



This manual is for reference and historical purposes, all rights reserved.

**This page is copyright© by M. Butkus, NJ.**

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

**If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.**

**This will allow me to continue to buy new manuals and pay their shipping costs.**

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

**If you use Pay Pal or wish to use your credit card,  
click on the secure site on my main page.**

PayPal Name Lynn@butkus.org

# KONICA

## SII



INSTRUCTION BOOKLET

KONISHIROKU is grateful for your interest in their KONICA S II 35-millimeter miniature camera.

This camera of exquisitely refined design is equipped with a fully cross-coupled exposure meter which permits the setting of correct exposure values automatically by sight. A needle indicator in the viewfinder field enables you to make exposure adjustments without shifting from the focusing, sighting, and picture-taking position. Automatic parallax compensation you see just what you get is provided. The MX full synchronizing shutter has a built-in selftimer (delayed shutter action mechanism). Also the fast, sharp and accurate HEXANON lens, enables you to create good pictures without disappointing failures.

## ATTENTION

- When setting your camera for correct exposure by means of the coupled exposure meter, be sure not to cover or shade the photocell window with your fingers.
- When wiping clean such plastic parts as photocell window, viewfinder window frame, and eyepiece guard avoid use of ether, lacquer thinner and other solvents. A small quantity of alcohol is permissible.

# —TABLE OF CONTENTS—

General Description.....	4
Nomenclature 1.....	6
Nomenclature 2.....	7
Nomenclature 3.....	8
Nomenclature 4.....	9
Cocking Lever Operation .....	10
Film Loading.....	12
Picture-Taking .....	18
Focusing and Sighting.....	20
Shutter and Aperture Operation .....	22
Coupled Exposure Meter Operation .....	24
Selftimer Operation.....	30
Synchroflash Photography .....	31
Depth of Field.....	34
Film Rewind and Removal .....	36

# GENERAL DESCRIPTION, KONICA ST

Picture Size (negative)	24X36 millimeters
Film Used	35-millimeter in safety cartridges of 20 and 36 exposures.
Lens	HEXANON f/2, f=48mm, 6 elements in 5 groups, improved amber coating.
Shutter	COPAL SYE, equidistant shutter speed settings in multiples of 2 : B. 1. 2. 4. 8. 15. 30. 60. 125. 250. 500, MX settings for full synchronization at all shutter speeds, built-in selftimer.
Coupled Exposure Meter	Needle in line-of-sight, zero-in method, automatic cross-coupling of filmspeed, shutter speed and aperture.
Focusing	Helicoid lens mount, focusing ring operation causes merging of double image in focusing spot in center of view-finder field.
Viewfinder	Bright illuminated frame, automatic parallax compensation, x 0.65 magnification.
Cocking	Thumb-operated, single-stroke lever (120° swing, 20° initial play) for

simultaneous shutter cocking and film transport. Positive double-exposure prevention.

**Other Features** Automatic reset of film counter and rewind button. Crank rewind into cartridge.

**Lens Hood** Slip-over type (51 mm Diam.)

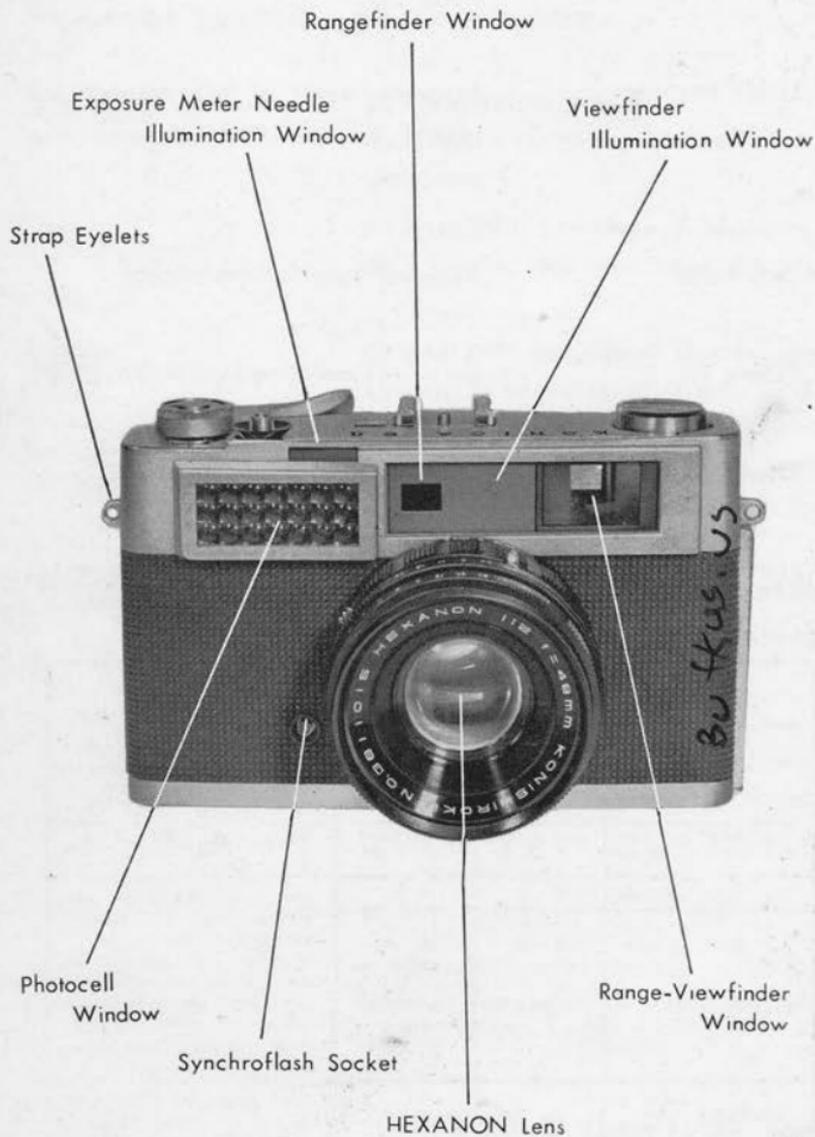
**Filters** Screw-in type (49mm Diam. 0.75mm pitch)

**Dimensions, Weight** • 132X86.5X76 mm. 730 grams.

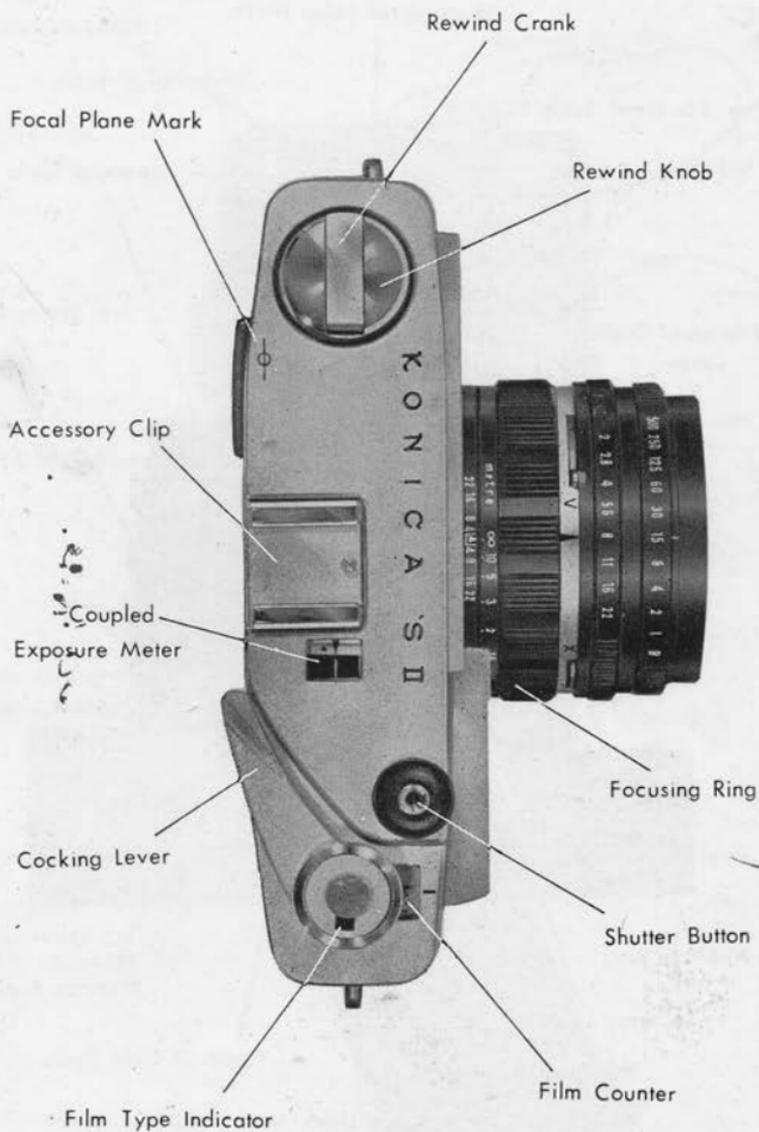
## SOME SUGGESTED FILTERS FOR THE KONICA S II

Type	Exposure Factors		Use
	Daylight	Tungsten	
K1 yellow	X 1.5	X 1.2	Color correction for average subjects in daylight. For black-and-white only.
K2 dark yellow	X 2.5	X 1.3	Same as above but stronger.
X1 light green	X 4	X 2	Color correction under tungsten illumination. Useful in shooting portraits outdoors. darkens sky while not altering skin tones. For black-and-white use only.
X2 dark green	X 5	X 4	
Skylight 1A	no change in exposure		For general use with outdoor color film. Cuts excess blue from ultraviolet rays, warms shadows.

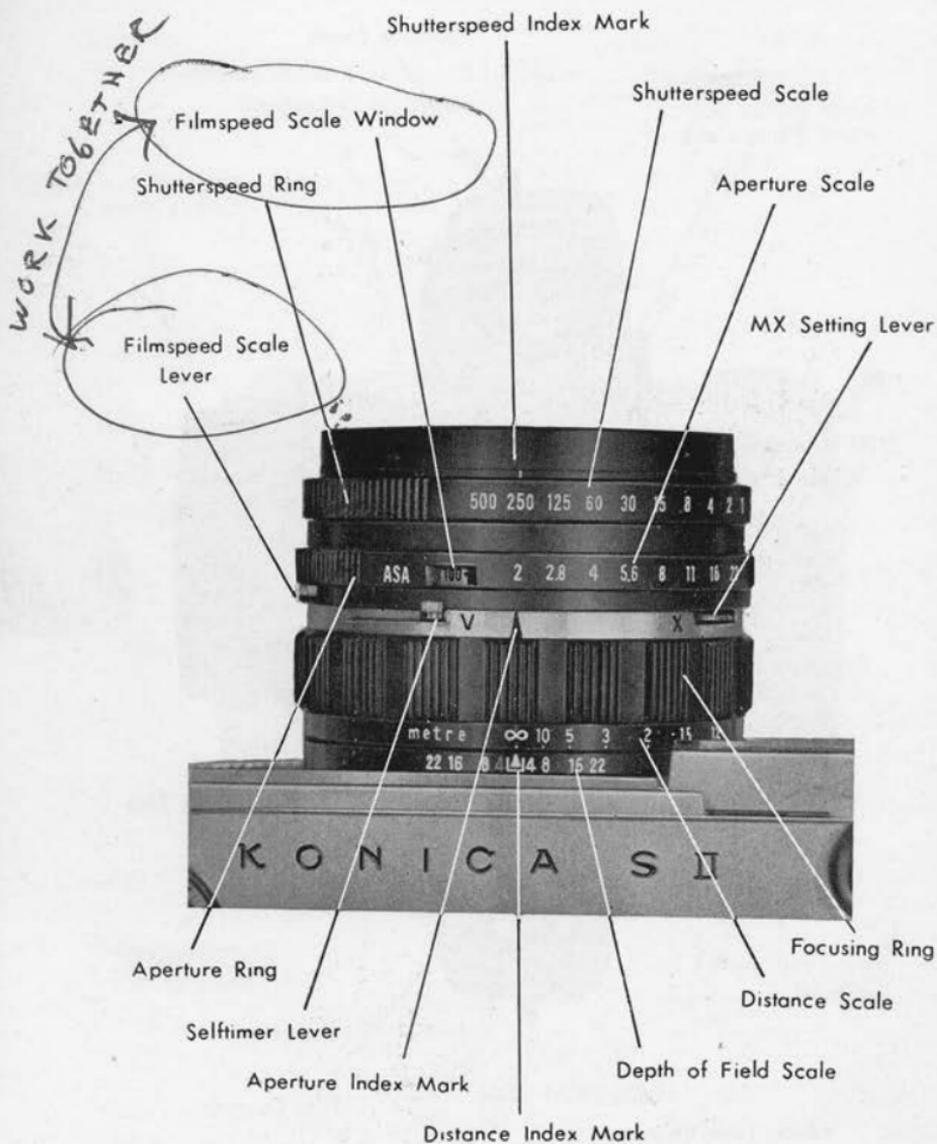
# NOMENCLATURE — I



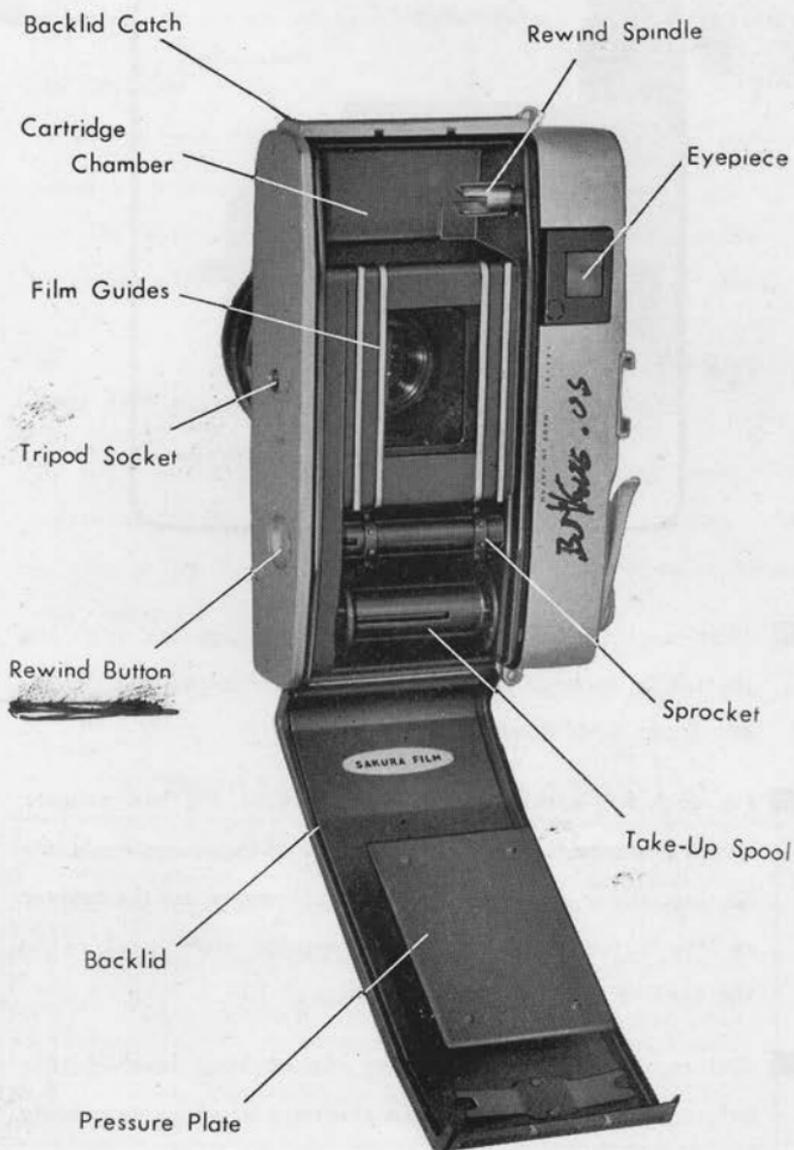
# NOMENCLATURE—2



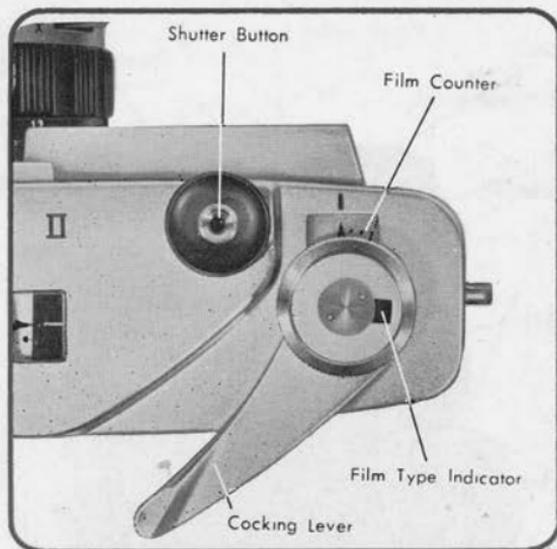
# NOMENCLATURE — 3



# NOMENCLATURE — 4



# COCKING LEVER OPERATION



- When cocking lever is swung fully through its arc, the shutter is cocked, and the film is advanced one frame one frame simultaneously.
- For each full stroke of the cocking lever, the film counter moves one step, indicating the number of exposures made. At 36, the counter mechanism becomes disengaged, and the counter returns automatically to the triangular start mark when the backlid is opened for reloading of film.
- Get in the habit of operating the cocking lever just before shooting. Keeping the shutter cocked unnecessarily.

strains the mechanism, and accidentally pressing the shutter button will waste a shot.

■ you may set the shutter speed either before or after cocking.

### ATTENTION

When you have finished a roll, the cocking lever may some times stop before the completion of its stroke.

Do not ever force it. Keep the rewind button depressed, to release the sprocket and finish the cocking lever stroke.

### FILM TYPE INDICATOR

By turning the dial at the base of the cocking lever, the colors of black, blue and red can be made to appear in the window of the film type indicator. Black stands for monochrome, red for color positive (reversal) and blue for color negative.

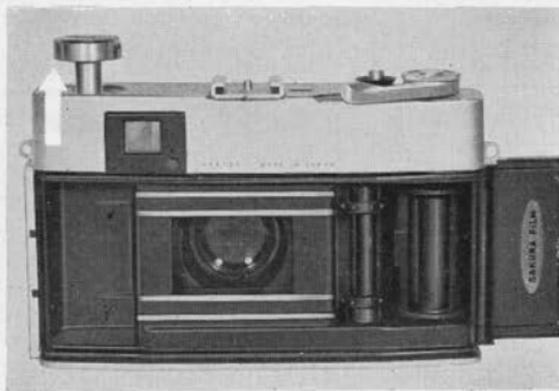
### KONIFILTERS for COLOR FILMS

Filter	Type of Film	Purpose
U-V	daylight	to cut haze
B9(80-B)	daylight	with photofloods
B7(80-C)	daylight	with clear flash
81-A	Super Anscochrome Tungsten	with photofloods
81-C	Type A	with clear flash
81-D	Super Anscochrome Tungsten	with clear flash
B2(82-A)	Type F or Kodacolor	with photofloods
A9(85)	Type A or Anscochrome Tungsten	in daylight
85-B	Super Anscochrome Tungsten	in daylight
A6(85-C)	Type F	in daylight

# FILM LOADING

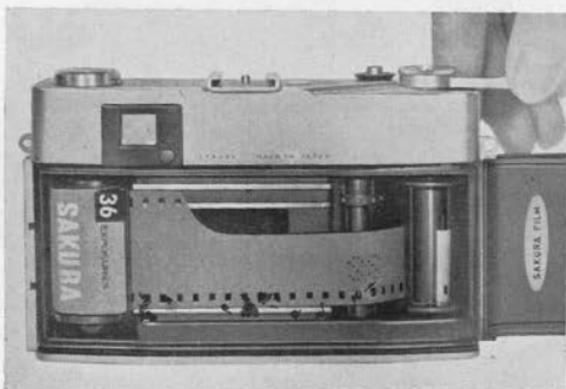
- The KONICA S II uses 35-millimeter film, either 20 or 36 exposures, preloaded in safety cartridge.
- When loading or unloading film, always avoid direct light. When no other means of protection from direct sunlight is available, use your own body to shade camera and film.

- 1 Pull out backlid catch, open backlid, and push up rewind spindle.

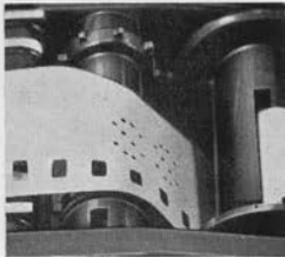
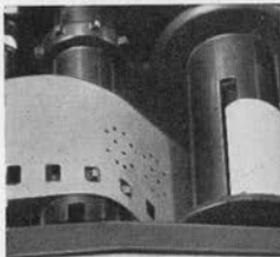




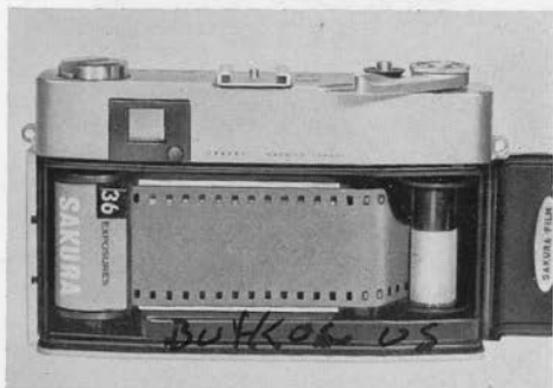
4. Fit the perforations onto the sprocket teeth, and operate cocking lever to wind film onto take-up spool. Press shutter button and repeat cocking action until perforations on both sides of the film are engaged by the sprocket. Close backlid and replace catch.



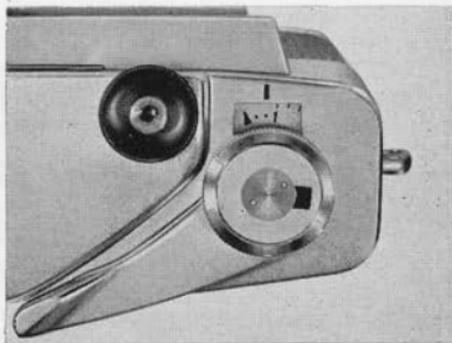
Match film perforations to sprocket teeth



- 5 Turn rewind knob in direction of arrow to take up slack film.



- 6 Repeat twice shutter button and cocking operation to bring film counter to black dot position adjacent to numeral 1.



- 7 Operate film speed scale lever so that the ASA rating of the film loaded in camera is indicated in the film speed scale window.



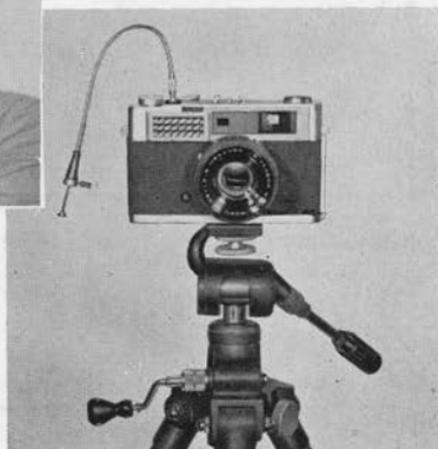
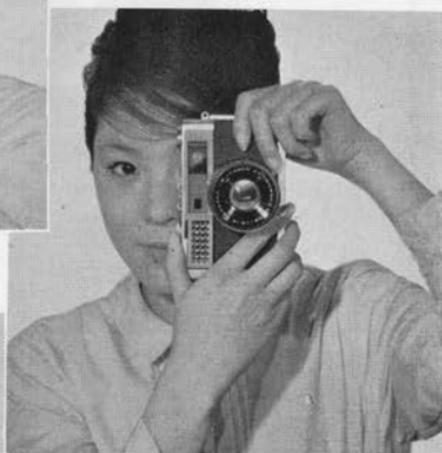
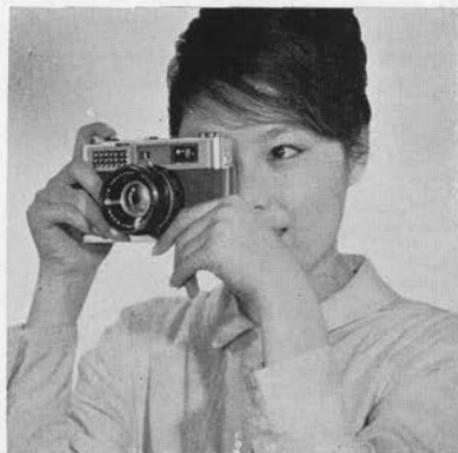
Now your camera is ready for picture-taking.

- If operating shutter button and cocking lever, as described under 6, above the rewind knob fails to turn against the arrow, this means that the film is not being advanced properly. Check carefully, open backlid, and repeat loading operations.

## SELECTED FILMS

Black-and-White		
<p>Slow Films  (for finest grain)</p>	<p><b>ASA Filmspeed Rating</b> (rating given here is for optimum results — may differ from manufacturer's rating.)</p>	
<p>Agfa FF</p>	Day. 32	Tung. 32
<p>Ilford Pan F <b>KODAK PANX</b> Medium-Speed Films (general use)</p>	Day. 50 <b>80</b>	Tung. 50
<p>Kodak Plus-X Pan High Speed Film (low light)</p>	Day. 200	Tung. 200
<p>Ilford HP3</p>	Day. 400	Tung. 400
<p>Kodak Tri-X Pan</p>	Day. 400	Tung. 400
<p>Anso Super Hypan</p>	Day. 400	Tung. 1000
<p><b>Color Films (reversal type — — give transparencies)</b></p>		
Kodachrome Daylight Type	1 0	
Kodachrome II Daylight	2 5	
Ansochrome Daylight	3 2	
Ektachrome Daylight	3 2	
Super Ansochrome Daylight	1 0 0	
Super Ansochrome Tungsten	1 0 0	
High Speed Ektachrome Daylight	1 6 0	
High Speed Ektachrome Type B (Tungsten)	1 2 5	
<p><b>Color Films (negative type — for prints, etc.)</b></p>		
Kodacolor	3 2	
Agfacolor CN17	4 0	
Konica Konicolor	5 0	

# PICTURE-TAKING



First, load camera with film, as described above. Set shutter speed at desired point on shutter speed dial. Aim camera at subject. Sight through eyepiece, and turn aperture ring so that the exposure meter needle, visible in the viewfinder field, comes into alignment with the fixed mark. Next, turn focusing ring to bring subject into focus by matching the double images in the focusing spot at the center of viewfinder field.

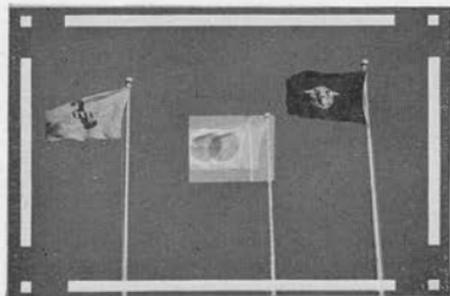
Be sure to hold camera firmly with both hands, pressing it against your face for extra stability. Compose picture inside the bright frame of the viewfinder field. Next gently press the shutter button so that the shutter is released without jerking the camera. You now have your subject on film.

Get ready for your next shot by operating the cocking lever.

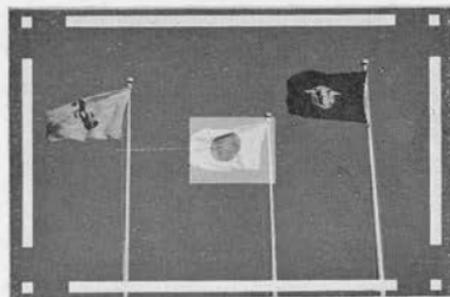
Your camera may be attached to a tripod by means of the tripod socket at bottom of camera. A cable release may be screwed into the socket at the center of shutter button.

# FOCUSING AND SIGHTING

To focus, turn focusing ring while sighting subject through the eyepiece.



When a subject is out of focus, the focusing spot shows a double image of the subject.



When a subject is in focus, the image of the subject in the focusing spot is a single and clear-cut image.

When focusing the camera on the subject, turn focusing ring while sighting the subject through the eyepiece. One of the two images of the subject visible in the center of the focusing spot will move laterally. When the two images merge exactly, the subject is in focus. The distance to the subject (from the focal plane mark) can be read off by the distance scale.

### ILLUMINATED BRIGHT FRAME

Visible in the viewfinder field demarcates the boundaries of your picture. Since with this system all sighting error is eliminated, there is no risk of lopping off the portions of your subject.

### AUTOMATIC PARALLAX COMPENSATION

This arrangement automatically corrects the error, at close ranges, resulting from the fact that the viewfinder and lens occupy different positions. Look through the eyepiece and turn focusing ring. You will note that when the focus is at close range, the bright frame contracts in size and moves toward the optical axis of the lens. This shows the parallax compensation mechanism in action. Not only is the position of the frame shifted, but the narrowing down of the picture angle at close ranges is duly allowed for. Picture angle reduction at close ranges is due to the forward movement of the lens barrel, away from the focal plane. This fully automatic compensation is a revolutionary development which permits accurate sighting and composition at all distances.

# SHUTTER AND APERTURE OPERATION

The KONICA S II is equipped with a COPAL SVE shutter of latest design. Not only is there provided a built-in selftimer, but full flash synchronization at all shutter speeds is available. Shutter speed is adjusted by turning the shutter-speed ring to bring shutter speed dial reading in alignment with shutter speed index mark. Shutter speed dial values are indicated as follows : 1 for 1 second, 2 for 1/2 second, 125 for 1/125 second, and so on. "B" indicates bulb setting, at which the shutter remains open for as long as the shutter button is kept depressed, providing manual control for exposures of longer duration than 1 second. Shutter speed dial should, at all times, be set at the click stop positions.

## What the shutter Does

The shutter serves two purposes :

- 1 Regulation of the amount of light for exposure In the same way that the aperture can be used for regulating the intensity of the light reaching the film, change of shutter speed can be used to control the amount of light entering the camera.
- 2 Stopping or "freezing" the subject For subjects in motion, fast shutterspeeds are used to prevent blurring. The nearer the camera to the moving subject, the faster must be the shutterspeed to prevent motion blur.

SHUTTERSPEEDS										
B	1	2	4	8	15	30	60	125	250	500

The aperture is adjusted by turning the aperture ring. The aperture dial is also scaled equidistantly so that each step results in a doubling or halving of the intensity of the light entering the camera. At  $f/2.8$ , the intensity of the light is half that at  $f/2$ ; at  $f/2.8$ , double that at  $f/4$ . You may set the aperture ring in between the marked  $f$ /stops for finer adjustments of the light entering your camera.

### What the Aperture Does

The aperture serves two purposes :

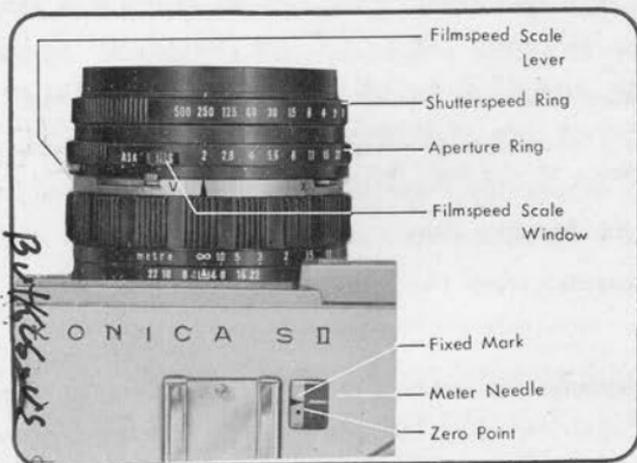
**1** It regulates the intensity of the light used for exposure.

The aperture works like the iris of the human eye, which opens up when the light is low, and closes down when the light is intense. When the coupled exposure meter is used in conjunction with the aperture ring, with zeroing in of the exposure meter needle, the aperture opens up when the intensity of the light measured by the exposure meter is low, and vice versa, automatically controlling the intensity of the light passing through the lens to the film.

**2** Adjustment of the Depth of Field When the camera is focused on a certain subject, there is a zone, in front and behind the subject, within which all objects will register sharply in correct focus. This zone is known as the "depth of field" (q. v.) The smaller the aperture, the greater becomes the available depth of field.

APERTURE SCALE							
2	2.8	4	5.6	8	11	16	22

# COUPLED EXPOSURE METER OPERATION



For correct use of the coupled exposure meter :

1

Set ASA rating of film in use correctly on filmspeed scale of the camera.

2

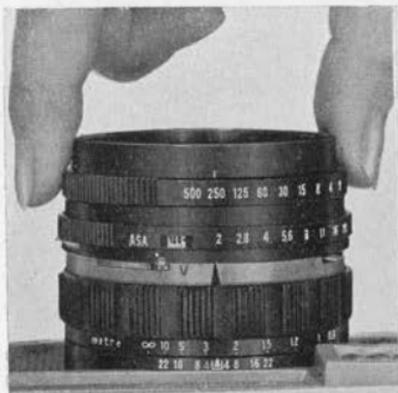
Set shutter at desired speed.

3

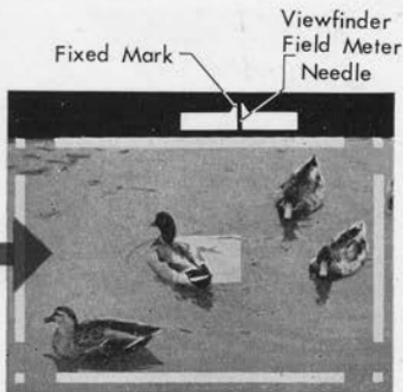
Sight subject through viewfinder, and turn aperture ring so that exposure meter needle comes into accurate alignment with the fixed mark. Then the proper aperture size for correct exposure is set automatically.



The same procedure is used for zeroing-in the external (top) exposure meter needle.



■ For average photography, set shutter speed at 250 (1/250 second) out of doors, or at 30 (1/30 second) indoors to facilitate aperture adjustment.



The coupled exposure meter incorporated in the **KONICA S II** makes use of light reflected from the subject. The zero-in adjustment is by variable resistance. Full cross-coupling of the factors governing exposure — shutter-speed, aperture size, and filmspeed — is achieved. The exposure meter needle indication for aperture adjustment is provided both inside the viewfinder and at the top of the camera. With the viewfinder needle, it is possible to adjust your exposure without shifting the eye from the sighting and focusing position.

FILMSPEED (ASA) SCALE									
10	16	•	32	50	•	100	200	400	800

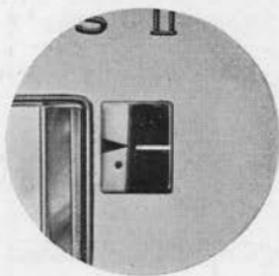
The dots between 16 and 32 and 50 and 100 indicate ASA 25 and 80. The dot representing ASA 25-between 16 and 32-is used for the new Kodachrome II film.

- Exposure meter needle visible in the viewfinder field moves in the same direction as the aperture ring. When zeroing-in on the fixed mark, move aperture ring in the desired direction. If zero-in cannot be accomplished by the aperture ring alone, change shutterspeed setting, and make fine adjustments by turning aperture ring.

When setting your camera for correct exposure by means of the coupled exposure meter, be sure not to cover or shade the photocell window with your fingers.



- When using the exposure meter indication at top of camera, point camera toward a subject, and adjust exposure meter needle so that it comes into alignment with the fixed index mark.



■ When presetting aperture for obtaining desired depth of field set aperture at suitable size, then turn shutter-speed ring for zero-in of exposure meter needle. Shutter-speed ring must be set at click stop, intermediate positions cannot be used. Bring needle, by click stop settings, to as close to fixed mark as possible, and make fine adjustment by aperture ring.

■ When using filters, and adjustment for absorption factors is necessary, first set for correct exposure in the normal way, then compensate for filter by adjusting aperture ring. When filter is used continuously, compensation for absorption factor can be effected on the filmspeed scale. Be sure to change film-speed when filter is removed.

e. g. When using film rated at ASA 100 in conjunction with a filter with a factor of x 4, set filmspeed scale at  $\frac{\text{ASA } 100}{4} = \text{ASA } 25$ , and adjust for exposure in the normal way.

■ When taking pictures of scenes with large amounts of bright sky, or of people in front of a bright background, aim your camera slightly down toward the near foreground or go to your subject and take an exposure reading up close. In this way, you will avoid the confusing effect of extraneous light on your meter.

■ The coupled exposure meter of the KONICA S II is designed

to function perfectly with color film. Use the same procedure as when monochrome (black and white) film is in your camera.

- The dot on the exposure meter scale indicates zero point, at which the needle should point when no light is entering the photocell window.
- The range within which automatic exposure control is possible is from LV 7 to LV 17 (light values) when using film of ASA 100 rating (see table).

### EXPOSURE METER CROSS-COUPLING RANGE

(When using ASA 100 film)

LV \ FNO	2	2.8	4	5.6	8	11	16	22
7	30	15	8	4	2	1		
8	60	30	15	8	4	2	1	
9	125	60	30	15	8	4	2	1
10	250	125	60	30	15	8	4	2
11	500	250	125	60	30	15	8	4
12		500	250	125	60	30	15	8
13			500	250	125	60	30	15
14				500	250	125	60	30
15					500	250	125	60
16		(SHUTTER SPEED)				500	250	125
17							500	250

# SELFTIMER OPERATION



With the MX setting lever at position X, move selftimer lever (V) to cock selftimer mechanism. Operation of the shutter button will now release selftimer so that shutter action occurs about 10 seconds later.

Apart from getting yourself in the picture, the selftimer is useful for such work as microphotography and close-range copying, in which the slightest movement must be avoided.

- Selftimer can be used in conjunction with all shutter speeds except "B".
- When shutter is set at position "M", selftimer cannot be used.
- Duration of the delay of shutter action can be adjusted by choice of the point to which the selftimer lever is moved. When short delay is desired, set selftimer lever accordingly.

# SYNCHROFLASH PHOTOGRAPHY

Connect flash gun to the camera by means of the connector cord and the socket on the body of the camera.



When using class M flashbulbs, set shutter at position "M"

When using electronic flash equipment (strobe), keep shutter set at normal "X" position.



## FLASH SYNCHRONIZATION TABLE

Shutter-speed Flashbulb											
		1	2	4	8	15	30	60	125	250	500
M	Class M	○	○	○	○	○	○	○	○	○	○
X	STROBO	○	○	○	○	○	○	○	○	○	○
	Class F	○	○	○	○	○	○	○	×	×	×
	Class M	○	○	○	○	○	○	×	×	×	×

○ mark ..... proper synchronization.

× mark ..... non-synchronization.

- For normal photography, the shutter may be set at either "X" or "M" position.
- Since built-in selftimer will not operate when shutter is set at "M" position, use either electronic flash or a separate selftimer on the shutter button if delayed shutter action is desired for synchroflash photography.
- Neither electronic flash nor class F flashbulbs will properly synchronize when the shutter is set at "M" position. Consult flash synchronization table, and use the correct combination.

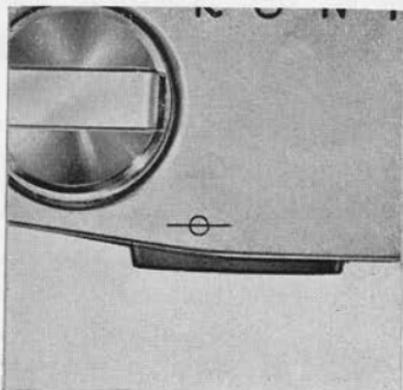
### Adjustment for exposure

When using synchroflash is based on the intensity of the flash and the distances involved. The instructions accompanying flashbulbs and other flash equipment show guide numbers (or simplified computing scales). Dividing the guide number by the distance between the flash and the subject will give you the correct aperture size to use (in terms of  $f$ /value). Disregard shutter-speed as a means of regulating exposure.

**Example:** Suppose you are using Plus-X Pan film with an M5 flashbulb and your shutter set at  $1/125$  of a second, a glance at the instruction sheet packed with the film will tell you your guide number for these conditions is 150 (with an average size 3 inch reflector). If the distance from your flashbulb to the subject is 10 feet, divide 10 into the guide number of 150 and the result, 15, will be the correct aperture. Set your aperture at  $f/15$  accordingly.

### FOCAL PLANE MARK

This mark indicates the position of the emulsion surface of the film, and is the point from which distance to the subject is measured.



# DEPTH OF FIELD

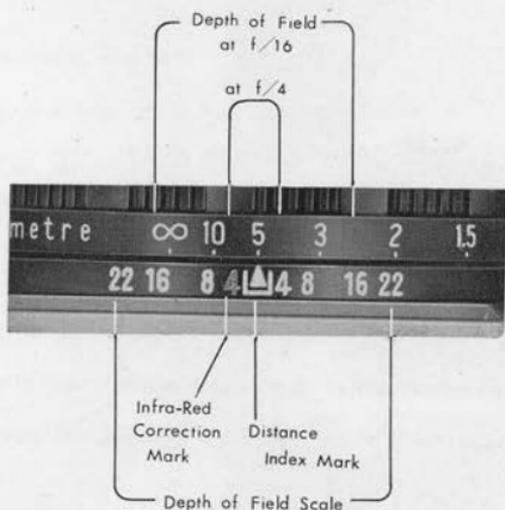
When your camera is focused upon a certain subject, it will be register sharply on your film. At the same time, depending on the aperture, there will be a zone within which all objects are in sharp focus.

This zone starts in front of the subject in exact focus and extends behind it. The zone is known as the depth of field.

Depth of field has the following characteristics :

- At a given distance, the smaller the aperture size, the greater the depth of field. You get less depth of field when the aperture is wide open.
- At a given aperture setting, the farther away the subject in focus, the greater the depth of field.
- Depth of field in front of the subject in sharpest focus is always smaller than behind that.

Depth of field is indicated on the depth of field scale adjacent to the distance scale of your camera. After focusing on your subject, check these scales. Depth of field is shown for various aperture sizes ( $f$ /stops) on the depth of field scale, bracketing the distance scale index mark. For instance, if your subject is 5 meters from your camera, and your aperture setting is  $f/4$ , the depth of field scale shows that your depth of field or focusing tolerance extends from 4 meters away from the camera to 7 meters distance. At the same focus setting (5 meters), your depth of field will extend from 2.5 meters away from the camera to infinity ( $\infty$ ) if aperture is reduced to  $f/16$ .



When making portraits close-in to the subject, it's often useful to choose a wide opening with a narrow depth of field so that the background will be blurred, accenting the person. Sometimes you will want a wide area of sharpness and should use a smaller aperture giving you a larger depth of field.

### INFRA RED CORRECTION MARK

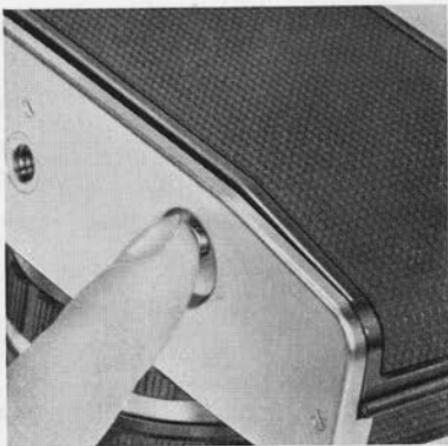
When using infra-red film in conjunction with red and other reddish filters, firstly focus in the usual way, secondly note the distance on the distance scale. Thirdly shift this distance setting from the distance scale index mark to the infra red correction mark (numeral 4 in red).

# FILM REWIND AND REMOVAL

- When You have finished shooting a roll, the cocking lever will not move. Never apply force in order to complete the stroke. Rewind film into the safety cartridge.
- If cocking lever jams part way through its stroke, press rewind button. Keep it depressed while completing stroke. Cocking lever will then return to the original position when released.

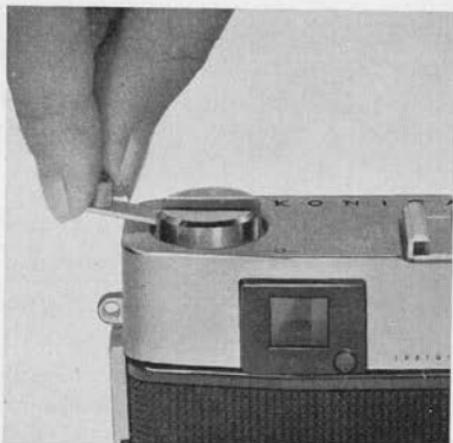
1

Press rewind button (it will remain depressed, and will automatically spring up when the backlid is opened).



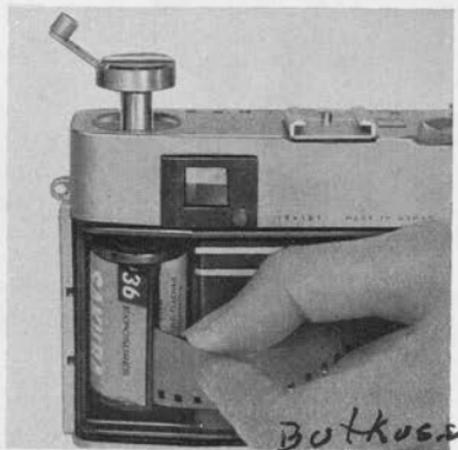
2

Erect rewind crank, and turn in direction of arrow. Film will be taken up into the safety cartridge.



3

When film has been taken up into the safety cartridge, open backlid, and remove safety cartridge.



- At end of the rewind operation when the film becomes detached from the take-up spool, You will feel some slight resistance on the rewind crank. It's nothing to worry about. In the next instant, the crank will start turning easily.
- When removing film, avoid direct lighting as you would when loading.

# DEPTH OF FIELD TABLE

HEXANON f/2 48mm

(in meters)

Meter F.NO.	0.9	1.0	1.2	1.5	2.0	3.0	5.0	10.0	∞
2	0.89 0.92	0.98 1.03	1.17 1.24	1.45 1.56	1.91 2.11	2.78 3.27	4.41 5.79	7.85 13.82	35.74 ∞
2.8	0.88 0.93	0.97 1.04	1.16 1.25	1.43 1.59	1.87 2.16	2.71 3.38	4.21 6.17	7.23 16.31	25.56 ∞
4	0.87 0.94	0.96 1.05	1.14 1.28	1.40 1.62	1.82 2.23	2.60 3.57	3.94 6.82	6.48 22.40	17.92 ∞
5.6	0.86 0.96	0.94 1.07	1.11 1.31	1.36 1.68	1.75 2.34	2.46 3.86	3.64 8.08	5.67 44.77	12.83 ∞
8	0.84 0.98	0.92 1.11	1.08 1.36	1.31 1.77	1.67 2.52	2.29 4.41	3.26 11.02	4.79 ∞	9.91 ∞
11	0.81 1.02	0.89 1.15	1.04 1.43	1.25 1.89	1.57 2.80	2.10 5.37	2.89 20.31	4.01 ∞	6.58 ∞
16	0.78 1.08	0.85 1.23	0.98 1.57	1.17 2.15	1.43 3.43	1.86 8.46	2.43 ∞	3.17 ∞	4.55 ∞
22	0.74 1.17	0.81 1.35	0.92 1.78	1.08 2.58	1.30 4.73	1.63 29.21	2.05 ∞	2.54 ∞	3.34 ∞

(F2 48)

(in feet)

Feet F.NO.	3	3.5	4	5	6	8	10	15	25	50	∞
2	2' 11" 3' 1"	3' 5" 3' 7"	3' 11" 4' 2"	4' 10" 5' 3"	5' 9" 6' 4"	7' 6" 8' 7"	9' 3" 10' 11"	13' 4" 17' 2"	20' 8" 31' 7"	35' 2" 86' 9"	117' 0" ∞
2.8	2' 11" 3' 1"	3' 5" 3' 8"	3' 10" 4' 2"	4' 9" 5' 4"	5' 8" 6' 5"	7' 4" 8' 10"	9' 0" 11' 3"	12' 10" 18' 2"	19' 4" 35' 4"	31' 6" 123' 0"	83' 10" ∞
4	2' 11" 3' 2"	3' 4" 3' 8"	3' 10" 4' 3"	4' 8" 5' 5"	5' 6" 6' 7"	7' 1" 9' 2"	8' 8" 11' 11"	12' 1" 19' 11"	17' 8" 43' 1"	27' 2" 331' 0"	58' 10" ∞
5.6	2' 10" 3' 3"	3' 3" 3' 9"	3' 8" 4' 4"	4' 6" 5' 7"	5' 4" 6' 11"	6' 10" 9' 9"	8' 2" 12' 11"	11' 2" 23' 0"	15' 10" 60' 9"	23' 0" ∞	42' 1" ∞
8	2' 9" 3' 3"	3' 2" 3' 10"	3' 7" 4' 7"	4' 4" 5' 11"	5' 1" 7' 5"	6' 5" 10' 9"	7' 7" 14' 10"	10' 1" 29' 10"	13' 8" 159' 0"	18' 9" ∞	29' 7" ∞
11	2' 8" 3' 5"	3' 1" 4' 1"	3' 6" 4' 9"	4' 2" 6' 4"	4' 10" 8' 1"	6' 0" 12' 4"	7' 0" 18' 2"	9' 0" 47' 10"	11' 9" ∞	15' 2" ∞	21' 7" ∞
16	2' 7" 3' 7"	2' 11" 4' 5"	3' 3" 5' 3"	3' 10" 7' 3"	4' 5" 9' 8"	5' 4" 16' 7"	6' 1" 29' 1"	7' 7" ∞	9' 6" ∞	11' 7" ∞	14' 11" ∞
22	2' 6" 3' 11"	2' 9" 4' 10"	3' 1" 6' 0"	3' 7" 8' 8"	4' 0" 12' 7"	4' 9" 28' 2"	5' 5" 110' 5"	6' 6" ∞	7' 9" ∞	9' 1" ∞	10' 11" ∞

(F2 48)

**SPECIAL ACCESSORIES FOR THE KONICA S II**  
(optional equipment)

Lens Hood .....KONIHOO, slip-over type,  
51 mm diameter

Filters .....KONIFILTER, screw-in type,  
49 mm diameter, 0.75 mm screw  
pitch.

Auto-Up Attachment...Auxiliary lens permitting the use  
of coupled rangefinder. For close-  
range photography of still life,  
portraiture, copying, etc.

Copying Stand .....Special close-up frames (3) and  
camera support for accurate  
copying and close range  
photography. Set includes auxiliary  
lens and cable release.

**M E M O**

<b>M E M O</b>	
<b>LENS No.</b>	848255
<b>BODY No.</b>	724300

# KONICA



KONISHIROKU PHOTO IND. CO., LTD.  
TOKYO JAPAN

[www.butkus.us](http://www.butkus.us)

PRINTED IN JAPAN 6105 - P