



ALPA REFLEX: Interchangeable Lenses

Why such a wide range of lenses?

It is a recognized fact that the ALPA, more than any other camera, puts you on an equal footing with the best-equipped professional photographers for perfect success with difficult subjects.

Indeed it would not be worth choosing an ALPA – one of the most versatile cameras of our day – if you were to restrict its potential to one lens only. From the moment that you acquire for your ALPA (taking your time about it) an adequate range of at least 3 lenses, you will be confident of solving any photographic problem and overcoming what appear to be practical impossibilities. Problems? Impossibilities? Without a short focal length you cannot retreat enough to take in the Empire State Building, the bulk of Notre Dame de Paris or an interior of your home. Without a long focal length you cannot take a sailing boat at sea, the carved saints on the capitals of a cathedral, or the wild beast in its natural surroundings.

But that is not all: do not forget that in the days of black and white photography you could still bring out the detail of a subject taken from too far away by enlarging a portion of the negative. But times have changed, nowadays colour reigns supreme and we project our colour transparencies on to a screen. This means that the amateur with only one lens is indeed the sick man of photography. Why? Because once the colour slide is taken its composition cannot be corrected, nor can any part of it be enlarged. Your transparency will appear exactly as it was originally composed.

And now, a word of advice: you are about to read the descriptions of a number of superb lenses. Which should you choose first to complete your ALPA equipment? In principle (and unless you are specializing in a particular branch of photography that predetermines the focal length of your lens) start off by buying a medium focal length lens (the Alfitar 90 mm for example). This will give you a lens of **long** (but not too long) focal length for general use and easy to handle (above 100 mm it is essential to guard against "shake"). The focal length of 90 mm brings your main subject closer and you see it 1.8 times larger than with a lens of normal focal length. The longer the focal length, the greater the magnification: double the focal length = twice the magnification.

For your second choice, consider a lens of **short** focal length (but still not excessively so), either 35 or 28 mm, also for general use (and therefore with little risk of causing verticals to converge).

The designers of the ALPA achieved its amazing versatility with one all-important factor: quick and easy **interchangeability** of lenses. Today, ALPA is proud to offer you a selection of the finest lenses obtainable. For further details consult any dealer who is familiar with the ALPA, and he will be happy to advise you.

Coated ALPA filters

ALPA filters are optical glasses of the highest quality, manufactured with the same care and guaranteed in the same way as ALPA lenses, thus ensuring utmost sharpness of the image.

ALPA filters are supplied in mounts that slip into the inside rim of ALPA lenses, while the lens hoods fit the external rim of the lens.

filters for colour films

filters for panchromatic black and white films

ALPA Filter No.	Exposure factor *	Tint	Principal Effects
40	1.2	colourless	hazefilter, eliminates the invisible ultra-violet rays (which have strong bluish effect), makes distant subjects and views taken with lenses of long focal length appear to be nearer.
610	1.2	pale pink	Skylightfilter, compensates for lack of warm tones: when sun is high in the sky, for interiors illuminated by daylight only, mountains and snow scenes, distant views.
615	1.4	pink	as 610 but stronger.
507	1.2	salmon	for use with type F film (3800° Kelvin) in daylight.
51	1.2	pale green	for mountain and snow scenes, especially in winter for eliminating strong violet tones.
502	1.2	pale blue	compensates for warm tones: for scenes taken immediately after sunrise or before sundown.
41	2.5	medium blue	for use with daylight film with artificial light.
pol.	2-2.5	neutral grey	eliminates reflections on shiny surfaces of glass, lacquer, wood, water, etc., darkens the sky, indispensable for photographs at dusk.
40	1.2	colourless	hazefilter, indispensable for pictures at high altitudes, reduces the haze, but does not darken the sky.
42	1.5	pale yellow	as 40, but stronger.
41	2.5	medium blue	deepens reds (lips and cheeks)
45	1.5	bright yellow	for hazy days, increases contrast, darkens blue sky slightly.
47	1.6	medium yellow	as 45, but stronger, darkens blue sky more, increases contrast of distant subjects.
50	2	deep yellow	as 47, but still stronger, darkens blue sky still more, especially suitable for lenses of long focal length.
55	2	bright green	as 45, but deepens reds.
53	3	medium green	as 47, but deepens reds still more.
56	4	deep orange	for landscapes and distant views, renders exaggerated contrast, enables you to see the eyes behind sunglasses, brightens up dark skin.
58	4	bright red	for distant views with telephoto lenses, gives strong contrast on panchromatic film.
60	5	medium red	for distant views with telephoto lenses, gives maximum contrast on panchromatic film, moonshine effects with underexposure on bright days.
64	15-20	deep red	infrared filter, exclusively used with infrared films.

* approx.

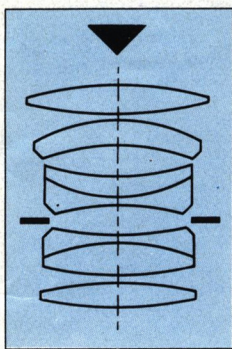
The 14 ALPA interchangeable lenses

① Retrofocus

24 mm f/3.5

83° (Angénieux)

Extreme wide angle which nevertheless does not interfere with the reflex viewing system. The remarkably wide coverage of this lens requires that the camera be held perfectly horizontal to avoid converging verticals. This lens opens up entirely new and exciting possibilities hitherto unknown to a 35 mm reflex camera.

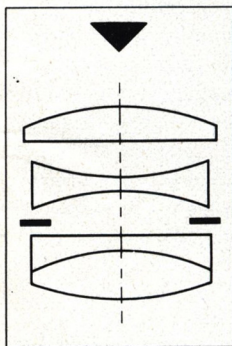


② Retrofocus

28 mm f/3.5

75° (Angénieux)

Extreme wide angle lens noted for its outstanding optical qualities. Free from distortion. Invaluable in all cases where lack of space prevents you from backing far enough to cover your subject (architecture, interiors, landscapes in narrow valleys, mountain panoramas, etc.). This focal length is equally useful in underwater photography, allowing for the reduced angle of field under the water.

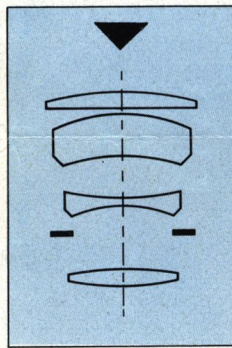


③ Curtagon

35 mm f/2.8

65° (Jos. Schneider)

Medium wide angle for general use still showing an appreciable difference of angle when compared with a normal focal length. Can remain fixed on the camera in its ever-ready case. Special lens hood but normal filters Ø B. When used in underwater photography, its angle of field corresponds approximately to that of a normal focal length in ordinary conditions.

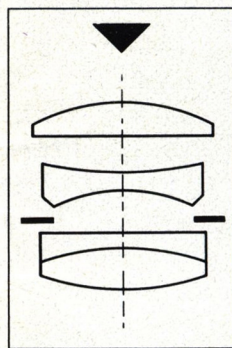


④ Macro-Kilar

40 mm f/2.8

55° (Kilfitt)

As its name implies, this lens is specially designed for macrophotography. Supplied in two different mounts: model E focussing up to 1/2 lifesize and model D focussing up to 1:1.1, i. e. 9/10 lifesize. At infinity it has the qualities of a slight wide angle lens, and may in certain circumstances be used instead of a normal lens. Can remain fixed on the camera in its ever-ready case. Equipped with click-stop preset diaphragm.

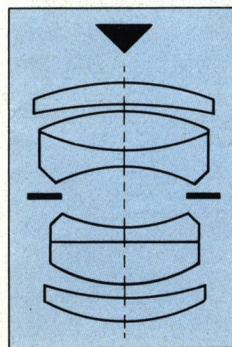


⑤ Switar

50 mm f/1.8

45° (Kern, Aarau)

Normal focal length lens of exceptional quality with apochromatic correction. Suitable for all types of photography, it fulfils the most exacting requirements. Direct focussing to 1/9 lifesize.

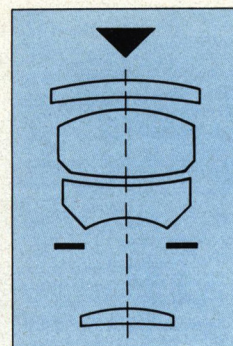


⑥ Macro-Switar

50 mm f/1.8

45° (Kern, Aarau)

Identical to the Switar in optical qualities but with mount that allows direct focussing to 1/3 lifesize. Equipped with "Visifocus" automatic depth of field indicator. A lens that is unique in the field of miniature photography.

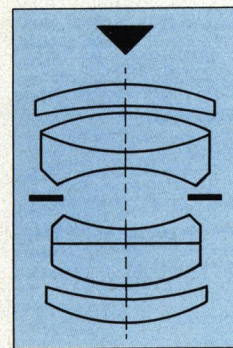


⑦ Xenar

75 mm f/3.5

32° (Jos. Schneider)

An attractively priced lens ideal for reproductions and close-ups. Simple preset diaphragm. The ALPA "Extensan mount" allows direct focussing to 1:3.8 lifesize. Can easily be fitted with supplementary Tuban extension tubes for extreme close-up settings. This lens can remain fixed to the camera in the ever-ready case.



⑧ Alfitar

90 mm f/2.5

27° (Angénieux)

Medium focal length lens for general use, equally suitable for portraits and for action shots, for group photos, child studies, etc. Direct focussing to 1/9 lifesize (with "Donabe" supplementary lens up to 1/5), giving exciting possibilities for original flower studies, etc. The most popular lens in ALPA's range outside the normal focal lengths.

Focal lengths exceeding 360 mm

We supply on request lenses of 400, 500, 600, 800 and 1000 mm, as well as mirror lenses (catadioptric) up to 5000 mm focal length.

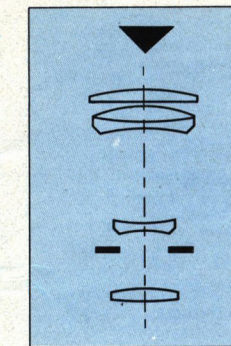
When making your inquiry please state for what purpose the lens is required as this will enable us to recommend the most suitable lens for your needs. Every ALPA lens is supplied with its original ALPA mount and has undergone the most rigid quality checks, certified by test photographs. ALPA naturally cannot be held responsible for the adaptation or performance of lenses outside their range on the ALPA camera.

⑬ Alitar

180 mm f/4.5

13° (Angénieux)

A true telephoto lens of the longest focal length that can be used without a tripod (magnification x 3.6 compared with normal lens). This focal length is remarkably successful for wild life studies and for sport.



⑪ Tele-Xenar

135 mm f/3.5

18° (Jos. Schneider)

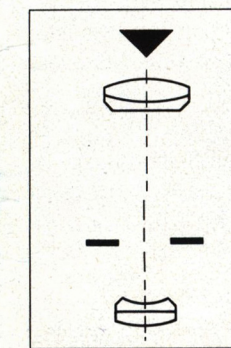
Typical medium focal length telephoto lens that makes simple work of complex photography. This is a true telephoto lens, its construction is therefore extremely compact when compared with a normal lens of same focal length. It is the ideal compromise when only one lens of long focal length is required. It is advisable to guard against "shake" when taking without a tripod.

⑫ Apochromat

150 mm f/2.8

16° (Kinoptik)

A special lens with high aperture and apochromatic correction, of really long focal length, specifically designed for theatrical photography and similar subjects where maximum colour correction is needed at full aperture. This lens can naturally be used for other purposes and at any aperture. As it is not a telephoto lens in the optical sense, it is longer in size than the following lens.



⑭ Tele-Xenar

360 mm f/5.5

7° (Jos. Schneider)

A really long focal length lens requiring the use of a tripod except in special cases. Perfect sharpness even at full aperture, the diaphragm only serving to influence the depth of field. It is therefore the perfect lens for sport and wild life photography.

	①	②	③	④a	④b	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭
	RETROFOCUS	RETROFOCUS	CURTAGON	MACRO-KILAR E	MACRO-KILAR D	SWITAR	MACRO-SWITAR	XENAR	ALFITAR	MACRO-KILAR	APOCHROMAT	TELE-XENAR	APOCHROMAT	ALITAR	TELE-XENAR
Focal length in mm:	24	28	35	40	40	50	50	75	90	90	100	135	150	180	360
Rel. aperture f/	3.5	3.5	2.8	2.8	2.8	1.8	1.8	3.5	2.5	2.8	2	3.5	2.8	4.5	5.5
Smallest diaphragm setting f/	22	22	22	22	22	22	22	32	22	32	22	22	32	32	32
Angle of field by the diagonal of 24 x 36 mm frame:	83°	75°	65°	55°	55°	45°	45°	32°	27°	27°	24°	18°	16°	13°	7°
Ratio of image size at infinity, standard focal length 50 mm = 1	0.46	0.56	0.7	0.8	0.8	1	1	1.5	1.8	1.8	2	2.7	3	3.6	7.2
Direct focussing from infinity down to:	15 3/4" 0.4 m	19" 0.5 m	13 3/4" 0.35 m	7 7/8" 0.20 m	6 11/16" 0.17 m	19" 0.5 m	11" 0.28 m	18 1/8" 0.46 m	39 3/8" 1 m	14 1/5" 0.36 m	33 1/2" 0.85 m	5' 1.5 m	5 1/2' 1.6 m	8' 2.5 m	15' 4.5 m
Subject to image ratio on nearest direct focussing:	1:11	1:14	1:7	1:2	1:1.1	1:9	1:3	1:3.8	1:9	1:1	1:7.5	1:9	1:9.5	1:11	1:10
Subject to image ratio on focussing with + 1 diopter suppl. lens:	—	—	donabe 1:5.6	—	—	donal 1:5.8	donabe 1:2.4	donal 1:2.8	donabe 1:5	—	—	donabe 1:3.8	—	donabe 1:4	—
Weight in ounces (and grammes):	12 1/2 350 g	12 1/4 340 g	7 3/4 220 g	5 2/3 160 g	170 g	6 170 g	9 5/6 280 g	5 1/2 155 g	13 1/3 370 g	570 g	26 3/7 750 g	20 570 g	37 1050 g	20 570 g	47 1/4 1350 g
Length of the lens:	2 23/64" 60 mm	2 23/64" 60 mm	1 7/8" 47 mm	1 7/8" 47 mm	1 7/8" 47 mm	1 9/16" 40 mm	1 3/4" 46 mm	2 23/64" 60 mm	2 5/16" 75 mm	4 1/3" 107 mm	4 23/64" 120 mm	3 3/4" 95 mm	7 5/16" 186 mm	5 7/16" 130 mm	10" 255 mm
Number of lenses:	8	6	6	4	4	7	7	4	4	4	6	4	6	5	4
Ø for filters:	D	D	B	E	E	A*)	B	A*)	B	A	D	B	D	B	Sp.
Code word for filters:	filtrado	filtrado	filtrabe	ecrana	ecrana	filtrana	filtrabe	filtrana	filtrabe	filtrana	filtrado	filtrabe	filtrado	filtrabe	xfiltran
Ø for sun-shade:	—	—	B	—	—	A	B	A	B	—	D	B	D	B	Sp.
Code word for sun-shade:	—	—	curtabe	—	—	omxana	omxabe	omxana	omxabe	—	parso	omxabe	parso	omxabe	parante
Preset - diaphragm:	autom.	autom.	autom.	simple	simple	autom.	autom.	simple	autom.	simple	autom.	autom.	autom.	autom.	simple
Depth of field indicator:	simple	simple	autom.	simple	simple	simple	autom.	simple	simple	simple	simple	autom.	simple	simple	simple
Leather case for lens only:	redark	redark	normdark	normdark	normdark	normdark	normdark	xetdark	redark	nodark	muldark	muldark	kindark	aldark	texdark
Leather case for lens with sun-shade:	—	—	redark	—	—	normdark	normdark	xetdark	muldark	—	muldark	muldark	kindark	aldark	texdark
Manufactured by:	Angénieux	Angénieux	Schneider	Kilfitt	Kilfitt	Kern	Kern	Schneider	Angénieux	Kilfitt	Kinoptik	Schneider	Kinoptik	Angénieux	Schneider

All the lenses described on colour background are fitted with automatic preset diaphragm.

* "filtrabe" filters and "omxabe" sun-shades can be used with conversion ring "interbag BA"

All ALPA lenses with automatic preselection allow at any moment stopped down control of the image on the groundglass screen.

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