'
Mount Fassung	Bayonet mount Bajonettfassung
Minimum Aperture Kleinste Blende	—
Minimum Focus Kürzeste Einstell- entfernung	8m (25 ft) 8 m
Filter	Exclusive revolving turret filters (4 types built-in)
Filter	Drehrevolverfilter (4 Typen eingebaut) in Sonderausführung
Lens Shade Gegenlichtblende	Built-in Eingebaut

Caractéristiques/Características

Désignation Designación	OBJECTIF YASHICA REFLEX OBJETIVO YASHICA REFLEX
Composition d'objectif Composición del objetivo	6 éléments en 5 groupes 6 elementos en 5 grupos
Champ angulaire Campo angular	2° 30'
Monture Montura	Monture baïonnette Montura a bayoneta
Ouverture minimum Abertura mínima	—
Mise au point minimum Foco mínimo	8 m 8 m.
Filtre	Filtres exclusifs sur tourelle rotative (4 types incorporés)
Filtro	Filtros exclusivos a torreta giratoria (4 tipos incorporados)
Para-soleil Parasol del objetivo	Incorporé Incorporado

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Each lens in the Carl Zeiss interchangeable lens group is a product of the expertise of the Zeiss Works based on long experience in lens designing, coupled with the most up-to-date techniques in computer programming. The superior image quality, plus the high contrast and outstanding color reproduction, guarantees such performance as could not very well be expected of other brands of lenses.

The extra-high speed design of these Carl Zeiss interchangeable lenses enables the photographer to select a comparatively high shutter speed even in subdued light situations, thus opening new possibilities of 'Real Time Photography'.

Most of these lenses feature the T* (T-Star) multi-layer anti-reflection coating developed by Carl Zeiss. As a result, harmful reflections at the glass-to-air surfaces are eliminated, thus ensuring high contrast and outstanding color reproduction.

Exteriorly, these lenses are characterized by a uniform design affording utmost convenience in use. The focusing ring, aperture ring and other operating parts are located at positions where they assure the greatest functional ease. All these lenses feature the Contax/Yashica bayonet. Most of them, moreover, have uniform filter sizes, i.e. 55mm and 67mm screw-in types, permitting use of the same filters on lenses of different focal lengths. of different focal lengths.

Jedes Objektiv der Wechselobjektivgruppe von Carl Zeiss ist ein Produkt des Fachwissens der Zeiss-Werke, das sich auf der langjährigen Erfahrung auf dem Gebiet der Objektivkonstruktion und den modernsten Techniken bei der Computerprogrammierung begründet. Die überragende Bildqualität, ebenso der große Kontrasteffekt und die hervorragende Farbwiedergabe, gewährleisten eine Leistung, die man von Objektiven anderer Marken wohl nicht erwarten kann. Die besonders lichtstarke Ausführung der Carl-Zeiss-Wechselobjektive erlaubt es dem Fotografen, eine verhältnismäßig kurze Verschlusszeit selbst bei dümmrigem Licht zu wählen und eröffnet neue Möglichkeiten der 'Real-Time-Fotografie'.

Die meisten dieser Objektive weisen die mehrschichtige Antireflexvergütung T* (T-Stern) auf, die von Carl Zeiss entwickelt wurde. Sie sorgt dafür, daß störende Reflexionen an den Glas-Luft-Oberflächen eliminiert werden und auf diese Weise ein großer Kontrasteffekt und eine hervorragende Farbwiedergabe gewährleistet ist. Äußerlich zeichnen sich diese Objektive durch ein einheitliches Design für höchsten Bedienungskomfort aus. Scharfeinstellung, Blendenring und andere Bedienungselemente befinden sich an Positionen, an denen sie die größte funktionelle Leichtigkeit sicherstellen.

Jedes dieser Objektive verfügt über die Contax/Yashica-Bajonettfassung zur Verwendung mit der CONTAX RTS. Die meisten davon haben außerdem einheitliche Filtergrößen, d.h. 55mm- und 67mm- Einschraubtypen, so daß dieselben Filter für Objektive mit unterschiedlichen Brennweiten verwendet werden können.

Carl Zeiss Interchangeable Lenses with YASHICA/CONTAX Mount/Carl-Zeiss-Wechselobjektive mit YASHICA/CONTAX-Fassung

Type	Lens	Composition (Elements- Groups) Aufbau (Elemente- Gruppen)	Angle of View	Min. Focus (m)	Diaphragm Action	Aperture Range	Filter (Screw-in type)	Lens Shade (Screw-in type)	Size	
Typ	Objektiv		Bildwinkel	Kürzeste Einstell- fernung (m)	Blendenein- stellung	Blenden- bereich	Filter (Einschraub- typ)	Gegenlicht- blende (Ein- schraubtyp)	Größe	
Fisheye Fisheye-Objektiv	F-DISTAGON 16mm F2.8	8-7	180°	0.3		F2.8-F16	Built-in Eingebaut	—	70x94mm	Excl. turret-type filters (UV, Or57, Y50, B11) Exkl. Revolvertypfilter (UV, Or57, Y50, B11)
Super Wide-angle Superweitwinkel- objektiv	DISTAGON 15mm F3.5	12-11	110°	0.16		F3.5-F22			83.5x94mm	Excl. turret-type filters (UV, Or57, Y50, B11) Focusing with floating elements Exkl. Revolvertypfilter (UV, Or57, Y50, B11) Scharfeinstellung mittels Gleitelementen
	DISTAGON 18mm F4	10-9	100°	0.3		F4-F22			70x51.5mm	Focusing with floating elements Scharfeinstellung mittels Gleitelemen- ten
	DISTAGON 25mm F2.8	8-7	80°	0.25		F2.8-F22			62.5x56mm	Focusing with floating elements Scharfeinstellung mittels Gleitelemen- ten
Wide angle Weitwinkelobjektiv	DISTAGON 28mm F2	9-8	74°	0.22	Automatic Automatisch	F2-F22	55mm	55mm	62.5x76mm	Focusing with floating elements Scharfeinstellung mittels Gleit- elementen
	DISTAGON 35mm F14	9-8	62°30'	0.26		F1.4-F16	67mm	67mm	70x76mm	Focusing with floating elements Incl. 1 element w/aspherical surface Scharfeinstellung mittels Gleitelementen Einschließlich 1 Element mit asphärischer Oberfläche
	DISTAGON 35mm F2.8	6-5	62°	0.4		F2.8-F22	67mm	67mm	62.5x46mm	
Standard Standardobjektiv	PLANAR 50mm F1.4	7-6	46°	0.45		F1.4-F16	55mm	55mm	62.5x41mm	
Long Focus Objektiv mit langer Brennweite	PLANAR 85mm F1.4	6-5	28°30'	1		F1.4-F16	67mm	67mm	70x64mm	
	SONNAR 85mm F2.8	5-4	27°30'	1		F2.8-F22	55mm	55mm	62.5x47mm	
Telephoto Teleobjektiv	PLANAR 135mm F2	5-5	18°30'	1.5		F2-F22	72mm	72mm	75x101mm	
	SONNAR 135mm F2.8	5-4	18°	1.6		F2.8-F22	55mm	59mm	68.5x93mm	
	TELE-TESSAR 200mm F3.5	6-5	12°40'	1.7		F3.5-F22	67mm	67mm	77.5x128mm	
Reflex Spiegellinsen- objektiv	MIROGAR 500mm F4.5	5-5	5°	3.5			Slide type Zum Aufschieben	—	151x225mm	Exklusive slide type filters (IR, O, G, UV), revolving turret mount for three exposure compensa- tion Filters
	MIROSTAR 1000mm F5.6	5-5	2°30'	12					250x445mm	Exklusive aufschiebbarer Filter (IR, O, G, UV), Dreherevolverfassung für drei Belichtungskompensations- filter

(1) All Carl Zeiss lenses feature T* (T-Star) multi-layer anti-reflection coating.

(2) Asterisks indicate slip-on type.

(3) Contact nearest Yashica office on availability of Carl Zeiss lenses.

(1) Alle Carl-Zeiss-Objektive weisen die mehrschichtige Antireflexvergütung T* (T-Stern) auf.

(2) Sternchen bezeichnet Aufstecktyp.

(3) Liefermöglichkeit für Carl-Zeiss-Objektive erfahren Sie vom nächsten Yashica-Büro.

* Slip-on type/

Aufstecktyp

Objectifs interchangeables Carl Zeiss avec monture YASHICA/CONTAX/Objetivos intercambiables Carl Zeiss con montura YASHICA/CONTAX

Type <i>Tipo</i>	Objectif <i>Objetivo</i>	Composition (Eléments- groupes) <i>Composición elementos- grupos</i>	Angle de vue <i>Angulo de visual</i>	Mise au point min. <i>Foco mínimo (m)</i>	Action du diaphragme <i>Acción del diafragma</i>	Limites d'ouverture <i>Alcance de la abertura</i>	Para-soleil (type à em- boîtement) <i>Filtro tipo a rosca</i>	Para-soleil (type à vis) <i>Parasol tipo a rosca</i>	Grandeur <i>Tamaño</i>	
Fisheye Ojo de pez	F-DISTAGON 16mm F2.8	8-7	180°	0.3	Automatique Automático	F2.8-F16	Incorporé Incorporado		70x94mm	Filtres du type à tourelle excl. (UV, Or57, Y50, B11) Filtros exclusivos tipo torreta (UV, Or57, Y50, B11)
Super grand- angulaire Super granangular	DISTAGON 15mm F3.5	12-11	110°	0.16		F3.5-F22			83.5x94mm	Filtre du type à tourelle excl. (UV, Or57, Y50, B11) Mise au point avec éléments flottants Filtros exclusivos tipo torreta (UV Or 57 Y50 B11) Enfoque con elementos flotantes
	DISTAGON 18mm F4	10-9	100°	0.3		F4 -F22	70mm*	70mm*	70x51.5mm	Mise au point avec éléments flottants Enfoque con elementos flotantes
	DISTAGON 25mm F2.8	8-7	80°	0.25		F2.8-F22	55mm	55mm	62.5x56mm	
Grand angulaire Granangular	DISTAGON 28mm F2	9-8	74°	0.22		F2 -F22	55mm	55mm	62.5x76mm	Mise au point avec éléments flottants Enfoque con elementos flotantes
	DISTAGON 35mm F1.4	9-8	62°30'	0.26		F1.4-F16	67mm	67mm	70x76mm	Mise au point avec éléments flottants Incl. 1 élément avec surfaces asphérique Enfoque con elementos flotantes Incluido un elemento con super- ficie aspherical
	DISTAGON 35mm F2.8	6-5	62°	0.4		F2.8-F22	67mm	67mm	62.5x46mm	
Standard Normal	PLANAR 50mm F1.4	7-6	46°	0.45		F1.4-F16	55mm	55mm	62.5x41mm	
Longue dist. focale Largo del foco	PLANAR 85mm F1.4	6-5	28°30'	1		F1.4-F16	67mm	67mm	70x64mm	
	SONNAR 85mm F2.8	5-4	27°30'	1		F2.8-F22	55mm	55mm	62.5x47mm	
Téléphoto Telefoto	PLANAR 135mm F2	5-5	18°30'	1.5		F2 -F22	72mm	72mm	75x101mm	
	SONNAR 135mm F2.8	5-4	18°	1.6		F2.8-F22	55mm	59mm	68.5x93mm	
	TELE-TESSAR 200mm F3.5	6-5	12°40'	1.7		F3.5-F22	67mm	67mm	77.5x128mm	
Reflex Reflex	MIROSTAR 500mm F4.5	5-5	5°	3.5			Type à emboîtement Tipo a presión		151x225mm	Filtres du type à enboîtement exclusif (IR, O, G, UV) monture à tourelle rotative pour trois filtres de com- pensation d'exposition. Filtros exclusivos tipo a presión (IR O G UV) montura a torre giratoria Filtros exclusivos tipo a presión (IR, O, G, UV) montura a torre giratoria
	MIROSTAR 1000mm F5.6	5-5	2°30'	12					250x445mm	

(1) Tous les objectifs Carl Zeiss comportent un revêtement anti-réfléchissant à couches multiples T* (Etoile T).

(2) Les astrophysiciens indiquent le type à emboîtement.

(3) Contacter le bureau Yashica le plus proche pour connaître les nouveautés de Carl Zeiss.

(1) Todos los objetivos Carl Zeiss se caracterizan por T* (T-Estrella) revestimiento anti-reflexivo de varias capas.

(2) Los asteriscos indican tipo a presión.

(3) Póngase en comunicación con la oficina más cercana Yashica para disponibilidad de objetivos Carl Zeiss.

* Type à emboîtement.
Tipo a presión.

A wide range of system accessories, including filters, lens shades and valuable aids for copying, close-up and photomicrographic work, are available for your Yashica SLR camera.

Close-up accessories consist of close-up lenses which can be readily mounted over the lens and auto bellows as well as auto extension bellows. Use them selectively to suit your requirements.

The use of the microscope adapter which can be used with any standard microscope affords most convenient photography of microscopic images. Photomicrography which had once been regarded as a highly specialized field of photography can be attempted by anyone.

Other essentials to system application are electronic flash units, magnifiers, etc.

Eine große Auswahl an Systemzubehör, einschließlich Filtern, Gegenlichtblenden und wertvollen Hilfsmitteln für Kopieren, Nahaufnahmen und Fotomikrografie, steht für Ihre einäugige Spiegelreflexkamera von Yashica zur Verfügung.

Zum Nahaufnahmezubehör gehören Nahvorsatzlinsen, die leicht am Objektiv befestigt werden können, ein automatisches Balgengerät und automatische Zwischenringe. Wählen Sie diese entsprechend Ihren Bedürfnissen.

Durch Verwendung des Mikroskopadapters, der zusammen mit jedem normalen Mikroskop benutzt werden kann, ist bequemes Fotografieren von mikroskopischen Bildern möglich. Die einst als ein hochspezialisiertes Gebiet der Fotografie angesehene Fotomikrografie kann von jedermann ausprobiert werden.

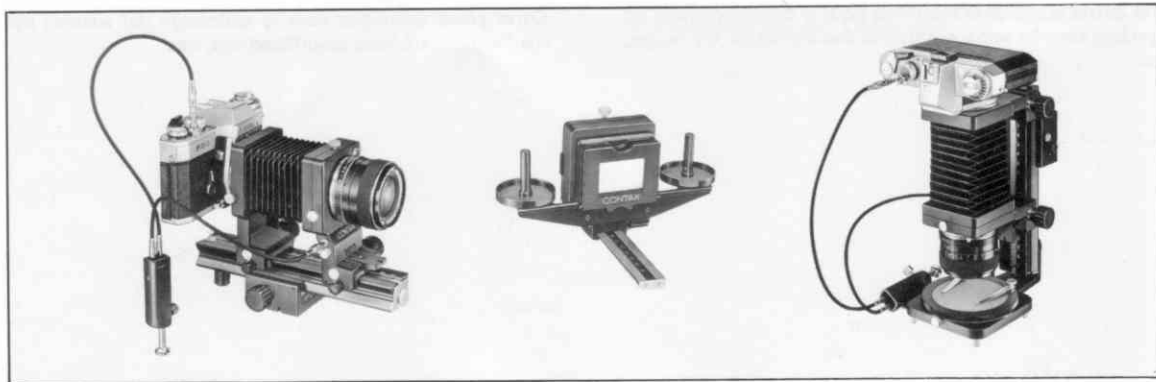
Weiteres wichtiges Zubehör für den Systemeinsatz sind Elektronenblitzgeräte, Lupen usw.

CONTAX AUTO BELLOWS

The Auto Bellows attachment is an accessory which affords utmost convenience in close-up work and macrophotography. It permits mounting of the lens in the normal or reverse position, whichever way the photographer desires. Through use of a double cable release, fully automatic diaphragm action is assured regardless of whether the bellows is extended or retracted. Besides the auto bellows proper, the Focusing Rail, Slide Copier, and Macro Stand are available. By using these accessories, utmost versatility is assured in close-up and slide copying work.

When the focusing rail is in use, photography with the aid of the Macro Stand as well as lateral tracking can be accomplished most readily. By mounting the Slide Copier in front of the Auto Bellows, B&W negatives as well as color transparencies in either mounted or filmstrip form can be copied or reversed.

The use of the Macro Stand permits macrophotography of insects, coins, stamps, miniature mechanical components as well as other small specimens.



CLOSE-UP LENSES

These close-up lenses are designed specifically for use in taking close-up shots of moving subjects. They can be attached readily to the filter mount of the lens in use and employed without impairing the original maneuverability or capability of the camera itself.

These close-up lenses are available in a set of two types, namely, No. 1 and No. 2 with varying ratios of magnification. They can be used either singly or in combination as the photographic situation demands.

Also, those with screw-thread diameter of 52mm and 55mm. They are normally used with the standard lenses but can also be used with either wide-angle or telephoto lenses.

CONTAX AUTO EXTENSION TUBE SET

This is a set of three auto extension tubes measuring 13mm, 20mm and 27mm, respectively. These extension tubes are used for copying and close-up work and can be employed either singly or in combination between the camera body and the lens to afford varying ratios of magnification.

Because they assure fully automatic diaphragm action, you can take full advantage of the camera's through-the-lens light reading at full aperture.

By using these extension tubes in concert with the standard lens, you are able to take close-up shots of flowers and insects at a high ratio of magnification.

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CONTAX RIGHT-ANGLE FINDER

Mounted over the viewfinder eyepiece, this right-angle finder permits viewing and focusing from a position 90 degrees to the optical axis.

The use of the right-angle finder is particularly effective when viewing and focusing at chest-level, in low or difficult angle shots or in copying and close-up work by using the copy stand. It is also effective in photomicrographic work. This right-angle finder has provision for eyesight correction.

MAGNIFIER

Mounted over the viewfinder eyepiece, this magnifier affords viewing of the center area of the finder field at a high ratio of magnification, thus enabling most convenient use where critical focusing is demanded.

When flipped up on its hinges, the entire field can be viewed without removing it from the eyepiece.

Affording image magnification of 2X and with provision for eyesight adjustment, this magnifier is particularly useful for close-up, copying and photomicrographic work where critical focusing is a prerequisite.



MICROSCOPE ADAPTER

This adapter permits ready mounting of your camera on the microscope tube.

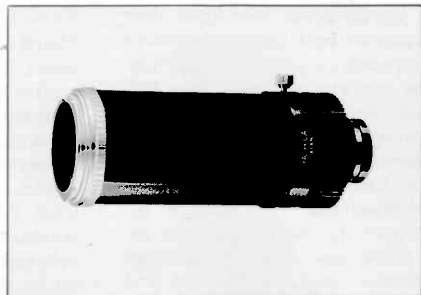
It can be taken apart into two pieces, one attaching to the camera body and the other to the microscope tube.

It is an invaluable aid in exploring the fascinating world of microscopy. It permits most convenient photomicrography in the field of medical and biological research.

COPY STAND TYPE II

The use of the Copy Stand Type II maintains the camera steady for most effective close-up work and copy of photos, charts and drawings. The baseboard features cross-section to facilitate setting of the precise object area by sliding the camera up or down on the upright arm.

This copy stand is an invaluable aid in close-up work and macrophotography. When used in concert with such accessories as the right-angle finder, it affords utmost versatility and convenience.



ELECTRONIC FLASH UNITS

The Yashica electronic flash units Models ES-14 and ES-20 are available. Both are compact and lightweight, affording maximum camera maneuverability. Both deliver ample light output for all photographic purposes. Use either one of these units for flash photography with your FX-1.

LENS SHADES

The use of the lens shade effectively wards off extraneous light from entering the lens, thus assuring sharp and clear results.

Slip-on type lens shades with a diameter of 54mm and 57mm are available. Also available are exclusive lens shades for wide-angle lenses. In case of telephoto lenses, the lens shade is built in.



FILTERS/POLARIZING FILTER

Filters

All types of filters that enable you to meet any photographic situation or to produce special effects are available. See the list of filters for further details.

(52mm and 55mm screw-in types are available.)

Polarizing Filter

Usable for both B&W and color photography, the polarizing filter eliminates surface reflections on the objects covered by the lens, thus ensuring a better overall effect.

(52mm and 55mm screw-in types available.)



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