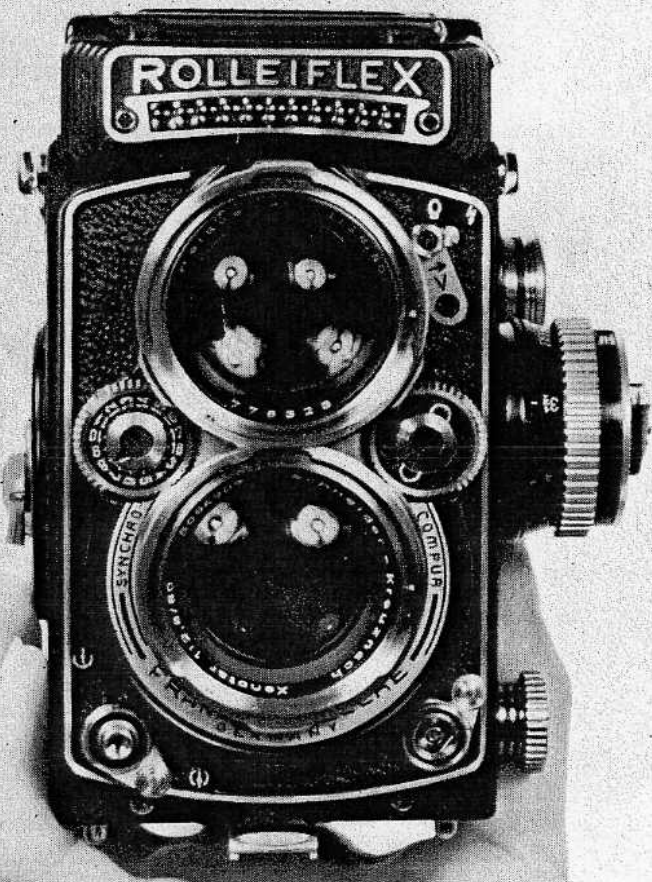


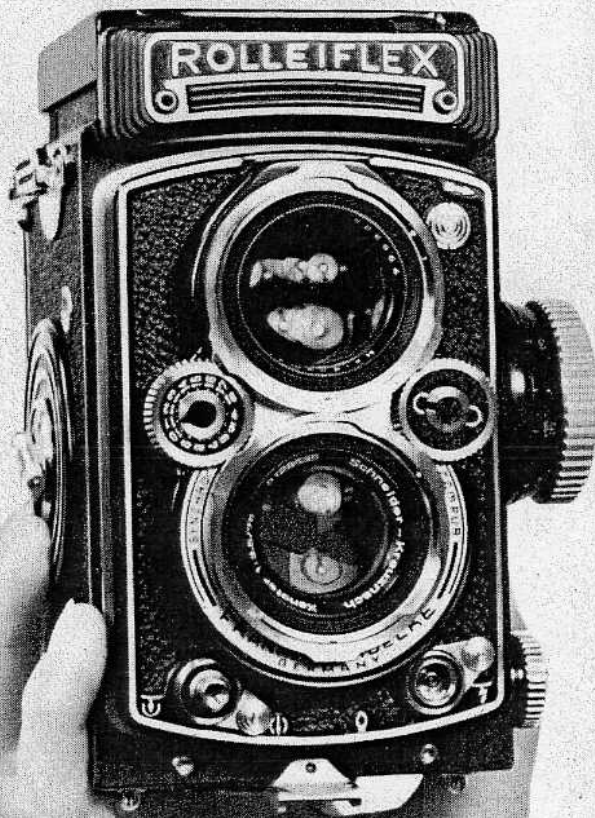
GREAT CAMERAS? FACT OR FICTION

Rolleis have always had a great reputation. Do they still deserve it?



ROLLEIFLEX 2.8E

80mm f/2.8 5-element Zeiss Planar or Schneider Xenotar lens has automatic film transport, shutter cocking, built-in meter.



ROLLEIFLEX 3.5

75mm f/3.5 5-element Zeiss Planar or Schneider Xenotar lens has almost all other features of the Rolleiflex 2.8E camera.

SINCE THE FIRST Rolleiflex of 1929, the mark has been known for quality, efficiency and reliability by both amateur and professional photographers. The Rolleis were the first twin-lens reflex cameras, they were also the first to feature lever wind, first with automatic shutter cocking.

Today many features which were exclusively Rollei now appear on other cameras. And if imitation is the sincerest form of flattery, the Rollei should blush.

Rolleis, however, have not only kept up with the times but have often outdistanced it. Seldom a six-month period has gone by in these last years of radical camera improvements without a new Rollei model of one sort or another—better lenses, built-in exposure meters, additional features.

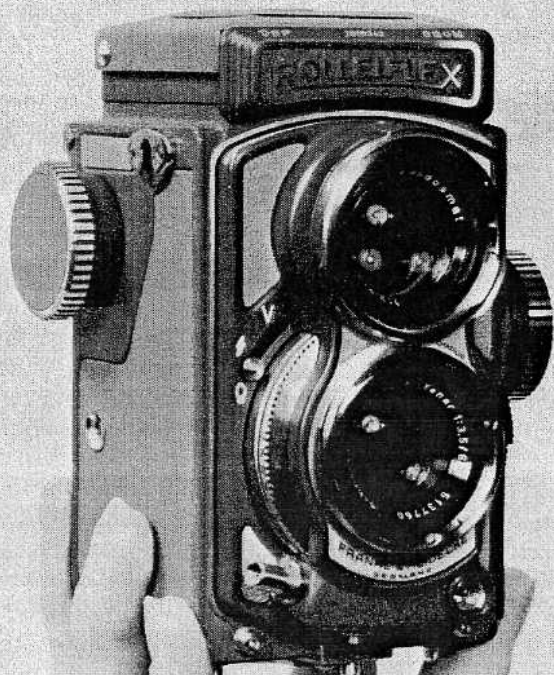
Instead of describing each camera piecemeal or listing the features (which is the easy way out), let's take a look at the whole Rolleiflex family for a frank, modern appraisal of its worth.

There are four Rolleis now available—a Rolleiflex with 80mm f/2.8 taking lens, another with a shorter 75mm f/3.5, a baby Rolleiflex making $1\frac{5}{8} \times 1\frac{5}{8}$ pictures on 127 film (all the other Rolleis use 120) and a rather unusual Rolleicord capable of producing a number of different size shots on 120 film. Special film counter and mask kits are available for each size.

The 120 Rolleiflexes can be had with Schneider or Zeiss lenses, with or without exposure meters. The small Rolleiflex and the Rolleicord have four-element Schneider lenses and no meters yet. (Continued on page 106)

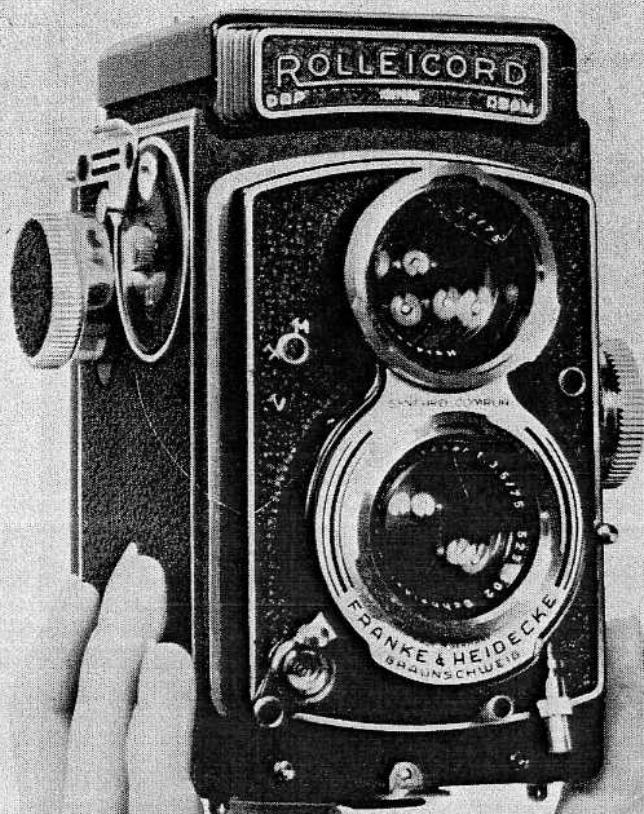
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PHOTOGRAPHS BY FRANK WOLFE



4 x 4 ROLLEIFLEX

60mm f/3.5 4-element Schneider Xenar lens has automatic operation, makes $12 \frac{1}{8} \times 1 \frac{5}{8}$ pictures on a roll of 127 film.



ROLLEICORD Va

75mm f/3.5 4-element Schneider Xenar lens, semi-automatic operation can make 12, 16 or 24 shots on 120 film, no meter.

WHICH LENS IS BEST? FOUR OR FIVE ELEMENT, F/2.8 or 3.5

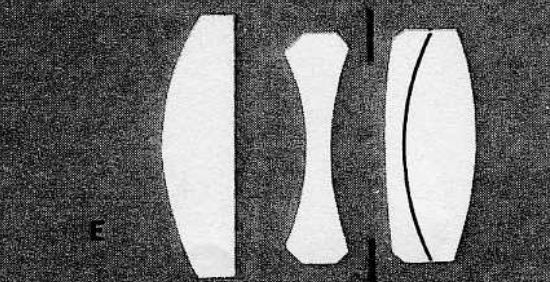
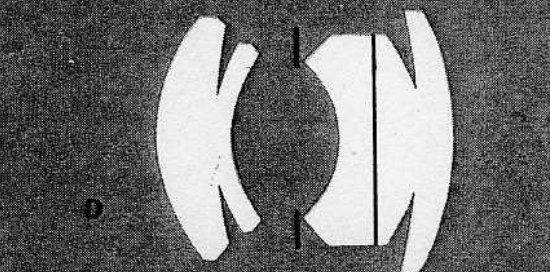
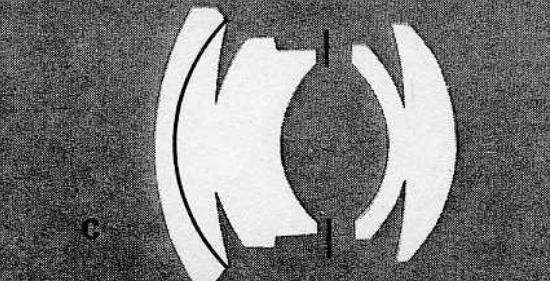
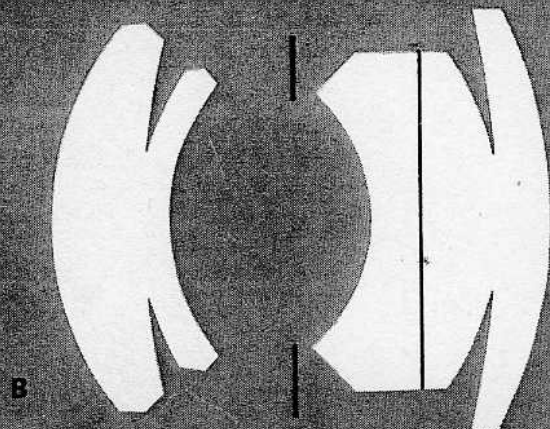
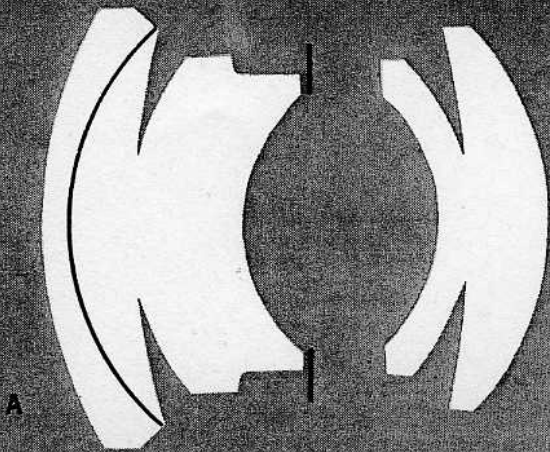
A. 80MM F/2.8 ZEISS PLANAR is a five-element alternative to the Xenotar (*below*) on the Rolleiflex 2.8E. Although the line-up of optical elements is rather different from the Xenotar, performance is similar. It produces excellent definition to the corners of the negative, even at full aperture.

B. 80MM F/2.8 SCHNEIDER XENOTAR has five elements and can be had on the Rolleiflex 2.8E. In extensive tests with this lens MODERN found it extremely sharp in overall definition. The five-element 80mm f/2.8 lenses are considerable improvements over the discontinued four-element 80mm f/2.8 Tessars once available on the Rolleiflex 2.8.

C. 75MM F/3.5 ZEISS PLANAR is a five-element alternative to the Xenotar on the Rolleiflex 3.5. It shows excellent definition even at full aperture.

D. 75MM F/3.5 SCHNEIDER XENOTAR with five elements has now completely replaced the four-element Xenar on all Rolleiflexes. Differences in definition between the discontinued four-element Xenar and this five-element Xenotar at f/3.5 are almost impossible to see, even with great magnification of the negative corners. Definition, to say the least, is excellent in the 75mm f/3.5 Xenotar.

E. 75MM and 60MM SCHNEIDER XENAR are available on the Rolleicord Va and Rolleiflex 4 x 4 respectively. The Xenar design is of a traditional four-element Tessar-type construction. Performance at such moderate aperture (f/3.5) and focal length (75mm) is excellent compared with that of the 75mm f/3.5 five-element Xenotars or Planars.



ROLLEI ACCESSORIES INCLUDE MANY UNUSUAL USEFUL ITEMS

A. METAL EVERREADY CASE is air, dust, water tight. If you have ten thumbs and drop cameras, damage will be little or none if a camera is in such a case. If it falls overboard, no harm. Case and camera float. Desiccant tubes inside prevent moisture.

B. PLATE ADAPTER replaces Rollei back, lets you make single $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on $2\frac{1}{2} \times 3\frac{1}{2}$ sheet film. Good for scientific and reproduction work.

C. ROLLEIKIN 3.5 and 2.8 kits change the Rolleis into 35mm cameras. Kits have complete counting mechanism, film plane, ground glass, finder masks.

D. ROLLEIMETER turns frame sportsfinder into a rangefinder-viewfinder. Can be attached in matter of seconds. Good gadget if you shoot at eye level.

E. DECAMIRED FILTERS supply necessary color correction for all light sources, all color films. If you want perfect color, a filter set plus some tables or a good color meter will do it.

F. ROLLEISOFT reverses tradition of Zeiss and Schneider lenses, produces softening of critical definition. Used often by professional portrait studios to reduce necessity of facial retouching.

G. ROLLEIPOL fits over focusing and taking lens, uses polarization to eliminate or subdue reflections or glare from shiny surfaces. Amount of polarization can be controlled and seen directly on ground glass.

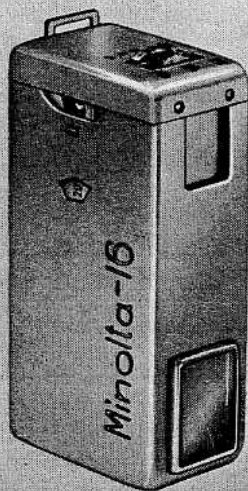
H. PANORAMA HEAD permits Rolleis to shoot scenic pictures which can be joined together as one shot in printing. Complete circle can be photographed using only ten exposures.

I. ROLLEIFIX TRIPOD HEAD eliminates wasted time threading and unthreading Rolleis from tripods. Quick release catch fastens or unfastens camera.

J. ROLLEIGRID SLIPS over ground glass, brightens image to the corners. Rollei ground glass alone is bright in center, but light falls off in corners.

Now!

You need never be without a camera



MINOLTA "16"

Automatic \$39.95

includes soft-leather carrying case, wrist strap and two close-up lenses

Hides in your hand or pocket
—color or black and white

Lens Famous Rokkor 25 mm, 3-element, f/3.5 lens. Stops down to f:11. Extreme depth of field. Everything from few feet to infinity always in focus. Free close-up lenses enable sharp focusing only 21 inches from subject.

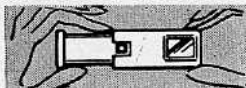
Flash Terminal Internally synchronized for Elec. Flash and bulbs.

Shutter Speed 1/25 to 1/200 sec. Click stop openings.

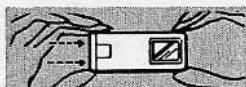
Film: Anscochrome, Kodachrome, Kodak Tri-X, Plus-X and Panatomic-X in 20-exposure daylight loading magazines. Kodachrome slides fit any 35 mm projector. (Have you seen Minolta's new Mini-Projector?)

Accessories: B.C. Flash Gun... Filter Safe, containing 4 filters... Mini-Enlarger, complete with f:3.5 - 25 mm Rokkor lens.

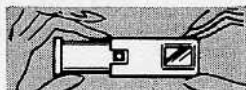
Completely Automatic:



Slide camera out of case. Sight. Press release.



Slide camera back into case.



Slide it out and take your next picture.

MINOLTA CAMERAS

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GREAT CAMERAS?

(Continued from page 83)

In time past the more expensive and elaborate Rolleiflexes did take the better pictures. Some Rolleicords were equipped with three-element lenses whose performance at large openings left something to be desired. This is no longer true. Today if you buy a 3.5 Rolleiflex instead of a Rolleicord, or a 2.8 Rolleiflex instead of the 3.5, you are buying differences in external conveniences and features. Quality is the same for all. That includes both Rolleiflexes and 'cords. The one supposed "quality" difference—a five-element f/3.5 on the Rolleiflexes and a four-element lens on the Rolleicord—doesn't show up in practice, unless you plan on making wall-sized murals at full aperture.

The Rolleicord was once considered the poor man's Rolleiflex—the dechromed version without hydromatic (in the case of cameras, hydromatic indicates lever wind, automatic shutter cocking, etc.). While the Rolleicord still lacks these fripperies, it has instead the unique distinction of providing 12, 16 or 24 exposures on a roll of 120.

All the Rolleiflexes and the Rolleicord have built-in parallax correction. This term has probably puzzled many twin-lens camera owners. Here's what it is: Turn the Rollei focusing knob rapidly through its entire range. The top and bottom edges of the ground glass seem to move. This is the parallax compensation. Two parallel bars underneath the ground glass are geared to the focusing mechanism, so the view on the ground glass will always coincide exactly with that of the taking lens.

There is no such parallax correction on the 4 x 4 Rolleiflex. The manufacturer feels that the taking lens is so close to the viewing lens on this mite-size machine that no correction is really necessary. However, somewhat as a happy compensation in the 4 x 4, there's a brilliant condensing lens built into the viewing system. The ground glass image is thus more brilliant on the 4 x 4 than on any other Rollei.

That LVS again

The problem of what to do about LVS (Light Value Scale) cropped up at the Franke & Heidecke factory in Braunschweig as it did everywhere a leaf-type shutter was in production. Photographers can argue the merits and demerits of LVS, which simplifies exposure by coupling the shutter speed and lens opening together, without putting Rolleis on one side of the fence or the other.

On the 120 Rolleiflexes, you can lock the aperture and shutter setting together for LVS or, by pressing a button, you can separate them and lock out LVS. Take your choice.

On the 4 x 4 Rollei, the LVS system is simplified. The shutter speed and aperture setting dials are interlocked but can easily be changed by pressing a control ring with one hand, changing the setting, then letting the control ring snap back.

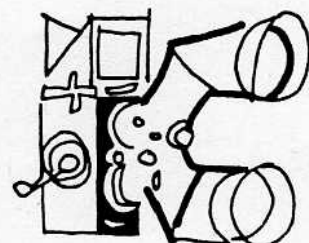
The Rolleicord Va has a slip ring LVS engagement. Move one setting lever and the other will move accordingly, maintaining the LVS setting. To change settings, hold one lever in place and move the other.

The built-in meter problem was another puzzler to the Rollei factory. Almost every camera manufacturer has now blossomed out with built-in exposure meters. Some photographers like them; others prefer a separate unit. Franke & Heidecke intelligently offer the cameras with or without meter. If you don't want the meter now you can add it later. The ease with which this dual range unit can be installed or removed also facilitates repair work. A meter can be removed in minutes and repaired while you go about using your camera.

When in Nairobi . . .

Speaking of repairs, the Rollei buyer who bravely plunked down his money for the 1929 model nearly thirty years ago needn't consign said ancient instrument to the museum or junk heap when its tired works malfunction. Instead a trip to the Rollei repair station can fix it as good—well almost as good—as new. Oh, yes, speaking of repair stations, if your Rollei gets jammed in Iceland, there's a repair station in Reykjavik; if humidity gets it under the African weather in Kenya, look up the repairman in Nairobi—or Mombasa. And there are Rollei agencies in Djakarta and Stanleyville. You probably won't need them but it's nice to know they're there.

It may become rather obvious that we have cleverly or not so cleverly put the cart before the horse to give you the Rollei information not generally available. If you want to know more about the horse—shutter speeds, finder lens apertures, focusing ranges, automatic depth of field scales, plus accessories we didn't get to on page 85, drop a line to: Editor R, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y., and we'll send you the vital statistics.—H. K.



W.