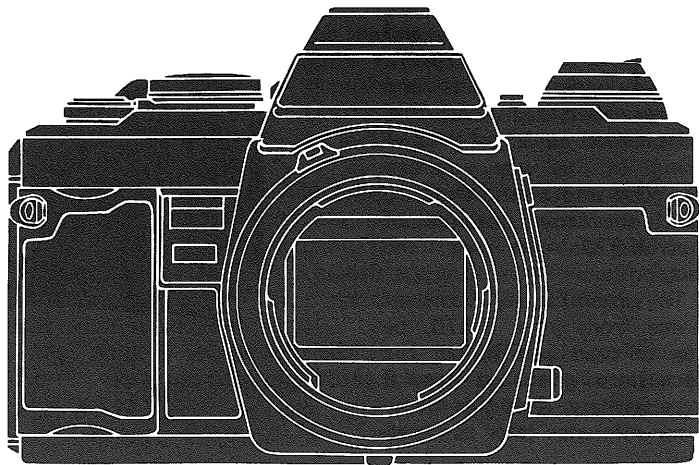




X-570

OWNER'S MANUAL

E



Before using your camera for the first time, study this manual carefully all the way through — or at least all the sections covering your photographic needs. As you read, attach a lens, load batteries, turn the main switch on, and handle your X-570 to acquaint yourself with its parts and features. Then load it with film and proceed to actual picture taking. In this way you can take good photos and begin to realize the broad potential of your X-570 right from the start.

To obtain many years of service from your X-570, be sure to read and follow the precautions given on page 8 and elsewhere. Keep this manual for reference later as necessary.



Your Minolta X-570 is a microcomputerized single-lens-reflex (SLR) camera with quartz control of mechanical sequences, providing lasting accuracy.

In its aperture-priority auto-exposure (AE) mode, the X-570 automatically sets the shutter speed over a stepless range for correct exposure at the aperture you selected. If desired, audible beeps will be given to guard against blur from subject/camera movement, and an AE lock can be used to hold a meter reading and then readjust the framing before releasing the shutter. By choosing a suitable aperture, you can control the depth of field to render the full scene sharp or to separate your subject from its surroundings. Auto control is maintained even when using mirror lenses and close-up accessories such as bellows—not possible with shutter-priority AE systems.

Creative flexibility exists in the X-570's match-LED manual mode: For correct exposure at the metered value, you simply adjust aperture and/or shutter to align blinking and glowing LEDs in the viewfinder. Or you can merely refer to these LEDs—or totally disregard them—when making your own settings.

The X-570's through-the-lens off-film Direct Autoflash Metering system interacts with PX-series Auto Electroflash units to provide accurate, effortless flash photography. Any aperture on the lens can be selected, so you can open the lens fully up for maximum flash range, or close it down for greater depth of field. Flash-ready and sufficient-exposure signals are given in the viewfinder, and the shutter is automatically set for proper sync at 1/60 second, unless the AE lock is engaged at a slower speed for fill-in of the background by ambient light.

Other features of the X-570 that simplify its use and add to its versatility are explained on pages 4 to 7. Accessories for flash photography, data imprinting, camera control, automatic film advance, etc. are introduced on pages 49 to 53.


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NAMES OF PARTS/MAIN FEATURES

Main switch

OFF, ON,  (audible slow-shutter-speed warning and self-timer beeps)

Mode/shutter-speed selector

A: Aperture-priority AE
1-1000: Stepped shutter speeds for match-LED manual
B: Long ("bulb") exposures

Operating button

- "Soft touch" electromagnetic release; locks when battery power too low
- "Touch switch" metering with 15-sec. hold of LED display

Back-cover release knob

Rewind crank

Film-speed ring

Film-speed window

Film-speed ring release

4 Sync contact

Camera-control contact

For flash-ready signaling and auto X-sync setting with PX- and X-series Auto Electroflashes

A-lock release

Safe Load Signal

Monitors correct film advance

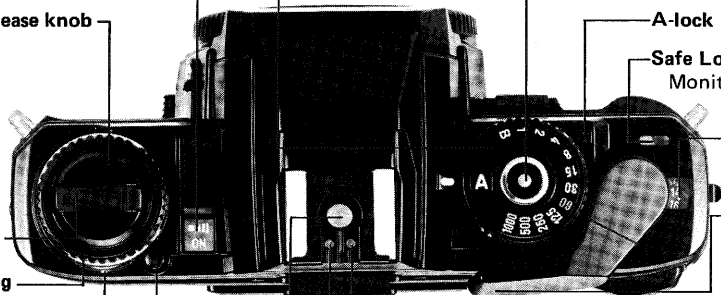
Frame counter

Film-advance lever

Smooth 130° advance stroke after 30° un-engaged movement

Flash-control contact

For off-film TTL auto control with PX-series Auto Electroflashes



AE lock/self-timer switch

- AE lock for holding close-up or adjusted-viewing meter readings and for slow-shutter flash
- Electronic self-timer with triple-rate blinking LED and optional audible beeps

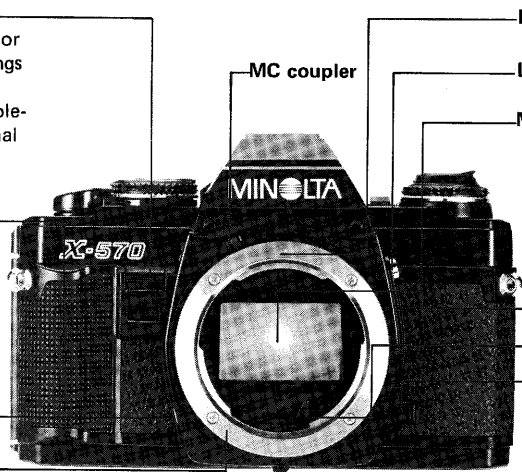
Front grip

Integral front and back grips giving camera surer hold

Sync terminal

Bayonet lens mount

- Integrally lubricated stainless-steel mount for greater durability and smoother lens changing
- Accepts virtually all Minolta SLR interchangeable lenses and accessories



MC coupler

Lens-mounting index

Lens-release button

Mirror

Specially coated to brighten viewfinder

Shutter-release socket

Diaphragm-control lever

Preview button

Spring-loaded button for previewing depth of field and for stop-down metering

Not visible:

- Silver-coated pentaprism for brighter viewing
- Silicon photocell atop pentaprism for metering ambient light

- Second silicon photocell in mirror compartment for Direct Autoflash Metering with PX-series Auto Electroflashes

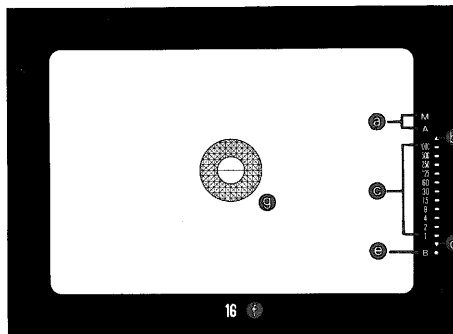
Ⓐ **Mode indicators**

M: Match-LED manual
A: Aperture-priority auto exposure (AE)

Ⓑ **Over-range LED**
(Blinks at 4Hz)

Ⓒ **Shutter-speed scale/LEDs**

- Glowing LED indicates stepless speed set by camera in A mode
- Glowing LEDs indicate metered speed in M mode
- Blinking (4Hz) LED indicates speed set in M mode
- "60" LED blinks at 2Hz as flash-ready signal with PX- and X-series Auto Electro-flashes
- "60" LED blinks at 8Hz as flash-distance checker (FDC) with PX-series Auto Electro-flash



Ⓓ **1 - 4 sec./under-range LED**

- Glows if metered speed is between 1 and 4 sec.
- Blinks at 4Hz if outside range

Ⓔ **B-setting indicator**

Ⓕ **Aperture setting**

Ⓖ **Focusing screen**

Split-image spot, microprism band, and Acute Matte field; exchangeable with eight other screens at authorized Minolta service facilities

Ⓐ **Focusing grip**

Ⓑ **Distance scale**

Ⓒ **Depth-of-field scale**

Ⓓ **Aperture ring/scale**

Ⓔ **Mounting index**

Ⓕ **Diaphragm-control pin**

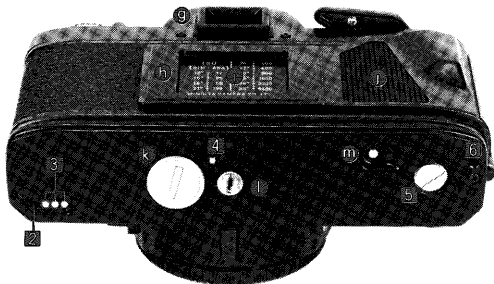
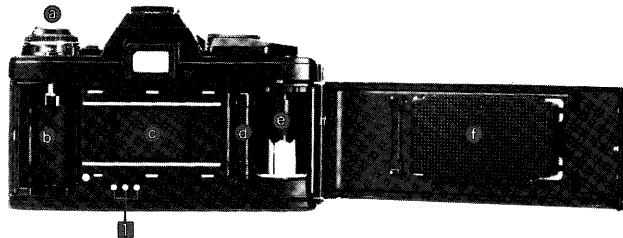
Ⓖ **Minimum-aperture lock**

(Disengage for use on X-570)



Lens shown: 50mm f/1.7 MD

- Ⓐ Back-cover release knob
- Ⓑ Film-cartridge chamber
- Ⓒ Shutter curtain
Horizontal-traverse focal-
plane type
- Ⓓ Sprocket
- Ⓔ Take-up spool
- Ⓕ Pressure plate
- Ⓖ Eyepiece frame/eyepiece
- Ⓗ Memo holder
- Ⓘ ISO (DIN·ASA) table
- Ⓝ Back grip
- Ⓚ Battery-chamber cover
- Ⓛ Tripod socket
- Ⓜ Rewind release



Accessory connections:

- 1 Contact terminals for camera control by Multi-Function Back and data-imprint control with Multi-Function Back or Quartz Data Back 1
- 2 Motor-drive guide socket
- 3 Motor-drive contacts
- 4 Winder contact
- 5 Winder/motor-drive coupler
- 6 Winder/motor-drive guide socket 7

TAKING CARE OF YOUR X-570

Your Minolta X-570 is a high-precision instrument designed to give many years of trouble-free picture taking if used and cared for properly. The precautions you should follow for keeping the camera in good operating condition are given below and at various places throughout the text.

- Always keep your camera in its case with the lens capped when not in use, or with a body cap on when a lens is not attached.
- No part of the X-570 should be forced at any time. If operation is not as you think it should be, carefully reread the applicable instruction or consult an authorized Minolta service facility.
- Never subject your camera to shock, high heat and/or humidity, water, or harmful chemicals. Be particularly careful not to leave it in the glove compartment or other places in motor vehicles where it may be subject to high temperatures.
- Never lubricate any part of the body or lens.
- Never touch the shutter curtains or the front inside part of the body with fingers or other objects or blow against them, as doing so might damage the alignment and movement of either the curtains or mirror.

- External camera and lens barrel — but not glass — surfaces should be wiped with a soft, silicone-treated cloth or other clean, dry cloth now and then, especially after using the camera near salt water.

- It is recommended to have your camera cleaned once per year at an authorized Minolta service facility.

Lens-care instructions are given on pages 10 and 11. If you will not be using your camera for an extended period, see the storage instructions at the back of the manual.

If you have questions concerning operation of your camera or about photography, feel free to contact your local Minolta agent or distributor by writing one of the offices listed inside the back cover.

CAUTION

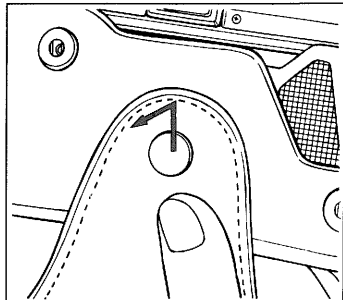
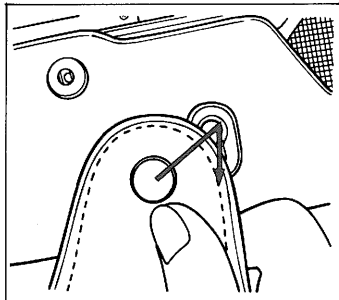
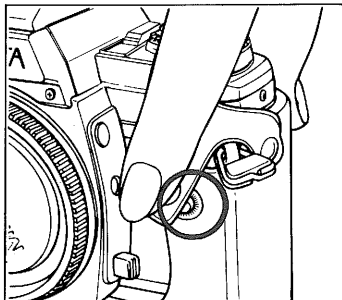
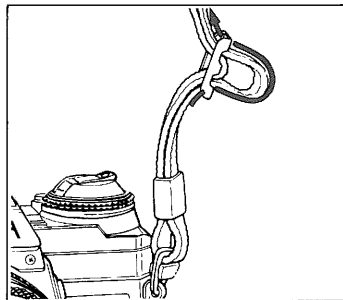
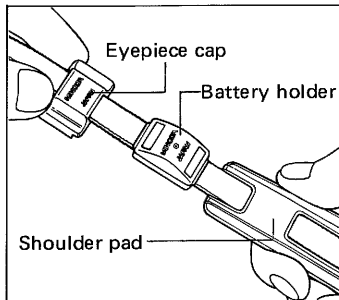
- Before using lenses, flashes, or other accessories made by companies other than Minolta, attach them to the camera to make sure they function properly, and take test photographs if necessary.

Strap and case

The strap (provided with camera) and case (sold separately) should be attached as shown to keep your camera handy for use and to protect it from being dropped or bumped.

NOTE

- The protective plastic film on the camera's base can be removed if desired.



PREPARING TO TAKE PICTURES

The next four sections cover things you must do to prepare your camera for taking pictures:

- Attach lens (at right).
- Insert batteries and turn main switch on (pp. 12 and 13).
- Set film speed (p. 16).
- Load camera with film (pp. 17 to 20).

You must always install batteries properly and turn on the main switch before loading film; the order of other steps may vary.

Instructions for rewinding and unloading film are also given in this part. We recommend reading them before starting to use your camera, so that you will be sure what to do when you come to the end of the film.

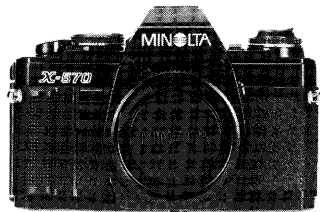
MOUNTING AND CARE OF LENSES

Body and lens caps

Remove body and lens caps as shown at right.

CAUTIONS

- Always cap the rear end of the lens and the lens mount of the camera when the lens is not attached, and the front of the lens when the camera is not in use.
- To prevent damage to the control pins, never set a lens with its rear end down unless a rear lens cap is on.
- If it is necessary to set an uncapped lens with its front end down, do so on a smooth surface. Fisheye lenses should always be capped before being placed front end down.
- Keep lenses, properly capped front and rear, in their cases when not in use.





To attach lens

After removing the body cap and rear lens cap, align the red mounting index on the lens barrel with the red index on the camera's lens mount, insert the lens bayonet into the socket, then turn the lens clockwise until it locks into place with a click.



To remove lens

While pushing the lens-release button, turn the lens counterclockwise as far as it will go, then lift it out of the mount.

CAUTION

- Be careful not to touch anything inside the camera when attaching or removing lenses.

Care of glass surfaces

- Never touch lens or eyepiece surfaces with fingers or other objects. If necessary, remove loose matter with a blower brush. Use special photographic lens tissue or a soft, clean cloth to remove smudges or fingerprints with a gentle circular motion. Only if absolutely necessary, the tissue may be moistened very slightly with not more than one drop of a satisfactory quick-evaporating fluid cleaner specially compounded for photographic lenses. Such fluids must never be dropped directly on the glass surface.

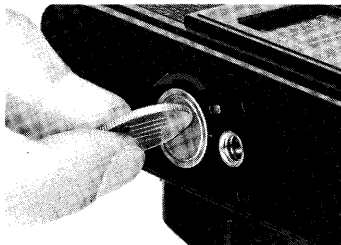
- Never lift the mirror or touch its surface, as doing so might damage the alignment. Small smudges or fingerprints on the mirror will not affect the meter reading or image quality; if they are very annoying, have the camera cleaned at an authorized Minolta service facility.

BATTERIES AND POWER

Batteries

For operation of the X-570's circuitry and shutter, use one of the following types of batteries:

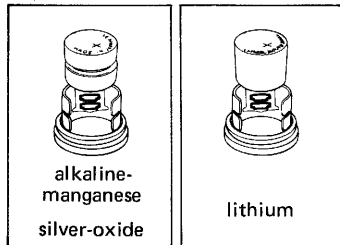
- Two 1.55v silver-oxide (SR44: Eveready S-76, EPX-76, or equiv.)
- Two 1.5v alkaline-manganese (LR44: Eveready A-76 or equiv.)
- One 3v lithium (CR-1/3N)—See note on p. 15.



CAUTIONS

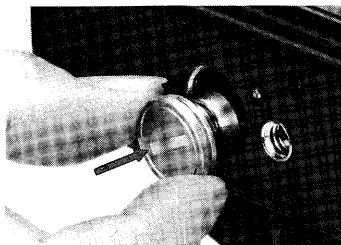
- Never use 1.35v mercury batteries (MR44: Eveready EPX-675 or equiv.), which have a similar shape and size.
- To avoid battery leakage or bursting, do not mix batteries of different types, brands, or ages.
- Used batteries should not be disposed of in fire.

WARNING: Keep batteries away from young children.

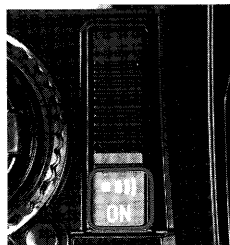
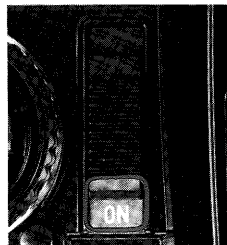
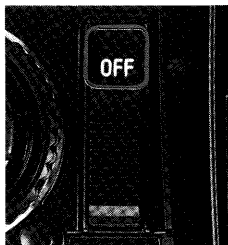


1. Unscrew the battery-chamber cover on the camera bottom.

2. After wiping the terminals with a clean, dry cloth, hold the batteries by their edges and insert them plus (+) side out into the sleeve on the inside of the cover.



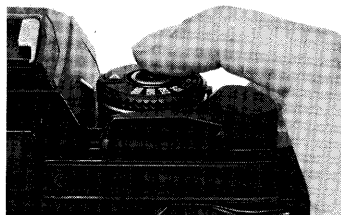
3. Replace the cover and screw it in clockwise as far as it will go.



Main switch

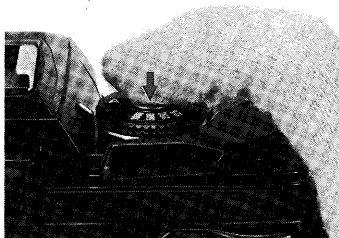
For the camera's circuitry and shutter to operate, the main switch must be set at either "ON" or "●●●". The latter position should be used when you want audible beeps during self-timer operation or an audible warning whenever the auto shutter speed set by the camera is 1/30 sec. or slower. (For the slow-shutter-speed warning to function, the viewfinder display must be on—p. 14.)

To prevent accidental exposures and battery drain, move the main switch to "OFF" when you are done taking pictures. (When the switch is left on, however, battery drain occurs only if the operating button is touched, so you may want to leave it on to avoid missing unexpected shots.)



Operating button

Touching the operating button or pressing the AE lock (with main switch on) activates the camera's meter, viewfinder LED display, and exposure-control system. If proper contact is not possible (e.g., in cold weather, when fingers are excessively dry, or when wearing gloves), press the button slightly. The shutter is released when the operating button is pressed all the way down.



For easier operation of other controls while viewing through the finder, the circuits will remain on for 15 sec. after you remove your finger.

NOTE

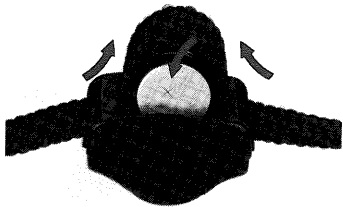
• If the operating button becomes dirty or greasy, turn off the main switch and wipe the button with a clean, dry cloth.

A	- A -	
1000 500 250 125 60	1000 500 250 125 60	1000 500 250 125 60
okay	prepare spares	replace

Automatic battery check and shutter lock

The X-570 automatically checks the batteries when the operating button is touched or pressed (or AE lock is pressed):

- When batteries are almost exhausted, the mode LED ("A" or "M") blinks as a warning that fresh ones will soon be needed.
- When batteries are fully exhausted (or not correctly installed), no LEDs light and the shutter locks.



Battery holder

Fresh spare batteries can be stored in the battery holder threaded on the camera strap (p. 9). To insert batteries, form a loop as shown above, then drop them in. Slide the holder off the strap to remove batteries.

NOTE

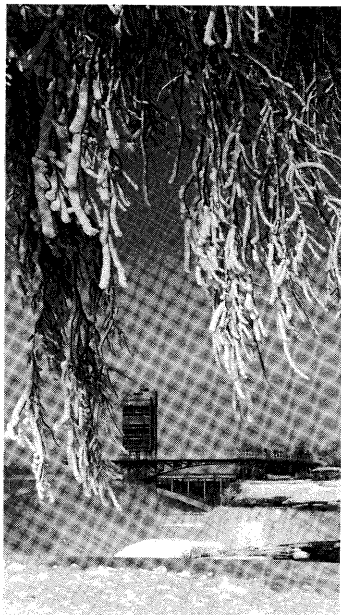
- If the camera is not to be used for more than two weeks, it is advisable to remove batteries (especially old ones).

Cold-weather operation

Since batteries tend to lose power as they become colder, always use fresh batteries and keep a spare set with you when using your camera in cold weather. For prolonged cold-weather use (approx. 0°C [32°F] or lower), silver-oxide batteries are recommended. Battery capacity will be restored as temperatures rise.

NOTES

- If a lithium battery is used below approx. 0°C , the camera may not operate.
- Never transfer the camera directly from low to high temperatures as condensation may form inside and prevent normal operation.



FILM AND FILM SPEED

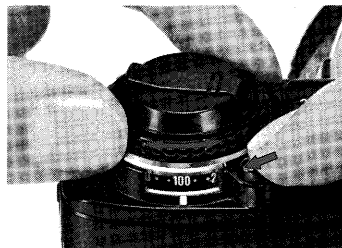
The X-570 uses standard 35mm cartridge film. If you are not already familiar with the many types available, you may want to experiment to find one or more that give pleasing results for subjects you like to photograph or for special situations.

The ISO film speed (incorporating ASA and DIN numbers) indicates the film's sensitivity to light. The first part of the ISO number (equivalent to ASA number) is marked on the X-570's film-speed ring. Each time this number doubles (e.g., from 25 to 50, 50 to 100), the required exposure is halved. Such a change is called one "stop".

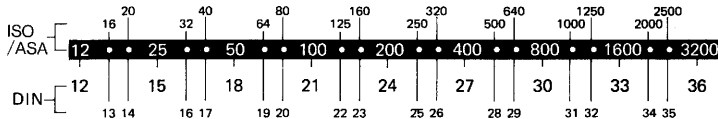
Though selecting a high-speed film will allow you to take pictures when there is less light, such films in general may produce a grainier image.

Setting film speed

While pressing the release, turn the film-speed ring until the desired number lines up with the index and locks in place when you remove your fingers.



Intermediate settings and DIN equivalents





A handy ISO (DIN-ASA) table, with a surrounding memo holder for keeping the film box end as a reminder of the film type and number of exposures, is located on the camera back.

CAUTION

- Film should be stored in a cool, dry, dark place before use and exposed before the expiration date printed on the box.

LOADING AND ADVANCING FILM

Loading film

Before opening the camera back, confirm that there is no film inside that could be damaged by light if the back is opened, by checking that:

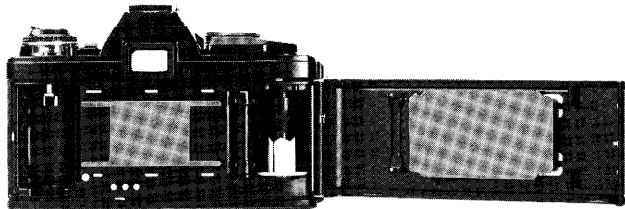
- No red is visible in the Safe Load Signal (p. 20).
- Rewind crank can be freely rotated clockwise many times without pushing rewind button.

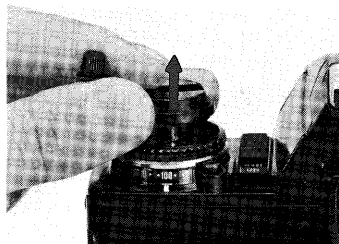
Since the frame counter advances each time the shutter is cocked even if no film is inside, the camera may be empty even when the index does not point to "S".

Prior to loading film, set the film speed (see previous page) and turn the main switch on (p. 13).

CAUTIONS

- Film should be handled and loaded in subdued light — at least shaded from direct sunlight by your body.
- Do not touch any parts or areas shown in blue below.

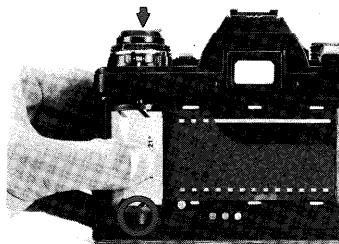




1. With the case off, unfold the rewind crank and pull up on the back-cover release knob until the camera back springs open. Gently blow away any dust or other particles inside with a blower brush.

NOTE

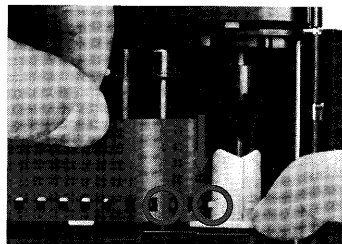
- When loading film in a dark place or with the lens cap on, loading will be easier if the mode selector is not set at "A".



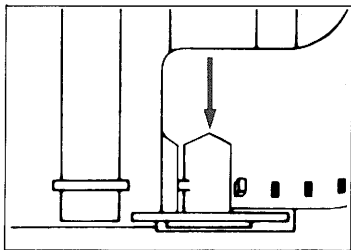
2. Leaving the knob pulled out, position a 35mm film cartridge as shown with the projecting spool down. Then push the knob all the way in, rotating it slightly if necessary.

NOTE

- If the film-advance lever stops at the end of a full stroke during the following steps, release the shutter and continue (main switch must be on).



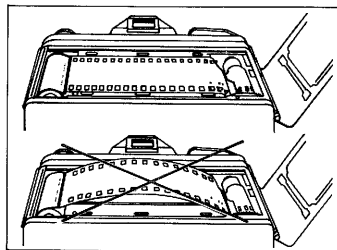
3. Pull out enough film leader to just reach the take-up spool, then insert the end into a slot on the left (as shown above), making sure it does not protrude from another slot. A hole in the film should be lined up with the tooth on the take-up spool, and the sprocket teeth should be engaged with holes at the bottom of the film.



If you find it easier to hold the film leader in your right hand, insert the film as shown in the diagram above, making sure the take-up spool tooth is properly engaged with a hole.



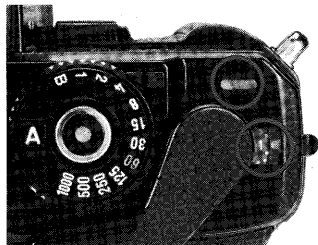
4. With the film held against the sprocket by your left hand, slowly operate the film-advance lever until the film is wound firmly around the take-up spool, the sprocket teeth are engaged with holes on both edges of the film, and the slack in the film is taken up.



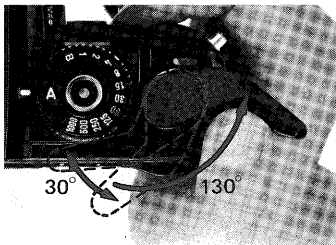
5. After making sure the film is taut, close the camera back by pushing in on it until it locks shut. A red "S" should now appear opposite the index in the frame counter.

CAUTION

●Slack should be taken up by advancing—not rewinding—the film. If you rewind the slack into the cartridge then later advance the film to "1", the first frame may have already been exposed to light. 19



6. Advance film, release shutter, and advance film — until the index points to "1". A red bar should now appear at far left in the Safe Load Signal, indicating film is loaded and advancing properly. (If it does not appear or swings far to the right, repeat steps 3 to 6.) The camera is now ready for taking the first picture, provided film speed is set.



Film-advance lever

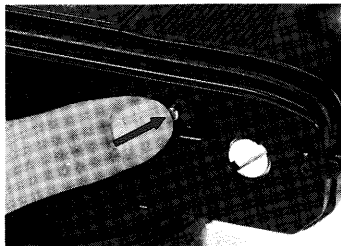
To allow swinging the film-advance lever out from the camera body so the right thumb will fit comfortably behind it, the lever has 30° of unengaged movement. As the lever is moved an additional 130° , the film and frame counter advance. When it stops at the end of the full 160° stroke, the shutter is cocked for the next exposure.

Safe Load Signal/Frame counter

As you continue taking pictures and advancing film, the red bar in the Safe Load Signal gradually moves to the right and the rewind crank rotates counterclockwise, indicating proper film advance.

Never force the lever when it resists further movement at the end of the film, which may be somewhat before or after the common film lengths (12, 20, 24, 36 exposures) shown in red in the frame counter. The frame counter stops advancing after 36 exposures.

REWINDING AND UNLOADING FILM



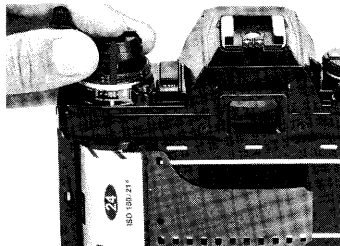
1. To rewind the film, remove the camera's case if on, then press the rewind release on the camera bottom.



2. Unfold the rewind crank and turn it in the direction of the arrow until the red bar in the Safe Load Signal moves out of the window to the left. Near the end you will feel tension on the film increase then completely disappear, and the crank will then turn freely.

CAUTION

- Never open the camera back when there is any red still visible in the Safe Load Signal.



3. When you are certain that the exposed film is completely rewound into the cartridge, pull on the back-cover release knob to open the back, then remove the cartridge.

CAUTION

- Exposed film should be kept in a cool, dry, dark place and developed as soon as possible.



TAKING PICTURES WITH YOUR X-570

Pages 23 to 47 explain how to use your camera to take pictures. The sections in boxes give additional information on some of the fundamentals of photography.

Pre-shooting check

To make sure your camera is ready for picture taking, it is a good habit to check the items shown here.

Main switch at ON or  ?

Film speed?

Batteries OK?

(Does mode LED glow—not blink—when operating button is touched or pressed?)

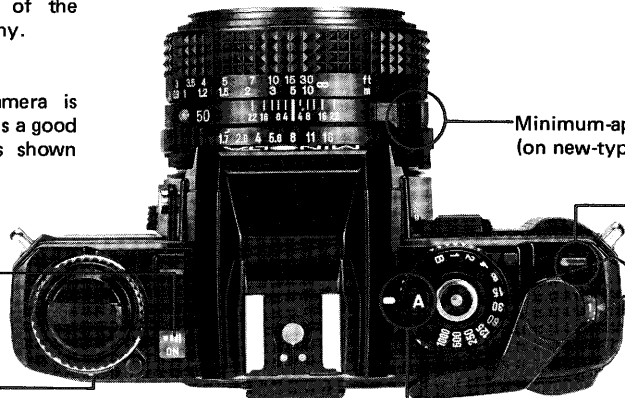
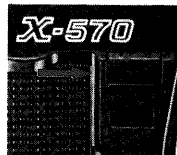
Minimum-aperture lock released?
(on new-type MD lens)

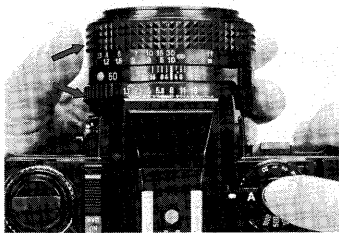
Film inside?

Film advanced?

Mode/shutter-speed set?

Self-timer?





If you hold the camera as shown, you can easily operate most controls while viewing.

LEFT HAND

Thumb: focusing grip, aperture ring, or preview button

Index: focusing grip

Middle: aperture ring

RIGHT HAND

Thumb: film-advance lever

Index: mode/shutter-speed selector (and A-lock release) or operating button

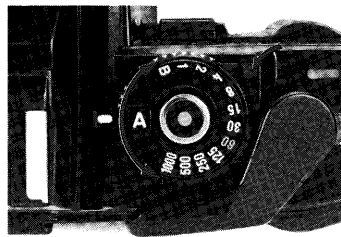
Middle: AE lock

EXPOSURE CONTROL WITH THE X-570

Your X-570 can be used in either of two exposure-control modes, as summarized below and explained on the following pages.

Aperture-priority (A) auto mode

When the mode/shutter-speed selector is at the click-stop "A", all you need do is set the desired aperture: The camera will automatically set the corresponding stepless shutter speed and (if main switch is at **•••**) warn you if it is too slow for normal hand-holding. This mode is thus ideal for general picture taking when you wish to concentrate on your subject. Since you can control the depth of field by choosing an appropriate aperture, A mode is also easy to use for creative photography with virtually any Minolta lens, as well as with close-up, macro, and micro accessories.



Match-LED manual (M) mode

The X-570's easy-to-use manual mode (set by pressing A-lock release and moving selector to any click-stop other than "A") is useful when:

- A subject or desired photographic effect requires a fixed speed.
- AE lock cannot be readily used.
- You want to set the aperture and shutter speed yourself, but still want an easy-to-use meter reading.
- You want full manual control of settings.

METERING WITH THE X-570

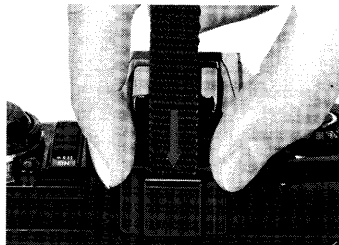
Your X-570's center-weighted averaging meter system is designed so that light from all parts of the viewfield (picture area) is measured by the pentaprism's silicon photocell but influence from a broad central area is greatest. Thus the reading should give satisfactory exposure without adjustment as long as the main subject area occupies a major part of the center of the frame. When it does not, you may want to use the AE lock to take a close-up reading, or temporarily change the film-speed setting to adjust exposure (pp. 30 to 33).

As with most metering systems, strong sources of direct light or other very bright areas may adversely influence the reading if allowed to dominate the frame.

Though the X-570's viewfinder is designed to minimize the effect on the meter of light entering through the eyepiece under usual conditions, you should be careful to shield the eyepiece — especially if you wear glasses — in the following situations:

- When the subject is in shade and the camera is in sunlight.
- When bright sidelight falls between eye and eyepiece.
- When stop-down metering is used (p. 31).

To shield the eyepiece, use a rubber eyecup or place your thumb so that it blocks sidelight. When viewing is unnecessary, the eyepiece cap can be used to completely eliminate the problem.

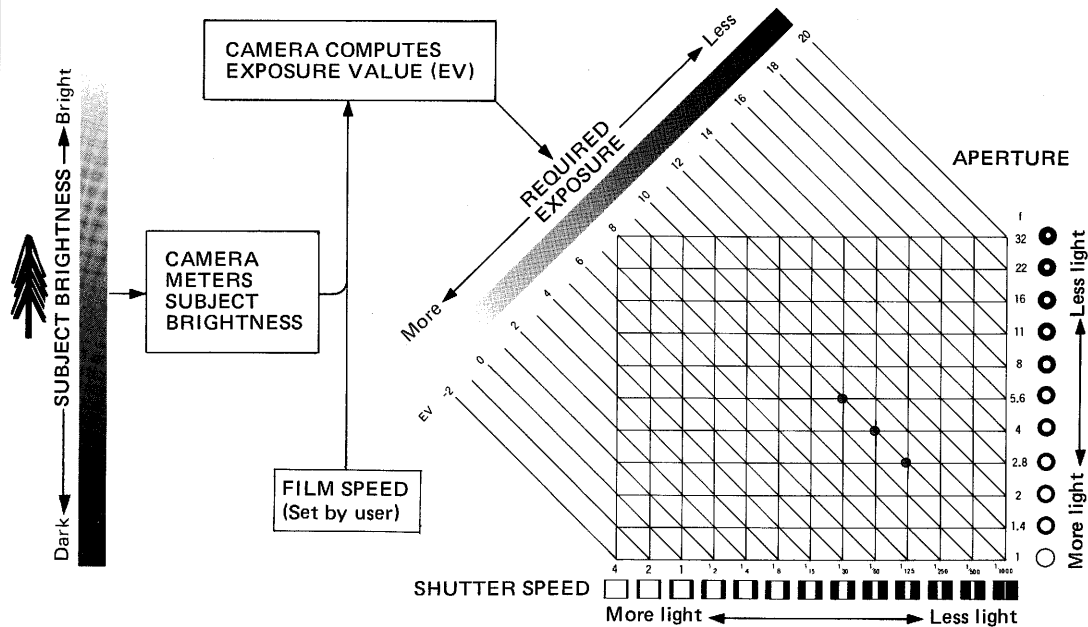


Eyepiece cap

If the shutter is released without the eyepiece being shielded by your head (such as in remote or self-timer operation, etc.) when the camera is used in A mode or at "B", slide the eyepiece cap onto the frame around the eyepiece to prevent unwanted light from affecting the meter reading and exposure.

The eyepiece cap can be threaded on the camera strap to keep it handy for use.

FUNDAMENTALS OF EXPOSURE



When you take a picture, light from the subject passes through the lens and open shutter, striking the film to form an image. To obtain correct exposure for the subject's brightness and film being used, the aperture (size of the diaphragm opening) and shutter speed (length of time the shutter curtain is kept open) must be controlled.

As indicated by the aperture diagram next to each f-number in the figure, large f-numbers (e.g., $f/16$ and $f/8$) represent small apertures, and small f-numbers (e.g., $f/2$ and $f/1.4$) represent large apertures. Each standard f-number setting (e.g., $f/8$) lets in twice as much light as the next numerically larger one ($f/11$) and half as much as the next smaller one ($f/5.6$). This difference in exposure between standard f-numbers is called one "stop".

Shutter speeds are expressed in fractions of a second (generally the reciprocals of numbers shown on shutter-speed scales) and in seconds. Each standard shutter speed (e.g., $1/60$ sec.) allows light to strike the film twice as long as the next faster one ($1/125$) and half as long as the next slower one ($1/30$). This difference between standard shutter speeds is also called one "stop".

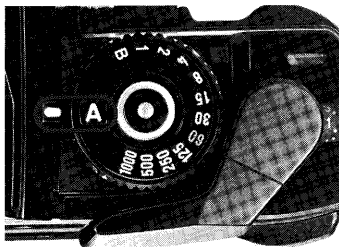
Total exposure on the film is determined by the combination of aperture and speed. Using the next smaller f-number (i.e., giving one stop more exposure) will balance using the next faster shutter speed (i.e., giving one stop less exposure), and so on. A great range of combinations (e.g., $f/5.6$ at $1/30$, $f/4$ at $1/60$, $f/2.8$ at $1/125$, etc., all of which fall on the same diagonal line) will thus yield the same total exposure.

The diagonal lines correspond to exposure values (EV); all of the aperture/shutter-speed combinations indicated by a given line will produce the same exposure. At any specific film speed, the EV increases by one each time the subject brightness doubles, and thus the required exposure will decrease by one stop. On the other hand, when the EV is one unit lower (i.e., when the subject is only half as bright), the exposure must be increased one stop.

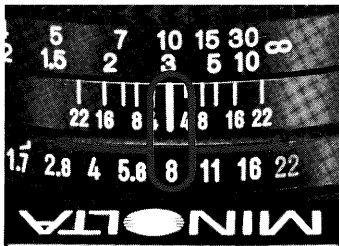
The film-speed-coupled metering system of the camera measures the brightness of the subject and computes the EV needed for proper exposure, which is then used for setting the combination of aperture and shutter speed.

APERTURE-PRIORITY AUTO-EXPOSURE MODE (A mode)

Basic settings



Set mode selector at "A".



Set lens at desired aperture.

Taking pictures in A mode

After you have set the mode selector and desired aperture as shown at left, the camera will automatically select the stepless shutter speed needed for proper exposure. All you need do before releasing the shutter is compose, focus, and check the viewfinder as follows:

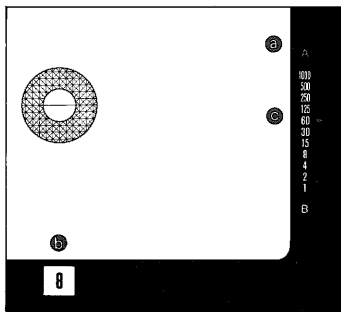
- Is the over-range LED blinking? If so, turn the aperture ring toward f/22 until the LED stops blinking. If it does not stop, use a neutral-density (ND) filter or reduce the light level if possible.
- Is an LED on in the danger zone for hand-holding (usually 1/30 sec. or slower — p. 40)? Or does the slow-shutter-speed warning beep when the main switch is at "■■■" and you touch the operating button? If so, turn the aperture ring toward f/1.7 until an LED outside the danger zone glows. If impossible, use a suitable

camera-support method (p. 42) or a flash (p. 44).

- Is the under-range LED blinking? If so, turn the aperture ring toward f/1.7 until it stops blinking, or increase the light level if possible.

NOTES

- In some situations you may want to use the AE lock or adjust exposure (pp. 30 to 33).
- If your head is not shielding the eyepiece from light when the picture is taken, use the eyepiece cap (p. 25).
- Almost all Minolta lenses and close-up accessories can be used in aperture-priority AE mode. See page 31 for special instructions for some of them.



Viewfinder shows:

- Ⓐ Red "A" = Aperture-priority AE mode in use
- Ⓑ Aperture you selected
- Ⓒ Stepless shutter speed set by camera for that aperture (If two LEDs glow, speed is in between.)

Selecting an aperture

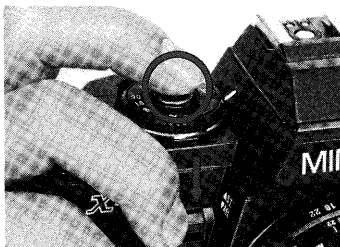
In aperture-priority auto mode, your X-570 will set the precise shutter speed for proper exposure automatically. Even so, you have considerable control over results and can adjust aperture and shutter speed over considerable ranges to suit the conditions and yourself.

For good pictures with a minimum of care where no particular effect is desired, simply set the aperture as indicated in the table. These guide settings will provide as much depth of field (p. 38) as possible while producing a shutter speed fast enough to stop the motion of most subjects and guard against blur from camera movement (p. 40).

ISO	Sunny	Hazy Sun	Heavy Over-cast	Indoors
25/15°	f/8	f/4	f/2	f/1.4
64/19°	f/8	f/4	f/2.8	f/1.4
100/21°	f/11	f/5.6	f/4	f/1.4
160/23°	f/11	f/8	f/5.6	f/2
200/24°	f/11	f/8	f/5.6	f/2
400/27°	f/16	f/11	f/8	f/2.8

(These are only guidelines for typical picture-taking situations. For additional information see p. 46).

AE LOCK



To obtain proper exposure in high-contrast lighting situations where your subject is on the edge of the frame or occupies only a small portion in the center, use the AE lock as follows:

1. Shift the camera's position so the subject fills most of the frame. For small subjects, you may need to move closer (or zoom closer).
2. Press the AE lock all the way down and hold it there.

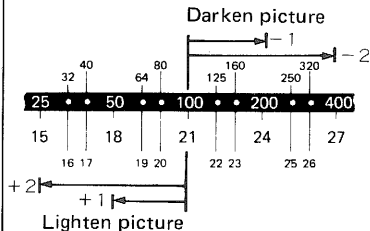
3. Recompose your picture as desired.
4. Release the shutter while still holding the AE lock down.

NOTES

- The AE lock cannot be used in M mode or with the self-timer.
- If you wish to change the film speed or aperture, do so before pressing the AE lock.
- For precise exposure control when using the AE lock with a variable-effective-aperture zoom lens (as Minolta 35-105mm f/3.5-4.5 MD Zoom), slightly adjust the aperture after engaging the AE lock to compensate for the change when zooming (or do not zoom after engaging the lock).

EXPOSURE ADJUSTMENT

If it is difficult to adjust the framing and use the AE lock, you can adjust exposure by temporarily changing the film speed in 1/3-stop increments and/or using manual mode (p. 34). The example below shows how to when using ISO 100/21° film.



NOTE

- Sometimes you can also adjust exposure for a single photo by slightly shifting the camera so the shutter speed changes the desired amount, then pressing the AE lock.

STOP-DOWN METERING

MD and MC lenses and accessories have auto diaphragms and meter couplers that enable focusing and metering at full aperture, then automatically stop the lens down to the selected aperture.

Non-meter-coupled automatic diaphragm lenses and accessories enable full-aperture focusing, but require stopping the lens down (by pressing preview button) for metering.

Non-meter-coupled manual-diaphragm lenses and accessories must be manually opened up for focusing, then stopped down for metering and exposure.

Specific instructions for various combinations are shown at right.

LENS	Type	Meter coupled	Non meter coupled			
		Auto diaphragm	Auto diaphragm*	Manual diaphragm		
	Minolta designation	MD, MC	Auto Rokkor Auto ~	Rokkor		
ACCESSORY	Lens only		①	②	③	
	Meter coupled	MC Auto Extension Tubes	①	②	③	
		MD or MC Tele Converters	①	②	③	
	Non meter coupled	Auto Bellows I		②	②	③
		Auto Bellows III**		②	②	③
		Bellows II, Bellows IV		③	③	③
		Compact Bellows				
Extension Tube Set II						
Reverse Ring II						

- ① In A mode, do not press preview button when checking auto speed or releasing shutter. In M mode, do not press preview button when checking speed.
- ② In A mode, press preview button when metering and releasing shutter. If metered value is held by AE lock, lens can be reopened for fine focusing before releasing shutter. In M mode, press preview button to check metered speed.
- ③ Metering is at manually set aperture in A and M modes. Pressing preview button has no effect.

* Press preview button on camera or lens.

** Press preview button on bellows (or lens).

For stop-down metering (and metering at fixed aperture of mirror [RF] lens), make sure metered value is within applicable range from table on next page.

Stop-down metering range

ISO	Shutter speed
12/12°	4 to 1/1000
25/15°	4 to 1/1000
50/18°	2 to 1/1000
100/21°	1 to 1/1000
200/24°	1/2 to 1/1000
400/27°	1/4 to 1/1000
800/30°	1/8 to 1/1000
1600/33°	1/15 to 1/1000
3200/36°	1/30 to 1/1000

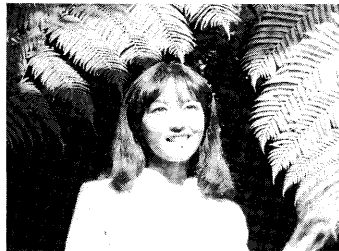
A. Without AE lock or adjustment



B. With AE lock (or exposure increase)



C. Without AE lock or adjustment



D. With AE lock (or exposure decrease)



Rectangle shows AE-lock metered area.

WHEN TO USE AE LOCK OR ADJUST EXPOSURE

The following suggestions on when to use the AE lock or to adjust exposure can serve as starting points for trial; individual conditions and taste will, of course, determine what exposure you choose.

- In situations where there is a great brightness difference between the subject and background and the most important area is considerably darker than the area surrounding it, use the AE lock to lock the meter reading with the subject filling most of the finder, or set the film-speed ring for exposure increase. Examples are pictures with strong backlighting and no fill-in illumination (such as photos A and B), or subjects against a background of snow or light-colored sand, unless the bright area occupies a very small part of the frame.

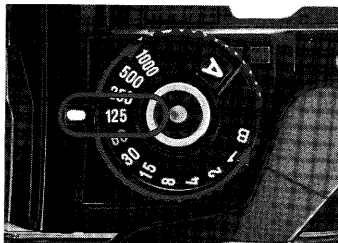
- If the most important subject area is much brighter than the rest of the picture, use the AE lock or set the film-speed ring for exposure decrease. Examples are subjects in a spotlight or shaft of sunlight or against a very dark background (such as photos C and D), unless the background occupies only a small area in the frame.

- When copying documents printed on white stock or on other predominantly light-colored materials, you should increase exposure somewhat. Similarly, you will probably find it desirable to decrease exposure somewhat for predominantly dark copy material, or that on a dark background.

- When using an R60 (red) filter, adjust exposure +1 stop.

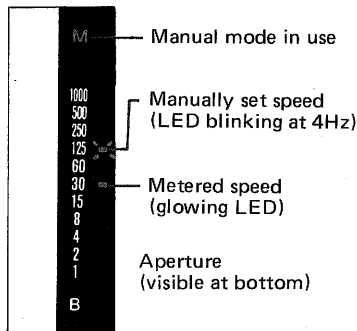
MATCH-LED MANUAL EXPOSURE MODE (M mode)

Basic setting



Set mode/shutter-speed selector at desired click-stop from 1 (1 sec.) to 1000 (1/1000 sec.).

Viewfinder shows:

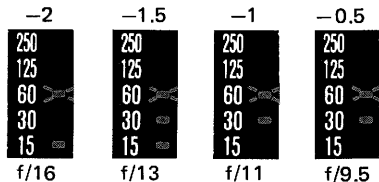


Taking a picture in M mode

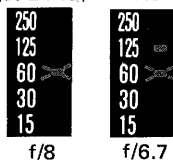
In the X-570's match-LED manual mode, the manually set shutter speed is indicated by an LED blinking at 4Hz, and the metered speed (at aperture and film speed set) by a glowing LED. To obtain normal metered exposure, you simply adjust the aperture and/or shutter to match up these LEDs. There are two ways:

- First set the shutter at the desired click-stop, then turn the aperture

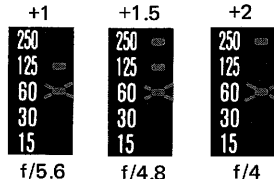
Darken picture



NORMAL (at EV12)



Lighten picture



ring until no LEDs light up other than the LED blinking next to the selected speed.

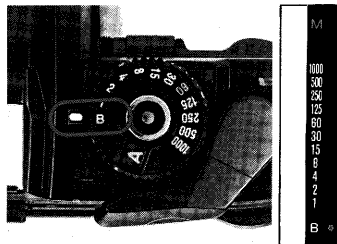
- First set the aperture as desired, then turn the shutter-speed selector so the blinking LED matches up with the glowing LED. If two LEDs are glowing, adjust the aperture ring slightly so only one glows. Do not set the shutter speed between click-stops.

NOTE

- Diagrams on the previous page show how to set the aperture and shutter speed for normal exposure at the metered value (center) or for plus or minus adjustment by varying the aperture in half-stop (0.5EV) increments. You can, of course, use more adjustment than shown, adjust the speed (in full stops) instead of aperture, or completely disregard the metered value for full-manual operation.

Long exposures ("B" setting)

When the mode/shutter-speed selector is set at "B" (viewfinder's "M" and * at "B" light), the shutter will open when you press the operating button and remain open until you release it, making exposures longer than one second possible. A tripod (p. 42) or other firm support should generally be used. To avoid jarring the camera when pressing or releasing the operating button, use a standard cable release (preferably a lockable type for longer exposures) or a Minolta remote cord (p. 43). The eyepiece cap (p. 25) should be used to prevent stray light from affecting the exposure.



NOTES

- The self-timer does not operate at the "B" setting.
- With fresh batteries at moderate temperatures, exposures at least 10 hours long are possible. At lower temperatures, maximum exposure time may be shorter.
- For automatically timed long exposures, use the accessory Multi-Function Back (p. 51).

FOCUSING

Focusing aid

The X-570's standard focusing screen has a split-image spot surrounded by a band of microprisms in the center of an Acute Matte field.

To focus the camera visually with usual lenses, look through the viewfinder and turn the focusing ring of the lens until:

- Upper and lower subject images in the spot are exactly aligned with no broken lines between them,
- Subject image in the band does not shimmer or appear broken up, and
- Subject image within the focusing aid appears clearest and seems to blend with that on the matte field surrounding it.

Though the most satisfactory focusing aid and method depend upon the conditions and your personal preference, the above method may

provide the best results with medium wideangle to medium telephoto lenses.

Generally speaking, however, you will probably find that focusing is easiest if:

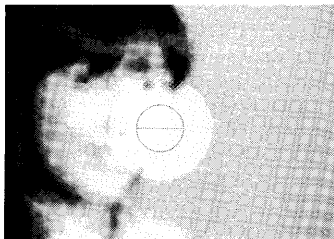
- Split-image spot is used for subjects having vertical lines.
- Microprism band is used for lenses from medium wideangle through medium telephoto, especially with subjects not having vertical lines.
- Matte field is used for longer-focal-length lenses or for macro or other work involving considerable lens extension.

NOTE

- The X-570's standard focusing screen can be replaced at any authorized Minolta service facility by any of eight optional focusing screens (p. 53).



In focus



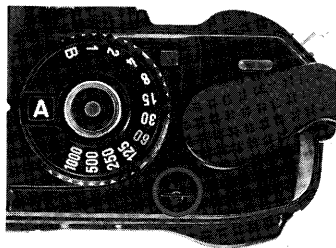
Out of focus



Distance scale

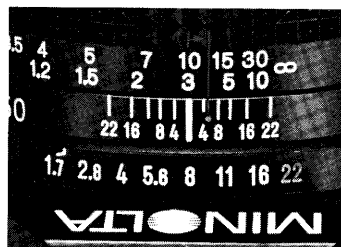
You may find that in the following situations it is easier to focus by estimating the distance to your subject, then aligning the corresponding figure on the distance scale with the index:

- If you are taking long exposures or flash pictures when it is too dark to focus through the lens.
- If you want to prefocus on your subject, such as in quickly shot candid photos.



Film-plane index

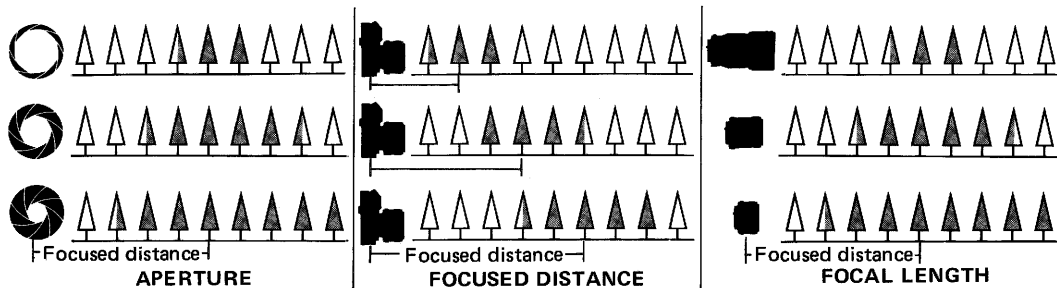
The symbol beneath the film-advance lever indicates the position occupied by the film in the camera. It can be used for measuring the distance from subject to film when taking close-ups, photomicrographs, and photomicrographs, where the exact distance is sometimes important.



Infrared index

For proper focus when using infrared film, first focus your subject as usual with visible light, then attach a red filter and turn the focusing ring to the right to align the point of proper focus on the distance scale with the small red dot (or red "R" on MC and old-type MD lenses) on the depth-of-field scale. Set exposure according to the film manufacturer's recommendations.

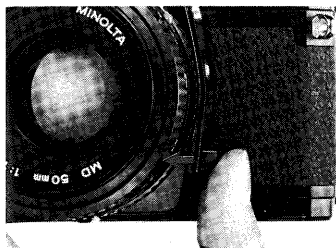
DEPTH OF FIELD



The range behind and in front of the focused distance within which the image appears acceptably sharp is called the depth of field.

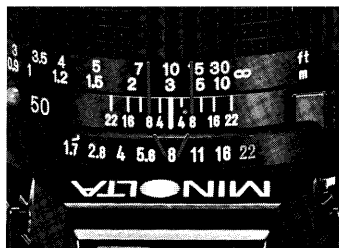
It extends a greater distance behind the focused distance (usually about 1/3 in front, 2/3 behind) and is determined by three factors: the aperture, the distance at which the lens is focused, and the focal length of the lens. As illustrated by shaded trees above, depth of field increases as the lens is stopped down (e.g., $f/1.7$ to $f/22$) and becomes

greater the farther from the camera the lens is focused. It decreases as the lens is opened up (e.g., $f/22$ to $f/1.7$) and the closer the lens is focused. Depth of field is greater for short-focal-length lenses than for telephotos at the same focused distance and aperture. It is at its least for any given lens in normal mounting when the lens is at maximum aperture (as when metering and focusing normally with Minolta MD or MC lenses) and at minimum focusing distance.



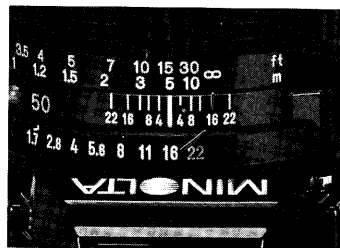
Preview button

Depth of field at any focused distance and aperture can be checked visually by pushing the preview button all the way in. This will stop the diaphragm down to the aperture corresponding to the f-number set on the aperture ring, allowing you to see through the viewfinder how much of the subject is acceptably sharp.



Depth-of-field scale

When the lens is focused at a given point, the image will be in satisfactory focus from the nearer value to the farther value on the distance scale indicated by the aperture in use. For example, if a 50mm f/1.7 lens is focused at 3m (about 10 ft.) and the aperture is f/8, the corresponding graduations to left and right of the index indicate acceptable sharpness from about 2.4 to 4.2m (approx. 8 to 14 ft.).



The depth-of-field scale can also be used to zone focus, i.e., set the focusing ring so that some anticipated action will take place within the limits of the depth of field. For example, if you want any subject within a range of 2.6m (approx. 8-1/2 ft.) to infinity to be reasonably sharp and the lighting conditions allow you to set an aperture of f/16 with a 50mm f/1.7 lens, set the lens so the infinity mark is opposite the "16" on the right end of the scale.

BLUR FROM CAMERA/SUBJECT MOVEMENT

A blurred photograph results when movement of the subject or camera during exposure causes a shift in the position of the image on film.

The shutter speed required to "freeze" an object's action normally increases as the object's speed increases; however, no matter what the speed, an object moving across the viewfinder field requires a faster shutter speed than one moving at the same speed directly toward or away from the camera. Similarly, a moving object near the camera (or one appearing nearer due to use of a longer-focal-length lens or a close-up accessory) requires a faster shutter speed than one farther away.

Blur from camera motion depends on such factors as the lens being used, the apparent closeness of the subject when viewed through the lens, the shutter speed, and the camera-support method. Since longer-focal-length lenses and close-up accessories increase the relative size of the subject, even a slight move-

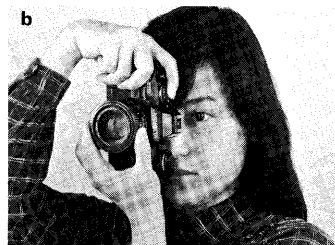
ment of the camera will be magnified on film; the greater weight and size of such lenses and accessories may also make it difficult to hold them steady. A good rule to follow is that the slowest shutter speed that can be safely used by most people when hand-holding a lens is the reciprocal of the focal length. For example, for a 125mm lens, the speed would be 1/125 sec.; for a 300mm lens, it would be 1/500 (1/300 raised to the next faster speed to be on the safe side).

Use of a sufficiently fast shutter speed is also important when taking pictures from a moving, vibrating vehicle such as a boat, car, train, or plane (especially to prevent blurring the foreground, if any) or from a vibrating object such as a bridge. To reduce transmission of the vibrations through your body to the camera, relax your body and avoid direct contact with the object as far as possible.

SUPPORTING THE CAMERA AND RELEASING THE SHUTTER

In order to obtain sharp, blur-free photos, it is important to release the shutter gently while keeping the camera as still as possible. Always, regardless of shutter speed, release the shutter with a slow, steady squeeze — never a quick jab — preferably while holding your breath.

Shown at right are some ways of holding the camera to provide adequate support at normal and fast shutter speeds. If you grasp the camera firmly with your right hand on its front and back grips, you can easily shift it back and forth for horizontal (a) and vertical (b) pictures without removing your hand from its controls. Also, by cradling the camera in your left hand to



support it, you can readily focus and set the aperture, then shoot; another way is to use your left hand to focus, then grasp the left part of the body for support. Photo (c) shows an alternative for holding the camera vertically. You should, of course, experiment to find the way that suits you best.

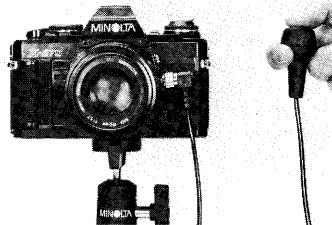


Slow-shutter-speed warning

When the main switch is set at "■" and the operating button is touched or slightly pressed (or AE lock is engaged), a slow-shutter-speed warning will beep if the camera sets (in A mode) a shutter speed of 1/30 second or slower. Though the actual danger of blur from camera or subject movement depends on many factors (p. 40), including your own ability to hold the camera steady, you may wish to use the figure "30" as a reference point to gauge the chance of blur.

When a slow shutter speed is unavoidable, use one of the following methods (given in order of increasing steadiness) to prevent blur from camera movement:

- Hold the camera firmly against your face (in horizontal position, place your thumb between camera and face for support), brace your arm(s) against your body, and spread your feet slightly or lean against a tree, etc. Another way is to kneel on one knee and rest your elbow on the other.
- Steady the camera against a post or other firm, non-vibrating support.
- Use a minipod or similar device to prop the camera on a table, ledge, etc.
- Mount the camera on a sturdy tripod.



Mounting camera on tripod

For maximum sharpness when making exposures too long to permit hand-holding the camera, as well as for self-timer pictures, mount it on a tripod using the socket on the camera bottom. Release the shutter in one of the ways explained on the next page.

CAUTION

- Do not use excessive force when attaching the camera to a tripod with a screw that extends more than 5.4mm (1/5 in.).

Self-timer

The X-570's electronic self-timer can be used to delay release of the shutter for 10 seconds:

1. Mount the camera on a sturdy support, compose your picture, and focus.
2. Set the mode/shutter-speed selector at any setting other than "B", and make sure the film is advanced.
3. Pull the self-timer switch up.
4. To start the timer, press the operating button.

A visual signal and (if main switch is at "•••") audible beeps indicate how much time is left before the self-timer releases the shutter. The self-timer LED blinks and the camera beeps as follows:

First 8 sec.	twice per sec.
Next sec.	eight times
Last sec.	continuously



NOTES

- If you wish to cancel the self-timer after it has been started, push the self-timer switch down or turn the main switch off.
- Be sure to turn the self-timer off after the picture has been taken. If you do not, the next picture will also be taken after a 10-sec. delay.
- When taking self-timer pictures in A mode, use the eyepiece cap (p. 25).

Other ways of releasing shutter

The shutter can also be released by using one of the following:

- Minolta Remote Cord S (50cm, 20 in.) or Remote Cord L (5m, 16-1/2 ft.)
- Minolta Cable Release II or other standard cable release
- Minolta Wireless Controller IR-1 Set (p. 52)
- Minolta Multi-Function Back (p. 51)

The remote cords and cable release should be screwed into the shutter-release socket on the side of the lens mount.

FLASH PHOTOGRAPHY

A silicon photocell in the mirror compartment measures light passing through the lens (TTL) and striking the film when using a PX-series Auto Electroflash unit in A mode. This system (Direct Autoflash Metering) provides accurate and

easy flash control at any aperture on the lens, as well as flash exposure adjustment by temporarily changing the camera's film-speed setting. It is thus ideal for depth-of-field control and other creative flash techniques with a wide variety

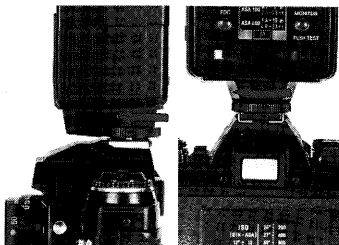
of lenses and accessories.

The table below tells you how PX and other flash units are used with the X-570. For specific instructions, see the applicable owner's manual.

	PX-series Auto Electroflash	X-series Auto Electroflash	Other
Camera connection	Hot shoe (or off-camera cables)	Hot shoe	Hot shoe or sync cord
Flash mode and aperture setting	Controllable by camera's selector: A: TTL autoflash at any aperture 1-1000, B: manual flash (aperture depends on distance) *	Selected on flash: Auto: by on-flash sensor at designated aperture(s) Manual: aperture depends on distance	
X-sync shutter speed	Shutter automatically releases at 1/60 if flash charged (except when camera set at "B" or AE lock used)		Electronic flash: 1 to 1/60, B M, MF, or FP bulb: 1 to 1/15, B
Flash-ready signal	LED next to "60" or "B" blinks at 2Hz; flash's monitor lamp lights		Monitor lamp on flash
If shutter released ** before flash charged:	Photo taken without flash at existing settings		Flash may or may not fire
Flash-distance check (FDC) signaling	"60" LED blinks at 8Hz (in TTL); FDC lamp on flash	FDC lamp on models 320X, 132X only	FDC lamp on models 320, 128 only

* P-mode TTL on PX units is for use only with X-700 camera. 360PX also has on-flash sensor for auto control at any of 3 apertures.

** With 360PX not set at "TTL" or with X-series unit, mode LED goes out after charging.



Connecting flash units

Cordless clip-on flash units are attached and electrically connected by simply sliding them into the camera's hot shoe. Sync cords of clip-on or bracket-type units must be plugged into the camera's sync terminal.

Bracket-type flash units attach to the camera's tripod socket.

Slow-shutter sync

In some situations (p. 47) a more natural effect can be obtained by engaging the AE lock at a speed less than $1/60$ to override auto sync-speed setting. To do so with a PX flash unit in TTL mode:

1. Meter the background and set the aperture so the shutter speed will be less than $1/60$, then engage the AE lock. When the flash is charged, the LED(s) at that speed blink.

- If the flash is already charged and the LED at "60" continues blinking when you engage the AE lock, you will need to release it, adjust the aperture toward $f/22$, then press the lock again to make sure a slower speed is used.

2. While holding the AE lock down, release the shutter. If exposure was sufficient, the LED(s) at that speed will blink more rapidly.

NOTES

- Make sure your main subject is within flash range for the aperture set.
- Make sure the shutter speed is sufficient to stop motion in the scene (unless ghost images are desired) and that the camera is suitably supported (pp. 40, 42).
- If the metered speed was above $1/60$, it will automatically be switched to $1/60$ and the background may be overexposed.
- The AE lock can also be used for slow-shutter sync with X-series flash units, but their limited choice of apertures may make it difficult to lock a corresponding shutter speed less than $1/60$ for the background.
- Slow-shutter sync does not work in M mode. With a flash unit other than PX or X, you can manually set the shutter for slow-shutter sync.

CREATIVE CONTROL

Aperture

Sometimes you may want to select an aperture so as to obtain a particular effect, such as rendering a certain range in sharp focus or emphasizing a subject against an out-of-focus background.

Large apertures (e.g., $f/1.7$) yield a shallow field of sharp focus (photo A), while small apertures (e.g., $f/22$) give greater depth of field (photo B).



A

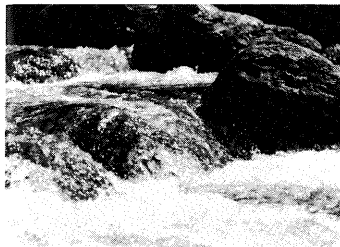


B

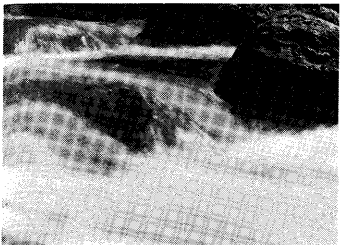
Shutter speed

Sometimes the subject or effect you want may make the shutter speed more important. In A mode turn the aperture ring until the LED next to the desired shutter speed lights, or use M mode to set the speed.

Fast shutter speeds such as $1/500$ to $1/1000$ sec. can "freeze" action (photo C). Slow shutter speeds such as $1/2$ to 1 sec. can be used to emphasize subject flow or motion (photo D).



C

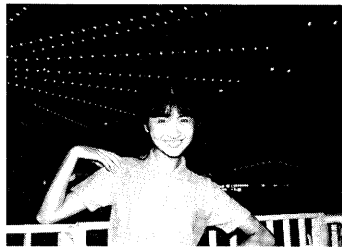


D

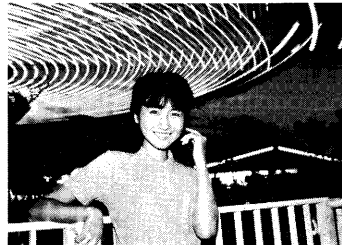
Slow-shutter flash

If you are photographing a subject against a relatively dark background (as outdoors at dusk) or in a large room, using the flash at normal sync speed may create an underexposed background (photo E), since the flash burst is cut off when the subject itself is properly exposed, but the shutter closes before the background is.

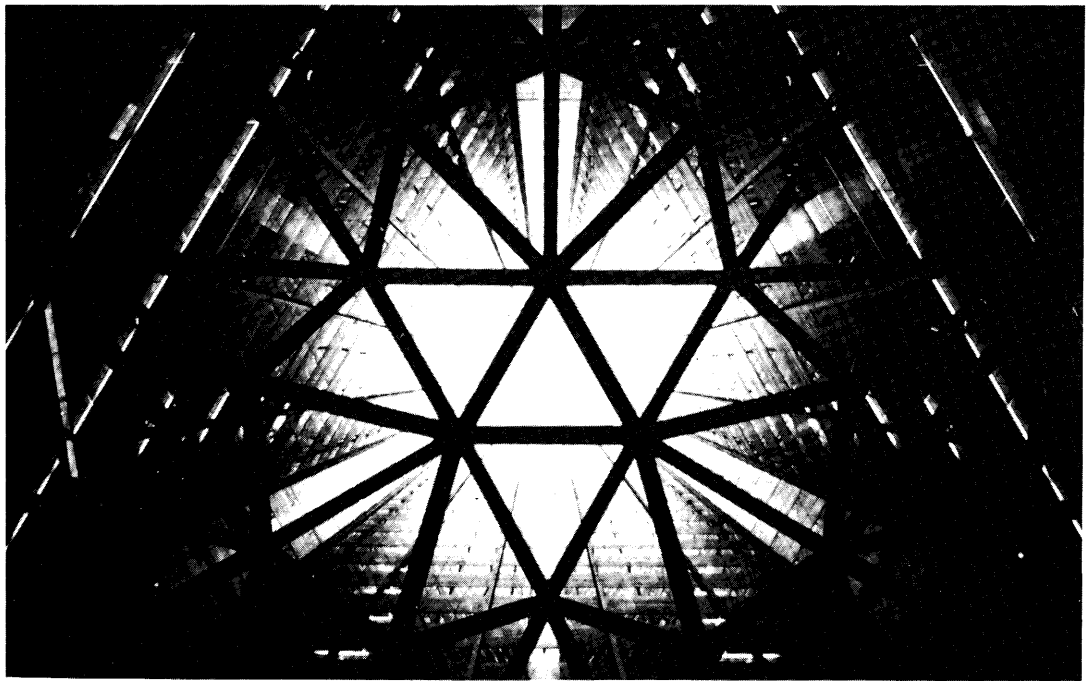
Using slow-shutter sync (p. 45) to set an aperture and shutter-speed (less than 1/60) combination for proper exposure of the background will often result in a more natural light balance between subject and background (photo F).



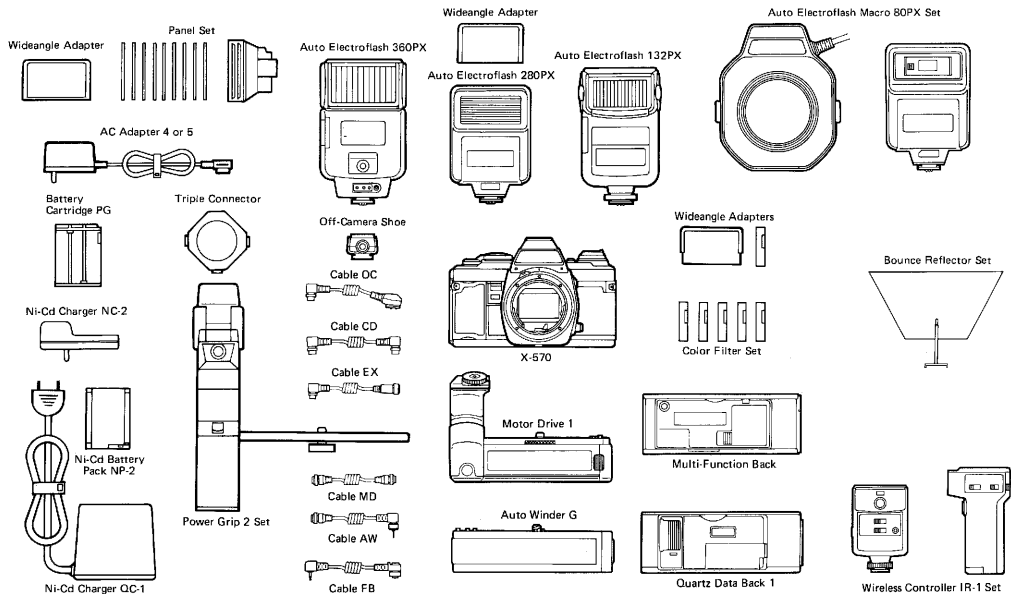
E



F



ACCESSORIES



See system guidebook in camera box for lenses and other accessories.



AUTO ELECTROFLASH 280PX, 132PX, 360PX, MACRO 80PX SET

With the X-570 set at "A" and one of these flash units attached, the camera's Direct Autoflash Metering system provides through-the-lens (TTL) off-film flash control at any aperture. Viewfinder flash-ready signaling, auto sync-speed setting, and sufficient-exposure confirmation are other features that make them extremely simple to use.

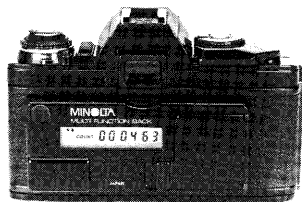
The compact, lightweight 280PX has energy-saving thyristor circuitry and a power-level selector enabling 2fps winder/motor-drive sync.

The inexpensive yet versatile 132PX gives you the option of vertical bounce and automatically turns itself off when disconnected.

Among the many handy features of the top-of-the-line 360PX are: horizontal/vertical bounce, variable GN/power control (enabling sync at up to 2fps), auto power switch off, terminals for off-camera cables and direct auto charge control by the Multi-Function Back in time-lapse photography, and a built-in auto sensor for use with other cameras.

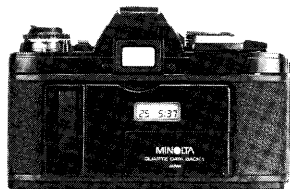
The lens-mounted Macro 80PX Set has four flashtubes that can be independently switched on or off to control lighting of close-up and macro subjects.

A wide range of accessories for PX flash units expands their usefulness for creative flash photography. Designed for the 280PX and 360PX, Power Grip 2 features well-balanced handling, sync at up to 3.5fps, auto power switch off, auto charge control (with Multi-Function Back), and bounce flash at a great range of angles. Filter panel sets and a bounce reflector are available for the 360PX and 132PX, and an AC adapter for the 360PX and Macro 80PX Set. Cables and connectors enable simple, accurate TTL autoflash operation for close-up, directional, and multi-flash techniques.



MULTI-FUNCTION BACK

The quartz/microcomputer-controlled Multi-Function Back connects cordlessly to the X-570 in place of its regular back to perform a variety of camera-control and data-imprinting functions. By simply pressing keys while viewing its liquid-crystal display, you can set it for time-lapse photographs at a huge range of intervals, automatically timed long exposures, and/or multi-frame sequences. The quartz timer and auto calendar enable recording the time accurate to the second, or the year/month/day in any of three orders. Or you can set the imprinter to record any six-digit code number, to consecutively number each frame, or for no imprinting. Manually controlled imprinting before or after taking the picture is also possible, and data exposure can be selected at any of six levels to match the sensitivity of the film in use.



QUARTZ DATA BACK 1

Quartz Data Back 1 replaces the X-570's regular back to record data on film for classifying your pictures. Its highly accurate quartz clock and auto calendar (good through 2099) imprint day/hour/minute, or year/month/day in any of three orders. In other modes, any six-digit number or consecutive frame numbers counting up or down from any starting number can be imprinted, with optional dashes or blank spaces. Data is easily set by pushing three keys and referring to a liquid-crystal display, and two film settings let you vary data exposure with film type. The unit's clock and calendar continue operating even when the liquid-crystal imprinter is turned off.



MOTOR DRIVE 1 and AUTO WINDER G

With Motor Drive 1 attached, you can capture the action with single-frame or continuous operation at either 2 or 3.5 frames per second. The comfortable handgrip has two operating buttons, each with a Minolta "touch switch", enabling full viewfinder readout for either horizontal or vertical framing.

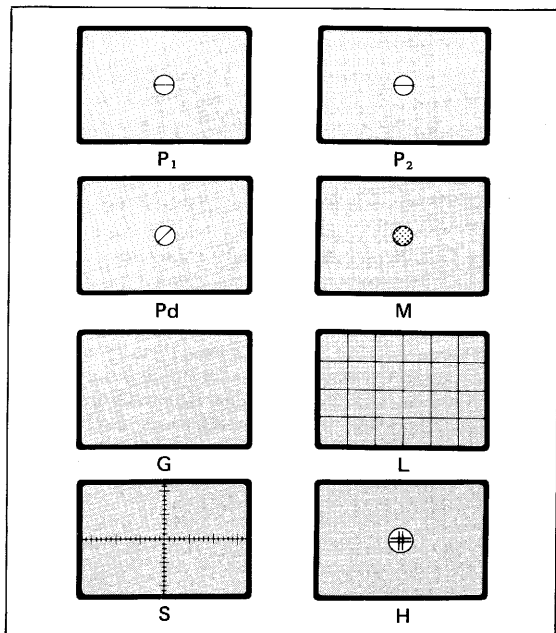
Auto Winder G lets you focus full attention on the creative aspects of photography by freeing you from winding the film after each picture. Continuous sequences up to 2fps are also possible by holding the camera's operating button down.

Both units are designed to attach quickly and easily without access caps to remove or store. Their film-advance mechanisms stop automatically at the end of the roll, and film can be easily loaded and unloaded without removing the units.



WIRELESS CONTROLLER IR-1 SET

The IR-1 infrared transmitter/receiver set lets you trigger the X-570 from up to 60m (about 200 ft.) away for remote-controlled single-frame exposures, continuous sequences, or time exposures. When used with extra receivers, the three-channel transmitter enables independent operation of up to three cameras or groups of cameras, or simultaneous operation of an unlimited number of cameras.



OPTIONAL FOCUSING SCREENS

The X-570's standard focusing screen can be replaced by any of eight optional Acute Matte screens at authorized Minolta service facilities. Types and usages are as follows:

PM: horizontal split/microprism band; standard type (not shown); general photography

P₁: horizontal split; general photography

P₂: horizontal split; general photography with f/2.8 or larger max. aperture lenses

Pd: diagonal split; general photography

M: microprism spot; general photography

G: matte field only; general, close-up, and telephoto photography

L: matte field with grid; general photography

S: horizontal and vertical measuring scales; general, macro-, micro-, and astrophotography

H: clear spot with engraved double cross; macro-, micro-, and astrophotography

Interchangeable lenses and other SLR system accessories are shown in the system guidebook 53 included in the camera box.

TECHNICAL DETAILS

Type: Quartz/electronically governed 35mm single-lens reflex auto-exposure (AE) camera

Exposure-control modes: Aperture-priority automatic ("A") and match-LED manual ("M")

Lens mount: Minolta SLR bayonet of integrally lubricated stainless steel (54° rotating angle); coupling for full-aperture metering, finder display input, and automatic diaphragm control, providing aperture-priority AE with virtually all Minolta SLR interchangeable lenses/accessories; spring-return button for depth-of-field preview, or stop-down meter readings with other than MD or MC lenses (standard lenses: MD 50mm f/1.2, f/1.4 or f/1.7)

Exposure control and functions: Low-voltage, low-current computer circuit (incorporating quartz crystal with constant frequency of 32,768 Hz for digital sequential and shutter-speed control, digital and analog LSIs, samarium-cobalt impulse-release magnet, and linear-resistance inputs) varies shutter speed steplessly according to aperture set in A mode, to yield proper exposure for film speed set; auto-exposure range: EV 1 to EV 18 (e.g., 1 sec. at f/1.4 to 1/1000 at f/16) at ISO 100/21° with f/1.4 lens; AE lock enables holding meter

reading for exposure at that value regardless of subject-brightness changes

Shutter: Quartz-controlled horizontal-traverse focal-plane type; stepless speeds 1/1000 to 4 sec. set automatically with endlessly rotatable selector dial locked at "A" setting or fixed speeds 1 to 1/1000 sec. or "B" (bulb) set manually at detented indications; electromagnetic shutter release locks when voltage too low for proper operation

Metering: TTL center-weighted averaging type, by silicon photocell mounted at rear of pentaprism for available light measured full aperture with MD or MC lenses and accessories or at stop-down aperture with non-meter-coupled lenses or accessories; by another SPC mounted with optic in side of mirror compartment for through-the-lens (TTL) off-film Direct Autoflash Metering at taking aperture during exposure to control burst duration of PX-series flash units

Film-speed range: ISO 12/12° to 3200/36° set by ASA dial that locks at 1/3-EV increments

Mirror: Triple-coated oversize instant-return slide-up type

Viewfinder: Eye-level fixed pentaprism type showing 95% of 24x36mm film-frame area; magnification: 0.9X with 50mm standard lens focused at infinity; power: -1D, adjustable with accessory snap-on eyepiece lenses; Fresnel-field focusing screen having artificially regular-patterned matte field plus central split-image horizontally oriented focusing aid surrounded by microprism band, interchangeable with Type P₁, P₂, Pd, M, G, L, S, or H screens at authorized Minolta service stations; visible around frame: mode indication (A or M), shutter-speed scale (1, 2, 4, 8, 15, 30, 60, 125, 250, 500, 1000) with LED setting indication (glowing LED or LEDs for metered speed in A and M mode; LED blinking at 4Hz opposite manually set speed for match-LED manual), 1-4 sec. auto-speed indication (under-range LED glows), triangular over-/under-range LED indicators blinking at 4Hz, "B" setting indication (* next to "B" on scale lights up), flash-ready signal (LED next to "60", AE-locked slower speed, or "B" blinks at 2Hz), FDC signal (LED next to "60" or AE-locked slower speed blinks at 8Hz for 1 sec. after sufficient flash exposure with PX flash units), battery check (by blinking of mode indicator when cells near exhaustion; no LEDs light when cells exhausted), f-number set with MD

or MC lenses; display and metering activated by normal finger contact or slight pressing of operating button or by engaging AE lock, continue for 15 sec. after finger removed, except go out during exposure

Flash sync and control: Hot shoe and PC terminal for X sync; camera-control contact on hot shoe for automatic setting of shutter at 1/60 sec. (except when AE lock engaged for sync at slower auto speeds or mode/shutter-speed selector set for sync at "B") and flash-ready signaling with PX and X units; other electronic units synchronize at 1/60 sec. and slower manual speeds or "B" settings; class MF, M, and FP flashbulbs, at 1/15 sec. or slower settings; second contact on hot shoe for burst control by Direct Autoflash Metering

Film advance: Manual: by lever with single 130° stroke after 30° unengaged movement; motorized: through built-in coupler key with accessory Motor Drive 1 or Auto Winder G; release button for rewind on camera bottom; advancing-type frame counter; Safe Load Signal indicating film loading and advancing condition

Power: Two 1.5v alkaline-manganese (LR44: Eveready A-76 or equiv.), two 1.55v silver-oxide (SR44: Eveready S-76, EPX-76, or equiv.), or one 3v lithium (CR-1/3N) cell(s) contained in camera base power both auto exposure control and manual operation; three-position main switch with indication for off, on, or on with audible piezoelectric slow-speed warning and self-timer operating indication; battery check by touching or slightly pressing operating button or engaging AE lock (mode LED blinks when cells approach exhaustion); no LEDs light and shutter will not release when voltage too low for proper operation

Self-timer: Electronic for 10-sec. delay, with operation indicated by camera-front LED that blinks at 2Hz for 8 sec., then 8Hz for 1 sec., then remains on until shutter releases, plus simultaneous audible indication when main switch in appropriate position; engaged by switch on body, cycle started by pushing operating button, cancelable anytime before release

Other: Audible 4Hz piezoelectric warning when auto speed is 1/30 sec. or slower whenever finger contacts "touch switch" normally or presses operating button slightly (or engages AE lock) with main switch appropriately set; integral front handgrip; detachable back with

integral handgrip, memo holder, and ISO (DIN-ASA) table; positive 4-slot take-up spool; remote shutter-release socket

Size and weight: 51.5 x 89 x 137mm (2 x 3-1/2 x 5-3/8 in.), 480g (16-15/16 oz.) without lens and/or power cells

Standard accessories: Carrying strap with slide-on spare battery holder and eyepiece cap

Optional accessories: Auto Electroflash 360PX, 280PX, 132PX, Macro 80PX Set, off-camera cables and connectors, Power Grip 2, etc.; Multi-Function Back, Quartz Data Back 1; Motor Drive 1, Auto Winder G; Wireless Controller IR-1 Set; MD, MC, and other Minolta interchangeable lenses and applicable Minolta SLR system accessories

STORAGE

- If the camera is not to be used for more than two weeks, the batteries should be removed.
- It is advisable to operate the film-advance lever and release the shutter once or twice from time to time during extended storage.

- If the camera is to be stored for a long period of time, the body and lens should be returned to their original packing and kept in a cool, dry place away from dust or chemicals, preferably in an airtight container with a drying agent such as silica gel.

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