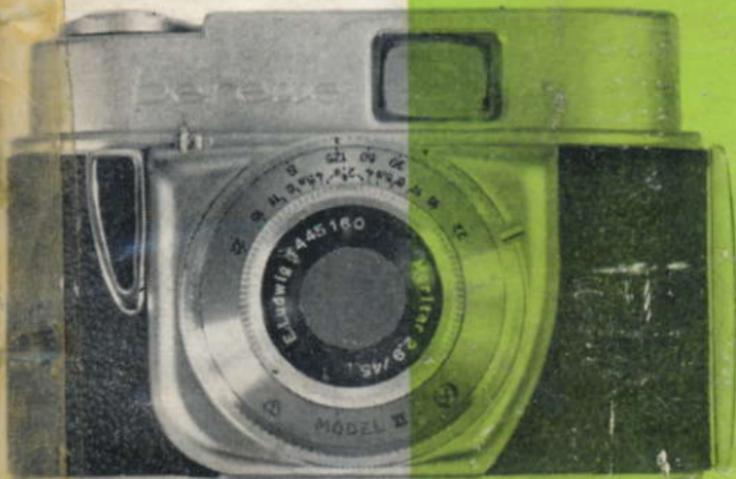


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Boots

**BEIRETTE
MODEL II**

Boots

BEIRETTE MODEL II CAMERA

A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T

Leverwind.

Threaded socket for cable release.

Shutter release.

Shutter speed control: 1/30, 1/60, 1/125th sec; and brief time.

Lens: 45 mm. *f*/2.9 MERITAR.

Accessory shoe.

Rewind handle.

Bright frame viewfinder.

Body catch.

Lens aperture control—*f*/2.9 to *f*/22.

Flash contact.

Focus setting mark.

Viewfinder eyepiece.

Sprocket wheel.

Film pressure plate.

Take-up spool.

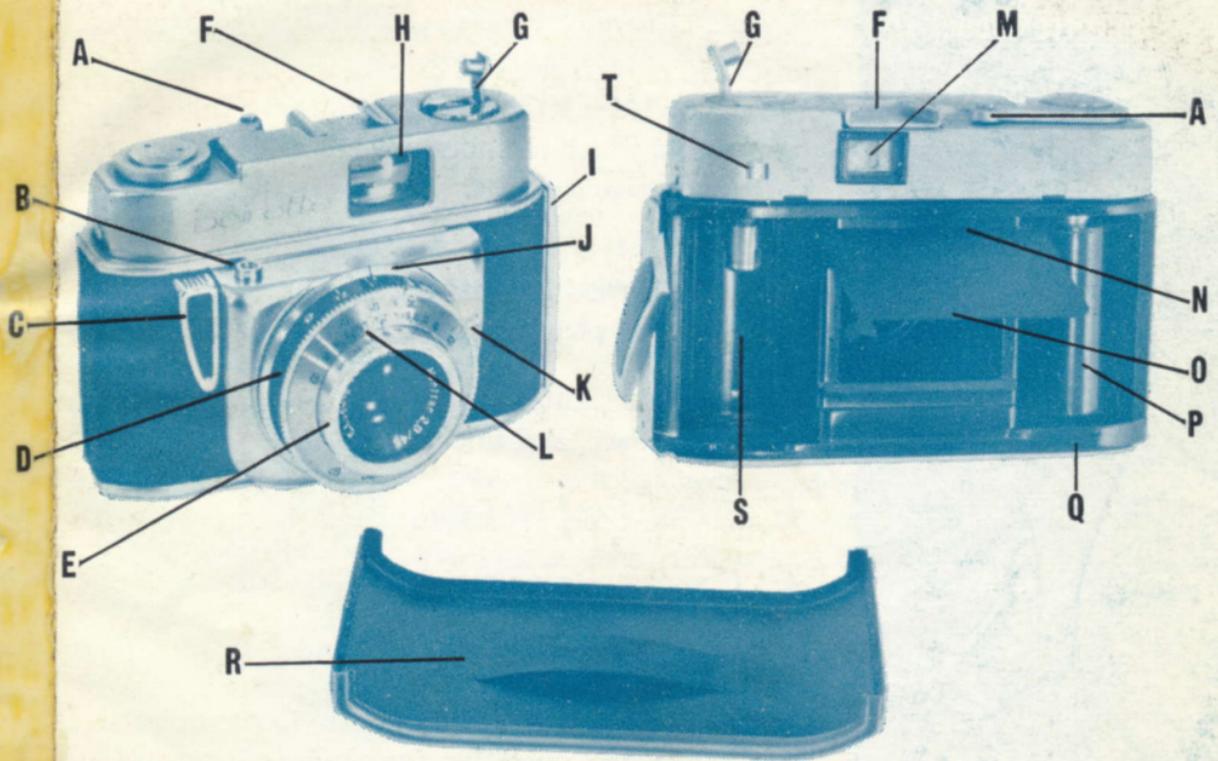
Film transport button.

Camera back.

Film cassette chamber.

Exposure counter.

THE PARTS OF THE CAMERA



The letters in brackets following the names of the various camera parts in the text refer to this illustration and the table on page 2.

**Boots
Beirette Model II**

. . . is a precision-made 35 mm. camera designed and produced in the specialist camera works of Woldemar Beier KG. It incorporates the following refinements which are normally associated with more expensive cameras.

- ★ 45 mm. *f/2.9* Meritar coated lens, for really sparkling pictures, focusing down to 2 ft.
- ★ Versatile shutter—three speeds—1/30, 1/60, 1/125th sec. and brief-time.
- ★ Synchronised for flash.
- ★ Compact, strong metal-cased body.
- ★ Eye-level, bright-frame viewfinder.
- ★ Large well-sited shutter release to ensure easy 'shake-free' operation for picture sharpness.
- ★ Fully removable back simplifies loading.

The Beirette Model II

**Colour or
Black and White**

**You will take
fine pictures
with your Beirette**

. . . takes standard daylight loading **35 mm. (135) cassettes** available in 20 and 36 exposure lengths, giving a standard 24 mm. x 36 mm. picture area.

The BEIRETTE is a truly versatile camera producing top quality black and white pictures or equally excellent results in colour—either transparencies or prints.

. . . because it has been designed and manufactured by experts to give you years of trouble-free service. Read these instructions carefully—a little time spent in getting to know your camera and the way in which it operates will be amply rewarded by the results you will obtain.



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I have no connection with any camera company

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It'll make you feel better, won't it?

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click on the secure site on my main page.**

Donate: www.PayPal.me/butkus

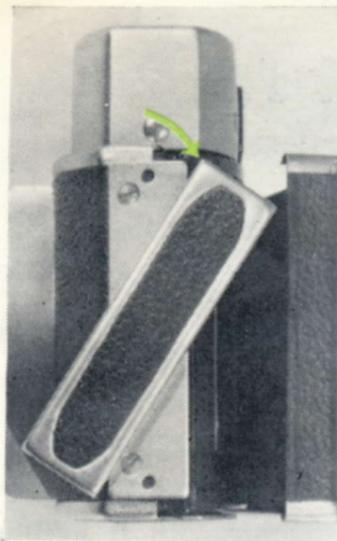
venmo: @mike-butkus-camera Ph. 2083

Loading the film

Turn the catch (I) at the side of the camera, clockwise through an angle of 90° (*illus. 1*). The camera back (R) may now be lifted off. Return the catch anti-clockwise to its original position.

Pull out the rewind handle (G) at the top left hand of the camera (*illus. 2*) and lift up pressure plate (O). Insert the cassette of film into the empty left-hand chamber (S), with the beginning of the film pointing towards take-up spool (P).

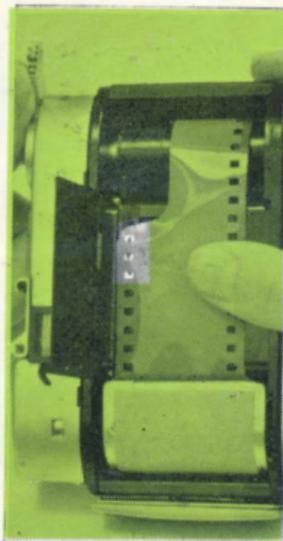
Push back the rewind handle into its normal position. Turn the built-in take-up spool by means of the leverwind (A) until its slot points upwards. Bend over the first half an inch of film and feed this into the slot. Advance the film by the leverwind until the first perforation of the film engages on the teeth of the sprocket wheel (N) (*illus. 3*). Close pressure plate over film, ensuring that the small projection at bottom left of plate **lies underneath the cassette** and not on top (*illus. 4*). Replace camera back by fitting either end into the groove of the camera body on the side opposite the catch. Press down on the catch side until it snaps into position.



Illus. 1.



Illus. 2.



Illus. 3.



Illus. 4.

The letters in brackets following the names of the various camera parts refer to the illustration and table on pages 2 and 3.



Illus. 5.

Setting the exposure counter

The BEIRETTE has an automatic exposure counter (T) which shows how many pictures there are left to take. After loading the film and closing the camera back it is necessary to advance the film by two exposures to ensure that any which has been affected by light is removed. Do this by operating the leverwind (A) as far as it will go. Press the shutter release (C) and repeat the process. Now set the exposure counter to 37 or 21, depending on which type of film you have loaded, by raising the rewind handle (G) and rotating clockwise until the required number appears in the counter window (*illus. 5*). Push back the rewind handle with a gentle rotating action.

The letters in brackets following the names of the various camera parts refer to the illustration and table on pages 2 and 3.



Illus. 6.

Winding on

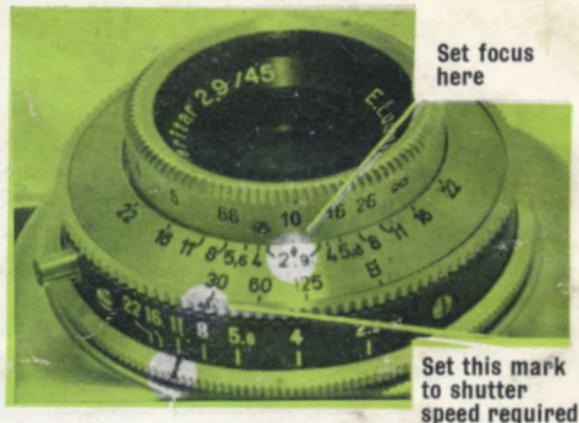
When you are ready to take your first picture advance the film by pushing the leverwind round as far as it will go with the right hand thumb. This movement also cocks the shutter ready for immediate action. It will not harm the shutter if the camera is put away with it set. With the BEIRETTE camera it is impossible to take two pictures on one (double exposure) or to miss an exposure by winding on too far. There are now only two more operations to be performed before you take your first picture.

Narcissus

NANUS

Setting aperture and shutter speed

Select the aperture and shutter speed as indicated in the exposure table or by an exposure meter. Set them on the camera by rotating the two milled rings (D and J) until the black marks are opposite the required aperture and speed. In the illustration the shutter is set to 1/60 sec. and the lens aperture to *f*/11.



Set focus here

Set this mark to shutter speed required

Set this mark to aperture required

Illus. 7

Focusing

Measure or estimate the distance in feet between the camera and subject and rotate the lens until the appropriate distance is set against the small black diamond on the lens mount (L). You will notice that the figures are engraved so as to be read with the back of the camera toward you—its natural position.

EXPOSURE TABLE for Black-and-White and Colour Films										
Film speed (ASA)		25 - 32		50 - 64		100 - 125		160 - 200		
Weather	Subject	Sec.	f/no.	Sec.	f/no.	Sec.	f/no.	Sec.	f/no.	
 Bright Sun	Distant views; sea, mountains, snow	1/60	16	1/125	16	1/125	22	1/125	22	
	People outdoors; general views	1/60	11	1/125	11	1/125	16	1/125	22	
	Subjects in shade; shots against the light	1/60	8	1/125	8	1/125	11	1/125	16	
 Hazy Sun	Distant views; sea, mountains, snow	1/60	11	1/125	11	1/125	16	1/125	16	
	People outdoors; general views	1/60	8	1/125	8	1/125	11	1/125	11	
	Subjects in shade; shots against the light	1/60	5-6	1/125	5-6	1/125	8	1/125	11	
 Cldy. Bright	Distant views; sea, mountains, snow	1/60	8	1/125	8	1/125	11	1/125	16	
	People outdoors; general views	1/60	5-6	1/125	5-6	1/125	8	1/125	11	
	Subjects in shade; shots against the light	1/60	4	1/125	4	1/125	5-6	1/125	8	
 Cloudy Dull	Distant views; sea, mountains, snow	1/60	4	1/125	5-6	1/125	8	1/125	11	
	People outdoors; general views	1/60	4	1/125	4	1/125	5-6	1/125	8	
	Subjects in shade; shots against the light	1/60	2-9	1/125	2-9	1/125	4	1/125	5-6	
This table is only intended as a guide. For greater accuracy the use of an exposure meter is recommended.										



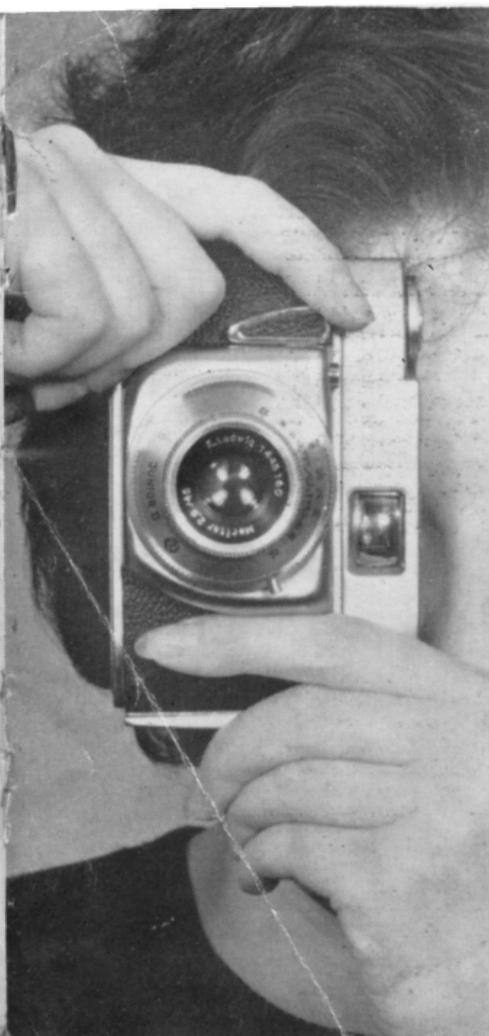
Illus. 8.

Taking the picture

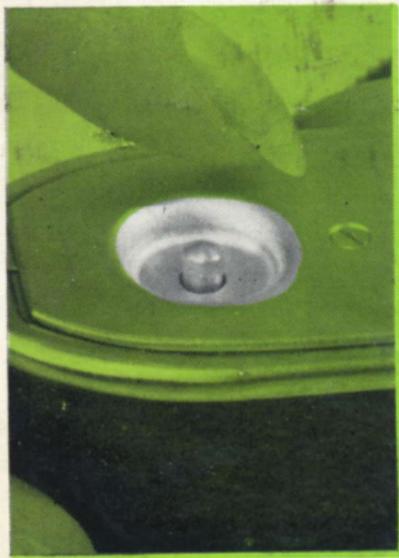
For horizontal pictures grip the camera with one hand at either end, fingers at the front, thumbs at the back, with the right index finger resting lightly on the shutter release. Bring the camera up to eye level, and as it is important to hold it absolutely still at the time of taking the picture, hold it against cheek and nose for support and keep your elbows against your body. Your eye should be as close to the viewfinder eyepiece (M) as possible.

Compose the subject in the viewfinder as you want it to appear in the finished picture, hold your breath for an instant, and depress the shutter release gently and s-m-o-o-t-h-l-y.

**For upright pictures
hold the camera
like this**



Unloading the film



Illus. 10.



Illus. 11.

When the end of the film is reached the leverwind will lock—**on no account** should it be forced or the film may be torn off its spool. After the last

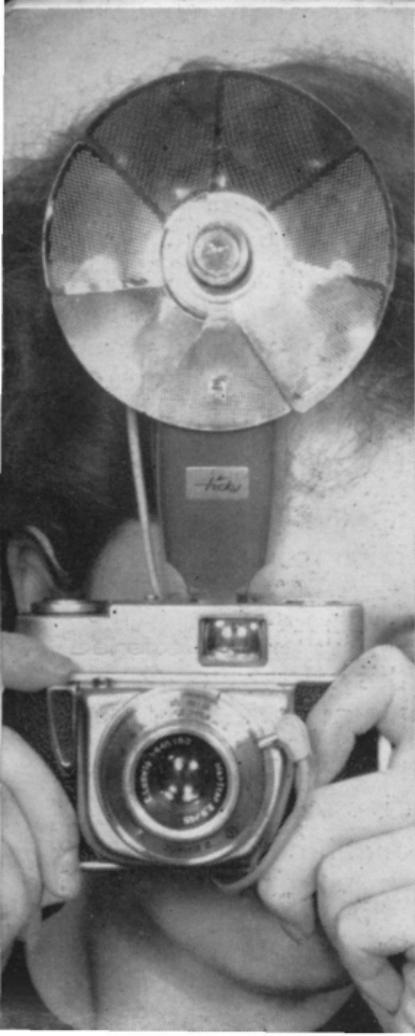
exposure the film must be rewound into its cassette. To do this depress the small film transport button (Q) situated underneath the camera (*illus. 10*). Whilst retaining pressure on the button rewind the film by means of the rewind handle (G), turning it ~~clockwise~~ (*illus. 11*). You will know when the film has been completely rewound because the tension will slacken.

Open the camera back in **subdued light**, pull out the rewind handle, and remove the cassette.

Brief time exposure

By setting the shutter speed control (D) to 'B' you can yourself control the length of time the shutter is open. You will not want to use this unless you are taking pictures in very poor light and indoors without **FLASH**.

With the shutter speed control in this position, the shutter opens when you press the shutter release and stays open until you let it go. It is essential for the camera to be kept absolutely still. For best results mount it on a tripod and use a cable release for smooth jerk-free operation.



Flash Pictures

The BEIRETTE MODEL II is a fine FLASH camera with a built-in accessory shoe (F) into which the flashgun fits, and a special contact (K) in the shutter to fire the bulb as you take the picture. Simply fit the gun into the camera and connect the lead on the flashgun to the flash contact, put a bulb into the gun and take your picture in the normal way. Flash is simple to use and you will be delighted with the pictures you get, both indoors and outside, when the light would otherwise be too poor for picture taking.

Inexpensive flashguns and flashbulbs available from Boots ensure that you have the right amount of light just where and when you want it—the sort of ‘happy memory’ picture illustrated on page 17 is obtainable really only with the help of flash.

Boots are specialists in FLASH and will be pleased to tell you all about it.



Exposure with Flashbulbs

The BEIRETTE has an X synchronised shutter, so always set the shutter to 1/30th sec. when using flashbulbs. The lens aperture (*f*/number) is determined by a Guide Number specified for the film in use, which will be found printed on the flashbulb packet or film instruction leaflet. Always go by the following rule:

$$\text{Guide Number} \div \text{Distance (in feet)} = \text{Lens Aperture (f/No.)}$$

EXAMPLE

Using Kodachrome II (speed 25/3° ASA) with PF1B Flashbulbs, guide number is 65. At a distance of 8 ft. the aperture will be:

$$\frac{\text{Guide number } 65}{8 \text{ ft.}} = \text{aperture } f/8$$

... may be used with any shutter speed. For an exposure guide number consult the electronic flash unit instruction book.

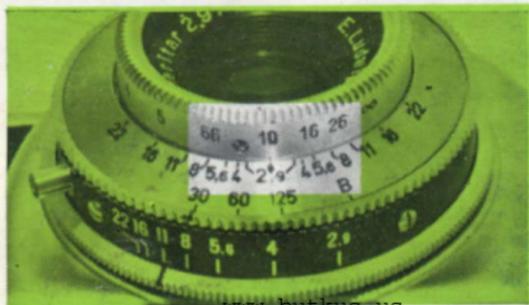
Electronic Flash



Illus. 13.

The Bright Frame Viewfinder

The white corner markings of the suspended bright frame visible in the viewfinder clearly show the picture area for all photographs from 8 ft. to infinity. When photographing closer than 8 ft. parallax becomes effective and so it is necessary to frame the picture within the upper and lower horizontal lines.



Illus. 14.

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Zone of Sharp Focus (Depth of Field)

When a lens is focussed on a subject, not only will the subject itself be sharp, but also part of the picture in front of it, and part behind. This 'zone of sharp focus' (also known as depth of field) varies with the size of the aperture used: the smaller the aperture (*i.e.*, larger $f/\text{No.}$), the greater the zone of sharp focus.

With average accuracy in focusing, the important part of the picture will be sharp whatever aperture is used, and it is not necessary to concern yourself with this technicality. For the perfectionist, however, the BEIRETTE has a scale which shows the zone of sharp focus for each aperture/distance setting. Each aperture setting is marked twice, once on each side of the focus setting mark; the distance on the focus scale bracketed by these pairs of aperture numbers is the sharp zone for that particular setting.

EXAMPLE

In the above illustration the camera is focussed at 10 ft. and set to aperture $f/11$. On one side of the focus setting mark $f/11$ is opposite 6 ft., whilst on the other, $f/11$ is opposite 26 ft. Thus, using aperture $f/11$ with the camera focussed at 10 ft., all objects will be sharp from approximately 6 to 26 ft.

Care of the Camera

A case will help to keep your BEIRETTE free from dust, and protect it at the same time. Owing to the special nature of the coating, the lens should be dusted only with the softest material—an often-washed handkerchief or, preferably, a special lens brush, available from Boots. The camera requires no other maintenance and you should not attempt to make adjustments yourself. Boots will be very pleased to undertake any which may become necessary.

Developing and printing

Boots Developing and Printing Service has a nation-wide reputation and is especially good for ENPRINTS—the large-size, big-value picture illustrated on page 17. We suggest you take your exposed film to any branch of Boots and ask for 'ENPRINTS'.

Take good care of your negatives

Your negatives are precious—often irreplaceable—and you will want to have reprints and enlargements from your favourites. They should be kept where they will be safe from dust and scratches.

A Negative Album, available from Boots, is ideal.

Mounting your Prints

Photograph Albums, always fascinating to browse through, are the best means of keeping photographs orderly and safe. Boots have the finest range in the country to choose from, together with all mounting and titling accessories.

Take good care of Transparencies

In order to project your transparencies or to look at them in a slide viewer, they must be mounted in special holders. Boots 35 mm. Transparency Holders are unbeatable value and are eminently suitable for BEIRETTE transparencies.

To help get better pictures

Here are a few easy-to-follow hints which will help you to take good pictures from the start.

Hold the camera very still, by resting it on something if you can. Otherwise—keep your elbows in, breathe out a little way, hold your breath—and squeeze the shutter gently to avoid 'camera-shake'.

Keep the sun over one shoulder, rather than right behind, otherwise your subject will tend to look flat and washed out. Avoid taking outdoor pictures in deep shade, and in

the early morning and late evening unless you use flash to light up your subject. Flash is useful even in sunlight to relieve the deep shadows from forehead and nose which often obscure detail in faces.

To take a moving subject—a speedboat, a car or even someone running—is tricky. A head-on or three-quarter view can be successful. Or you can photograph from the side, following the subject with your camera. Try to avoid fussy backgrounds, and especially try to place your subject away from trees and lamp posts, which in the finished print may look as though they are growing out of the person's head.

'Close-ups' of people and animals make especially effective pictures and because the BEIRETTE focuses as close as 2 ft., it is ideal for them.

Boots

The Photographer's Chemists

Boots branches offer a wide (and evergrowing) range of exclusive photographic accessories suitable both for the beginner and the experienced photographer—all the best of their kind at unequalled prices. Boots branches stock all the leading makes of film—both black-and-white and colour. Their nation-wide processing service handles all types of work competently and carefully.