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PETRI

SLR-35

COMPACT

INTRODUCTION

Now you are the owner of one of the most advanced single lens reflex cameras there is. This will make you expect more from photography than plain snapshots. This camera certainly is an instrument of precision that will enable you to take pictures in ways and manners that represent your own taste and personal approach to all kinds of photographic

subjects. Technical experts have done everything in order to make this camera extremely easy to handle. Nevertheless it is highly recommended to study these instructions thoroughly before loading the first cartridge of film. This small effort will repay you with a profusion of wonderful pictures to be proud of and admired by your friends.

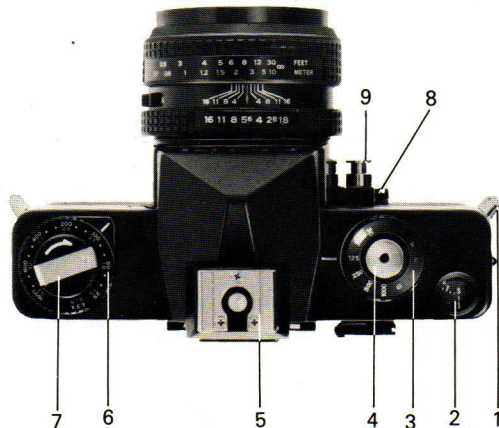


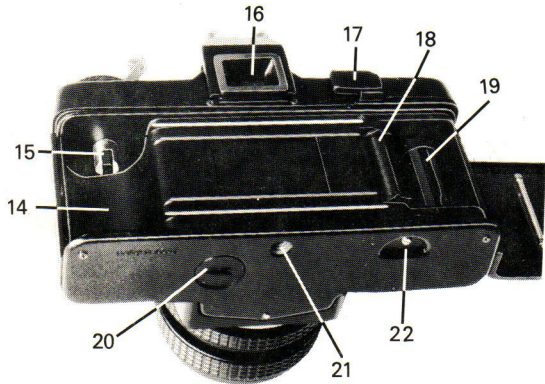
MAJOR SPECIFICATIONS

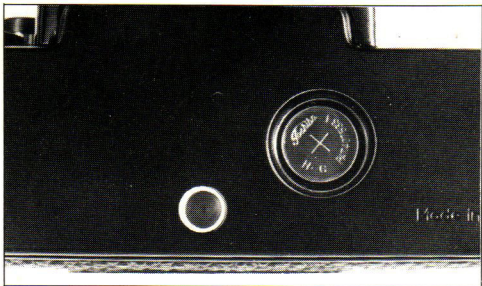
Type:	Pentaprism single lens reflex camera with built-in cross-coupled CdS exposure meter in TTL-system. Aluminum diecast.
Film size:	35 mm film, all standard lengths.
Picture size:	24 × 36 mm.
Lens:	F 1.8, 50 mm, 6 elements in 4 groups, min. aperture f 16, with screw-in mount, M 42.
Finish:	Black.
Viewfinder and focusing:	Pentaprism finder with micromatic prism focusing system.
Metering:	TTL, stop-down match-needle system. Range: EV 3-EV 18 at ASA 100 (DIN 21). ASA (DIN) selector: ASA 25-1600 (DIN 15-33).
Shutter:	Focal plane cloth shutter with speeds of B, 1-1/1000 sec. with built-in self-timer.
Shutter Release:	Release button and shutter speed dial are on same axis, thus helping to prevent camera shake when shooting.
Film transport:	Single stroke advance lever, transporting the film and cocking the shutter.
Exposure counter:	Self-starting, when opening the camera-back.
Synchronization:	X, special detachable hot-shoe.
Power Source:	H-C, 1.3 volt, Mallory RM 675 R.
Filter size:	49 mm screw-in type.
Lens hood size:	51 mm slip-on type.
Lenses available:	Any M 42.
Weight:	Body only: 450 g (1 lb., 13 drams).
Dimension:	132.9 × 89.5 × 50 mm (4 1/4 × 3 1/2 × 2").

DESCRIPTION OF PARTS

1. Lugs for neck strap
2. Exposure counter
3. Shutter speed dial
4. Shutter release
5. Hot shoe, PC-terminal underneath.
6. Film speed dial, ASA-DIN
7. Film rewind crank
8. Selftimer
9. Switch for exposure meter
10. Diaphragm scale
11. Depth of field scale
12. Focusing and distance scale
13. Auto & manual diaphragm switch
14. Film chamber
15. Film transport fork
16. Viewfinder eye piece
17. Film advance lever
18. Film transport sprockets
19. Film take up spool
20. Battery compartment
21. Tripod socket
22. Film rewind release knob







BATTERY FOR CdS EXPOSURE METER

The built-in CdS exposure meter is powered with a 1.3 volt mercury battery. (Mallory RM 675 R, National M-1C, or equivalent). The exposure meter is switched on by pressing the meter switch (9). If the exposure meter needle does not respond to a change of light conditions, the battery is exhausted and must be replaced.

Unscrew the battery chamber and insert a new battery, the positive pole facing up (+) and replace the cover of the battery compartment.

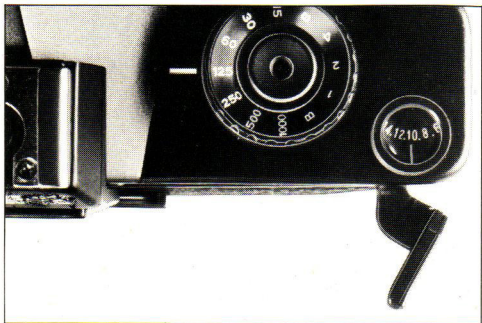
FILM ADVANCE LEVER

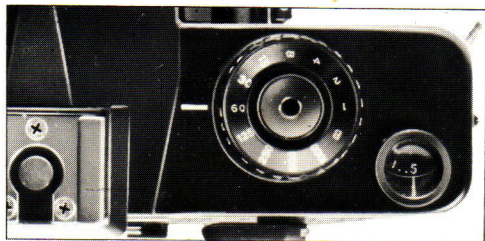
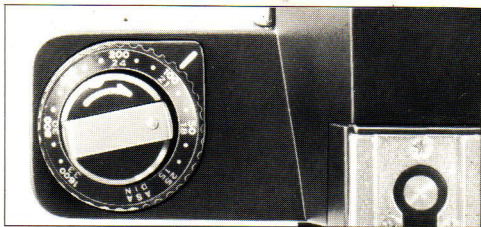
When operating the film advance lever, the following things happen simultaneously:

1. The film is transported to the next unexposed frame
2. The film counter is advanced
3. The shutter is cocked

EXPOSURE COUNTER

The counter is located on top of the camera body. It shows the number of the exposed frames and automatically resets to "S" (Start) when the back cover is opened. Number 12, 20 and 36 are marked in red to signal the end of a film, depending on the length.





SETTING THE FILM SPEED (ASA/DIN)

It is most important to transfer the film speed to the metering system of the camera. The values in ASA or DIN are printed on the box and the cartridge of your film.

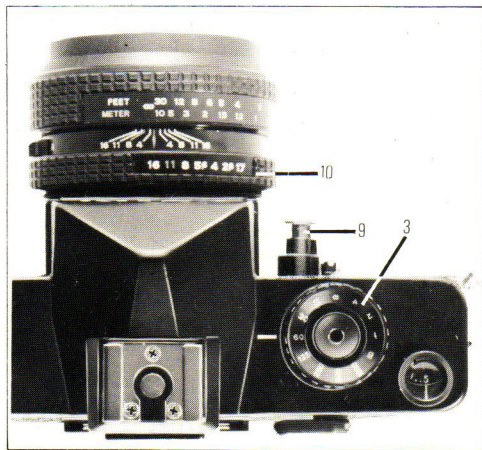
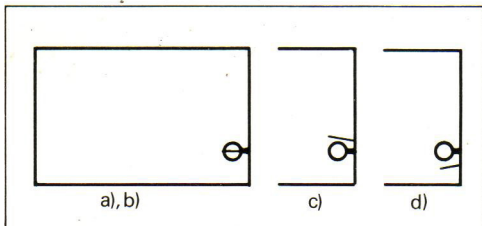
Align the ASA or DIN number with the white mark by turning dial (6). The dots between the numbers stand for the film speeds as indicated in the chart below left.

THE SHUTTER SPEEDS

This camera has shutter speeds from 1 to 1/1000 sec. as indicated on the shutter speed dial. On setting B the shutter stays open as long as the shutter is being depressed. (Time exposure). The speeds are set by lining up the appropriate number or B with the white line on the side the pentaprism. Shutter speeds can only be set on click-stops. In between settings will not work.

For outdoor photography use 1/125 or 1/250
 For actions and sports 1/250 to 1/1000
 For indoor photography 1/30 or 1/60
 For shutter speeds slower than 1/30 a tripod or solid support and a cable release should be used, in order to avoid camera motion.

ASA	25	●	●	50	●	●	100	●	●	200	●	●	400	●	●	800	●	●	1600																		
		●	●	40	●	●	64	●	●	80	●	●	125	●	●	160	●	●	250	●	●	320	●	●	500	●	●	650	●	●	1000	●	●	1250			
DIN	15	●	●	18	●	●	21	●	●	24	●	●	27	●	●	30	●	●	33																		
		●	●	16	●	●	17	●	●	19	●	●	20	●	●	22	●	●	23	●	●	25	●	●	26	●	●	28	●	●	29	●	●	31	●	●	32



MEASURING THE LIGHT/SETTING THE EXPOSURE

The proper exposure can be set two ways.

- Set the shutter speed desired and then set the diaphragm opening by pressing the meter switch (9) and turning the diaphragm ring (10) until the needle and the circle in the view finder match.
- Set the diaphragm opening desired in order to obtain a certain depth of field and then set the shutter speed, by pressing the meter switch (9) and turning the shutter speed dial (3) until the needle and the circle in the view finder match.

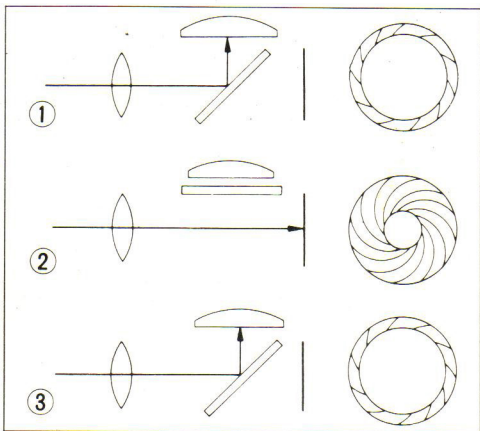
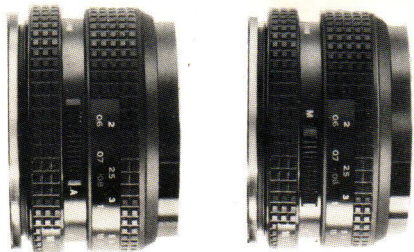
Under extreme light conditions it may be necessary to turn the diaphragm scale and the shutter speed dial alternately to make the pointer and the circle match.

In order to measure the exposure, switch (9) is depressed and can be locked in position by a twist to the right.

The exposure meter will not work when the shutter is set on B.

UNDER- AND OVER EXPOSURES

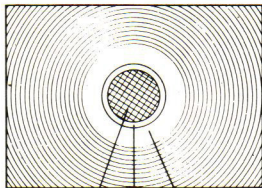
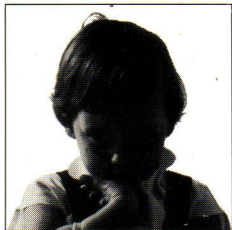
- If an over exposure is intended, the diaphragm ring or the shutter speed dial are turned to such an extent, that the needle comes to rest above the circle. Or, after measuring the light, a larger diaphragm opening (smaller figure) or a slower shutter speed can be set without looking into the finder.
- If an under exposure is intended, proceed in the opposite manner. Set the needle underneath the circle or select a smaller diaphragm opening or a faster shutter speed.



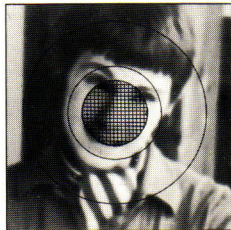
AUTOMATIC/MANUAL OPERATION

There are "A" (short for Automatic) mark in white and "M" (short for Manual) mark in red on the side of the lens barrel.

Move the auto & manual diaphragm switch (13) to the underside, and you will see the diaphragm is set at "A" position. This is the normal position for most circumstances. With the "A" position, the diaphragm stops down to the pre-selected aperture just before the shutter is released and opens again after each exposure for easy and accurate focusing. When manual diaphragm is desired, move the auto & manual diaphragm switch to the upperside. The advantage of the manual operation is that you can pre-view the depth of field and see in the viewfinder the lens zone of sharpness with any aperture. The manual operation also can be obtained simply by pressing the switch for exposure meter (9).



C B A



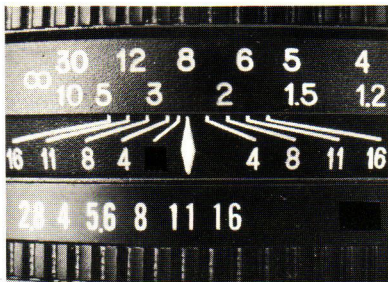
SHOOTING AGAINST THE LIGHT

When the light source is behind your subject or your subject is considerably darker than the background, it is recommended to compensate the reading found. The procedure is the same as mentioned under "Under-Exposure". Use a lens opening $1/2$ or 1 stop wider than measured.

VIEWFINDER AND FOCUSING

What you see in the center of the viewfinder is the "PETRI FAIL-SAFE" focusing device.

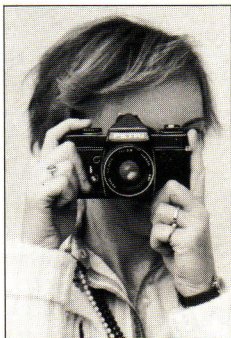
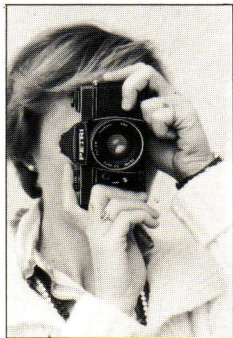
Looking through the micro-prism area (C) in the viewfinder, you see the subject clearly, only when the lens is in perfect focus. Rotating the focusing ring you will notice the appearance of a grid in the center of the finder. As soon as the subject is correctly focused, the flickering grid fades away. The circle around the cluster of micro-prism (B) is plain glass, here the subject is always seen sharp and clear, even when the lens is out of focus. When the lens is correctly focused, the images in the micro prism area and the outer circle (A) will be equally clear.



DEPTH OF FIELD

By depth of field is meant the range of distances of objects in front of the camera that are in sufficiently sharp focus at a certain setting. The depth of field increases by reducing the aperture. After focusing the lens the normal way examine the black lines spreading out at both sides of the red distance marks. Each pair of lines pointing to the distance scale indicates the depth of field zone corresponding to the F-stop set.

Example: Focusing distance 8 feet, lens opening F/ 11. The white lines running from the figures 11 indicate, that the nearest point in focus is 6 feet and the most distant point in focus is approximately 12 feet away.

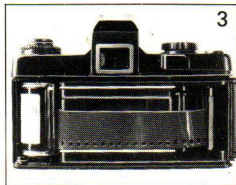
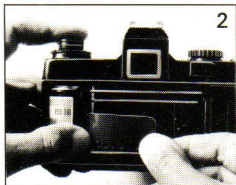
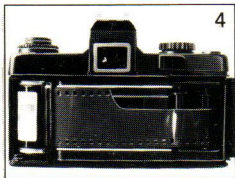


HOW TO HOLD THE CAMERA

The camera can be held horizontally or vertically, depending on the proportion of your subject.

Three simple rules should be observed to avoid camera motion.

1. Take a deep breath and hold in until after the shutter has been released.
2. While taking the picture, hold the camera firmly with both hands and press it against your face and forehead.
3. Squeeze the shutter release gently, do not push or jerk it. Practice squeezing with the empty camera until you can release the shutter without the slightest quiver.

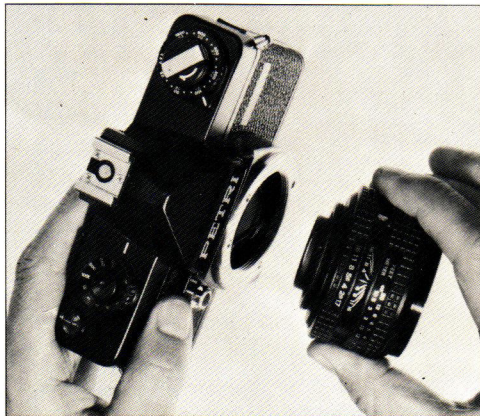
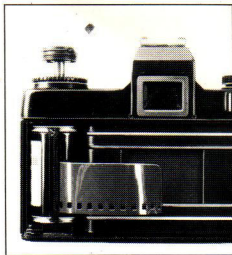
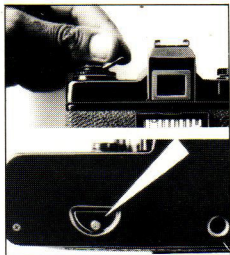


LOADING THE CAMERA

Load your camera in subdued light or at least in the shadow of your own body.

1. Pulling out the rewind crank the camera back will open at once. The exposure counter resets automatically to "S" (start).
2. Place the fresh film cartridge into the film chamber and push the rewind crank back into the core of the cartridge.
3. Slip the leader of the film into any slit of the take up spool and push it down toward the bottom of the camera. Engage the perforation perfectly with the teeth of the camera sprocket.
4. Operate the film advance lever and see that the film is fastened around the take up spool before closing the camera back. Put some tension on the film by turning the rewind crank in the direction of the arrow.
5. By slightly pressing the camera back it will snap and lock.
6. Release the shutter and advance the film until the film counter arrives at number 1.

Attention: If the rewind crank does not turn while advancing the film, the film is not being transported properly. Open the camera back and check.



REMOVING THE FILM

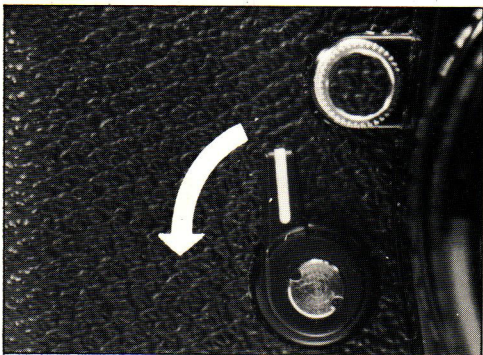
After the entire length of the film has been exposed, it must be rewound into the cartridge before opening the camera back.

1. To rewind the film depress the film release knob located on the bottom of the camera body. Open the rewind crank and turn it arrow-wise. You will feel a slight tension while the film is being rewound. At the end of the film the tension automatically will cease.
2. To remove the exposed film cartridge pull out the film rewind crank upon which the camera back will open. Hold the camera lens down in order to prevent the film from dropping out by itself. Avoid direct sunlight.

CHANGING LENSES

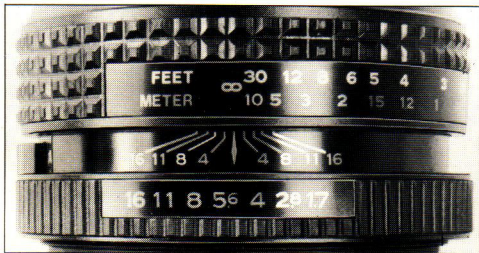
In order to remove the lens hold the camera in your left hand and turn the lens counter clockwise with your right hand until it comes free.

To insert another lens into the camera simply screw it in turning the lens clockwise without applying force until it is seated firmly.



SELFTIMER

Swing the lever of the selftimer counterclockwise, as far as it will go. Press the shutter release and the exposure will follow after a delay of approximately 9 sec. Shorter delays can be obtained by not moving the selftimer all the way down. The selftimer can be set either before or after advancing the film. All shutter speeds can be used, except B. The selftimer can be used not only when the photographer wants to get into the picture himself but also whenever the shutter has to be released without the slightest vibration. In all cases the use of a tripod is recommended.



INFRA-RED PHOTOGRAPHY

Exposing black and white infra-red film a shift from the visible focus is necessary. You focus first as usual and then shift the setting so the same distance mark is opposite the line pertaining to the red 8 on the depth of field scale.

FLASH PHOTOGRAPHY

This camera is X-synchronized and suitable for the use with electronic flash. If you use a cordless unit merely slip the foot of the unit into the hot shoe (5) and it will automatically make contact.

If the unit has a cord, remove the hot shoe by pulling it up and plug the cable into the flash terminal which now is uncovered.

Shutter speed 1/60 is to be used for flash pictures.

In order to find the correct f-stop, you divide the guide number pertaining to your film-flash-combination by the distance between flash and subject. Example: Guide number 60 : 15' = f-stop 4. In high rooms or rooms with dark ceilings the diaphragm has to be opened one more stop. The guide-numbers can be found on the body of your electronic flash.



CARE AND MAINTENANCE

Clean your camera from time to time.

Outside with a soft brush first and then with a soft cloth. Inside with a blower first and then with a camel's hair brush. Be sure to remove dust and sand from your camera immediately. Dust, fingerprints, drops of water, etc. on the lens will reduce sharpness and contrast. If left there long, they attack the surface.

Your camera should be protected from moisture, heat and dust; keep it in the case and under adverse conditions in a polyethylene bag for additional security.

Before longer storage release the shutter and remove the batteries. They may leak and cause corrosion.

Don't leave your camera unused for a longer period. Keep it in shape and good condition by dry-running it periodically. Use all the shutter speeds, lens openings, and the self timer. Check the pentaprism and focusing helix. Examine the film transport.

We hate to mention it and we hope that your camera will never fall into water. If it does, immediate attention is imperative. If it dropped into salt water, rinse it with fresh water thoroughly and take it to a qualified repairman without delay.

Handle your camera with the care that a precision instrument deserves. Don't drop it, don't percuss it unnecessarily. In case you notice any defect, contact your dealer immediately. Don't attempt to be your own repairman.



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