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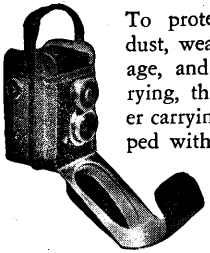

To protect your Argoflex from dust, weather, and accidental damage, and for convenience in carrying, this attractive brown leather carrying case is available equipped with a shoulder strap of regulation length. Part No. E50.

Also available for your Argoflex is a 6 in. cable release (Part No. E51) a valuable accessory for time exposures and a convenience for all camera work.

GUARANTEE AND SERVICE POLICY

Argus cameras are guaranteed against defective material and workmanship for ninety days after shipment. If defective the camera should be returned to the factory with transportation charges prepaid. The defect will be promptly corrected and the camera returned prepaid.

To assure Argus owners of low upkeep costs, after expiration of above guarantee, the factory will inspect and re-adjust any Model E Argoflex camera shipped to them prepaid and return it to the owner prepaid for the sum of $3.50. This policy is effective for one year from date of purchase and applies only to cameras sent directly to the factory by the owner. This does not cover replacement of cameras broken through misuse or cameras which have been abused.

argus INCORPORATED — ann arbor MICHIGAN

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Argus *argoflex*

MODEL E

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INSTRUCTION BOOK

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YOUR ARGOFLEX CAMERA

Your Argoflex camera is a precision instrument of All-American manufacture. It is known as a twin-lens reflex camera because it is equipped with two identical lenses, one used as a view finder and focusing lens, the other for actual picture taking.

The two f4.5 Varex lenses with which your Model E Argus is equipped are three element anastigmat lenses of 75mm. focal length. Both the focusing and the taking lenses are identical and are accurately compounded of a number of pieces of optical glass correctly chosen and combined to produce crisp sharp negatives. The use of identical lenses for both focusing and taking assures Argoflex owners of critically exact focus. Color correction is achieved in the Varex lenses by exact computation and accurate grinding which assures a precision built piece of optical equipment.

Although your Argoflex camera is ruggedly built to stand years of hard service, it must be treated with the same care as any other high quality precision instrument. Never attempt any repairs yourself and never oil the camera mechanism. The delicate adjustments in any camera demand an experienced repair man for the work, and can be most satisfactorily done in our own Service Department. (See guarantee and service policy on back of this book.)

INSTRUCTIONS

1. **Load the camera as shown on pages 12 and 13.**
2. **Open focusing hood by releasing catch No. 8, Figure 1.**
3. **Set shutter speed adjustment No. 5 and lens opening No. 12.**
4. **Focus by turning knurled ring No. 11.**
5. **Make exposure by pressing shutter release lever No. 6, all the way down.**
6. **Advance the film after each exposure.**

IMPORTANT

If you are accustomed to using a reflex type camera, the above brief instructions will suffice. It is strongly recommended, however, that the experienced amateur as well as the beginner read the step by step instructions which are given on the following pages.

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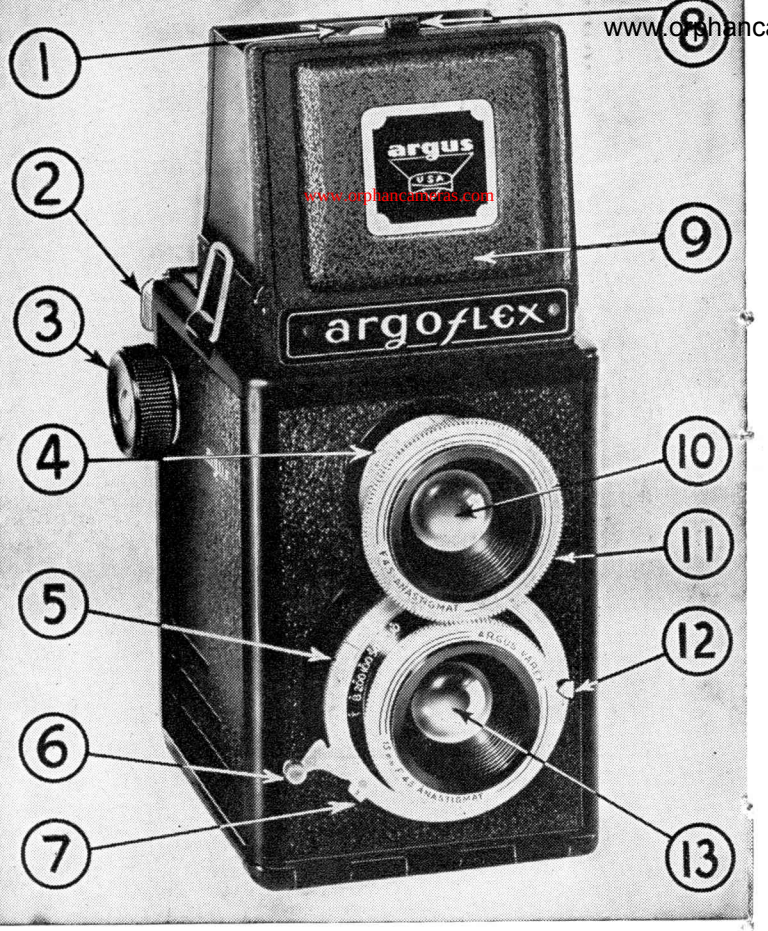

FIGURE 1

1. Magnifying Glass
2. Back Release Catch
3. Film Winding Knob
4. Depth of Focus Scale
5. Shutter Speed Adjustment
6. Shutter Release Lever
7. Cable Release Socket
8. Hood Release Catch
9. Direct Vision Finder
10. Focusing Lens
11. Focusing Ring
12. Stop Lever
13. Taking Lens

LET'S PRACTICE FIRST

A few moments spent with your *empty* Argoflex camera and this instruction book will repay you many times over in improved pictures.

Follow the instructions carefully and deliberately, going through each motion just as though you were making a picture. Practice making imaginary pictures until you have thoroughly mastered the operation of each part of the camera.

When you have done this, the operation of the camera becomes more or less automatic and more time and thought may be devoted to lighting conditions, exposures, composition and many other factors which go to make up a satisfactory picture.

Exploring Your Camera—Hold the camera with the lens facing you, and refer to Fig. 1. The upper lens (10) is the focusing lens and reflects its image by means of a mirror on to the ground glass in the focusing hood. The lower lens (13) is the actual camera lens which takes the picture.

On the lower lens are two adjustments. The shutter speed adjustment (5) gives you your selection of five shutter speeds from 1/10 to 1/200 of a second by revolving the outer ring until the scored mark rests opposite the shutter speed required. The aperture or lens opening is adjusted by moving the pointer (12) along the scale ranging from f4.5 to f16 or f18.

To better understand the operation of this very important part of your camera, set the

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shutter speed adjustment (5) at 1/10 of a second and open the back of the camera by depressing the two catches (2) at the top of the camera with the thumb and forefinger.

Point the lens toward a bright source of light and press the shutter release lever (6) several times while varying the shutter speed dial from 1/10 to 1/200. Notice the smooth action of the shutter mechanism.

Now set the shutter speed dial (5) to "B" or bulb exposure. Notice now that when you press the lever (6) the shutter remains open until you remove your finger. By setting the dial at "T" or time exposure, the shutter will open when pressed the first time and close when pressed the second time. Try this several times and then leave the shutter open while you practice using the diaphragm or lens opening adjustment, commonly referred to as "stop-lever."

With the shutter open and the lens pointed toward a light, move the stop lever (12) from f4.5 to f18 and back again. Notice how the diaphragm closes and lets in less light through the lens at each successively higher stop number.

This adjustment, together with your shutter speed adjustment, enables you to adapt your camera to various kinds of light conditions as well as to subjects with varying degrees of motion.

For suggested shutter speeds and stop-lever settings using Verichrome or Plenachrome film out of doors, consult the table, Fig. 12.

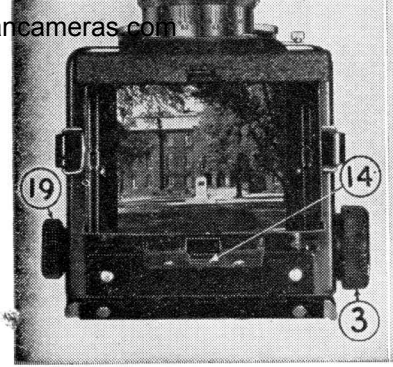

FIGURE 2

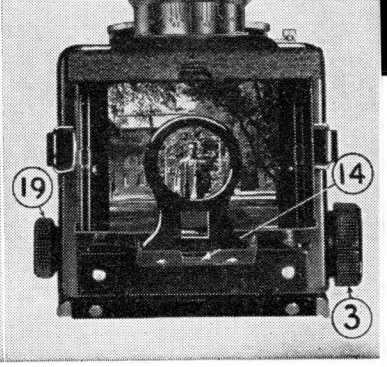

FIGURE 3

Making Practice Exposures — Now slip the thumb nail under the hood release catch (8) allowing the entire hood to snap into position. This hood contains both the ground glass and the direct view finder. You will use the ground glass or reflex finder most often, so let's investigate it first. Hold the camera as shown in Fig. 5, looking down into the hood, and pointing your camera at any well lighted object, you will see that this object appears on the ground glass finder as shown in Fig. 2. This image is the same size as that included on the film and will look exactly like your finished print.

FIGURE 4

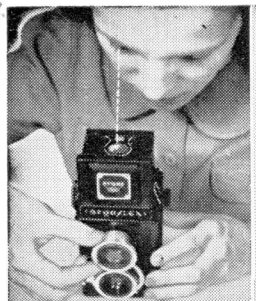

FIGURE 5



FIGURE 6



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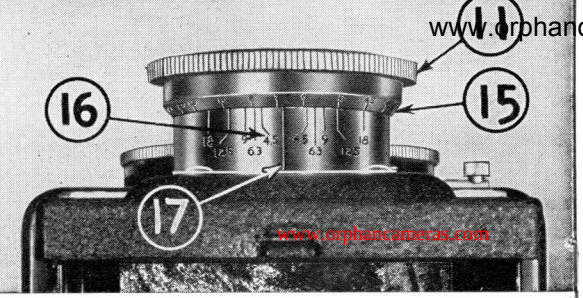

FIGURE 7

Now swing the magnifying glass into position by pushing down on the lever (14). Raise the camera to your eye and sight through this glass as shown in Fig. 4. Bring your eye as close to the magnifying glass as is necessary to secure sharp magnification. Now rotate the focusing ring (11) and notice how the image moves in and out of focus. Practice focusing the lens exactly by sighting objects at near and far distances through the magnifying glass and bring them to needle sharp focus.

To make an "imaginary" picture, first set your shutter speed and stop opening according to the light conditions by referring to the exposure table or by use of an exposure meter and set the shutter. Then with the magnifying glass in position, focus the lens as previously described until the image is sharp. Now swing the magnifying glass out of the way and push it down into hood with the fore-finger.

With the camera held at waist level as in Fig. 5, frame the picture as you wish to

have it on your finished print, and when it is exactly as you want it, depress the shutter release lever (6) *all the way down.*

Immediately after your exposure, *turn the film winding knob,* so that you will acquire the habit of advancing the film immediately after each exposure. This precaution will prevent double exposed negatives.

A leather carrying strap is included as standard equipment with the Argoflex camera. When used as shown in Fig. 5, it helps steady the camera while making the exposure, and is a safe-guard against accidentally dropping the camera.

The Direct Vision Finder—For rapid fire eye level shots, the direct vision finder is most convenient. To use this finder, push down on the center panel of the hood (9) in Fig. 1 until the panel engages with the catches. (*Caution*: *Do not attempt to force panel past catches.* To release from this position, apply slight outward pressure on rear hood panel). Hold the camera as shown in Fig. 6 and center your subject in the square opening provided by the view finder.

Remember that in taking a picture with the direct view finder, you must first focus the camera either by using the ground glass to secure a sharp image or by estimating the distance from the camera to the subject and setting the footage indicator (15) in Fig. 7, opposite the center line (17).

After the shutter has been set for the proper speed and opening, and focused to the proper distance, the exposure is made in the usual manner by depressing the lever (6)

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in Fig. 1. Again remember to wind the film immediately after making the exposure.

To fold down the reflex hood for carrying, first be sure that the magnifying glass is in the "down" position. Then fold the right and left hood wings down, followed by the rear hood plate. The front hood plate then folds into place and holds the entire hood in position.

Time and Bulb Exposures— For taking time exposure with either the "T" or "B" settings of the shutter, your camera must be placed on a firm support such as a tripod or table. The tripod socket (20), Fig. 11 and supporting feet are built into the Argus camera for this purpose. To avoid jarring the camera during exposure longer than 1/25 of a second, a cable release may be used. It may be screwed into the cable release socket (7) Fig. 1 and the shutter operated without touching the camera itself.

Close-Up Pictures— For taking pictures at distances closer than eight feet, extra precautions are required. In any camera, the finder and lens itself do not "see" or cover quite the same area, due to the slight difference in position of the two lenses. At distances beyond eight feet, no correction need be made for this error, but on extreme close-ups, the image on the ground glass or in the direct view finder must be kept at least a quarter of an inch from the top edge of the finder. Allowing this margin will prevent the cutting off of heads or other parts of the subject.

The Distance and Depth of Focus Scales

The Argoflex is equipped with a distance scale (15) Fig. 7 and a depth of field scale (16) Fig. 7. The distance scale is for use when you wish to estimate the distance between the camera and the subject and set the lens accordingly. This is done by turning the dial (11) until the desired footage is opposite the center mark (17).

The depth of field or depth of focus scale is to indicate what objects in your picture are sharp from front to rear.

For example, if you were making a picture of a group of people which measured in depth five feet from the front row to the back row, and you desired the faces in the front row to be as sharp as those in the back, you can by referring to the depth of field table, determine what lens opening you must use to be certain of a sharp, clear picture.

As shown in Fig. 7, at a distance of seven feet with the lens wide open, the picture would be sharp from a point 6½ feet beyond the camera to a point a little less than eight feet beyond the camera. If the closest object to the camera which you desire to have sharp was five feet and the farthest one about ten feet away and you wanted both of them sharp in the picture, it would be necessary to set the lens opening at 12.7.

This depth of field scale will prove very helpful and until you have thoroughly mastered it, it would be well to keep a record of the stop openings used in the

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various pictures and compare them with your finished prints.

LOADING YOUR CAMERA

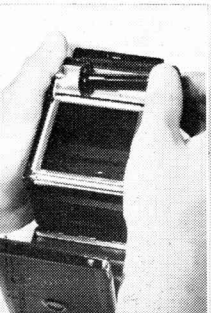
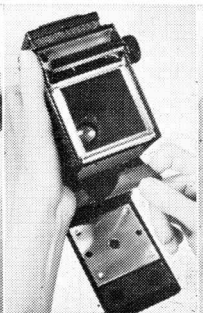
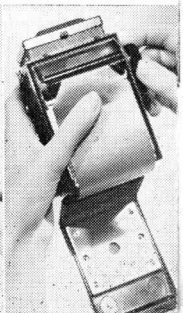
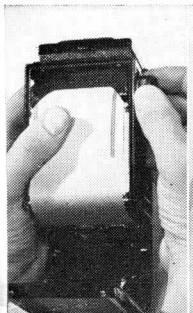
After you have followed the foregoing instructions carefully, you are ready to load your camera with film.

The Argoflex is designed to take either the Eastman 120 or 620, or the Ansco B2 or PB20 film. These sizes are standard and are easily abtainable. (Your Argoflex camera makes 12 2¼ x 2¼ inch pictures on a standard eight exposure roll). There is a wide selection of film speeds available in this size, ranging from the fine grain Eastman Panatomic X or Agfa Finopan film up to the Eastman Plus X or Agfa Superpan Supreme Film. For indoor use or where high shutter speeds are required outdoors, Eastman Super XX or Agfa Ultra-Speed Panchromatic Film are recommended. For normal outdoor use, and particularly for beginners, Eastman Verichrome or Ansco Plenachrome film will be found most satisfactory. (The exposure table furnished in this booklet is designed for use with Plenachrome or Verichrome film).

Always load your camera in subdued light. To load your Argoflex, first open the back of the camera by pressing on the two releases (2) Figure 1, and pull outward on the back. A swing-out take-up spool holder simplifies loading. It is released by pulling outward on film winding knob (3) Figure 1. Drop the empty film spool into the holder, allow the holder to fall back in position, and give the film winding knob a quarter turn to engage with the slotted end of the spool. A couple of clockwise turns will insure perfect engagement.

Figures 8 to 13 show the steps in loading. Insert the roll of film in the lower compartment (Figure 9), pull the end of the paper up and across the two rollers, in-

FIGURE 8 FIGURE 9 FIGURE 10 FIGURE 11 FIGURE 12 FIGURE 13



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serting it in the slot of the upper spool (Figure 10). Give the winding knob one or two turns (Figures 11 and 12) to make sure the film is secured to the spool.

Snap the back of the camera shut making certain that it is securely locked. Depress the film window flap and holding it open as shown in Figure 13, begin winding until the warning dots or hands on the back of the film begin to appear in the film window. Wind slowly and carefully until the No. 1 appears in the film window. Remove the thumb from the film window flap knob allowing it to snap into closed position. You are now ready to make your first exposure, after which the winding procedure should be repeated, turning slowly until the No. 2 appears in the film window. Develop the habit of immediately winding the film after each exposure in order to prevent double exposure. Remember also that your film will give you twelve exposures on an eight exposure roll.

When you have taken all twelve pictures, continue to wind the film until the paper trailer is completely wound on to the upper spool. The exposed film may be removed from the camera as described above.

Intermediate speeds may be obtained by setting the shutter speed dial between the indicated markings.			Before 10 A.M. and After 2 P.M.		10 A.M. to 2 P.M.	
			Shutter Speed	Stop	Shutter Speed	Stop
Shaded Locations	Summer	Clear	1/50	f:6.3	1/25	f:12.7
		Overcast	1/25	f:6.3	1/50	f:6.3
		Very Dull	1/25	f:4.5	1/25	f:6.3
	Winter	Clear	1/50	f:4.5	1/50	f:6.3
		Overcast	1/25	f:4.5	1/50	f:4.5
		Very Dull	1/10	f:4.5	1/25	f:4.5
Portraits	Summer	Clear	1/50	f:6.3	1/100	f:6.3
		Overcast	1/75	f:4.5	1/50	f:6.3
		Very Dull	1/50	f:4.5	1/75	f:4.5
	Winter	Clear	1/50	f:4.5	1/50	f:6.3
		Overcast	1/25	f:4.5	1/50	f:4.5
		Very Dull	1/10	f:4.5	1/25	f:4.5
Street Scenes Snapshots Groups in open	Summer	Clear	1/100	f:6.3	1/50	f:12.7
		Overcast	1/50	f:6.3	1/100	f:6.3
		Very Dull	1/75	f:4.5	1/50	f:6.3
	Winter	Clear	1/50	f:6.3	1/100	f:6.3
		Overcast	1/75	f:4.5	1/50	f:6.3
		Very Dull	1/50	f:4.5	1/75	f:4.5
Distant Landscapes	Summer	Clear	1/50	f:12.7	1/50	f:18
		Overcast	1/100	f:6.3	1/50	f:12.7
		Very Dull	1/50	f:6.3	1/100	f:6.3
	Winter	Clear	1/100	f:6.3	1/50	f:12.7
		Overcast	1/50	f:6.3	1/100	f:6.3
		Very Dull	1/75	f:4.5	1/50	f:6.3
Marine views and Snow Scenes	Summer	Clear	1/100	f:18	1/200	f:18
		Overcast	1/100	f:12.7	1/200	f:12.7
		Very Dull	1/200	f:6.3	1/75	f:12.7
	Winter	Clear	1/100	f:12.7	1/200	f:12.7
		Overcast	1/200	f:6.3	1/75	f:12.7
		Very Dull	1/100	f:6.3	1/200	f:6.3
Sports Shots in open	Summer	Clear	1/200	f:4.5	1/200	f:6.3
		Overcast	1/100	f:4.5	1/200	f:4.5
		Very Dull	1/50	f:4.5	1/100	f:4.5
	Winter	Clear	1/100	f:4.5	1/200	f:4.5
		Overcast	1/75	f:4.5	1/100	f:4.5
		Very Dull	1/50	f:4.5	1/75	f:4.5

Above table is for "chrome" type films. For high speed films, use 2 stops smaller, i.e., f:12.7 instead of f:6.3.