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Instructions for use

Contina I

35 mm

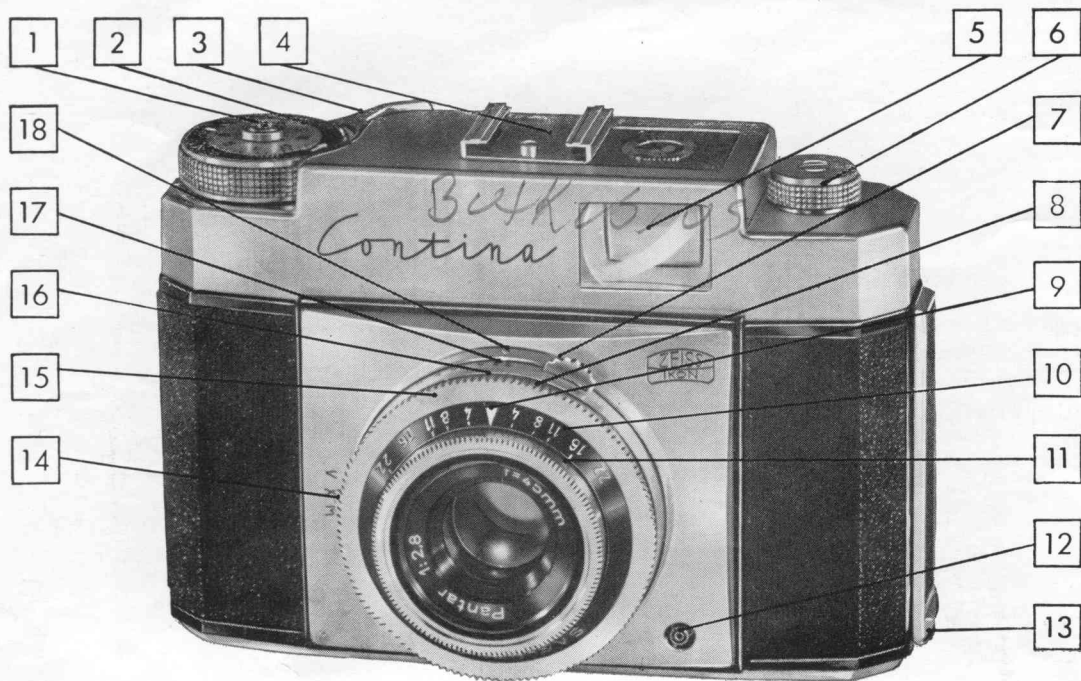


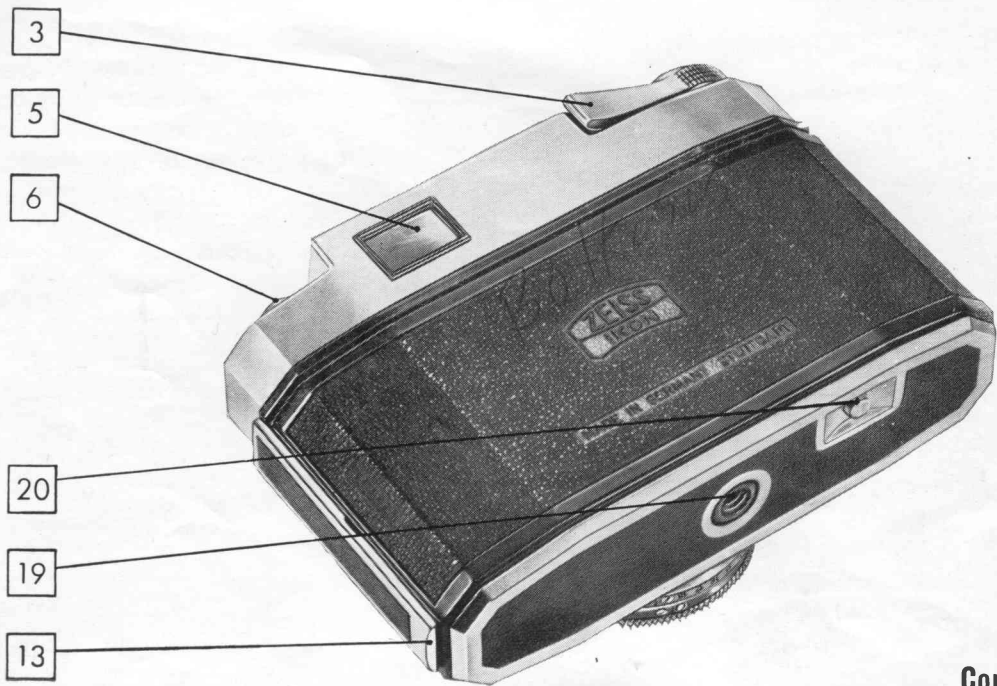
BUKUSUS



There is an inexhaustible variety of subjects you can take with your CONTINA. The photograph on the left was taken at f/11 and  $\frac{1}{300}$  second, the one on the right at f/8 and  $\frac{1}{125}$  second.







**Contina I**

# Depth-of-field table

Dis- tance	DIAPHRAGM STOP						
	2.8	4	5.6	8	11	16	22
$\infty$	47'8"- $\infty$	33'2" - $\infty$	23'10"- $\infty$	16'9" - $\infty$	12'3" - $\infty$	8'4"- $\infty$	6'2"- $\infty$
30'	18'6"-80'	15'11"-28'1"	13'5" - $\infty$	10'10"- $\infty$	8'9" - $\infty$	6'8"- $\infty$	5'2"- $\infty$
15'	11'6"-21'8"	10'5" -26'9"	9'4" -39'2"	8' -129'6"	6'10"- $\infty$	5'6"- $\infty$	4'6"- $\infty$
9'	7'7"-11'1"	7'1" -12'3"	6'6" -14'4"	5'10"-18'10"	5'2" -32'8"	4'4"-63'2"	3'4"- $\infty$
6'	5'4"- 6'9"	5'2" - 7'2"	4'10"- 7'10"	4'6" - 9'1"	4'2" -11'3"	3'8"-18'10"	3'2"-100'7"
5'	4'7"- 5'6"	4'5" - 5'10"	4'2" - 6'2"	3'11"- 6'11"	3'8" - 8'1"	3'3"-11'4"	2'11"-22'1"
4'	3'9"-4'4"	3'7" - 4'6"	3'6" - 4'9"	3'3" - 5'1"	3'1" - 5'8"	2'10"-7'1"	2'8" -10'1"

The smaller the aperture, the longer must be the exposure. The lens should, therefore, be stopped down only as much as is necessary to obtain the required depth of field, in order to avoid camera shake and blurred pictures due to your own motion or that of the subject.

# Depth-of-field table

Dis- tance	DIAPHRAGM STOP						
	2.8	4	5.6	8	11	16	22
∞	47'8"-∞	33'2" -∞	23'10"-∞	16'9" -∞	12'3" -∞	8'4"-∞	6'2"-∞
30'	18'6"-80'	15'11"-28'1"	13'5" -∞	10'10"-∞	8'9" -∞	6'8"-∞	5'2"-∞
15'	11'6"-21'8"	10'5" -26'9"	9'4" -39'2"	8' -129'6"	6'10"-∞	5'6"-∞	4'6"-∞
9'	7'7"-11'1"	7'1" -12'3"	6'6" -14'4"	5'10"-18'10"	5'2" -32'8"	4'4"-63'2"	3'4"-∞
6'	5'4"- 6'9"	5'2" - 7'2"	4'10"- 7'10"	4'6" - 9'1"	4'2" -11'3"	3'8"-18'10"	3'2"-100'7"
5'	4'7"- 5'6"	4'5" - 5'10"	4'2" - 6'2"	3'11"- 6'11"	3'8" - 8'1"	3'3"-11'4"	2'11"-22'1"
4'	3'9"-4'4"	3'7" - 4'6"	3'6" - 4'9"	3'3" - 5'1"	3'1" - 5'8"	2'10"-7'1"	2'8" -10'1"

The smaller the aperture, the longer must be the exposure. The lens should, therefore, be stopped down only as much as is necessary to obtain the required depth of field, in order to avoid camera shake and blurred pictures due to your own motion or that of the subject.



**Table of distances when using ZEISS PROXAR lenses for close-ups**

Lens focused at	$\infty$	30'	15'	9'	6'	5'	4'	PROXAR-lens
Subject distance	3'3 $\frac{1}{2}$ "	2'11 $\frac{3}{4}$ "	2'8 $\frac{1}{4}$ "	2'4 $\frac{3}{4}$ "	2'1 $\frac{1}{4}$ "	1'11 $\frac{1}{2}$ "	1'9"	f = 1 m
Subject distance	1'8 $\frac{1}{4}$ "	1'7 $\frac{1}{4}$ "	1'6 $\frac{1}{4}$ "	1'5"	1'3 $\frac{3}{4}$ "	1'3 $\frac{1}{4}$ "	1'2 $\frac{1}{4}$ "	f = 0.5 m
Subject distance	1'1 $\frac{3}{8}$ "	1'7 $\frac{7}{8}$ "	1'1 $\frac{1}{2}$ "	1'	11 $\frac{1}{4}$ "	11"	10 $\frac{1}{2}$ "	f = 0.3 m
Subject distance	8 $\frac{1}{8}$ "	8"	7 $\frac{7}{8}$ "	7 $\frac{5}{8}$ "	7 $\frac{3}{8}$ "	7 $\frac{1}{4}$ "	7"	f = 0.2 m

## Operational components of the CONTINA I

(see illustrations on the two inner cover pages)

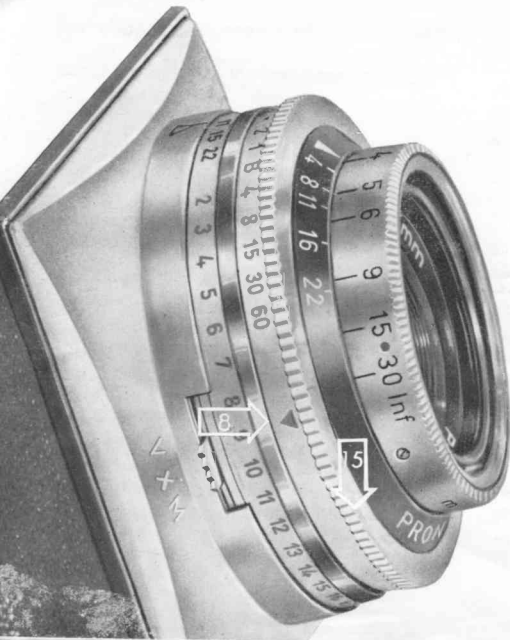
- |                                   |  |
|-----------------------------------|--|
| 1 Release knob                    | 13 Locking bar for camera back               |
| 2 Frame counter                   | 14 Synchro-lever for flash and self-timer    |
| 3 Rapid wind lever                | 15 Diaphragm and shutter speed setting ring  |
| 4 Accessory shoe                  | 16 Shutter speed scale                       |
| 5 Viewfinder                      | 17 Diaphragm scale in f/numbers (stops)      |
| 6 Rewind knob                     | 18 Reading mark for stops and shutter speeds |
| 7 Knob for setting exposure value | 19 Tripod bush                               |
| 8 Exposure value scale            | 20 Reversing button                          |
| 9 Distance setting mark           |  |
| 10 Depth-of-field scale           |  |
| 11 Distance setting ring          |  |
| 12 Flash contact                  |  |

## **The CONTINA I**

The CONTINA I is a handy miniature camera which will give you endless pleasure. The rapid film wind which performs a whole multitude of operations with one swing of a lever, the new exposure-value setting and the crystal-clear, easy-to-see-through bright line finder makes it especially fast to use.

The high-speed PANTAR f/2.8, 45 mm lens of the camera is exceptionally colour-corrected and gives you needle-

sharp photos in black-and-white or colour. To ensure that every CONTINA exposure will be a success right from the beginning, we suggest a thorough study of these instructions before you load the camera with your first film. Once you have mastered the mechanical and operational movements, the camera will remain a source of enduring pleasure. If you still have some doubts or difficulties, do not hesitate to ask your dealer for help.



## Setting the Exposure Value

By pressing lightly on knob (7, fig. 2), the rear setting ring can be turned until the required exposure value (red figures on the right-hand side) is opposite the red triangular mark (8, fig. 1). It is also possible to set half exposure values.

As this setting ring can only be rotated through a limited radius, it will sometimes be necessary to move the aperture/shutter speed setting ring (15) also, in order to obtain the exposure value required. By setting the exposure value, the

fig. 1



diaphragm stops and the shutter speeds are coupled automatically. The amount of light necessary for a correct exposure is controlled by the relative aperture of the lens (f/number) and the time the film is exposed to light (shutter speed). The exposure value figures obtained, which can be read off from the setting mark (18) — fig. 2 —, represent paired diaphragm stops (f/numbers) and the corresponding shutter speeds. When, after having set the exposure value, the shutter speed setting ring (15) is turned to a different shutter speed on scale (16), the aperture (17) will be re-adjusted automatically in order to give the same relation between f/number and shutter speed. The shutter speed is likewise re-adjusted when the aperture setting is changed.

fig. 2

**Shutter Speed:** The correct shutter speed to be chosen depends on the amount of movement of the subject. The faster the subject movement, the shorter should be the exposure time. The figures on scale (16) denote fractions of seconds (60 means  $\frac{1}{60}$  sec., etc.) Owners of exposure meters with conventional shutter speed dials  $\frac{1}{25}$ ,  $\frac{1}{50}$  sec. will select the shutter speed closely to the actual reading. They will use  $\frac{1}{30}$  sec. instead of  $\frac{1}{25}$  sec., etc., without any compensation. When set to "B" (green), the shutter remains open as long as the release knob (1) is depressed (see page 16).

The green figures denote full seconds but cannot be set against the setting mark (18). Their importance will be explained later on.

- **Diaphragm or Aperture Setting:** The correct aperture of the diaphragm (or

"stop" for short) depends on the depth of field desired (see page 8). The smaller the f/number, the larger is the actual opening of the diaphragm.

To set the stop required, the same operation should be performed as for setting the shutter speed. The desired value should be set against the setting mark (18). With an exposure value setting any combination of shutter speed and lens aperture will automatically yield a correctly exposed picture. The diaphragm and shutter speed setting ring (15) can only be turned until the final values of their scales are set against the setting mark (18). The final value at the right end of the shutter speed scale is "B".

If it should happen that after setting the exposure value, the lens is stopped down until the scale indicates "B", an exposure time of 2 seconds will now be required.

If it is necessary to stop down even further, the required exposure time in full seconds (green figures) can be read off from its position opposite the desired stop to which the diaphragm must be set. For that purpose depress the knob (7) as with setting the exposure value. The exposure time required can then be controlled by depressing the release knob (1) for the requisite number of seconds. If after these long-time exposures you wish to change from "B" to shorter exposures, the exposure value must first be set anew.

## Setting the distance

The setting ring with the engraved distance scale (11) should be turned until the required distance in feet is opposite the setting mark (9, fig. 3).

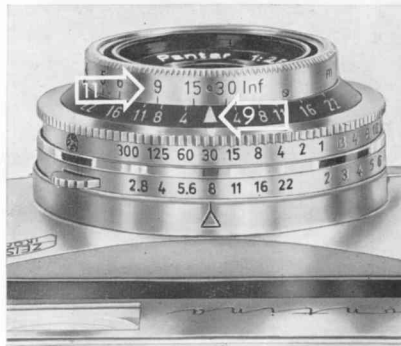
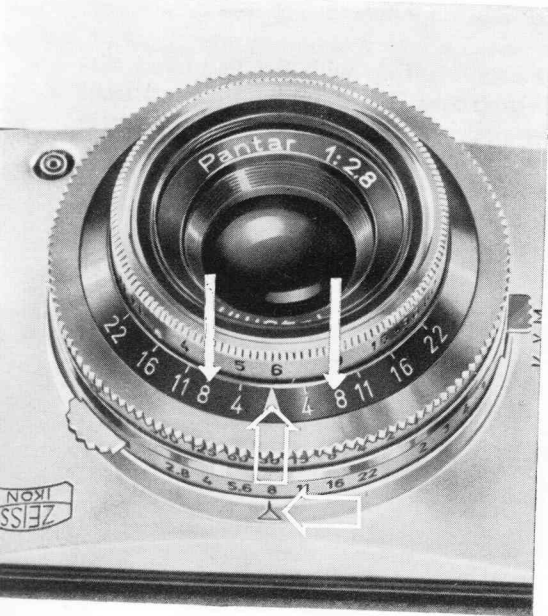


fig. 3



## Depth-of-field scale

Every lens focused on a definite distance will yield sharp pictures of subjects only within a limited space before or beyond the plane on which it is focused. This zone of sharp definition becomes deeper the more the lens is stopped down. The depth-of-field range of any lens aperture can be read off from the depth-of-field scale (10). The zone of sharp definition can be read off from the distance scale by means of the f/numbers to the right and left of the distance setting mark (9). In illustration 4, for instance, the distance is set to 6 feet and at f/8. The zone of sharp definition therefore, extends from approx. 4' 6" to 9'. Exact depth-of-field values can be found in the table on page 26.

fig. 4





## Red dot or Snapshot Setting

In order to be ready for quick shots, the diaphragm should be set to  $f/8$  and the distance to the red dot (fig. 5). To facilitate this setting, the figure 8 is marked in red. With this "red dot setting" all subjects between approx. 8 feet and "infinity" will be sharply recorded.

fig. 5

## The correct Exposure Value

can be determined by means of an exposure table or, safer still, with the aid of a photo-electric exposure meter such as the IKOPHOT (see figure). The exposure value depends on the prevailing light conditions, the speed of the film and the filter factor when a filter is used (see page 22).

**As a rule of thumb, it is worthwhile to keep this in mind:**

Outdoor exposures  
in bright sunshine for film  
speed 40 ASA  
exposure value 13

Outdoor exposures  
with overcast sun for film  
speed 40 ASA  
exposure value 11



fig. 6

### Flashlight and selftimer

The speed-synchronized PRONTOR-SVS shutter can be coupled to every type of flash equipment. Moreover, it has a built-in selftimer (delayed action release). By means of lever (14), which, in order to avoid unintentional displacement, is hidden on the base of the CONTINA, three different settings are possible (fig. 6).



**With "X" setting** the shutter fires the flash automatically the moment the shutter is fully open. Electronic flash units should be fired with "X" setting **exclusively!**

**With "M" setting** there is a delay to peak which corresponds to that of most flashbulbs. The correct settings ("X" or "M") for the various flashbulbs and capsules should be found in the instructions for their use as given by their respective manufactures, or, from the table on page 13.

**With "V" setting** the delayed action release or self-timer is set for operation. After depressing the release knob (1), a retarding movement is set in motion releasing the shutter after about 8 sec-

onds. Time exposures ("B" setting) are not possible. If a flashlamp is connected to the shutter in "V" setting, the delayed action will operate and then fire the flash as if in "X" setting. The lever (14) can only be set to "V" if the shutter is tensioned. It returns automatically to "X" and must, if necessary, be set to "V" again.

For flash exposures connect the lead of the flash to the flash contact (12) first and only then insert the bulb. Depressing the release knob (1) fires the flash bulb in synchronization with the shutter.

For further information study the instructions for the use of flash equipment as supplied by the makers.

# Table of Exposure Times for Flashbulbs

Manufacturer Type of flashbulb	Synchro-lever to		Manufacturer Type of flashbulb	Synchro-lever to	
	X or V	M		X or V	M
Osram			General Electric		
XM 1, XM 5, SO, }	1-1/30	1/60-1/300	and Westinghouse		
SO blue }			M2, M2B, M25 B	1-1/60	-
XM 1 B, XM 5 B	1-1/30	1/60-1/125	SM	1-1/125	-
			50	1-1/15	1/30
Philips			Sylvania		
PF1, PF5, PF60,	1-1/30	1/60-1/300	No. 0, 2, Bantam 8, }	1-1/30	1/60-1/300
PF 1/blue, PF 5/ }	1-1/30	1/60-1/125	Press 25, 40, M5 }	1-1/30	1/60-1/125
blue, PF 60/blue }			M 5 B	1-1/60	-
PF100, PF100/blue	1-1/15	1/30-1/60	M2, M2B, M25, }	1-1/60	-
			M25 B }		
General Electric			SF	1-1/125	-
and Westinghouse			3	1-1/15	1/30
No. 5, 8, 11, 22, M5	1-1/30	1/60-1/300			
M5 B	1-1/30	1/60-1/125	Electronic flash units	1-1/300	-

## Holding the Camera

The CONTINA must be held firmly and steadily during exposure. The body of the camera should be held with both hands (fig. 7). Everything that you see within the brightly-defined outer frame in the crystal-clear bright line viewfinder will be recorded on the film. Even spectacle wearers can see exactly what they are taking, without having to remove their glasses. The right-hand index finger operates the shutter release (1) whilst the elbows are slightly pressed against your own body.

In this way horizontal pictures should be taken. To take vertical pictures, the left hand should hold the camera from above while the right hand acts as support from below (fig. 8). In this case the thumb of the right hand operates the release knob (1).

fig. 7

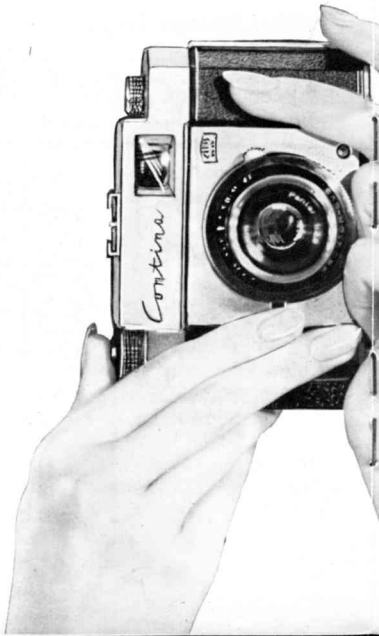
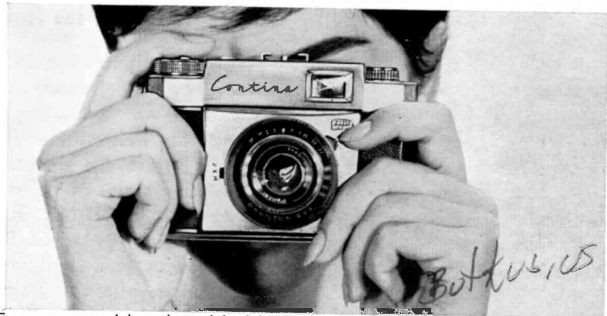


fig. 8



Exposures with a hand-held camera should be taken only when the shutter speed is set between  $\frac{1}{300}$  and  $\frac{1}{30}$  second (at the outside!). For longer shutter speeds or when the selftimer is used, the CONTINA should be placed either on a firm support or screwed to a tripod by means of the tripod bush (19). For vertical pictures a ball-and-socket head should be interpolated between the camera and the tripod. All these exposures should be made with a cable release which can be screwed into the thread of the release knob (1).

fig. 9



## Releasing and Tensioning the Shutter and Advancing the Film

The shutter should be released by gently and quietly depressing the release knob (1) with either the tip or the first joint of the index finger (fig. 9). After each exposure, the shutter must be re-tensioned by means of the rapid film wind (3). Hold the CONTINA in taking position and swing the rapid film wind lever round with one swift movement of the right thumb until it stops (fig. 10). This movement advances the film by one frame and the frame counter (2) – which indicates the number of frames exposed – moves on to the next number. The correct advance of the film is guaranteed when the rewind knob (6) turns automatically when the film is advanced.



fig. 10

As the shutter can be released only after being tensioned by the rapid wind lever (3), and the rapid wind lever can only be operated after the shutter has been released by depressing the release knob (1), double exposures and blanks are thus prevented. However, attention has to be paid to the fact that the lever (3) is positively swung home until it stops. The shutter can remain tensioned without endangering the mechanism.

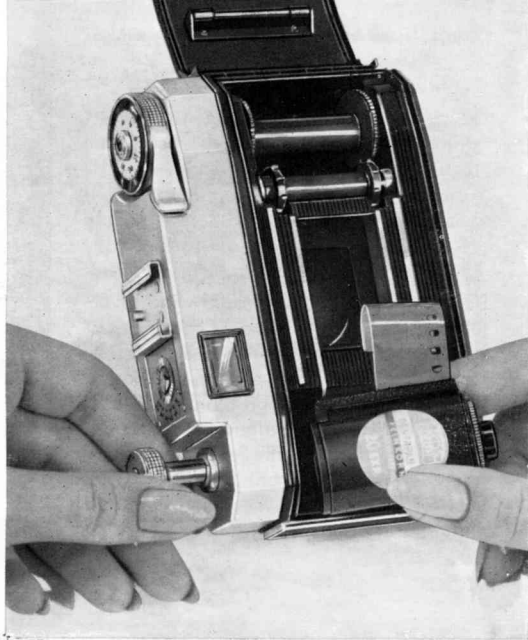


## Loading the camera

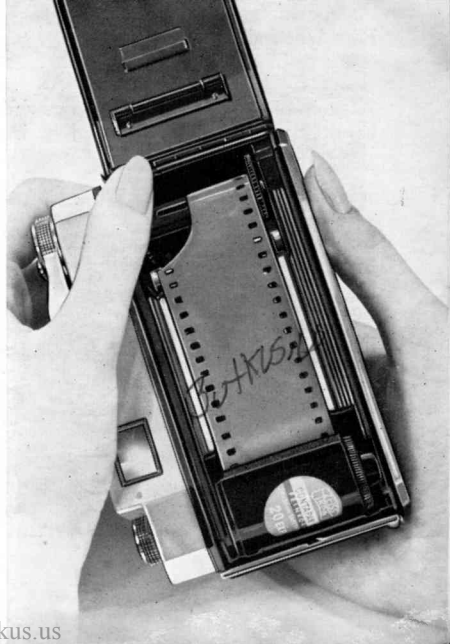
The CONTINA can be loaded with all commercial cartridges containing black-and-white or colour 35 mm miniature film for 36 or 20 exposures. Loading should never be done in bright sunlight.

When the locking bar (13) has been pulled out, the back of the camera can be opened. Pull out the rewind knob (6) and insert the film cartridge into the empty chamber (fig. 11), and see that the beginning of the film points towards the take-up spool. Push back the rewind knob so that its prong engages correctly with the recess at the top of the film

fig. 11



cartridge. Turn the take-up spool by means of the milled flanges until the slit with its small lug points upwards. Hook the film to this lug and wind the film on to the take-up spool until the sprockets on both sides engage in the perforations (fig. 12) depressing the locking knob (20) at the same time. Now close the back, tension the shutter and advance the film twice by means of the rapid wind lever (3) and release the shutter twice. This will advance the unexposed film to the film gate. Set the film counter (2) by turning the black ring in the direction of the arrow to "0". Operate the rapid film wind once again and the CONTINA is ready for the first exposure.



## Film type indicator

As soon as you have inserted a new film, set the film type indicator. Turn the inner

disc with your thumb until one of the three black marks (for black-and-white film, daylight colour film or artificial-light colour film) is opposite the appropriate film speed figure (fig. 13).

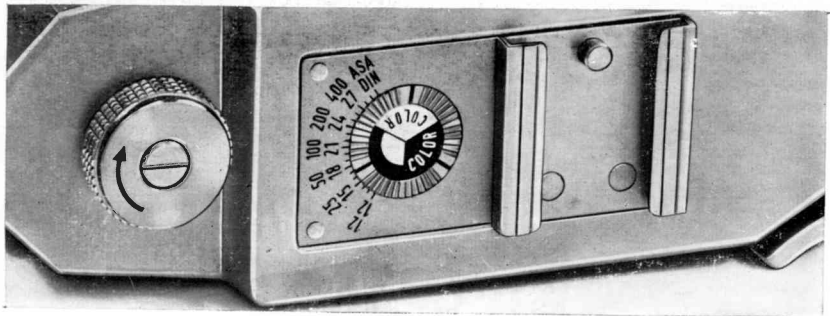


fig. 13

## Unloading the Camera

To make sure whether the camera is loaded or not, turn the rewind knob (6) in the direction of the arrow. A slight resistance will be felt after a short turn which means that the camera is loaded. Before opening the camera, the exposed film should be rewound into its original cartridge. Depress the reversing button (20) completely and at the same time turn the rewind knob (6) in the direction of the arrow (fig. 14). Overcoming a slight resistance will indicate that the film has parted from the take-up spool. Then open the back of the camera, pull out the rewind knob (6) completely and remove the cartridge with the exposed



fig. 14

film. Film chips which occasionally occur should be removed immediately from the camera.

## **Accessories**

### **Ever-ready case**

The CONTINA is well protected from external damage by its attractive everready case. The camera is held in the case by means of a screw which also fits the tripod (tripod bush 19) and need not be taken out of the case for taking pictures.

### **Zeiss Ikon precision filters**

In order to improve the tone values in black-and-white photographs ZEISS IKON precision filters should be used. Screwed into the lens mount ( $\phi$  27 mm), the

following filters will prove of great benefit: yellow, yellow-green, orange, red, blue (IKOLOR-B) and UV. The IKOLOR-B filter should also be used for colour shots with artificial light on daylight colour film. For daylight shots on artificial light colour films the IKOLOR-A filter should be used. When using filters the exposure time has to be extended in accordance with the filter factor engraved on the mount of every ZEISS IKON filter. When four filters are ordered, a special case is supplied free of charge.

### **Polarising filter Contapol**

To reduce or even eliminate reflections in highly polished, non-metallic surfaces of subjects or to darken the sky in both colour and black-and-white photographs, the polarising filter CONTAPOL can be

slipped on to the lens (28.5 mm diameter). For particulars see the instructions for use supplied with the polarising filter.

### **Supplementary lenses for close-ups (ZEISS PROXAR)**

For photographs taken at short range coated ZEISS PROXAR lenses should be slipped on to the 28.5 mm diameter lens of the CONTINA. They are available in four different types. For distance and lens settings necessary see table on page 27. The distance is measured from the front rim of the PROXAR lens mount to the subject. Sufficient depth of field is obtained by stopping down the lens to  $f/8$  at least. The finder parallax, particularly resulting from the use of PROXAR lenses with very short focal lengths, can be compensated for by a corresponding

displacement of either the camera or the subject.

When purchasing four PROXAR lenses a handy case is supplied free. On the lid of the case there is a depth-of-field calculator, which shows you the required lens distance-setting for individual taking distances for close-up shots.

### **Close-up viewfinder**

There is a close-up or short-range viewfinder for the CONTINA which is supplied together with the PROXAR lens  $f = 0.5$  m in a combined plastic case. For determining the distance between subject and camera, a special measuring chain marked by coloured balls at 1'8" and 1' is also supplied. The viewfinder shows the correct image field for these distances making even short-range snapshots possible.

## **Lens hood**

The use of a lens hood or sunshade prevents halation, flares and fog in back-lit photographs. Moreover, a lens hood protects the lens from rain and snow. The ZEISS IKON lens hood can be slipped over ZEISS IKON filters and ZEISS IKON PROXAR lenses (28.5 mm diameter).

A leather case is also available for holding the lens hood together with three colour filters. There is also a flexible lenshood (screw-in mount, 27 mm), which can be folded back and enables you to close the everready case with the lenshood mounted on the lens.

## **Cable release**

When using a tripod a cable release should also be used (see page 15). It can be screwed into the thread of the body

shutter release (1). For long time exposures (shutter setting "B"), the ZEISS IKON cable release has a special time lock.

## **Ikoblitz**

The ZEISS IKON IKOBLITZ capacitor flashgun can easily be fitted to the CONTINA; its light-efficiency is really amazing. The IKOBLITZ 4 is so simple to fold up and carry.

## **Ikophot Rapid exposure meter**

It is extremely difficult to estimate the correct exposure time but the IKOPHOT photo-electric exposure meter immediately gives the correct values for all light conditions, without extra calculations. An exposure meter is particularly indispensable when making colour pictures



which call for the most accurate exposure time. Ask your photo-dealer for our special IKOPHOT leaflet.

### **Movilum Lighting Unit**

The general-purpose MOVILUM unit can be used to provide artificial light of any desired intensity since it can be fitted with two, four or even six reflectors.

### **Maintenance of the CONTINA**

The film cartridge chambers and the track should be cleaned from time to time with a very soft brush. The lens, however, should be cleaned only when absolutely necessary. First remove any dust with a soft brush, then clean the surface with a lens tissue or with a frequently washed piece of fluff-free linen.

### **Serial Numbers**

Every CONTINA has a serial number engraved on its back and every lens unit has a serial number on the mount. It is strongly recommended that a record should be kept of these numbers, which may be of valuable aid in establishing ownership in cases of loss or theft.

# Depth-of-field table

Distance	DIAPHRAGM STOP						
	2.8	4	5.6	8	11	16	22
$\infty$	47'8"- $\infty$	33'2" - $\infty$	23'10"- $\infty$	16'9" - $\infty$	12'3" - $\infty$	8'4"- $\infty$	6'2"- $\infty$
30'	18'6"-80'	15'11"-28'1"	13'5" - $\infty$	10'10"- $\infty$	8'9" - $\infty$	6'8"- $\infty$	5'2"- $\infty$
15'	11'6"-21'8"	10'5" -26'9"	9'4" -39'2"	8' -129'6"	6'10"- $\infty$	5'6"- $\infty$	4'6"- $\infty$
9'	7'7"-11'1"	7'1" -12'3"	6'6" -14'4"	5'10"-18'10"	5'2" -32'8"	4'4"-63'2"	3'4"- $\infty$
6'	5'4" - 6'9"	5'2" - 7'2"	4'10" - 7'10"	4'6" - 9'1"	4'2" -11'3"	3'8"-18'10"	3'2"-100'7"
5'	4'7" - 5'6"	4'5" - 5'10"	4'2" - 6'2"	3'11" - 6'11"	3'8" - 8'1"	3'3"-11'4"	2'11"-22'1"
4'	3'9"-4'4"	3'7" - 4'6"	3'6" - 4'9"	3'3" - 5'1"	3'1" - 5'8"	2'10"-7'1"	2'8" -10'1"

The smaller the aperture, the longer must be the exposure. The lens should, therefore, be stopped down only as much as is necessary to obtain the required depth of field, in order to avoid camera shake and blurred pictures due to your own motion or that of the subject.

**Table of distances when using ZEISS PROXAR lenses for close-ups**

Lens focused at	$\infty$	30'	15'	9'	6'	5'	4'	PROXAR-lens
Subject distance	$3'3\frac{1}{2}"$	$2'11\frac{3}{4}"$	$2'8\frac{1}{4}"$	$2'4\frac{3}{4}"$	$2'1\frac{1}{4}"$	$1'11\frac{1}{2}"$	$1'9"$	$f=1\text{ m}$
Subject distance	$1'8\frac{1}{4}"$	$1'7\frac{1}{4}"$	$1'6\frac{1}{4}"$	$1'5"$	$1'3\frac{3}{4}"$	$1'3\frac{1}{4}"$	$1'2\frac{1}{4}"$	$f=0.5\text{ m}$
Subject distance	$1'1\frac{3}{8}"$	$1'7\frac{7}{8}"$	$1'1\frac{1}{2}"$	$1'$	$11\frac{1}{4}"$	$11"$	$10\frac{1}{2}"$	$f=0.3\text{ m}$
Subject distance	$8\frac{1}{8}"$	$8"$	$7\frac{7}{8}"$	$7\frac{5}{8}"$	$7\frac{3}{8}"$	$7\frac{1}{4}"$	$7"$	$f=0.2\text{ m}$



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GA/10.0403

*Subject to changes in the interest of  
technical progress.*

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Printed in Germany 5 0759-6