Rollei

Major Product Guide

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Rolleiflex SLX, BODY ONLY,	£658.95
Ever Ready Case	£25.00
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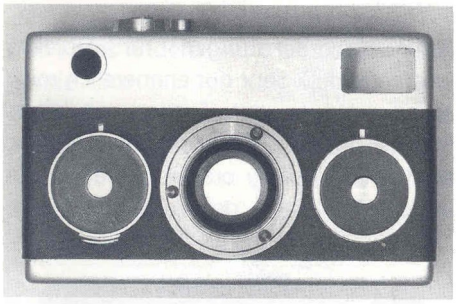
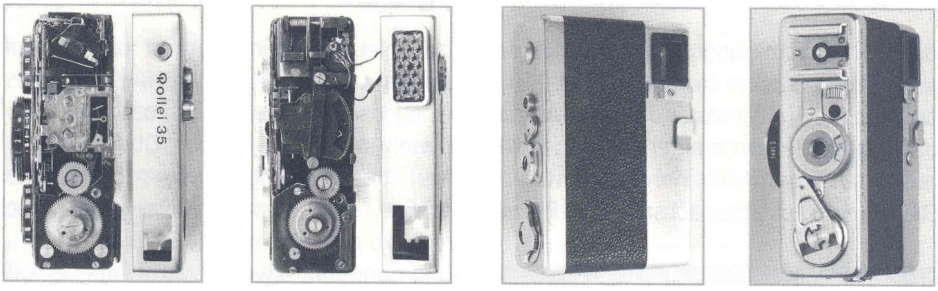


Der Designer Erst Moeckl gab wichtige Impulse für die Gestaltung. Hier ein Modell vom November 1965, die Objektivfassung trägt drei Noppen zur Scharfeinstellung.



Gegenüberstellung des Prototypen PR 458 und einer Rollei 35 aus der Serie. Zur Einstellung von Zeit und Blende werden das Gehäuse des Metrawatt-Belichtungsmessers (links) und der Folgezeiger bewegt, beim Gossen Belichtungsmesser dient dazu ein Hebeldifferential. Im rechten Foto sind die Unterschiede von Prototyp und Serienmodell am Kameraboden und an der Rückseite zu erkennen. Dominierend sind die fehlende Rückspulkurbel und der „heiße" Blitzschuh.

Bedauern, daß Heinrich Wirgin die Herstellung von Fotogeräten aufgeben und die Firma schließen wollte. Waaskes für sehr gut befundene Idee änderte Wirgins Entschluß nicht mehr. Der Verlust des Arbeitsplatzes beschäftigte Waaske weniger als der Umstand des Ortswechsels. Mit dem kleinen Prototypen klopfte er zuerst bei Leitz an, um einen neuen Job zu finden. Heinz Waaske zeigte und erklärte Dr. Ludwig Leitz seinen Prototypen, aber ohne Erfolg.

Während seines Bewerbungsgespräches bei Rollei erwähnte Waaske nichts von der kleinen 35er Kamera, sondern dachte jetzt zuerst an den neuen Arbeitsplatz. So begann er im Januar 1965 seine Tätigkeit in Braunschweig. Als Heinz Waaske im März 1965 den Prototyp der kleinen Sucherkamera auf den Tisch legte, war Geschäftsführer Dr. Heinrich Peesel von der Idee, die ihm hier schon als handliches funktionsfähiges Muster vorgestellt wurde, begeistert. Er erkannte sofort die Einmaligkeit der in diesem Vorschlag liegenden patentfähigen Ideen und gab Heinz Waaske den Auftrag, diese Kamera nun als Rollei zu vollenden.

Neue Maßstäbe für Kleinbildkameras

Dr. Peesel ließ für die Entwicklung wenig Zeit, die Kamera sollte zur photokina '66 vorgestellt werden. Die in den Fachabteilungen geführten Diskussionen waren nicht immer positiv, und Heinz Waaske mußte selbst bei den Kollegen gegen Vorurteile ankämpfen. Langjährige Rollei-Lieferanten sollten auch hier die Baugruppen herstellen. So gab es die Umstellung auf einen Gossen-Belichtungsmesser, die Verwendung eines Zeiss-Objektivs und

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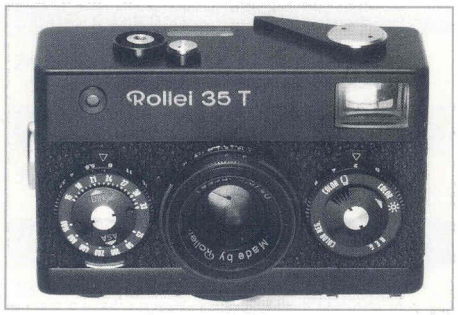
und Fotos anderer Autoren halte ich folgende Darstellung für wichtig. Mitte 1979 fiel die Entscheidung, keine Namensänderung an der „Rollei 35 LED" vorzunehmen und an die Rollei 35 T und S nur jeweils ein „E" für Elektronik an-



Mit dem Erscheinen der Rollei 35 S versah man die Rollei 35 mit einem „T", ohne die Kamera zu ändern. Es bestanden auch hier keine technischen Unterschiede zwischen den hellen und schwarzen Modellen.

zuhängen. Wie schon beim Vorgängermodell arbeitete der Verschluß rein mechanisch. Zur Vermeidung frühzeitiger Batterieentladung erhielten die Kameras einen zweistufigen Auslöser.

Renaissance der Rollei 35

Nach dem Konkurs begann die Rollei Fototechnic ihre Tätigkeit am 01.01.82 mit der Herstellung und Weiterentwicklung der Profikameras, zu denen die Rolleiflex SL 66 und die Rolleiflex SLX gehörten. Nach 1986 fiel dann endgültig die Entscheidung zur Wiederaufnahme der Rollei 35-Produktion.

Nach dem sich abzeichnenden großen Verkaufserfolg der Rollei 35 begannen schon Mitte 1967 Überlegungen für eine preiswertere Kamera in den bekannten Abmessungen. Mit ihr sollte ein Käuferkreis angesprochen werden, der nach einer preiswerten Rollei verlangte. Hierzu waren Abstriche an den Features und Vereinfachungen in der Produktion notwendig, die Ihren Ausgangspunkt in der Konstruktion finden mußten. Heinz Waaske, der auch diese Kamera entwickelte, analysierte den Rollei 35-Verschluß hinsichtlich der Bauteilkosten und fand bereits in der Kamerakonzeption gravierende Ansätze.

Da im ersten Konzept kein Belichtungsmesser vorgesehen war, erübrigte sich auch die Einstellung der Filmempfindlichkeit. Es war auch nicht nötig, den Blendenwert des Belichtungsmessers mechanisch bis auf die Verschlußplatine zu übertragen. Der nächste logische Schritt war, auch den Zeiteneinstellknopf in der bisherigen Form entfallen zu lassen und ihn zentral am Tubus zu lagern.

Bei der konstruktiven Überarbeitung vereinfachte Heinz Waaske den Filmtransport durch eine Perforationwalze aus Kunststoff. Sie erhielt wieder acht Zähne und lief bei einem Filmtransport wie üblich einmal um. Mit dieser neuen Konstruktion überlistete er sein eigenes Schutzrecht 54, denn durch den Trick mit der halbierten Walze zwischen den Perforationsrädern konnte er die Kameraabmessungen beibehalten.

Rollei 35 LED

Der ständige Rückgang im Verkauf der Rollei B 35 bereitete dem Management in Singapur Sorge. Aufgrund ihrer einfacheren Ausstattung erreichte sie nie die Stückzahlen der Rollei 35 T. Zur Steigerung der Attraktivität der Kamera versuchte man den Einbau eines gekuppelten Belichtungsmessers. In der Einführungszeit gab es viele Reklamationen, die verbrauchte Batterien betrafen. Bd nicht betätigtem Batterieschalter hatte die Elektronik die Batterie entleert und die Belichtungsmessung unmöglich gemacht. Als dann schließlich im August 1978 der „vergeßbare" Hebelschalter entfiel und die Elektronik durch Antippen des Auslösers aktiviert wurde, war das Image schon angekratzt. Die von diesem Zeitpunkt an gelieferte Kamera ist am Rändelring, der den Auslöser umgibt, zu erkennen. Er dient der rein mechanischen Auslösesicherung und verhindert versehentliches Einschalten der Kamera, z.B. in der Tasche. Mit dem im Januar 1979 fertiggestellten Prototypen PR 488/1 wollte man noch einen Versuch mit einer konstruktiv leicht veränderten Kamera starten. Die Oberseite erhielt einen klaren Aufbau mit Auslösesicherung, Entfernungssymbolen und verbesserter Zeiteinstellung durch ein Griffstück, das als Standbein diente. Die Einstellung der Fertigung verhinderte jedoch weitere Verbesserungen.

Claus Prochnow

Die Rollei 35 Classic wurde ursprünglich mit MCM-Tasche angeboten, die Kamera ist heute immer noch in den drei Farbvarianten Silber, Schwarz und Gold erhältlich.

Während der Arbeit an dieser Ausgabe veröffentlichte die Brauschweiger Zeitung die Nachricht, daß Heinz Waaske im Alter von 71 Jahren gestorben ist. Damit ist ein großer Konstrukteur von uns gegangen.

Rollei-Geschichte vom Insider

In unerreicht kompetenter und informativer Art und Weise schildert Claus Prochnow, der dem traditionsreichen Unternehmen 36 Jahre als Konstrukteur angehört hat, offen, aber auch kritisch, die faszinierende Entwicklung dieses Meilensteins im Bau von Kleinbildkamera. Bewußt wurde dieser Beitrag mit wenig bekannten Fotos von Prototypen illustriert, um damit das Außergewöhnliche der Buchreihe von Claus Prochnow zu dokumentieren. Neben den bereits erschienen „Reports 1 und 2" (je 68,– DM) erscheint im Dezember der Report 3, in dem die Rollei 35 großen Raum einnimmt. Zu allen Büchern gibt es den Mini-Report als Taschenausgabe mit Sammlerpreisen für je 24,80 DM. Die Buchreihe ist im Lindemanns-Verlag erschienen und dort zu beziehen (siehe auch Anzeige auf Seite 49).

Für Sammler sicherlich besonders interessant ist die Möglichkeit, die Bücher auch direkt vom Autor zu beziehen, der sie auf Wunsch gern signiert. Die Anschrift lautet: Claus Prochnow, Lange Str. 38, 38100 Braunschweig, Tel./Fax: 0531/4 93 83, ab Dezember: Zeiskamweg 28, 38112 Braunschweig, Tel./Fax: 0531/31 43 26.

PRÄZISION MADE IN GERMANY

Rollei 35 Classic

Wenn man die verkaufte Stückzahl zugrundelegt, dann markiert die Rollei 35 zweifellos einen Meilenstein in der Fotogeschichte. Welche Kamera kann schon von sich behaupten, in einer relativ kurzen Zeitspanne von etwa 14 Jahren über 2 Millionen mal verkauft worden zu sein. Auch nach heutigen Maßstäben ist eine solche Zahl beeindruckend, zumal die Rollei 35 ja einer Epoche entstammt, in der die Massenproduktion durch hochautomatisierte Fließbänder gerade erst einzusetzen begann und wenn, dann ohnehin nur von japanischen Herstellern eingesetzt. Es muß also etwas dran sein an dieser Kamera, daß weite Kreise von Hobbyfotografen der Rollei 35 zu einem solchen Verkaufserfolg verhalfen.

Das Basismodell, mit dem ein bemerkenswerter Siegeszug begann: Die „Ur"-Rollei 35.

Alle drei Versionen der Rollei 35 Classic, ob es sich um die Gehäusevariante mit Titan-, Platin- oder Goldbeschichtung handelt, bestechen durch handwerklich herausragende, aufwendige Fertigung.

Wenn man den sogenannten „Verbraucher" befragt, welche Kriterien bei der Wahl einer Kamera für ihn besonders wichtig sind, dann stehen Abmessungen und Gewicht ganz oben auf der Bewertungsskala. Kleine Kamera ja, jedoch ohne den Nachteil eines kleinen Negativformats. Diese Forderungen, die sich auf den ersten Blick gegenseitig ausschließen, wurden in der Rollei 35 in perfekter Weise vereint.

Die Entwicklung der Rollei 35 wurde von Heinz Waaske 1962 aufgenommen, zu dieser Zeit noch als Mitarbeiter bei Heinrich Wirgin beschäftigt, dem Hersteller der Edixa-Kameras. Neben seiner Tätigkeit als Chefkonstrukteur begann er nach Feierabend, die ersten Skizzen auf Millimeterpapier anzufertigen. Beim Edixa-Chef stieß er allerdings auf wenig Gegenliebe für seine Erfindung, und da Wirgin die Kamerafertigung ohnehin einzustellen plante, wechselte Heinz Waaske 1965 zu Rollei. Dort wurde seine bemerkenswerte Entwicklung mit größtem Interesse aufgenommen, so daß er vom damaligen Rollei-Chef Dr. Heinrich Peesel den offiziellen Auftrag erhielt, diese Kamera zur Serienreife zu bringen. Zu dieser Zeit arbeiteten andere Hersteller schon intensiv daran, ihre Kameras mit immer mehr Features zu überladen, was die Alleinstellung der kompakten Rollei 35 zweifellos begünstigte. So entstand mit der Rollei 35 vor allem durch ihr versenkbares Objektiv ein überaus handliches, um den populären, weit verbreiteten 35 mm-Kleinbildfilm geradezu herumgebautes Aufnahmegerät, das in Bezug auf sein Volumen einige Halbformatkameras sogar noch unterbot. Offiziell zur photokina 1966 vorgestellt, begann damit ein bemerkenswerter Siegeszug, der sich über viele Jahre fortsetzte.

Neubeginn 1990

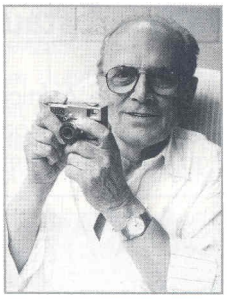
Über die Jahre hinweg wurden die optische und technische Ausstattung der Rollei 35 permanent verbessert, so daß über den gesamten Produktionszeitraum von 1966 bis 1980 Rollei 35-Modelle mit verschiedenen Features, vor allem aber unterschiedlicher

Durch ihr lichtstärkeres Objektiv, das Zeiss Sonnar 2,8/40 mm, unterschied sich die Rollei 35 S vom Grundmodell, dieses Objektiv gehört auch heute noch zur Ausstattung der Rollei 35 Classic.

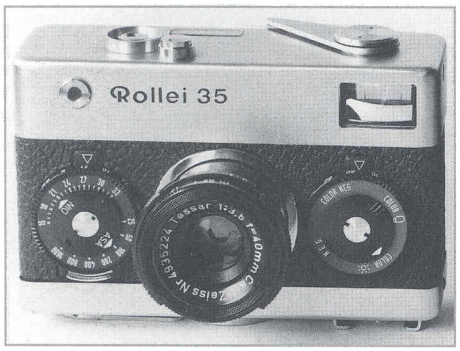
75 JAHRE ROLLEI (2)

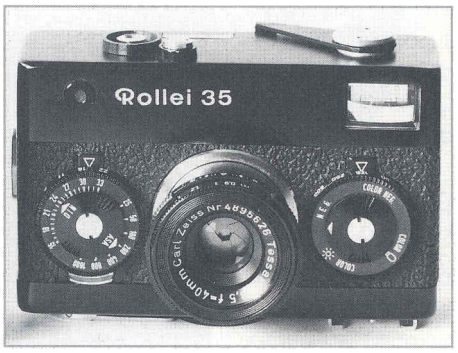
Das Millionending: Rollei 35

Im zweiten Teil der Rollei-Chronik beschreibt Claus Prochnow die Entwicklung eines Kamerakonzepts, das in der jüngeren Vergangenheit – wenn man einmal die der Rolleiflex als die ältere bezeichnet – großen Anteil am Erfolg des Unternehmens hatte. Welcher Hersteller kann sich schon rühmen, von einem Grundmodell weit über zwei Millionen Stück verkauft zu haben – die Rollei 35 hat dieses seltene Kunststück fertiggebracht.



Heinz Waaske 1994 mit dem Prototypen der kleinsten je entwickelten mechanischen 24x36 mm-Kamera für die Kleinbildpatrone





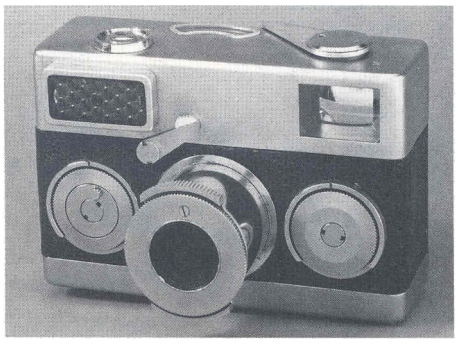
Die in Deutschland hergestellten Rollei 35-Kameras erhielten grundsätzlich ein bei Carl Zeiss in Oberkochen hergestelltes Tessar 3,5/40 mm. Zwischen der verchromten und schwarz eloxierten Ausführung bestanden keine technischen Unterschiede.

Als die Rollei 35 auf der photokina 1966 unter großer Aufmerksamkeit von Fachpresse und Fotografen vorgestellt wurde, wußten nur wenige Insider von der Vorgeschichte dieser kleinen Präzisionskamera, die der Konstrukteur Heinz Waaske erdacht hatte. Keine Marketingabteilung verhalf dieser Entwicklung mit Umfragen und Markterhebungen zur Fertigungsreife und Produktion, sondern nur die Initiative eines fähigen Konstrukteurs.

Bis dahin hatten ehrgeizige Ingenieure immer wieder neue Kameras mit einer Vielzahl bisher nicht gekannter Features entwickelt, die den Anwender geradezu erschlugen und die Kompaktheit ad absurdum führten. Heinz Waaske beschritt den umgekehrten Weg. Durch Reduzierung von Funktionen, Verlagerung bekannter Antriebe in neue Räume, Ausnutzung des Dunkelraumes zum Parken des Objektivs und Schaffung neuer idealer Einstellräder entstand der erste Prototyp, der schon alle Funktionen der späteren Rollei 35 zeigte und sich im äußeren Erscheinungsbild kaum von ihr unterschied. Diese meisterhaft aus einem Stück gegossene Kamera verlangte danach, in der vorgestellten Form und Funktion verwirklicht oder verworfen zu werden.

Von Wirgin zu Rollei

Ohne eine Würdigung seines Werdegangs läßt sich auch sein Werk nicht ermessen, denn es war kein Zufallsprodukt, das Heinz Waaske in den Schoß gefallen war. Es begann 1949, als er sich nach der Entlassung aus Kriegsgefangenschaft in seiner Heimatstadt Berlin wiederfand. Den erhofften Arbeitsplatz bot man ihm hier nicht. Bessere Bedingungen ließ eine Orientierung nach „Westdeutschland" erkennen. So fand er seine erste Stellung beim Kamerahersteller Gebrüder Wirgin in Wiesbaden. Hier wurden zu diesem Zeitpunkt noch die alten, aufwendig zu fertigenden 6x9-Klappkameras für den 120er Rollfilm hergestellt. Heinz Waaske fand schon nach kurzer Zeit heraus, daß mit zu vielen Teilen und zu aufwendig produziert wurde. Heinrich Wirgin beauftragte ihn, konstruktive Verbesserungen mit dem Ziel der Kosteneinsparung vorzunehmen.



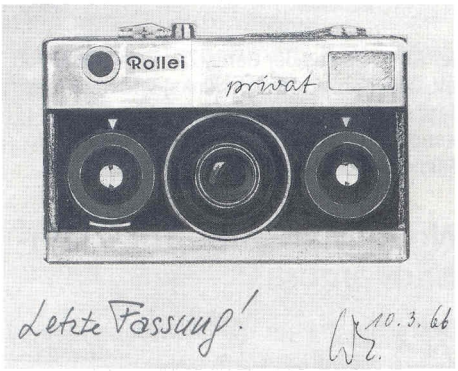
Der Prototyp PR 458 zeigt bereits sämtliche Merkmale der späteren Rollei 35, wie das versenkbare Objektiv, den Belichtungsmesser, der mit den Zeit- und Blendeneinstellern gekuppelt ist, und den Schnellspannhebel.

Mit seinem Vorschlag „ich werde jetzt eine Spiegelreflexkamera konstruieren" revolutionierte der zum Chefkonstrukteur avancierte Heinz Waaske das Verkaufsprogramm der Firma Wirgin. Die von ihm geschaffene Edixa-Reflex 24x36 mm wurde in kürzester Zeit zum gern benutzten „Arbeitspferd" und ließ Heinrich Wirgin zum renommierten SLR-Hersteller aufrücken. Es folgten die Edixamat Reflex und die Edixa-Elektronica. Außerdem konstruierte Heinz Waaske die Edixa 16, die aber ebenso wie alle Kameras dieses Formats kein Renner wurde.

Heinz Waaske überlegte, welche Konsequenzen zu ziehen seien und brachte die Kundenwünsche auf einen Nenner. Die Käufer von Sucherkameras wollten eine kleine Kamera, nicht aber ein kleines Bildformat haben. Diese entscheidende Erkenntnis setzte er mit der ihm eigenen Pfiffigkeit durch. Er begann 1962 mit den ersten Zeichnungen, die nach Feierabend auf Millimeterpapier in seinem Wohnzimmer entstanden. Er brauchte die Ruhe und wollte losgelöst von der täglichen Arbeit den Entwurf so weit bringen, bis er die ersten Einzelteile im Wirgin-Musterbau herstellen lassen konnte.

Als Heinz Waaske sein „neues Kind" vorstellte, erfuhr Waaske zu seinem größten

die Berücksichtigung der Belange des Verschlußherstellers Compur.
Mit der Rollei 35 entstand ein Gerät, das den Abmessungen einiger damaliger Kameras mit 16 mm-Film nahe kam.
Die Kamera sollte zunächst „Rollei Privat"



Die mit „Letzte Fassung" vom Grafiker versehene Zeichnung war bereits von der Geschäftsführung verabschiedet, dennoch kam es im April 1966 zum Namen „Rollei 35".

heißen. Erst kurz vor Aufnahme der Produktion entschloß sich Dr. Heinrich Peesel zu einer generelle Namensstrategie der Rollei Kameras.
Der erste Prototyp-Verschluß von Compur stand schon im Dezember 1965 zum Einbau eines Tessars 3,5/40 mm zur Verfügung. Eine enorme Leistung, die nur durch das Einschalten von Experten möglich war, und die sich außerdem durch die hohe Qualität jedes Verschlusses bezahlt machte. Das erste Handmuster des Tessars stand ebenfalls pünktlich im Dezember zur Verfügung. Heinz Waaske hatte zuvor die optimalen Einbaubedingungen nach den Vorgaben von Carl Zeiss festgelegt. Einen konstruktiven Aufwand bereitete die Umstellung des Belichtungsmessers. In den vorhandenen Raum des Metrawatt-Selenbelichtungsmessers konstruierte Heinz Waaske mit Unterstützung von Gossen ein dort vorhandenes Meßwerk mit CdS-Fotozelle. Zusätzlich mußte noch eine Knopfbatterie vom Typ PX 13 Platz finden.

Nullserie zur photokina '66

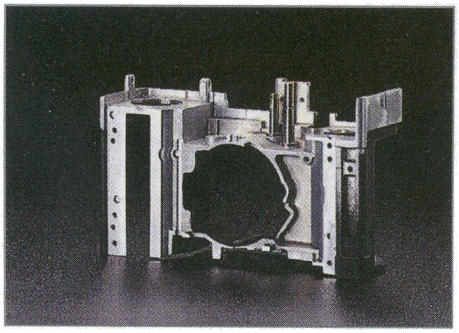
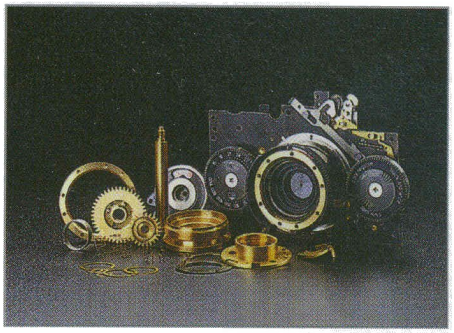
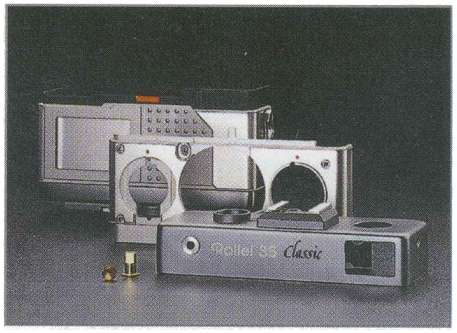
Zu den Änderungen an Verschluß, Objektiv und Belichtungsmesser kamen weitere hinzu, die die Kamera attraktiver gestalten sollten. Der von Heinz Waaske vorgesehene Rückspulknopf wurde durch die schneller und leichter zu bedienende Kurbel ersetzt, weiterhin erhielt die Kamera auf der Unterseite statt des Blitzkontaktes einen heißen Blitzschuh. Lieber hätte man diesen natürlich aut der Oberseite plaziert, traute sich aber wegen der damals großen und schweren Elektronenblitze nicht zu diesem Schritt.
Nach ungefähr zweihundert Nullserienkameras begann die Fertigung nach den Maßstäben einer regulären Serie.
Bis Ende 1966 stellte die Fertigung in Braunschweig 900 Kameras her. Schon im Januar 1967 verließen dann 1000 Rollei 35 das Montageband, und die Stückzahlen vergrößerten sich von Monat zu Monat. Aufgrund kritischer Käuferstimmen und Verbesserungsvorschlägen seitens der Anwender kam es innerhalb des ersten Fertigungsjahres zu einigen sichtbaren Funktionsverbesserungen bzw. Rationalisierungen: Einbau einer Verdrehungssicherung für die Filmpatrone, Herstellung der Aufwickelspule aus Kunststoff, Rückwickellager ebenfalls aus Kunststoff und Verbesserung des Rückwandverschlusses durch einen V-förmigen Griff.

Intermezzo in Singapur

Die Rollei 35 hatte durch ihre einmalige Kleinheit und Leistung eine Sonderstellung am Markt. Dennoch waren die Mitarbeiter immer wieder gefordert, die Herstellkosten zu senken. Wichtige Stationen auf diesem Weg waren die Verlagerung der Fertigung nach Singapur, außerdem versuchte man durch Einschaltung der Firma Jos. Schneider als zweiten preiswerteren Objektivlieferanten Kosten einzusparen. Schon Ende 1967 machten sich die Verantwortlichen in Braunschweig über eine einfachere und eine hochwertigere Ausführung dieses Erfolgsmodells Gedanken. Aber erst 1971 formulierte man einen Entwicklungsauftrag für ein fünflinsiges Sonnar 2,8/40 mm bei Carl Zeiss in Oberkochen. Die Fertigstellung und der Test von fünf Musterkameras mit Frontlinsen-Sonnar fand im November 1972 in Braunschweig statt. Das Ergebnis der optischen Untersuchung war niederschmetternd. Durch die Frontlinsen-Fokussierung zeigte das Objekbv im Nahbereich eine nicht ausreichende Abbildungsqualität bei sonst vergleichbaren Werten mit dem Tessar. Als Schnittweitenänderungen keine Verbesserung brachten, stoppte Rollei die Fertigungsvorbereitungen für Objektiv und Verschluß. Sehr gut erinnere ich mich an die Worte des Entwicklungsleiters Richard Weiß: „Wir sind durch diese Maßnahme in eine prekäre Situation mit starken Verlusten gekommen. Für die

Serienmäßige Rollei 35, bei der zur Beurteilung des Aussehens ein funktionsloser Aufsatz mit Drehkeilen zur Entfernungsmessung auf das Objektiv gebaut wurde.

Mitarbeiter der Entwicklung entsteht die Lehre, künftig auch von Carl Zeiss kommende Objektive rechtzeitig mit größerer Skepsis zu prüfen." Die Nachentwicklung von Carl Zeiss erbrachte die gewünschte Objektivqualität im gesamten Einstellbereich. Entsprechend der Sonnar-Kamera Rollei 35 S bezeichnete man das mit Tessar ausgestattete Modell als Rollei 35 T, um Verwechslungen zu vermeiden. Die Idee, den Belichtungsmesser im Sucher abgleichen zu können, geisterte in vielen Köpfen vom Vertrieb bis zur Konstruktion herum. Der Grundgedanke, der zur Entwicklung einer neuen Rollei 35-Elektronik führte, lag in der schnellen Aufnahmebereitschaft der Kamera. Ohne sie vom Auge zu nehmen, konnte für die vorgewählte Belichtungszeit eine Blende eingestellt werden, bis die mittlere Leuchtdiode grün aufleuchtete. Als weiterer Vorteil kam hinzu, daß der Belichtungsabgleich für den korrekten Bildausschnitt erfolgte.
Als Anfang 1979 die Entwicklung der 35 TE und SE auf vollen Touren lief, dachte man bei der Rollei 35 LED schon an einen neuen Namen und an äußerliche Veränderungen. Die Kamera hatte durch ständig verbrauchte Batterien ihren Ruf als zuverlässige Kamera verloren. Deshalb sollte es für alle drei Modelle eine gemeinsame Produktlinie geben, wobei der Familienname Rollei 35 erhalten bleiben und mit dem Anfangsbuchstaben der Objektivbezeichnung und einem L ergänzt werden sollte. Zur Erläuterung meiner

Links: Der Kamerakörper aus hochwertigem Aluminium-Druckguß dokumentiert meisterliche Konstruktionsarbeit und gleichzeitig hohe Robustheit. Bild Mitte: Die mechanischen Präzisionsteile lassen die feinmechanische Tradition und die Liebe zum Detail erkennen, durch die Rollei im allgemeinen und die Rollei 35 im besonderen berühmt geworden ist. Rechts: Die Veredelung der äußeren Metallteile mit Titan, Gold und Platin verleiht den drei Modellen der Rollei 35 Classic-Reihe ihre zusätzlich Exklusivität.

Objektivausstattung hergestellt wurden. Anfang 1990 begann nach einem bewegten Auf und Ab in der Firmengeschichte die Neuproduktion der Rollei 35. Zum 20. Jubiläum fertigte man letztmalig 444 Kameras der „Special Edition 1986" aus vorhandenen Teilen, anschließend fiel die Entscheidung zur Wiederaufnahme der Rollei 35-Produktion, die heute als Rollei 35 „Classic" weiterlebt.

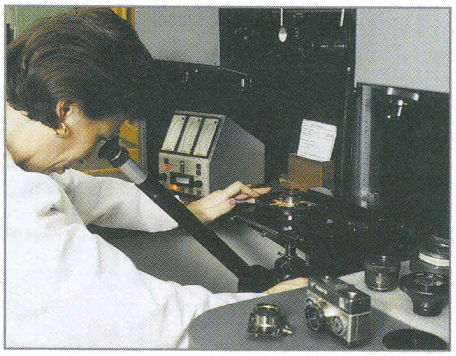
Besonderheit dieser aufwendigen Serie ist eine Titanoberfläche der Gehäusekappen, die durch Kathodenbestäubung im Vakuumverfahren hergestellt wird. So wird die Rollei 35 Classic nicht nur zum Schmuckstück, sondern zum robusten Fotogerät, das sich durch ein widerstandsfähiges, abriebfestes Gehäuse auszeichnet. Das gediegene Äußere bleibt somit über Jahre hinweg erhalten. Einige Gehäuseteile sind je nach Modell mit Titan, Platin und Gold beschichtet, was der Kamera ein ausgesprochen ästhetisches Finish verleiht.

Schmuckstück und edles Fotogerät in einem

Die äußeren Werte der Rollei 35 Classic sind augenfällig genug, die inneren Qualitäten sprechen ebenfalls für sich. Der Verschluß wird von der Schneider/Kreuznach-Tochter Feinwerktechnik in Dresden beigesteuert, während Rollei den Belichtungsmesser vom bewährten Lieferanten Gossen bezieht. Der Kamerakörper besteht aus hochwertigem Alu-Druckguß, Zeichen meisterlicher Konstruktionsarbeit und Garant für extreme Robustheit.

Alle Einzelteile und die gesamte Montage der Kamera werden noch heute im eigenen Werk in Braunschweig durchgeführt. Sämtliche Einzelteile werden nach strengen Qualitätskriterien gefertigt und von Fachkräften in echter Handarbeit montiert. In zahlreichen Tests und Prüfverfahren wird sichergestellt, daß der von Rollei selbst gesetzte hohe Anspruch erhalten bleibt und ausschließlich einwandfreie Kameras das Werk verlassen.

Neben technisch ausgefeilten Features hat Rollei schon immer großen Wert auf eine herausragende optische Qualität seiner Produkte gelegt. Dieses Bestreben wurde auch in der Rollei 35-Serie konsequent verwirklicht. So ist die Abbildungsleistung des fünflinsigen Zeiss Sonnars 2,8/40 HFT über jeden Zweifel erhaben, Kontrast, Auflösungsvermögen und Farbtreue sind auf die Spitze getrieben. Großen Anteil an der überragenden Bildqualität hat die Rollei HFT-Mehrschichtenvergütung, die für „High Fidelity Transfer" stehende Abkürzung signalisiert dies bereits.



Die gleichbleibend hohe Qualität aller hergestellten und ausgelieferten Rollei 35 Classic-Modelle wird durch regelmäßige strenge Tests sichergestellt.

Klassisch auch in ihren Funktionen

Schon immer wandte sich die Rollei 35 an Fotografen, die zugunsten einer mechanischen Funktion auf überflüssigen Schnickschnack verzichten können und wollen. So waren DX-Empfindlichkeitsabtastung, eingebauter Motor, Autofokus oder Weiß-welche Belichtungsautomatiken nie ein Thema für diese Kamerareihe.

Wie bei der ersten Rollei 35 von 1966 werden an einer Rollei 35 Classic Belichtung und Entfernung manuell eingestellt, die Priorität zwischen Zeit und Blende wählt der Fotograf dabei nach eigenem Gutdünken und gestalterischen Aspekten. Mit dem rechten Einstellrad wird die Blende bestimmt, mit dem linken die Verschlußzeit zwischen 1/2 und 1/500 Sek. Die Ablesung des Meßwerk-Nachführzeigers erfolgt bequem auf der Oberseite der Kamera.

Im Lieferumfang enthalten sind das passend gestaltete und vom Design her abgestimmte Automatik-Elektronenblitzgerät Rollei 20 REB mit Thyristorsteuerung, das mit seiner Leitzahl 20 bei ISO 100/21° perfekte Blitzbelichtung bis zur einer Reichweite von fünf Metern bietet, bei manueller Steuerung sogar bis 7 Meter. Erheblich mehr Leistung also als die heute integrierten Miniblitzer, und natürlich glänzen mit einem externen Blitzgerät auch die leidigen roten Augen bei Porträtaufnahmen durch Abwesenheit. Schließlich gehört zu jedem Rollei 35 Classic-Set ein hochwertiges Lederetui, das optimalen Transportschutz bietet und hervorragend zu der Kamera paßt.

In der Rollei 35 Classic findet sowohl der anspruchsvolle Fotograf als auch der Sammler ein hochwertiges Gerät, das sich in puncto Design und Gebrauchsnutzen wohltuend aus der Masse durchschnittlicher Kameras abhebt. Ein Stück Wertarbeit, die aktuelle Fortsetzung einer Legende – Feinmechanik und Optik vom Feinsten.

Rudolf Hillebrand

"KIKU"

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KIKU FILM PANCRO SS

[illegible]

INSTRUCTIONS

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(4) [illegible]

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PRECAUTIONS

1) Do not load in sunlight, nor leave in camera for a long period of time.
2) Develop in dark room or use dark-green Pancro safety lamp; do not expose to light; use standard type of fixing bath and only acetic hardener.
3) Use Y1 or Y2 filters; for double length exposure, use Y2 filter equalling 1.2 times.
4) Store in dry and dark place; using special care under high temperatures and humid areas.

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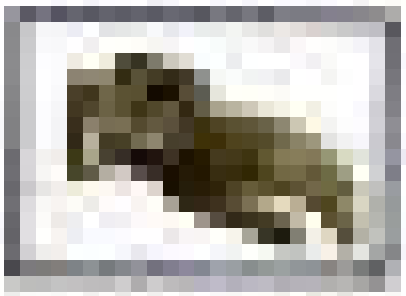
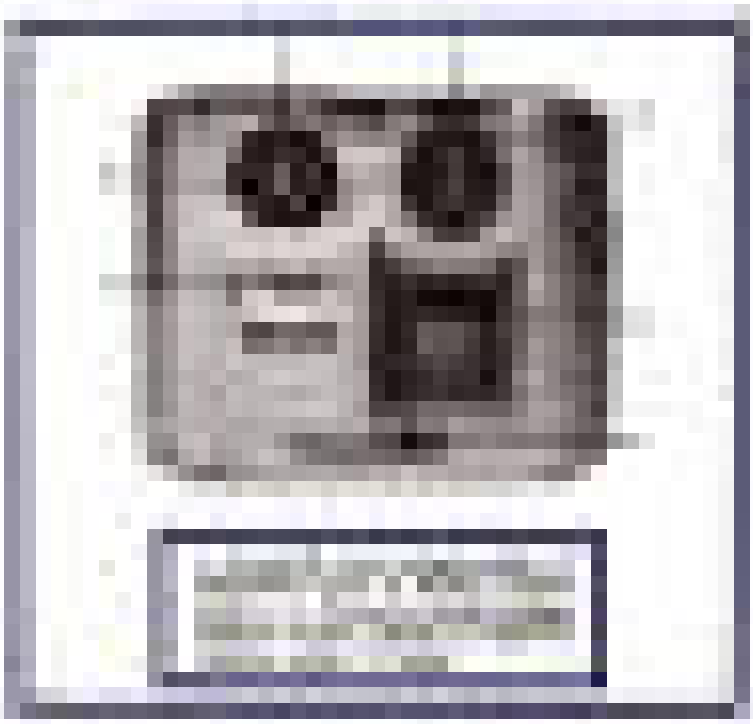
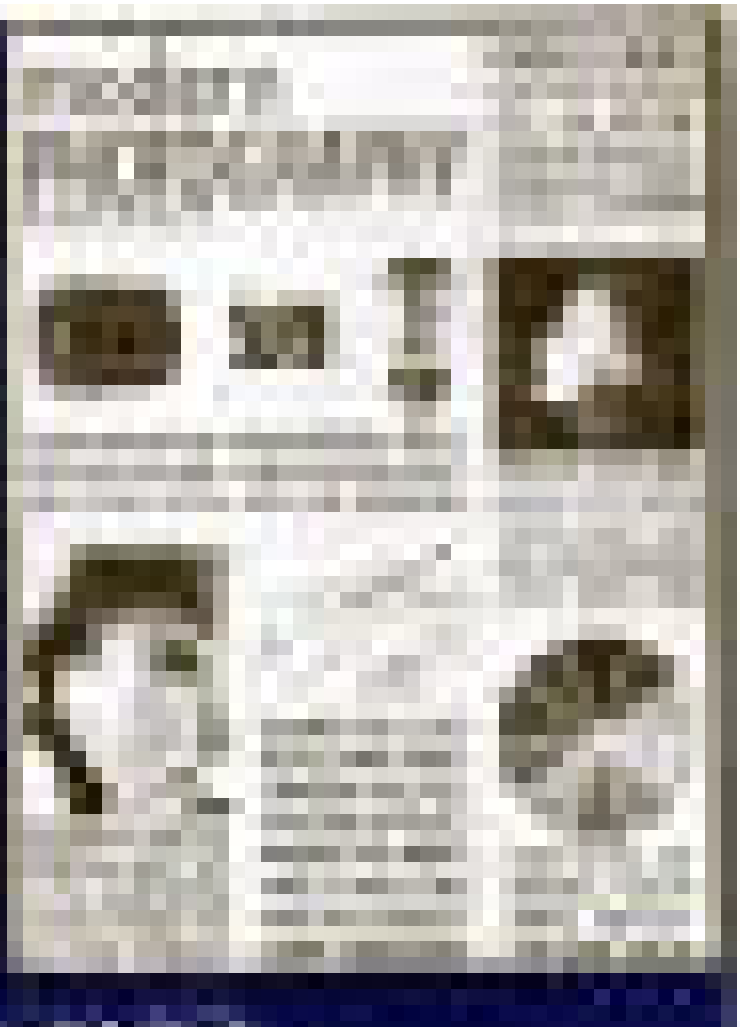
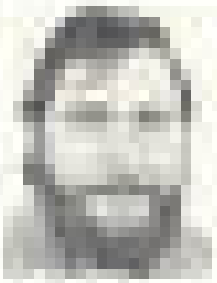


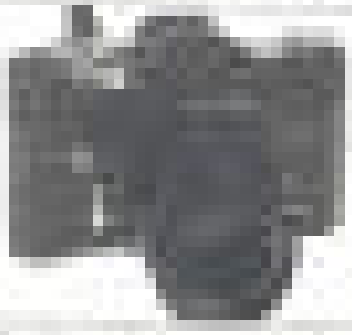


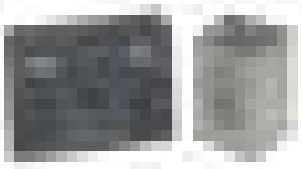


THE EXPERTS ASIA

The Camera Collector







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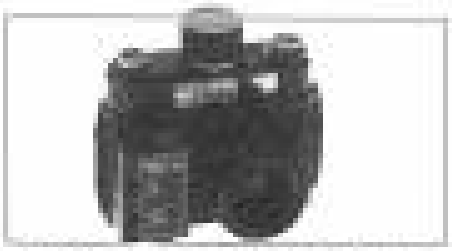
Superflex stainless steel spring, providing up to 50 exposures on a single wind. Two other features that differentiate the latest model from some of its illustrious scientific and data recording predecessors are its three-etched frame viewfinder (covering lenses from normal 38–40mm up to 150mm tele) and electromagnetic shutter release. Lest you think this is a relic of The Great Mechanical Age, consider its incredible firepower of up to 12 frames per second! Not bad for a camera that's roughly the size of a compact SLR!



Redoubtable Robot Star 50 D: (above) electronically controlled version of the spring drive classic gets up to 12 fps

To the right of the screw-mount 40mm f/1.9 Schneider Xenon lens is an electronic control box (containing a 6-volt silver oxide battery) that's not found on older Robots (or on the still available, all mechanical, Robot Star 50 and 25). On the "Type A" Star 50 D that we tried, this box has an on-off switch and "single-serie" switch on the front, a battery-check button on the side and corresponding LED on top. The sole shutter speed available is $\frac{1}{250}$ sec. Those interested in shooting conventional pictures should get the "Type B" model, which does everything the "A" does, but provides shutter speeds of $\frac{1}{2}$–$\frac{1}{250}$ sec. plus B, set via a dial on the front of the "black box." Classic Robot Star features are knurled knobs on top, which are connected to the take-up and rewind shafts, a back-mounted rewind lever, film speed reminder dial under the rewind knob, and extremely robust, all-metal construction. Purists will delight in the beautifully satin black-finished lens with extremely smooth focusing action and Robot's distinctive color-coded depth-of-field scale, but will be less than thrilled with its five-bladed diaphragm. Photographers like yours truly, who use Robots as indestructible, high performance "street cameras," will admire the smallish viewfinder for its clarity while grumbling that it's cluttered up with three framelines. Oh well, what do you expect for only $1,948 complete with 40mm f/1.9 lens!

Let's conclude with yet another sub-35mm format Dezet creation, the ultra-

Continued on page 78

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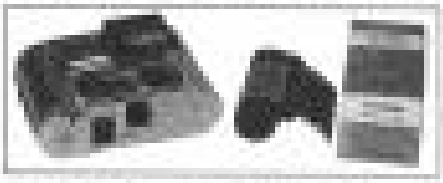
mentioned Swiss-made Tessina, which makes 14x21mm images on standard 35mm film loaded in special film cartridges. Measuring but 3½x2x1 in. and weighing only 5½ oz., the Tessina is the only spring motor drive twin-lens reflex I can think of. Slide the nameplate to the left and you uncover both viewing and 16mm f/3.8 Tessinon taking lenses and an adjacent shutter release. Point them forward and glance at the top and you'll see two tiny knurled dials, a combined aperture (f/2.8–22) wheel with inset, manually set frame counter on the left, and a focusing wheel with depth of field scale on the right. Behind the latter is a flat reflex finder (uses light-excluding hood) that pops up to become a very effective eye-level sportsfinder.

On the back of the camera there are rewind and motor wind knobs on the



Timeless Tessina is literally made like a Swiss watch, packs many features into less space than any current ultra-mini.

sides, a shutter speed dial (½–1/500 sec. plus B) and rewind release lever near the center, and a PC outlet and spot delay (M,F,X) switch near the rewind knob. Open the camera by releasing a catch on the right and lifting off the back; load it much as a conventional 35. Like the Rollei 35C, the Tessina achieves its compactness by reflecting the image onto the film with a single-surface mirror, but the Tessina only needs one of 'em.

As a picture taker, the Tessina is a curious blend of practicality and sheer whimsy. The standard reflex finder is neat to assess for focusing the lens (the viewing image is minuscule and the depth of field is enormous) but it's just the ticket for zeroing your subject when taking snoopy pictures. The sportsfinder is much better, but then you have to estimate your distances.

Although you can advance the film after you fire the very quiet shutter (by waiting to release finger pressure on the shutter release), the standard motor is rather noisy, advancing film with a high pitched "bzzzzz." The solution to this is to order either a motorless Tessina or a nylon-geared one at additional cost. On the plus side, the current Tessinas seem to perform noticeably better than the one I tried 15 years ago—they are claimed to provide better film flatness. No, the Tessina isn't cheap either at $389.95, but beautiful Swiss manufactures seldom are.—THE END

DESCRIPTION (Fig. 1)

1. Diaphragm scale
2. Exposure counter dial
3. Sliding lens cap
4. Depth-of-field indicator
5. Distance scale
6. Release button
7. Catch of backlock
8. Groundglass
9. Winding knob
10. Rewind release lever R
11. Shutter speed dial
12. Synchronization dial
13. Flash contact
14. Rewind knob R
15. Accessory shoe

INDEX

Loading

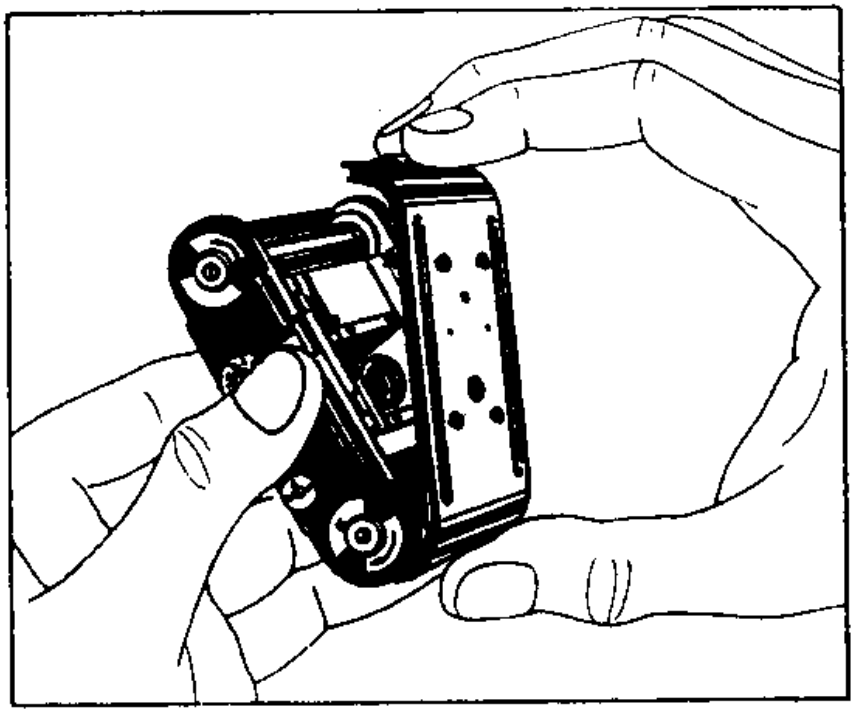


Fig. 4

Always load your Tessina in **dim light** or while **shielding the camera with your body from direct light.**
Push catch 7 to "O" (for open) and remove the back of the camera (Fig. 4).
Pull out both winding knob 9 and rewind knob "R" 14 completely.
Turn the take-up spool in the camera towards the mirror, so that you can insert the loose end of the film under the black spring clip.
Unwind just enough film, so that the Tessina cassette drops into its place.
Make sure that the two

visible sprockets of the film transport wheel engage firmly in the perforations, and that the film is tight (Fig. 5).
Replace the back by fitting it first over the two pins at the left side, then lock it on the right side with the catch.
Check the film tension by pushing the rewind knob "R" 14 down about 1/8'' to its clickstop and turning it gently (direction of arrow), until you feel a slight resistance.
Wind the spring motor by turning the winding knob 9 (direction of arrow) as far as it goes.

Push both rewind knob "R" 14 and winding knob 9 down completely.
Move exposure counter dial 2 with the tip of your forefinger clockwise until its red dot (2 lines before zero) coincides with

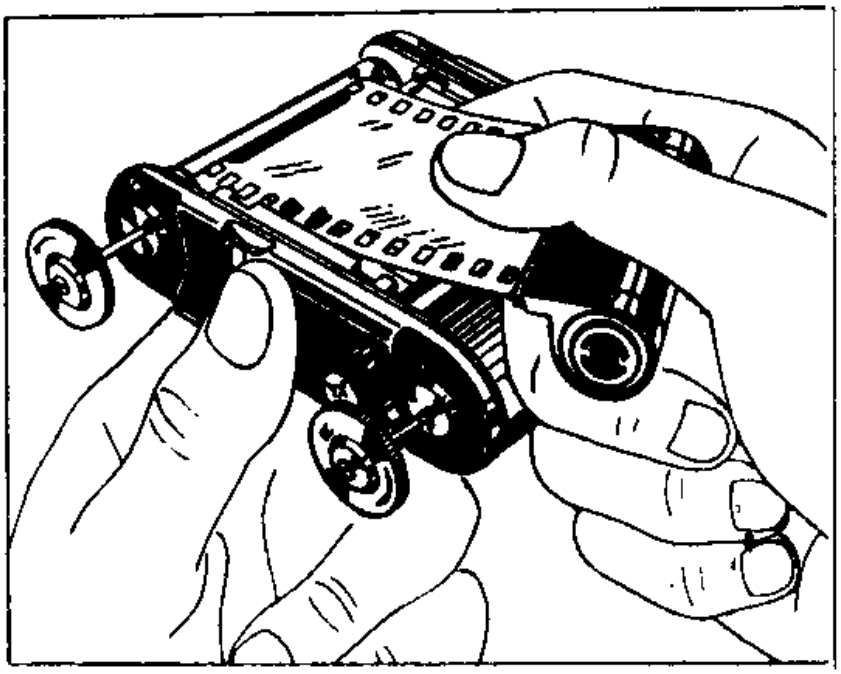


Fig. 5

the red index mark on the black ring around it !
Press the release button twice. While you hear the buzzing noise, the rewind knob "R" 14 must turn, indicating that the film is transported.
Your **Tessina** is now ready for action !

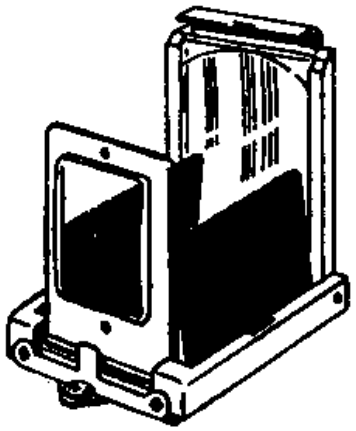
Now for your photographs !

Choose your exposure speed from 1/2 seconds to 1/500, with an exposure meter or from the exposure chart, and turn dial 11 with the tip of your forefinger, until the correct speed is opposite the index mark.
Select your diaphragm from f/2.8 to f/22, and turn dial 1 until the correct f/stop is opposite either one of the 2 white index marks. In order not to crowd the diaphragm dial, the diaphragm scale is repeated twice and has 2 index marks. The right side shows the figures f/2.8, 4, 8 and 16, while f/5.6, 11 and 22 are indicated by lines. The left side shows the figures f/5.6, 11 and 22, while f/2.8, 4, 8 and 16 are indicated by lines. You can set the aperture at either the left or right index mark.

Permanent distance setting (Hyperfocal distance)

If you set the distance dial 5 at 10 feet and stop down to f/5.6, your Tessina will automatically give you sharp images for any

distance from infinity all the way down to 7 feet. Now you only have to change the shutter speeds according to the ASA rating of your film and the varying light conditions. This is a very convenient setting for general use as well as rapid action shots.



Framing and Focusing

Frame your subject on the groundglass of window 8, **and make it as large as possible,** a basic ground rule in photography. If necessary, focus the lenses for sharpness by turning distance dial 5.

Take your picture by gently pressing the release button. **(See also instructions on page 4).**

View- and sportsfinder

This accessory is especially useful for action shots and horizontal viewing and also eliminates reflections on the groundglass. The finder slides on top of the groundglass and opens by pressing the button. When viewing horizontally bring the eye as close as possible to the little frame. Close the viewfinder by pushing down the 2 side guards first, then the small frame, finally the large one.

Should the release fail to operate. Check if the sliding cap is fully

opened, if the spring motor is completely wound or if the film is used up (see below).

End of the film

If the exposure counter shows 23 exposures of black and white or 18 exposures of color film, it is time to stop shooting.

Rewinding the exposed film

Pull out rewind knob "R" 14 to its clickstop (Fig. 6, circle A). The slight play of this knob is a technical necessity. Raise rewind lever "R" 10 (Fig. 7) and

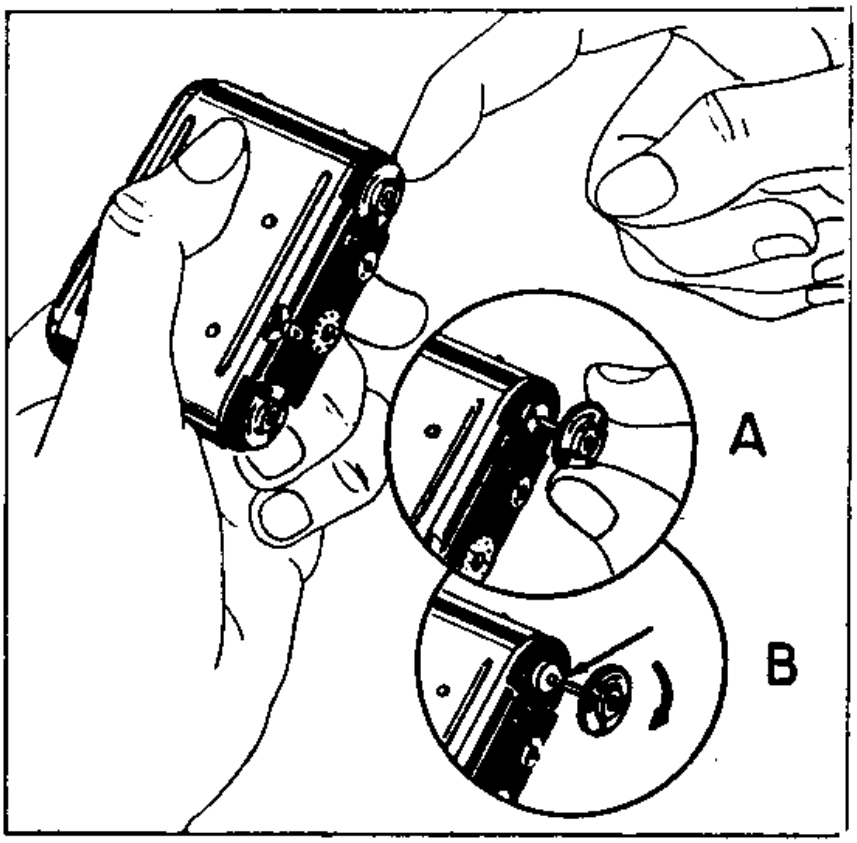
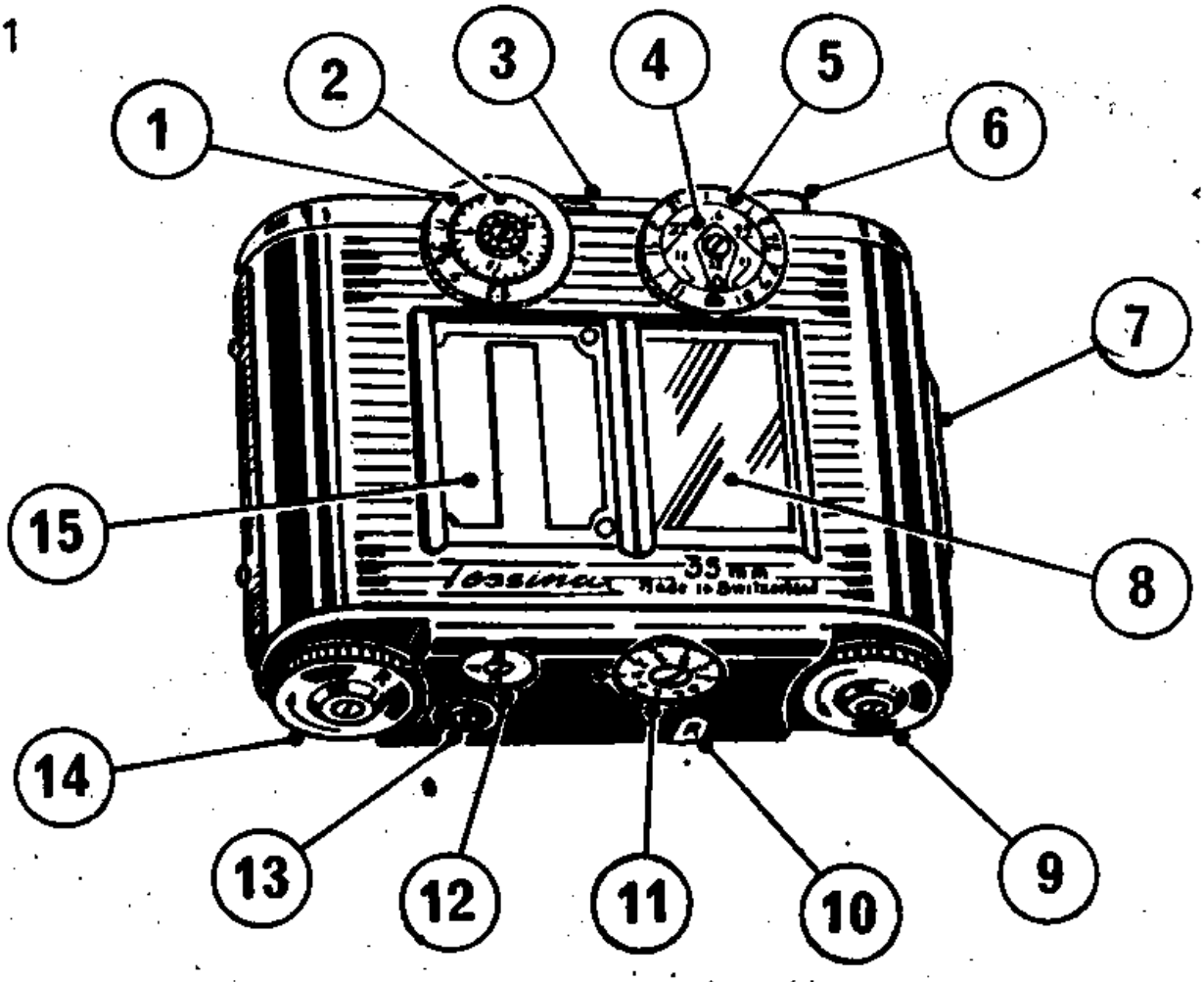


Fig. 6

Fig. 1



Read the Instructions first...

The Tessina is a masterwork of Swiss precision, designed for your pleasure and success in photography, but... **first you must thoroughly study the instructions for use !**

Practice with the empty camera !

Operate your Tessina without film until handling becomes completely automatic. This will give you the full benefit of all the camera's special advantages. You can carry your Tessina with

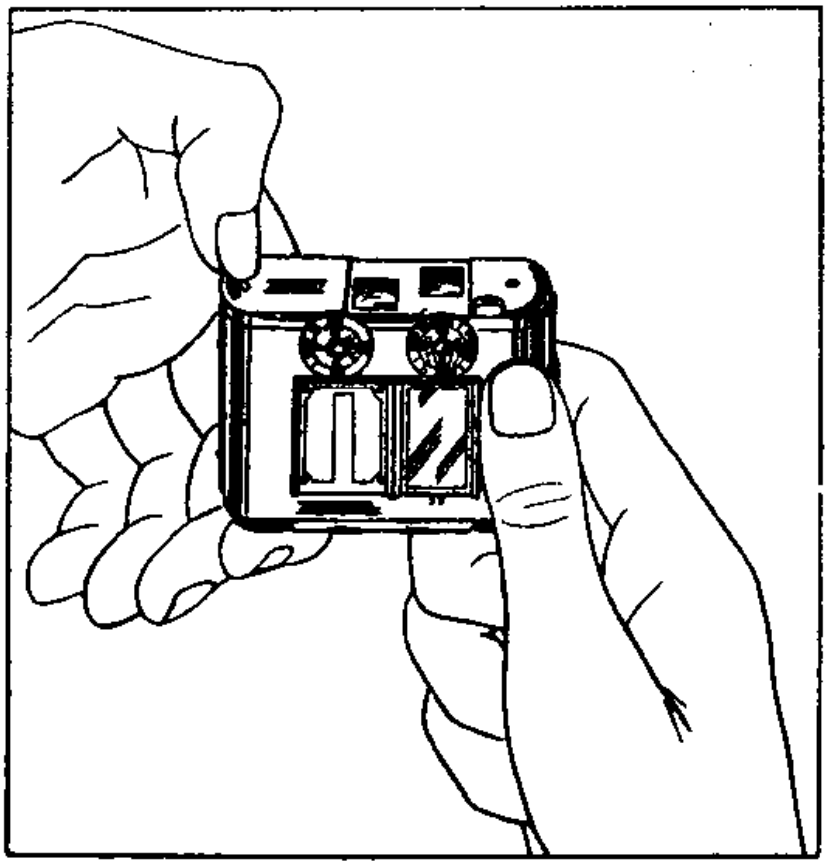


Fig. 2

rewind the film by turning knob 14 (direction of arrow). Stop as soon as you feel a slight jerk, indicating that your film is completely rewound.

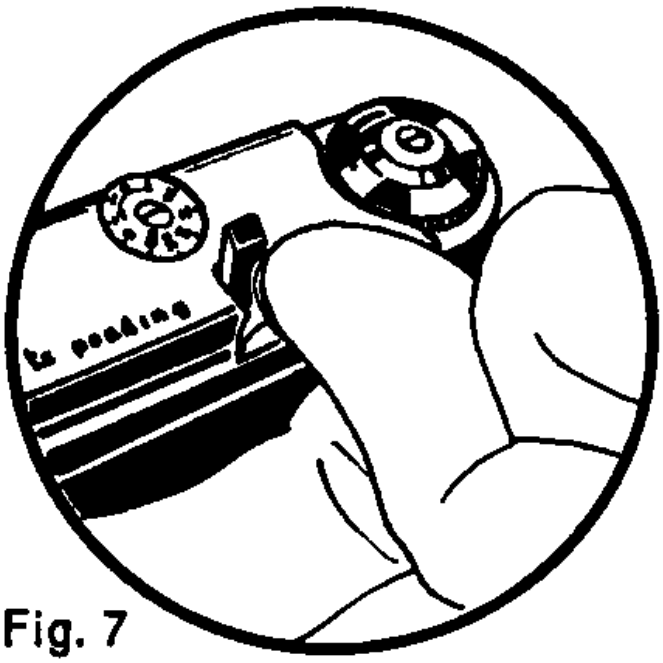


Fig. 7

How to remove the cassette

Pull rewind knob "R" 14 out completely, while turning it slightly (Fig. 6, circle B). Open the camera in dim light or while shielding it with your body from direct light. Remove the cassette and—as additional precaution—put it into its metal can at once.

you all year, always ready for instant action, without any fumbling and hesitating.

Prepare for picture taking

Slide the lens cap aside as far as it goes (Fig. 2), so that it uncovers the two parallax-corrected, hazefiltered Tessinon 25 mm f/2.8 lenses : The one to the right is the viewing lens, the one to the left the picture-taking lens.
Pull out the winding knob 9 and turn it (direction of arrow) until the mechanism is completely wound, then push it back again. Hold the Tessina in your left hand, the thumb on top of the camera (without touching the exposure counter) and aim it at your subject. Move forward or backward until the picture on the ground-glass is perfectly framed.

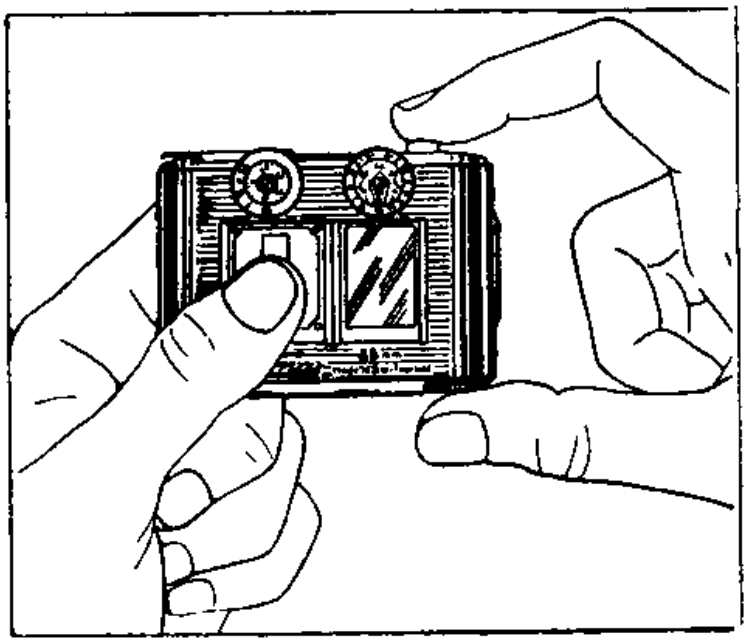


Fig. 3

Loading with the daylight selfloader

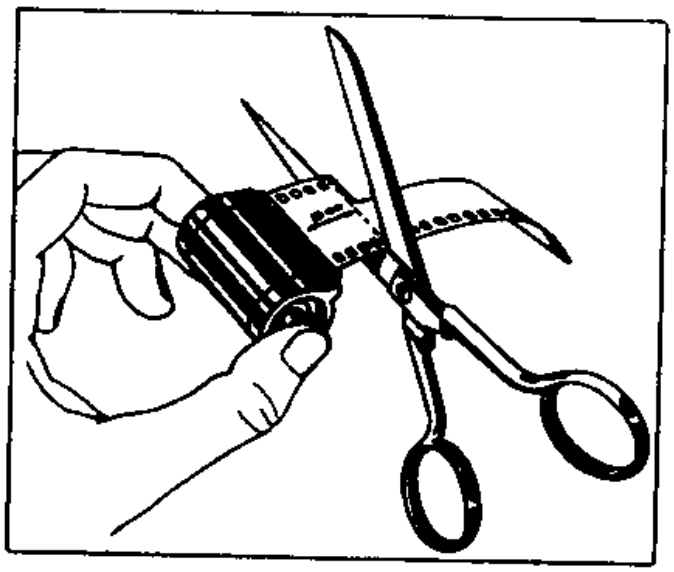


Fig. 11

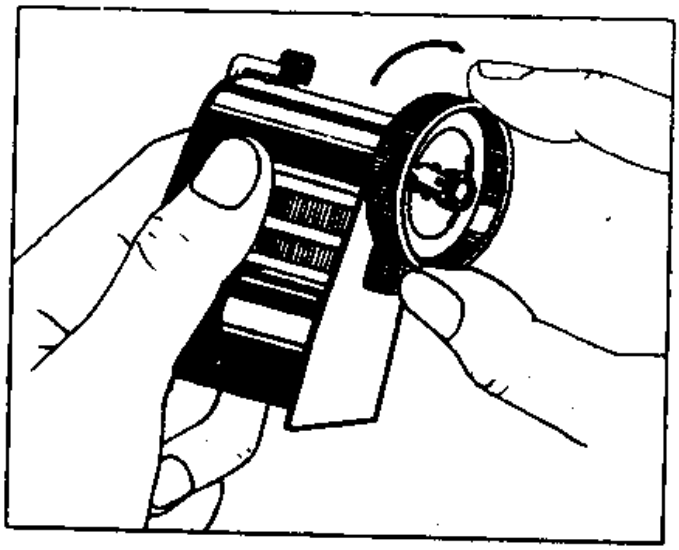


Fig. 12

Picture Taking

Hold the Tessina with your right hand as well and depress the release button 6 **slowly** with your right forefinger, without moving your hands. Click ! and your photograph is taken.

After hearing the click of the release, **slowly** relax the pressure on the button. This is especially essential for long exposures (1/2 to 1/15 seconds and B (Time). You will now hear a buzzing noise. This sound is caused by the built-in spring motor, which automatically transports the film, making the camera ready for the next exposure. "Click" and you took another picture.

"Click" means the photograph is taken !

"Bzzzz" means the film is advanced !

When taking time exposures (speed dial set to B), the shutter opens at the click, closes again when the buzzing is heard. Time exposures require absolute immobility, i.e. the camera must be fixed on a tripod or another suitable support.

Complete AUTOMATION :

There is no need to wind the camera after each exposure. Your Tessina automatically takes care of the film transport for you : **you can take 5-6 photos in a row without rewinding !**

Tessina Cassettes

While photographic dealers will offer Tessina cassettes that are already loaded with certain types of film, a daylight selfloader (see page 14) enables you to load your Tessina cassettes yourself with any 35 mm film.

Film length

The Tessina cassette holds 16½'' (41 cm) of black and white film or 14½'' (36 cm) of the thicker color film. For cutting the film in the dark room it is recommended to prepare two rulers for these two film lengths.
May we suggest that you practise this first with the dummy film supplied with each selfloader.

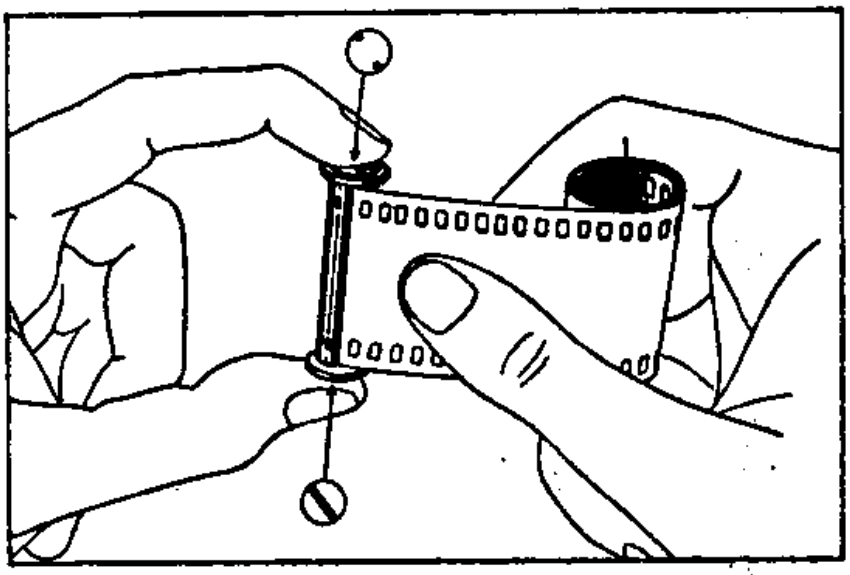


Fig. 8

The Tessina cassette is now ready for use. It is recommended to store it for a while in its light-proof metal can before use, so as to counteract the original film curl.

Removing of film in the dark room

Remove the lid and take out the spool. Fix a clip to the film-end, unroll the film and detach it completely from the spool. Fix a second clip to the beginning of the film, which makes it ready for processing in the developing tank.

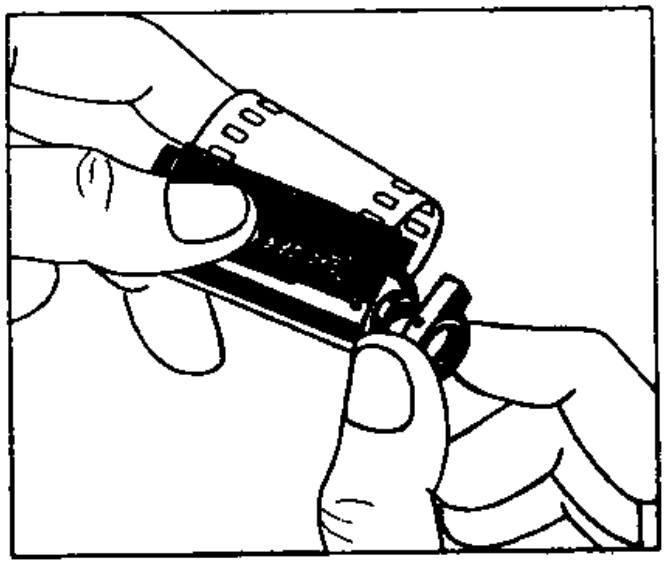


Fig. 10

16

Open the lid of the selfloader (Fig. 14). Push the **small** knob down and turn the triangular knife attached to it out of the way, i.e. parallel to the film channel (Fig. 15). Place both the Tessina cassette and the 35 mm cartridge in their places, while sliding the connecting film into the film channel (Fig. 16). If the Tessina cassette does not go down completely, turn the large knob (direction of arrow, up to half a turn) while pressing down the cassette, until it moves into place. Turn the knife back to its original position and pull it up just so far that you can close the lid again.

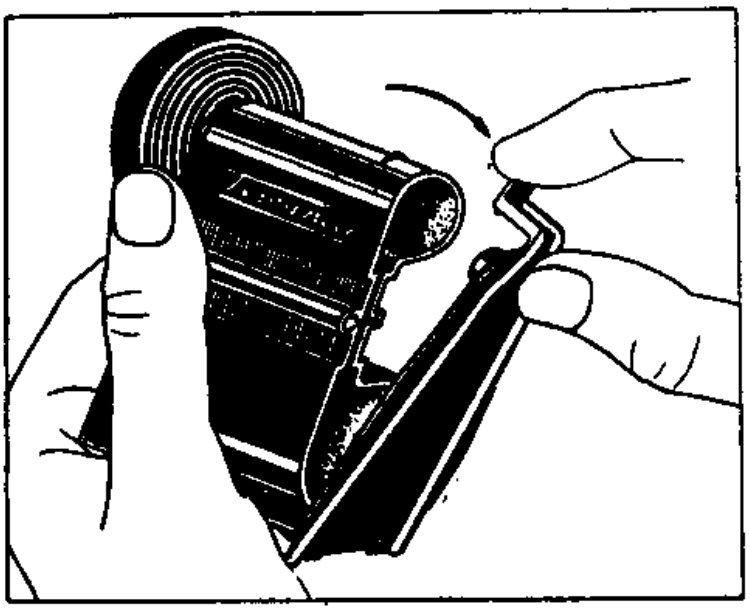


Fig. 14

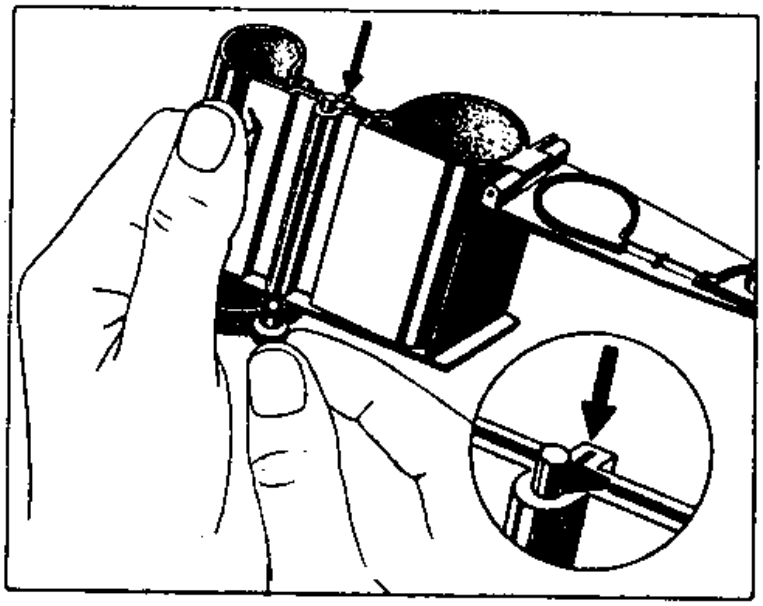


Fig. 15

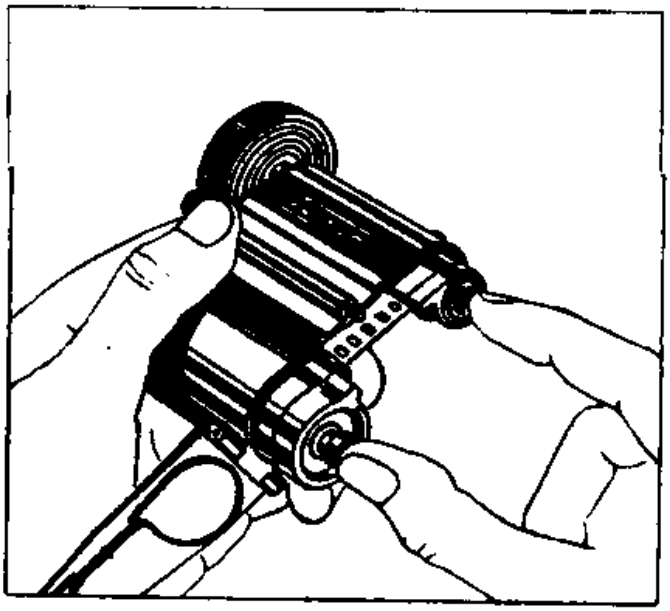


Fig. 16

This practical accessory permits easy transfer of any 35 mm film from a standard cartridge into a Tessina cassette.

Black and white film

Unwind about 3/4'' (2 cm) of film from the original cartridge. Cut off and discard the narrow filmleader (Fig. 11). Fasten the film to the spool of the special Tessina cassette (see page 12), put the spool back into the cassette and close the lid.
Take the selfloader and turn its **large** knob (**opposite** direction of arrow) to the clickstop (Fig. 12). Press the little lever fixed to the knob, so that the red dot is in **upward** position (Fig. 13).

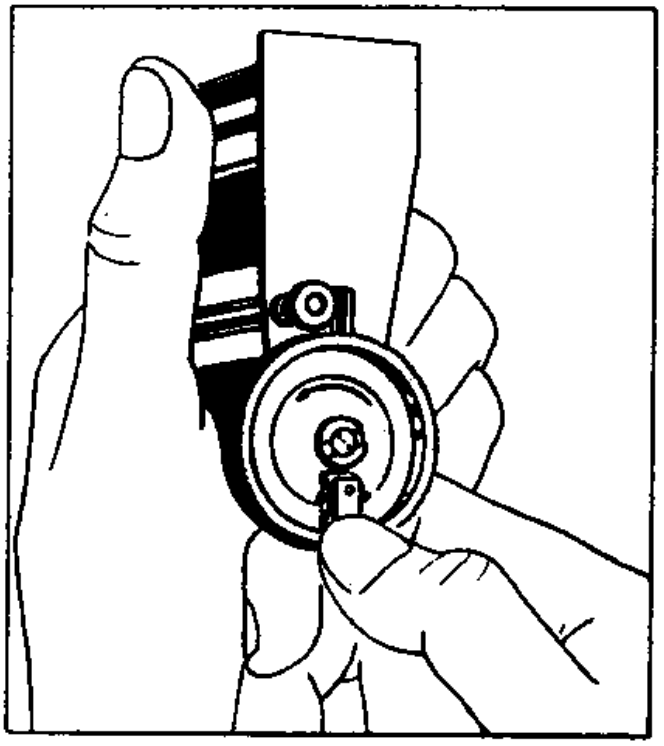


Fig. 13

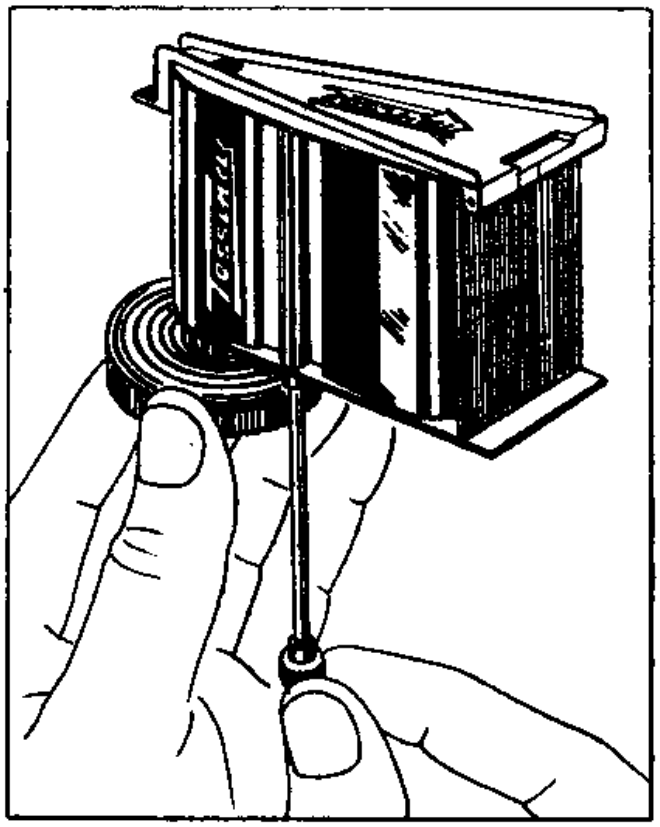


Fig. 18

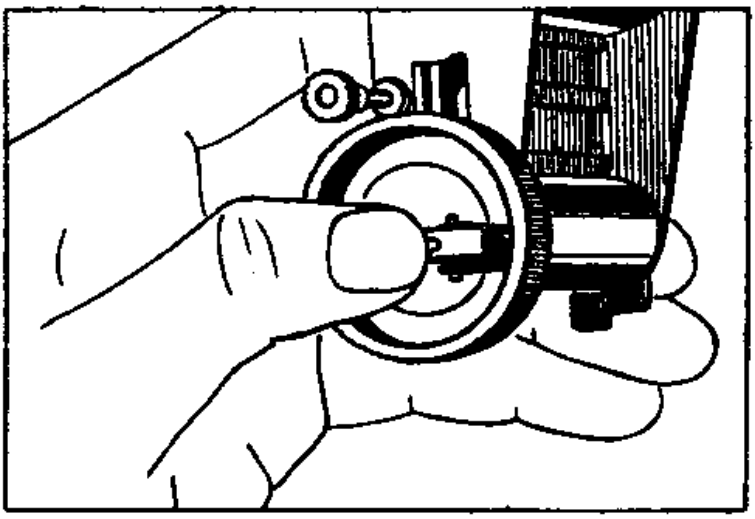


Fig. 19

Cleaning the optics

Both lenses and reflex mirrors are made of finest optical glass. Clean them with the special brush, taking care never to hold the brush by its hairs, so that they do not become greasy. Whenever you change film, brush away any dust that may have gathered on the reflex system.

Flash photographs

Attach the cable of the flash gun to contact 13. Turn dial 12, so that one of the 3 letters is opposite the index mark :

M = 20 milliseconds delay (flashbulbs)
F = 5 milliseconds delay (flashbulbs)
X = zero delay (electronic flash)

Special adapters enable you to fit a flash gun or an exposure meter to the camera.

OTHER TESSINA ACCESSORIES

Tripod plate

Place the plate over the four rivets on the back of the Tessina, so that the two red dots coincide (Fig. 20, A). Slide the plate to the

side, so that its slots engage on the rivets, thus bringing the two red points closer together and engaging the large locking pin (Fig. 20, B).
To remove the plate slide it in the opposite direction, while pressing the large locking pin, seen through the engaging slot.

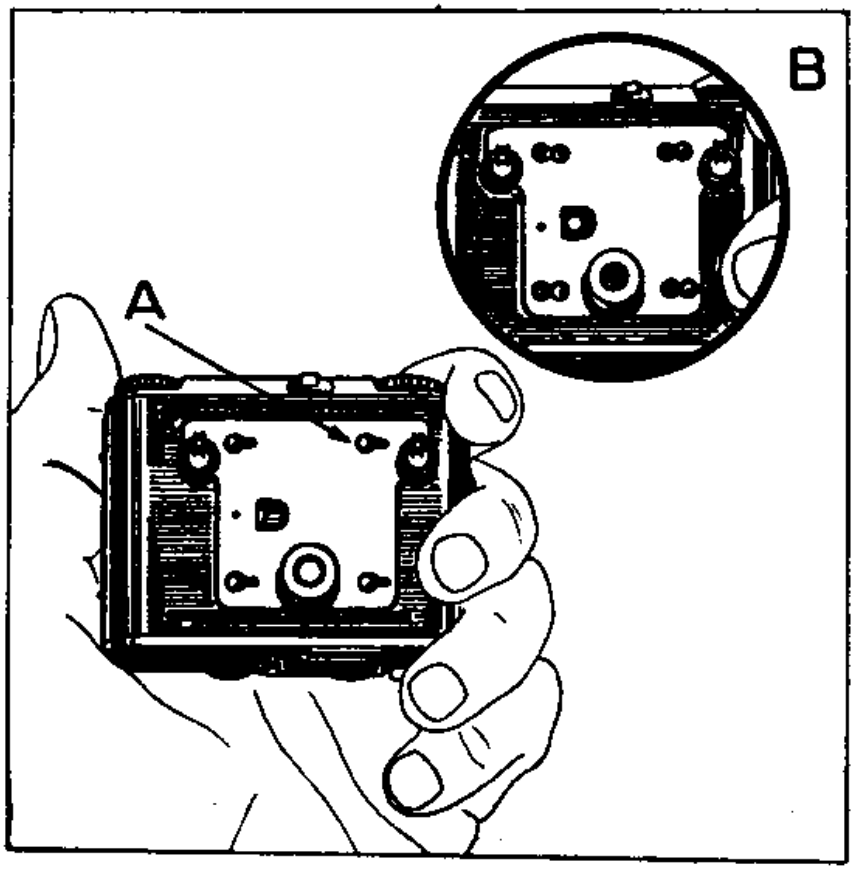


Fig. 20

22

Neckchain

Equipped with an additional chain the tripod plate also enables you to carry the Tessina around your neck (Fig. 21).

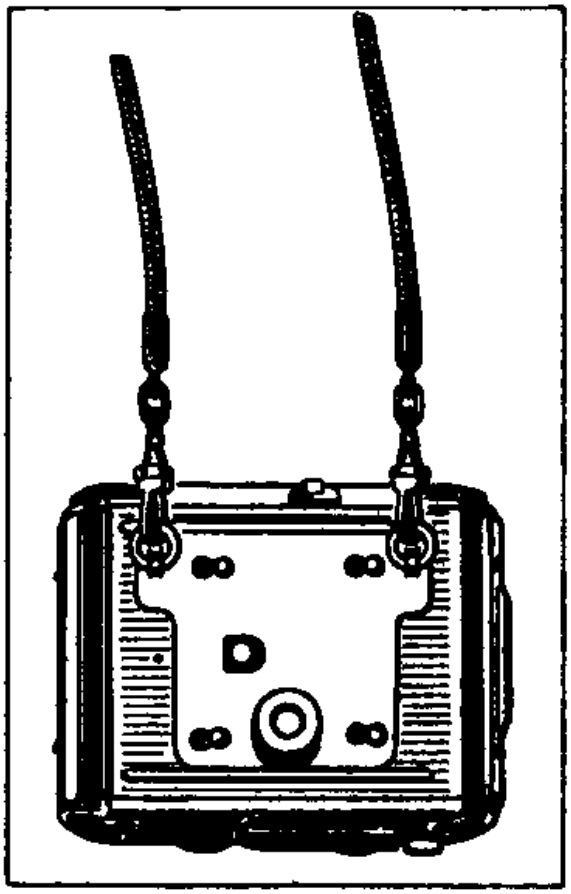


Fig. 21

Wriststrap

You can fasten the Tessina to your wrist like a watch, a unique method for motorists, climbers and other sportsmen, as well as for candid photography. The wrist strap attaches the same way as the tripod plate (see page 21). Fig. 22 shows it in use.

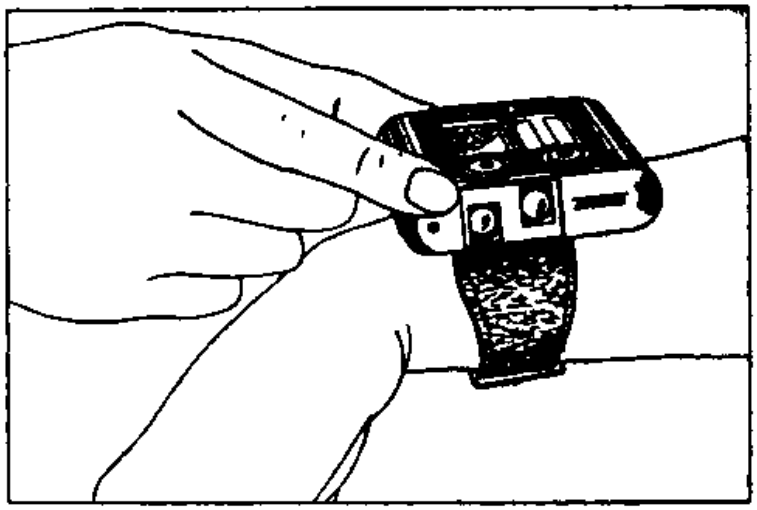


Fig. 22

Magnifier

(8× magnification)
(available in 1961)

A special accessory magnifier, which slides over the groundglass 8, instead of the view- and sports-finder, makes critical focusing even easier. Adjust the magnifier to your own eyesight by pointing the **Tessina** skywards and turning the eyepiece until you see the grain of the groundglass critically sharp (+ and — 3.5 diopters).

Pentaprism

(6× magnification)
(available in 1961)

This prism finder which also slides over the groundglass 8 reinverts the reflex image to correct left/right position. For viewing horizontal subjects you can hold your **Tessina** against the forehead, so that the prism finder is in front of the right (or left) eye. As on the magnifier the eyepiece can be adjusted for individual eyesight.

Carrying Cases

A de Luxe case with zipper or a simple case, attachable to a belt or strap, give your Tessina additional protection.

Per-O-Color frames

For permanent protection of your Tessina transparencies special slidemounts with glass can be supplied.

BRIEF INSTRUCTION GUIDE FOR QUICK REFERENCE

A. Loading

1. Remove camera back by pushing catch to "O".
2. Pull out rewind knob "R" completely.
3. Insert loose end of film under spring of take-up spool, so that perforations engage on each side.
4. Unwind enough film to drop cassette in its place, making sure that perforations engage in the sprockets of the film transport wheel.
5. Replace back by fitting it over the two pins at one side and lock the catch on the other side.
6. Push in rewind knob "R" slightly to its clickstop, turn it gently until you feel a slight resistance, then push it in completely.
7. Pull out winding knob and turn it (direction of arrow), until motor is fully wound.

8. Set exposure counter so that red dots coincide.

9. Slide lens cap sidewards, until both lenses are completely uncovered.

10. Press release button twice, taking 2 pictures and advancing film leader exposed during loading. Rewind knob "R" must turn, indicating that film is transported.

B. Picture Taking

1. Set exposure and diaphragm dials according to exposure meter or exposure chart.

2. Frame your subject on groundglass and adjust distance dial if necessary, until image is critically sharp, or set distance dial permanently at 10 feet and diaphragm dial at f/5.6, which brings all pictures from infinity to 7'' feet into focus.

3. Press release button carefully.

4. If motor is fully wound, the film transports automatically : you can take 5-8 pictures in a row without rewinding.

Should the release fail to operate, the reason may be :

1. Sliding lens cap is not completely open.
2. Motor is not wound up.
3. Film is at its end.

C. Removing cassette

After 23 black and white or 18 color pictures, the exposed film must be rewound.

1. Raise rewind lever "R".
2. Pull out rewind knob "R" to its clickstop and turn it (direction of arrow), until the whole film is rewound.
3. Remove back.
4. Pull out rewind knob "R" completely.
5. Remove Tessina cassette and put it into its can.

Loading of bulk film in the dark room

Remove the lid of the cassette and take out the spool. Make sure that the **red crossbar**, inside the one end of the spool, points downwards (Fig. 8). Cut off and discard the narrow film leader, then cut the film to the required length. Push the film end through the spool, so that the perforations on both sides catch the sprockets. Make sure that the film cannot be dislodged by mere pulling. Hold the film by the edges and roll it around the spool. Slide the spool back into the cassette, with a short film leader coming out through its lips (Fig. 9), then put the lid on again (Fig. 10).

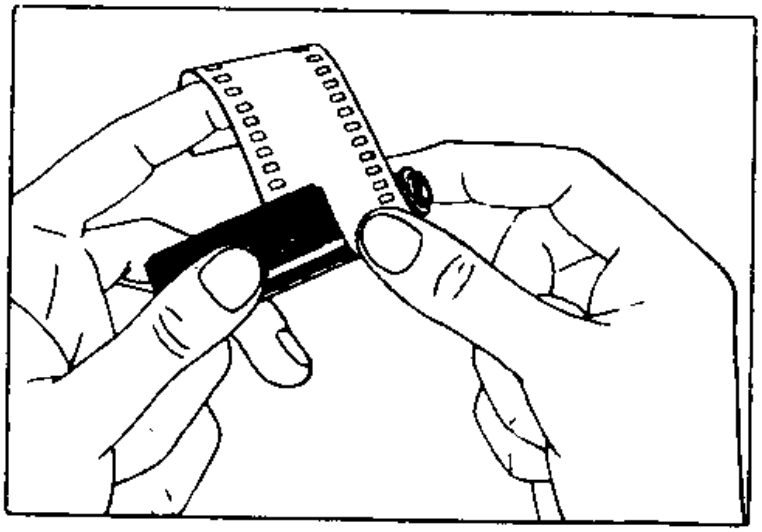


Fig. 9

Attention

Remind your dealer or photofinisher that the TESSINA negatives must always be placed in reversed position into either enlargers or printers, i.e. emulsion side facing the light source. Otherwise your images will be reversed ! Don't be afraid to remind them **every TIME !**

U. S. Agents :

480 Lexington Ave. **New York 17, N. Y.** YUkon 6 - 4920

Printed in Switzerland

IMPORTANT

Due to its reflex system and contrary to the usual practice, Tessina negatives must be put in enlargers or printers in **reversed** position, i.e. **with the emulsion side facing the light source.** The markings on the film will also be seen in reverse, except on Tessina Adoxfilm, where they are correct.

The same goes for color transparencies projected to a screen, i.e. the emulsion side of the slide must face the light source.

Remember !

The Tessina is a little masterpiece of precision, which must be handled with care and understanding! You must be thoroughly familiar with its operation. If you need any further information, see your franchised Tessina dealer who will be happy to give you the necessary advice.

Good hunting !

CONCAVA S.A., Lugano-Cassarate (Switzerland)

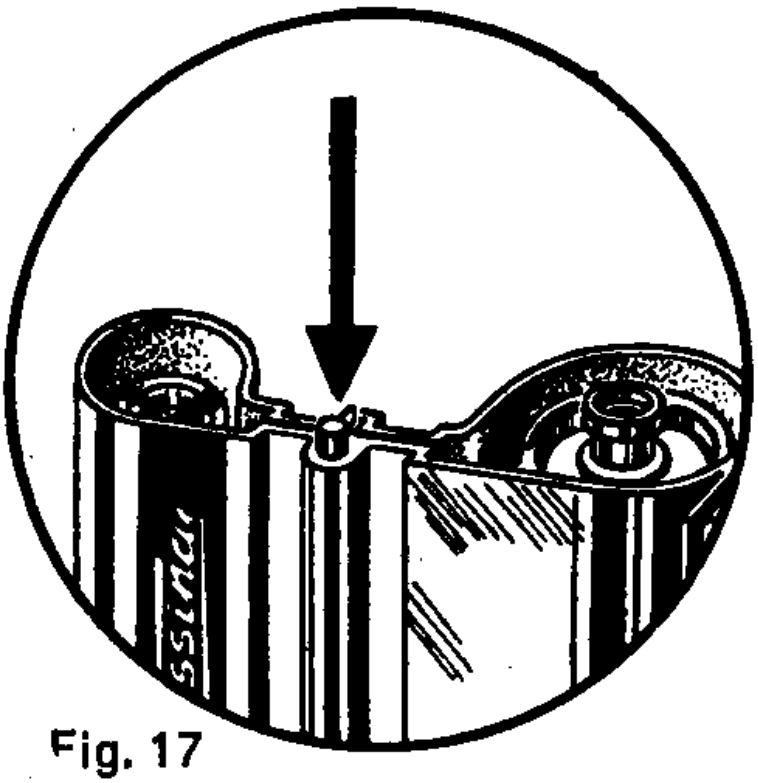


Fig. 17

Now turn the large knob (direction of arrow) until it reaches the clickstop, which transfers 16½" of black and white film from the 35 mm cartridge into the Tessina cassette. Cut the film by pulling the small knob with the knife all the way out (Fig. 18). Open the selfloader and take out both 35 mm cartridge and cassette.

Color film

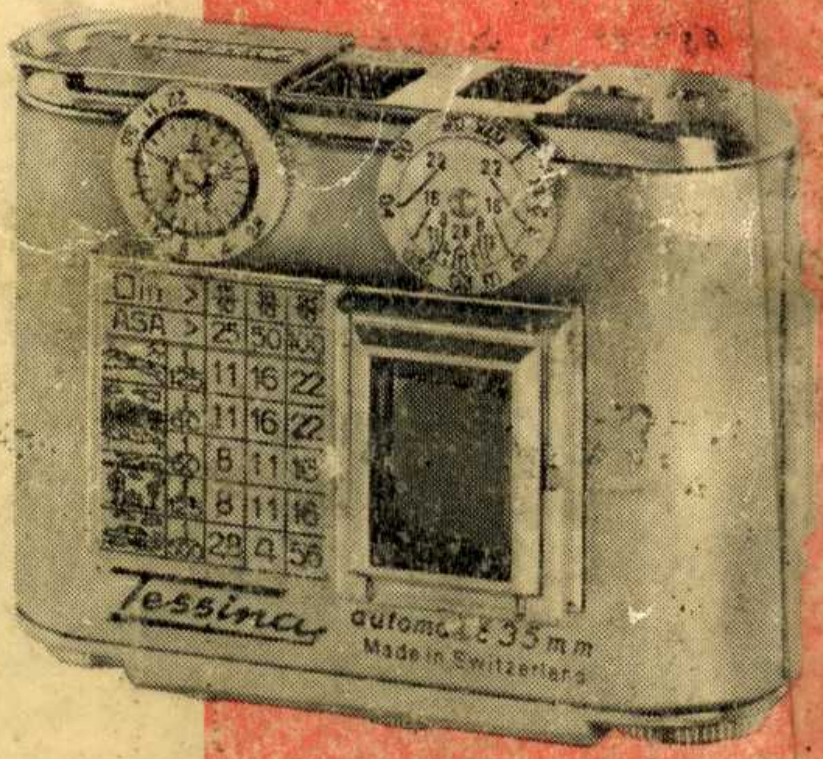
Follow the same procedure except for one difference : push the red dot of the lever on the large knob into **downward** position (Fig. 19). This way the winding knob will load only 14½" of color film until it reaches the click stop.

INSTRUCTIONS

for use

Tessina

Automatic 35 mm



Twin-Lens Reflex
Subminiature Camera
precision-built in
Switzerland by

Concava S.A. Lugano-Cassarate

U. S. Agents:

karl heitz Inc.

979 Third Avenue, New York, N.Y. 10022

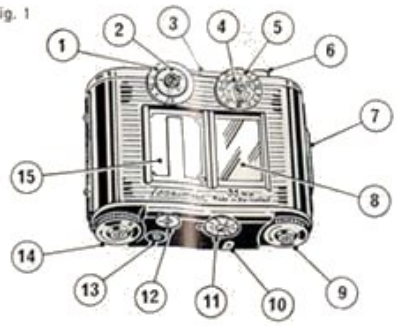
Printed in Switzerland

INSTRUCTIONS
for use

Tessina
Automatic 35 mm

Twin-Lens Reflex
Subminiature Camera
precision-built in
Switzerland by
Concava S.A. Lugano-Cassarate

Fig. 1



I

DESCRIPTION (Fig. 1)

1. Diaphragm scale
2. Exposure counter dial
3. Sliding lens cap
4. Depth-of-field indicator
5. Distance scale
6. Release button
7. Catch of backlock
8. Groundglass
9. Winding knob
10. Rewind release lever **R**
11. Shutter speed dial
12. Synchronization dial
13. Flash contact
14. Rewind knob **R**
15. Accessory shoe

II

INDEX

1


ANTONIO
ETERNE

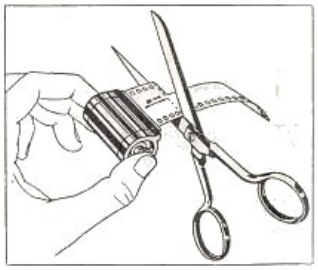


Fig. 11

Loading with the daylight selfloader

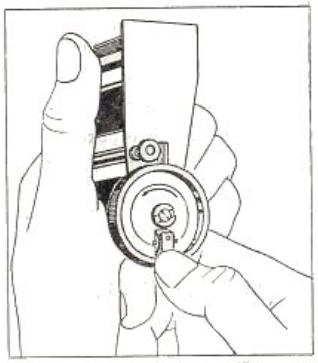


Fig. 12

This practical accessory permits easy transfer of any 35 mm film from a standard cartridge into a Tessina cassette.

Black and white film

Unwind about ¾" (2 cm) of film from the original cartridge. Cut off and discard the narrow filmleader (Fig. 11). Fasten the film to the spool of the special Tessina cassette (see page 12), put the spool back into the cassette and close the lid.

Press the little lever on the knob of the selfloader, so that the red dot is in **upward** position (Fig. 12). Turn the knob back (opposite direction of arrow) to its starting stop (Fig. 13). A small pin becomes gradually visible. When it protrudes about ¼", the knob is in loading position.

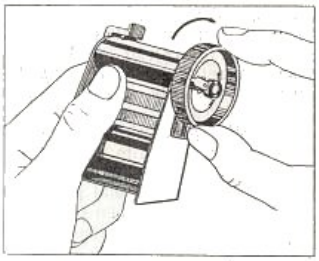


Fig. 13

Open the lid of the selfloader (Fig. 14). Push the **small** knob down and turn the triangular knife attached to it out of the way, i.e. parallel to the film channel (Fig. 15). Place both the Tessina cassette and the 35 mm cartridge in their places, while sliding the connecting film into the film channel (Fig. 16). If the Tessina cassette does not go down completely, turn the large knob (direction of arrow, up to half a turn) while pressing down the cassette, until it moves into place. Turn the knife back to its original position and pull it up just so far that you can close the lid again.

Now turn the large knob (direction of arrow) until it reaches the final stop. This transfers about 16½" of black and white film from the 35 mm cartridge into the Tessina cassette, for 23 exposures. While turning the knob, the protruding pin gradually disappears. Cut the film by pulling the small knob with the knife all the way out (Fig. 18). Open the selfloader and take out both 35 mm cartridge and loaded Tessina cassette. **For thicker black and white film (Plus X, Tri X, etc.) see below.**

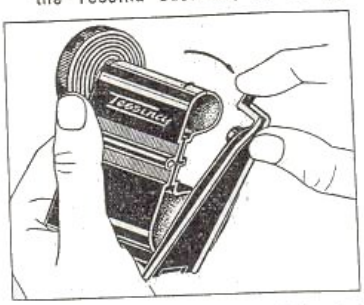


Fig. 14

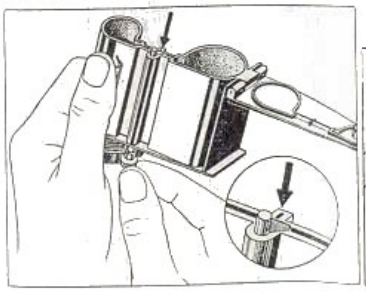


Fig. 15

Color film

Follow exactly the same procedure except for the following:

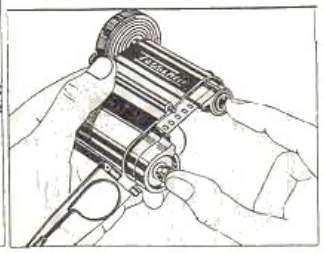


Fig. 16

Read the Instructions first...

The Tessina is a masterwork of Swiss precision, designed for your pleasure and success in photography, but... **first you must thoroughly study the instructions for use !**

Practice with the empty camera !

Operate your Tessina without film until handling becomes completely automatic. This will give you the full benefit of all the camera's special advantages. You can carry your Tessina with you all year, always ready for instant action, without any fumbling and hesitating.

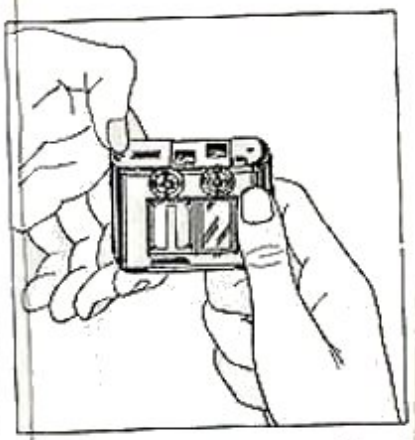


Fig. 2

Prepare for picture taking

Slide the lens cap aside as far as it goes (Fig. 2), so that it uncovers the two parallax-corrected, hazefiltered Tessinon 25 mm f/2.8 lenses : The one to the right is the viewing lens, the one to the left the picture-taking lens.
Pull out the winding knob 9 and turn it (direction of arrow) until the mechanism is completely wound, then push it back again. Hold the Tessina in your left hand, the thumb on top of the camera (without touching the exposure counter) and aim it at your subject. Move forward or backward until the picture on the ground-glass is perfectly framed.

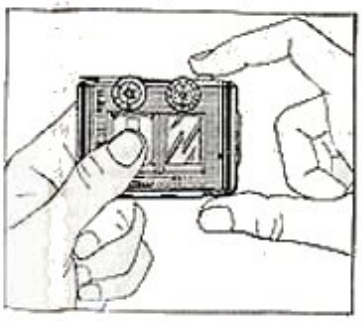


Fig. 3

Picture Taking

Hold the Tessina with your right hand as well and depress the release button 6 **slowly** with your right forefinger, without moving your hands. Click ! and your photograph is taken.

After hearing the click of the release, **slowly** relax the pressure on the button. This is especially essential for long exposures (½ to 1/15 seconds and B (Time). You will now hear a buzzing noise. This sound is caused by the built-in spring motor, which automatically transports the film, making the camera ready for the next exposure. "Click" and you took another picture.

"Click" means the photograph is taken !
"Bzzzz" means the film is advanced !
When taking time exposures (speed dial set to B), the shutter opens at the click, closes again when the buzzing is heard. Time exposures require absolute immobility, i.e. the camera must be fixed on a tripod or another suitable support.

Complete AUTOMATION :

There is no need to wind the camera after each exposure. Your Tessina automatically takes care of the film transport for you : **you can take 5-8 photos in a row without rewinding !**

Loading

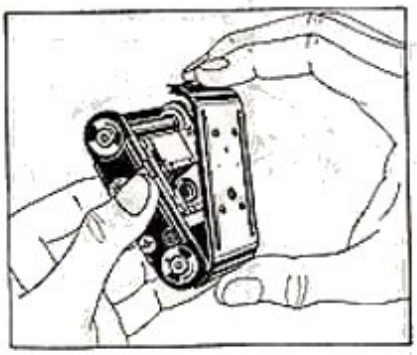


Fig. 4

Always load your Tessina in **dim light or while shielding the camera with your body from direct light.**
Push catch 7 to "O" (for open) and remove the back of the camera (Fig. 4).
Pull out both winding knob 9 and rewind knob "R" 14 completely.
Turn the take-up spool in the camera towards the mirror, so that you can insert the loose end of the film under the black spring clip.
Unwind just enough film, so that the Tessina cassette drops into its place. Make sure that the two

MAY 25 1966

Technical features

Reflex viewing – direct viewfinder – Tessina 25 mm f/2.8 (Lanthan) lens – automatic sequences of 5-8 shots without rewinding – all distances from infinity to 1 foot – all speeds from 1/500 to 1/2 sec. – synchronization for flash F-M-X.

8. Set exposure counter so that red dots coincide.

9. Slide lens cap sidewards, until both lenses are completely uncovered.

10. Press release button twice, taking 2 pictures and advancing film leader exposed during loading. Rewind knob "R" must turn, indicating that film is transported.

B. Picture Taking

1. Set exposure and diaphragm dials according to exposure meter or exposure chart.

2. Frame your subject on groundglass and adjust distance dial if necessary, until image is critically sharp, or set distance dial permanently at 10 feet and diaphragm dial at f/5.6, which brings all pictures from infinity to 7'' feet into focus.

3. Press release button carefully.

4. If motor is fully wound, the film transports automatically : you can take 5-8 pictures in a row without rewinding.

Should the release fail to operate, the reason may be:

1. Sliding lens cap is not completely open.
2. Motor is not wound up.
3. Film is at its end.

C. Removing cassette

After 23 black and white or 18 color pictures, the exposed film must be rewound.

1. Raise rewind lever "R".
2. Pull out rewind knob "R" to its clickstop and turn it (direction of arrow), until the whole film is rewound.
3. Remove back.
4. Pull out rewind knob "R" completely.
5. Remove Tessina cassette and put it into its can.

IMPORTANT

Due to its reflex system and contrary to the usual practice, Tessina negatives must be put in enlargers or printers in **reversed** position, i.e. **with the emulsion side facing the light source.** The markings on the film will also be seen in reverse, except on Tessina Adox-film, where they are correct.

The same goes for color transparencies projected to a screen, i.e. the emulsion side of the slide must face the light source.

Remember !

The **Tessina** is a little masterpiece of precision, which must be handled with care and understanding ! You must be thoroughly familiar with its operation. If you need any further information, see your franchised Tessina dealer who will be happy to give you the necessary advice.

Good hunting !

CONCAVA S.A., Lugano-Cassarate (Switzerland)

Attention

Remind your dealer or photofinisher that the TESSINA negatives must always be placed in reversed position into either enlargers or printers, i.e. emulsion side facing the light source. Otherwise your images will be reversed ! Don't be afraid to remind them **every TIME !**

Please ask your Dealer or Photo finisher to return both the TESSINA cassettes and cans with the processed TESSINA film.

distance from infinity all the way down to 7 feet. Now you only have to change the shutter speeds according to the ASA rating of your film and the varying light conditions. This is a very convenient setting for general use as well as rapid action shots.

Framing and Focusing

Frame your subject on the groundglass of window 8, **and make it as large as possible,** a basic ground rule in photography. If necessary, focus the lenses for sharpness by turning distance dial 5.

Take your picture by gently pressing the release button. **(See also instructions on page 4).**

View- and sportsfinder

This accessory is especially useful for action shots and horizontal viewing and also eliminates reflections on the groundglass. The finder slides on top of the groundglass and opens by pressing the button. When viewing horizontally bring the eye as close as possible to the little frame. **Close the viewfinder by pushing down the 2 side guards first, then the small rear frame, finally the large front frame.** For other finders (Fieldlens, 8x Magnifier, 6x Prismfinder) see pages 23-24.

Should the release fail to operate. Check if the sliding cap is fully opened, if the spring motor is completely wound or if the film is used up (see below).

End of the film

If the exposure counter shows 23 exposures of black and white or 18 exposures of color film, the film transport will automatically come to a stop, indicating the end of the film. If the **Tessina** cassette was improperly loaded, the end of the film may slip out of the cassette. The film transport will then continue to

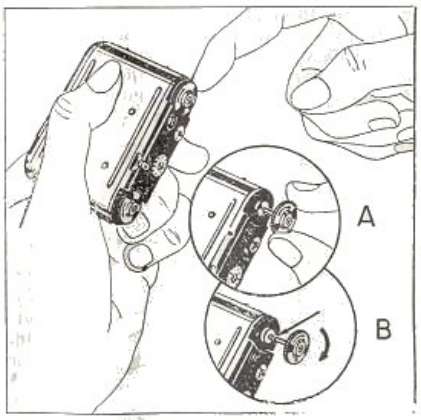


Fig. 6

visible sprockets of the film transport wheel engage firmly in the perforations, and that the film is tight **(Fig. 5).**

Replace the back by fitting it first over the two pins at the left side, then lock it on the right side with the catch.

Check the film tension by pushing the rewind knob "R" 14 down about 1/8" to its clickstop and turning it gently (direction of arrow), until you feel a slight resistance.

Wind the spring motor by turning the winding knob 9 (direction of arrow) as far as it goes.

Push both rewind knob "R" 14 and winding knob 9 down completely.

Move exposure counter dial 2 with the tip of your forefinger clockwise until its red dot (2 lines before zero) coincides with

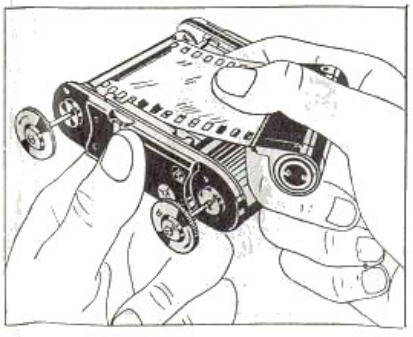


Fig. 5

the red index **mark** on the black ring around it!

Press the release button twice. While you hear the buzzing noise, the rewind knob "R" 14 must turn, indicating that the film is transported.

Your **Tessina** is now ready for action!

Now for your photographs!

Choose your exposure speed from 1/2 seconds to 1/500, with an exposure meter or from the exposure chart, and turn dial 11 with the tip of your forefinger, until the correct speed is opposite the index mark.

Select your diaphragm from f/2.8 to f/22, and turn dial 1 until the correct f/stop is opposite either one of the 2 white index marks. In order not to crowd the diaphragm dial, the diaphragm scale is repeated twice and has 2 index marks. The right side shows the figures f/2.8, 4, 8 and 16, while f/5.6, 11 and 22 are indicated by lines. The left side shows the figures f/5.6, 11 and 22, while f/2.8, 4, 8 and 16 are indicated by lines. You can set the aperture at either the left or right index mark.

Permanent distance setting (Hyperfocal distance)

If you set the distance dial 5 at 10 feet and stop down to f/5.6, your Tessina will automatically give you sharp images for any

Cleaning the optics

Both lenses and reflex mirrors are made of finest optical glass. Clean them with the special brush, taking care never to hold the brush by its hairs, so that they do not become greasy. Whenever you change film, brush away any dust that may have gathered on the reflex system. The lens brush is supplied with every Tessina camera and is stored underneath the velvet base in the red and blue box.

Flash photographs

Attach the cable of the flash gun to contact 13. Turn dial 12, so that one of the 3 letters is opposite the index mark:

M = 20 milliseconds delay (flashbulbs)

F = 5 milliseconds delay (flashbulbs)

X = zero delay (electronic flash)

Special adapters enable you to fit a flash gun or an exposure meter to the camera.

OTHER TESSINA ACCESSORIES

Tripod plate

Place the plate over the four rivets on the back of the Tessina, so that the two red dots coincide (Fig. 20, A). Slide the plate to the side, so that its slots engage on the rivets, thus bringing the two red points closer together and engaging the large locking pin (Fig. 20, B).
To remove the plate slide it in the opposite direction, while pressing the large locking pin, seen through the engaging slot.

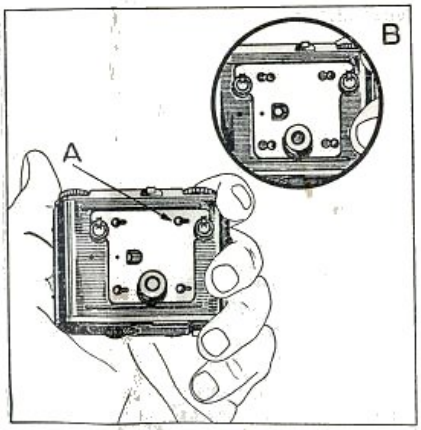


Fig. 20

After the knob has been turned back to its starting stop and the film cassettes have been inserted into the selfloader, push the little lever fixed to the knob, so that the red dot is in **downward** position. Turning the knob to its final stop transfers about 14½'' of color film from the 35 mm cartridge into the Tessina cassette, for 18 exposures (Fig. 19).

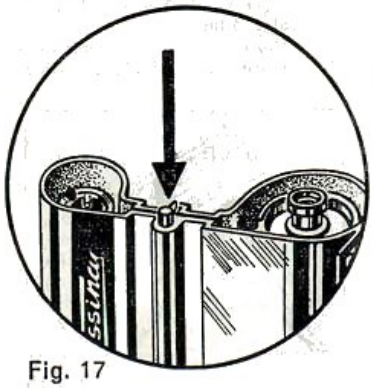


Fig. 17

Note: It is recommended that thicker black and white films such as Plus-X and Tri-X are also loaded like color film, i.e. with the red dot in downward position, i.e. for 18 exposures only.
Please note that before turning the knob back to its starting stop for loading of either color or black and white film, the red dot of the lever must **always** be in **upward** position. Otherwise the knob may be blocked after a few turns and will only permit loading of a short film strip. **Make sure**

that both the cassette and the can are marked with the type of color film contained therein. When sending Tessina film to your dealer or photo finisher, please ask him to return both the Tessina cassette and can.

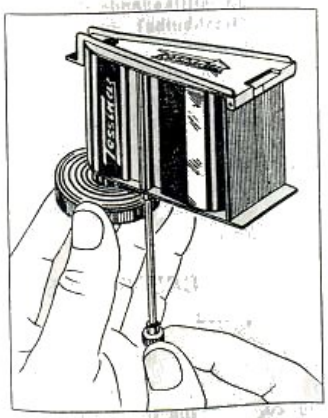


Fig. 18

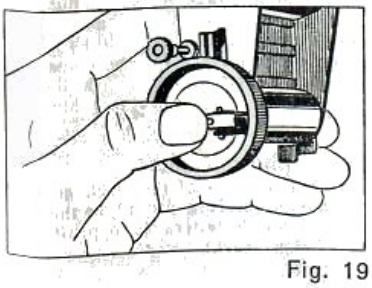


Fig. 19

Neckchain

Equipped with an additional chain the tripod plate also enables you to carry the Tessina around your neck (Fig. 21).

Fig. 21

Wriststrap

You can fasten the Tessina to your wrist like a watch, a unique method for motorists, climbers and other sportsmen, as well as for candid photography. The wrist strap attaches the same way as the tripod plate (see page 21). Figure 22 shows it in use.

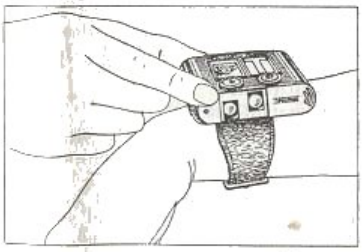


Fig. 22

Magnifier
(8 X magnification)

A special accessory magnifier, which slides over the groundglass 8, instead of the view- and sports-finder, makes critical focusing even easier. Adjust the magnifier to your own eyesight by pointing the **Tessina** skywards and turning the eyepiece until you see the grain of the groundglass critically sharp (+ and — 3.5 diopters).

Pentaprism
(6 X magnification)

This prism finder which also slides over the groundglass 8 reinverts the reflex image to correct left/right position. For viewing horizontal subjects you can hold your **Tessina** against the forehead, so that the prism finder is in front of the right (or left) eye. As on the magnifier the eyepiece can be adjusted for individual eyesight.

Carrying Case

A de Luxe zipper case or a compact brown or black leather case, attachable to a belt or strap, gives your Tessina additional protection.

Slide mounts and Accessories

For permanent protection of your Tessina slides special slide mounts with Newtonringfree glass are available as well as a film trimmer and rapid fastener. Tessina card board mounts can also be supplied.

BRIEF INSTRUCTION GUIDE FOR QUICK REFERENCE

A. Loading

1. Remove camera back by pushing catch to "O".
2. Pull out rewind knob "R" completely.
3. Insert loose end of film under spring of take-up spool, so that perforations engage on each side.
4. Unwind enough film to drop cassette in its place, making sure that perforations engage in the sprockets of the film transport wheel.
5. Replace back by fitting it over the two pins at one side and lock the catch on the other side.
6. Push in rewind knob "R" slightly to its clickstop, turn it gently until you feel a slight resistance, then push it in completely.
7. Pull out winding knob and turn it (direction of arrow), until motor is fully wound.

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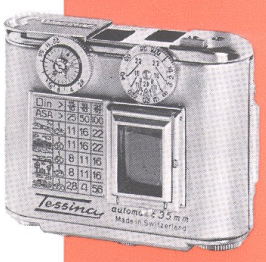
Printed in Switzerland

INSTRUCTIONS
for use

Tessina

Automatic 35 mm



Twin-Lens Reflex
Subminiature Camera
precision-built in
Switzerland by

Concava LTD., 2540 Grenchen

operate, and the film counter will go beyond 18 or 23 exposures, just as if no film is in the camera. Should this happen, the camera must be opened in a darkroom. If necessary the film has to be carefully respooled into the light-tight **Tessina** cassette.

Fig. 7

Rewinding the exposed film

Pull out rewind knob "R" 14 to its clickstop (Fig. 6, circle A). The slight play of this knob is a technical necessity. Raise rewind lever "R" 10 (Fig. 7) and rewind the film by turning knob 14 (direction of arrow). Stop as soon as you feel a slight jerk, indicating that your film is completely rewound.

How to remove the cassette

Pull rewind knob "R" 14 out completely, while turning it slightly (Fig. 6, circle B). Open the camera in dim light or while shielding it with your body from direct light. Remove the cassette and—as additional precaution—put it into its metal can at once.

Tessina Cassettes

While photographic dealers will offer Tessina cassettes that are already loaded with certain types of film, a daylight self-loader (see page 14) enables you to load your Tessina cassettes yourself with any 35 mm film.

Film length

The Tessina cassette holds 16½'' (41 cm) of black and white film or 14½'' (36 cm) of the thicker color film. For cutting the film in the dark room it is recommended to prepare two rulers for these two film lengths.

May we suggest that you practice this first with the dummy film in the Tessina cassette, which is supplied with each selfloader.

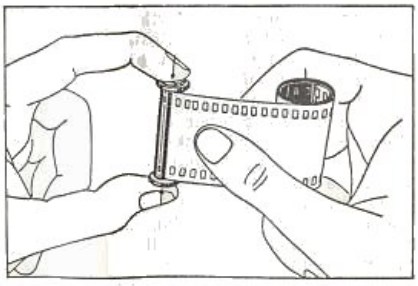


Fig. 8

Loading of bulk film in the dark room

Remove the lid of the cassette and take out the spool. Cut off and discard the narrow film leader, then cut the film to the required length. Push the film end through one of the two slits of the spool (Fig. 8) until about 1'' of film comes out on the other side. Then bend this end back into the second slit, so that the sprockets engage in the film perforations. Make sure that the film cannot be disloged by mere pulling. Hold the film by the edges and roll it around the spool. Slide the spool back into the cassette, so that a shortfilm leader comes out through the lips (Fig. 9), then put the lid on again (Fig. 10).

Fig. 9

It is recommended to store self-loaded Tessina cassettes **for at least 10 days** in their light-proof metal can before use. This will give the film a chance to adjust to the new and much smaller film curl. **Make sure that the cassette and can are marked with the type of film contained therein.**

Loading of partly exposed film

Load as usual. Depress release button while closing the lens cover, so that the release is no longer blocked. The film can now be advanced to its unexposed part, while the lens is covered.

Removing of film in the dark room

Remove the lid and take out the spool. Fix a clip to the film-end, unroll the film and detach it completely from the spool. Fix a second clip to the beginning of the film, which makes it ready for processing in the developing tank.

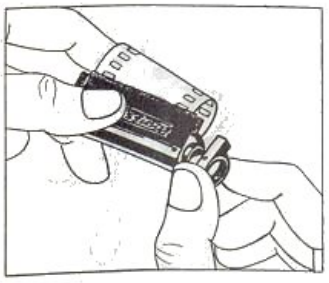


Fig. 10

IMPORTANT

Due to its reflex system and contrary to the usual practice, Tessina negatives must be put in enlargers or printers in **reversed** position, i.e. **with the emulsion side facing the light source.** The markings on the film will also be seen in reverse.
The same goes for color transparencies projected to a screen, i.e. the emulsion side of the slide must face the light source.

Remember !

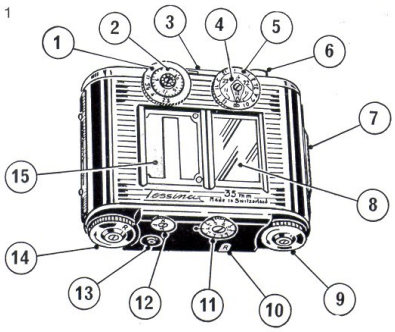
The **Tessina is a little masterpiece of precision, which must be handled with care and understanding! You must be thoroughly familiar with its operation. If you need any further information, see your franchised Tessina dealer who will be happy to give you the necessary assistance.**

Good hunting!

CONCAVA LTD., 2540 Grenchen (Switzerland)

INDEX

Fig. 1



DESCRIPTION (Fig. 1)

① Diaphragm scale
② Exposure counter dial
③ Sliding lens cap
④ Depth-of-field indicator
⑤ Distance scale
⑥ Release button
⑦ Catch of backlock
⑧ Groundglass
⑨ Winding knob
⑩ Rewind release lever **R**
⑪ Shutter speed dial
⑫ Synchronization dial
⑬ Flash contact
⑭ Rewind knob **R**
⑮ Accessory shoe

Attention

Remind your dealer or photofinisher that the TESSINA negatives must always be placed in reversed position into either enlargers or printers, i.e. emulsion side facing the light source. Otherwise your images will be reversed! Don't be afraid to remind them **every TIME!**

Tessina

The subminiature camera with the largest ever image!

Built with traditional Swiss precision, the Tessina is the world's most compact reflex camera, giving you all the excellent features of the popular 35 mm size. Thanks to the Tessina, you can take three times as many 14 × 21 mm pictures on 35 mm film – the most economical photos you have ever taken . . . and you will find 35 mm film on sale **everywhere**, both for black and white and color photos.

Read the instructions first...

The Tessina is a masterpiece of Swiss precision, designed for your pleasure and success in photography, but... **first you must thoroughly study the instructions for use!**

Practice with the unloaded camera !

Operate your Tessina without film until handling becomes completely automatic. This will give you the full benefit of all the camera's special advantages. You can carry your Tessina with you all

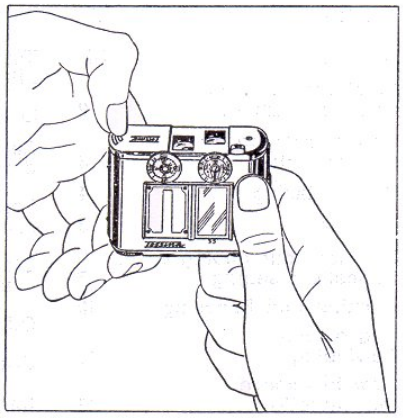


Fig. 2

1. Sliding lens cap is not completely open.
2. Motor is not wound up.
3. Film is at its end.

D. Removing cassette

After 24 black and white or 18 color pictures, the exposed film must be rewound.

1. Raise rewind lever "R".
2. Pull out rewind knob "R" to its clickstop and turn it (direction of arrow), until the whole film is rewound.
3. Remove back.
4. Pull out rewind knob "R" completely.
5. Remove Tessina cassette and put it into its can.

Exposure Factors for color filters:

Yellow	1 ×
Green	1-2 ×
Red	3-7 ×
UV	0
Conversion	2 ×

GEPE Plastic Diabinders

For permanent protection of your Tessina transparencies special plastic slidemounts with glass can be supplied. Cardboard mounts are also available.

BRIEF INSTRUCTION GUIDE FOR QUICK REFERENCE

A. Loading

1. Remove camera back by pushing catch to "O".
2. Pull out rewind knob "R" completely.
3. Insert loose end of film under spring of take-up spool, so that perforations engage on each side.
4. Unwind enough film to drop cassette in its place, making sure that perforations engage in the sprockets of the film transport wheel.
5. Replace back by fitting it over the two pins at one side and lock the catch on the other side.
6. Push in rewind knob "R" slightly to its clickstop, turn it gently until you feel a slight resistance, then push it in completely.

Loading

Always load your Tessina in **dim light** or while **shielding the camera with your body from direct light.**

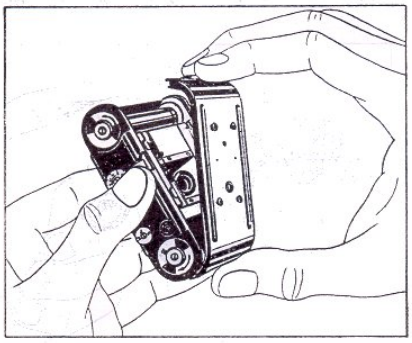


Fig. 4

Push catch 7 to "O" (for open) and remove the back of the camera (Fig. 4).

Pull out both winding knob 9 and rewind knob "R" 14 completely.

Turn the take-up spool in the camera towards the mirror, so that you can insert the loose end of the film under the black spring clip. Unwind just enough film, so that the Tessina cassette drops into

its place. Make sure that the two visible sprockets of the film transport wheel engage firmly in the perforations, and that the film is tight (Fig. 5).
Replace the back by fitting it first over the two pins at the left side, then lock it on the right side with the catch.
Check the film tension by pushing the rewind knob "R" 14 down about 1/8" to its click-stop and turning it gently (direction of arrow), until you feel a slight resistance.
Wind the spring motor by turning the winding knob 9 (direction of arrow) as far as it goes.
Push both rewind knob "R" 14 and

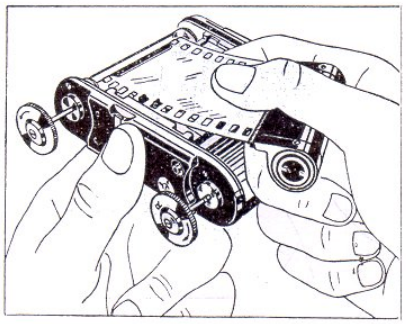


Fig. 5

Magnifier

(8 × magnification)
A special accessory magnifier, which slides over the ground-glass 8, instead of the view- and sports-finder, makes critical focusing even easier. Adjust the magnifier to your own eyesight by pointing the **Tessina** skywards and turning the eyepiece until you see the grain of the groundglass critically sharp (+ and — 3.5 diopters).

Pentaprism

(6 × magnification)
This prism finder which also slides over the groundglass 8 reinverts the reflex image to correct left/right position. For viewing horizontal subjects you can hold your **Tessina** against the forehead, so that the prism finder is in front of the right (or left) eye. The eyepiece can also be adjusted for individual eyesight (see magnifier).

Carrying Cases

A case with zipper or a simple case, attachable to a belt or strap, give your Tessina additional protection. A combination zipper case is available for Tessina and magnifier or prism or 2 rolls of film.

meter. Set the ASA number of the film used, by turning the knurled dial.

2. Set the lens opening to f/4, then slide exposure meter into accessory shoe until the teeth engage with the aperture dial. A ball bearing mechanism locks the meter in this position, preventing accidental disconnection.
3. The exposure meter will now indicate which speed should be used. The procedure can be reversed, if you want to take a shot at a specific speed. Simply turn the diaphragm setting ring until the small black speed dial in the meter window moves below the red indicator needle. Then line up the needle with the desired shutter speed. If the needle moves too far to the right, i.e. beyond the 1/500 sec. mark, a smaller aperture must be used. If the needle moves too far to the left, i.e. beyond the 1/30 sec. mark, there is not sufficient light for a handheld exposure and a longer time exposure is required.
4. When changing to a film with a different ASA (DIN) number, the exposure meter must be removed from the camera and the new ASA (DIN) number set on the back of the meter.

Neckchain

Equipped with an additional chain the tripod plate also enables you to carry the Tessina around your neck (Fig. 21).

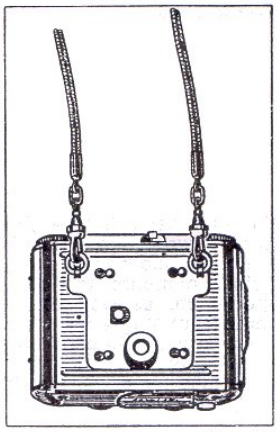


Fig. 21

both 35 mm cartridge and Tessina cassette.
Film must be stored after winding into the Tessina cassette for at least 10 days to counteract the original film curl.

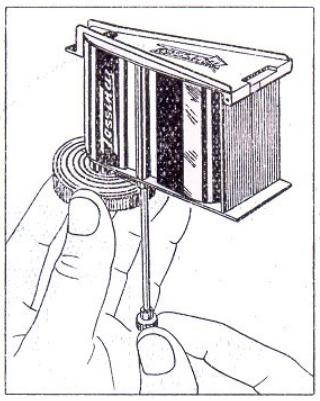


Fig. 18

View- and sportsfinder

This accessory is especially useful for action shots and horizontal viewing and also eliminates reflections on the groundglass. The finder slides on top of the groundglass and opens by pressing the button. When viewing horizontally bring the eye as close as possible to the little frame. Close the viewfinder by pushing down the 2 side guards first, then the small frame, finally the large one.

Should the release fail to operate.

Check if the sliding cap is fully opened, if the spring motor is completely wound or if the film is used up (see below).

End of the film

If the exposure counter shows 24 exposures of black and white or 18 exposures of color film, it is time to stop shooting.

Rewinding the exposed film

Pull out rewind knob "R" 14 to its clickstop (Fig. 6, circle A). The slight play of this knob is a technical necessity. Raise rewind lever "R" 10 (Fig. 7) and rewind the film by turning

C. Tessina 35L with cross coupled exposure meter

1. Set ASA (DIN) speed of film on back of exposure meter.
2. Set aperture to f/4 and slide exposure meter into accessory shoe until teeth of ASA dial engage with teeth of aperture dial.
3. Turn aperture dial to obtain proper shutter speed.
4. **Choice of shutter speed:** Set desired shutter speed by turning speed dial 11. Then turn aperture dial until red indicator needle coincides with set shutter speed.
5. **Choice of aperture:** Set desired aperture and transfer shutter speed indicated by red indicator needle to shutter speed dial.
6. **Overexposure:** If red indicator needle is to the right of $^1/_{500}$ sec. there is too much light and a smaller aperture must be chosen.
7. **Underexposure:** If red indicator needle is to the left of $^1/_{30}$ sec. there is not enough light. A larger aperture or slower shutter speed must be chosen.

Should the release fail to operate, the reason may be:

year, always ready for instant action, without any fumbling and hesitating.

Prepare for picture taking

Slide the lens cap aside as far as it goes (Fig. 2), so that it uncovers the two parallax-corrected, hazefiltered Tessinon 25 mm f/2.8 lenses: The one to the right is the viewing lens, the one to the left the picture-taking lens. Pull out the winding knob 9 and turn it (direction of arrow) until the mechanism is completely wound, then push it back again. Hold the Tessina in your left hand, the thumb on top of the camera (without touching the exposure counter) and aim it at your subject. Move forward or backward until the picture on the groundglass is perfectly framed.

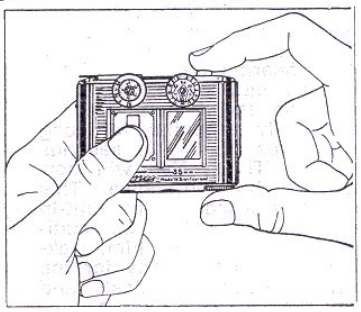


Fig. 3

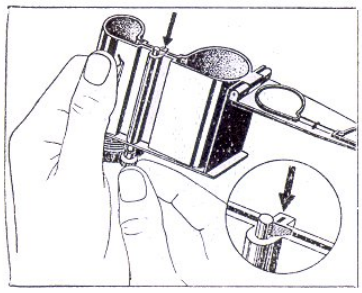


Fig. 15

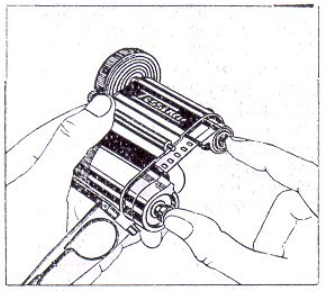


Fig. 16

How to remove the cassette

Fig. 7

Pull rewind knob "R" 14 out completely, while turning it slightly (Fig. 6, circle B). Open the camera in dim light or while shielding it with your body from direct light. Remove the cassette and—as additional precaution—put it into its metal can at once.

This practical accessory permits easy transfer of any 35 mm film from a standard cartridge into a Tessina cassette.
Unwind about 3/4'' (2 cm) of film from the original cartridge. Cut off and discard the narrow filmleader (Fig. 11). Fasten the film to the spool of the special Tessina cassette (see page 15), put the spool back into the cassette and close the lid.
Take the selfloader and turn its **large** knob until the 2 red index marks coincide.

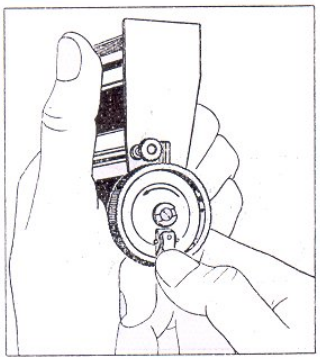


Fig. 13

dark room it is recommended to prepare two rulers for these two film lengths.
May we suggest that you practise this first with the dummy film supplied with each selfloader.

Loading of bulk film in the dark room

Remove the lid of the cassette and take out the spool. Cut off and discard the narrow film leader, then cut the film to the required length. Push the film end through the spool, so that the perforations on both sides catch the sprockets.

Make sure that the film cannot be dislodged by mere pulling. Hold the film by the edges and roll it around the spool. Slide the spool back into the cassette, with a short film leader coming out through its lips (Fig. 9), then put the lid on again (Fig. 10).

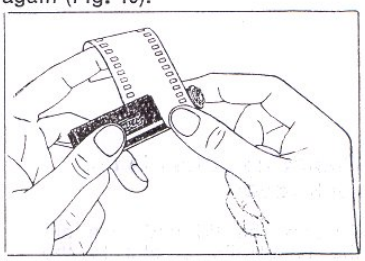


Fig. 9

knob 14 (direction of arrow). Stop as soon as you feel a slight jerk, indicating that your film is completely rewound and has separated from the take-up spool.

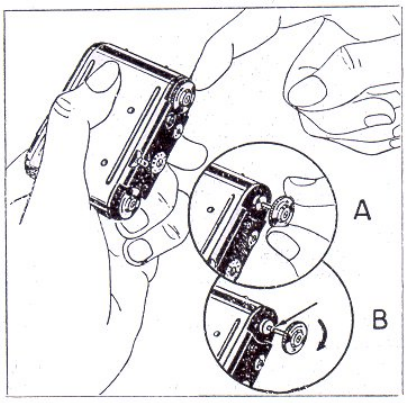


Fig. 6

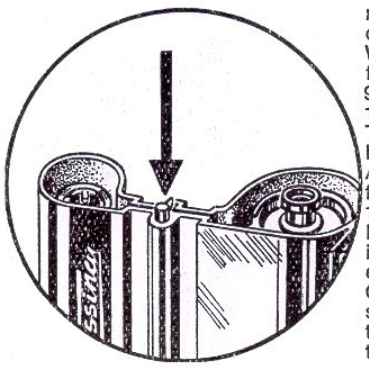


Fig. 17

When using black and white film, turn the large knob in the direction of the arrow for 11 rotations. This represents 17½" of film for max. 24 exposures. When using thicker, and less flexible color film, make only 9½ rotations. This represents 15" of film for 18 exposures. The same goes for thicker black and white films.
A 36-exposure roll of color film fills 4 Tessina cassettes with 18 pictures each.
Make certain to use the red index mark for counting of each rotation.
Cut the film by pulling the small knob with the knife all the way out (Fig. 18). Open the selfloader and take out

Tessina Cassettes

While photographic dealers will offer Tessina cassettes that are already loaded with certain types of film, a daylight self-loader (see page 17) enables you to load your Tessina cassettes yourself with any 35 mm film.

Film length

The Tessina cassette holds 16½" (41 cm) of black and white film or 14½" (36 cm) of the thicker color film. For cutting the film in the

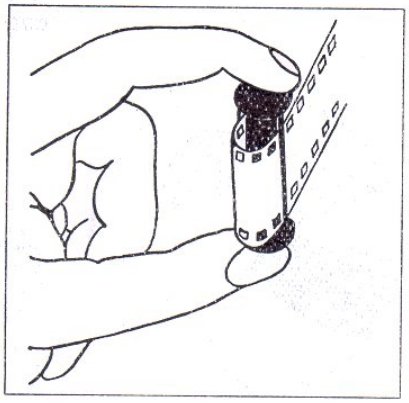


Fig. 8

Open the lid of the self-loader (Fig. 14). Push the **small knob** down and **turn** the triangular knife attached to it out of the way, i.e. parallel to the film channel (Fig. 15). Place both the Tessina cassette and the 35 mm cartridge in their places, while sliding the connecting film into the film channel (Fig. 16). If the Tessina cassette does not go down completely, turn the large knob (direction of arrow, up to half a turn) while pressing down the cassette, until it moves into place. Turn the knife back to its original position and pull it up just so far that you can close the lid again. (Fig. 17).

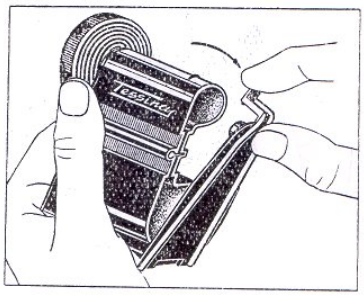
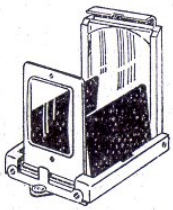


Fig. 14

Permanent distance setting (Hyperfocal distance)

If you set the distance dial 5 at 9 feet and stop down to f/8 your Tessina will automatically



give you sharp images for any distance from infinity all the way, down to 3½ feet. Now you only have to change the shutter speeds according to the ASA rating of your film and the varying light conditions. This is a very convenient setting for general use as well as rapid action shots.

Framing and Focusing

Frame your subject on the groundglass of window 8, **and make it as large as possible,** a basic ground rule in photography. If necessary, focus the lenses for sharpness by turning distance dial 5.
Take your picture by gently pressing the release button. **(See also instructions on page 4).**

Cleaning the optics

Both lenses and reflex mirrors are made of finest optical glass. Clean them with the special brush, taking care never to hold the brush by its hair, so that it does not become greasy. Whenever you change film, brush away any dust that may have gathered on the reflex system.

Flash photographs

Attach the cable of the flash gun to contact 13. Turn dial 12, so that one of the 3 letters is opposite the index mark:

M-contact = 20 milliseconds delay.
Flashbulbs can be used at 1/30 sec.
X-contact = zero delay.
Electronic flash can be used at any shutter speed.

Special adapters enable you to fit a flash gun or an exposure meter to the camera.

OTHER TESSINA ACCESSORIES

Tripod plate

Place the plate over the four rivets on the back of the Tessina, so that the two red dots

Wriststrap

You can fasten the Tessina to your wrist like a watch, a unique method for motorists, climbers and other sportsmen, as well as for candid photography. The wrist strap attaches the same way as the tripod plate (see page 24). Fig. 22 shows it in use.

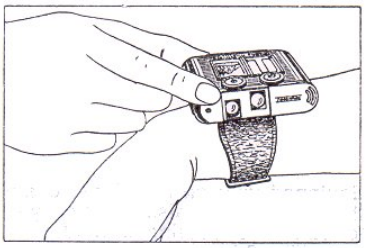


Fig. 22

winding knob 9 down completely.
Move exposure counter dial 2 with the tip of your forefinger clockwise until its red dot (2 lines before zero) coincides with the red index **mark** on the black ring around it!
Press the release button twice. While you hear the buzzing noise, the rewind knob "R" 14 must turn, indicating that the film is transported.
Your **Tessina** is now ready for action!

Now for your photographs !

The Tessina 35 L is equipped with an extremely compact and highly efficient exposure meter. It slips onto the camera's accessory shoe, where it engages with the teeth of the aperture dial, indicating the correct shutter speeds for the various apertures.
Shutter speeds of $^1/_{30}$, $^1/_{125}$ and $^1/_{500}$ second are marked on the meter while the intermediate speeds of $^1/_{60}$ and $^1/_{250}$ are indicated by lines.
Based on the new selenium cell principle, the Tessina exposure meter is highly sensitive, its measuring range extending from 100-6000 Lux.
Operation is extremely simple:
1. The ASA (DIN) sensitivity scale is on the back of the

The Tessina cassette is now ready for use. It is recommended to store it for at least 10days in its light-proof metal can before use, so as to counteract the original film curl.

Removing of film in the dark room

Remove the lid and take out the spool. Fix a clip to the film-end, unroll the film and detach it completely from the spool. Fix a second clip to the beginning of the film, which makes it ready for processing in the developing tank.

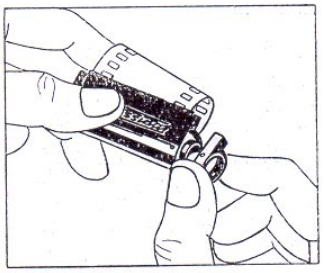


Fig. 10

Loading with the daylight selfloader

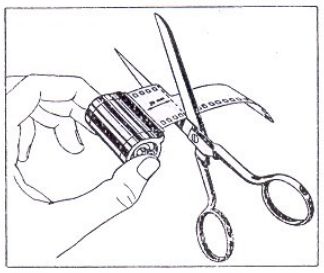


Fig. 11

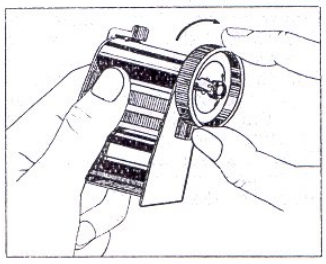


Fig. 12

Picture Taking

Hold the Tessina with your right hand as well and depress the release button 6 **slowly** with your right forefinger, without moving your hands. Click! and your photograph is taken. After hearing the click of the release, **slowly** relax the pressure on the button. **This is** especially essential for long exposures (1/2 to 1/15 seconds and B (Time). You will now hear a buzzing noise. This sound is caused by the built-in spring motor, which automatically transports the film, making the camera ready for the next exposure. "Click" and you took another picture.

"Click" means the photograph is taken!
"Bzzzz" means the film is advanced!
When taking time exposures (speed dial set on B), the shutter opens at the click, closes again when the buzzing is heard. Time exposures require absolute immobility, i.e. the camera must be fixed on a tripod or another suitable support.

Complete AUTOMATION :
There is no need to wind the camera after each exposure. Your Tessina automatically takes care of the film transport for you: **you can take 5-8 photos in a row without rewinding!**

B. Picture Taking

1. Pull out winding knob and turn it (direction of arrow), until motor is fully wound.
2. Set exposure counter so that red dots coincide.
3. Slide lens cap sidewards, until both lenses are completely uncovered.
4. Press release button twice, taking 2 pictures and advancing film leader exposed during loading. Rewind knob "R" must turn, indicating that film is transported.
5. Set exposure and diaphragm dials according to exposure meter or exposure chart.
6. Frame your subject on groundglass and adjust distance dial if necessary, until image is critically sharp, or set distance dial permanently at 9 feet and diaphragm dial at f/8, which brings all pictures from infinity to 3 1/2 feet into focus.
7. Press release button carefully.
8. If motor is fully wound, the film transports automatically: you can take 8-10 pictures in a row without rewinding.

Führen Sie den Film in einen der beiden Schlitze des Spulenkerns ein, bis er auf der andern Seite ca. 2 cm herausragt.
Biegen Sie alsdann dieses überragende Filmende in den anderen Schlitz zurück, so dass die beiden Haltehaken in die Filmperforation eingreifen.

Introduisez le film dans une des deux fentes du noyeau de cette cartouche.
Laissez dépasser 2 cm de film.
Repliez alors cette extrémité dans l'autre fente du noyeau de façon que les crochets d'arrêt s'engagent dans les perforations du film.

Introducete il film in una delle due fenditure della bobina all' interno di questo caricatore.
Dopo aver fatto passare due centimetro di film, ripiegatene l'estremità nell' altra fenditura della bobina di modo che i denti d' arresto si aggancino nella perforazione del film.

Put the film in one of both slits until it stands out appr. 2 cm on the other side.
Please, bent this end of the film into the other slit so that the two hooks take hold of the film-perforation.

coincide (Fig. 20, A). Slide the plate to the side, so that its slots engage on the rivets, thus bringing the two red points closer together and engaging the large locking pin (Fig. 20, B).
To remove the plate slide it in the opposite direction, while pressing the large locking pin, seen through the engaging slot.

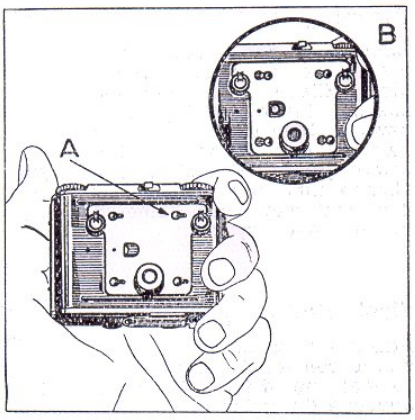
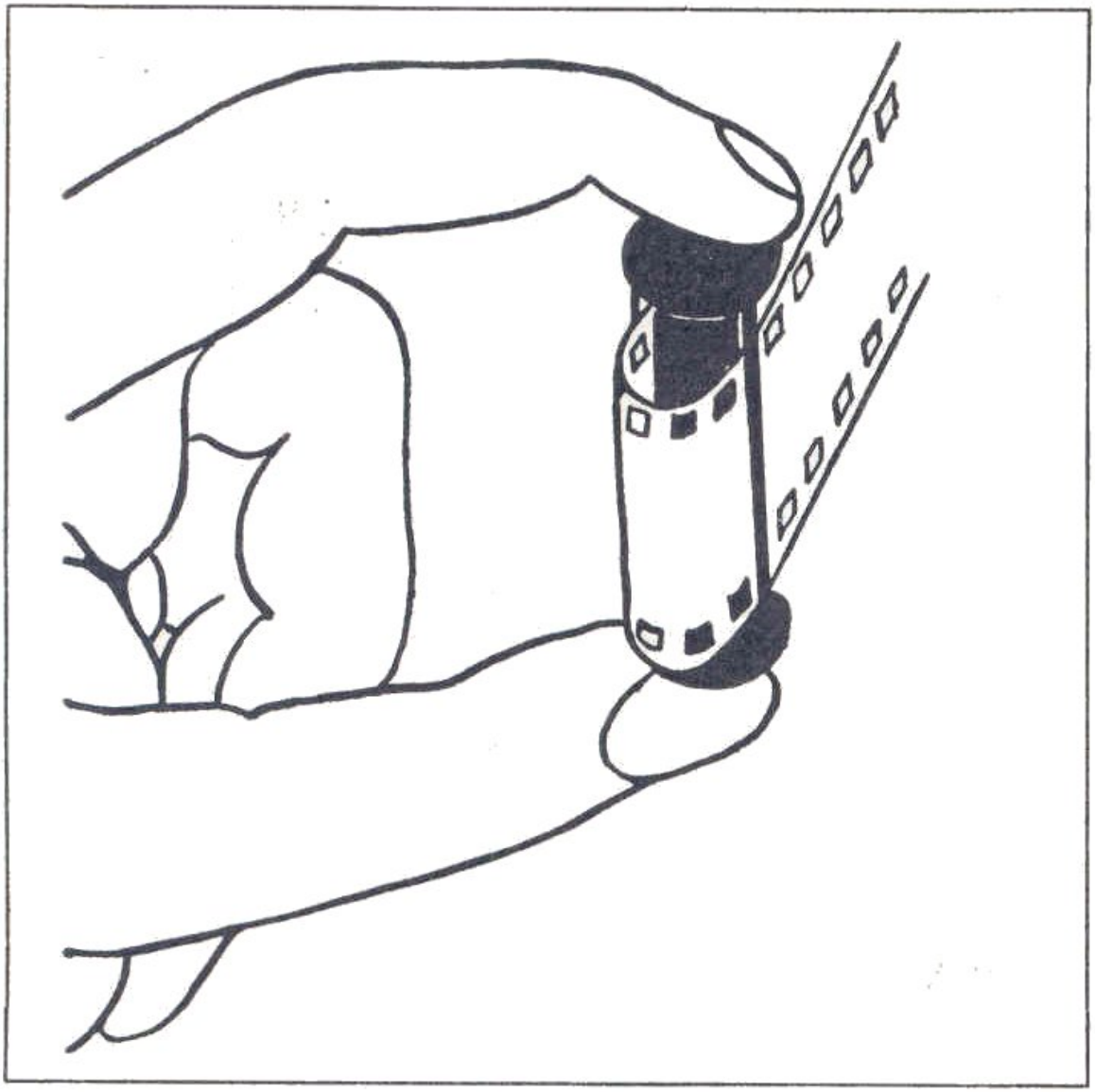


Fig. 20

5. Earlier Tessina 35 cameras can be converted into the new Tessina 35 L model at a modest charge. Please contact your Tessina agent or local Tessina dealer.
6. However, the Tessina 35 can also be used with the attachable miniature Metraphot exposure meter, or simply by using the exposure chart, supplied with the normal Tessina 35 model.

Once the shutter speed has been established, turn dial 11 with the tip of your forefinger, until the correct speed is opposite the index mark.
Your diaphragm ranges from f/2.8 to f/22. When turning dial 1, the f/stop is visible in either one of the 2 aperture windows. In order not to crowd the diaphragm dial, the aperture scale is repeated twice and has 2 index marks. The right side shows the figures f/2.8, f/4, f/8 and f/16, while figures f/5.6, f/11 and f/22 are marked in lines. The left side shows the aperture settings of 5.6, f/11 and f/22, while f/2.8, f/4, f/8 and f/16 are indicated by lines. You can set the aperture on either the right or left side. In order to eliminate any confusion, the f/stops are covered by a black disc, providing two cutouts or windows through which only the one aperture is visible that is in use.



IMPORTANT

Due to its reflex system and contrary to the usual practice, Tessina negatives must be put in enlargers or printers in **reversed** position, i.e. **with the emulsion side facing the light source.** The markings on the film will also be seen in reverse, except on Tessina Adox-film, where they are correct.

The same goes for color transparencies projected to a screen, i.e. the emulsion side of the slide must face the light source.

Remember !

The **Tessina** is a little masterpiece of precision, which must be handled with care and understanding ! You must be thoroughly familiar with its operation. If you need any further information, see your franchised Tessina dealer who will be happy to give you the necessary advice.

Good hunting !

CONCAVA S.A., Lugano-Cassarate (Switzerland)

INDEX

Read the Instructions first...

The Tessina is a masterwork of Swiss precision, designed for your pleasure and success in photography, but... **first you must thoroughly study the instructions for use !**

Practice with the empty camera !

Operate your Tessina without film until handling becomes completely automatic. This will give you the full benefit of all the camera's special advantages. You can carry your Tessina with

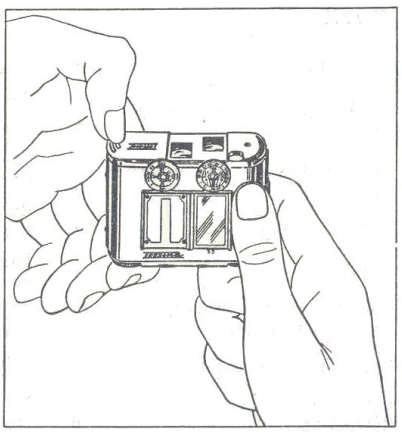


Fig. 2

4. If motor is fully wound, the film transports automatically : you can take 5-8 pictures in a row without rewinding.

Should the release fail to operate, the reason may be:

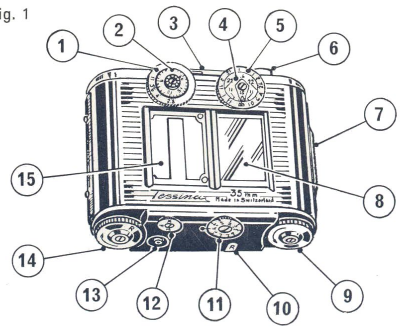
1. Sliding lens cap is not completely open.
2. Motor is not wound up.
3. Film is at its end.

C. Removing cassette

After 23 black and white or 18 color pictures, the exposed film must be rewound.

1. Raise rewind lever "R".
2. Pull out rewind knob "R" to its clickstop and turn it (direction of arrow), until the whole film is rewound.
3. Remove back.
4. Pull out rewind knob "R" completely.
5. Remove Tessina cassette and put it into its can.

Fig. 1



I

DESCRIPTION (Fig. 1)

(1) Diaphragm scale
(2) Exposure counter dial
(3) Sliding lens cap
(4) Depth-of-field indicator
(5) Distance scale
(6) Release button
(7) Catch of backlock
(8) Groundglass
(9) Winding knob
(10) Rewind release lever **R**
(11) Shutter speed dial
(12) Synchronization dial
(13) Flash contact
(14) Rewind knob **R**
(15) Accessory shoe

II

Attention

Remind your dealer or photofinisher that the TESSINA negatives must always be placed in reversed position into either enlargers or printers, i.e. emulsion side facing the light source. Otherwise your images will be reversed ! Don't be afraid to remind them **every TIME !**
Please ask your Dealer or Photo finisher to return both the TESSINA cassettes and cans with the processed TESSINA film.

8. Set exposure counter so that red dots coincide.

9. Slide lens cap sidewards, until both lenses are completely uncovered.

10. Press release button twice, taking 2 pictures and advancing film leader exposed during loading. Rewind knob "R" must turn, indicating that film is transported.

B. Picture Taking

1. Set exposure and diaphragm dials according to exposure meter or exposure chart.

2. Frame your subject on groundglass and adjust distance dial if necessary, until image is critically sharp, or set distance dial permanently at 10 feet and diaphragm dial at f/5.6, which brings all pictures from infinity to 7'' feet into focus.

3. Press release button carefully.

you all year, always ready for instant action, without any fumbling and hesitating.

Prepare for picture taking

Slide the lens cap aside as far as it goes (Fig. 2), so that it uncovers the two parallax-corrected, hazefiltered Tessinon 25 mm f/2.8 lenses : The one to the right is the viewing lens, the one to the left the picture-taking lens.
Pull out the winding knob 9 and turn it (direction of arrow) until the mechanism is completely wound, then push it back again. Hold the Tessina in your left hand, the thumb on top of the camera (without touching the exposure counter) and aim it at your subject. Move forward or backward until the picture on the groundglass is perfectly framed.

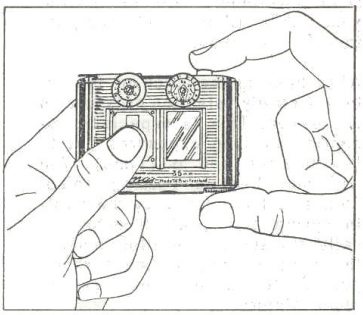


Fig. 3

U. S. Agents:

karl heitz Inc.

979 Third Avenue, New York, N.Y. 10022

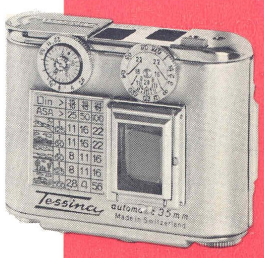
Printed in Switzerland

INSTRUCTIONS

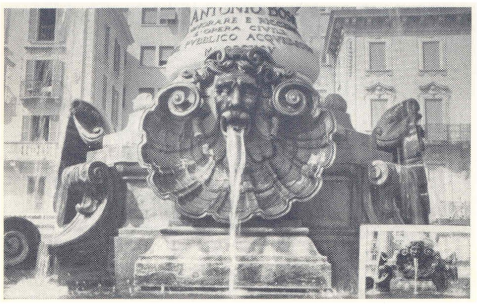
for use

Tessina

Automatic 35 mm



Twin-Lens Reflex
Subminiature Camera
precision-built in
Switzerland by
Concava S.A. Lugano-Cassarate



visible sprockets of the film transport wheel engage firmly in the perforations, and that the film is tight **(Fig. 5).**

Replace the back by fitting it first over the two pins at the left side, then lock it on the right side with the catch.

Check the film tension by pushing the rewind knob "R" 14 down about 1/8'' to its clickstop and turning it gently (direction of arrow), until you feel a slight resistance.

Wind the spring motor by turning the winding knob 9 (direction of arrow) as far as it goes.

Push both rewind knob "R" 14 and winding knob 9 down completely.

Move exposure counter dial 2 with the tip of your forefinger clockwise until its red dot (2 lines before zero) coincides with

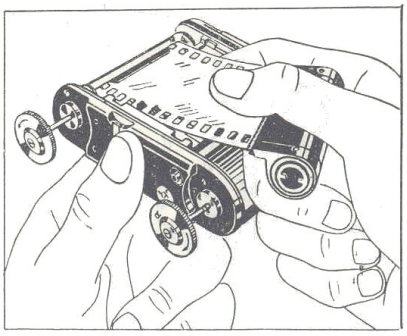


Fig. 5

Wriststrap

You can fasten the Tessina to your wrist like a watch, a unique method for motorists, climbers and other sportsmen, as well as for candid photography. The wrist strap attaches the same way as the tripod plate (see page 21). Figure 22 shows it in use.

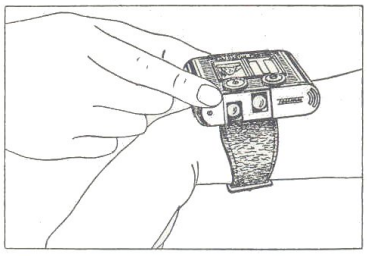


Fig. 22

Picture Taking

Hold the Tessina with your right hand as well and depress the release button 6 **slowly** with your right forefinger, without moving your hands. Click ! and your photograph is taken.

After hearing the click of the release, **slowly** relax the pressure on the button. This is especially essential for long exposures (1/2 to 1/15 seconds and B (Time). You will now hear a buzzing noise. This sound is caused by the built-in spring motor, which automatically transports the film, making the camera ready for the next exposure. "Click" and you took another picture.

"Click" means the photograph is taken !
"Bzzzz" means the film is advanced !
When taking time exposures (speed dial set to B), the shutter opens at the click, closes again when the buzzing is heard. Time exposures require absolute immobility, i.e. the camera must be fixed on a tripod or another suitable support.

Complete AUTOMATION :

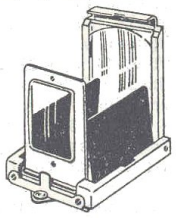
There is no need to wind the camera after each exposure. Your Tessina automatically takes care of the film transport for you : **you can take 5-8 photos in a row without rewinding !**

BRIEF INSTRUCTION GUIDE FOR QUICK REFERENCE

A. Loading

1. Remove camera back by pushing catch to "O".
2. Pull out rewind knob "R" completely.
3. Insert loose end of film under spring of take-up spool, so that perforations engage on each side.
4. Unwind enough film to drop cassette in its place, making sure that perforations engage in the sprockets of the film transport wheel.
5. Replace back by fitting it over the two pins at one side and lock the catch on the other side.
6. Push in rewind knob "R" slightly to its clickstop, turn it gently until you feel a slight resistance, then push it in completely.
7. Pull out winding knob and turn it (direction of arrow), until motor is fully wound.

distance from infinity all the way down to 7 feet. Now you only have to change the shutter speeds according to the ASA rating of your film and the varying light conditions. This is a very convenient setting for general use as well as rapid action shots.



Framing and Focusing

Frame your subject on the groundglass of window 8, **and make it as large as possible,** a basic ground rule in photography. If necessary, focus the lenses for sharpness by turning distance dial 5.
Take your picture by gently pressing the release button. **(See also instructions on page 4).**

View- and sportsfinder

This accessory is especially useful for action shots and horizontal viewing and also eliminates reflections on the groundglass. The finder slides on top of the groundglass and opens by pressing the button. When viewing horizontally bring the eye as close as possible to the little frame. **Close the viewfinder by pushing down the 2 side guards first, then the small rear frame, finally the large front frame.** For other finders (Fieldlens, 8x Magnifier, 6x Prismfinder) see pages 23-24.

side, so that its slots engage on the rivets, thus bringing the two red points closer together and engaging the large locking pin (Fig. 20, B).
To remove the plate slide it in the opposite direction, while pressing the large locking pin, seen through the engaging slot.

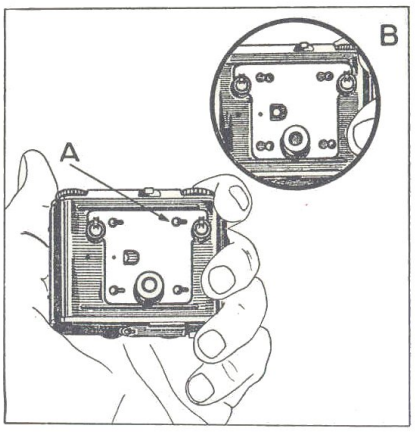


Fig. 20

Magnifier
(8 X magnification)

A special accessory magnifier, which slides over the groundglass 8, instead of the view- and sports-finder, makes critical focusing even easier. Adjust the magnifier to your own eyesight by pointing the **Tessina** skywards and turning the eyepiece until you see the grain of the groundglass critically sharp (+ and — 3.5 diopters).

Pentaprism
(6 X magnification)

This prism finder which also slides over the groundglass 8 reinverts the reflex image to correct left/right position. For viewing horizontal subjects you can hold your **Tessina** against the forehead, so that the prism finder is in front of the right (or left) eye. As on the magnifier the eyepiece can be adjusted for individual eyesight.

Carrying Case

A de Luxe zipper case or a compact brown or black leather case, attachable to a belt or strap, gives your Tessina additional protection.

Slide mounts and Accessories

For permanent protection of your Tessina slides special slide mounts with Newtonringfree glass are available as well as a film trimmer and rapid fastener. Tessina card board mounts can also be supplied.

Loading

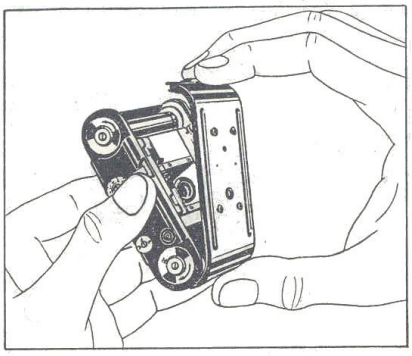


Fig. 4

Always load your Tessina in **dim light** or while **shielding the camera with your body from direct light.**

Push catch 7 to "O" (for open) and remove the back of the camera (Fig. 4).

Pull out both winding knob 9 and rewind knob "R" 14 completely.

Turn the take-up spool in the camera towards the mirror, so that you can insert the loose end of the film under the black spring clip.

Unwind just enough film, so that the Tessina cassette drops into its place. Make sure that the two

operate, and the film counter will go beyond 18 or 23 exposures, just as if no film is in the camera. Should this happen, the camera must be opened in a darkroom. If necessary the film has to be carefully respooled into the light-tight **Tessina** cassette.

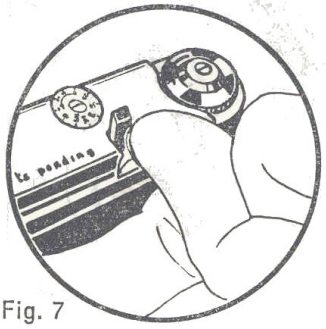


Fig. 7

Rewinding the exposed film

Pull out rewind knob "R" 14 to its clickstop (Fig. 6, circle A). The slight play of this knob is a technical necessity. Raise rewind lever "R" 10 (Fig. 7) and rewind the film by turning knob 14 (direction of arrow). Stop as soon as you feel a slight jerk, indicating that your film is completely rewound.

How to remove the cassette

Pull rewind knob "R" 14 out completely, while turning it slightly (Fig. 6, circle B). Open the camera in dim light or while shielding it with your body from direct light. Remove the cassette and—as additional precaution—put it into its metal can at once.

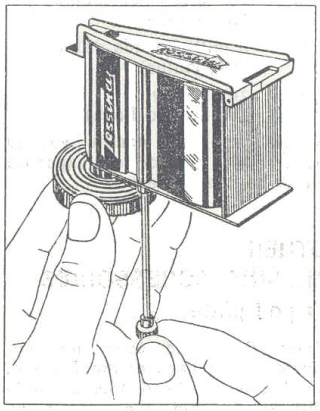


Fig. 18

that both the cassette and the can are marked with the type of color film contained therein. When sending Tessina film to your dealer or photo finisher, please ask him to return both the Tessina cassette and can.

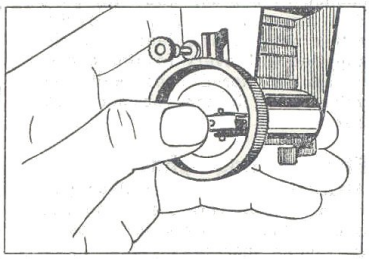


Fig. 19

Neckchain

Equipped with an additional chain the tripod plate also enables you to carry the Tessina around your neck (Fig. 21).

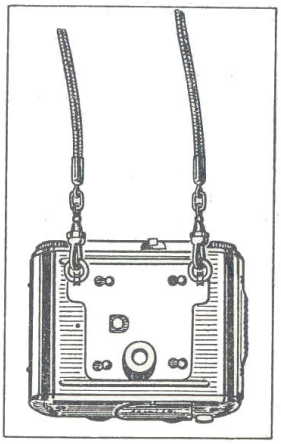


Fig. 21

the red index **mark** on the black ring around it !
Press the release button twice. While you hear the buzzing noise, the rewind knob "R" 14 must turn, indicating that the film is transported.
Your **Tessina** is now ready for action !

Now for your photographs !

Choose your exposure speed from ½ seconds to 1/500, with an exposure meter or from the exposure chart, and turn dial 11 with the tip of your forefinger, until the correct speed is opposite the index mark.
Select your diaphragm from f/2.8 to f/22, and turn dial 1 until the correct f/stop is opposite either one of the 2 white index marks. In order not to crowd the diaphragm dial, the diaphragm scale is repeated twice and has 2 index marks. The right side shows the figures f/2.8, 4, 8 and 16, while f/5.6, 11 and 22 are indicated by lines. The left side shows the figures f/5.6, 11 and 22, while f/2.8, 4, 8 and 16 are indicated by lines. You can set the aperture at either the left or right index mark.

Permanent distance setting (Hyperfocal distance)

If you set the distance dial 5 at 10 feet and stop down to f/5.6, your Tessina will automatically give you sharp images for any

The new automated **TESSINA** 35 L with cross-coupled exposure meter

Tessina 35 mm

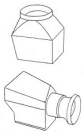
TESSINA 35 = THE ONLY SUBMINIATURE THAT REALLY MAKES SENSE.

TESSINA Accessories

TESSINA tripod plate with neck chain: For carrying your TESSINA 35 around your neck or mounting it on a table clamp or tripod

TESSINA wrist strap: You can wear the TESSINA 35 on your wrist for unsuspected snapshots. And you can even attach a 17 Jewel Swiss watch, for the world's only wrist-watch-camera combination

TESSINA leather cases: Feltlined, hardcover everready case attaches to shoulder strap or belt, zip bags w/hand strap for TESSINA 35 only or with prismfinder, magnifier or film cassettes



TESSINA interchangeable finders: Reflex and sports finder, field lens, 8x magnifier for critical focusing in close-up work, 6x prismfinder for eyelevel focusing of vertical or horizontal pictures

TESSINA daylight self-loader: With this practical accessory you can bulkload any standard 35 mm film

TESSINA flashgun: Attaches to accessory bracket or clip

TESSINA filters: You have your choice of haze, yellow, green, red and 85 convertion filters

TESSINA 35 — The swiss pocket camera for both business and pleasure

TESSINA films: Standard 35 mm film is available pre-packaged: ADOX 20 ASA, ADOX 40 ASA, ADOX 100 ASA, KODAK Tri-X 400 ASA, KODAK Kodachrome II, KODAK Ektacolor S, KODAK High speed Ektachrome, etc.

TESSINA slide mounts: Cardboard or glass mounts with NEWLO Newtonring-free glass

Built like a fine Swiss precision watch by Swiss watch-makers, the TESSINA is a creation of CONCAVA SA. Grenchen/Switzerland.

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