

modern tests

newest cameras, lenses & important accessories

ROLLEI 6006 HAS CHANGEABLE BACKS



MANUFACTURER'S SPECIFICATIONS: Rolleiflex 6006 2 1/4 x 2 1/4 in. (6x6 cm.) single-lens reflex camera. Body no. 803520184. **LENS:** Rollei 80mm f/2.8 Planar in Rollei bayonet mount, apertures to f/22, focusing to 3 ft. (0.9m), accepts Rollei bayonet-mounting accessories. **SHUTTER:** Electronically-controlled inter-lens leaf (in each lens) with speeds of 30- 1/500 sec., plus B, X-sync. **VIEWING:** Interchangeable waist-level finder with built-in sportsfinder, full-area magnifier, with interchangeable focusing screen having central, split-image rangefinder, micro-prism collar, full-area fine focusing outer area with grid lines. **OTHER FEATURES:** Shutter speed-preferred automatic exposure control (you set shutter speed, camera determines aperture), with over-, underexposure, and beyond-meter-range warning LED just adjacent to finder area, low battery power and TTL flash ready and confidence LED above finder area, manual aperture control. Three silicon cells behind spectral-response compensating semi-silvered mirror read lower center-weighted area at working aperture, automatically compensating for extraneous light entering finder, ASA settings 25-6400. Additional photocell in mirror box reads flash exposure off film surface, controlling dedicated handle-mount

Waist-level reflex stability delivers sharp images at slow shutter speeds thanks to 6006's ample weight, flat back, smooth releases.

autoflash. Combined depth-of-field preview/exposure-hold control couples to aperture readout on lens, on/off, sequence/single frame selector. Built-in motor drive provides up to 1.6 frames-per-sec. operation in sequence mode. Interchangeable film magazines with removable inserts have built-in dark slide, accept 120 or 220 film in 6x6 or 4.5x6 cm format and Polaroid back (to come); film reminder clip, and automatic film advance to first frame and wind-on after last exposure. Built-in multi-contact socket accepts electronic cable release with mirror lock, ME-1 multi-exposure and intervalometer device and future accessories, all powered by interchangeable slide-in nicad battery; charger supplied with camera. **PRICE:** \$2,850 with 80mm f/2.8 Planar lens, strap and charger.

Just over 10 years ago, Rollei's all-electronic dream camera, the automatic, medium-format SLX was announced to the press. In 1977, it finally arrived on our shores and a complete, generally favorable test report appeared in Modern Tests, July 1977, page 100.

So now we have two, the SLX and the Rolleiflex 6006; basical-

ly the same camera mechanical-ly and electronically. But the latter has improved control design, and has been restyled for better handling and easier operation. The biggest news is revealed by its modest 3/4 in. increase in overall depth. At first glance this is the only indication that the 6006 is blessed with a fully interchangeable roll film back (instead of the SLX's removable plastic film insert), a feature long desired by pros and advanced amateurs alike.

Deep within the 6006's body lies an additional SPD photocell scanning the film plane and monitoring the output of Metz, Braun, Agfa, Osram and other flashes taking standard European dedicated flash modules. Smaller additions include a socket for mechanical cable releases placed between the two shutter releases now faired into the body design. All this has been achieved at a modest (\$338) price increase (to \$2850 list), comparable with competitive medium-format SLRs which lack (still!) many of the automatic features of the Rollei 6006.

As before, electromagnetically controlled in-lens shutters cover a speed range from 1/500th sec. down to 30 full sec., plus B, permitting use of any shutter speed with flash for more convenient fill-in flash and background control. Since the inter-lens shutters and diaphragms are controlled by "linear motors" (not unlike solenoids), they can be operated without mechanical connections from the body, permitting fully automatic exposure and operation with tubes, bellows, and other accessories

without the time delays inherent in mechanical systems.

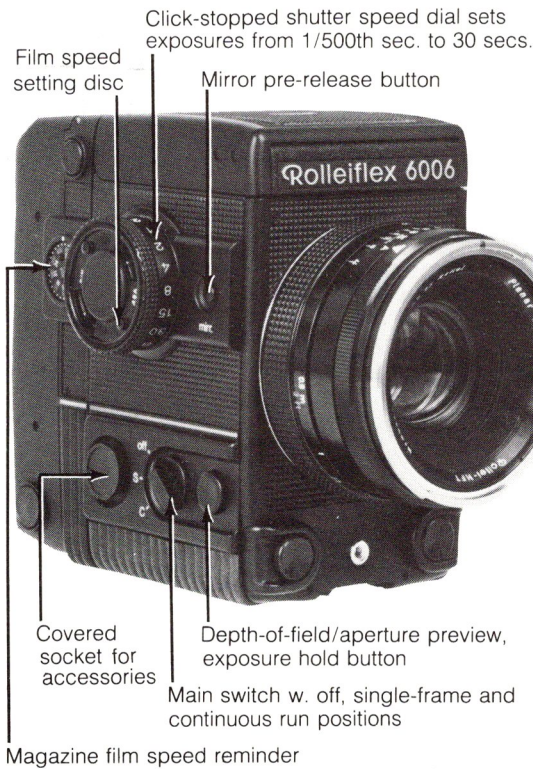
Film handling is particularly convenient. Rollfilm, either 120 or 220, can easily and swiftly be loaded into plastic film inserts nearly identical to those used in the original SLX. Wind on until the arrow on the paper backing coincides with the loading arrow and then just pop it into the appropriate interchangeable magazine, either on or off the camera. A light touch on the shutter release winds the film to the first frame in a split second. After the final exposure, the film is wound automatically onto the take-up spool. To reload, just turn the insert end-for-end and thread in a new roll. There's no need to shift the empty spool. Since these are essentially the same inserts used in the original SLX and are moderately priced (\$42 each with a light-tight case), a batch can be pre-loaded for fast sequence shooting with the same film type.

Unlike the SLX, however, the 6006's film magazines can be changed in mid-roll when you want to use different films in succession or shoot Polaroids. The magazines are cleverly designed, feature a flexible dark slide that rolls around one end and never needs to be removed. The only way to lose this one is to lose the whole magazine (\$450 each, available for 6x6 and 4.5x6 cm. formats for 120 or 220 film) The 6006, unlike the SLX, does not allow use of both 120 and 220 film in the same magazine. You win some and lose some, but relatively few photographers use the longer 24-exposure, 220 rolls anyway.

GENERAL PERFORMANCE

Checkpoints	Our Standard	As Tested
FINDER:		
View area compared to film area	Vertically and horizontally more than 90% less than 100%	Vertical: 96% Horizontal: 97%
Parallax error compared to film	Vertical: 1.134mm Horizontal: 1.122mm	Vertical: 0.1mm (Down) Horizontal: .05mm (left)
Focusing accuracy at maximum aperture	Within depth of focus	no discrepancy
Image magnification	3.3X	3.4X
PICTURE SIZE:	56 ± 1.4mm X 56 ± 1.4mm	56.1mm X 56.7mm
SHUTTER:		
Camera insulation from sync	More than 7 megohms	Infinity
Sync contact efficiency	More than 60%	90% (PC) 80% (Hot Shoe)
Synchronizer delay time	X: within full opening	O.K.
CAMERA SIZE:	Body: 4 1/4 in. wide X 5 1/8 in. high (with folded finder) X 5 in. deep (with back) (108.8mm X 130.3mm X 127.2mm) LENS: 2 5/16-in. long, 3 1/16-in. dia (60 X 81 mm)	
WEIGHT:	Body with waist level finder, magazine back and batteries: 3 lb. 4 5/8 oz. (1492.2g) LENS: 1 lb. 5 oz. (583g)	

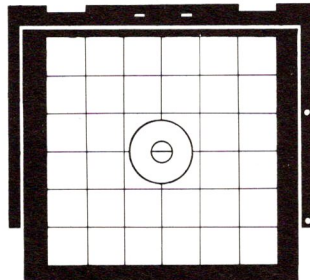
Rolleiflex 6006: What's New at a Glance



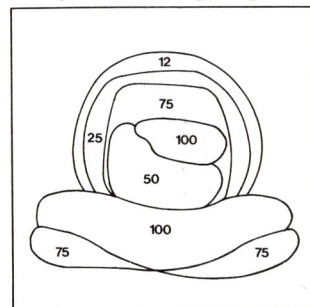
Happily the 6006's "User's Manual" is far more comprehensive than the sketchy booklet we got with the SLX. Using it as a guide, let's take you through the camera's many features.

Like the SLX, the 6006 is an elegant, massive camera. The styling is quite reminiscent of the original Rollei TLRs, all-time classics of the medium-format genre. The 6006 body, without back, is almost the size and shape of a classic Rollei, complete with fast-opening waist-level hood. All corners of the matte black die-cast aluminum body are elegantly rounded for comfortable handling, while heavy-ribbed rubber covers the bottom 1/3 of the body for easy grippability. In the redesign, most individual controls have been shaped for easier use. They "fall to hand and fingertips" quite readily and can be easily located and identified by touch. These little touches can mean a lot—especially when you've got to work fast.

There has been no visible change in the 6006's electrical system, although "only" 800 exposure sequences (metering, shutter release and automatic film advance) are now claimed for a fully charged 9.6-V nicad instead of the original 1000. The battery is the same as before, a powerful, fast rechargeable nicad about the size of a 35mm

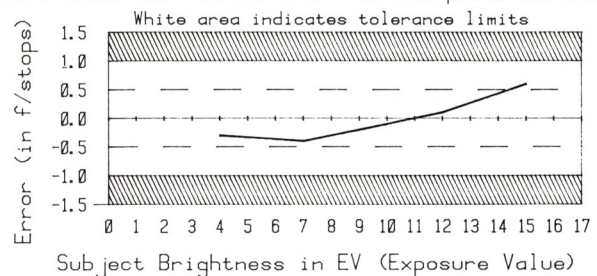


Large, square Rollei finder shows central horizontal split-image rangefinder surrounded by micropism collar. Above finder, at left, is flash-ready and output LED; to its right, red LED lights to warn of low battery. At right of screen, top, red LED warns of overexposure, while one at bottom lights when you're underexposing. Both light when light is beyond metering range.

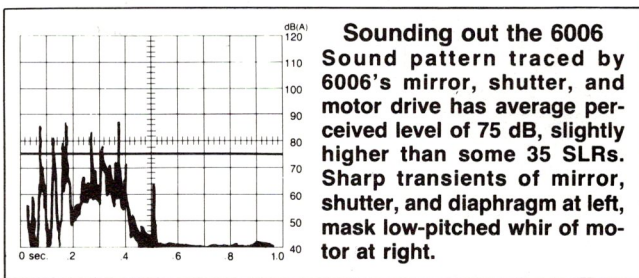
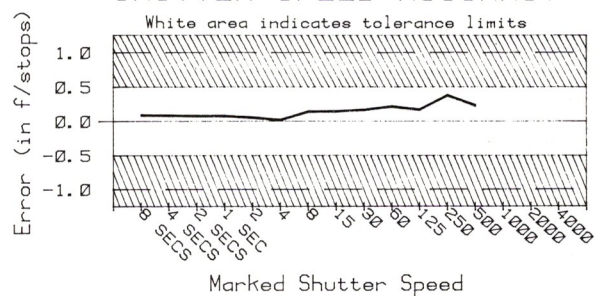


Lower center-weighted meter pattern of 6006 is similar to the original SLX's.

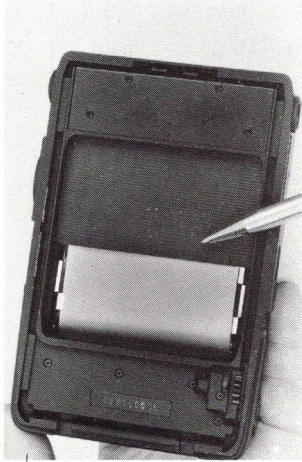
EXPOSURE ACCURACY (at film plane, ASA 100)



SHUTTER-SPEED ACCURACY

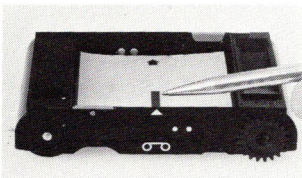


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Disappearing darkslide rolls around end of magazine, simultaneously extending film pressure plate and switching on camera electronics.

film box that fits in a slot on the camera's lower left side (when in shooting position.) It is locked securely into the body by a latching handle, yet, wearing gloves in cold weather, you can easily replace it with a spare. Since the battery contacts are female, it cannot be short-circuited when carried in a pocket. If the battery chills to 14°F (-10°C), its capacity is reduced to some 50 exposures so it's a



Pre-load the reversible rollfilm carrier, aligning film arrow with reference mark. Double-ended carrier never requires moving take-up spool. Clips hold film box end.



Pop carrier into back (on or off the camera) matching spools with diagrams. Do it wrong and camera motor continues to run. Turn off switch, reload and try again.

good idea to keep it in a warm pocket. In very cold weather, photographers may opt for an accessory external battery connector and case and work off a permanently pocketed power source of the proper voltage.

The battery incorporates a special fuse (a spare is parked inside) to protect the camera's electronics. We blew a fuse when we intentionally mis-loaded the camera to check what would happen if the insert were popped in backwards. It raced frantically, trying to attract our attention, then blew the fuse. The right spares can be purchased at radio or automotive supply outlets but we warn you: Use a fuse of correct specs or damage will result!

The 6006 comes with the same adjustable input voltage high-speed charger supplied with the SLX. It may be set for AC voltages from 90 to 240 volts, has indicator lights to let you know the state of charge, and will accept an accessory cord to permit 14 hr. recharging from a 12-v car battery. An exhausted battery can be recharged to provide enough power for about 100 exposures in the first 10-15 min. of the rapid charge cycle. A battery can be fully recharged in as little as 1 hr. As with other nicad batteries, you must follow precisely the charging instructions to obtain optimum life; a replacement lists for \$90. An all-electronic camera requires a good power source—and this one is of high quality and unusually well thought out. With routine care, the 6006's power supply should not pose any special problems.

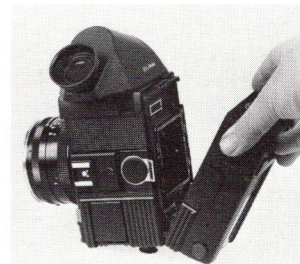
It takes less than 30 sec. to change films and be ready to shoot again. For technical reasons, Rollei could not couple the film speed dial on the magazines with the exposure system in the 6006 as they did with the SL 2000 F 35mm SLR (reviewed in the Nov. '82, Modern Tests on p. 120), and the new SL66 E focal-plane shutter medium-format SLR. It would have run afoul of the automatic exposure limit indication system in the camera and speed knob. As a result you must remember to change the film speed dial on the shutter-speed knob when necessary to correspond with the film you're using—a small but definite inconvenience.

When the dark slide is pulled out of the magazine aperture, the pressure plate extends nearly 3/8 in., pushing the film past body depth as the original SLX. We noted that Rollei specifically warns against the interchange of film inserts and backs with SLX cameras. Being curious, we got an early SLX and tried it. The

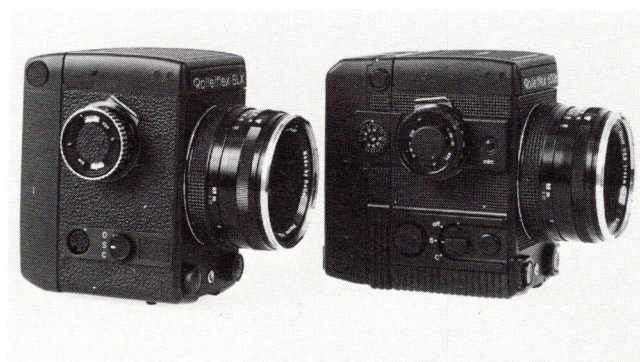
new magazines will fit SLXs, potentially giving their owners the benefits of mid-roll film interchangeability. However, Rollei claims that minor mechanical changes should be made to ensure accurate film tracking. The 6006's film guides are scalloped to clear the film guide clips on the magazine pressure plates. However, on the SLX we tried, preliminary examination showed satisfactory film tracking and flatness. Rollei will factory modify existing SLXs to ensure film flatness and decrease possible friction and install switch contacts so that the camera will not fire with the darkslide closed. As it now stands, film may run through your SLX in a 6006 magazine correctly but you must remember to open and close the magazine slide appropriately, or it may blow the fuse. Note that the price of a new 6006 is less than the price of a new



Move darkslide tab to bottom, opening magazine and switching on camera. S in counter window shows back is loaded. Tap either release once or twice and film winds on and counter below film-box-end clip stops at "1."

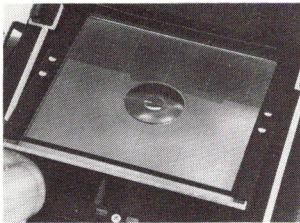


Hook closed magazine to bottom hinge bar and snap shut. Note that prism finder rotates for clearance.

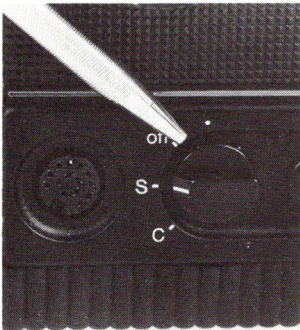


Still-in-production SLX (left) and new 6006 line up to reveal basic similarity. The 6006's new magazine adds a mere 3/4 in., while opening up new worlds of film interchangeability.

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Focusing screen frame hinges up for easy dusting or screen interchange. Metering accuracy is unaffected no matter which screen is used.



Function selector switch at center turns system off, selects single or continuous exposure modes up to 1.6 f.p.s. Multi-contact DIN socket at left connects remote control devices to camera systems.



Quick-rechargeable 9.6-v nicad powers 6006 for 600-800 film exposure/advance cycles at normal temperatures.



Mirror may be pre-released with this button (or locked up with ME-1 for multi-exposures) but lens apertures must be set manually as camera photo cells are blocked when mirror's in up position.

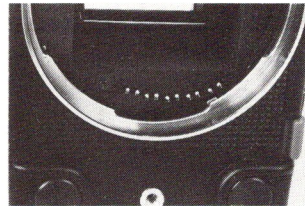
current hood. Magnification of the folding magnifier is 3.3X and light exclusion is excellent so the screen is clear of top light glare. Eyeglass wearers can see the whole frame by moving their eyes from side to side slightly. Pressure from eyeglass lenses can push the magnifier down if too much pressure is applied. An eye level sportsfinder is built into the hood and covers the viewing field of the 80mm normal lens. A rigid magnifying hood with a focusable magnifier able to handle most eyesight peculiarities is available. Two rotating prism finders are offered, a 90° model and a 45° model; both have rubber eye cups. The 45° prism tested was unusually light in weight, versatile and especially convenient for copying, and other odd angle work. With it, the 6006's steadiness and balance for long lens use is exemplary.

Focusing screens are easily cleaned or changed with the flip-up screen holder, and may be obtained in 5 types; ground glass, and laminate screens with grid, split image and grid, micro-prism, and clear center for macro/micro work. An extra frame with carrying case is also available to assist screen switchers.

The SLX, and, of course, the 6006 are still alone in the medium-format field in offering shutter-preferred automatic exposure. To go into auto-exposure mode, lock the lens aperture at the "A" mark just beyond f/22. Beyond the double bayonet lens rim (inner for filters and the like, outer for hoods) is a knurled aperture setting ring, the aperture scale commendably clicked at 1/3 stop intervals for accurate manual settings, with the aforementioned "A" for automatic setting, and a white camera-selected aperture indicator behind a transparent window. When you're in manual mode, a red band covers the meter window. This is both good and bad. It makes it difficult (but not impossible) to shoot in manual mode by mistake unless you can't see the color red.

To go to manual, you press in a red stud on the bottom of the aperture ring and set any aperture you want but, because of the aforementioned red band, you can't see the camera-selected aperture. This is not much of a loss but you have to train yourself to read the recommended aperture just before switching to manual mode.

This brings us to Rollei's triple threat metering and aperture preview switch called the "combination test button". A single press of this microswitch, just behind the right hand shutter release memorizes the expo-



Rollei's large (3-in.) 4-lobe bayonet mount holds heaviest lenses securely. Ten spring-loaded gold contacts at center transfer information between lenses and shutters.

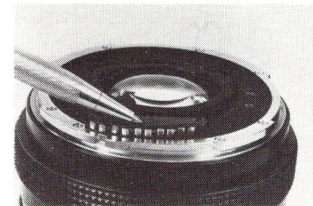
sure (and locks the exposure indicator) while electronically stopping the lens down for easy depth-of-field preview. Letting up on the button reopens the diaphragm and unlocks the metering system to enable further readings. The convenience and control given by this single button has to be experienced to be fully appreciated. The dual shutter release switches along with the well-executed exposure



Twin microswitch releases permit camera handling flexibility. SL 6006 is a chunky, well-balanced handful.

hold control making it easily possible to scan a scene for exposure variations, pick a metering area, lock in the exposure, set the desired aperture by changing the shutter speed, or confirm the required depth of field and then squeeze off a shot. You don't have to touch any control on the lens.

In short, the 6006 offers exemplary control in its automatic exposure mode. If you want to bracket, however, you must switch to manual mode. There's a back-light button or exposure-compensation dial (although you can change the ASA input settings if desired). In manual use you must remember to let up on the test switch between aperture changes. The diaphragm leaves do not follow the diaphragm ring until the switch is released momentarily. In automatic-exposure mode changing shutter speeds releases the diaphragm automatically so that it

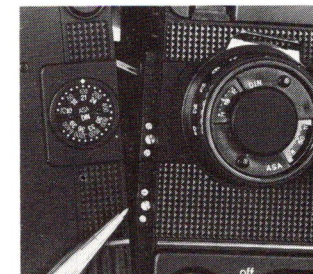


Matching ten-contact strip on each lens controls, actuates and monitors its between-the-lens shutter and diaphragm. No mechanical springs or levers anywhere!

moves to an equivalent exposure setting.

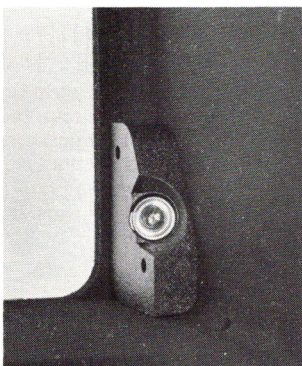
Now let's take a picture. Set the aperture ring to "A", the mode selector to "S" for single frame, and the ASA value on the shutter speed knob. Now set a reasonable shutter speed. Turn the large, rubber-covered, solidly click-stopped knob so that the desired speed is on top, next to the indicator window close to the camera body. If this window is white, you know you're within the 6006's metering range. If it's red, you're beyond the limits of metering accuracy. The speed dial is very legibly marked in white-on-black with slow speeds between 1 and 30 secs. (and B) indicated in green.

How do you know you've selected the right shutter speed? Open the viewing hood and press the round combination test button in front of the mode-selector dial. A light click tells you that the white aperture indicator is now pointing to the camera-selected aperture. Look at the right side of the screen. If you've selected an exposure time so long that overexposure is inevitable, a red LED near the top of the focusing screen will light up. If you've picked too high a speed for your largest aperture, a red LED near the bottom of the screen lights up. In either case, turn the shutter-speed dial toward the offending light to put it out. If both LEDs light simultaneously, then you're



Film speed setting is via dial in end of shutter-speed setting knob. Speed dial on magazine above is only a reminder. Small contacts near pointer control film advance and detect whether dark slide is completely withdrawn.

modern tests



Silicon photodiode for O.T.F. flash control sits hidden in front, right corner of mirror chamber. Note clean, uncluttered body cavity.

beyond metering range. Use manual settings in this case.

The red zone markings on the shutter-speed dial and the warning LEDs in the finder agreed perfectly in their warnings. Under these conditions we experienced no erratic behavior of the over/under/beyond exposure range warning system LEDs.

Like the SLX, the 6006 has twin ultra-smooth microswitch releases, one on each corner of the camera's front panel. Whether you focus with your right or left hand, there's a release and a corresponding camera hold that is comfortable and steady.

It's important to cultivate a grip that keeps the exposure combination test button conveniently to hand. You'll be using it as much as the shutter release(s). SLX users will find that the 6006's releases are now permanently mounted and cannot be removed to plug in remote releases, an unnecessary feature when the camera already has a multi-contact remote control terminal that will do practi-

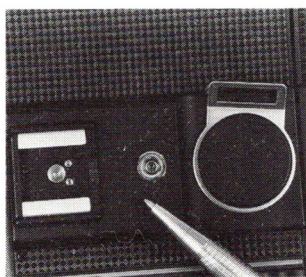


Press this latch (and its mate on other side) and finders slide forward for removal without removing back. 45° prism, fixed hood with magnifier, and standard folding hoods are available alternatives.

cally everything. To make up for this minor lack, a convenient cable release socket for ordinary mechanical cable releases has been placed in the center of the body between the twin releases.

The softest progressive pressure fires the camera and a "clunk, whirr" announces that you've made the exposure and wound on to the next exposure. At 1/125 sec., you can expose a 12-exposure roll in 8 sec. flat so the duration between shots even in single exposure mode is a tad over half a sec., amply fast for the most mercurial portrait subject. Twelve sec. will get you from "S" position through 12 shots, and wind on the film.

The camera's "clunk" is more bark than bite. The oversized pneumatic damper eliminates most of the mirror and baffle slap



Dedicated hot shoe at left couples with SCA 100 and 300 Rollei modules for off-the-film autoflash exposure control and LED finder indicators for exposure sufficiency and flash readiness. PC terminal at pointer is common sync point for all shutters for studio flash. You can change lenses without unplugging cords.

by the time the camera's ready for the next exposure in a sequence. The shock itself mostly occurs after the exposure is completed. Our lens tests showed no appreciable blurring due to shutter or mirror action. For those with lighter weight tripods, a convenient mirror pre-release button recessed into the body just in front of the shutter-speed knob makes things extra safe. And, with either the 16 in. Electric Hand Release, its 16 ft. big brother, the ME-1 Multi-Exposure Control, or the MM1 Electric Manual Release, you can pre-trip the mirror and control the shutter separately.

With the standard screen, horizontal rangefinder spot, micro-prism collar, and full-focusing fresnel screen with grid lines, focal lengths from 40 to 350mm focused with commendable speed and precision. Some darkening of the rangefinder

spot was noted with the 350mm f/5.6 tele, and a trace of vignetting at the top of the ground glass, due to a slightly short mirror, was seen. There was, of course, no vignetting of the image on film. This is quite a normal occurrence when using extremely long teles with SLRs of all varieties. The finder was bright and the images snapped in and out of focus cleanly. The focusing system seemed flare-free so that the contrast of the viewing and focusing image was high and, hence, easy to focus even in the darker areas.

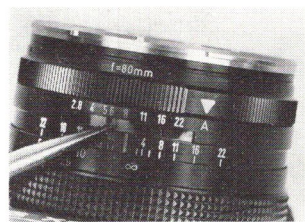
The lens release lock has now been slightly relocated and is topped by a red warning grip at the corner of the body just above the left hand shutter release. Pushing it straight in allows the lens to be removed with a 45° counterclockwise turn. The camera's huge (3-in. wide) chromed brass bayonet mount is held by eight heavy screws and should cope with the large, heavy optics required by a medium-format system SLR. Before mounting a lens you've got to match an indented red dash on the rear of the lens mount with a red dot recessed into the camera front at the top of the mount. These dots and dashes can be difficult to see in subdued light. However, if you remember that the projecting electrical contact strip on the lens is inserted into the body at about 5 O'clock (viewed from the camera front), lenses can be mounted even in the dark by touch. A short, swift clockwise turn and you're mounted up and ready to fire.

Rollei's sturdy and precise lens mount is only part of the story. As you'll see from the photos



Automatic off-the-film flash control at any shutter speed is permitted by use of SCA adapter, center, that fits SL66E, 6006 or 2000 SLRs. Module mounted here with Metz 45CT5 flash. (Not available at test time.)

on opposite page, ten spring-loaded gold-plated contacts rise from the bottom of the camera body like gold teeth. On the rear of each lens, a stepped block carries 10 matching gold-plated contacts designed to provide solid-electrical contact with the body when the lens is mounted. Missing from the



Aperture selected by shutter-preferred exposure system is indicated by pointer as shown. Pressing stud on opposite side of lens mount permits manual control but blocks aperture viewing window.

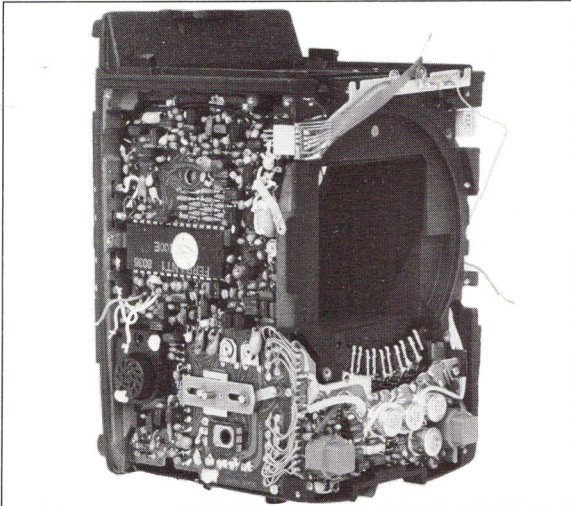


Red color-coded lens release permits easy 45° counterclockwise lens release. Note finger guiding rim on "1", hand shutter release, socket for cable release.

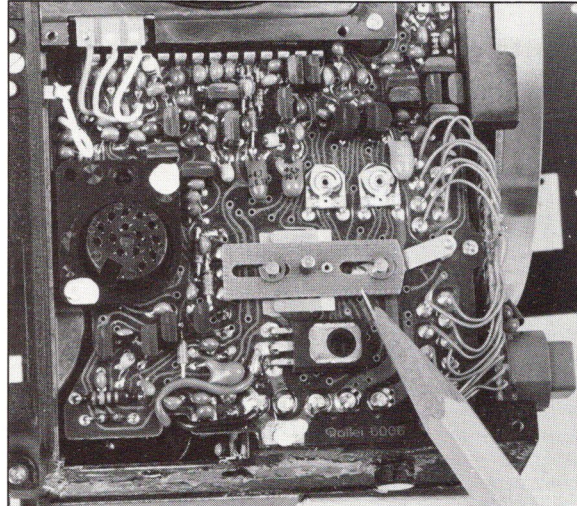
mount are the customary arms, shafts, and levers used to control lens diaphragms and cock shutters in mechanically-controlled cameras. All this is done electronically on the Rollei, regulated by the body's CPU (central processing unit) and driven by electromagnets. There are no pre-tensioned power springs in the lens units. The shutter speeds set on the speed dial and the apertures automatically selected by the metering system are conveyed to the lens units by these contacts. Synchronization of the shutter, mirror, shutter blind and film advance is provided electronically, orchestrated with the diaphragm operating cycle, and executed without cams, or springs. The system promises uncommon accuracy and reliability. Experience with SLXs over the years has confirmed their fine performance and excellent reliability. As an added bonus, the flexibility of the electronic system permits remote-control of aperture, mirror, shutter and film advance separately when desired. This allows unprecedented control over the camera at a distance using Rollei's sophisticated accessories.

Metering, control, and shutter-operating systems are basically identical to that of the original SLX, so we will not go into them

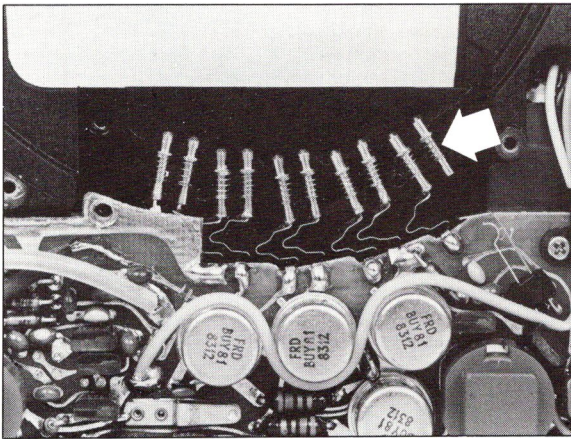
Inside the Rollei 6006: State-of-the-art electronic circuitry



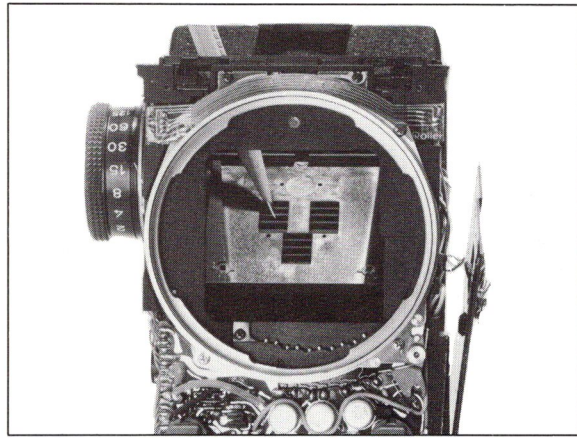
The 6006 stripped bare. Overall view of complex electronic circuitry shows the level of printed circuit technology required to manage the multiple functions of the 6006.



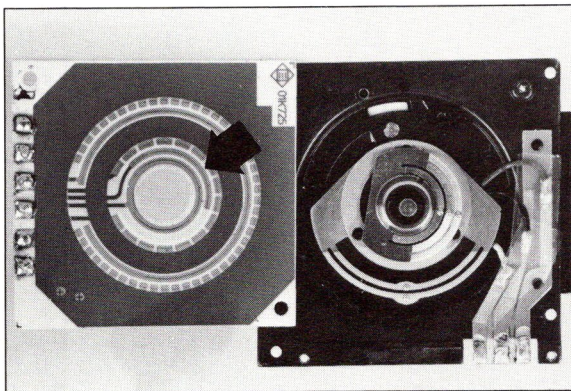
Mode selector switch (at pointer) shows simple, reliable mechanics, high quality gold contacts. Just above it are two adjustment potentiometers; multi-contact remote control plug is midway up left-hand side.



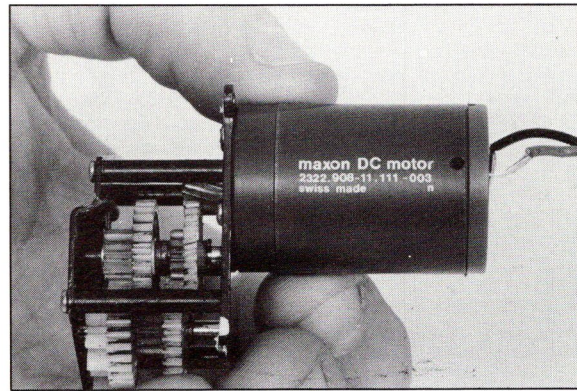
Ten spring-loaded gold-plated contacts control diaphragm and shutter functions, but only nine are in use. Possibilities for tenth (see arrow) are intriguing.



Large area silicon-photocells ride just behind semi-silvered mirror, shown removed for clarity. Note center bottom weighted position (remember that image in camera is inverted).



Combined shutter-speed and ASA dials located under shutter setting knob utilize multiple gold-plated brush contacts. Ceramic switch-plate at left carries 16 stepped shutter-speed contacts at center, 48 contacts for ASA setting in outer circle. Continuous circle in center serves as ground while concentric semi-circle around it (arrow) regulates finder LEDs.



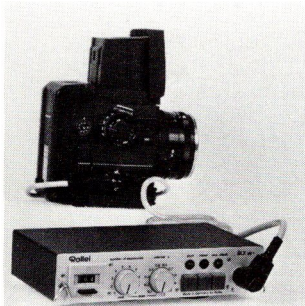
Husky Swiss-made drive motor handles film advance, mirror movement, and rear shutter blind. Rugged Teflon® gears require no lubrication for smooth, low friction, operation.

modern tests



An easy-handling automatic, the 6006 combines new interchangeable magazines with auto-exposure and motor-driven convenience. Here, 45° prism and hand grip make for easy handling in the field.

in great detail. Suffice it to say that the sophisticated system permits shutter-preferred exposure automation of extraordinary accuracy and reliability. The electromagnet's ability to drive the mechanism precisely, and rapidly reverse its direction, enables accurate control of the shutter blades, while the diaphragm opens for focusing, closes all the way shut (so that the system can measure stray light from the finder), then begins to open the lens. When the light on the metering cells (minus the memorized stray light level value) reaches the intensity required for correct exposure with the shutter speed and film speed selected, the diaphragm stops opening, and the shutter



Sophisticated camera circuitry permits remote control of shutter, mirror and film advance separately by compact ME-1 camera remote controller (bottom). Exposures may be checked, mirror locked up, multiple-exposures (up to 10) made on a single frame for strobe-like effects.

fires. All this, of course, takes place while you're still pressing the microswitch release.

The SLX's metering system more than compares with its newer competitors with add-on aperture-preferred automation. But it is in actual photography that the camera proves its worth. The only fly in the original SLX ointment was the camera's lack of interchangeable backs, a necessity to many pros needing to change to different films in mid-roll or shoot a confirming Polaroid to ease art directorial qualms. Now we not only have interchangeable backs, but auto-loading magazines that promise superior film flatness with interchangeable pre-loading inserts, and loss-proof built-in darkslides.

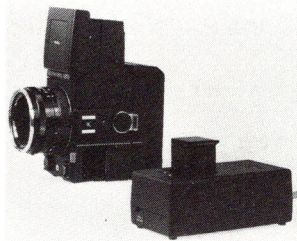
For contrasty scenes, keep in mind the lower center-weighted metering pattern and use the convenient exposure test button when necessary to hold exposures from selected scene areas. With long lenses, like the 350mm tested, the camera with its 45° prism rests in your arms with superb balance and is amazingly stable, partially because of the camera's hefty 4 lb. 9 oz. weight.

Although the Rolleiflex 6006 offers an internal SPD-taking center-weighted exposure reading off the film surface itself to control flash duration along with an in-finder LED signalling flash charge and exposure sufficiency, we were unable to get the required coupling module to test it. We'll have to pass on the manufacturer's claims to you and confirm them later. SCA 100 and SCA 356 Rolleiflex modules will couple the 6006, the SL 2000F, and the new SL 66E with Metz, Braun, Osram and Agfa strobes and should be available now.

For normal flash work, the camera is used in manual mode, the flash provides sync at any speed-emitting only the precise amount of light needed for any aperture set, or signalling insufficient light in the finder. In automatic mode, the 6006 should automatically execute fill-in flash exposures, an unusual and potentially very valuable feature. The camera is said to provide the appropriate aperture for the shutter speed selected, read the flash through the stopped-down lens, and then terminate the flash for an approximately 1 to 1 flash fill ratio.

The possibilities of the ME 1

The possibilities of the ME 1



Rapid charger pumps power for 100 shots into battery in 15 min., 500 plus in one hour. Works on 100-240 volts AC or 12 volts DC.



Infrared remote release at right can control 1 or 2 Rolleis at long distances, works with SLX, 6006, and Rollei SL 2000 F 35mm camera.

Multi-Exposure Control boggle the imagination. The compact control box is about the size of a jumbo pocket book and runs off the camera battery entirely. Dials permit setting the desired number of exposures wanted on single frame and the interval between them. Buttons permit independent control of the camera mirror (in manual mode) and exposure checking in automatic mode, along with LED camera status signals and an exposure counter reading as high as 999. Could a bulk film back be coming? You can confirm that the shutter is set correctly for the light level on the subject, retract the mirror and take single, or multiple exposures from distances as great as 32 ft. Up to 10 multiple exposures can be made at intervals from .1 to 1.5 secs. on a single frame.

By now, we have nearly the whole gamut of SLX/6006 accessories available. Extra inserts in light-tight cases, 120 and 220 magazines in two formats, Zeiss lenses from 40 to 350mm, Schneider 55mm PC lenses and a 140-280 zoom—even an automatic 2X converter. Two prism finders, a magnifying hood, regular and professional

PERFORMANCE

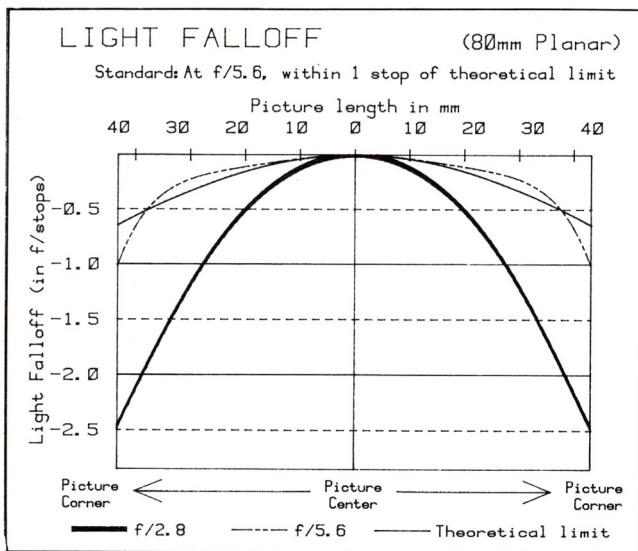
Our Standard	as Tested
Focal length: + -5% (76.00-84.00mm)	81.13mm
Aperture: + -5% (f/2.66-2.94)	f/2.87
Distortion: (+ -2%)	less than 1% (barrel)
Light falloff: at f/5.6 +1 stop from theoretical limit (0-1.2 stops)	1.0 stops

RESOLUTION

ROLLEI 80mm f/2.8 at 1: 20.32				
f/	Center (l/mm)	Corner (l/mm)		
2.8	Excellent	46	Excellent	32
4	Excellent	51	Excellent	32
5.6	Excellent	64	Excellent	41
8	Excellent	64	Excellent	41
11	Excellent	64	Excellent	46
16	Excellent	58	Excellent	46
22	Excellent	58	Excellent	51

CONTRAST

ROLLEI 80mm f/2.8 at 20 lines/mm				
f/	Center (%)	Corner (%)		
2.8	High	48	Low	16
4	High	61	Medium	24
5.6	High	60	High	45
8	High	60	High	68
11	High	61	High	70
16	High	61	High	58
22	High	58	Medium	28



lens shades, battery inserts and external connectors, the long awaited ME-1 Multi-Exposure Control, Infrared Remote Release system, and Multi-Exposure release MM 1 are available. Pistol grips, levers for quick focusing, automatic, electronically-coupled extension tubes and bellows, copy attachments and even a gelatine filter holder, sweeten the pot. But the price of the state of the art isn't cheap—a few sample list prices: 6006 with 80mm f/2.8 Planar with magazine \$2850; magazines, \$450; lenses from \$1590 (50mm f/4 Distagon and 150mm Sonnar f/4); up \$2700 (350mm f/5.6 Tele-Tessar); prism finders, \$668; extra NiCd battery, \$90; ME 1 device, \$855; extension tube, \$254-\$372; and bellows, \$675. And yet, most of these prices are more than comparable with competing motorized cameras, the same optics in normal shutters and similar accessories.

Obviously Rollei is serious about carving out a niche in the professional medium-format SLR field, and this competitive pricing is clear proof of its intentions.

Tested with the Rollei 6006 was the Rollei-made 80mm f/2.8 Planar, which we last checked in 1977 when we wrote about the Rollei SLX.

Optical bench analysis: (for optical experts only) On axis, wide open, we found slight zonal spherical and slight over-corrected spherical aberration. Some flare wide open, no color fringing. Performance was almost at diffraction limits by f/5.6. Off-axis, the Planar showed slight coma wide open; gone by f/4. Slight astigmatism; almost gone by f/8. Just noticeable lateral color.

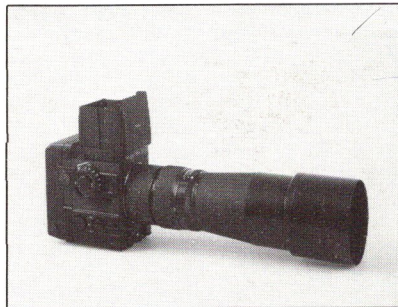
Field test transparencies: Our Ektachrome transparencies showed slight flare wide open; disappearing at f/4. Images were very sharp and crisp, even in the corners. Only a hint of lateral color was seen in corners. General slide quality, above average for a medium format normal lens.

COMPACT ZEISS 350 TELE FOR ROLLEI 6006 SLR

Specifications: 350mm f/5.6 Zeiss Tele-Tessar; mount for Rollei SLX and 6006 SLRs; No. 6182270; accepts 86mm screw-

in filters; f/5.6 to f/45, clicks at 1/3 stops; min. foc. dist. 5 m (16 ft. 5 in.); 8 7/8 in. long, × 3 3/16 in. diam. (227 × 90mm); 3 lbs. 11 oz. (1650 g.); \$2700.

Practical comments: Surprisingly well-balanced and compact for a 350 designed for the 2 1/4 × 2 1/4 format. Smooth rubber-covered diamond pattern focussing grip is a full 1-in. wide. Click-stopped diaphragm ring, calibrated in full-stops but clicked in 1/3 stops, engraved in white near camera body. Aperture for automatic exposure indicator in top of body. "A" indicator for auto mode operation, release stud in diaphragm ring at bottom. Depth of field scale legibly engraved in green deep screw-in lens shade allows access to Rollei 86 × 1mm filter and accessory thread. Cap covers hood. Tripod socket in camera body; none on lens but whole rig is well-balanced.



Rollei's big gun, the Tele-Tessar 350mm f/5.6 makes for a well-balanced camera package.

Optical bench analysis: (for optical experts only): On axis, we saw slight secondary telephoto aberration; gone by f/11. Performance near diffraction limits by f/22. Very slight red flare throughout. Off-axis, we saw slight high order aberration in corners; gone by f/22. Slight astigmatism and lateral color throughout. Performance still excellent for a telephoto formula.

Field test slides: Our 2 1/4 × 2 1/4 Ektachrome transparencies were sharp and crisp overall, improving even more stopped down to f/8. Flare was well-controlled and overall quality above-average.

PERFORMANCE

Our Standard	as Tested
Focal length: + -5% (332.50-367.50mm)	343.57mm
Aperture: + -5% (f/5.32-5.88)	f/5.84
Distortion: (+ -3.5%)	less than 1% (pincushion)
Light falloff: at f/5.6 +1 stop from theoretical limit (0-1.0 stops)	0.8 stops

RESOLUTION

ZEISS 350mm f/5.6 at 1: 19.84				
f/	Center (l/mm)	Corner (l/mm)		
5.6	Excellent	50	Excellent	35
8	Excellent	50	Excellent	40
11	Excellent	50	Excellent	40
16	Excellent	56	Excellent	35
22	Excellent	50	Excellent	32
32	Excellent	50	Excellent	32
45	Excellent	44	Excellent	32

CONTRAST

ZEISS 350mm f/5.6 at 30 lines/mm				
f/	Center (%)	Corner (%)		
5.6	High	46	High	30
8	High	48	High	51
11	High	48	High	48
16	High	52	High	50
22	Medium	38	High	46
32	High	31	High	42
45	High	30	High	41

Specifications Subject to Change Without Notice

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