

Beseler Topcon Auto100

posted 4-27-'03

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BATTERY INFO - It's not stated in the manual

At least two Topcon models (the Super DM and the 135EE) required the 1.35 volt PX-13 mercury battery (also known as the PX-625.) This battery is no longer available however there are several options discussed in our article "Overcoming the Mercury Battery Ban" (hyperlinked below.) The least satisfactory choice is using the alkaline PX-625A - it will lead to underexposed pictures unless you modify your exposure or film speed setting.

One Topcon resource which may know the answer is The Topcon Collection <http://topconcollection.home.att.net/>

ELECTRIC-EYE PICTURE-TAKING

1. Set film speed (ASA 25 to 400 or DIN 15 to 27).
2. Set shutter speed (1/8 to 1/500 sec.).
3. Set aperture ring to AUTO.
4. Advance film winding lever.
5. View-focus through the lens, and check aperture reading.
6. Press shutter release button.

IMPORTANT

1. Don't touch the surface of the lens, mirror, eyepiece, as well as exposure window.
2. Stroke the film winding lever all the way- until It stops.
3. Wait until the shutter action is completed before stroking the film winding lever.
4. Cover the lens when not In use...
5. Don't force movements but reread instructions once more.
6. If your BESELER TOPCON AUTO 100 camera needs repair, don't do it yourself but contact the nearest authorized dealer.

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BESELER TOPCON AUTO 100 CAMERA

Congratulations, on your choice of the BESELER TOPCON AUTO 100 camera which has been designed by our engineers and optical scientists to give an ideal camera fulfilling the following basic requirements:--

1. Single lens reflex--for viewing and focusing of the exact subject image as it will be captured on the film.
2. Electric Eye automation--for automatically setting the correct exposure to the camera simply by pointing it at the subject.
3. Complete lens interchangeability--for changing from the standard to the wide-angle or telephoto as the requirements of the picture may demand.
4. Superior UV lens coating--for producing crisper black-and-white shots and true-to life color pictures.

But, besides these basic requirements, the camera also incorporates all the complicated mechanism that make picture-taking completely automatic, such as:--

1. Fully automatic instant re-opening lens diaphragm action--for holding the lens at wide aperture, for view-focusing ease, but stopping it down automatically to the selected aperture for the shutter action and then re-opening it once more to wide aperture.
2. Quick-as-a-wink mirror action--which, in coupled action with the automatic lens diaphragm action, swings the mirror up and out of the way for shooting and then snaps it down once more, quick-as-a-wink, for view focusing.
3. Single stroke film winding lever action-- not only advances the film one frame, but advances the exposure counter, charges the shutter and sets up the automatic lens diaphragm action.
4. Automatic re-setting additive exposure counter.
5. Automatic pop-up rewind button.

And, as an additional bonus, the camera also has:--

1. Complete electric eye automation with all interchangeable lenses.
2. Special UV filter effect on all interchangeable lenses.
3. Aperture scale visible in finder, even with electric-eye automation.

4. Manual over-ride of electric-eye automation for shutter coupled exposure settings or complete freedom in exposure settings.

In other words, the camera is the ideal family camera because it can be used by every member of the family, from the person who only wants an automatic camera to take care of all exposure setting problems, the person who wants a built-in exposure meter coupled to the camera for some freedom to adjust exposures, the person who wants a camera with a choice of wide angle or telephoto lenses, which are not auxiliary lenses or which leave behind some component and merely exchange the front elements, to the person who would just rather set exposures according to experience,--because the camera is not a simple automatic camera but a well-built and designed camera which will satisfy even the demands of the advanced amateur.

While operation is very simple, may we suggest that you read the instructions through carefully so that you familiarize yourself with its working parts before you even load film in the camera.

SPECIFICATION

Lens: UVTopcor 1:2 f-53mm 6 element standard lens. Fully automatic instant re-opening lens diaphragm. Straight helicoil focusing from 70cm to infinity.. Bayonet mount lens interchangeability of complete lens. Apertures: f/2, 2.8, 4, 5.6, 8, 11, 16 and 22.

Shutter: SEIKOSHA SLV behind-lens type.

Speeds: B. 1, 1/2, 1/4, 1/8, 1/15, 1!30, 1/60, 1/125, 1/250 & 1/500 sec. MXV-switch (for M and X settings flash synchronization and self-timer).

Finder: Fixed eye-level Pentaprism finder, with 0.75X image (standard lens), and 34.5 X23mm finder screen. With TOKOBRITE fresnel lens plate and micro-prism focusing spot. Meter needle and aperture scale, indicates aperture readings.

Exposure: AUTO--Electric-eye automation. Range: EV 5 to EV 18, with ASA 100 film.

Film speeds: ASA 25 to 400 (DIN 15 to 27). Shutter speeds: 1/8 to 1/500 sec.

COUPLED--Shutter coupled exposure setting. Range: EV 5 to EV 18, with ASA 100 film. Film speeds: ASA 25 to 400 (DIN 15 to 27). Shutter speeds: 1/8 to 1/500 sec.

MANUAL--Complete freedom in apertures/shutter speeds. Range: EV 2 to EV 18, with ASA 100 film. Film speeds: ASA 25 to 400 (DIN 15 to 27). Shutter speeds: B. 1 to 1/500 sec.

Film Winding: 180 ° single stroke.

Other Features:

Red warning area indicating automatic exposure is not possible (shutter may be released).

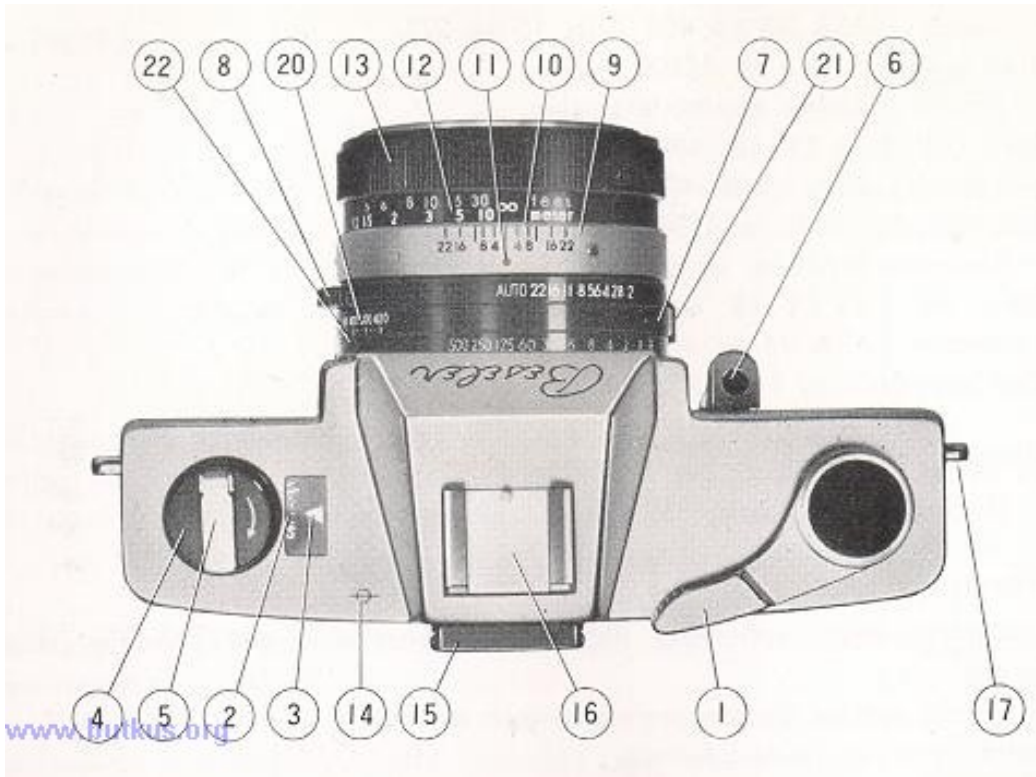
Wink mirror system (instant return mirror action).

Automatic pop-up rewind button.

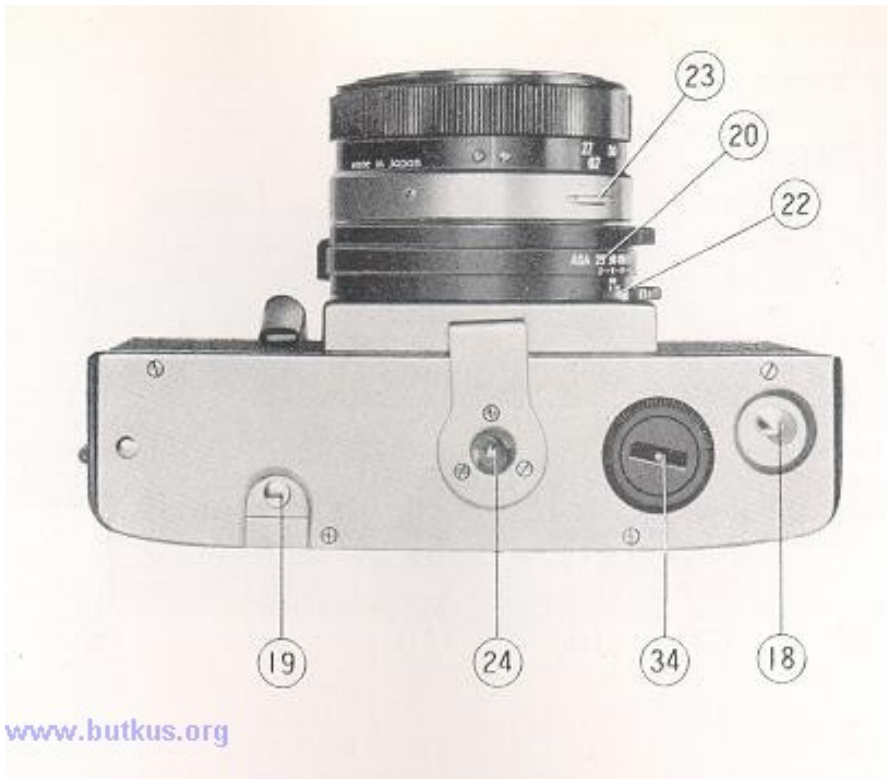
Fixed accessory shoe...

Size & Weight:

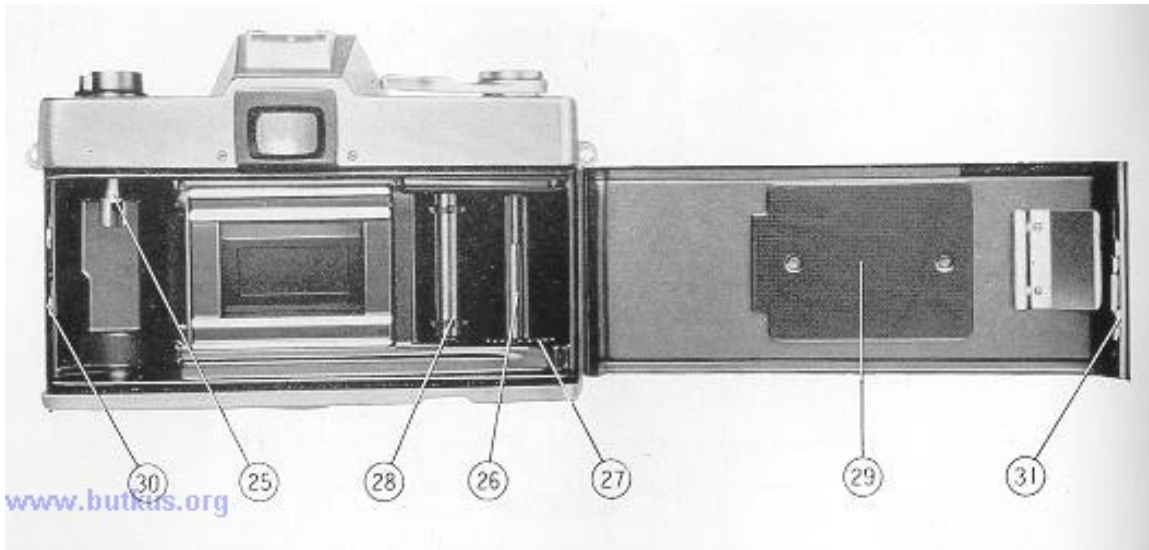
With standard lens: 136mmX93mmX84mm; 840 grams.



- (1) Film winding lever
- (2) Exposure counter scale
- (3) Exposure counter index
- (4) Rewind knob
- (5) Rewind crank
- (6) Shutter release button
- (7) Shutter speed ring
- (8) Aperture ring
- (9) Depth of field scale
- (10) Infrared index



- (11) Distance [aperture] index
- (12) Distance scale
- (13) Distance focusing ring
- (14) Film plane indicator
- (15) Eyepiece
- (16) Accessory shoe
- (17) Shoulder strap lug
- (18) Back cover lock
- (19) Rewind button



- (20) Film speed scale
- (21) Film speed adjustment catch
- (22) Film speed index
- (23) Lens locking lever
- (24) Tripod socket
- (25) Film Carthage shaft



- (26) Film take-up spool slit
- (27) Film take-up spool serrated flange
- (28) Film transport sprocket
- (29) Film pressure plate
- (30) Back cover lock
- (31) Bock cover catch
- (32) Flash socket
- (33) MXV-switch
- (34) Battery cover

CORRECT EXPOSURE

One of the most important factor for taking better pictures is correct exposure, which is the relationship between--

1. The shutter speed, and
2. The aperture (lens opening), as decided by
3. The brightness of the subject, and dependent on
4. The sensitivity (speed) of the film loaded in the camera.

In other words, it is important to be able to correctly judge the brightness of the subject, in order to determine the correct aperture to be used, because film speed is pre-determined by the film used and shutter speed is, more often than not, decided by the action of the subject

In the BESELER TOPCON AUTO 100 camera three methods of setting the correct exposure adjustments to the lens and shutter are possible--

1. Electric-eye automation.
2. Coupled exposure setting.
3. Free exposure setting.

ELECTRIC-EYE AUTOMATION:

Presuming that the film is already loaded in the camera and the film speed set to the camera, the only actions required for taking pictures are:--

1. Set the shutter speed ring (7) to one of red-colored speeds 1/500 to 1/8 sec., by revolving the ring until the required speed is opposite the index. The shutter speeds will click-stop into place. Use the shutter speed guide for choosing the most suitable speed for the lighting condition or action.
2. Set the aperture ring (8) to AUTO, which will set the electric-eye system into operation.
3. Check the aperture seen on the left border of the finder and if the exposure needle is not in the red warning areas and is satisfactory, press the shutter button (6), and the picture will be taken. If the exposure needle is in the top red area, the picture will be under-exposed, while, if in the bottom red area, the picture will be over-exposed. If the former, revolve the shutter speed ring to the left, and, if the latter, to the right, which will have the effect of moving the exposure needle towards the middle area, in both cases, where the picture can be taken...
When revolving the shutter speed ring, in the above instances, do not move the shutter speed scale outside the 1/500 to 1/8 sec. range.
The shutter can be released even when the needle is in the red areas so the position of the needle must always be checked.

Of course, it is taken for granted that the film winding lever is also advanced, as well as view focusing being undertaken, before the shutter is released.

[Click here for SHUTTER SPEED GUIDE](#)

COUPLED EXPOSURE SETTING:

When the subject has too much contrast, or the back-light is brighter than the front-light, or if you want to take a close-up reading and then move back for the shot, or other wise want to adjust the aperture setting to take into account possible over- or under-exposure on electric-eye automation, try coupled exposure setting:--

1. Set the shutter speed to one of the red colored shutter speeds, i.e., from 1/500 to 1/8 sec., the same as for electric-eye automation.
2. Take the aperture ring off AUTO, by revolving it to any other setting on the ring.



3. Point the camera lens at the subject and read the aperture setting indicated on the aperture scale in the finder.
4. Transfer the aperture reading to the aperture ring, i.e., revolve the aperture ring until the same aperture is opposite the index (11), or modify it and then transfer it, if this is preferred.
5. Press the shutter release button.
Incidentally, if the exposure needle is in the red warning areas, revolve the shutter speed ring, in the same manner noted for electric eye automation, but within the range 1/500 to 1/8 sec., and find the right combination of shutter speed and aperture.

Coupled exposure setting is suitable for those shots in which--

1. The background is very light and covers a greater area than the main subject of interest, which is also darker; because the exposure reading will be dominated by the lighter background and the main interest will be under-exposed. For example, shots against distant scene, or against snows capes, etc.
2. The opposite of the above, such as in night clubs, circuses, etc., in which the reading will be dominated by the darker background and the main interest will be over-exposed.
3. The main subject is back-lighted, because the subject's face will not be illuminated by the main light and will be under-exposed, if the reading is taken for the full subject area.
4. The main subject is in the shade, because the reading will again be dominated by the surrounding light and will thus be under-exposed.

For the above shots, as well as for other shots, the exposure reading should be taken as follows:--

1. Landscape: Shield the camera taking lens (34) from the light reflected by the sky and point it so that it will be taking a reading of an area having less sky than the general overall scene, because the sky is much brighter than the general scene and if too much sky is included the overall effect will be over-exposure.
2. Subject against the open sky: When shooting airplanes, flags, buildings, etc., against an open expanse of sky, take an exposure reading of a similar object with the light striking it at the same angle as the subject and modify it by 1/2 stop loss.
3. Contrasty subject: First decide what effect you are looking for in the final picture and take an exposure reading of the portion which interests you the most, letting the contrasty portion (lighter or darker portion) get lighter or darker, as the case may be.
4. Inaccessible subjects: If the subject is too far off, take an exposure reading of a similar subject i.e., same texture and lighting condition) at close distance.
5. Back lighted subject: The best method is to move in and take a close-up exposure reading of the front-lighted subject area only, using care to see that the back-light does not effect the reading. Otherwise, modify the exposure reading taken at the picture-taking position 3 or 4 times to take into account the excessive contrast between the back-light and the front-lighted area.
6. Portrait: Move in close and take a reading of the face area that should stand out in the final picture. If contrast is extreme, between the high-lights and shadows, take a reading of both portions and average it, if you want both portions, or otherwise take a reading of the interesting portion at about 4 inches or so. See that the camera's shadow is not cast on the area being read.

Note:

- (1) When using the f/3.5 wide angle or f/4 telephoto lenses, it is not possible to take shots at larger apertures than the maximum aperture of the lens attached to the camera. Thus, if the exposure needle indicates a reading of f/2 or f/2.8, etc., the shutter speed ring should be revolved to a slower speed, in order to bring the needle within maximum opening of the lens used.
- (2) When using film other than ASA 100 and 200, the exposure reading can be unusable even when the exposure needle is not in the red warning areas. This is especially when a fast film is used at a slow shutter speed, or a slow film used at the fastest shutter speed. The following combinations of shutter speed and f stops should never be relied upon for setting exposure.

ASA 400 film - f/2 & 1/8 sec.

ASA 50 film f/22 & 1/500 sec.

ASA 25 film f/16 & 1/500 sec.

(3) To use a shutter speed slower than 1/8 sec., use the aperture reading for 1/8 sec. in order to take a reading. Then re-adjust, by stopping down the lens diaphragm by the same number of steps as the exposure time is increased, as follows:--

Shutter speed: 1/8--1/4--1/2--1

Aperture: 4-- 5.6 -- 8 --11

FREE EXPOSURE SETTING:

Although only full numbers are used on the ring, it should be remembered that 500 is 1/500 sec., and 1 is a full 1 sec. and that, therefore, the larger number is the faster speed, meaning that the shutter remains open only for a 1/500 sec. duration during which time the light passes only 1/2 as long as the preceding larger number and vice versa; thus if lighting conditions remain unchanged, decreasing the speed will mean that the aperture will have to be opened to compensate for less light.

The choice of shutter is dependent on the lighting condition, as well as the need for stopping action. The brighter the light, the faster the speed that may be used, and vice versa. On the other hand, for stopping action, it should be noted that (1) a faster speed is required for a speedier subject, (2) a faster speed is needed for movement nearer to the camera, (3) a faster speed is required for a subject moving parallel to the camera, while a slower speed may be used for movement towards or away from the camera, and (4) the degree of stopping required will also determine the speed to be used.

The aperture ring has apertures or openings, called f/numbers, with exposure ratios, as follows:--

Aperture	2	2.8	4	5.6	8	11	16	22
Exposure ratio	1/4	1/2	1	2	4	8	15	30

The aperture or lens opening controls the amount of light that enters the lens and passes through to the film plane, by adjusting the lens opening as required. It can be seen that the larger numbers are the smaller openings and vice versa and that each smaller aperture permits only 1/2 the amount of light of the preceding larger aperture and that, therefore, if lighting conditions remain unchanged, stop ping down will require a corresponding increase in the shutter speed.

In other words, if the shutter speed is originally set to 1/60 sec. for f/8, then it must be increased to 1/125 if the aperture is opened to f/5.6 or to 1/30 if the aperture is stopped down to f/ 11.

Exposure settings in this case will have to be decided by:

1. Using o suitable exposure meter, or,
2. Using an exposure chart, such as is usually included with the film, or,
3. Making your decision based on post experience.

SHUTTER ACTION:

Since all the UV TOPCOR lenses are equipped with the fully automatic lens diaphragm action, the lens opening is always opened at the widest aperture for view-focusing ease. This means that the lens diaphragm must automatically close down to the required opening when the shutter button is pressed, and then open immediately back to the widest aperture

--but, besides this, there are various other related actions which all take place in less than 1/10th of a second when the shutter is pressed, such as:--

1. The shutter blades close down completely.

2. The reflex mirror rises, the film blind opens fully and the lens diaphragm is stopped down.
3. The shutter blades open and close (for taking the picture).
4. The film blind opens, the mirror returns to reflex viewing position, and the lens diaphragm opens fully.
5. The shutter blades open fully.

The action of the lens diaphragm is the result of the "fully automatic instant re-opening lens diaphragm action", while that of the reflex mirror is the product of the "quick-as-a-wink mirror action", both of which are required to produce the fast action required for taking the picture without loss of image...

When using slow shutter speeds, always wait until the shutter action is finished before advancing the film winding lever.

SELF-TIMER:

For the purpose of delaying the actual shutter release action for 10 sec., after the shutter release button is pressed, use the built-in self-timer. After all preparations for taking the exposure have been completed, shift the MXV-switch (133) until V is aligned with the index, and then press the shutter release button as usual.

By utilizing the self-timer, it will be possible to take your own photograph, or hold lighting equipment or reflector, or use it for minimizing camera vibration on the tripod.

Even when the self-timer is used, Electric-Eye automation takes place and the correct exposure for the lighting condition when the shutter is released is set to the camera.

Always return the MXV-switch to X-setting when not in use.

CABLE RELEASE:

When using the camera on the tripod, etc., use a cable release screwed into the shutter release socket, instead of pressing the shutter button, as it will eliminate camera vibration.

VIEW-FOCUSING

Two other important factors for getting better pictures are:--

1. Correct composition of the subject within the film negative area, and
2. Accurate focusing of the image on the film plane.

In the BESELER TOPCON AUTO 100 camera both these factors are taken care of by single system, i.e., view focusing through the camera lens.

COMPOSITION:

Since the reflected light from the subject, which passes through the camera lens to the film plane for taking the picture, is intercepted by the reflex mirror, which is placed in the light path, and reflected upwards to the finder's focusing screen:--

1. Parallax is completely eliminated, because the viewing and taking lens are the same, and you can compose exactly as it will be taken in the picture, and
2. The same area seen in the finder will be covered in the final picture.

Furthermore, the eye-level Pentaprism finder, which reverses the laterally reversed image reflected upwards by the reflex mirror, gives the following advantages:--

1. A right side up laterally correct image, moving in the same direction as the actual subject, is especially valuable for moving subjects.
2. Because of the erect laterally correct image, both eyes can be used, one for looking through the finder and one for viewing the general scene.
3. Eye-level viewing also means correctly lateral and erect images in vertical formats.

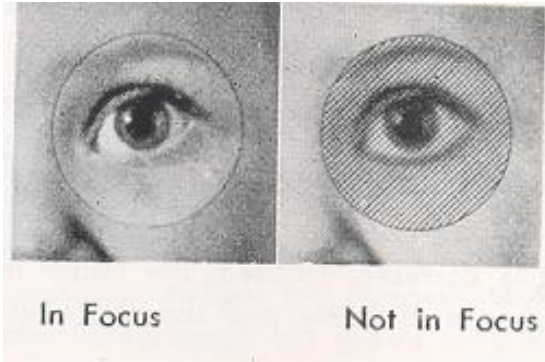
FOCUSING:

Since view-focusing is through the camera lens, all focusing adjustments are made directly on the lens itself by revolving the distance focusing ring (13). and checking the effect on the focusing screen in the finder.

The focusing screen has:--

1. A micro-prism focusing spot.
2. A fine focus ring, around the spot.
3. A full-area ground glass, boosted by fresnel lens.

Micro-Prism Focusing Spot:



The focusing spot in the center is made up of numerous microscopic prisms which break up the image when it is not in focus so that the image is seen indistinct and blurred. When the distance focusing ring is revolved and the subject is accurately focused, the image in the focusing spot will be seen distinctly and sharply.

Subjects with linear features will be particularly effective for focusing because the straight lines will look ragged and broken up when out of focus but will be seen straight when in focus.

When in doubt, revolve the distance focusing ring either ways from what is considered optimum focusing and check the effect.

Fine Focus Ring: Around the micro prism focusing spot can be seen a clear ring which is made of extra-fine ground glass only. This ring may also be used, either singly or in combination with the focusing spot, for focusing of subjects without linear features.

When the distance ring is revolved and the subject is correctly focused, the finder image will be seen distinctly and sharply, while, if focusing is not correct, the subject will be seen blurred and indistinctly. As with the focusing spot, revolve either ways of the optimum focus to check whether focusing is correct or not.

Full-Area Ground Glass: The full-area of the focusing screen, except for the focusing spot and fine focus ring, is fine ground glass backed by a fresnel plate lens for obtaining a brilliantly illuminated subject field from edge to-edge, without dark corners. In other words, the whole subject area is always distinctly seen and may be focused on the full ground glass area.

Focusing is done in the same manner as for the fine focus ring and focusing spot.

For speedier focusing, use the full focusing screen, combining all the focusing means, i.e., focusing spot plus fine focus ring plus full ground glass, because it will also mean that composition and focusing can be undertaken at the same time.

The distance actually focused can be checked by reading the distance scale (12) opposite the distance index (11).

DEPTH OF FIELD:



When you have focused on a certain subject (plane), it will be seen that not only that subject but other subjects, both in front and behind the main interest, will also be seen sharply, although this will not be true for everything before or behind the main interest.

In other words, when a subject has been focused at a certain distance, the lens presents an apparently sharp image not only at the focused distance but also at somewhat farther and nearer distances. This zone of apparent sharpness is known as the depth of field and the rules governing the extent of the depth of field are:--

1. The depth of field is greater as the diaphragm (aperture) is closed down, and least as the diaphragm is opened up. In other words, the wide-open aperture of the fully automatic lens always shows the least depth of field and is valuable for precise focusing.
2. The depth of field is greater as the focused distance increases and least as the camera-to-subject distance decreases.
3. The depth of field is greater behind the focused subject (in the background) and shallower before the focused subject (in the foreground) but grows progressively equal as the focusing distance gets shorter.

4. The depth of field increases when the UV TOPCOR 35 mm wide-angle lens is attached and decreases when the UV TOPCOR 100 mm telephoto lens is used, both in comparison to the standard UV TOPCOR 53 mm lens. The depth of field of the lens can be utilized for getting pictures with backgrounds or foregrounds out of focus, or for getting subjects in the foreground and background sharply, or for covering the deepest possible range in action shots, etc. Depth of Field Scale: The depth of field scale (9), on the lens barrel, is utilized for checking the scope of the depth of field because it shows at a glance the zone of apparent sharpness at any lens opening or distance. The depth of field scale is next to the distance scale (12) and is made up of identical pairs of apertures on both sides of the distance index (11), which also represents the widest aperture of $f/2$. These identical pairs of apertures indicate the distance that will be in focus at these lens opening.

1. Finding the depth of field: example, if the lens opening is $f/11$ and the distance focused is 10 meters (as in the illustration), read the distances opposite the aperture $f/11$ (the line between 8 and 16) on both sides of the depth of field scale which will show that the depth of field extends from approximately 4.5 meters to infinity. On the other hand, if greater depth of field is required, see which lens opening will cover the required field. If, for example, the zone should extend from 3 meters, it will be seen that $f/22$ will give the required depth of field which will be from about 3 meters to infinity.. Of course, shutter speed will have to be decreased to compensate for the reduction in the effective amount of light.
2. Zone focusing: When it is required to cover two subjects at different distances from the camera, first focus on the nearest subject, for example, 2 meters, and then the farther subject, say, 5 meters, both found with the distance scale. Next, revolve the distance focusing ring until these distances are opposite identical apertures (approx. $f/16$, in this case) and use this lens opening for the shot.
3. Fast zone focusing: When there is not enough time for finding the two limits for the above zone focusing method, focus on a subject about two fifths of the way into the required zone of sharpness and choose an aperture which will give sufficient sharpness over the whole field.

Increase the depth of field, whenever possible, by stopping down the lens opening rather than by increasing the focusing distance, or by using the UV TOPCOR 35 mm lens.

Depth of Field Table: For greater accuracy in the depth of field, because the depth of field scale figures are in round sums, use the depth of field tables on pages 23 to 30.

In all instances, measure the distances from the focal or film plane (indicated by the marking (14) on the camera's top deck) to the main subject.

For critical pin-point sharpness, always use wide aperture and focus on the main plane, because everything within the depth of field is not of equal sharpness but, on the contrary, grows less sharp as it gets farther from the plane of focus.

Topcor F/2 53mm	Topcor F2 53mm	Topcor F/4 135mm	Topcor F/4 135mm
Topcor F/4 100mm	Topcor F/4 100mm	Topcor F/3.5 35mm	Topcor F/3.5 35mm

INFRARED INDEX:



For infrared photography, infrared film is used which is sensitive only to the blue-violet infrared wave lengths whereas panchromatic film is sensitive to all the colors of the spectrum.

Since focusing is done with the visible point, seen in white light, some focusing adjustment must be made because the infrared wavelengths are longer in wave lengths and not visible to the naked eye. The infrared index (10) is the red line representing f/4 opening on the depth of scale, which should be used for making such adjustments.

In other words, once focusing has been done in the regular manner (say, the distance is 10 meters), shift the distance obtained to the infrared index, as in the illustration.

For infrared photography, use a suitable red filter and read the instructions, enclosed with film, for determining exposure settings.

HOLDING THE CAMERA



Another important factor for obtaining superior pictures is the proper support of the camera, not only to provide a steady and comfortable position for holding the camera but also one that will permit speedy handling for taking successive pictures.

Horizontal Holding Position:

This is the holding method for taking pictures in the horizontal format, which is the most common. Take a firm grip on the distance focusing ring (13), with the left thumb and left forefinger, resting the camera body on the palm of the left hand. Next, place the right thumb against the film winding lever (1), with either the right forefinger or middle finger on the

shutter release button (6) and the rest of the hand cradling the right side of the camera body. The right hand will advance the film and take the picture, aiming the camera at the same time, while the left hand will do most of the holding and also take care of focusing.

The camera should be raised to the right eye, leaving the left eye free to take in the whole field. The elbows should be pressed against the body for support and the camera should also be pressed against the forehead to minimize camera movement.

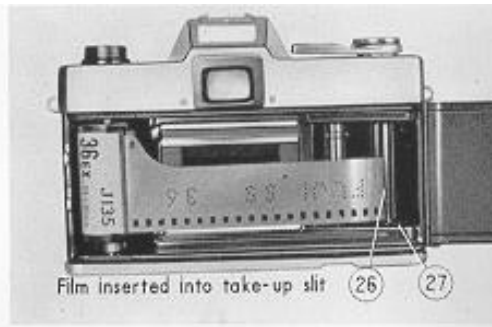
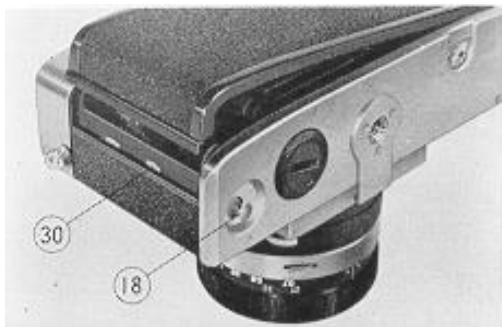
Vertical Holding Position:

Without changing the basic holding position for the horizontal format, turn the camera around until the film winding lever is topmost. Now the left side of the camera body will be supported by the left hand. The right elbow will not be pressed against the body but will jut out into space, not giving any support to the camera; but this version is superior to turning it around the opposite way because the winding lever can still be used for speedy action.

To keep camera shake at a minimum:--

1. Spread the legs wide apart for body steadying purpose. Use the body or as much of it as possible for steadying the camera, such as digging the elbows into the body, pressing the camera against the forehead, etc.
2. Don't tense the fingers but hold the camera firmly and leave the fingers free to do their work.
3. Don't jerk or strongly press the shutter button but press it smoothly and gently.
4. Whenever possible use the tripod, especially at the slower shutter speeds 1/15 sec. and slower.
5. Use props, like desk, chair, tree or anything that does not move, when the tripod cannot be used.
6. Pull the neck strap taut, looping it around the wrist, if necessary, to brace the camera against the body...

FILM LOADING



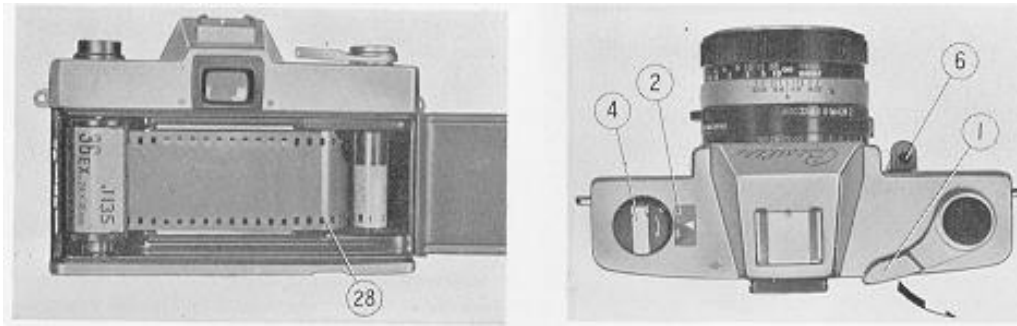
Use 35 mm film in daylight cartridges which will give either 20 or 36 exposures of 24 mm X 36 mm size black-and-white pictures. There are also colors films of 12, 20 and 36 exposures in the same size.

Load and unload films away from direct sunlight or strong artificial illumination, although it will not be necessary to get into a darkened room. Get in the shade, whenever possible, even if it is your own body shade, and place the camera on the table or lap so that it will not be dropped accidentally.

Opening Camera:

1. Shift the back cover lock (18) and press it strongly. The back cover will spring open, and, therefore,
2. Pull it open all the way.

Loading Camera:



3. Pull up the rewind knob (4), as far as it will go, and insert a fresh film cartridge into the empty film chamber. The leading end of the film should be pointed in the direction of the take-up spool slit (26).

4. Push the rewind knob back down into position. If it does not catch the film cartridge, revolve the rewind knob slightly until the slot on the film cartridge shaft (25) catches.

5. Pull out the film about 14-15 cm from the cartridge and insert it as deep as possible into the take-up spool slit (26). If the slit is not visible, revolve the take-up spool, with the serrated flange (27) until the slit is topside.

6. Check whether the bottom perforation of the film engages the teeth of the film transport sprocket (28) and advance the film winding lever (1) carefully, checking once more whether the top perforation are also fully engaged.

Closing Camera:

7. If the top and bottom perforations are fully engaged, close the back cover by pressing it tightly until it catches and does not open.

8. Slowly turn the rewind knob (4), in the direction of the arrow engraved on it, which will tension the film inside the cartridge. Each film winding lever action will now revolve the rewind knob counter-clockwise, thus indicating that the film is being advanced properly.

Advancing the Film:

9. Push the film winding lever with thumb of the right hand until a full stop is made, as otherwise the shutter button cannot be pressed.

Each film winding lever action takes care of the following actions:--

1. The film is advanced one frame.
2. The exposure counter is advanced one frame.
3. The shutter is charged.
4. The automatic lens diaphragm mechanism is set up for action.

10. Press the shutter release button (6).

11. Repeat actions (9) and (10) once more. The two blank shots just finished will mean that two frames have been advanced and that the next film winding action will place the third frame into position for actually taking the first shot.

The two blank shots are required because the first two frames are usually exposed in film loading.

EXPOSURE COUNTER

For keeping track of the number of exposures taken, the BESELER TOPCON AUTO 100 camera has an automatic exposure counter (2) which works automatically with the opening and closing of the camera's back cover. In other words, whenever the back cover is closed, the exposure counter automatically returns to the starting mark "S".

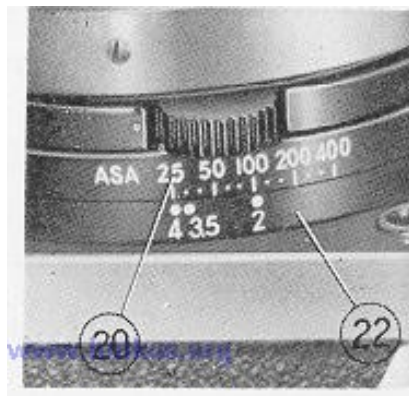
The two blank shots made in loading the film puts the exposure counter on the second white dot, indicating that the next

film winding action will place the counter on " 1".

The counter has numerals 1...5...10...15, indicating every fifth shot, up to 35 exposures, with white lines in between to show each shot.

The numeral 20, as well as the line after 35, are red-colored, to show when the 20 or 36 exposure film is all exposed.

FILM SPEED INDICATOR



Upon loading the film, the film speed index should be set to the proper Elm sensitivity [speed) of the film loaded in the camera, because it is of prime importance for obtaining correct exposure.

Pull the film speed adjustment catch (21), on the shutter speed ring knob (7), outwards, which will free the film speed scale, and revolve the ring to set the required film speed to one of the following three indexes:--

2 ...to be used for the f/2 standard lens

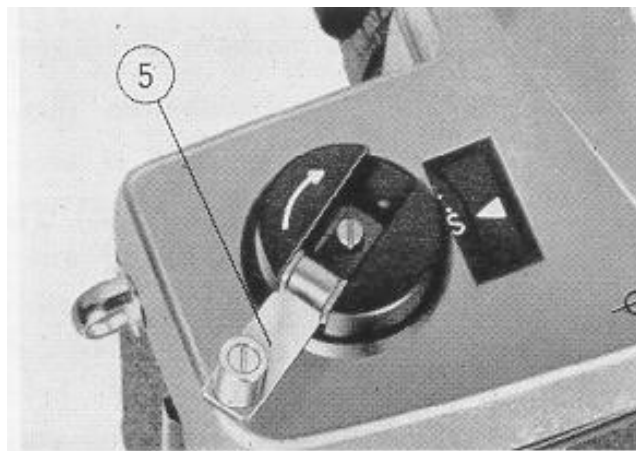
3.5...to be used for the f/3.5 wide-angle lens 4 ...to be used for the f/4 telephoto lenses

There are 13 click-stopping ASA film speeds from 25 to 400, with the dots between numerals indicating intermediate film speeds.

Check instructions enclosed with the film for the correct film speed, and if speeds other than ASA are indicated, use the following conversion table for finding the corresponding ASA film speed.

ASA	25	32	40	50	64	80	100	125	160	200	250	320	400
DIN	15	16	17	18	19	20	21	22	23	24	25	26	27

FILM UNLOADING



After the last exposure is taken, the film should be returned to its cartridge and then taken out for development.

When the exposure counter indicates that the last exposure has been made, do not advance the film any more or you will tear it or pull it out of its cartridge....

In any case, if the winding lever does not move easily, check the exposure counter to see whether it is the last exposure or not. If so, do not advance the winding lever but leave it half-advanced, as it is, and proceed with rewinding the film.

At any rate, don't open the back cover, at this time, or you will ruin your exposed film.

Rewinding:

1. Depress the rewind button (19) strongly.
2. Unfold the rewind crank (5) from its storage position and revolve it clockwise, in the direction of the arrow. Rewind smoothly and at an even speed BECAUSE erratic or too rapid rewinding may cause static electricity marks on the film.
3. Rewind until tension lessens as the film end slips out of the take-up spool and then stop rewinding. Do not rewind the leading end back into the cartridge but leave the tip protruding.
4. Open the back cover, as already noted.
5. Pull up the rewind knob and lift out the cartridge.
6. Bend the end of the film (as a sign that the film has been exposed) and place it in its original package until development.

Note:

The rewind button may be left depressed because the next film winding lever action will automatically pop it up.

LENS EXCHANGE

Besides the standard lens which is supplied with the camera, three other lenses are available separately and may be used interchanged with the standard lens.

All UV TOPCOR lenses have been specially designed for use on the single lens reflex camera and are not inferior to, if not superior to, other more expensive lenses found in focal plane shutter cameras in its resolving power and rendition. All UV TOPCOR lenses have been specially coated to cut the ultra-violet (UV) rays and thus give breath-taking true-to-life color renditions of outdoor scenes at all times, and eliminate the need for an UV filter outdoors for black and-white camera work.

All UV TOPCOR lenses are straight helicoid focusing and incorporate the electric-eye automatic exposure system, the fully automatic instant re-opening lens diaphragm action, as well as being coupled with the quick-as-a-wink mirror action, and, moreover, are fully interchangeable, without any lens element being left behind in the camera, nor are they simple auxiliary lenses which are attached to the front of the standard lens.

An exclusive bayonet mount permits simple, accurate and speedy exchange of the lenses, while the SEIKOSHA SLV No. 00 shutter is incorporated behind-the-lens, in the body.

Standard Lens:

The standard UV TOPCOR lens is a 553 mm focal length optic, with a fast speed of f/2, and has 6 elements in 4 groups. The lens focuses down to a close distance of 70 cm.



Wide-Angle Lens:

The UV TOPCOR wide-angle lens has a shorter-than-standard-focal length of 35 mm, and a speed of f/3.5. The lens construction is 6 elements in S groups, and the minimum focusing distance is 40 cm. The lens covers a wider field of view, than the standard lens, at the same camera-to-subject distance, and shows an image which is much smaller and a depth of field which is much deeper.

The wide-angle, because of these characteristics, is used for shooting where it is not possible to back up, such as in architectural shots, interior shots, groups in small rooms, etc., as well as for candid shots (because of the deeper depth of field) and exaggerated perspective shots (because of its wide field of view).

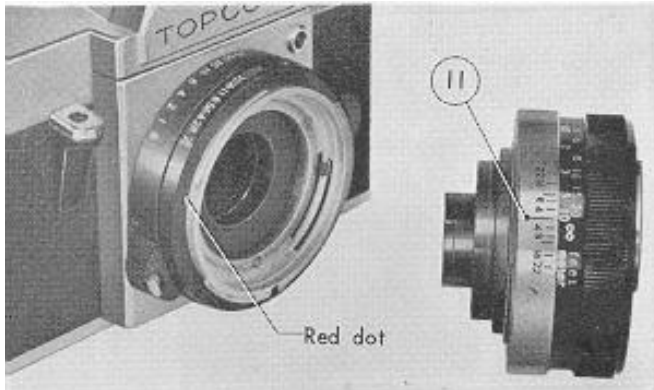
Telephoto Lenses:

The UV TOPCOR telephoto lenses when compared to the standard lens, cover a more narrow field of view, show a smaller picture area, a larger image pulled in closer and a shallower depth of field. The lenses are thus, used for shooting distant objects, which cannot be approached close enough to isolate and emphasize, and for portraiture because of their

natural perspective and because their shallow depth of field eliminate distracting backgrounds.

Both telephoto lenses have 5 elements and a maximum aperture of f/4, but the shorter is 100mm in focal length and focuses down to 1.5 meters, while the longer lens has a 135mm focal length and focuses down to 1.7 meters. The former has a 24° field of view and the latter a 18° angle.

Removing the Lens:



Press the lens locking lever (29), which will disengage the lens locking system. Rotate the lens counter-clockwise until it stops, release pressure on the lens locking lever and continue rotation until it makes a full stop again. Then lift it out gently.

Attaching the Lens:

Line up the red dot, that serves as the distance index (11), with the red dot on the body flange and insert the lens carefully. When well-seated, revolve clockwise until it stops and clicks into position.

Lens Covers:

When not in use, protect the lens surface with the lens cap. Cover the rear ends of lenses detached from the camera with rear lens caps.

FLASH PHOTOGRAPHY



When available light is not sufficient for taking pictures at the desired aperture or speed, or if there is a total lack of illumination, or if the subject is in the shadow and details are obscured, use artificial illumination, such as photo lamps, flash bulbs or electronic flash.

As a portable and economical method of artificial illumination, simply mount a flash unit in the accessory shoe (16) on top of the Pentaprism finder, and insert the flash cord plug into the flash socket (32). Larger units should be used with a suitable bracket.

The bracket should be fixed to the bottom of the camera, with the fixing screw locking it to the tripod socket (24).

Flash Illumination:

The various types of flash bulbs which may be used with the flash unit are classified according to their time-to-peak

(firing delay) or the time it takes from contact until peak brightness is reached. Class M and Class F bulbs, as well as electronic flash, can be used with the BESELER TOPCON AUTO 100 camera.

1. Class F: The firing delay is 4-6 milliseconds. Although light output is low, the stopping action is a fast 1/200 sec. **2. Class M:** The firing delay is 16-18 milliseconds. The light intensity is very great and, therefore, it is used when maximum light output is necessary.

In this class are included the small miniature flash bulbs and all-glass (AG) no base flash bulbs, both of which give great light output in spite of their very small sizes.

3. Electronic Flash: There is no firing delay with electronic flash or strobe-lights. The intensity is not very great but they may be re-used many times, after a suitable re-cycling period. Of course, the initial outlay is comparatively expensive and is only suitable for those users who require artificial illumination quite often. The speed is a very fast 1/500 or 1/1000 sec. or better, stopping most actions.

Flash Synchronization:

Since the flash bulbs and electronic flash units, which can be used with the BESELER TOPCON

AUTO 100 camera have different firing delays, the shutter action must be synchronized so that it will fire the bulb by closing the flash contact at the appropriate moment for the time-to-peak of the bulb being used.

Two settings, M-setting and X-setting, are built into the camera to take care of flash synchronization when Class M and Class F flash bulbs, as well as electronic flash units, are used. Simply shift the MXV-switch (33) to M or X, and the flash circuit will be set up for use of the various flash bulbs and electronic flash. The shutter speeds that may be used when the various flash illuminations are used at either of these settings are shown on the following table.

V-setting is for use of the self-timer; flash synchronization will only be possible on X setting when the self-timer is used.

Flash Exposure:

In flash photography, do not use the exposure **meter** because it will **not** work. Consequently, take the aperture scale off "AUTO".

[Click here to see the SUIABLE SHUTTER SPEEDS FOR FLASH BULBS](#)

In flash photography with the flash unit on the camera accessory shoe, the distance focused will be of great importance for calculating the correct aperture, because the brightness of light decreases with the square of the distance, or, in other words, an object 2 meters away will receive only one-fourth the light of an object 1 meter away.

Find the guide number for the bulb being used (usually found in the instruction sheet furnished with the flash bulb and based on the shutter speed and film speed being used), and divide it by the distance from the flash to subject, which will give the correct aperture. For example, the guide number is 50 and the distance 3 meters from flash unit to subject, the aperture will be f/16. This figure is based on the use of an efficient reflector in a room of average brightness or size. For a brighter room use a smaller aperture, and for a larger room, or at night outdoors, use a larger aperture.

TOPCON ACCESSORIES

For a greater enjoyment of picture-taking with the BESELER TOPCON AUTO 100 camera the following TOPCON accessories should be used:--

TOPCON FILTERS:



Use filters for obtaining more faithful tonal renditions or for producing special effects to highlight or dramatize pictures.

In black-and white photography, filters are used for separating color tones which cannot be truthfully rendered as seen by the human eye. For example, yellow may seem to be ten times brighter than blue but, on the panchromatic film, blue registers a brightness only four fifths that of yellow. In other words, filters are use to control these different tones. In color photography, on the other hand, filters are used for balancing light not suitable for the film loaded in the camera or for correcting color deficiency in the illumination. Since filters cut off some part of the light that enters the lens, the exposure must be increased to compensate for the difference; the additional exposure increase, called the filter factor, is indicated in the following tables, together with the color and effect of several filters for use on the BESELER TOPCON AUTO 100 camera.

Screw in type filters are available in 49mm and 58mm mounts, which are screwed into the front mount of the lenses. The 58mm is for the 135mm telephoto lens, while the former is for the other three lenses. Most outdoor shots should be taken with a filter, especially shots of the sky, with or without clouds. The UV TOPCOR lenses have special UV filtration and thus give crisper black-and-white shots, and truer color picture, and does not require the attachment of UV filters.

TOPCON LENS HOODS:

FILTER FACTORS FOR BLACK-AND-WHITE FILM

Filter	Color	Use	Filter Factor			
			Pan. B		Pan. C	
			Day.	Tung.	Day.	Tung.
Y1	Light Yellow	Suitable for all outdoor work, landscapes, snow scenes and particularly effective for accentuating clouds on a blue sky.	1	1	1	1
Y2	Medium Yellow	Gives more brilliance to spring and autumn foliage. Renders yellow and green lighter and blue darker.	1.5	1	1.5	1
O2	Medium Orange	A special effect filter suitable for depicting heavy clouds against dark sky and bringing out details in distant views by reducing mist. Renders yellow and red lighter, and blue darker; subdues skin blemishes in outdoor portraits.	3	2	3.5	3
R2	Medium Red	Greater contrast than Y2 or O2 filters, for dramatic cloud effect against black sky. For dark wood furnitures by artificial light. Use with infra-red film for special effects.	6	5	6	5

Ref: Pan: BSUPER XX, PLUS X, PANATOMIC X, MICROFILM (KODAK), ULTRA-SPEED, SUPREME (ANSCO), NEOPAN S & SS (FUJI)

Pan: C.....TRI-X, PANCHROME, ORTHO X (KODAK)

FILTER FACTORS FOR DAYLIGHT COLOR FILM

Filter	Alteration in Color Temp.	Use	Filter Factor
DAYLIGHT	Absorbs ultra-violet rays and some blue light	Suitable for sunny weather as it absorbs ultra-violet rays and counteracts the tendency towards being excessively bluish, giving natural color balance. Especially effective for cutting bluish reflection from young foliage.	1
CLOUDY	7500°K → 6000°K	For use on cloudy days as it lowers the color temperature and absorbs the bluish colors, giving overall color balance and saving the picture from being excessively blue.	1.2
MOR. & EVE.	5000°K → 6000°K	For use in the morning and evening hours when the picture will be excessively reddish. Raises color temperature and absorbs reddish colors.	1.6
FLASH	3800°K → 6000°K	Use with clear flash bulbs not suited for daylight color film. Raises color temperature and gives correct color balance of otherwise excessively reddish picture.	2.4
FLOOD	3200°K → 6000°K	Used to raise the low color temperature of flood lamps and absorbs reddish colors.	3.2
F TYPE	6000°K → 4000°K	For use with Type F film when exposed for daylight. It lowers the daylight temperature to flash type film temperature and absorbs bluish colors.	2.9

- Ref: 1. Daylight films are Kodachrome, Daylight; Kodacolor, Daylight; Ektachrome, Daylight; Ansco Color, Daylight; Agfa Color, Daylight; Gevaert Color, Daylight; Fuji Color.
2. Type F films are Ektachrome, Type F; Kodachrome Type F; Anscochrome Flash Type.

Use the lens hood for getting better pictures in all you shots, but especially for against the-light shots and artificial illumination shots, because it will eliminate stray light which might otherwise effect the brilliance and clarity of the picture. It will also protect the lens surface from rain or snow which could cause image distortion.

There is one 55mm screw-in lens hood for both the standard and wide-angle lenses, a 55mm screw-in type for the 100mm telephoto and a 60mm snap-on type for the 135mm telephoto lens. The wrong hood will cause vignetting and should not be used.

TOPCON CLOSE-UP LENSES:

Use the close-up lens for shooting at closer subject-to-camera distances than possible with the unassisted lens. Two close-up lenses can be screwed into the filter mount of the standard lens, either singly or together, without changing the single lens view-focusing advantage.



The No. 1 close-up lens will cover the focusing distance 70 cm to 40 cm, while the No. 2 lens will cover the range 45 cm to 30 cm, and both lens combined will cover the distances from 32 to 26 cm.

STORAGE & CARE

- 1.** Store your camera, lenses and accessories away from humidity, salty air, dust, extremely high or low temperatures and corrosive fumes, and store in a cool, dry and well-ventilated place.
- 2.** Don't store it in closed compartments, containers or in the glove compartment of the car.
- 3.** When storing the camera for a long time, take it out of its leather case, release the shutter, revolve the focusing ring to infinity, wrap the camera in a dry and soft lint-free cotton cloth and place it in a tin-lined container, with a tight cover, and put in a lot of desiccant, such as silica gel.
- 4.** If the camera is stored for a very long time, take it out once in a while to give it an airing when the weather is cool and dry.
- 5.** Protect your camera, lens and accessories against rain, dust, sand, strong sunlight and salty air outdoors by keeping the cover of the leather ever ready case closed except for the actual shot.
- 6.** After using your camera outdoors, always use a blower to blow away the dust, or a soft hair brush to brush the dust away, and then wipe it clean with a soft lint-free cloth.
- 7.** Do not clean the lens too often but, when doing so, always use the blower or soft brush first to get rid of the dust and then gently wipe it with a lens tissue. If further cleaning is necessary, very lightly dip a lint-free cloth into plain water, or pure grain alcohol, or possibly a mixture of alcohol and ether (4: 1 ratio), and lightly wipe the lens surface in a circular motion. Don't rub the surface on any condition.
- 8.** If the camera is dropped into the ocean, wash immediately with clean water, lubricate with good quality oil and send out for repairs at once.
- 9.** Clean the inside of the camera, the reflex mirror and pressure plate, with a soft brush or air blower only.