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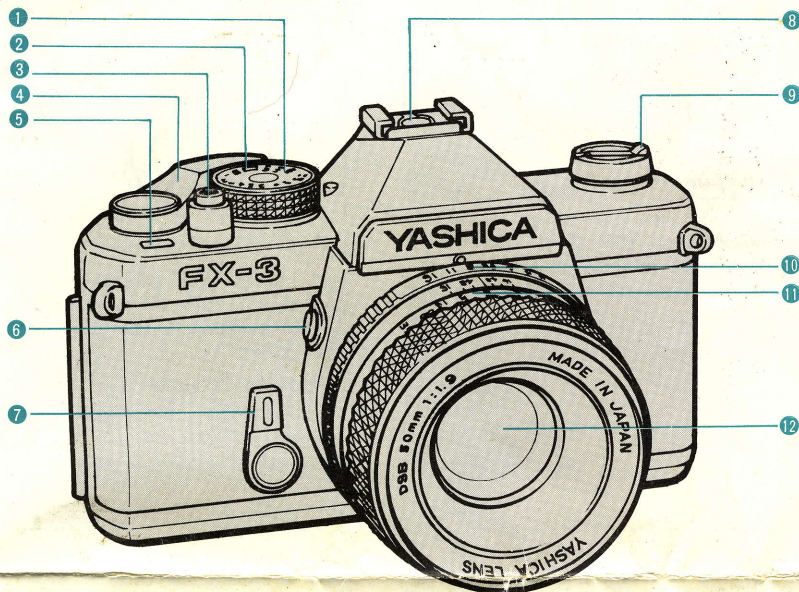
**[back to my "Orphancameras" manuals /flash and light meter site](#)**

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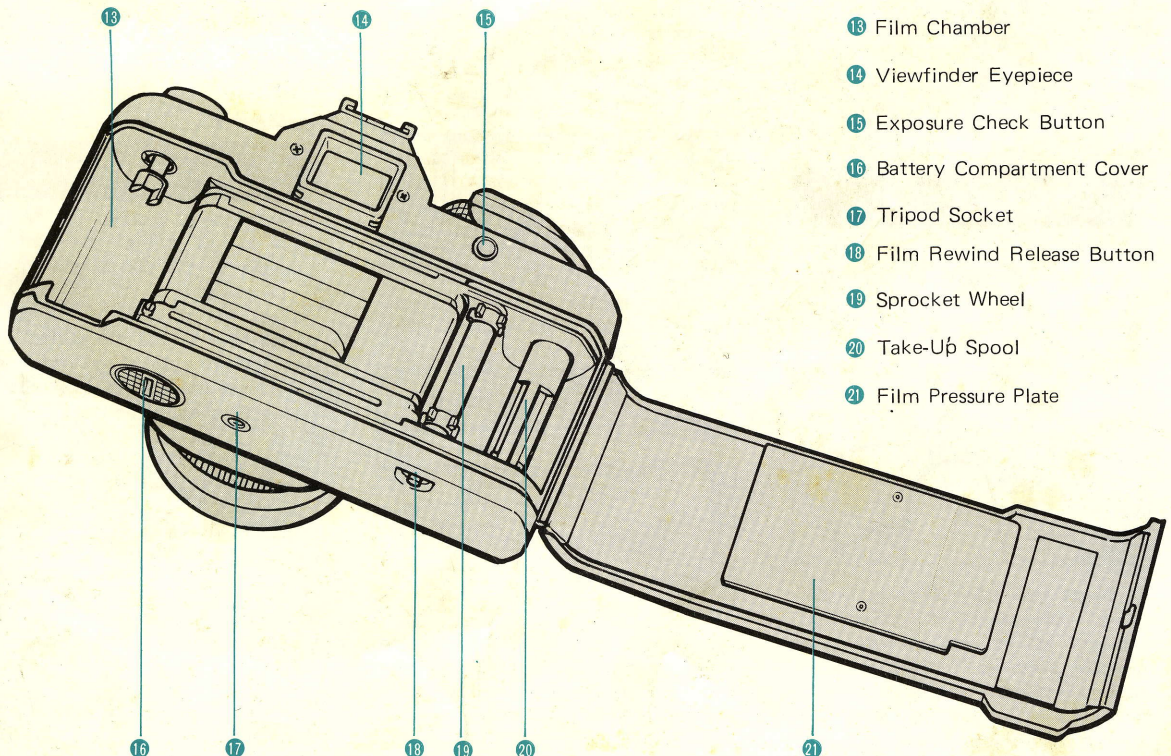
**The large manuals are split only for easy download size.**

# FX-3

## INSTRUCTIONS



- 1 Shutter Speed Control Dial
- 2 Film Speed Control Ring
- 3 Shutter Release Button
- 4 Film Advance Lever
- 5 Exposure Counter
- 6 Lens Release Button
- 7 Self-Timer Lever
- 8 Accessory Shoe  
(Features direct x contact)
- 9 Film Rewind Knob  
(Features foldaway crank-handle and doubles as back cover release)
- 10 Aperture Ring
- 11 Focusing Ring
- 12 Lens



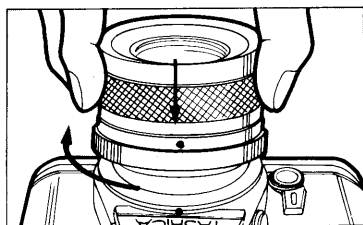
- 13 Film Chamber
- 14 Viewfinder Eyepiece
- 15 Exposure Check Button
- 16 Battery Compartment Cover
- 17 Tripod Socket
- 18 Film Rewind Release Button
- 19 Sprocket Wheel
- 20 Take-Up Spool
- 21 Film Pressure Plate

## How to Mount and Remove the Lens

### How to Mount the Lens

After removing the camera body cap, set the lens in the mount by matching the red dot on the lens barrel with that on the camera body. Then, while gripping the lens barrel firmly, give it a right turn until it self-locks with a click.

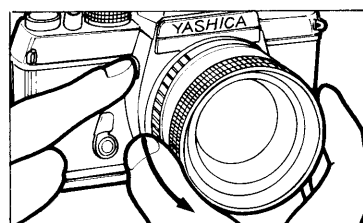
The method of mounting is the same with all lenses. Improper mounting will result in poor focus and/or exposure.



### How to Remove the Lens

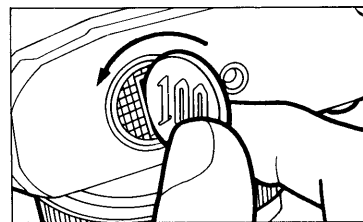
While keeping the lens release button depressed, turn the lens barrel all the way to the left and lift the lens straight out of the lens mount.

- Avoid touching the linkage systems on the camera body and the lens.
- Avoid direct sunlight when interchanging lenses.

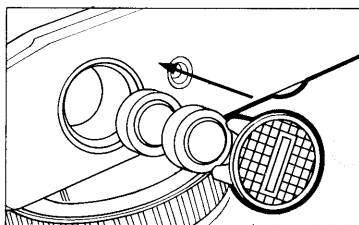


## Installing Batteries

- ① Open the battery compartment cover at the base of the camera by turning it in the direction of the arrow with the edge of a coin.



- ② Insert two 1.5V silver-oxide batteries (Eveready S76, Ucar S76, Mallory MS-76 or equivalent) or alkaline batteries (LR 44) into the battery compartment in accordance with the polarity diagrams on the side of the holder. Then, replace the holder side the compartment and retighten the battery compartment cover.



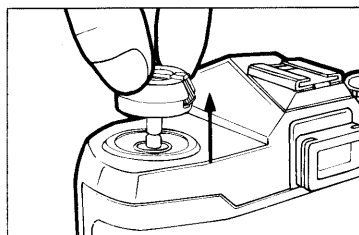
### Battery Check

When the LEDs in the viewfinder no longer light after pressing the exposure check button, it is time to replace batteries.

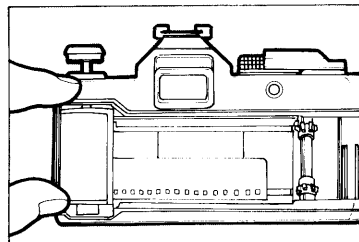
## Film Loading

Avoid direct sunlight when loading the film.

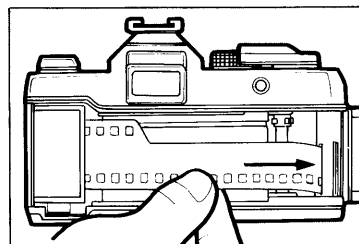
- ① Open the back cover by pulling the film rewind knob all the way out. When the back cover is opened, the exposure counter automatically resets to "S" (start) position.



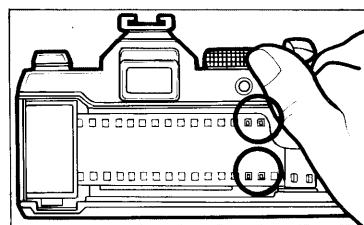
- ② Place the film cassette in the film chamber as illustrated and reset the film rewind knob to its original position.



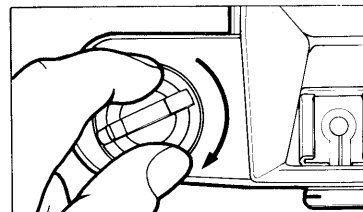
- ③ Insert the tip of the film leader into one of the slots on the take-up spool spindle.



- ④ Advance the film by manipulating the film advance lever. Then, after making sure the sprocket teeth properly engage the perforations on both edges of the film, close the back cover. Press the back cover firmly against the body to lock in place.



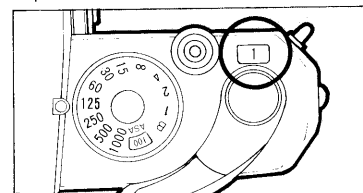
- ⑤ Turn the film rewind knob in the direction of the arrow until it stops. This will take up the film slack in the cassette.



- ⑥ Wind the film advance lever and depress the shutter release alternately until the exposure counter registers the figure "1".

### Exposure Counter

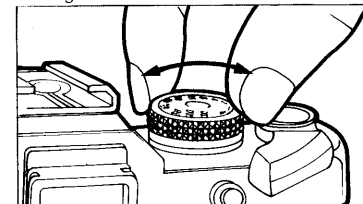
The exposure counter registers the number of exposed frames. It is calibrated from S, 1 to 36, with dots denoting odd numbers. The figures '12', '24', and '36' are given in red to indicate the last frame of the film cassette of the corresponding exposure load.



## Film Speed Setting

After properly loading the film, always see to it that the camera is adjusted to the corresponding ASA film speed setting.

To set the film speed, lift up the milled ring around the shutter speed dial and bring the figure corresponding to the film loaded in the camera in alignment with the index.

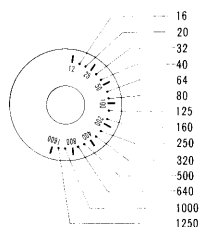


### Film Speed Rating

The ASA film speed rating indicates the degree of light sensitivity of the film emulsion. It is clearly specified in the instruction sheet or the box in which the film is supplied.



## ASA Conversion Table



## Focusing

Turn the focusing ring while observing the subject in the split-image center spot, microprism collar or matte area of the viewfinder.

## Split-image Center Spot

Precise focus is obtained when the images in the diagonal split-image center spot are brought into alignment.

## Microprism Collar and Matte Area

When the multiple glitter disappears in the microprism collar, or when the image appears clear and sharp in the matte area, precise focus is obtained.

● The method of focusing remains the same regardless of which lens or accessory is in use.

## Eyesight Adjustment

To permit adjustment of the viewfinder to the eyesight of the individual, eight types of diopter lenses (−5 to +3 diopters) are available.



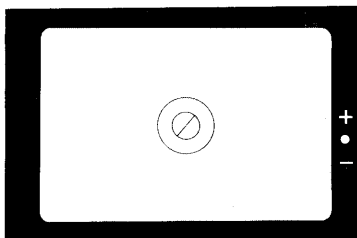
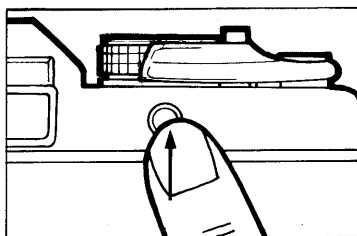
In Focus



Out of Focus

## Exposure Setting

As the FX-3 features a center-weighted metering System, best results are obtained if you place your main subject in the center of the viewfinder when setting the exposure.



① Place the subject in the center of the viewfinder and press the exposure check button. One of the three LED indicators will light; they indicate the following:

- (+) RED LED Overexposure
- (•) GREEN LED Correct exposure
- (−) RED LED Underexposure

② **If the Green LED lights:** exposure is correct; go ahead and shoot.

**If the Red (+) LED lights:** You are overexposed. Decrease the exposure by setting the shutter speed dial at a faster shutter speed where the Green LED lights; or, set the aperture ring at a smaller aperture where the Green LED lights (f/5.6 to f/8 or f/11, etc.)

**If the Red (−) LED lights:** You are underexposed. Increase your exposure by setting the shutter speed dial at a slower shutter speed where the Green LED lights; or, use a wider aperture where the Green LED lights (f/5.6 to f/4 or f/2.8, etc.)

● If the Green LED fails to light after adjusting for underexposure either use a flash unit or switch to "B" Exposure (See "Slow Shutter Speed/Bulb Exposure"). Moreover, if a shutter speed of 1/30 sec. or slower is required, use a tripod (Again see "Slow Shutter Speed/Bulb Exposure") or switch to flash photography to avoid picture blur.

● When the Red (+) and the Green LED light simultaneously, it indicates slight overexposure; conversely, when the Red (−) and the Green LED light together it indicates slight underexposure.

## Exposure Guide

(when ASA 100 film is in use)

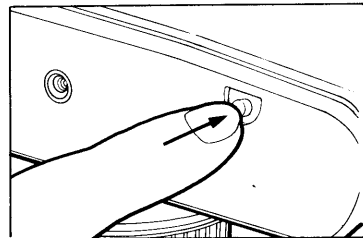
Light Condition	Shutter Speed	Lens Aperture
Outdoors under bright sunlight	1/1000, 1/500, 1/250	16, 11, 8
Outdoors in shade or under overcast	1/250, 1/125, 1/60	5.6, 4, 2.8
Indoors or night photography	1/30 or slower speed	2.8, 1.7, 1.

● As inbetween settings cannot be used on the shutter speed dial, when only slight exposure adjustments are required, use the inbetween settings on the aperture ring.

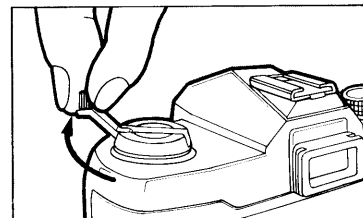
## Film Unloading

① When the exposure counter shows the figure equivalent to the exposure load of the film loaded in your camera, avoid further winding the film advance lever.

② Press the film rewind release button. It is unnecessary to keep the button depressed while rewinding the film. It will reset automatically when the film advance lever is manipulated.



③ Fold out the rewind crank-handle on the film rewind knob and turn it in the direction of the arrow. When the film pulls away from the take-up spool, you will feel a slight resistance, but keep turning. When the crank-handle rotates freely without resistance, open the back cover and take out the film cassette.



● Make sure the exposed film is rewound into its cassette before opening the back cover.

● If the film fails to advance before the entire length has been exposed press the film rewind release button and rewind. Avoid advancing it forcibly.

## Exposure Setting in Difficult Light Situations

### Backlit Subjects

When photographing subjects against light or against a bright background, give two to four times the normal exposure by one of the following methods:

- Aperture compensation

If the camera indicates an exposure setting of f/16 at 1/125 sec., maintain the shutter speed at 1/125 sec. and reset the lens aperture to f/11 (2X) or f/8 (4X).

- Shutter speed compensation

If the camera indicates an exposure setting of f/16 at 1/125 sec., readjust the shutter speed control dial to 1/60 sec. (2X) or 1/30 sec. (4X).

- ASA film speed compensation

Keep the exposure controls of the camera at the normal setting and reset the ASA film speed dial to 50 (2X) or 25 (4X) when an ASA 100 film is in use.

**Make sure the film speed dial is reset to its original position after making exposure compensation with the ASA film speed dial.**



Exposure compensated



Without exposure compensation

### Spotlit Subjects

Your main subject will be over-exposed if spotlighted subjects are exposed in the normal manner. A similar effect will be obtained if there is a conspicuous difference in the lighting of the subject and the background. Better overall results will be obtained if compensation is made by resetting the lens aperture, shutter speed or ASA film speed to give 1/2 or 1/4 the normal exposure. In case the camera indicates an exposure of f/1.9 at 1/60 sec., for example, readjust the lens opening to f/2.8 (1/2X) or f/4 (1/4X).

Exposure compensation will be unnecessary in the event you approach your subject and determine the exposure from a close distance and then back away to the shooting position.



Exposure compensated

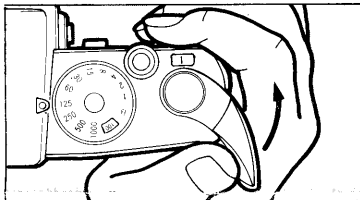


Without exposure compensation

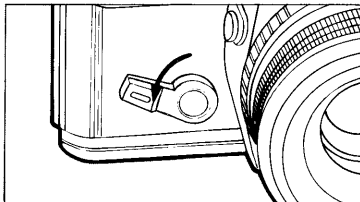
### Self-Timer

When you wish to include yourself in the picture, use the self-timer to trip the shutter.

① Advance the film by giving the film advance lever a full wind.



② Push the self-timer lever all the way down.



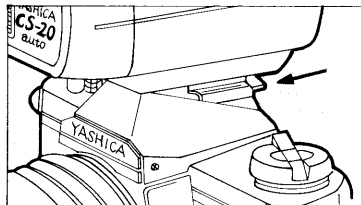
③ Focus and press the shutter release button. The self-timer will be activated, tripping the shutter after a delay of about 10 seconds.

### Flash Exposure

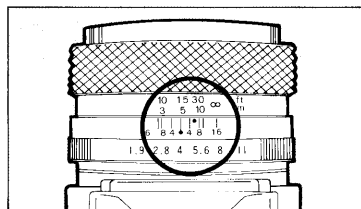
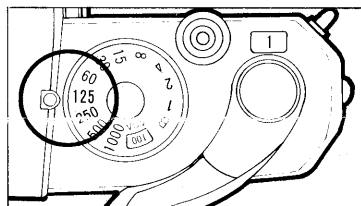
For exposures with an electronic flash unit a shutter speed of 1/125 sec. or slower must be used; with flash bulbs the shutter speed must be set to 1/30 sec. or slower as indicated in the chart. Only cordless flash units may be used with the FX-3.

Shutter Speeds		1/125	1/60	1/30	1/15	1/8	1/4	1/2	1
Electronic flash		○	○	○	○	○	○	○	○
Flashbulb	FP			○	○	○	○	○	○
	M			○	○	○	○	○	○
	MF			○	○	○	○	○	○

① Mount the electronic flash unit or bulb holder by sliding it all the way into the camera's accessory shoe as indicated in the photo.



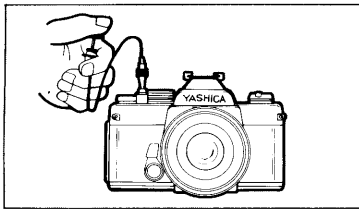
② With auto flash units, use the f-number indicated in the flash units instruction sheet. With manual flash units, to determine the f-number to use, focus and read off the camera-to-subject distance indicated on the lens' distance scale. Then, divide the guide number of the flash unit by the distance. The answer is your correct aperture. For example, if the flash unit has a guide number of 20 (with ASA 100 film, in meters), and the subject is 5 meters away, the correct aperture setting will be:  $20 \div 5 = 4$  (f/4). Many flash units feature a chart which computes the correct aperture for you. (Refer to the your flash unit's instruction manual.)



### Slow Shutter Speed Bulb Exposure

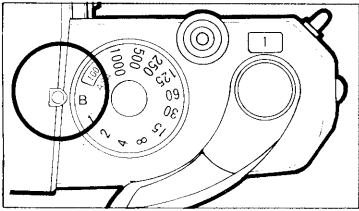
#### Slow Shutter Speeds

When making exposure at 1/30 sec. or slower shutter speed, even the slightest erratic movement of the camera may spoil an otherwise perfect shot. Make it a rule, therefore, to mount the camera on a tripod or to set it on a firm surface to avoid camera shake. Use of a cable release (available optionally) is also recommended.



### "B" (Bulb) Exposure

When an exposure longer than one second is required, set the shutter speed control dial at "B" (Bulb exposure). At this setting, the shutter will remain open as long as the shutter release button is kept depressed. To prevent erratic camera movement during exposure, always mount the camera on a tripod and use a cable release (available optionally) for best results.



### Infrared Ray Photography

When infrared ray film is used in combination with the red filter, focus in the normal manner and then compensated accordingly in order to obtain sharp images. The Yashica ML and Zeiss T\* lenses feature an R index permitting ready focusing compensation.

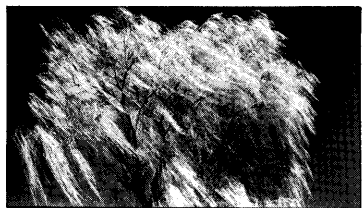
First, focus in the normal manner without using the filter. Then, read off the subject distance and align it with the R index. After making this compensation, mount the filter over the lens.

- Always use the red filter when attempting infrared ray photography.

- For correct exposure setting, refer to the instructions accompanying the infrared ray film.

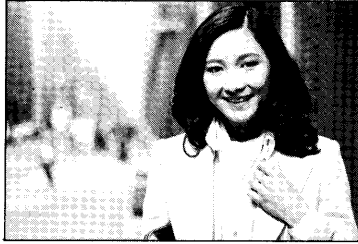
5	30	∞	ft
10		m	
8	4	4	8
2.8	4	5.6	

5	30	∞	ft
10		m	
4	4	8	16
8	4	5.6	8



### Depth of Field

When a lens is focused on a given subject, objects in the foreground and background will also appear sharp in the picture. The extent over which all objects will be reproduced acceptably sharp in the picture is called the depth of field.



f/1.9



f/16

Both photos were taken by focusing on the subject. At f/1.9 (top photo), the foreground and background objects appear blurred.

The depth-of-field scale on the lens barrel will show the extent of the depth of field at different aperture settings. In case the standard 50 mm lens is stopped down to f/16 and focused at 2 meters, this scale will indicate that all objects within the range of about 1.5 and 3 meters will appear acceptably sharp in the picture.

- With a specific lens, the depth of field varies according to the following:

- ① It increases as you stop down the lens.
- ② It is more extensive in the background than in the foreground.
- ③ It is more extensive as you focus on a distant subject.

### Camera Care

- Do not expose your camera to excessive heat. Never leave it in direct sunlight or in the glove compartment, trunk or on the rear seat shelf of your car. Exposure to excessive heat may adversely affect the film emulsion, battery and/or camera systems and cause exposure inaccuracy. If it is accidentally exposed to heat, let the camera cool to normal temperature before attempting to use it.

- Knocks and jolts, as well as exposure to humidity and sea breeze are counted among the common causes of malfunction. To obtain maximum service, take good care of your camera and avoid rough handling.

- Do not keep the shutter cocked when your camera is to be left unused over any great length of time. If possible, remove the battery from its compartment.

- Never expose your camera to sudden changes in temperature, because the electrical contacts may corrode, thus causing malfunction due to poor electrical contact.

ZEISS T\* Interchangeable Lenses

	Lens	Lens Composition	Angular Field	Minimum Focus	Aperture Range	Filter (Screw-in)	Lens-Hood (Slip-on)	Size and Weight
Fisheye	F-Distagon T*16mmF2.8	8-7	180°	0.3m 1ft.	2.8-22	Built-in	Built-in	70x61.5mm 460grams
	Distagon T*15mmF3.5	13-12	110°	0.16m 6in.	3.5-22	Built-in	Built-in	83.5x94mm 815grams
	Distagon T*18mmF4	10-9	100°	0.3m 1ft.	4-22	86mm	—	70x51.5mm 350grams
Ultra Wide-Angle	Distagon T*25mmF2.8	8-7	80°	0.25m 10in.	2.8-22	55mm	59mm	62.5x56mm 335grams
	Distagon T*28mmF2	9-8	74°	0.24m 9 1/2in.	2-22	55mm	59mm	62.5x76mm 485grams
	Distagon T*28mmF2.8	7-7	74°	0.25m 10in.	2.8-22	55mm	59mm	62.5x50mm 330grams
Wide-Angle	Distagon T*35mmF1.4	9-8	62° 30'	0.3m 1ft.	1.4-16	67mm	70mm	70x76mm 540grams
	Distagon T*35mmF2.8	6-6	62°	0.4m 1.5ft.	2.8-22	55mm	59mm	62.5x46mm 245grams
	Planar T*50mmF1.4	7-6	45°	0.45m 1.6ft.	1.4-16	55mm	59mm	62.5x41mm 275grams
Standard	Planar T*50mmF1.7	7-6	45°	0.6m 2ft.	1.7-16	55mm	59mm	61x36.5mm 190grams
	Planar T*85mmF1.4	6-5	28° 30'	1m 3.5ft.	1.4-16	67mm	70mm	70x64m 555grams
	Sonnar T*85mmF2.8	5-4	27° 30'	1m 3.5ft.	2.8-22	55mm	59mm	62.5x47mm 255grams
Long Focus	Planar T*135mmF2	5-5	18° 30'	1.5m 5ft.	2-22	72mm	75mm	75x101mm 830grams
	Sonnar T*135mmF2.8	5-4	18° 30'	1.6m 5.5ft.	2.8-22	55mm	Built-in	68.5x93mm 585grams
	Sonnar T*180mmF2.8	6-5	14°	1.4m 4.5ft.	2.8-22	72mm	Built-in	82x131mm 990grams
Telephoto	Tele-Tessar T*200mmF3.5	6-5	12° 40'	1.8m 6ft.	3.5-22	67mm	Built-in	77.5x121.5mm 750grams
	Tele-Tessar T*300mmF4	5-5	8° 15'	3.5m 11.5ft.	4-32	82mm	Built-in	94x205mm 1,720grams
	Mirotar 500mmF4.5	5-5	5°	3.5m 11.5ft.	—	Slide type	—	151x225mm 4,500grams
Reflex	Mirotar 1000mmF5.6	5-5	2° 30'	12m 39.4ft.	—	Slide type	—	250x420mm 16,500grams
	Vario-Sonnar T* 40~80mmF3.5	13-9	55° ~31°	1.2m 4ft.	3.5-22	55mm	59mm	67x87mm 605grams
	Vario-Sonnar T* 70~210mmF3.5	15-12	33° ~12°	0.3m 1ft.	3.5-22	67mm	70mm	77x186mm 1,145grams
Zoom	S-Planar T*60mmF2.8	6-4	39°	M1:1 0.24m 9 1/2in.	2.8-22	67mm	70mm	75.5x74mm 570grams
	S-Planar T*100mmF4	6-4	24° 30'/33°	—	4-32	55mm	59mm	62.5x48.5mm 285grams
	PC-Distagon T*35mmF2.8	9-9	63°/83°	0.3m 1ft.	2.8-22	86mm	—	70x85.5mm 725grams

YASHICA LENS Specifications

	Lens	Lens Composition	Angular Field	Minimum Focus	Aperture Range	Filter (Screw-in)	Lens Hood (Slip-on)	Size and Weight
Fisheye	ML Fisheye 15mm F2.8	10-7	170°	0.3m 1ft.	2.8-16	Built-in	Built-in	75x70.5mm 445grams
	ML 21mm F3.5	12-8	91°	0.3m 1ft.	3.5-16	72mm	75mm	75x54mm 370grams
	ML 24mm F2.8	9-8	84°	0.3m 1ft.	2.8-16	62mm	62mm Screw-in type	65x48.5mm 285grams
Wide-Angle	ML 28mm F2.8	8-7	75°	0.3m 1ft.	2.8-16	52mm	54mm	61.5x41.5mm 250grams
	ML 35mm F2.8	7-6	63°	0.3m 1ft.	2.8-16	52mm	54mm	61.5x41.5mm 230grams
Standard	ML 50mm F1.4	7-6	46°	0.5m 1.75ft.	1.4-16	52mm	54mm	61.5x42mm 290grams
	ML 50mm F1.7	6-5	46°	0.5m 1.75ft.	1.7-16	52mm	54mm	61.5x40mm 240grams
	ML 50mm F2	6-4	46°	0.5m 1.75ft.	2-16	52mm	54mm	61x32mm 140grams
	ML 55mm F1.2	7-6	43°	0.5m 1.75ft.	1.2-16	55mm	57mm	66.5x50mm 410grams
	ML 135mm F2.8C	5-4	18° 30'	1.5m 5ft.	2.8-22	52mm	Built-in	63x75mm 420grams
Telephoto	ML 200mm F4C	5-4	12° 30'	2.5m 8ft.	4-22	58mm	Built-in	64x113.5mm 535grams
	ML 300mm F5.6C	6-3	8° 30'	4.5m 16ft.	5.6-22	58mm	Built-in	66x147.5mm 645grams
	Reflex 500mm F8	6-5	5°	4m 15ft.	—	Slide type	Built-in	88x120.5mm 865grams
Reflex	Reflex 1000mm F11	6-5	2° 30'	8m 25ft.	—	Built-In	Built-In	118x220mm 2,330grams
	ML Zoom 28~50mm F3.5	10-8	74°-48°	1m 3.5ft.	3.5-22	72mm	—	75x74.5mm 475grams
	ML Zoom 35~70mm F3.5	8-8	62°-35° 30'	1m 3.5ft.	3.5-22	62mm	65mm	69x79mm 475grams
	ML Zoom 42~75mm F3.5~4.5	7-7	53°-33°	1.2m 4ft.	3.5-22	55mm	57mm	61x57mm 315grams
	ML Zoom 80~200mm F4	12-9	30°~12° 20'	1.9m 6.3ft.	4-22	55mm	—	65x133mm 610grams
Macro	ML Macro 55mm F2.8	6-4	43°	0.25m (M1:2) 0.8ft.	2.8-22	52mm	54mm	61.5x56.5mm 305grams
	ML Macro 100mm F3.5	6-4	24°	0.44m (M1:2) 1.5ft	3.5-22	55mm	57mm	67x77mm 430grams
Bellows	ML Bellows 100mm F4	5-3	24°	—	4-22	52mm	54mm	60x32mm 190grams



FX-3 Technical Data

**Lens:** Yashica Lens featuring Contax/Yashica mount (three-claw bayonet mount) with internal linkage system. Fully automatic diaphragm action. Standard lens interchangeable with a wide range of interchangeable lenses.

**Shutter:** Focal plane shutter with speeds from 1/1000 to 1 sec. in 11 click-stop speed settings, plus B. Built-in self-timer Direct X contact shoe.

**Exposure Control:** Through-the-lens full aperture light reading with SPD sensor built into the pentaprism housing. Zero-in LED-O-MATIC Metering system. Correct exposure setting feasible through preselection of either the shutter speed or lens aperture. ASA range from 12 to 1600. EV range from EV 2 to 18 (f/1.4 at ASA 100).

**Power Source:** Two 1.5 V silver-oxide batteries (Eveready SR6, Ucar SR6, Mallory MS-76 or equivalent).

**Viewfinder:** Through-the-lens reflex viewfinder with image magnification of 0.91X (at infinity) and showing a field of approximately 92%. Green LED indicates correct exposure. Red (+) indicates overexposure. Red (-) indicates underexposure.

**Focusing Screen:** Diagonal split-image, centerspot with microprism collar.

**Film Advance:** Film advance lever advances the film, cocks the shutter and registers count of exposure with one sweeping stroke. Multi-slot take-up spool for easy film loading. Rapid rewind crank-handle on film rewind knob.

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