

DeJUR

DEKON

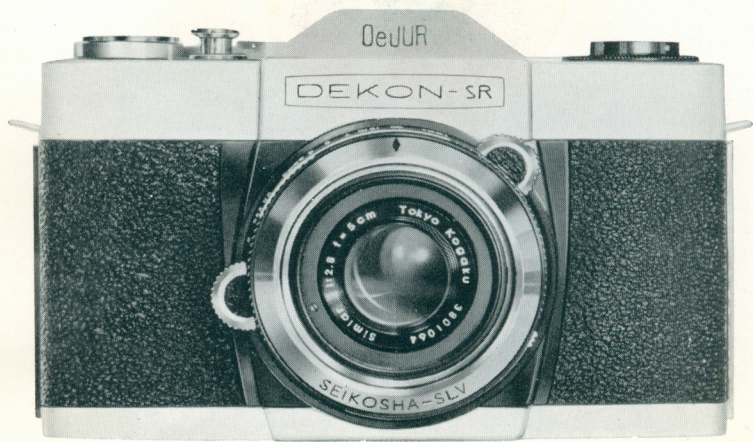
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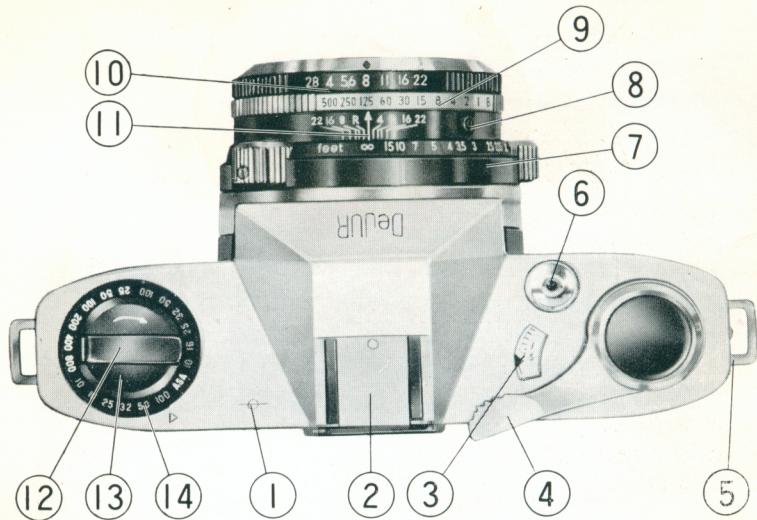
DeJUR-AMSCO CORPORATION

GUIDE TO YOUR DEKON SR

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- (1) Film plane indicator
- (2) Accessory shoe
- (3) Exposure counter
- (4) Film winding lever

- (5) Shoulder strap hook
- (6) Shutter release button
- (7) Distance focusing ring
- (8) Flash socket

- (9) Shutter speed ring
- (10) Light value/aperture ring
- (11) Depth of field scale
- (12) Rapid rewind crank

YOUR DEKON-SR

The DEKON-SR which you have just chosen is one of the few single lens reflex cameras incorporating a between-lens shutter with an automatic diaphragm and having auxiliary lenses for wider picture taking versatility.

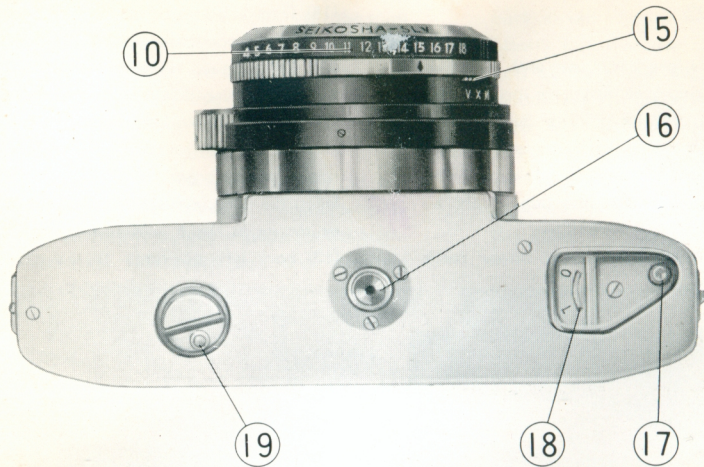
One of the principal virtue of the single lens reflex camera is through-the-lens viewing-focusing. No matter what the focal length of the lens the final subject is always viewed through the lens directly on the ground glass and, therefore, the parallax problem simply does not exist. A wonderful system for taking photos with other-than-standard lens and for no-trimming color slides.

In order to take full advantage of this through-the-lens viewing-focusing feature, wide-angle and telephoto auxiliary lenses plus a close-up supplementary lens, finished to the same high quality as the

standard Simlar lens, are supplied to give a wider range of uses than commonly found in this class. And, no matter what lens is being used, the lens diaphragm always closes down to the pre-determined aperture positively and automatically, without any further manipulation, the instant the shutter is released. Automatic diaphragm brings faster, accurate shooting action to the single lens reflex camera, eliminating all worry about stopping down the aperture in the haste of shooting those never-to-be-forgotten pictures.

Of course, the forte of the 35mm "miniature" camera, as its name denotes, is in its light and compact style, which makes it suitable for carrying at all times, for taking shots anywhere and anytime, on the spur of the moment, and in this respect, the DEKON-SR is one of the smallest and lightest single lens reflex camera to be found in the world.

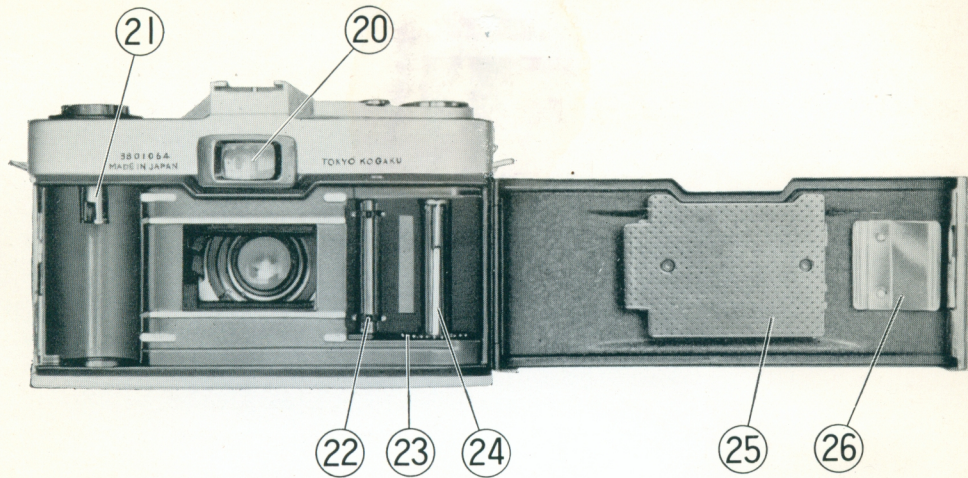
And, in addition to these fundamental features, the



- (13) Rewinding knob
- (14) Film indicator
- (15) M-X-V switch
- (16) Tripod socket
- (17) Back cover lock

- (18) Back cover safety catch
- (19) Rewind button
- (20) Finder eye-piece
- (21) Film cartridge shaft
- (22) Film transport sprocket

- (23) Film take-up spool serrated flange
- (24) Film take-up spool
- (25) Film pressure plate
- (26) Spring plate



DEKON-SR has thumb-level film winding action with simultaneous shutter cocking action, eye-level Pentaprism with TOKOBRITE viewing-focusing speed, free coupling light value system, flip-open winding crank, etc., all of which are guaranteed to give the user faster picture taking action.

Safety features are also built in so that there is no fear of mishaps even in the greatest rush of picture taking—such as, effective double exposure prevention, back cover safety device, positive rewind button, automatic returning exposure counter, etc., etc.

The between-lens shutter, a lens incomparable for flash shooting, has simple M-X synchronization which is suited for those two important "must" in modern flash shots—electronic flash units and class M bulbs, the latter giving the most effective coverage for the widest range of shots.

Last, but not least, the DEKON-SR has another

superior Simlar F/2.8 50mm lens, a quality lens following in the footsteps of other famous Simlar lenses. New type optical glass, with a maximum of special rare earth elements, is used in the specially designed optics and the surface is finished with superior magenta lens coating, producing a lens with a minimum of flare, superior picture-taking quality from maximum to minimum aperture, and highly satisfactory color picture-taking quality.

Your DEKON-SR has been tested according to the strictest standards before it left the factory and is guaranteed to give the user utmost satisfaction for years of pleasure and pride with proper care.

This instruction manual has been compiled to explain in detail the operation and finer points of the DEKON-SR, as well as attempting to give some elementary picture taking principles in order that the user may more fully enjoy DEKON-SR picture taking experience.

FILM LOADING

The DEKON-SR is designed for use with a 35mm film in daylight cartridge, or darkroom loading films packed in cartridges, and takes 20 or 36 exposures of 24×36mm size pictures. Loading or unloading of films should not be done in direct sunlight or strong artificial illumination, while the lens cap should be kept in place.

1. (See Fig. 1) Shift the back cover safety catch

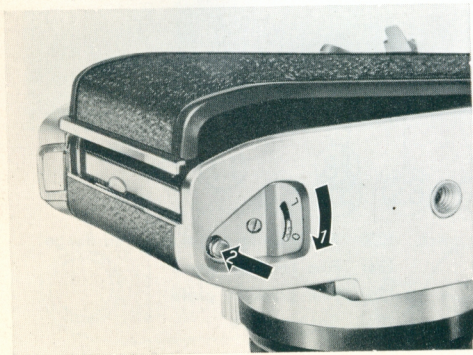


Fig. 1

(18) from L (for lock) to O (for open) and depress the back cover lock (17); the back cover will spring open. (The arrows with numerals indicate the direction and sequence of actions).

2. (See Fig. 2) After fully opening the back cover, pull up the rewinding knob (13), utilizing the rapid rewind crank (12).
3. Insert the film cartridge into the empty chamber, as shown in Fig. 3, and push the rewinding knob (13) back into position; if the film cartridge

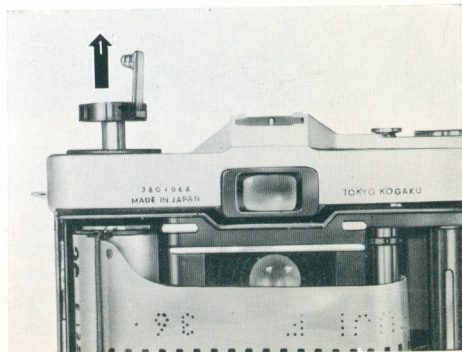


Fig. 2

shaft does not fit, turn the knob until the shaft engages the film cartridge. Draw out the end of the film and insert as deep as possible into the slit of the film take-up spool (24) and draw taut by turning the film take-up spool serrated flange (23) clockwise. (If the slit is not visible, turn the take-up spool by its serrated flange until it appears). Check whether the film perforations fully engage the film transport sprocket (22) teeth and then close the

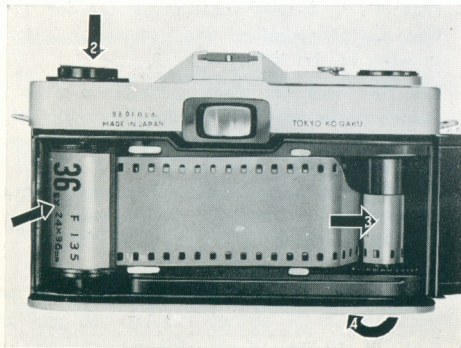


Fig. 3

- back cover. Return the safety catch to L.
4. Slowly turn the rewinding knob in the direction of the arrow engraved on it; this will tension the film inside the cartridge. Now with each film winding lever action the rewinding knob will rotate against the arrow showing that the film is advancing properly. The automatic exposure counter will be at S (for start) at this point.

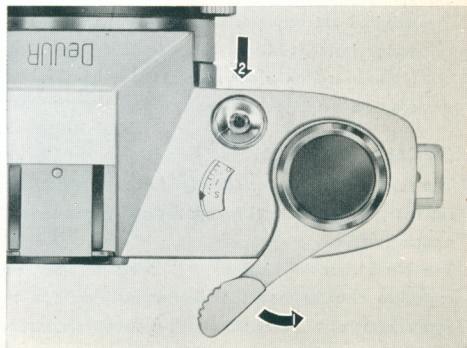


Fig. 4

Push the film winding lever (4) with the thumb a full 180 degrees and release; the film has been advanced one frame and the exposure counter will be at the next dot. Press the shutter release button (6). Repeat once more and the film will be in the appropriate position for the first exposure.

NOTE :

1. The film winding lever does not return to its original storage position; there is a slight gap which is to facilitate the next winding action. (The lever can always be pushed back to its storage position.)

EXPOSURE COUNTER :

The exposure counter (3) is fully automatic and returns to S (for start) whenever the back cover is opened.

The blank shooting actions will bring the film and exposure counter into the proper position for the first exposure. The counter will then move consecutively up to 36, with each following action.

FILM INDICATOR :

There are several types of film with different speeds and exposure will differ according to the film loaded in the camera. Therefore, it is always practical to have a reminder of the film being used, a purpose which is served by the film indicator (14) set around the rewinding knob.

The film indicator has various film speeds in ASA index numbers: white numbers 32-50-100-200-400-800-1600 are for panchromatic films while the red numbers 10-16-32-50-100-160-200 are for color films; the abbreviation "Emp" stands for "empty" or when no film is loaded.

See the instruction sheet in the film package for the proper film speed (ASA index number) and rotate the film indicator manually until the proper number stops at the index. However, since film sensitivity differs according to makers and various system are used to indicate film speed, the following table will give the relationship of the various system.

ASA	10	15	32	50	100	160	200	400	800	1600
WES	8	12	24	40	80	125	160	320	640	1280
DIN	11	13	16	18	21	23	24	27	30	33

UNLOADING FILM

When the 20th or 36th exposure has been taken, depending on the film loaded in the camera, do not advance the film any more as it will only tear or pull out of the cartridge, but rewind the exposed film back into the cartridge.

1. To rewind depress the rewind button (19) in the base of the camera. Unfold the rapid rewind crank (12) from its folded position on the rewind knob and turn in the direction of the arrow. Rewind rapidly until there is no longer any resistance, which will be an indication of the film being completely rewound, and stop.
2. Open the back cover, as noted in the section on "FILM LOADING", pull up the rewinding knob and lift out the film cartridge.

VIEWING-FOCUSING

One of the principal advantages of the DEKON-SR system of photography is the single lens reflex viewing-focusing system. The subject is always viewed directly through the lens and, therefore, the parallax problem (so-common with cameras having different locations for the finder window and camera lens) is entirely eliminated.

PENTAPRISM VIEWING:

In the mirror reflex system of the DEKON-SR the image of the subject is projected onto the mirror upside down and reversed from left to right, due to the action of the lens. Without the pentaprism, the subject would then be reflected up to the ground glass right side up but still reversed laterally. The pentaprism, a five-sided prism, however corrects this image and shows an image which is both right side up and laterally correct, while, at the same time, enlarging the image to almost life-size.

The virtues of the eye-level pentaprism finder are:—

1. A right side up laterally correct image; particularly valuable for moving subjects.

2. Both eyes can be used wide open (one eye on the whole scene); particularly important for panning.
3. Eye-level viewing and focusing; especially good for vertical pictures.

GROUND GLASS FOCUSING:

The viewing system of the DEKON-SR is also the focusing system of the camera, which is accomplished on the ground glass below the pentaprism. A plastic fresnel type plate lens, the TOKOBRITE, greatly increases the overall brilliance of the ground glass and makes focusing a simple matter of observing the sharpness of the image on the ground glass. When in doubt, focus until the image appears sharp and then focus in either directions to compare the degree of sharpness.

FOCUSING THE LENS:

Since the lens is the viewing-focusing system of the single lens reflex camera, all focusing adjustments are made directly on the lens. To obtain sharpness in the image on the ground glass, move the distance focusing ring (7) either ways until the image becomes sharp.

Should it be necessary to find the lens-to-subject distance, read it off on the distance scale (on the distance focusing ring) against the index mark on the depth of field scale.

LENS OPENING:

The lens is equipped with an iris diaphragm to produce a graduated series of lens opening called apertures or stops which control the light image that enters the lens.

The following apertures, with the exposure ratio noted, are available on the top side of the light value/aperture ring (10) and are read off against the black diamond index on the top front rim of the lens barrel

Aperture	2.8	4	5.6	8	11	16	22
Exposure Ratio	1/2	1	2	4	8	16	32

From the above it will be noted that each smaller aperture requires double the exposure of the previous aperture and that, therefore, stopping down will require a corresponding increase in the shutter speed if light conditions remain unchanged.

Selection of aperture is entirely dependent on the required correct exposure for a pre-determined shutter speed and for a required depth of field.

The lens opening is adjusted by rotating the light value/aperture ring either way until the required aperture (on the top side of the lens barrel) is opposite the index mark.

AUTOMATIC DIAPHRAGM:

As noted, the lens of the DEKON-SR is the viewing-focusing system of the camera but, at the same time, the iris diaphragm must also control the amount of light passing through to the film and these two factors may at times work against each other because (1) viewing-focusing should be undertaken at the maximum aperture while (2) the picture may require a stopped-down aperture.

The lens of DEKON-SR is equipped with an automatic diaphragm which always permits focusing at the widest aperture and then automatically stops down to the pre-determined aperture for the actual shot without any further manipulations the instant the shutter is released.

NOTE:

Before viewing-focusing through the lens, the plastic lens cap must be taken off by grabbing the opposite edges of the cap with the fingers and pulling. To place on the lens, simply push the center of the lens cap firmly.

DEPTH OF FIELD

When a subject has been focused on at a set distance, not only the subject but part of the foreground and background also have acceptable sharpness. This area of acceptable sharpness is called the depth of field and the principles governing it are:—

1. The depth of field is greater as the distance is increased or the aperture is stopped down,
2. The depth of field grows less as the distance is decreased or the aperture is enlarged, and
3. The depth of field is greater in the background and less in the foreground.

The depth of field should be increased, as much as possible, by stopping down the aperture rather than increasing the distance.

DEPTH OF FIELD SCALE:

The depth of field scale (11) on the lens barrel is used for ascertaining the depth of field quickly and simply. The depth of field scale has identical pairs of aperture on both sides of the widest

aperture, which is also the index mark for the distance focusing ring, and these identical apertures indicate the limits of the acceptable zone of sharpness for each aperture. (See Fig. 5)

a. How to find the depth of field.

In practice, if you are focusing on a subject at 7 ft. with an aperture of $f/8$, the distances opposite the figure 8 on both sides of the depth of field scale will be approximately 5.9 to 8.7 ft. or so, this being the depth of field. If the acceptable zone of sharpness is insufficient the aperture may be decreased to $f/11$ which give you a depth of field of approximately 5.5 to 9.7 ft., showing that stopping down increases the depth of field.

b. How to zone focus

For zone focusing in sports and action shots, children at play, etc., a more practical alternative is to set the near and far distance figures opposite identical apertures.

For example, your subjects may be between

5 to 15 ft. in which case the distance focusing ring is turned until these figures are opposite identical aperture numbers (in this case $f/16$) which is the required aperture for this instance.

NOTE:

1. When there is not enough time to find out the extreme limits for a required zone of sharpness, focus on an object slightly more than one third of the way into the required depth of field, choose an aperture consistent with overall field, but only use this as a rough rule.



Fig. 5

DEPTH OF FIELD TABLE:

As it is impractical and impossible to give accurate figures on the limited space of the depth of field scale, all figures are in round figures which is quite sufficient except for close-up shots. When accurate figures are required the depth of field table should be used.

It should be noted, however that the sharpness of the picture does not abruptly end with the depth of field, nor is everything within this zone of equal sharpness. The sharpness gradually grows less sharp, although for all practical purpose everything is of acceptable sharpness within the particular depth of field. Critical pin-point sharpness, however, is only possible in the particular plane actually focused and, therefore, it is practical to focus as

close as possible to the spot where the greatest sharpness is required.

The depth of field table is based on the assumption that the circle of confusion is $1/30\text{mm}$. Since sharpness of the depth of field is a highly debatable point, certain standards have been agreed upon as to what is sufficient sharpness. In this case any pin-point which is represented on the negative by a dot with a diameter not exceeding $1/30\text{mm}$ is regarded as sufficiently sharp. The term for the dot is "circle of confusion".

FILM PLANE INDICATOR:

All distances in the depth of field table are measured from the focal or film plane to the subject. This point is indicated on the camera by the marking \ominus to be found between the accessory shoe (2) and the rewinding knob (13).

Depth of Field Table (distances in feet)

Similar 1 : 2.8 f=5cm

1/30mm

Aperture Distance	1 : 2.8	1 : 4	1 : 5.6	1 : 8	1 : 11	1 : 16	1 : 22
2	2.03~1.97	2.05~1.96	2.07~1.94	2.10~1.91	2.14~1.88	2.21~1.84	2.30~1.78
2.25	2.29~2.21	2.31~2.19	2.34~2.17	2.38~2.14	2.43~2.10	2.52~2.04	2.65~1.97
2.5	2.55~2.45	2.58~2.43	2.61~2.40	2.66~2.36	2.73~2.31	2.86~2.23	3.02~2.15
3	3.08~2.92	3.12~2.89	3.17~2.85	3.25~2.79	3.36~2.72	3.55~2.61	3.83~2.49
3.5	3.62~3.39	3.67~3.35	3.74~3.29	3.86~3.21	4.01~3.11	4.31~2.97	4.73~2.81
4	4.16~3.86	4.23~3.80	4.33~3.72	4.48~3.62	4.70~3.49	5.12~3.31	5.74~3.11
5	5.25~4.77	5.37~4.68	5.54~4.56	5.81~4.40	6.19~4.21	6.95~3.94	8.19~3.66
7	7.53~6.55	7.78~6.37	8.14~6.15	8.76~5.85	9.68~5.52	11.8~5.04	16.0~4.57
10	11.1~9.08	11.7~8.74	12.6~8.32	14.2~7.77	16.8~7.18	24.6~6.38	56.1~5.63
15	17.8~13.0	19.3~12.3	21.8~11.5	27.2~10.4	39.2~9.37	157~8.03	∞~6.87
∞	∞~94.0	∞~65.9	∞~47.1	∞~33.1	∞~24.2	∞~16.7	∞~12.3

FOCUSING TIPS:

1. For long distance view without any foreground interest set the distance to infinity and the aperture at $f/5.6$ or $f/8$; this will give maximum sharpness in the distance.
2. For landscapes with foreground interest, which require considerable depth of field, focus on the subject and on the farthest limit and set the distance figures thus obtained on the distance scale until they are opposite identical aperture numbers, use the aperture and distance thus obtained.
3. For architecture work and interior work use the same method above. In both cases, a small aperture is most common.
4. For portrait or close-up shots work with a comparatively large aperture and focus sharply on the eyes. The shallow depth of field thus attained can be a creative tool for placing emphasis and dramatizing the center of interest; the subject will stand out, sharply defined, against the background which will be subdued and dif-
5. fused.
For sports shots, or action shots, or for sudden snap shots, use a suitable zone focusing setting, noted below, or experiment with a suitable setting for special requirements. In general, the following covers a wide range of possibilities while being quite simple and easily remembered. Set aperture at $f/8$ and shutter speed at $1/250$ seconds for a bright day ($1/100$ seconds for slightly overcast day), although exposure will be subject to prevailing conditions. Set distance at 10 ft and the depth of field will be about 7.77 to 14.2 ft.
6. Pre-focusing should always be considered for action shots when existing exposure conditions call for a large aperture with the required shutter speed. Since large apertures have shallow depth of field, zone focusing may be impossible in which case focus on the spot the subject will pass and snap the shutter at the proper moment.

INFRA-RED INDEX

Infra-red film is distinguished by the fact that it is sensitive to infra-red rays which are not visible to the naked eye.

The subjects is very far out of focus when focusing is done by the usual method and, therefore, it is necessary to re-set the distance figure (obtained on the distance focusing ring) to the infra-red index (red colored R) on the depth of field scale. When taking pictures with the infra-red film, suitable filters must be used, especially for artificial illuminations. Follow instructions on the film package as the exposure meter cannot be used.

Infra-red film penetrates haze in taking distant landscapes; dramatizes white clouds against black cloud; is used to simulate moonlight effects on a sunny summer day, etc., etc.

SHUTTER

The DEKON-SR is equipped with a SEIKOSHA SLV between-lens shutter having speeds, which are indicated on the shutter speed ring (9) as full numbers:—

1 1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 seconds. There is B (bulb) for time exposures, also. Time exposures, as well as slow speeds 1 to 1/8 seconds should be used with a tripod, although speeds as slow as 1/2 seconds can be hand-held with considerable practice.

The shutter speed is set by revolving the shutter ring (9) until the appropriate speed is opposite the white triangle index mark. The shutter is automatically cocked and the diaphragm opened fully by the film winding lever, which also advances the film and exposure counter, lowers the mirror and opens

the finder eye-piece blind.

The shutter release button (6) is depressed to activate the shutter, which first closes the shutter and finder eye-piece blind and raises the mirror before releasing the shutter.

SELECTION OF SPEED:

Selection of shutter speed is entirely dependent upon the movement of your subject, but even for the same movement your selection of camera position will change the required shutter speed. Movement towards or away from the camera can be taken at a slower speed than movement at right angle to the camera, which requires the fastest speed, in between camera angles require intermediate speed from the above two positions. For accentuating the movement, "panning" or following action with the camera while using a comparatively slow speed

is also effective as it will catch the action while blurring the background.

SELF-TIMER:

The self-timer is built into the SEIKOSHA SLV shutter and the M-X-V switch is simply adjusted to V-setting in order to activate the self-timer. The self-timer permits a delay of approximately 10 seconds between the time the shutter button is pressed until the shutter is actually released, thus allowing the photographer to also get into the picture (of course, a tripod must be used).

The self-timer may be set before or after film winding lever action.

COUPLED SPEED/APERTURE ACTION

For those who prefer, the SEIKOSHA SLV shutter has, beside the built-in self-timer, a free coupling light value system which permits coupling of the speed and aperture for a correct exposure, by simply setting a light value number to the camera lens, and eliminates much of the figuring involved in setting the correct exposure.

The light value number expresses in numbers:

1. The amount and color of light reflected from the subject, depending on
2. The season of the year, the time of day, situation, weather, and is subject to
3. The film speed and filter factor

The bottom half of the light value/aperture ring (10) has light value numbers 3 to 18, with each larger number being twice as bright as the preceding number. The correct light value number is obtained by using a suitable exposure meter on the accessory shoe or by referring to a suitable exposure chart.

For correct use of the coupling system, the shutter speed should preferably first be set on the lens barrel. Next, setting the light value number, by rotating the light value/aperture ring until the required number is set to the black diamond index on the bottom of the lens barrel, will automatically set the correct aperture (for the previously set shutter speed) on the opposite or top side of the lens barrel and the correct exposure will now have been set.

If the aperture set in the above instance is not consistent with the required depth of field, or if the shutter speed must be changed, *adjust the shutter speed ring* one way or other until the required aperture is set or the required speed is set. In either case, the light value/aperture ring will move automatically in coupled action so that the basic exposure and light value number will not be changed. However, if it is preferred to free the coupling action it is only necessary to use the light value/aperture ring to set the aperture instead of adjusting the shutter speed ring, or follow directions for setting the aperture and speed as noted previously,

without referring to the light value number at all.

NOTE:

1. The light value number cannot be set if the aperture will be outside the limits $f/2.8$ to $f/22$; if, therefore, such a light value number must be set the shutter speed should first be adjusted to clear the way.
2. Intermediate light value settings are possible on the light value/aperture ring and should be used to take into consideration filter factors, etc.
3. The additional exposure ratio, called filter factor, which must be taken into consideration when using filters can be adjusted on the light value scale. Each light

value number is twice as bright as the following larger number; therefore, filter factor 2 would mean the difference of 1 light value number, or, if the light value number is 14, reset to 13, etc.



HOLDING THE CAMERA

The camera must always be held steady and quite still while releasing the shutter, as the slightest vibration will show up in the negatives and enlargements will be impossible. The elbows should be pressed to the body as much as possible while the legs are spread well apart to steady the body.

The following methods are used most commonly for holding the camera:

1. Horizontal: Grip the film winding lever end of the camera with the right hand, the thumb on the lever and the forefinger lightly on the shutter release button.

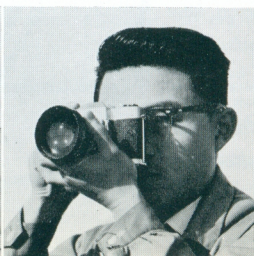
The left hand should grip the lens barrel and focus the camera. The right eye should look through the eyepiece while the left eye is on the scene.

2. Vertical: Turn the lever end of the camera upwards around the axis of the lens, holding the camera without much change from the horizontal position mentioned above.

The advantage of this vertical position, as opposed to turning it around the opposite way, is that the winding lever is easily accessible for speedy action.

NOTE:

1. Hold the camera firmly but not tensely leaving the shutter finger free to operate the shutter release button.
2. Press the shutter release smoothly and gently and, under no circumstances, jerk or strongly press the camera.
3. Use the tripod for slow speeds but, if this not possible, use all props available, such as wall, chair back, tree, etc.



CORRECT EXPOSURE

After sufficient practice has been gained in handling the camera, the next step will be in actual picture-taking for which deciding the correct exposure will be most important.

Exposure is dependent on—

1. The speed of the film
2. The brightness of the subject
3. Aperture
4. Shutter speed

All above factors are interrelated in deciding the correct exposure but among the four, the brightness of object must be decided by the photographer, based on his own judgement or experience or by measuring with a suitable instrument, such as the photo-electric exposure meter. The photographer's decision must take into consideration the season, weather, time of day, light conditions, with some

assistance from a suitable exposure chart, such as on page 23.

It should be pointed out, however, that obtaining correct exposures with present-day films is not too difficult for even the beginner because most commonly used films, excluding some color films, have high sensitivity and great latitude.

For those who prefer to use the light value system, correct exposure will mean that the correct light value number must be obtained and set on the light value/aperture ring. The correct light value number can be decided by the photographer, based on his own experience, or by using a suitable exposure meter, or by referring to a suitable exposure chart.

In any case, the exposure charts for either method should be studied at all times in order that correct exposures can always be decided on the spur of the moment.

EXPOSURE CHART

OBJECT	SEASON		SPRING (Mar.—May)			SUMMER (Jun.—Aug.)			AUTUMN (Sept.—Nov.)			WINTER (Dec.—Feb.)												
	TIME(hr.)		10~14	9~10 14~15	8~9 15~16	10~14	9~10 14~15	8~9 15~16	10~14	9~10 14~15	8~9 15~16	10~14	9~10 14~15	8~9 15~16										
Open landscape, (mountain, seashore, etc.)	16	$\frac{1}{250}$	11	$\frac{1}{250}$	11	$\frac{1}{125}$	16	$\frac{1}{500}$	16	$\frac{1}{250}$	11	$\frac{1}{250}$	11	$\frac{1}{125}$	11	$\frac{1}{125}$	8	$\frac{1}{125}$						
Landscape	11	$\frac{1}{250}$	11	$\frac{1}{125}$	8	$\frac{1}{125}$	16	$\frac{1}{250}$	11	$\frac{1}{250}$	11	$\frac{1}{125}$	11	$\frac{1}{125}$	8	$\frac{1}{125}$	5.6	$\frac{1}{125}$						
Snap shots in bright out- door	11	$\frac{1}{125}$	8	$\frac{1}{125}$	5.6	$\frac{1}{125}$	11	$\frac{1}{250}$	11	$\frac{1}{125}$	8	$\frac{1}{125}$	11	$\frac{1}{125}$	5.6	$\frac{1}{125}$	8	$\frac{1}{60}$	5.6	$\frac{1}{60}$				
Groups outdoor	11	$\frac{1}{125}$	5.6	$\frac{1}{125}$	5.6	$\frac{1}{60}$	11	$\frac{1}{250}$	8	$\frac{1}{125}$	8	$\frac{1}{60}$	8	$\frac{1}{125}$	5.6	$\frac{1}{125}$	5.6	$\frac{1}{125}$	5.6	$\frac{1}{60}$	4	$\frac{1}{60}$		
Close-up portrait out- door	8	$\frac{1}{60}$	5.6	$\frac{1}{125}$	4	$\frac{1}{60}$	8	$\frac{1}{60}$	8	$\frac{1}{60}$	5.6	$\frac{1}{60}$	8	$\frac{1}{60}$	5.6	$\frac{1}{125}$	4	$\frac{1}{60}$	5.6	$\frac{1}{60}$	5.6	$\frac{1}{30}$	4	$\frac{1}{30}$
Portrait in the shade	5.6	$\frac{1}{60}$	4	$\frac{1}{60}$	4	$\frac{1}{30}$	8	$\frac{1}{60}$	5.6	$\frac{1}{60}$	4	$\frac{1}{60}$	5.6	$\frac{1}{60}$	4	$\frac{1}{60}$	4	$\frac{1}{30}$	4	$\frac{1}{30}$	4	$\frac{1}{15}$	2.8	$\frac{1}{15}$

CORRECTIONS FOR VARIOUS CONDITIONS

Weather : The chart is based on clear sunny weather; read 1 row, 2 rows or 3 rows down or to the right for hazy sun, cloudy bright or cloudy rain.

Film : The above is based on ASA 100; for ASA 50 read 1 row down or to the right.

Filter : No filters are used above; read 1 row for Y1 filter, and 2 rows down or to the right, for Y2 and RO filters.

(If the corrected exposure should fall outside the above charts, the shutter speed should be lengthen by the number of rows.)

FLASH PHOTOGRAPHY

In modern flash photography the shutter fires the bulb by closing the electric contact at the appropriate moment and thus allows instantaneous flash shots with hand-held cameras.

The DEKON-SR has a speed-synchronized shutter with settings of M and X which permit fully synchronized flash shots at all shutter speeds up to the fastest setting of 1/500 seconds, with all available flash bulbs and electronic flash units.

Flash bulbs are classified according to their firing delay time or the time it takes from contact until peak brightness is reached, i. e., time-to-peak. Bulbs with a time-to-peak of 4-6 milliseconds (one millisecond is 1/1000 seconds) are Class F while bulbs with a time-to-peak of 16-18 milliseconds are Class M bulbs. Electronic flash units have a time-to-peak of 0 millisecond.

The different settings fully synchronize the time-lag of the shutter, i. e., the time required for shutter

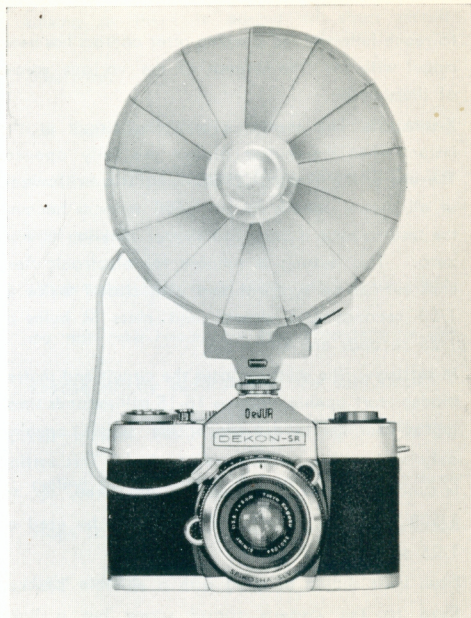


Fig. 6

to reach fullest blade opening after contact has been made) with the time-to-peak of the various means of illumination.

X-setting: The shutter closes the circuit at the instant when the shutter blades are fully opened. Therefore, the electronic flash unit is synchronized at all shutter speeds up to 1/500 seconds because the time-to-peak is zero and shutter time-lag is also zero. This setting is suitable for electronic flash units but can be synchronized with class F bulbs at 1/50 seconds and slower and class M bulbs at 1/25 seconds and slower.

M-setting: The shutter closes the circuit and shutter blades start opening after a 16-18 milliseconds time-lag so that the blades are at the fullest opening only when peak intensity is reached. This setting is suitable for class M bulbs at all speed, up to 1/500 seconds; class F bulbs can also be used at 1/25 seconds and slower.

Flash units should be used with a suitable bracket fixed to the camera tripod screw but a light weight unit can be used on the top accessory shoe (2).

The flash unit is then connected to the camera by plugging the flash cable into the flash socket (8). The setting is adjusted simply by using the M-X-V switch (15).

When not in use this switch should be set at X.

FLASH EXPOSURE:

The brightness of the flash illumination decreases according to the square of the distance, thus an object six feet away receives only one-fourth the light of an object at a distance of three feet.

Distance from flash to object must therefore always be carefully considered in selecting the suitable aperture for the shot.

The correct aperture is obtained by dividing the guide number (based on shutter speed and film speed and found in instructions furnished with bulbs) by the distance. For example, if guide number is 120 in feet and the distance 15 feet, the aperture will be f/8.

This is based on the use of an efficient reflector in a room of average brightness.

The table shows suitable shutter speeds and required

settings for different types of flash.

FLASH TIPS:

For fuller enjoyment of flash photography follow the simple tips listed below:—

1. Use fresh batteries. Weak batteries will not produce the light at the required instant. Capacitor flash guns are more consistent since ignition is less dependent on battery power.
2. Use proper flash bulbs. Blue coated flash bulbs, like electronic flash units, are intended for use with daylight color film.
3. Clean all contact points of the battery and bulbs and handle the cable with care to avoid

kinking as there is danger of short circuit otherwise.

4. Use flash as fill-in outdoors for eliminating shadows or for pictures being taken against the light source.
5. When using flash in a room with weak light, do not take room light into consideration but expose strictly according to the flash bulbs.
6. For bounce flash, utilizing a light reflecting ceiling or wall, open the aperture two or three stops to take into consideration the reduced light volume.

SUITABLE SHUTTER SPEEDS FOR FLASH BULBS

Class	Make	Type	Setting	
			X	M
F	General Electric	SM	1~1/50	1~1/25
	Westinghouse Sylvania	SF		
M	Osram	S2	1~1/10	1~1/500
	Philips	S0, S1	1~1/25	1~1/500
	General Electric Westinghouse	PF 14/25/59		
	Sylvania	No. 5/11/22		
		No. 0/25-40		
S	Philips	PF 110	1~1/10	1~1/50
	General Electric	No. 50		
	Westinghouse			
	Sylvania	No. 3		
Electronic Flash			1~1/500	

DEKON ACCESSORIES

The DEKON-SR system of photography is complemented by various useful accessories, which increase the usefulness of the camera greatly and make picture-taking an enjoyable experience. The following DEKON accessories are specially supplied for the use of the DEKON-SR.

DEKON FILTERS:

Filters for panchromatic films are used for separating color tones which cannot be faithfully rendered as seen by the human eye and also for obtaining special effects to high-light or dramatize pictures.

On the other hand, filters for color film are used for balancing light not suitable for the film being used and to correct color deficiencies in the illumination.

It is important that only reliable filters be used as a poorly made filter used over the lens will only decrease the efficiency of the Simlar lens.

DEKON LENS HOOD:

The lens hood is used to eliminate the strong stray lights which effect the brilliance and clarity of the



pictures and is important for use in open outdoor scenes and in against-the-light shots. The snap-on lens hood is simply pushed on while the buttons on each side are squeezed; when pressure is released the hood will be held steadily in position.

DEKON CLOSE-UP LENS

Close-up shooting is one of the chief advantages of the single lens reflex, as there is no parallax problem or no need to measure the distance in each case but simply view-focus through the finder. The close-up lens is simply screwed into the front of the lens to give an extreme close-up distance of only 13-3/4 in., with magnification ranging between 1/11 to 1/5, and covering an area the size 7-1/16 x 4-3/4 in. at the closest distance.

DEKON AUX. TELEPHOTO LENS

Screwing this auxiliary telephoto lens into the filter mount of the lens quite simply converts the 50mm standard lens to a 85mm telephoto lens, with a 28.5 degree field of view. As such it is highly suitable for shooting distant objects which cannot be approached close enough to isolate and emphasize, and in general, because of these qualities it is utilized with pleasant effect in portraiture work. It has less depth of field, a smaller field of view and shows a smaller picture with a larger image.

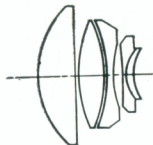


DEKON AUX. WIDE-ANGLE LENS

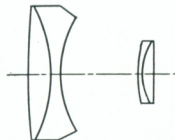
Attachment of the auxiliary wide-angle lens in the same manner as the telephoto lens quickly converts the standard lens to a 37mm focal length lens. As opposed to the telephoto, it will cover a wider field of view than the standard lens at the same camera position but the image will be more distant. Depth of field is also greater.

Because of these characteristics it is useful for shooting in crowded premises or for zone focusing, making it a valuable lens for candid snap-shooting, architecture and interior shots, etc.

Telephoto



Wide-angle



Wide-angle



Standard



Telephoto



KNOW YOUR CAMERA

The common fault of many week-end photographers, and also advanced amateurs, is in considering many of the features on the camera as "extras," put on the camera by the maker purely for the purpose of up-valuing the camera and, therefore, are features which are seldom used or need be used. Thus many photographers get into the habit of using the same features, the same speed, aperture and angle with the result that most of the pictures turn out to have the same look.

However, all those so-called "extras" are not only for your convenience but will also give you pictures with the extra quality that will more than satisfy the use of new speeds, apertures, etc. Therefore, after you have become thoroughly familiar with the camera see if you cannot exploit the following

features on your camera.

FAST SHUTTER: Your DEKON-SR has a fast 1/500 second shutter speed which, used with modern fast films, will "freeze" many of the fastest action. Therefore, instead of taking a "safe" posed shot at 1/100 seconds, use the faster speed and get interesting action shots or candid portrait shots.

SLOW SHUTTER: The DEKON-SR also has extreme slow shutter speeds, or moderate slow speeds, which can be used with the tripod, or hand-held with great care and sufficient practice. No lighting set-up, high-speed films, or over-development will be required with these speeds to obtain shots of extreme "mood" quality, just like the scene you focused on, and not obtainable otherwise.

WIDE APERTURE: The wide aperture is appreciated for its use in poorly-lit interiors or for stopping fast action but few beginners exploit its selective

focus possibility. The shallow depth of field, considered a nuisance by many beginners, should be used as a creative tool for placing emphasis and dramatizing the center of interest. This technique eliminates all or most of the distracting shapes and forms that interfere with the main subject and will give pictures greater directional impact.

SMALL APERTURE: On the other hand, the small apertures gives greater depth of field, covering in some instances objects a few feet from the camera to distant mountain ranges with everything having over-all sharpness, and in the process give strength and organization to the separate elements for a far more effective picture. Most landscape pictures are more dramatic with some foreground interest to accentuate the distant.

SPEED LEVER: The speedy film winding lever is not only a convenience but should be used as a tool

for going after the single peak-of-action shot or trying for sequence shots which can be very interesting. Shooting fast will "eat" up film but in the process it may be possible to get "the" picture.

CLOSE-UP: Since the DEKON-SR permit close-ups as near as 23-1/2 inches where pictures that fill the full negative frame, with added impact and drama, can be obtained, this dynamic technique, so effectively used in movies and television, should be used to change commonplace subjects into something different for a more powerful picture, and with greater story-telling impact.

SELF-TIMER: The DEKON-SR has a built-in self-timer which permits delayed shots, thus allowing the photographer to get into his own picture, or act as his own assistant with a reflector or extension flash unit, or even for taking candid shots while away from the camera.

STORAGE & CARE

1. The DEKON-SR and the SIMLAR auxiliary lenses, as well as DEKON accessories, should not be stored where it will be subject to extremely high temperature or excessive moisture, nor should it be stored in trunks or other closed containers for long periods. If possible, your equipment should be stored where it will be dry but not windy.

During long rainy periods, the camera and lenses should be taken out of their leather cases, wrapped in soft, dry cotton cloth, and stored in a tin-lined container together with sufficient moisture-preventive chemical.

2. The camera should not be stored with the shutter tensioned as it will strain the mechanism; particular care should be taken because of the automatic film winding and shutter cocking system of the DEKON-SR. The distance focusing ring should always be returned to infinity and the lens covered when you have finished your picture-taking; this will minimize damage even if the camera is dropped.
3. The camera and lenses should be protected against dust, sand and strong sunlight when used outdoors. When used at seashores or on rainy days carry it in its closed leather everready case and open only for actual shots; even then the camera must be carefully wiped as seawater

and rainwater may leave spots and become rusty unless immediately cared for. In such instance, the camera should be cleaned with a soft brush, then the spots should be removed with a soft cotton cloth moistened in ether or, preferably, a mixture of ether and alcohol and finally should be wiped once more with a soft cloth.

If the camera is dropped in seawater, wash immediately with clean water, lubricate with good quality oil and send out for repairs at once as it will be more difficult to repair damages when too much time has elapsed.

4. Avoid touching the lens, mirror or ground glass

as much possible or brush lightly with a soft brush. If absolutely necessary to clean the lens, or mirror, or ground glass, wrap a piece of clean well-washed cotton cloth on a rod, slightly moistening the tip with ether, or a mixture of ether and alcohol, and wipe gently from the center of the lens in ever-widening circles.

The cloth should be so lightly moistened that it is dried immediately upon wiping. The lens should not be rubbed nor should you wipe without first dusting, as you will only damage the lens. Do not try to blow the dust off the mirror.

PARTICULARS CONCERNING YOUR DEKON-SR

Body Serial No. _____

Lens Serial No. _____

SIMLAR Auxiliary Lenses

Type _____

Serial No. _____

Type _____

Serial No. _____

Insurance Policy No. _____

Renewal Date _____



DeJUR

DeJUR-AMSCO CORPORATION

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Printed in Japan