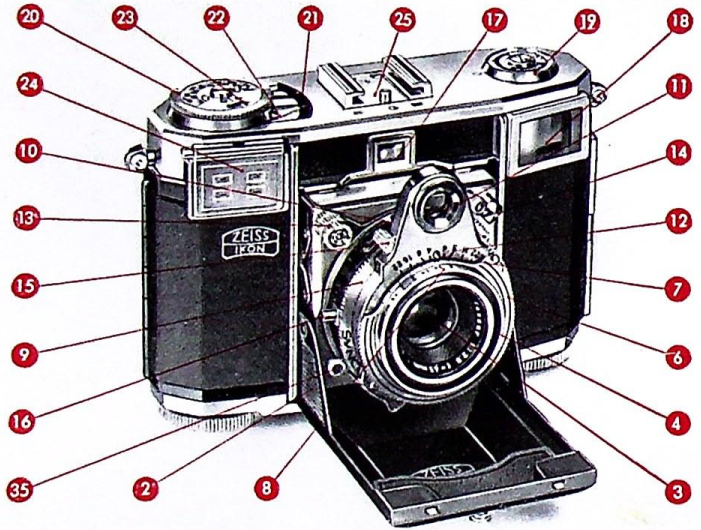
ZEISS
IKON
CONTESSA

PARTS OF THE CONTESSA 35

1 Knob for opening and closing camera
2 Struts
3 Lens
4 Thread for filter
5 Baseboard
6 Lens focusing ring
7 Distance setting mark
8 Distance scale
9 Ring for setting shutter speeds
10 Diaphragm ring
11 Rotating wedges of rangefinder
12 Depth-of-field scale
13 Shutter release
14 Thread for cable release
15 Shutter winding lever
16 Flash socket
17 Rangefinder window
18 Viewfinder window

Description of parts continued on page 26 of cover



The CONTESSA

a product of ZEISS IKON AG. STUTTGART, U.S. Zone of Germany, is a 35 mm camera for picture size 1 x 1½ ins. It takes standard cartridges furnishing 18 or 36 exposures on perforated 35 mm film. The camera is equally suited for black and white as well as colour photography, as its fast coated ZEISS TESSAR lens is excellently colour corrected. The built-in rangefinder is coupled to the lens. Its rotating wedge prisms ensure very accurate focusing. The camera furthermore has a colour corrected exposure meter with two measuring ranges, which gives you under any lighting conditions the exact exposure time for the individual lens stops.

In order to obtain always good results with your little CONTESSA, we recommend you to read carefully these Instructions. Turn outward the two leaves of the cover and exercise the various operations when the camera is not loaded with film. Please remember that the shutter lock is tripped and the shutter can be released only when film has been loaded. Your trouble will doubtless be richly rewarded, as you will get good pictures from the very beginning. Your photo dealer will be pleased to give you additional information.

We are convinced that in buying a camera you could not make a better selection than the CONTESSA. *Please let us participate in your joy by sending us beautiful photographs you made with the* CONTESSA.

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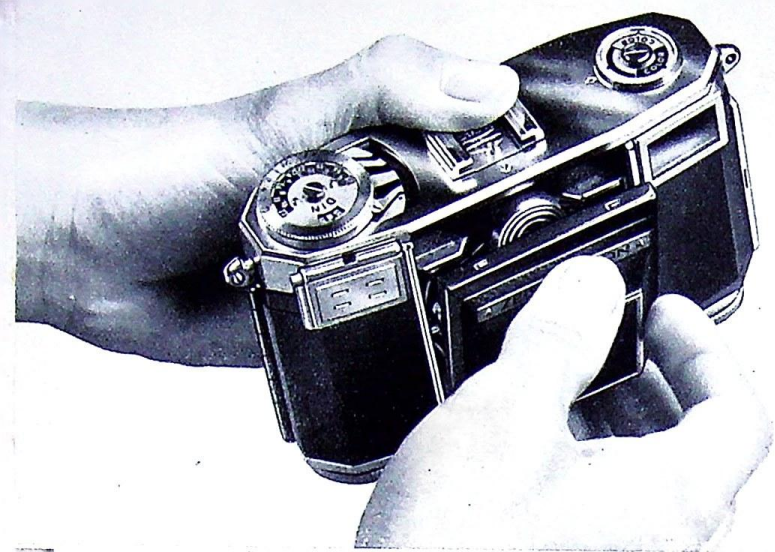

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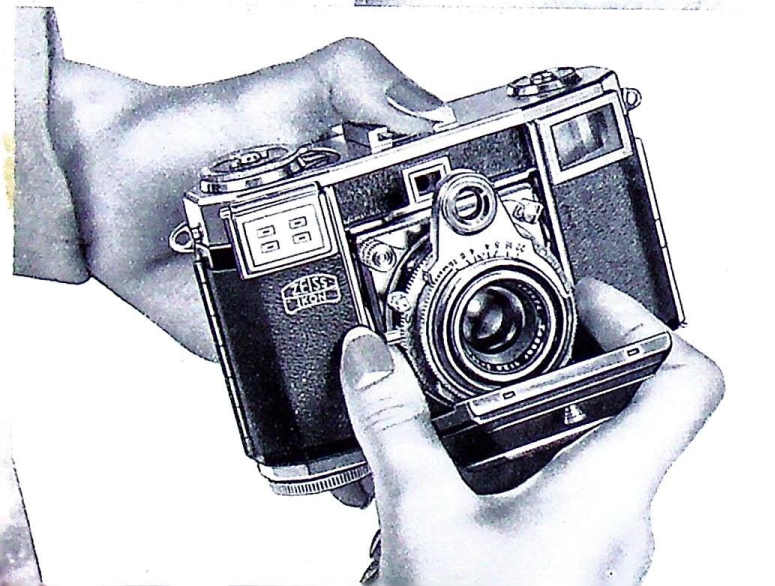


3

OPENING AND CLOSING THE CONTESSA

The CONTESSA is opened by pushing down the little knob (1) on the ZEISS-IKON nameplate on the front of the camera (ill. 2). The baseboard (5) is pressed down until the opening mechanism clicks into place.

Close the CONTESSA by pressing both milled struts (2) of the self-opening mechanism together inward, and at the same time press the camera baseboard until the lock catches (ill. 3).

DETERMINING THE EXPOSURE TIME

Before taking a picture with the CONTESSA, determine the required exposure time with the aid of the built-in exposure meter (ill. 6). The exposure meter can be read off directly without any conversion.

At first set the film speed on the ASA scale (23) of the exposure meter. Turn the disc with the two knobs until the ASA number of the film speed appears at the indicating mark in the ASA aperture. When using film

speeds of another speed rating system, find the corresponding ASA value in the table on the preceding page.

SENSIVITY OF COLOUR FILMS

There are in existence two principal systems for rating the sensitivity of black and white films, i. e. the DIN *and the* ASA *systems. Exposure meters can be exactly calibrated for these systems. The exposure time given by our meters is sufficient for obtaining detail also in those parts of the picture whose illumination is only 1/10 of the average illumination of the whole picture.*

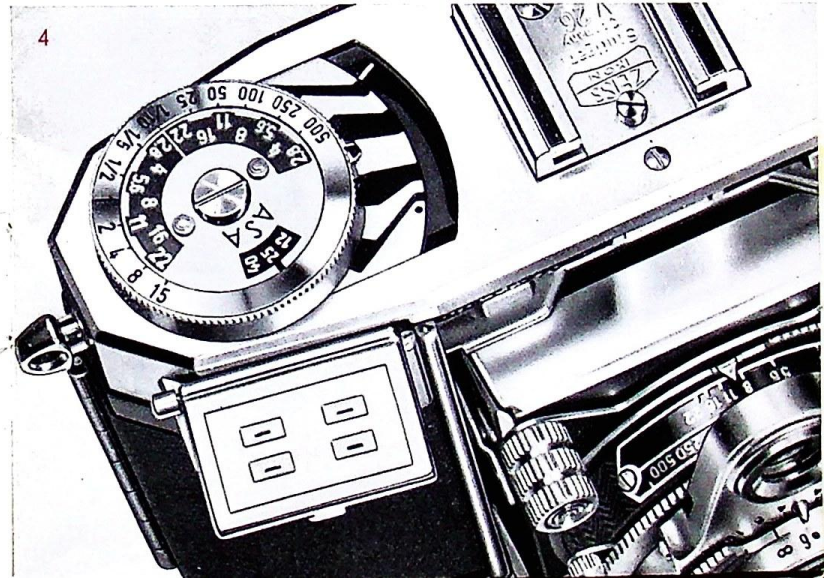
Such a speed-rating does not exist, however, for colour films. To these films must be applied values obtained by experience, which are characterized by manufacturers by the phrase: "To be exposed like . . ." From this follows that there does not exist in this field a well-defined basis for the calibration of exposure meters. For the further use of one's own exposure meter it will, therefore, in any case be recommendable to ascertain the sensitivity of the film by means of test photographs with varying exposure times.

The values given below for our exposure meters have been obtained by experience, they refer to films made in 1950/51 and have given so far satisfactory results.

Type of film	*Film speed indicated by manufacturers*		*Values obtained by experience for* ZEISS IKON *exposure meters*	
(Only for daylight)	/10° DIN	ASA	/10° DIN	ASA
Agfa-Color, Wolfen (reversible film)	13		11–12	8–10
Telcolor	13	16	11	10
Kodachrome		10	15	20
Anscocolor		12	15–16	20–25

When measuring the exposure time, turn your camera to the object as you will do in taking the picture. The white indicator of the exposure meter will move along the dial (21). Now turn the setting disc (20) until the engraved mark (22) is in the range where the indicator points.

In strong light, measure with the lid (24) closed and use the diaphragm (lens opening) scale of the green zone of the disc. You will then find the exposure time on the ring opposite a lens opening on the g r e e n zone. In poor light the indicator of the exposure meter will react only if the lid (24) is opened, and you will find the exposure on



the ring opposite a lens opening in the black zone of the disc.

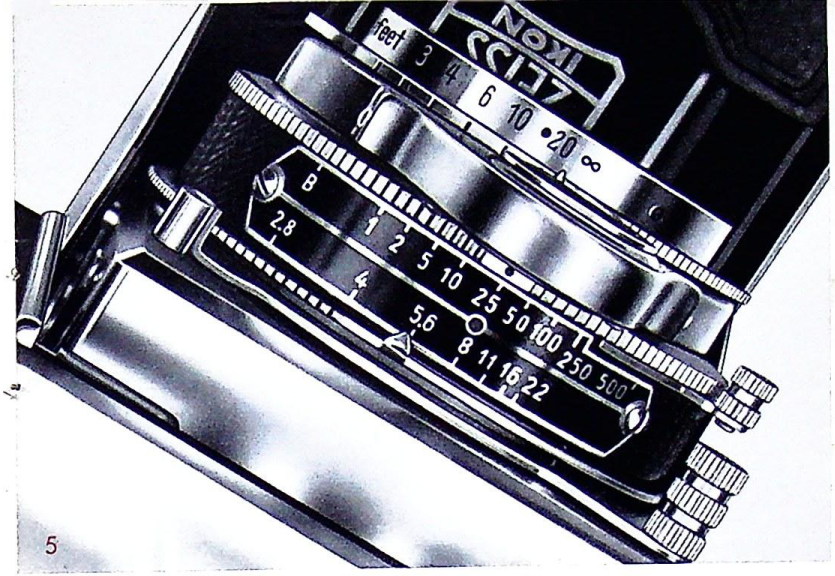
On the hinge of the lid is a green dot which can be seen only when the lid is closed. When the green dot is visible from above, it is a reminder that the exposure time must be read off opposite the green zone.

In front of the photo-electric cell you will find a glass formed like a system of prisms. It directs the incident light in order that the angle of view taken by the exposure meter be identical with that of the Tessar lens.

TABLE OF COMPARISON

for the film speeds most used

ASA Exp. Ind.	Scheiner Europe	Scheiner USA	Weston	DIN in / 10°
6	20	14	5	10
8	21	15	6	11
10	22	16	8	12
12	23	17	10	13
16	24	18	12	14
20	25	19	16	15
25	26	20	20	16
32	27	21	24	17
40	28	22	32	18
50	29	23	40	19
64	30	24	50	20
80	31	25	64	21
100	32	26	80	22
125	33	27	100	23
160	34	28	125	24
200	35	29	160	25
250	36	30	200	26
320	37	31	250	27



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SETTING THE EXPOSURE TIME

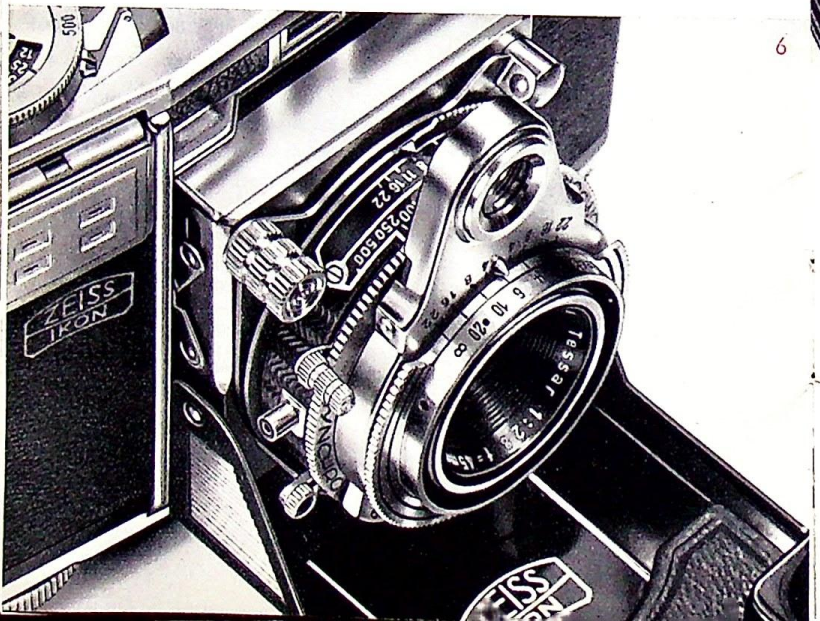
The shutter speed setting ring (9) is turned until the indicating mark is opposite the previously determined exposure time. The figures engraved on this scale designate fractions of seconds (ill. 5).

The figure 25, for instance, corresponds to the shutter speed of $^1/_{25}$ sec., etc. When setting the shutter speed of $^1/_{500}$ sec. you will have to press somewhat harder. For time exposure, set the shutter speed setting ring on "B" and, if desired, use the cable release. For very long time exposures, the cable release is provided with a special lock. The shutter is cocked with the aid of lever (15). It makes no difference whether the exposure time is adjusted before or after cocking the shutter. Only when using the shutter speed of $^1/_{500}$, the exposure time must be set before cocking the shutter.

SETTING OF THE DIAPHRAGM AND DEPTH OF FIELD

The diaphragm lens opening is adjusted by means of the diaphragm setting ring (10) in such a manner that the indicating mark points exactly to the desired lens opening. Lens opening and shutter speed may be checked at a glance from above (ill. 9).

The smaller the lens opening, the greater the depth of field. The depth-of-field scale (12) indicates for any distance and lens opening set, the near and far distances which will be sharply reproduced on the film. For this purpose there are engraved to the right and left side of the distance setting mark (7) the f/stops. – For instance, in setting the lens for a distance of 10 feet, while using a lens opening of f/8, you can read off on the left side of the setting mark (7) opposite the f/8 the distance 6 feet, and on the right side opposite the f/8, the distance 20 feet, showing that any objects within a distance from 6 feet to 20 feet from the lens will be sharp in the picture.



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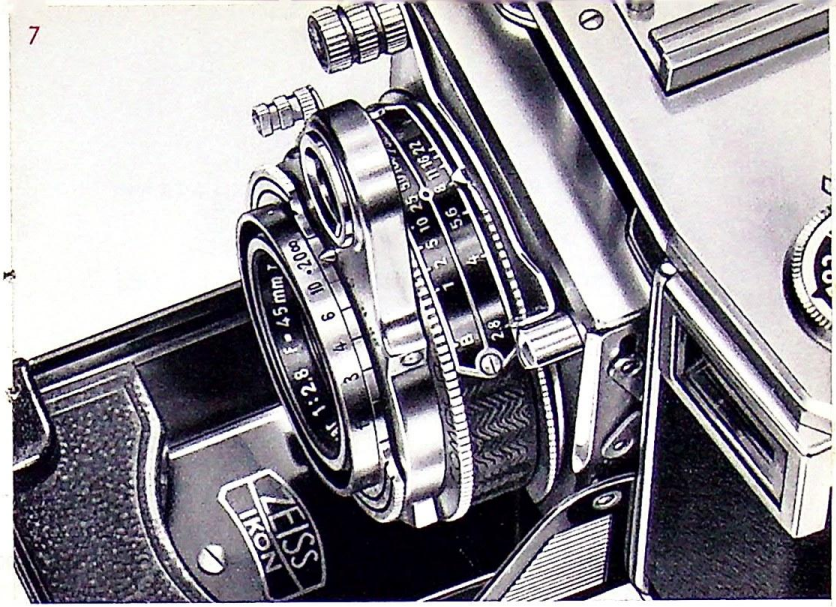


THE ZEISS IKON RED-DOT SETTING

In good light (sunshine for instance), the ZEISS-IKON red-dot setting on the CONTESSA permits constant readiness for action at all times. Set the lens opening and the distance on the red dots, and you are ready at a moment's notice to photograph anything without having to make further adjustments. All objects from 8 1/3 feet (2.5 meters) to infinity will be sharp. (See illustration 7.)

If set in such a way, the CONTESSA may be closed, fully prepared for the next snapshot. When using the red-dot setting, you will not miss a single worth-while snapshot of surprising situations for which an ever-ready camera is a necessity.

With this method you will produce photos with a good average in definition and exposure.

DEPTH OF FIELD

How to make good use of the range of sharpness at various lens stops:

The short focal length of 45 mm of the ZEISS-TESSAR f/2.8 of the CONTESSA affords great depth of field. Apart from the red-dot focusing system (see page 13) the following convenient settings are recommended:

	Lens Stop. f	Focused at: feet	Range of sharpness From:	To:
Close-Ups	11	3	2' 4''	4' 0''
	8	4	3' 3''	4' 11''
	8	6	4' 2''	9' 10''
	5,6	4	3' 6''	4' 8''
Medium Distances	5,6	10	7' 3''	18' 5''
	4	20	12' 6''	46' 2''
	2,8	20	14' 2''	33' 4''
Infinity to nearest sharp point	8	20	9' 3''	∞
	11	20	7' 7''	∞
	16	10	4' 8''	∞
	22	6	3' 4''	∞

More detailed information concerning depth of field is contained in the depth-of-field table on the next page.

DEPTH-OF-FIELD TABLE FOR CONTESSA 35

Depth-of-field figures in feet and inches for various lens openings and distance settings
Infinity on the scale is marked ∞

Lens focused at	Lens stopped down to																	
	f/2.8		f/4		f/5.6		f/8		f/11		f/16		f/22	
	From	To	From	To	From	To	From	To	From	To	From	To	From	To
∞	48'	∞	33'6''	∞	24'	∞	16'9''	∞	12'3''	∞	8'6''	∞	6'3''	∞
20'	14'1''	33'2''	12'5''	47'3''	10'10''	107'	9'2''	∞	7'6''	∞	6'1''	∞	4'9''	∞
10'	8'2''	12'1''	7'5''	13'9''	7'2''	18'4''	6'3''	22'11''	5'7''	46'3''	4'8''	∞	4'	∞
6'	5'9''	7'6''	5'7''	8'	4'7''	8'2''	4'1''	9'10''	3'8''	12'9''	3'1''	25'7''	3'2''	∞
4'	3,8''	4,4''	3'7''	4'1''	3'6''	4'8''	3'3''	4'11''	3'1''	5'7''	2'9''	6'11''	2'4''	9'1''
3'	2'10''	3'2''	2'8''	3'3''	2'7''	3'6''	2'6''	3'8''	2'4''	4'	2'2''	4'9''	1'11''	6'1''

COMBINED VIEW AND RANGE FINDER

ADJUSTING THE DISTANCE

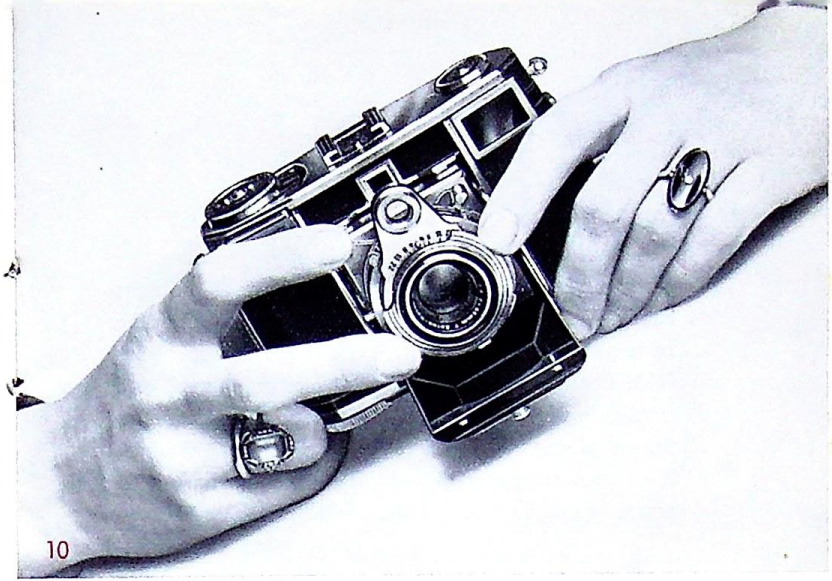
The viewfinder and the rangefinder of the CONTESSA are combined and coupled to the lens focusing mechanism. Looking through the eyepiece (32), you see the image as it will be recorded by the camera, and within the light circular portion, two images of the object overlapping each other. (See illustration 8 and 9).

8

Images in range finder co-inciding

Images in range finder overlapping

9



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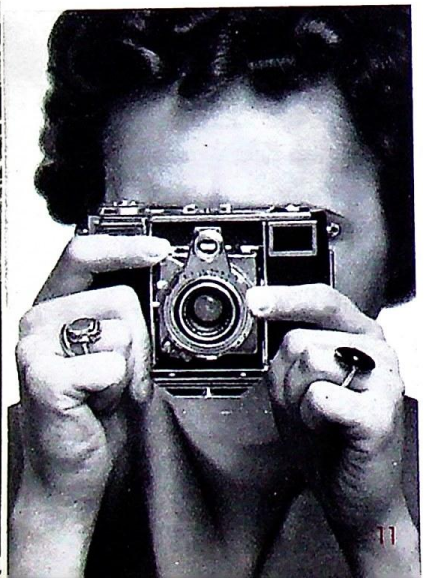
If you now turn the lens focusing ring (6) (see illustration 10) until the two images merge into one (see illustration on preceding page, lower right), the lens will be accurately focused. The best objects for obtaining accurate focus are sharply defined vertical contours. Precise focusing is the more essential the greater the lens opening.

The measured distance may be read off on the distance scale (8). This is especially important in selecting the proper lens opening to obtain adequate depth of field.

HOW TO HOLD THE

TAKING HORIZONTAL PICTURES

The CONTESSA is securely held in the palm of the right hand. The right thumb is placed on the back of the camera; the right index finger rests on the shutter release (13). The left hand holds the camera with thumb and middle finger. The left index finger touches and actuates the milled ring of the lens focusing mechanism (6) which is coupled to the combined view-and-range-finder. To assure greater steadiness the elbows should touch the body. When taking pictures with longer exposure times, it is advisable to rest both elbows firmly on some support.



The left eye is most suitable for focusing, because the right eye need not be closed (ill. 11). If the right eye be used, the left must be closed. The shutter is released with the right index finger.

Two Important Hints

Serial numbers are engraved in the accessory shoe of your miniature CONTESSA *camera as well as on the lens. It is advisable to keep a record of these two numbers, in case the camera is lost or stolen.*

If the lens is dusty or dirty, never rub it. Dust it with a fine brush or wipe it gently with a soft, clean linen cloth (not chamois). Once in a while also clean the inside of the camera with a soft brush, particularly the film guide and the spool chambers.

The technical development may require slight changes on the camera as compared to the description.

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HOW TO HOLD THE CONTESSA

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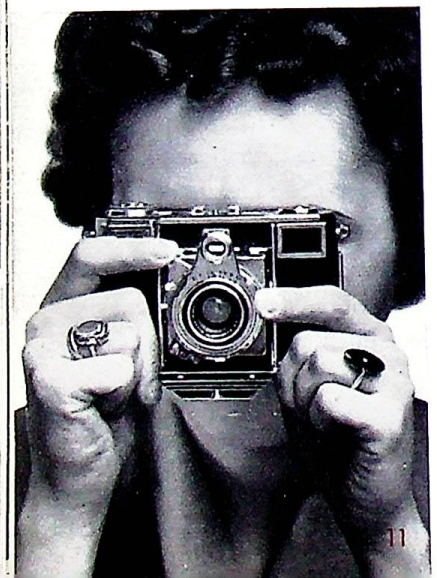

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The left eye is most suitable for focusing, because the right eye need not be closed (ill. 11). If the right eye be used, the left must be closed. The shutter is released with the right index finger.

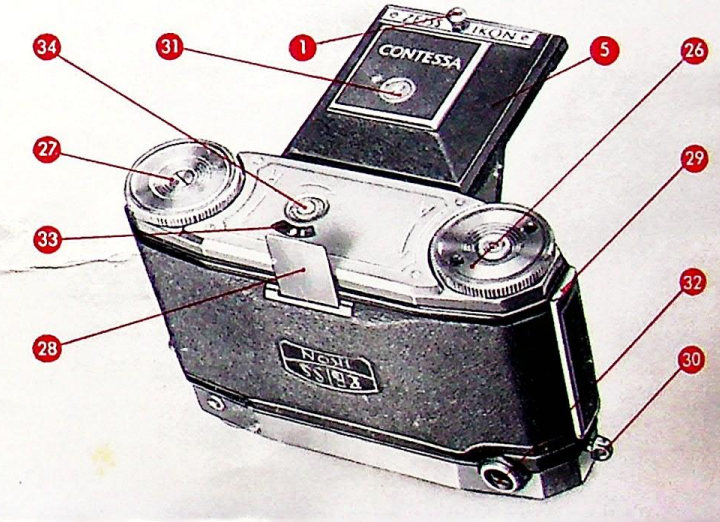
TAKING VERTICAL PICTURES

The way of holding the CONTESSA the position of fingers, and manipulations are the same as when taking horizontal pictures. According to your liking you may grasp the camera with the left or the right hand from above, and you may focus with the right or left eye (ill. 12). It is essential, however, that the camera be not moved during the exposure, which is easily accomplished owing to the CONTESSA's small size and weight and to its easy controls. Practice how to operate the camera before going picture hunting. When taking pictures in rapid succession, keep the CONTESSA at the eye and with the left hand quickly wind the film without taking the camera from the eye. This way is especially recommended for taking series and snap-shots.

PARTS OF THE CONTESSA 35

19 "Tell-tale" film indicator
20 Setting disc for exposure meter
21 Exposure meter dial
22 Indicating mark of exposure meter
23 ASA setting of exposure meter
24 Exposure meter lid
25 Shoe for accessories
26 Film winding knob with rewinding release button
27 Rewind knob
28 Support
29 Back lock
30 Eyelets
31 Tripod bushing covered by protection screw
32 Viewfinder eyepiece
33 Picture counter
34 Setting knob for frame counter
35 Synchro switch

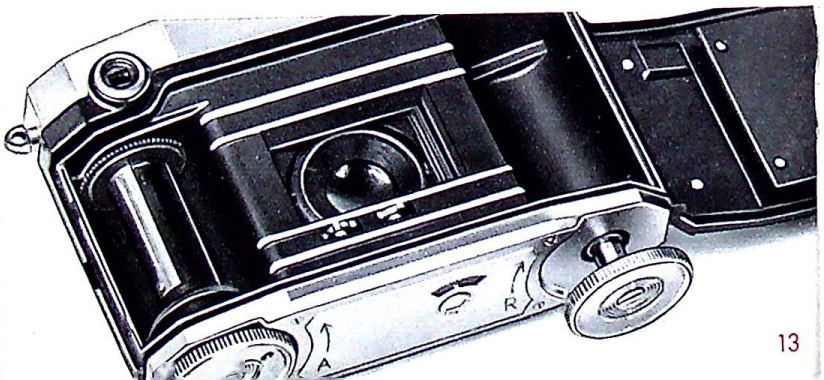
Numbers refer in part to front view on page 3



RELEASING THE SHUTTER

After every exposure, advance the film by means of the film winding knob (26) until the lock catches. This can be done most conveniently and fastest with the left thumb. Thereupon, wind the shutter so that you are ready to take the next picture. The shutter cannot be released unless the film is fully wound to the next frame. Furthermore, the film can only be advanced after having released the shutter. Consequently, it is impossible to make double exposures or blanks. – For cocking the shutter, press the shutter winding lever (15) upwards until it catches. The shutter is released by pressing the release knob (13) slowly downwards, without jerking. Press it down as far as possible and do not stop when you feel a slight resistance. In case the release knob cannot be pressed down, you have forgotten to wind, either the shutter or the film.

The picture counter (33) indicates the number of exposures. After having made the last exposure, the film must be rewound.

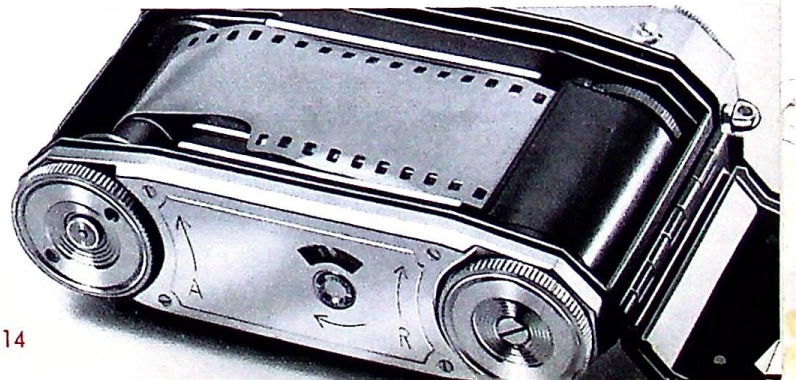


INSERTING THE FILM

Place the CONTESSA while closed, front down, on a table so that its lower side with the film wind and rewind discs faces you. Open the back by pulling out the catch (29). Pull rewind knob out (ill. 13), then place cartridge in feeding spool chamber, push rewind knob back and turn it until the rewind prong engages fully with the hole at the side of the cartridge.

Now turn the film winding knob (26) until the black tooth next to the flat spring of the take-up spool core lies uppermost. Insert film end under flat spring and hook second hole of perforation into small black tooth. Turn the film winding knob (ill. 14) with the camera still open, until the perforation engages in both sprockets on the lower side of the picture frame.

Then close the camera and set picture counter (33) with the aid of the milled knob (34) on the diamond mark. After having turned the film winding knob until it



catches, number 1 will appear in the picture counter (33) and the first picture can be taken.

After having loaded the camera, set "tell-tale" indicator disc (19) at type of film in use (black-and-white, daylight colour, artificial-light colour film). In addition turn the inner disc (23) to the ASA speed of the film used.

REWINDING THE FILM

After the last exposure the film is rewound by turning the rewind knob (27) in the direction of the arrow. Press down the knob in the center of the film winding knob (26) when rewinding the film. When nearing the end, the resistance will lessen, indicating that the film is fully rewound on the feeding spool. To make sure that the film is completely rewound, remove your finger from the rewind clutch button. If the rewind knob then can be turned freely, it is an indication that the film has been fully rewound. Now open the back of the camera, pull out the rewind knob and remove the cartridge containing the exposed film.

THE SYNCHRO-COMPUR SHUTTER

The fully synchronized Synchro-Compur shutter does not only fire a flash at the very moment the shutter is wide open (synchro-switch in position "X"), but also permits igniting a flash before the shutter opens (synchro-switch

in position "M"). With the latter setting the flash reaches its peak light intensity when the shutter is wide open, so that synchronized shots can be taken even with shortest shutter speeds, if the proper flash bulb is used. On the upper right side the Synchro-Compur shutter has a contact nipple (16) on which the connecting cord of the flash unit or the electronic flash is slipped. On the lower left side of the shutter is the synchro-switch (35), which can be set on "X" or "M". The Camera being ready for flash photography when the shutter is wound, the only manipulation to be made for obtaining perfectly synchronized shots is to set the synchro-switch on "X" or "M".

POSITION X

With the synchro-switch in position "X", the ignition impulse is transmitted at the very moment when the shutter is wide open. All electronic flashes are fired with the synchro-switch in position "X".

POSITION M

With the synchro-switch in position "M", the flash synchronization mechanism is set on the pre-ignition impulse required by the majority of flash bulbs. With the synchro-switch in position "M", perfectly synchronized shots can be taken even with shortest shutter speeds. The following table indicates which exposure times are to be used for the different types of flashes in conjunction with the "X" or "M" position of the synchro-switch.

SHUTTER SPEEDS TO BE USED FOR FLASH BULBS

Type of Flash	Synchro-Switch in Position X	M
Osram Vacublitz		
XP, XO	1 – 1/50	–
F 1, F 2	1 – 1/25	–
S0, S1, S2	1 – 1/25	1/50 – 1/500
Philips Photoflux		
Pf 3	1 – 1/25	1/50 – 1/100
Pf 14, Pf 24, Pf 25, Pf 45, Pf 56	1 – 1/25	1/50 – 1/500
Pf 110	1 – 1/10	1/25 – 1/50
General Electric Westinghouse		
SM	1 – 1/50	–
No. 5, 6, 11, 22, 31	1 – 1/25	1/50 – 1/500
No. 50	1 – 1/10	1/25 – 1/50
Sylvania Superflash, Wabash		
SF	1 – 1/50	–
No. 0,2, Press 25, Press 40	1 – 1/25	1/50 – 1/500
No. 3	1 – 1/10	1/25 – 1/50
Electronic flashes	1 – 1/500	–

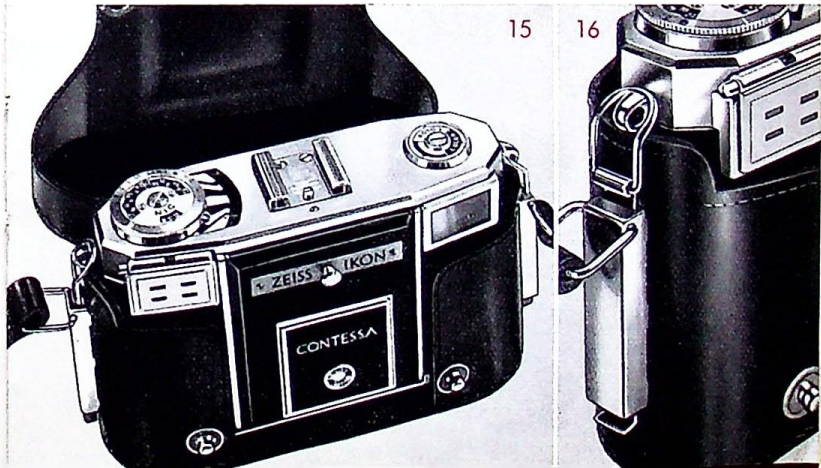
ACCESSORIES FOR THE CONTESSA

THE CABLE RELEASE

is screwed into the socket (14) below the lens. It is mainly used for taking pictures from a tripod. The cable release has a locking device for keeping the shutter open during long time exposures, with the shutter speed ring set on "B".

THE EVEREADY CARRYING CASE

for the CONTESSA protects this high quality camera from detrimental external influences (see ill. 15). The camera need not be taken out of the case for taking pictures. After having pressed slightly on the springs of the two hooks, the carrying case can be attached to the eyelets (30) of the CONTESSA. (See ill. 16). In doing so, turn the film winding knob of the case so that its two prongs



15 16

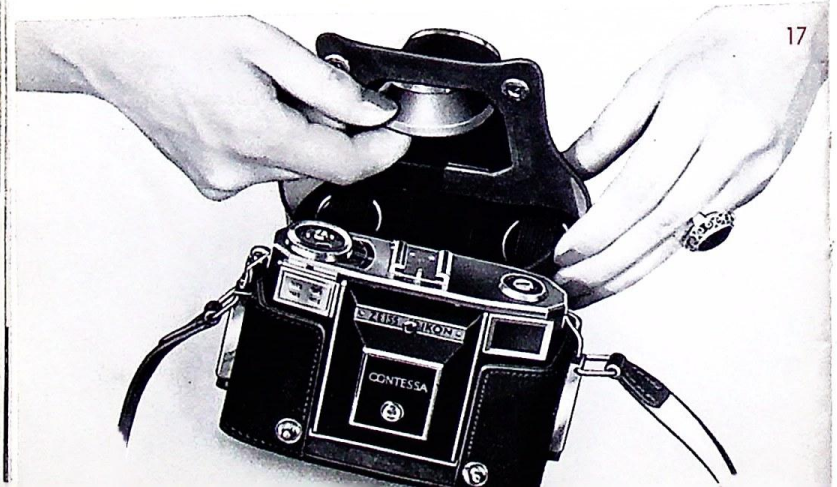
engage with the winding knob of the camera. Through an aperture on the lower side of the case you can see the picture counter (33).

THE SPECIAL CASE (Fig. 17)

There is available for the CONTESSA also an eveready case which accomodates, besides the camera, two filters (or supplementary lenses) and the lens hood, so that these important accessories are always at hand when a photo is to be made, and need not be taken out of the pocket or knapsack. The CONTESSA is fastened in the Special Case by hooks, just as in the normal Eveready Case.

THE LENS HOOD

is slipped on the lens, filter or supplementary lens (Ø 28.5 mm) and protects the lens from incident light when the sun is shining or artificial light is used. It also protects it from rain and snow when the weather is bad.



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THE COLOUR FILTERS

In order to obtain certain effects, you may screw ZEISS-IKON colour filters on the thread (4) of the lens. They need not be removed when the camera is closed. There are available yellow, yellow-green, orange, red, and ultraviolet filters. The filter factor, which is engraved in the mounts of ZEISS IKON filters, has to be taken into account when setting the exposure time.

THE POLARIZATION FILTER (ZEISS BERNOTAR)

eliminates reflexes on brilliant surfaces of the subject. It is slipped on the lens (Ø 32 mm). The Instructions supplied with the filter contain details regarding its use.

THE SUPPLEMENTARY LENSES (ZEISS PROXAR)

are used on the CONTESSA for taking pictures at distances of less than 2' 7 1/2". PROXAR lens f = 1 m serves for photographs at distances down to 1' 4 1/2", and PROXAR lens f = 0.5 m, for photographs at distances down to 11 3/4". They are slipped on the lens or the filter (Ø 28.5 mm). The lens setting, scale of reproduction, and size of the area reproduced can be ascertained from the table for the use of ZEISS PROXAR lenses for close-up photography on p. 33.

HOW TO TAKE PICTURES WITH THE CONTESSA

Snapshots

Snapshots are easy to make in good weather: Lens opening, exposure time, distance scale, are simply set on the red dots. Then anything beyond a distance of 8 1/3 feet can be photographed without trouble. Side lighting will furnish a pleasing effect. Photographing against the light requires great care but with the camera shaded can produce a pleasant effect. Approach the object as much as possible. Never forget that the nicest snapshot are taken when a person is unaware of being photographed.

Landscape Photography

In almost any case a yellow filter is required for landscape photography especially if clouds are in the scene. Distant views alone are not impressive; only a well chosen foreground will give depth to a picture.

Landscape photography at sunrise or sunset is most impressive because of long shadows. Mist, haze and snow will furnish an interesting motif for effective photographs.

Animal Pictures

Our four-legged pets are not bashful in front of a camera. They are always natural in their behaviour. It is advisable to take unposed pictures

of animals; never try to teach them special tricks. It is advantageous to use the lens wide open in order to obtain a soft back-ground. Accurate focusing is essential.

Children

Children should be unaware of being photographed. The ever ready CONTESSA is well suited for photographing children. Close-ups of children are especially desirable. There are uncountable occasions to take portraits: Children playing in sunshine, bathing, sledding, eating, or standing by the Christmas tree. Little funny incidents may even be recorded in serial shots.

Sports Photography

Objects in quick motion are best recorded by using shortest exposure times and wide lens aperture. The distance meter is an invaluable aid in sports photography. Pictures of moving objects should not be taken at a right angle. Best results are obtained by photographing these objects at an oblique angle. Focus in advance the spot where you intend to take the picture of the object or set the scale on a certain distance, let the object move up to you and at the predetermined distance release the shutter.

Portrait

Do not pose your subjects. Photograph your friends when they are engaged in a conversation, in some

activity, at sports or at work. Avoid bright sunshine in making outdoor portraits, soft lighting is preferable. Indoors, best results are obtained near the window or the source of light. When shooting portraits always remember: Large lens opening, focus accurately on the subject's eyes. Move closely to the subject to get large pictures of your friends.

Group Photographs

Often when friends meet they wish to have a picture of the whole group. Do not pose your friends but try to assemble them around some object, assign them to some task, or even better, let them sit or stand around freely as, for instance, in a conversation.

Artificial Lighting

It does not require expert knowledge to take good interiors with artificial lighting. The proper exposure time is automatically obtained with the built-in exposure meter of the CONTESSA. For indoor photography, use most sensitive films and large lens openings to permit you to take pictures even with shutter speeds of 1/5 sec. or 1/10 sec. Support arms holding the camera. If you use high-wattage photo flood lamps, you can reduce the exposure time considerabley.

Flash Photography

With the aid of the Synchro contact it is very convenient to shoot good flash pictures. If you use flash bulbs, follow instructions on page 23

and those supplied with the bulb. Everything else is routine work. In order to avoid unnatural expression of the subjects, room lamps should not be turned off.

Night Photography

Owing to the TESSAR lens of the CONTESSA, action photographs in brightly illuminated streets can be taken with shutter speeds of 1/5 sec. or 1/10 sec. (Some support may be necessary). Use the most sensitive films for night photography. Rainy streets with illuminated neon signs make wonderful night pictures. Employ a tripod for long time exposures.

COLOUR PHOTOGRAPHY

Often we think how nice it would be to have a lasting record in colours. Load your CONTESSA with colour film! This miniature camera with its built-in exposure meter and its highly corrected TESSAR is excellently suited for colour photography. You will surely be fascinated by the results obtained.

The main requirement for good colour-photography is accurate exposure time. This ned not bother you at all, as the CONTESSA is equipped with a photo-electric exposure meter of highest accuracy. Set the ASA index of your film in the small window of the exposure meter. Measure also the dark areas of your object.

Brilliant and highly saturated colours are rendered if the sun is exactly behind the photographer and shines directly upon the object. Shadows always have a hue of

the predominant colour of the object. Therefore avoid large shadows. Colour photography against the light involves great difficulties. It requires practice and experience. Do not record too many colours at one time, until your technique of composing colours is perfected. Colours of high brilliance and low saturation are most suitable for an ideal colour picture.

Colour pictures in artificial light require special colour films, the emulsion of which is made for artificial lighting conditions. Here too, the source of light should be opposite the object to be taken. Avoid large shadows. Indoor colour photographs with artificial light may well be prepared by proper arrangement of clothes, background, and all the other colour areas of the room which, are included in the picture.

If you take colour pictures by using the negative-positive procedure, which is customary in Europe, you may use your colour film negative also for black-and-white enlargements.

Two Important Hints

Serial numbers are engraved in the accessory shoe of your miniature CONTESSA *camera as well as on the lens. It is advisable to keep a record of these two numbers, in case the camera is lost or stolen.*

If the lens is dusty or dirty, never rub it. Dust it with a fine brush or wipe it gently with a soft, clean linen cloth (not chamois). Once in a while also clean the inside of the camera with a soft brush, particularly the film guide and the spool chambers.

The technical development may require slight changes on the camera as compared to the description.

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TABLE FOR THE USE OF ZEISS PROXAR LENSES FOR CLOSE-UP PHOTOGRAPHY

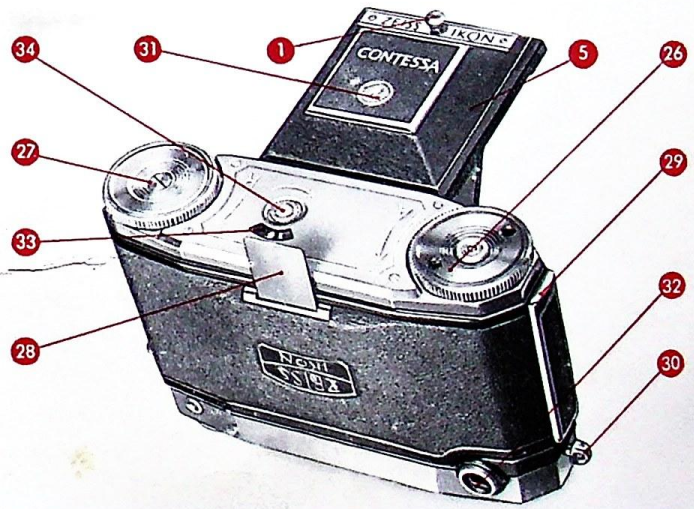
Lens focused at: feet	Proxar A 28,5 f = 1 m			Proxar A 28,5 f = 0,5 m		
	Distance* between object and camera inches	Reduction Factor	Size of Picture field inches	Distance* between object and camera inches	Reduction Factor	Size of Picture field inches
infinity	39 1/4	22	21 1/2 x 32	19 1/2	11.1	10 3/4 x 16
20	33 3/4	19	18 1/4 x 27 1/4	18	10.3	10 x 14 3/4
10	29 1/2	16.7	16 x 24	16 3/4	9.6	9 1/4 x 13 3/4
6	25	14.2	13 3/4 x 20 1/2	15 1/4	8.7	8 1/2 x 12 1/2
4	21	11.8	11 1/2 x 17	13 1/2	7.7	7 1/2 x 11
3	18	11.1	10 3/4 x 16	12 1/4	7.0	6 3/4 x 10

* *The distance between object and camera must be measured from the rim of the Proxar lens to the object. For obtaining adequate depth of field it is advisable to stop down to f/8 or smaller.*

PARTS OF THE CONTESSA 35

19 "Tell-tale" film indicator
20 Setting disc for exposure meter
21 Exposure meter dial
22 Indicating mark of exposure meter
23 ASA setting of exposure meter
24 Exposure meter lid
25 Shoe for accessories
26 Film winding knob with rewinding release button
27 Rewind knob
28 Support
29 Back lock
30 Eyelets
31 Tripod bushing covered by protection screw
32 Viewfinder eyepiece
33 Picture counter
34 Setting knob for frame counter
35 Synchro switch

Numbers refer in part to front view on page 3



ZEISS IKON

ZEISS IKON A.G. STUTTGART