

Rollei-Grünfilter

Nur für Schwarzweißaufnahmen, nicht für Color!

Aufnahmematerial	Filterwert	
	hellgrün	grün
panchromatisch	— 1	— 1,5
orthochromatisch	— 1,5	— 2

Bei der Schwarzweißphotographie werden die Farben in Grautöne umgewandelt. Durch geeignete Filter („Kontrastfilter“) lassen sich bestimmte Farben auf größeren Graukontrast bringen und im Bilde deutlicher voneinander trennen. Dabei wird stets die Eigenfarbe des Filters aufgehellt.

Mit Grünfilter werden die Farben Gelbgrün und Grün heller, Rot und Blau dagegen dunkler wiedergegeben. Das dichtere Filter verstärkt diesen Effekt. Der Vorteil zum Beispiel bei Landschaftsaufnahmen: Aufhellung des Laubgrüns, kräftige bis schwere Wiedergabe der Wolkenstimmung, dunkleres Ziegelrot (Dächer), im Winter reichere Tonabstufung der blauen Schneeschatten. Bei Tageslicht-Porträts: kräftigere Hauttöne, tieferes Lippenrot. — Gleichzeitig volle Wirkung eines UV-Filters. — Bei orthochromatischem Aufnahmematerial kein Einfluß auf die Rotwiedergabe.

Anmerkung: Jeder volle Filterwert erfordert ein Verringern des Belichtungswertes (Lichtwertes) um einen Wert oder das Öffnen der Blende um eine Stufe oder das Verdoppeln der Belichtungszeit. Halbe Filterwerte werden durch Verringern des Belichtungswertes um einen halben Wert oder durch Öffnen der Blende um eine halbe Stufe berücksichtigt.

Befestigen des Filters vor dem Objektiv: Bajonett durch Rechtsdrehen bis zum Anschlag einrasten.

Rollei Filter, Green

For black and white photography only, not for color!

Film Material	Filter Compensating Number for	
	light green	green
panchromatic	— 1	— 1.5
orthochromatic	— 1.5	— 2

In black and white photography, natural colors are transformed into a scale of grey tones. The use of suitable filters ("contrast filters") permits increasing the contrast between certain colors and improving the tone separation in the picture. The subject color which is the same as the color of the filter is always rendered brighter.

A green filter renders yellow-green and green brighter, red and blue darker. A deeper filter increases this effect. Chief advantage when taking landscapes: brightens foliage, darkens sky for strong rendition of cloud formations, darkens red roofs. Improves detail of blue snow-shadows. For daylight portraits: deeper skin tones, darker red lips. — At the same time full UV filter effect. — When used with orthochromatic films, the rendition of the red colors will not be influenced.

Please note: To compensate for each full number, it is necessary to either decrease the exposure value (light value) number by one value or to open the diaphragm by one stop or to double the exposure time. Half numbers are compensated for by decreasing the exposure value number by one half value or by opening the diaphragm 1/2 stop.

Attaching the filter to the taking lens: Insert into inner bayonet and turn to right until it clicks into position.

Filtres Rolleï verts

Pour la photographie en noir-et-blanc seulement, pas pour la couleur!

Emulsion	Indice de filtre	
	vert-clair	vert
panchromatique	— 1	— 1,5
orthochromatique	— 1,5	— 2

En photographie noir-et-blanc, les couleurs sont rendues par des valeurs de gris. Au moyen de filtres appropriés («filtres de contraste»), il est possible d'obtenir un plus grand contraste de gris entre certaines couleurs déterminées, et une séparation plus nette entre elles dans l'image. Le filtre éclaircit toujours sa couleur propre.

Les filtres verts éclaircissent le jaune-vert et le vert; par contre, le rouge et le bleu deviennent plus foncés. Avec le filtre plus foncé (vert), cet effet est plus fort qu'avec le filtre vert-clair. L'avantage d'un filtre vert pour le paysage: le feuillage devient plus clair, les nuages se détachent mieux sur le ciel, les toits aux tuiles rouges deviennent plus foncés; en hiver, une gradation plus nuancée des ombres bleues sur la neige. Pour le portrait à la lumière du jour: teintes chair plus vigoureuses, lèvres plus foncées. — En même temps, effet complet d'un filtre UV. — Pour film ortho — pas d'influence sur le rendu du rouge.

Remarque: Chaque unité d'indice de filtre nécessite une diminution d'une unité de l'indice de lumination ou l'ouverture du diaphragme d'un point ou un temps de pose double. Une demi-unité d'indice de filtre nécessite la diminution d'une demi-unité de l'indice de lumination ou l'ouverture du diaphragme d'un demi-point.

Fixation du filtre devant l'objectif de prise de vue: enclencher la baïonnette en la faisant tourner à droite jusqu'à l'arrêt.

Filtri verdi Rollei

Solo per pellicole bianconere, mai per colore!

materiale sensibile	numero di correzione per filtro	
	verde chiaro	verde
pancromatico	— 1	— 1,5
ortocromatico	— 1,5	— 2

Nella fotografia bianconera i colori vengono convertiti in toni grigi. Mediante filtri adatti ("filtri di contrasto") si può ottenere un maggior contrasto fra determinati colori, perchè nella fotografia si stacchino meglio l'uno dall'altro. Impiegando un filtro si schiarisce sempre il colore corrispondente a quello del filtro stesso.

Col filtro verde risulteranno più chiari i colori gialloverde e verde e più scuri il rosso e il blu. Quanto più il filtro è intenso, tanto più notevole sarà questo effetto. Vantaggio, ad esempio, per fotografie di paesaggi: rischiaramento del verde delle fronde, riproduzione più efficace, molto accentuata, delle nuvole, tetti di tegole più scuri, in inverno più ricca gradazione di tonalità nelle ombre azzurre della neve. Per ritratti alla luce del giorno, tonalità dell'epidermide più marcata, labbra di un rosso più intenso. Allo stesso tempo ha l'identico effetto di un filtro UV. Con materiale ortocromatico non ha alcuna influenza sulla riproduzione delle tonalità rosse.

Attenzione! Per ogni unità del numero di correzione il valore di esposizione va ridotto pure di una unità; oppure va aperto di un numero il diaframma o raddoppiato il tempo di esposizione. Per mezza unità del numero di correzione il valore d'esposizione va ridotto solo di mezza unità, oppure il diaframma va aperto solo di mezzo numero.

Montaggio del filtro sull'obiettivo da presa: introdurre nell'attacco a baionetta e girarlo verso destra sino all'arresto.

Filtros Rollei verdes

A empregar só nas fotografías a preto e branco, mas não a cores!

Material fotográfico	Valor de filtro	
	verde claro	verde
pancromático	— 1	— 1,5
ortocromático	— 1,5	— 2

Na fotografia a preto e branco, as cores são transformadas em tonalidades cinzentas. Por meio de filtros adequados ("filtros de contraste") é possível levar certas cores a um maior contraste de cinzento e destacá-las assim mais nitidamente umas das outras. Ao mesmo tempo aclara-se sempre a cor própria do filtro.

Com os filtros verdes aclaram-se as cores verde-amarelado e verde, ao passo que o vermelho e o azul são reproduzidos em tonalidades mais escuras. O filtro mais denso intensifica este efeito. A vantagem por exemplo nas fotografias de paisagens: aclaramento do verde das folhagens; reprodução mais vigorosa até pesada do ambiente das nuvens; o vermelho tijolo (dos telhados) torna-se mais escuro; no inverno, uma gradação mais rica das sombras azuladas na neve. Nos retratos à luz do dia: tons de pele mais saturados, vermelho dos lábios mais intenso. — Ao mesmo tempo o pleno efeito dum filtro UV. — Nos materiais fotográficos ortocromáticos, nenhuma influência na reprodução do vermelho.

Observação: Cada valor de filtro inteiro exige uma diminuição do valor de exposição (valor de luminosidade) por um valor, ou a abertura do diafragma por um degrau, ou a duplicação do tempo da exposição. Meios valores de filtro são tomados em consideração por diminuição do valor de exposição por meio degrau, ou pela abertura do diafragma por meio degrau.

Fixação do filtro na objectiva fotográfica: Fazer engatar a baioneta por giração para a direita, até ao embate.

Filtro verde Rollei

¡Sólo para fotos en blanco y negro, no para color!

Material fotográfico	Valor de compensación del filtro	
	verde claro	verde
pancromático	— 1	— 1,5
ortocromático	— 1,5	— 2

En la fotografía en blanco y negro los colores se traducen por tonos grises. Mediante filtros apropiados ("filtros de contraste") es posible dar mayor contraste de gris a ciertos colores y diferenciarlos en la foto unos de otros de modo más ostensible. El filtro siempre aclara el color que corresponde al suyo propio.

Con el filtro verde salen más claros los colores verdeamarillo y verde; el rojo y el azul, en cambio, salen más oscuros. Cuanto más denso el filtro, más intenso es este efecto. Ventaja en las fotos de paisaje, por ejemplo: aclaración del verdor del follaje, realce intenso, hasta grave, del efecto de las nubes, oscurecimiento de la tonalidad roja de los ladrillos (tejados), en invierno mayor escala de matices en las sombras azules de las nieves. En los retratos a la luz del día: intensificación de los tonos de las carnes, rojo más profundo de los labios. — Al mismo tiempo, acción completa de un filtro UV. — Con material ortocromático, ninguna influencia en la reproducción del rojo.

Nota: Cada valor de compensación entero exige que se reduzca en un grado el valor de exposición (valor de luminosidad), o bien se abra un grado más el diafragma, o bien se doble el tiempo de exposición. Los medios grados del valor de compensación se aplican reduciendo el valor de exposición en medio grado o bien abriendo el diafragma medio grado más.

Fijación del filtro delante del objetivo fotográfico: Encastrar la bayoneta dando vuelta hacia la derecha hasta el tope.

Rollei-Orange- und Rotfilter

Nur für Schwarzweißaufnahmen, nicht für Color!

Aufnahmematerial	Filterwert	
	orange	hellrot
panchromatisch	— 1,5 bis — 3	— 2 bis — 3,5

Bei der Schwarzweißfotografie werden die Farben in Grautöne umgewandelt. Durch geeignete Filter („Kontrastfilter“) lassen sich bestimmte Farben auf größeren Graukontrast bringen und im Bilde deutlicher voneinander trennen. Dabei wird stets die Eigenfarbe des Filters aufgehellt.

Mit Orange- und Rotfilter werden die Farben Gelbrot und Rot heller, Grün und Blau dagegen dunkler wiedergegeben. Das dichtere Filter verstärkt diesen Effekt. Bei Landschaften: dunkler bis schwarzer Himmel. Nachteffekt. Ein weiterer Vorteil bei Fernsichten: durch Wegfiltern des bläulichen Dunstschleiers kontrastreichere, brillantere Landschaftsdetails. Gleichzeitig volle Wirkung eines UV-Filters. — Nur für panchromatisches Aufnahmematerial bestimmt.

Anmerkung: Jeder volle Filterwert erfordert ein Verringern des Belichtungswertes (Lichtwertes) um einen Wert oder das Öffnen der Blende um eine Stufe oder das Verdoppeln der Belichtungszeit. Halbe Filterwerte werden durch Verringern des Belichtungswertes um einen halben Wert oder durch Öffnen der Blende um eine halbe Stufe berücksichtigt.

Befestigen des Filters vor dem Aufnahmeobjektiv: Bajonett durch Rechtsdrehen bis zum Anschlag einrasten.

Rollei Filters, Orange and Red

For black and white photography only, not for color!

Film Material	Filter Compensating Number for	
	orange	light red
panchromatic	— 1.5 to — 3	— 2 to — 3.5

In black and white photography, natural colors are transformed into a scale of grey tones. The use of suitable filters ("contrast filters") permits increasing the contrast between certain colors and improving the tone separation in the picture. The subject color which is the same as the color of the filter is always rendered brighter.

Orange and red filters render yellow-red and red brighter and green and blue darker. A deeper filter enhances this effect. For landscapes: to produce dark to black skies, simulated night effect. Further advantage: absorption of blue distance haze, renders landscape detail with greater brilliance and higher contrast. Full UV filter effect. For use with panchromatic emulsions only.

Please note: To compensate for each full number, it is necessary to either decrease the exposure value (light value) number by one value or to open the diaphragm by one stop or to double the exposure time. Half numbers are compensated for by decreasing the exposure value number by one half value or by opening the diaphragm 1/2 stop.

Attaching the filter to the taking lens: Insert into inner bayonet and turn to right until it clicks into position.

Filtres Rolleil orangé et rouge

Pour la photographie en noir-et-blanc seulement, pas pour la couleur!

Emulsion	Indice de filtre	
	orangé	rouge clair
panchromatique	— 1,5 à — 3	— 2 à — 3,5

En photographie noir-et-blanc, les couleurs sont rendues par des valeurs de gris. Au moyen de filtres appropriés («filtres de contraste»), il est possible d'obtenir un plus grand contraste de gris entre certaines couleurs déterminées, et une séparation plus nette entre elles dans l'image. Le filtre éclaircit toujours sa couleur propre.

Les filtres orangé et rouge éclaircissent l'orangé et le rouge; par contre, le vert et le bleu deviennent plus foncés. Avec le filtre plus foncé (rouge), cet effet est plus fort qu'avec le filtre orangé. Paysages: ciel sombre à noir. Effets de nuit. Un autre avantage pour les lointains: en filtrant le voile de brume bleuâtre, détails du paysage plus contrastés, plus brillants. En même temps, effet complet d'un filtre UV. — Destiné uniquement aux émulsions panchromatiques.

Remarque: Chaque unité d'indice de filtre nécessite une diminution d'une unité de l'indice de lumination ou l'ouverture du diaphragme d'un point ou un temps de pose double. Une demi-unité d'indice de filtre nécessite la diminution d'une demi-unité de l'indice de lumination ou l'ouverture du diaphragme d'un demi-point.

Fixation du filtre devant l'objectif de prise de vue: enclencher la baïonnette en la faisant tourner à droite jusqu'à l'arrêt.

Filtri Rollei arancione e rosso

Solo per pellicole bianconere, mai per colore!

materiale sensibile	numero di correzione per filtro	
	arancione	rosso chiaro
pancromatico	da -1,5 a -3	da -2 a -3,5

Nella fotografia bianconera i colori vengono convertiti in toni grigi. Mediante filtri adatti ("filtri di contrasto") si può ottenere un maggior contrasto fra determinati colori, perchè nella fotografia si stacchino meglio l'uno dall'altro. Impiegando un filtro si schiarisce sempre il colore corrispondente a quello del filtro stesso.

Coi filtri arancione e rosso risulteranno più chiari i colori giallo rosso e rosso e più scuri il verde e il blu. Quanto più il filtro è intenso, tanto più notevole sarà questo effetto. Nelle fotografie di paesaggi il cielo risulterà scuro, persino nero; effetto notturno. Altro vantaggio per le vedute lontane: elimina il velo atmosferico azzurrognolo, rendendo i dettagli del paesaggio meglio contrastati e più brillanti. Allo stesso tempo ha il medesimo effetto di un filtro UV. Destinato esclusivamente a materiale pancromatico.

Attenzione! Per ogni unità del numero di correzione il valore di esposizione va ridotto pure di una unità; oppure va aperto di un numero il diaframma o raddoppiato il tempo di esposizione. Per mezze unità del numero di correzione il valore d'esposizione va ridotto solo di mezza unità, oppure il diaframma va aperto solo di mezzo numero.

Montaggio del filtro sull'obiettivo da presa: introdurre nell'attacco a baionetta e girarlo verso destra sino all'arresto.

Filtros Rollei cõr de laranja e vermelho

A empregar só nas fotografias a preto e branco, mas não a cõres!

Material fotográfico	Valor de filtro	
	cõr de laranja	vermelho claro
pancromático	-1,5 até -3	-2 até -3,5

Na fotografia a preto e branco, as cõres são transformadas em tonalidades cinzentas. Por meio de filtros adequados ("filtros de contraste") é possível levar certas cõres a um maior contraste de cinzento e destacá-las assim mais nitidamente umas das outras. Ao mesmo tempo aclara-se sempre a cõr própria do filtro.

Com os filtros cõr de laranja e vermelho são reproduzidas mais claras as cõres vermelho-amarelado e vermelho, ao passo que ficam mais escuras as cõres verde e azul. O filtro mais denso intensifica este efeito. Em paisagens: o céu torna-se escuro, até preto. Efeito noturno. Mais uma vantagem nas vistas longínquas: pela supressão do véu azulado pelo filtro, obtêm-se detalhes de paisagem de contrastes mais ricos e mais brilhantes. Têm ao mesmo tempo o efeito dum filtro UV.—A empregar só com material fotográfico pancromático.

Observação: Cada valor de filtro inteiro exige uma diminuição do valor de exposição (valor de luminosidade) por um valor, ou a abertura do diafragma por um degrau, ou a duplicação do tempo de exposição. Meios valores de filtro são tomados em consideração por diminuição do valor de exposição por meio degrau, ou pela abertura do diafragma por meio degrau.

Fixação do filtro na objectiva fotográfica: Fazer engatar a baioneta por giração para a direita, até ao embate.

Filtros anaranjado y rojo Rollei

¡Sólo para fotos en blanco y negro, no para color!

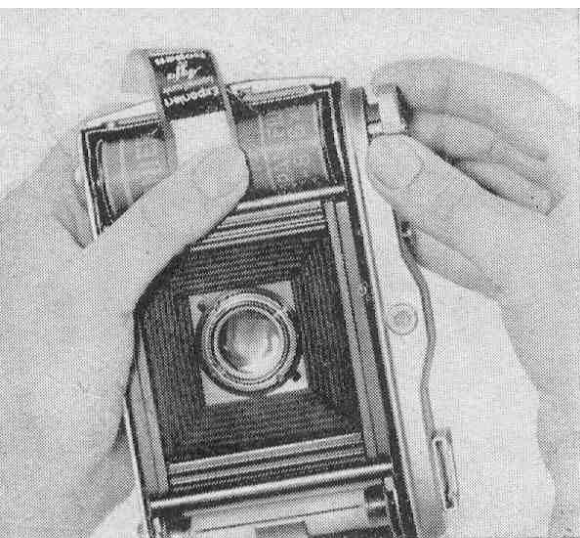
Material fotográfico	Valor de compensación del filtro	
	anaranjado	rojo claro
pancromático	-1,5 a -3	-2 a -3,5

En la fotografía en blanco y negro los colores se traducen por tonos grises. Mediante filtros apropiados ("filtros de contraste") es posible dar mayor contraste de gris a ciertos colores y diferenciarlos en la foto unos de otros de modo más ostensible. El filtro siempre aclara el color que corresponde al suyo propio.

Con los filtros anaranjado y rojo salen más claros los colores rojoamarillo y rojo; el verde y el azul, en cambio, salen más oscuros. Cuanto más denso el filtro, más intenso es este efecto. En los paisajes: cielo oscuro, hasta negro. Efecto nocturno. Otra ventaja en las lejanías: como excluyen el vaho azulado de la neblina, dan una reproducción más brillante y contrastada de los detalles del paisaje. Al mismo tiempo, acción completa de un filtro UV. — Están destinados solamente a las fotos con material pancromático.

Nota: Cada valor de compensación entero exige que se reduzca en un grado el valor de exposición (valor de luminosidad), o bien se abra un grado más el diafragma, o bien se doble el tiempo de exposición. Los medios grados del valor de compensación se aplican reduciendo el valor de exposición en medio grado o bien abriendo el diafragma medio grado más.

Fijación del filtro delante del objetivo fotográfico: Encastrar la bayoneta dando vuelta hacia la derecha hasta el tope.

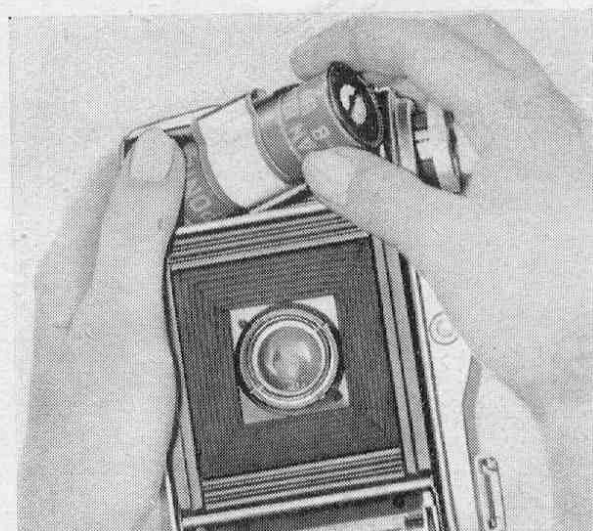


**To unload film spool,
open camera back (see p. 4), pull out wind-
ing knob, at the same time turning it clockwise.**

Use your left thumb to hold the backing paper in place in order to exclude stray light.

A built-in spring slightly lifts the spool to facilitate removal.

NOTICE — Be sure, during removal, to keep the spool from unwinding. Fold in flap of backing paper and secure with attached adhesive tape. Immediately replace spool into wrapper.



ROLLEI-PISTOLENGRIFF

Verwendbar für alle Rollei-Modelle mit Nute am Rand der Stativmutter.

Befestigen der Kamera

Sperrklinke **3** im Rolleifix-Klemmhebel **2** eindrücken und den nun entsperrten Hebel nach unten umlegen. Stativmutter der Kamera in die beiden Halteschienen am Rolleifix nach vorn einschieben und die Haltestifte **10** vorn in den Kamerakörper **11** voll eingreifen lassen. Klemmhebel **3** nach oben umlegen.

Einmaliges Einstellen des Drahtauslösers

Stellschraube **1** nach links herausdrehen, bis der Auslösestift **5** mit dem Schraubnippel **4** abschließt. Nippel **4** im Anschlußgewinde der Kamera einschrauben. Bei Bedarf läßt sich der Auslöseweg des Abzughebels **7** durch Rechtsdrehen der Schraube **1** noch verkürzen:

Bei der Rollei-magic: Schraube **1** drehen, bis sich der Gehäuseauslöser aus der Ruhestellung bewegt, jedoch danach Schraube **1** um eine volle Umdrehung wieder zurückstellen.

Bei den übrigen Rollei-Modellen: Bei ungeladener Kamera durch Rechtsdrehen der Schraube **1** den gewünschten Auslösepunkt ermitteln, ohne daß der anschließende Verschlussaufzug (Transportkurbel) gesperrt wird – sonst Schraube **1** entsprechend zurückdrehen.

Vor der Aufnahme: Abzughebel entsichern **8** (roter Punkt wird sichtbar).

Befestigen des Blitzlicht-Haltearms

Mit der Schraube **9** läßt sich bei Aufnahmen mit Elektronenblitz die Halteschiene des Reflektors befestigen.

Handriemen

Die Öse **6** am Ende des Griffes dient zur Befestigung des Handriemens.

ROLLEI PISTOL GRIP

Suitable for all Rollei cameras with a grooved edge on the tripod bush fitting.

Mounting the Camera

Depress the locking catch **3** to unlock the Rolleifix clamping lever **2**. Push down this lever. Slide the grooved tripod bush fitting of the camera into the two retaining guides on the Rolleifix from behind, and push forward until the locating pins **10** engage the corresponding cups **11** on the camera body. Push up the clamping lever **3**.

Setting the Cable Release

This is a once-and-for-all adjustment: Unscrew the setting nut **1** anti-clockwise until the release pin **5** is flush with the threaded nipple **4**. Screw the cable release nipple **4** into the cable release socket of the camera. If necessary, the release travel of the trigger **7** can be reduced by turning the nut **1** clockwise.

For the final setting proceed as follows:

With the Rollei-magic: Turn the nut **1** clockwise until the body release on the camera just starts to move. Then turn the nut **1** back by one full turn.

With other Rollei models: Determine the required release point by turning the nut **1** clockwise – without a film in the camera. Then try working the transport crank; if this is blocked after releasing, turn the nut **1** back anti-clockwise as far as required.

Before taking the picture: Release trigger **8** (the red spot then becomes visible).

Mounting a Flash Gun Bracket

The screw **9** serves for attaching a flash bracket when working with electronic flash.

Using a Wrist Loop

This is fixed in the eyelet **6** at the base of the pistol grip.

POIGNEE-CROSSE ROLLEI

Utilisable avec tous les modèles Rollei comportant une rainure sur le pourtour de l'écrou de pied.

Fixation de l'appareil

Enfoncer la gâchette **3** du levier de verrouillage **2** de la tête Rolleifix et rabattre vers le bas le levier ainsi déverrouillé. Faire glisser vers l'avant l'écrou de pied de l'appareil dans les deux rails de la tête Rolleifix, de façon à faire entrer les pointes de maintien **10** dans les trous **11** prévus à l'avant du corps de l'appareil. Relever le levier de verrouillage **3**.

Ajustage de la course du déclencheur flexible

Dévisser vers la gauche la vis d'ajustage **1** jusqu'à ce que l'extrémité de la tige **5** du déclencheur coïncide avec l'orifice du raccord mâle **4**. Visser ce raccord **4** dans l'écrou de raccordement de l'appareil. En cas de besoin, on pourra raccourcir encore la course de la détente **7** en tournant la vis **1** vers la droite:

Pour le Rollei-magic, tourner la vis **1** jusqu'à ce que le déclencheur du boîtier abandonne sa position de repos et faire ensuite effectuer à la vis **1** un tour complet en sens inverse.

Pour les autres modèles Rollei: l'appareil n'étant pas chargé, tourner la vis **1** vers la droite jusqu'à ce que l'on trouve (par tâtonnement) le moment où l'appareil se laisse déclencher sans que l'armement de l'obturateur (mouvement de la manivelle) soit entravé. S'il l'était, il faudrait desserrer la vis **1** de la quantité nécessaire.

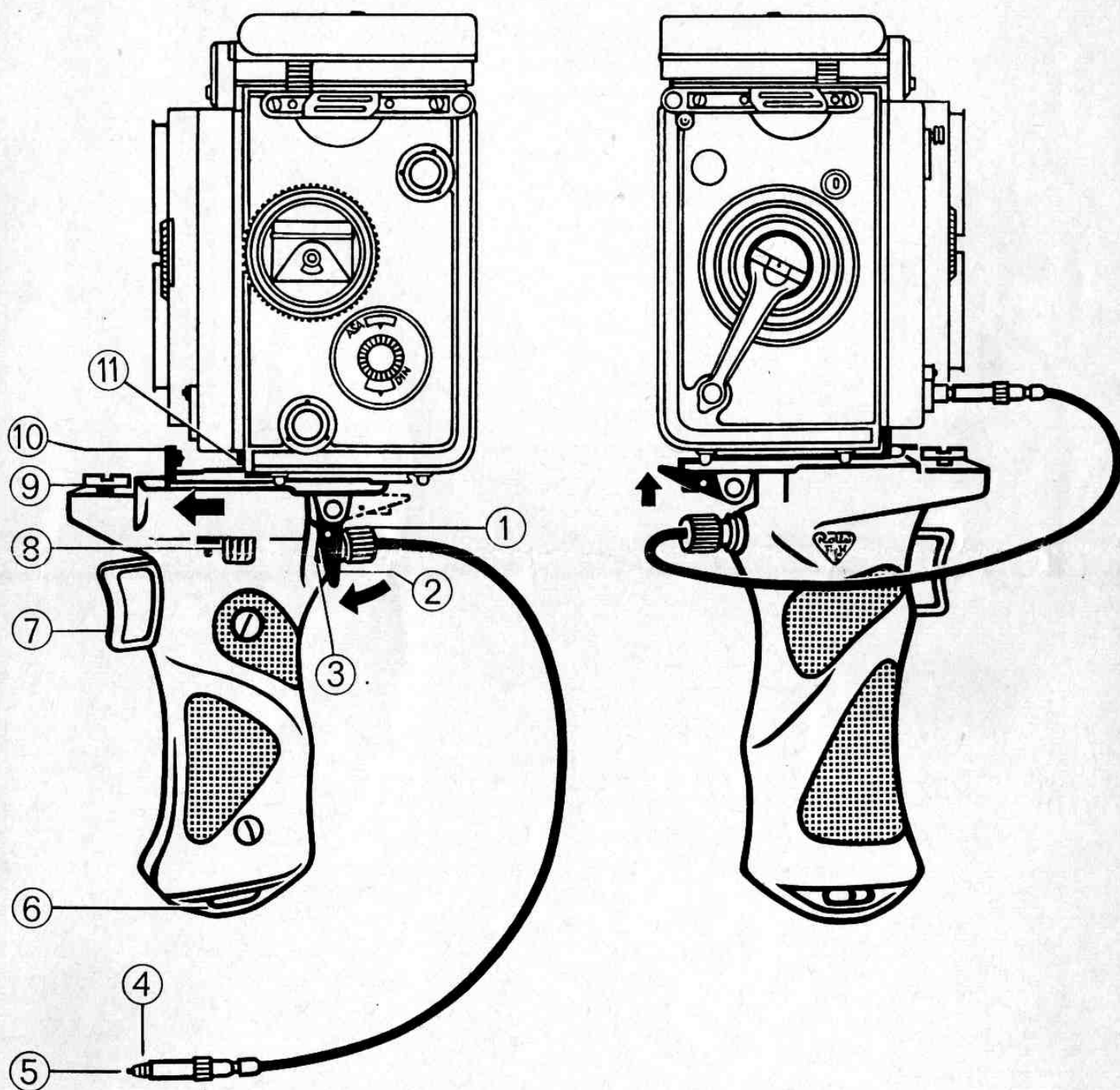
Avant la prise de vue: débloquer la gâchette **8** (le point rouge devient visible).

Fixation du bras de support du flash

En cas de prises de vues au flash électronique, la vis de maintien **9** permet de fixer la barrette supportant le réflecteur.

Courroie-bandoulière

L'œillet **6** à l'extrémité de la poignée-crosse sert à fixer la courroie-bandoulière.



ROLLEI-WERKE FRANKE & HEIDECHE · BRAUNSCHWEIG

1163 · G & I

Printed in Germany

IMPUGNATURA A GRILLETTO ROLLEI

per tutti i modelli di apparecchi Rollei con scanalatura lungo il bordo del passo a vite per treppiede.

Fissaggio all'apparecchio

Sbloccare la leva **2** dell'impugnatura, premendo il fermo **3** di cui è provvista, e ribaltarla in giù. Infilare da dietro in avanti il passo a vite per treppiede dell'apparecchio nelle due guide della testa, spingendo l'apparecchio stesso finché nei due forellini **11** esistenti sul suo frontale si inseriscono i due piolini **10** di cui la testa è munita. Ribaltare ora all'indietro la leva di fissaggio **3**.

Collegamento permanente dello scatto flessibile all'apparecchio

Girare verso sinistra la vite di fissaggio **1** finché l'astina di scatto **5** si ritrae nel raccordo a vite **4**. Avvitare quest'ultimo nell'apposito passo a vite dell'apparecchio. Qualora si desideri ridurre la corsa del grilletto **7** per ottenere lo scatto, si raggiunge ciò avvitando verso destra la vite di fissaggio **1**:

Per Rollei-magic: girare la vite **1** finché la leva di scatto dell'apparecchio si muove abbassandosi dalla posizione di riposo, quindi far fare un giro completo in senso inverso alla vite stessa.

Per gli altri modelli Rollei: ad apparecchio scarico, girando verso destra la vite **1** predisporre il punto della corsa del grilletto in cui si desidera avvenga lo scatto, evitando però di bloccare il meccanismo di caricamento (manovella di trasporto), altrimenti girare in senso inverso la vite **1** in misura corrispondente.

Prima della ripresa: liberare la sicura **8** (rendendo visibile il punto rosso).

Fissaggio di un braccio per lampeggiatore

La vite **9** sulla parte anteriore dell'impugnatura serve a fissare la staffa portante la torcia quando si fotografa col lampo elettronico.

Cinghia di maniglia

L'anello **6** sul fondo dell'impugnatura permette di fissare questa alla cinghia di maniglia.

PUNHO DE PISTOLA ROLLEI

Utilizável em todos os modelos Rollei com ranhura no bordo da rosca para tripé.

Fixação da câmara

Premere a tecla de travão **3** na alavanca de aperto do Rolleiflex **2** virando a alavanca, agora destravada, para baixo. Enfiar a porca do tripé da câmara nas duas calhas de retenção no Rolleiflex e correr a para a frente, deixando engatar completamente as cavilhas de retenção **10** no corpo da câmara **11**. Virar a alavanca de aperto **3** para cima.

Ajuste de vez do disparador de cabo

Desatarraxa-se o parafuso de condução **1** para a esquerda, até a ponta do cabo do disparador **5** estar na altura do bocal. Atarraxa-se o bocal **4** na respectiva rosca de ligação **4** no corpo da câmara. Em caso de necessidade pode-se encurtar o caminho do disparo do gatilho **7** virando o parafuso de condução **1** para a direita.

Na Rollei-magic: Desenroscar o parafuso de condução **1** do punho até este se mover, enroscar o bocal **4** na máquina, e enroscar de novo o parafuso de condução **1** por uma rotação completa.

Nos restantes modelos Rollei: Encontrar nas câmaras descarregadas o ponto do disparo pela viragem do parafuso de condução **1** para a direita sem que a armação do obturador (manivela do transporte) esteja bloqueada – se isto acontecer, desatarraxar de novo um pouco o parafuso de condução **1**.

Antes do disparo: Destravar **8** o gatilho (o ponto encarnado torna-se visível).

Fixação do braço de suporte para flash

Com o parafuso **9** pode-se fixar a calha do reflector do flash electrónico.

Lazo

O alhal **6** no extremo do punho de pistola serve para a fixação do laço.

EMPUÑADURA DE PISTOLA ROLLEI

Utilizable para todos los modelos Rollei con ranura en la periferia de la tuerca de trípode.

Fijación de la cámara

Apretar el seguro **3** de la palanca de bloqueo del Rolleiflex **2** y llevar hacia abajo la palanca así desbloqueada.

Encajar la tuerca de trípode de la cámara en los dos carriles de sujeción del Rolleiflex, empujando hacia adelante, y hacer que la espiga de retención **10** delantera endente bien en el cuerpo de la cámara **11**. Llevar la palanca de bloqueo **3** hacia arriba.

Puesta a punto del disparador de alambre de una vez para siempre

Desenrosques el tornillo de graduación **1** a izquierdas hasta que la clavija de disparo **5** enrase con la boquilla roscada **4**. Atornillese la boquilla **4** a la rosca de unión de la máquina. En caso necesario puede todavía reducirse más la carrera de disparo del gatillo **7** girando el tornillo **1** a derechas, a saber:

En la Rollei-magic: Girando el tornillo **1** hasta que el disparador en la caja de la máquina empiece a apartarse de su posición de reposo y entonces haciendo retroceder el tornillo **1** una vuelta completa.

En los restantes modelos Rollei: Con la máquina descargada determinese por giro a derechas del tornillo **1** el punto de disparo deseado, sin que llegue a quedar bloqueado el montaje del obturador siguiente (manivela de transporte de la película) – en cuyo caso habría que hacer retroceder el tornillo **1** lo necesario girándolo al revés.

Antes de fotografiar: Quite el seguro **8** del gatillo (aparece el punto rojo).

Fijación del brazo para flash

Con el tornillo **9** que lleva delante la empuñadura de pistola puede sujetarse el carril de soporte del reflector en las fotos con luz relámpago.

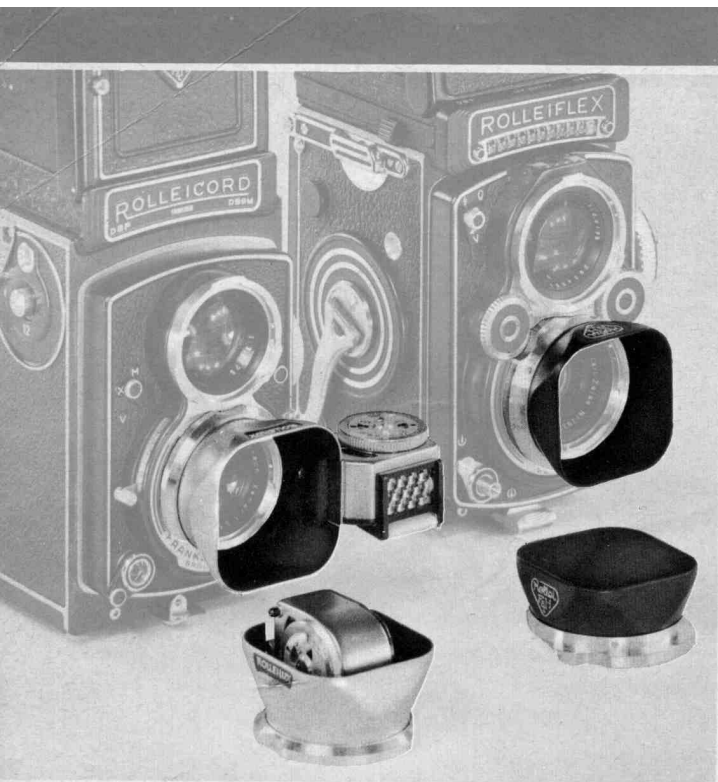
Lazo

La asa **6** del final de la empuñadura sirve para sujetar el lazo.

Rollei

THE PRACTICAL ACCESSORIES





Please consult your photographic dealer for the prices of the various Practical Accessories if this folder does not contain a separate price sheet. The numbers following the accessory listings refer to the corresponding numbers in the price sheet. When ordering accessories, it is advisable to specify camera serial number as well as lens type and lens number.

Correct Exposure

Lens Hood

The lens hood (→ 101) is useful and necessary if the lens is subjected to the influence of strong light sources and reflections (beach, water, snow, artificial light) or rain and water splashes. To be on the safe side, use it regularly. It's always worth it – brilliance and color fidelity of the picture will greatly improve.

Rolleilux

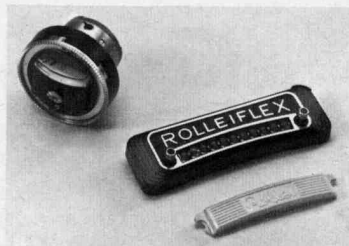
Available in bayonet size I (for Tessar, Xenar, or Triotar f : 3.5)

For most accurate results, an exposure meter should be firmly attached to the camera, with the exposure reading visible from the shooting position. These advantages are combined by the Rolleilux (→ 102) in a very practical way: the hinged exposure meter with the lens hood lets you make combined use of two accessories. Placed right beside the lens, it is conveniently in view at all times. While you are selecting your subject, the follow-up pointer determines exposure value and speed/stop combinations. Incident light measurements with diffusor are also possible. The gray or brown leather container, matching the camera case, is attached to the neck strap and keeps the Rolleilux handy at all times.

Exposure Meter for Installation

for Rolleiflex 2 1/4 x 2 1/4" designed for subsequent fitting.

This item (→ 103) consists of nameplate with photo electric cell, measuring instrument (meter) and incident light diffusor. Installation is easy and simple. You can ask your dealer to do it for you.



Taking Close-ups

For Macro Photography: Rolleinars

Rolleinars start you off to a journey leading to a world of new discoveries in macro photography. Rolleinars are supplementary lenses, used in pairs on the Rollei lenses. They permit you to by-pass your normal focusing range and decrease your focusing distance to 45 (17³/₄"), 32 (12¹/₈") or 24 cms (9¹/₂"), according to the Rolleinar set used. You shoot as usual, with no increase in exposure, observing the properly framed picture on the viewing screen. All Rolleinars are fully parallax corrected, of course. By reducing the taking distance, the reproduction ratio can be increased up to ¹/₃ of actual subject size: thus only a 3 x enlargement is needed to produce a 1 : 1 macro effect.

Rolleinars are available in three matched sets

Rolleinar 1 for shots within the range 39¹/₂–17³/₄" (→ 201)

Rolleinar 2 for shots within the range 19³/₄–12¹/₈" (→ 201)

Rolleinar 3 for shots within the range 12¹/₂– 9¹/₂" (→ 202).

The focusing range of the Tele-Rolleiflex is different from that of the standard Rolleis. Two additional Rolleinar sets in twin mounts are available for this camera. They can be combined with any of the regular Rolleinars to cover the entire focusing range without interruption.

Rolleinar 0.35 (Tele-Rolleiflex) – Range 9¹/₂" –4'5" (→ 203)

Rolleinar 0.7 (Tele-Rolleiflex) – Range 4'6¹/₂"–3'1¹/₂" (→ 204).



The Lens Accessories

are supplied in three sizes:

I (4 x 4) for Rolleiflex 4 x 4

I (6 x 6) for Rollei 6 x 6
with Tessar, Xenar, Triotar

II for Rolleiflex 6 x 6
with Planar or Xenotar f : 3.5

III for Rolleiflex 6 x 6
with Planar or Xenotar f : 2.8
and Sonnar f : 4.



Rolleinar 2

Heinz Krause

Like the Rollei lenses, all optical accessories have an abrasion-resistant anti-reflection coating. Thus the considerably increased picture brilliance is maintained fully when using the lens accessories. A special double coating, individually adjusted for each filter color, enhances the filter effect for maximum contrast in the individual transmission range.



Flash Pictures with the Rollei

Rolleiflash 2 – the Universal Flashgun

Whether you want to shoot at night or fill in some shadows during the day: the Rolleiflash 2 (→ 301) is the ideal flashgun for your Rolleiflex. Bulbs with three different bases (including European type baseless bulbs) can be used, right-size flash bulbs are obtainable anywhere. A variable reflector permits adjustment for wide-angle coverage or concentrated beam for long shots – in accordance with subject distance or picture format used. An adjustable dial indicates the proper f: stop for each distance. Further extension units "Rolleiflash comb 2" (→ 302) can be hooked up to fire 2 or 3 flashes simultaneously – for special effects or for illumination of large areas. Additional features: test lamp, bulb ejector, hand firing button, detachable holding arm.

Other accessories: Carrying case for 1 flashgun (→ 303) • 10' cord (→ 304) 32" cord (→ 305) • Coiled cord 1'3" (→ 306) • Connector for 2 cords (→ 307).



Rolleiflash comb 2



Rolleiflash 2, closed

Elisabeth Hase

Color as you desire

Rollei Color Conversion Filters

The color rendition of color films changes with the light falling on the subject. Proper balance is re-established by the use of color conversion filters. These filters enable you to restore natural color rendition or to change the color balance to suit your own taste. 2 sets of 4 each filters are the palette of the color photographer: the reddish-brown R-type filters eliminate excessive blue. The blue B-type filters excessive red. By nesting two filters of one type, the basic strengths 1, 2, 5 and 11 (Decamired numbers) can be varied even further. The most widely used filters in daylight: R 1 and R 2 (with "skylight" filter effect) – B-type filters serve for correcting daylight color film to artificial illumination. The 8 filters are available individually (→ 401) or as a set of 6 in leather container (→ 402).



H 1-Filter for Distance Shots

A colorless filter (→ 403) for daylight color film. It reduces the atmospheric haze in distance shots. Recommended for general use in color photography. (Available in bayonet size I only. The Planar, Xenotar and Sonnar lenses have the inherent characteristics of the H 1-filter.)

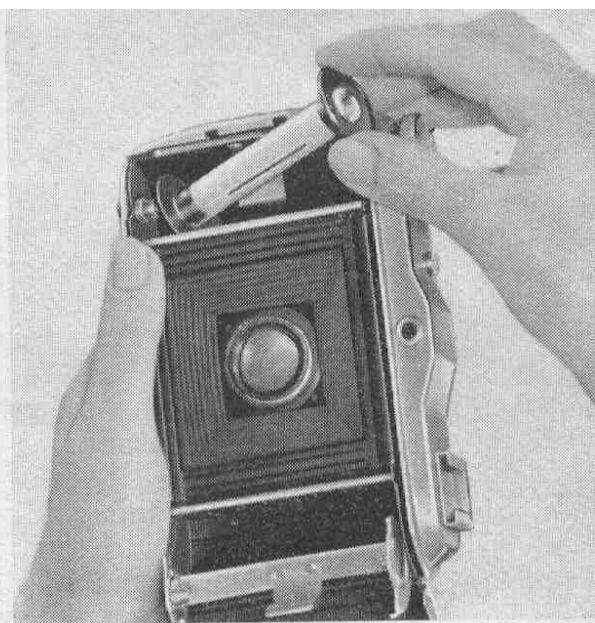
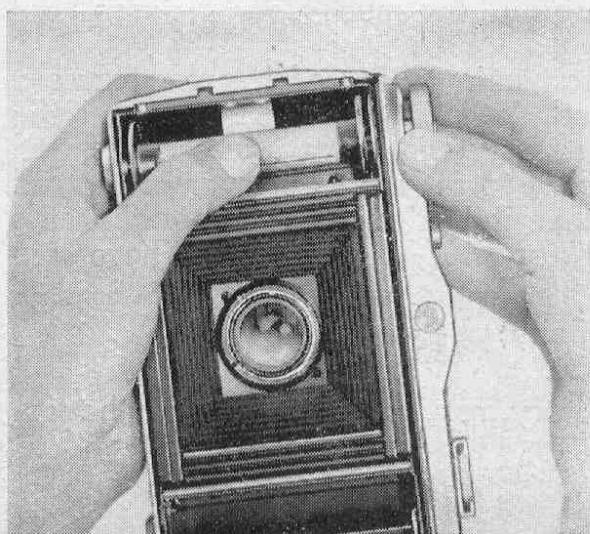
Leather Case
with 6 color conversion filters



Hans Gabriel



Now change empty spool to opposite chamber by reversing procedure as outlined on p. 5: Swing out spool holder, remove spool and transfer it to opposite chamber- sliding circular hole on fixed carrier peg.



To position empty spool, push spool into chamber, gently push in winding knob while rotating it clockwise until winder key has engaged slotted spool end.

After loading a new film, return the spool holder into its chamber and close the camera.



Orange Filter

Rudi Herzog

Filtering

Rollei Filters for Black and White Photography

Rollei filters ($\rightarrow$ 501) add atmosphere to your pictures: light (-1)* and medium yellow (-1.5)* filters create clouds and snow shadows, light green (-1)* and green (-1.5)* produce a better tonal separation of greens and foliage. Orange filters (-1.5 to -3)*, and more so red filters (-2 to -3.5)* darken the sky to dramatic proportions, if desired and improve visibility on hazy days. The blue filter (-1.5)*, on the other hand, increases fog and atmospheric haze. Very often filters are needed to separate more clearly colors of identical intensity: contrast is increased, and the film records the filtered colors with more clarity and detail.

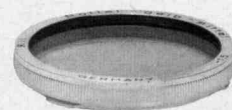
Special Filters for black and white photography:

UV Protection Filter (-0.5)* – important protection against contrast-decreasing ultra violet rays in high altitudes above 6000 feet and on the sea, if none of the aforementioned filters is being used.

Infrared Filter, made especially for infrared material, transmits dark red above 700 m μ and infrared with ground-in focus compensation. To be used for moonlight effects, to penetrate haze, and many scientific applications.

Neutral Density Filters 2 and 4 (-2 and -4)*, to reduce the exposure value (to be able to use a wide range of speed/stop combinations) when working with ultra high speed films (black and white and color).

* Figures given in brackets indicate exposure value corrections.



For Soft Focus

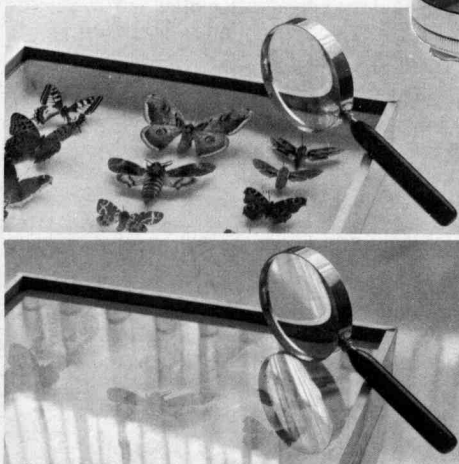
Rolleisoft

Rolleisoft (→ 601) transforms the needle-sharp Rollei picture into an image of lesser sharpness (not unsharpness), preferred especially in portraits: the skin is straightened, indiscrete wrinkles disappear the photocosmetic way, without any further retouching. The critical lens now works as a soft focus lens. Rolleisoft is used in strengths 0 and 1 and attached like a filter (no exposure increase). The effect can be observed on the focusing screen, the best results being obtained with back lighting: Rolleisoft makes highlights look like glamorous halos and creates a highly artistic mood – an accessory for the photographic connoisseur.



Rolleisoft 1

C. Albrand



C. Albrand



Reflection Control

Rolleipol

The polarizing screen (→ 602) is a marvelous tool: just a slight turn of the filter in front of the lens eliminates the unwanted reflections from shiny, non-metallic surfaces. Reflecting windows and glasses become transparent, the surface structure of polished materials appears, the light penetrates through the reflecting surface. Rolleipol helps where other accessories fail. Also very useful for correcting the color rendition of landscapes and scenic views on color films darkening the sky without changing the other colors. Exposure value correction: – 1.5.



4 x 5.5 cm
1 5/8 x 2 1/8"



4 x 4 cm
1 5/8 x 1 5/8"



28 x 40 mm
1 1/8 x 1 5/8"



24 x 36 mm
1 x 1 1/2"

Erich Bauer

Rollei as a Miniature Camera —

The universal 2 1/4 x 2 1/4" negative format is only one of Rollei's possibilities, as this camera meets special requirements also. If the subject does not cover the entire negative area, or you want to create a tele effect by using a reduced format, or if you wish to avoid changing rolls during a picture series or make more economical use of the film — just a few simple operations and Rollei is transformed into a miniature camera.

Using Rollfilm: 16 Exposures 4 x 5.5 cm (1 5/8 x 2 1/8") or 4 x 4 cm (1 5/8 x 1 5/8") — Rolleiflex T and Rolleicord Va

Accessories needed: For the Rolleiflex T the Mask Set 16 (→ 701). For the Rolleicord Va the 16 Exposure Kit (→ 702), also available with a set of special masks for oscilloscope photography (→ 703). 16 exposures instead of 12 mean a 25 % savings per picture. You can freely choose between the panorama size 1 5/8 x 2 1/8" and the Super Slide 1 5/8 x 1 5/8", the large size of miniature photography — even after the camera is loaded.

Using Rollfilm: 24 Exposures 28 x 40 or 24 x 36 mm — Rolleicord Va

Accessories needed: For the Rolleicord Va the 24 Exposure Kit (→ 702), also available with a special set of masks for oscilloscope photography (→ 703). Choice of the two formats at any time.

Using 35 mm Film: 20 to 36 Exposures 24 x 36 mm — All models except Rolleiflex T and Rolleiflex 4 x 4

Accessories needed: Rolleikin attachment (→ 704), for use with any 2 1/4 x 2 1/4" Rollei with two-format back (adjustable film pressure plate). Separate film counter with double exposure prevention. Film transport as usual by crank rewind mechanism. Provision for changing partly exposed film.

— as a Plate Camera

2 1/4 x 2 1/4" Adapter for Cut Film and Plates

Plates and especially cut film (for color!) have quite a number of advantages: you can take individual exposures when in a hurry, use repro material and special emulsions, adjust processing for any desired effects and obtain a finished picture without delay. Excellent for Micro and Macro Photography. This is the practical value of the Rollei Plate Adapter. It uses 2 1/2 x 3 1/2" plates or cut film for 2 1/4 x 2 1/4" pictures. The basic adapter outfit (→ 801) consists of: 1 plate and cut film back to be exchanged for the regular camera back plus 3 plate and cut film holders, with cut film sheaths. Also available, individually, are: Adapter back (→ 802), plate and cut film holders (→ 803), cut film sheath (→ 804), leather case (→ 805) for 2 holders and ground glass rear focusing screen (→ 806), for direct focusing through the taking lens.

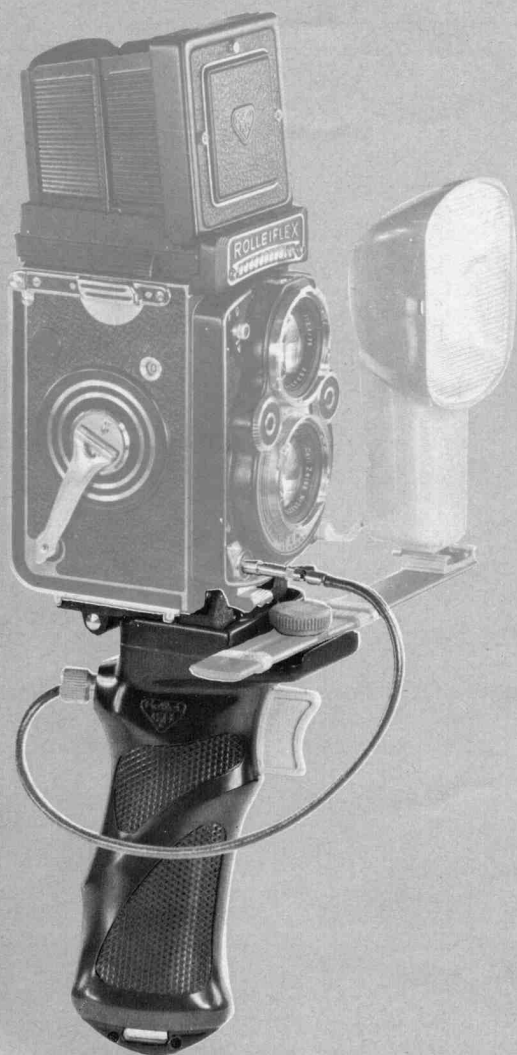
Optically Flat Glass Plate 2 1/4 x 2 1/4" for Rollfilm

A further assurance for perfect sharpness, the plane parallel glass plate (→ 807) increases the exactness of Rolleis precisely engineered film channel to the obtainable maximum. The glass keeps the film positively flat like a plate, providing maximum detail and resolution for extremely exacting enlargements. Used with Rolleiflex models 3.5 F (above No. 2 230 000), 2.8 E₂ and 2.8 F. Spare glass plates are obtainable individually (→ 808).

Above: Rolleikin · 16 Exposure Kit

Below: Plate Adapter · Plane Parallel Glass Plate





For the Hand

Pistol Grip

As the name implies, a grip handle shaped (→ 901) to fit the hand with trigger and cable release. The left hand remains free for focusing. The pistol grip is a valuable tool for press work and action shots or for convenient eye-level focusing with direct view finder or penta prism. The handle has provision for attaching a flash bracket. The Rolleiflex-type quick-fastening clamp (→ 902) facilitates attachment of the camera.

Pistol Grip and Rolleiflex can be used with all Rollei models provided with groove on the edge of the tripod socket (see the illustration).



C. Albrand

For the Tripod

Panorama Head

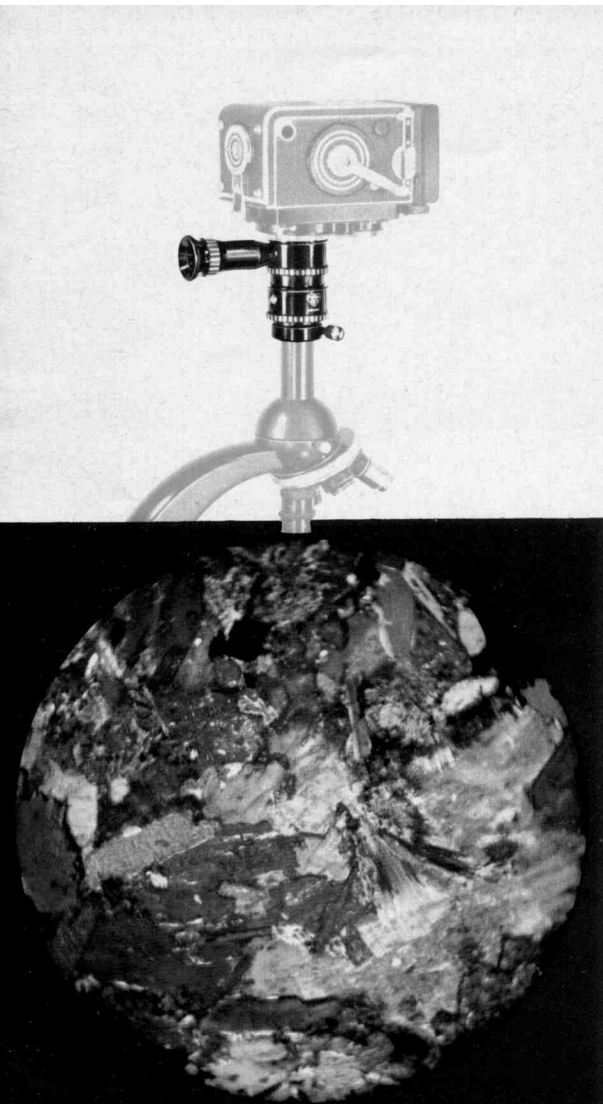
Rollei even lets you take landscapes composed of two or more individual pictures – the panorama head (→ 1001) is the “Super Wide Angle” used in landscape photography with a Rollei. This tripod head delivers a complete 360° panorama with 10 consecutive exposures; a self-locking push button secures the camera in shooting position. After matching the individual exposures, they are mounted to form the panorama. Very often two or three pictures are sufficient to create a wide angle effect with the standard Rollei focal length.



Rolleifix Tripod Head

Rolleifix (→ 1002) eliminates the conventional, time consuming method of screwing the camera onto a tripod: just slide the Rollei forward into the retaining grooves and throw locking lever upward to secure the camera. The tripod attachment remains fixed to the tripod or flash gun bracket. Within seconds, the Rollei is safely and firmly mounted or removed.





For the Microscope

Rollei Micro Attachment

A versatile accessory for all microphotographic applications, combining the precision of both camera and microscope to achieve perfect results: the square negative format makes full use of the circular micro image allowing extreme enlargement factors for maximum detail. Only a 3 x linear enlargement will provide the same magnification as that obtained visually with the microscope. Further magnification to extreme sizes is easily obtained when projecting the micro slides. – The micro tube (→ 1101) alone permits taking photographs of non-moving subjects; after focusing through the viewing lens, the tube is fastened to the taking lens for the actual exposure. For taking moving subjects, with or without oil immersion, the right-angle micro prism (→ 1102) is required. Through its viewing system, the subject may be observed at all times for constant control of focus and field. Interchangeable bayonet rings (→ 1103) in 4 sizes permit attachment of the unit to the bayonet lens mount of all Rollei models.

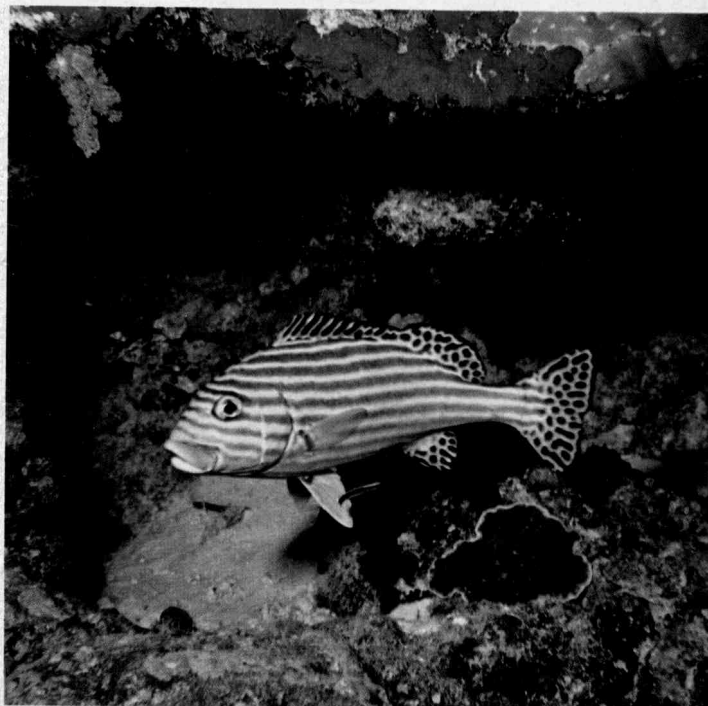
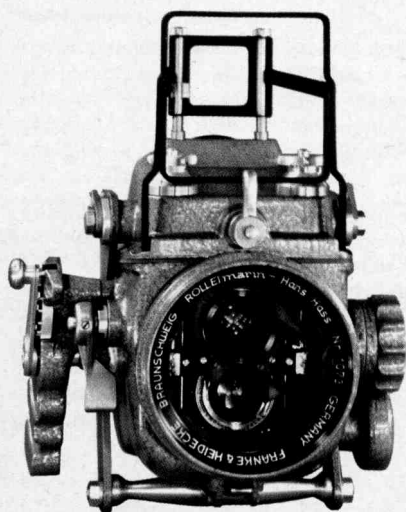


Dr. W. Faasch. Crystal formation by polarized light, approx. 100x

Under Water

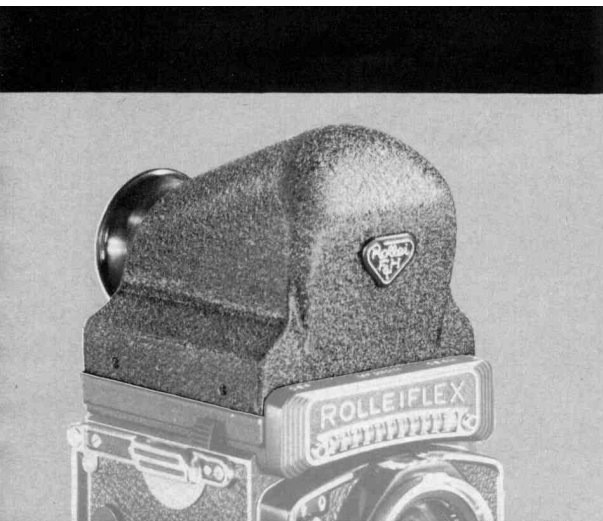
Rolleimarin

In this pressure proof and seaworthy housing (→ 1201) designed for underwater photography in sports or for scientific and industrial applications, the Rollei can be used in depths up to 330 feet. Large magnifier and prism permit observation of ground glass image in normal swimming position. Diaphragm and shutter speed settings, focusing and film transport can be operated from the outside. Has built-in filter turret, open frame finder with parallax correction, flash connection for all round photographic use. Weight under water: 1.4 kgs. (3.1 lbs). – Special accessories: carrying case (→ 1202), two yellow filters, orange filter (→ 1203), flash attachment (→ 1204) with canvas carrying cases (→ 1205).



C. B. Sheldon

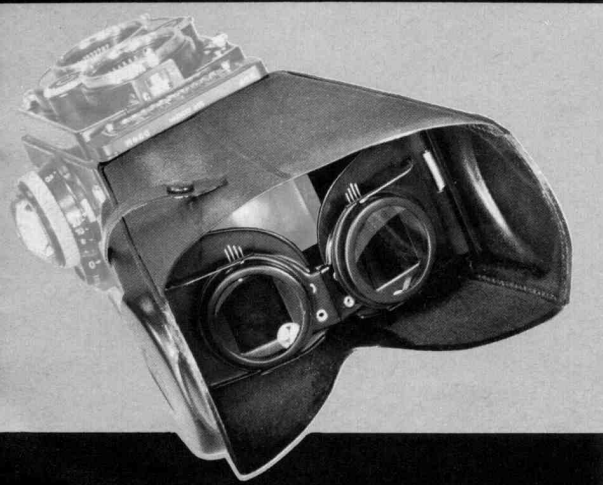
The housing is available in different models to fit the following $2\frac{1}{4} \times 2\frac{1}{4}$ " Rolleiflex cameras (specify lens type and camera serial number):
Rolleimarin 1 for Rolleiflex with Tessar or Xenar f : 3.5 (568 516–1 427 999),
Rolleimarin 2 for Rolleiflex with Tessar or Xenar f : 3.5 (1 428 000–1 739 999),
Rolleimarin 3 for Rolleiflex with Planar or Xenotar f : 3.5 (1 740 000–1 870 000).
In preparation: Rolleimarin 4 for Rolleiflex 3.5 F (above No. 2 250 000).



The Large View

Rollei Prism Finder

The Rollei Penta Prism (→ 1301) now combines eye-level perspective with Rollei's wellknown positive focusing. This attachment is preferred for press work, sports and action pictures, flash photography and portraits, especially when used with the pistol grip. The enlarging magnifier covers the entire focusing area, an unreversed, right side up image showing all movements in the right direction. An adjustable rubber eyepiece completely eliminates all reflections, the focusing magnifier can be exchanged to adjust for your eyesight. Turning the camera permits overhead shooting. The Penta Prism can be fitted to all Rolleiflex cameras equipped with a detachable focusing hood.



Binocular Focusing Hood

The leather hood (→ 1302) fitting over the focusing hood fulfills a dual purpose; the binocular magnifiers show the viewing image in 2x magnification and permit undistracted viewing without any reflections from extraneous light. It is recommended for Rollei models with ground glass screen and non-detachable hood, not permitting the use of the prism finder. It permits observation of the 2x enlarged image with both eyes. The close fitting hood keeps out all side light and increases considerably the brightness of the viewing picture. Both magnifiers can be adjusted individually to the interocular distance. They snap into position when opening the hood. It closes and folds flat to the size of an eye glass case in one simple operation.

To Protect Your Equipment

Eveready Case

in elegant brown leather (→ 1401), available for all model Rollei cameras, cases for the recent $2\frac{1}{4} \times 2\frac{1}{4}$ " Rolleis feature detachable front. Special versions for the Rolleiflex 4 x 4: full-opening gray leather case (→ 1402) and soft leather case (→ 1403) with wrist loop.

Shoulder Pad

rubber (→ 1404), to prevent strap from slipping off shoulder.

Protective Caps for Exposure Meter

leather (→ 1405), for eveready case; or plastic (→ 1406), with loop for neck strap.

Metal Eveready Case

A completely closed aluminium container (→ 1407), airtight and waterproof, as a protection against climatic influences (high altitudes, tropics, water sports, expeditions). Lift-out camera holding bracket with Rolleiflex-type quick fastening clamp. Available in two sizes, for Rollei $2\frac{1}{4} \times 2\frac{1}{4}$ (except Tele-Rolleiflex) and for Rolleiflex 4 x 4 cm. With desiccant cartridge (also available individually [→ 1408]) to absorb moisture and humidity.

Leather Case

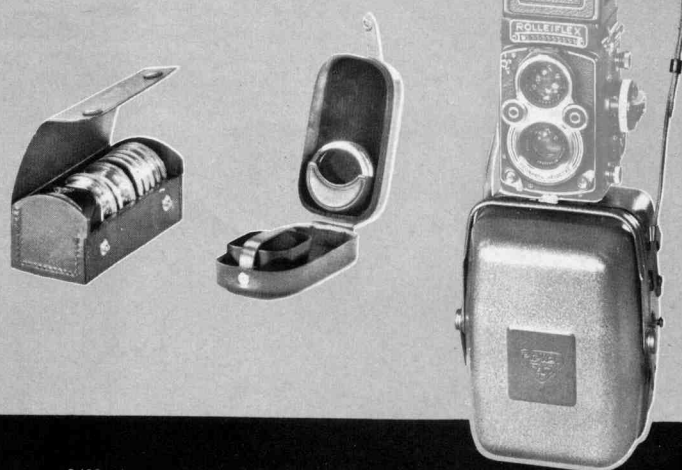
for lens hood, Rolleinar sets 1 and 2, and 5 assorted black and white filters (→ 1409). Supplied with or without contents (→ 1410).

Leather Case

for lens hood and 2 filters (→ 1411). Supplied with or without contents (→ 1412).

1401/1405

1403



1409

1411

1407

Depth of Field

The square image of the Isolette "V" Camera makes it possible to use short-focus lenses characterized by better depth-of-field properties. The depth of field is defined as the zone within which sharply defined pictures are obtained; the smaller part of this zone is located in front of the point on which the lens is focussed, the larger part being located behind that point.

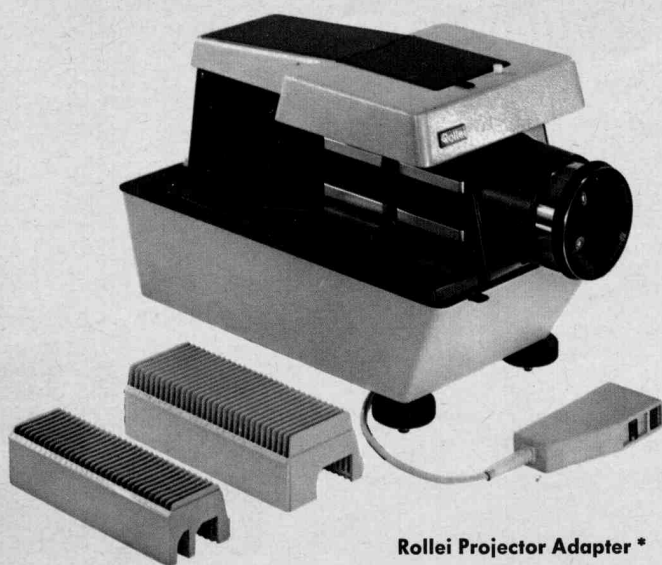
A large diaphragm aperture (small stop-number) results in a smaller depth of field, and vice versa. — The extent of the depth of field is smaller for close-up subjects than it is for distant ones.

A short study of the depth-of-field table will show you how much your pictures may benefit from taking this relationship into account.

The two-point focussing method offers the most convenient way of keeping camera settings within a certain depth-of-field zone. A red dot will be found between the marks "8" and "11" on the stop scale. On the focussing ring, the figures "10" and "30" (feet) are marked in red. Thus it is only necessary to set the stop lever at the red dot while the focussing ring, depending on whether it is desired to use either the close-up or the long-distance zone, is set at "30" or "10", respectively. These two settings offer the following depth-of-field zones:

30-ft. setting: 15 ft. to infinity;
10-ft. setting: 8 ft. to 15 ft.

The two-point focussing method will give satisfactory results with most of the so-called snapshot exposures.



Rollei Projector Adapter *

For use with all Rollei cameras with removable focusing hood. A unique idea has been realized in this self-contained adapter: the Rollei is attached and now projects through the viewing lens and with the usual focusing operation. The economic 6 V. 45 watt auto bulb projects the $2\frac{1}{4} \times 2\frac{1}{4}$ slides up to 45 x 45 cm, with close up lens up to $3\frac{1}{2} \times 3\frac{1}{2}$ feet. An additional slide carrier is available for 2 x 2 slides. Adaptable to standard AC voltages. The practical attachment combines many advantages: the handy and compact design eliminates bothersome setting-up problems, the easy operation permits convenient close-up picture viewing in small groups.

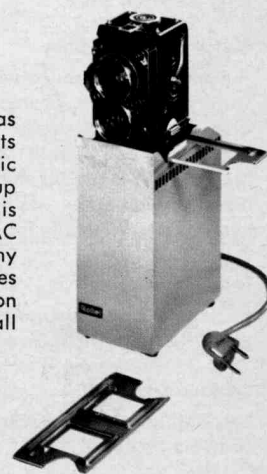
* Available w. e. f. spring 1961

For Projection

Rollei Projector $2\frac{1}{4} \times 2\frac{1}{4}$ " – Super Slide – Miniature Size

The new concept: a fully automatic universal projector featuring most modern comfort of operation – ideal companion for any camera from 35 mm up to $2\frac{1}{4} \times 2\frac{1}{4}$ ". Two magazines of different sizes feed the projector, on the left with $2\frac{1}{4} \times 2\frac{1}{4}$ slides, on the right with 35 mm or Super-Slides* in any standard 2 x 2 mount. With both magazines in place selection can be made from either side. Changes and repeats forwards or backwards, in any desired combination, plus remote controlled focusing over entire focusing area – all these controls are easily operated from remote control cable or through push buttons on the projector. Super rapid slide changing. Interchangeable projection lenses in 3 focal lengths: f : 2.8/110 – f : 2.8/150 – f : 3.0/250 mm. Blower cooling. 300 or 500 watt bulb. Adaptable to standard AC voltages. The perfect projector for home and professional use.

* Slide Tray 55, standard magazine (Leitz, Agfa, Zeiss Ikon, Rollei, Braun).



Your Rollei dealer
will gladly answer your photographic questions

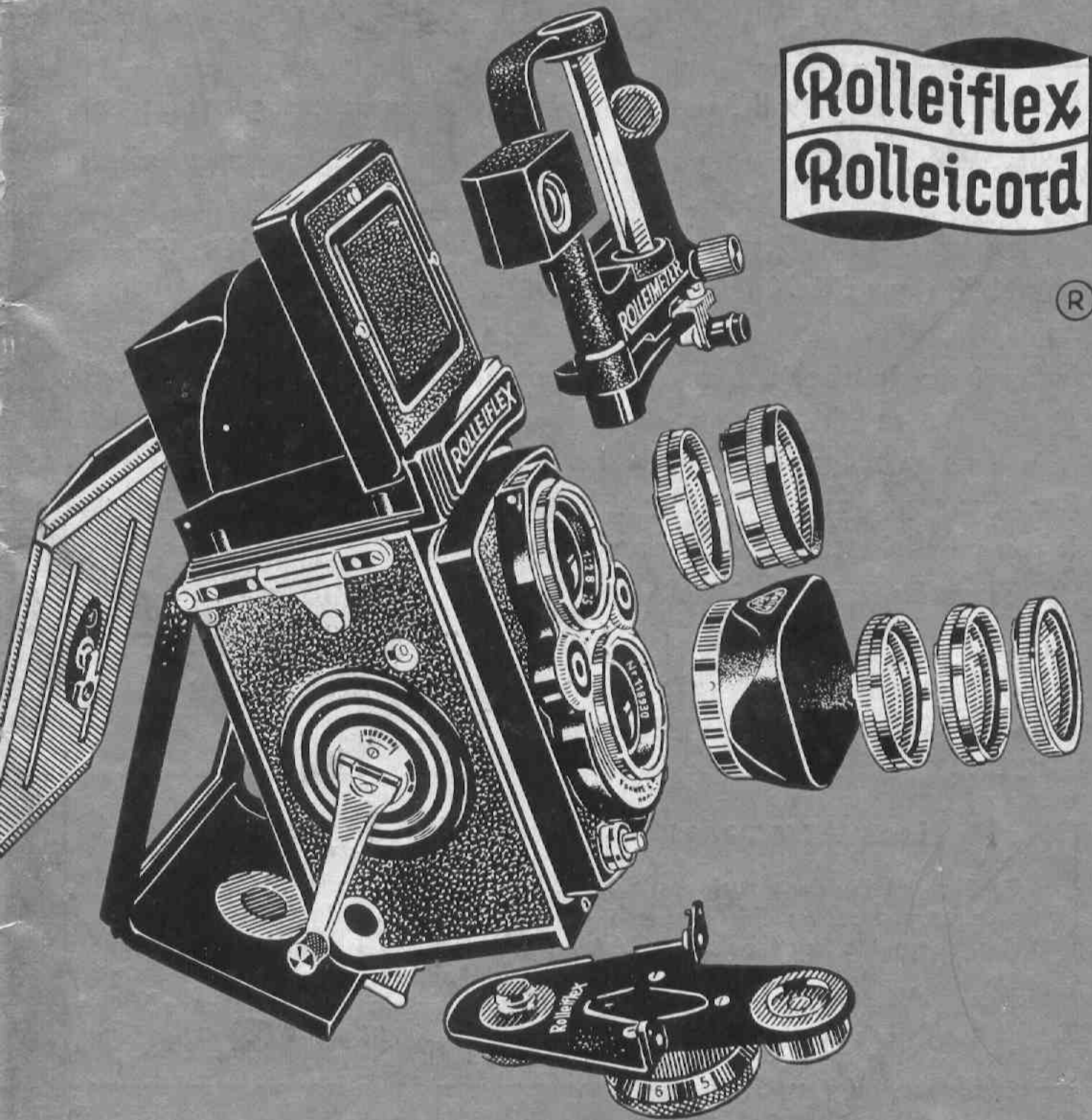
MIDLAND CAMERA CO. LTD.
ONE-O-SIX GRANBY STREET
LEICESTER PHONE 24242-3

FRANKE & HEIDECKE · BRAUNSCHWEIG

THE PRACTICAL ACCESSORIES

Rolleiflex
Rolleicord

®



FRANKE & HEIDECKE · BRAUNSCHWEIG



ROLLEINAR LENSES 1 and 2

Designed for: Close-ups at distances of less than $39\frac{1}{2}$ in.

Application: Each set comprises two matched lenses, one each for finder and taking lens: Set 1 covers the range from $39\frac{1}{2}$ — $17\frac{3}{4}$ ($18\frac{1}{2}$) in.; set 2 from $19\frac{3}{4}$ — $12\frac{1}{8}$ ($12\frac{1}{2}$) in. (see page 3).

Focusing is accomplished as usual on the ground glass screen. The depth of field being rather limited at close range, considerable stopping down is advisable with Rolleinar lenses. The depth of field table indicates the most advantageous stops for the $2\frac{1}{4} \times 2\frac{1}{4}$ - and $1 \times 1\frac{1}{2}$ -inch size.

The advantage of a large reproduction should not mislead to indiscriminate shortening of the camera-to-subject distance with close-ups, as this practice would entail danger of distortion. It is less great with objects having a shallow depth of field. For the same reason portrait heads should, if possible, not be taken at distances closer than 40 in.

Rolleinar Lenses require no increase of exposure.

To Use: Attach one each of the same Rolleinar set in front of both Rollei lenses (Rolleinar 2.8: see page 4): Insert bayonet and turn to the right until it snaps into place.

Lens Accessories with Anti-Reflection Coating

Coating of the lens surfaces materially increases the brilliance of the pictures. To retain this increase in contrast when using lens accessories, these too must be coated. All Rollei optical lens accessories are treated with a hard, abrasion-resistant anti-reflection coating. In addition the coating of each filter is adjusted to enhance the effect of the filter's color and for maximum contrast.

Focal Length and Focusing-Range with Rolleinar Lenses

Rolleinar Lenses	—	1	2
Focal Length	75 (80)* mm	71 (76)* mm	68 (72)* mm
Focusing-Range (in inches)	$\infty - 35\frac{1}{2}$ ($\infty - 39\frac{1}{2}$)*	$39\frac{1}{2} - 17\frac{3}{4}$ ($39\frac{1}{2} - 18\frac{1}{2}$)*	$19\frac{3}{4} - 12\frac{1}{8}$ ($19\frac{3}{4} - 12\frac{1}{2}$)*

Field-Size and Scale of Reproduction

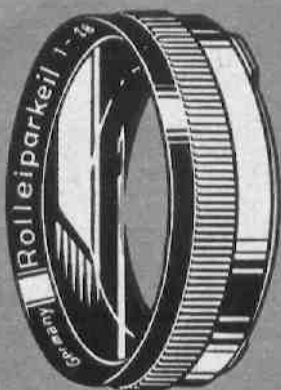
Focused Distance	$31\frac{1}{2}$ in.	$19\frac{3}{4}$ in.	13 in.
Field-Size (in inches)	$2\frac{1}{4} \times 2\frac{1}{4}$	$13\frac{3}{4} \times 13\frac{3}{4}$	$8\frac{3}{4} \times 8\frac{3}{4}$
Rolleikin	$9 \times 12\frac{1}{2}$	$5\frac{1}{2} \times 7\frac{7}{8}$	$3\frac{1}{2} \times 5\frac{1}{8}$
Scale of Repro- duction approx.	1:10	1:6.3	1:3.9

Depth of Field with Rolleinar Lenses

Rolleinar	1		2		f / Stop	
Focused Distance (in inches)	$31\frac{1}{2}$	$23\frac{1}{2}$	$19\frac{3}{4}$	$15\frac{3}{4}$		
Depth of Field (in inches)	$29\frac{1}{2} - 33\frac{1}{2}$	$22\frac{1}{2} - 24\frac{3}{4}$	$18\frac{7}{8} - 20\frac{1}{2}$		5.6	Rolleikin ↓
	$28\frac{3}{4} - 34\frac{1}{4}$	$22\frac{1}{4} - 25\frac{1}{4}$	$18\frac{3}{4} - 20\frac{7}{8}$	$15\frac{1}{8} - 16\frac{1}{2}$	8	
	$28 - 35\frac{3}{4}$	$21\frac{5}{8} - 26$	$18\frac{1}{8} - 21\frac{1}{4}$	$15 - 16\frac{7}{8}$	11	
	$26\frac{3}{4} - 38\frac{1}{4}$	$20\frac{7}{8} - 27\frac{1}{4}$	$17\frac{3}{4} - 22$	$14\frac{5}{8} - 17\frac{1}{4}$	16	$2\frac{1}{4} \times 2\frac{1}{4}$ ↓
	$25\frac{1}{4} - 41\frac{3}{4}$	$20 - 28\frac{3}{4}$	$16\frac{7}{8} - 23\frac{1}{4}$	$14\frac{1}{4} - 18\frac{1}{8}$	22	

Distances are measured from lens board to subject. The figures given in the tables are, for all practical purposes, usable with both 75 and 80 mm lenses. Permissible circle of confusion = approx. $\frac{1}{1000}$ of the focal length of 75 and 80 mm respectively.

* Figures given in parenthesis apply to a focal length of 80 mm.



ROLLEIPAR LENSES 1 and 2

Designed for: Correction of parallax when using Rolleinar lenses.

Application: Due to the narrow separation of the lenses, parallax (= the discrepancy between finder image and negative) is very small with Rollei-Cameras and has been fully corrected within the normal focusing range from

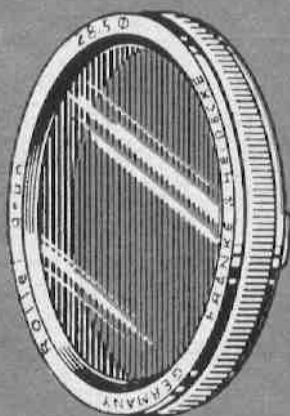
∞ — $39\frac{1}{2}$ in. For close-ups below $39\frac{1}{2}$ in., this will be accomplished by Rolleipar lenses.

The numbers 1 and 2 correspond to Rolleinar Sets 1 and 2.

For Use: Fasten the Rolleipar to the Rolleinar on the viewing lens. The marking (red dot or engraved double-arrow) must be on top.

ROLLEINAR 2.8 C (38 mm diameter)

These larger diameter close-up lenses incorporate the Rolleipar, built into the Heidosmat-Rolleinar. This is the unit for the viewing lens and should be attached last, with the red dot on top.



ROLLEI FILTERS

Designed for: Correction of color rendition (color sensitivity) of the film: Filters render their own color lighter and the one complementary to it darker in the print.

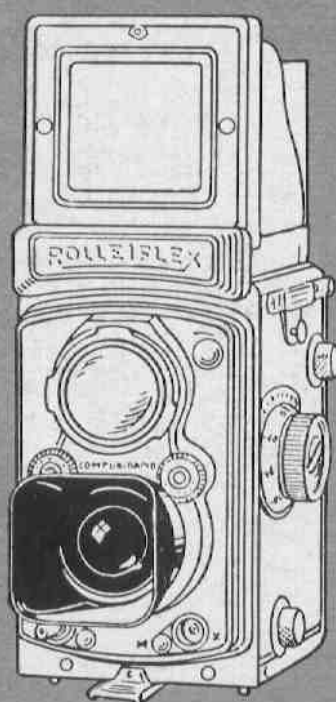
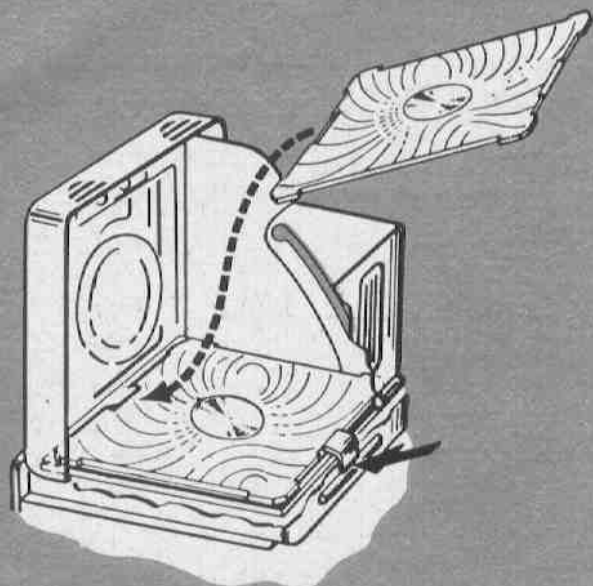
For Use: Fasten filter to inner bayonet of the taking lens. Increase exposure as indicated by filter factor.

Table of Rollei Filters

The filter factors indicate average values which, however, may be changed according to the particular type and make of film used and the light conditions.

Rollei Filter	Use	Filter Factor	
		Ortho	Pan
Light yellow	Landscapes, snow, clouds. Renders yellow and green lighter, blue darker.	3x	2x
Medium yellow		4x	3x
Light green	Landscapes, snow, clouds. Renders green lighter, red (complexion) and blue darker. For pan emulsions.	3x	2x
Green		4x	3x
Orange	Hazy distant views. Renders yellow-red lighter, blue darker, distant objects clearer.		3-7x
Light red	Hazy distant views. Renders red lighter, blue-green darker. Gives stronger effects than Orange Filter.		4-10x
Light blue	Artificial light. Renders red darker. For ultra-pan emulsions.	1.5x	1.5x
UV	High altitudes above 6000 feet. Seascapes. Eliminates ultra-violet rays which reduce contrast.	1.5x	1.5x
Infra-Red	Special filter for infra-red emulsions. Transmits dark red above 700 m μ and infra-red.	*)	
H 1	UV-Filter, especially designed for long distance color photography. Absorbs ultra-violet rays, subdues predominance of blue and cuts aerial haze in distance shots.	No increase of exposure	

*) Exposure depends on the type of emulsion used and must be determined by tests.



ROLLEIGRID LENS

Purpose: To brighten the ground glass screen image at the edges.

To Install: Place the Rolleigrid with the narrow front edge against the ground glass screen, let it slide forward under the retainer tab, then drop the rear end and fasten by means of the push-button at the rear of the focusing hood (see also p. 15, B 5). The condenser must be placed on the ground glass with the grooved side down.

To Remove: Turn the camera over, push the button, letting the Rolleigrid fall out of the hood.

To Clean Rolleigrid: Use a wad of cotton and a mild soap and water solution.

LENS HOOD

Designed for: Protection of the lens from extraneous light and to shield it from rain, snow or spray at watersports events.

For Use: Fasten lens hood to outer bayonet of the taking lens.

AUXILIARY FOCUSING KNOB with Film Indicator

(Not required for Rolleiflex Automats with serial numbers above 1 428 000 and all Rolleiflex 2.8 C.)

Designed for: Facilitating sharp focusing under extreme conditions (e. g. in cold weather or when working with gloved hands). Incorporated in this focusing knob is a mechanical indicator to tell type and speed of film being used.

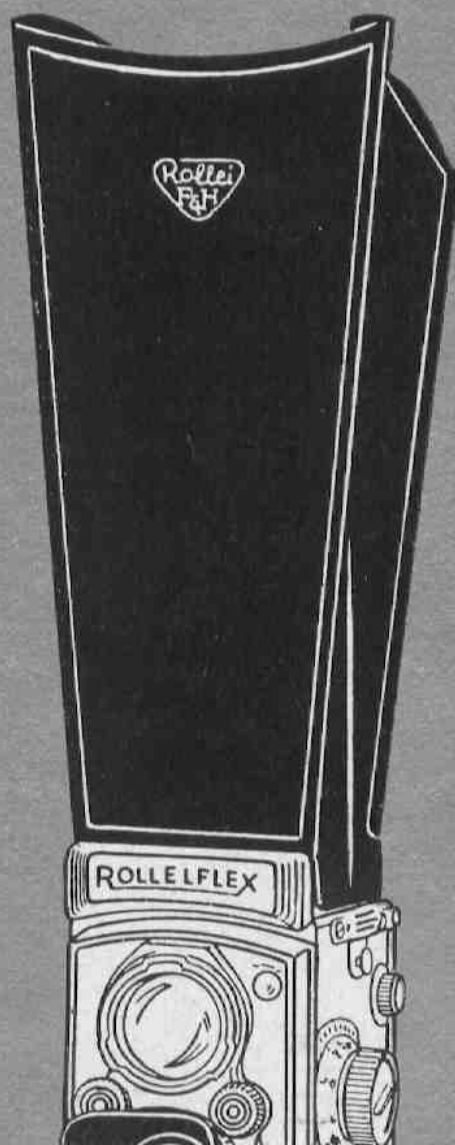
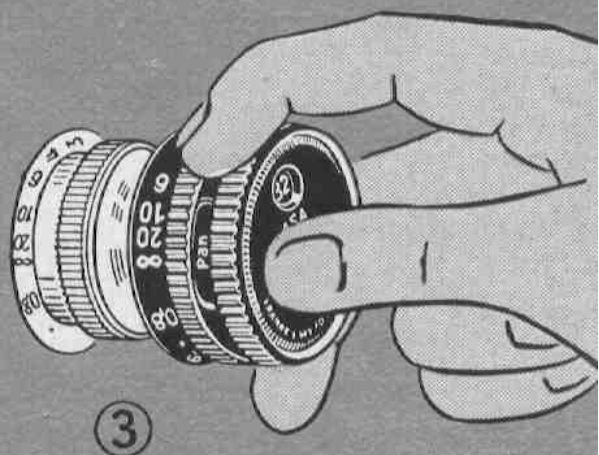
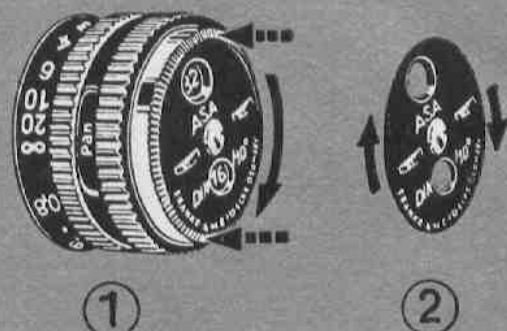
For Use:

1. Setting for type of film employed: Press down slightly and rotate the front disc inside the milled metal ring.
2. To set for speed of film employed: By turning the grip-bars move the front disc until film speed employed is ascertained.
3. To attach auxiliary focusing knob: Grip the auxiliary focusing knob by the milled rim with two fingers, simultaneously pressing the front disc hard down with the thumb. Attach to the focusing knob of the camera at the correct position of the infinity mark ∞ . Remove in the same manner.

EXTENSION HOOD

Designed for: Extending the focusing hood to the normal viewing level.

For Use: Slip extension hood over the opened focusing hood, rounded edge with „breath-guard“ toward the operator.





ROLLEIPOL

Purpose: Elimination or subduing of disturbing reflections (glare) from shiny, non-metallic objects or surfaces. Under certain conditions, filtering of the blue sky. Especially useful for regulation of the colors (colored reflections) and control of sky tone in color pictures.

Explanation: If the direction of movement of a light beam is imagined to be the axle of a wheel, then the spokes of the wheel correspond to the various plans of oscillation of the light waves; (i. e., we are looking at the light beam in

cross-section). Polarization will reduce the many planes of oscillation to merely one.

Polarization takes place when light waves, striking at a certain angle, are reflected by shiny bodies (with the exception of metals). This polarized segment of light can be retained in full or in part by placing the RolleiPol filter across the plane of oscillation: the reflections disappear. (The filter itself has a polarizing effect on the light which passes through it.) Further, since there is also polarized light in the blue sky, this can be eliminated: the use of the RolleiPol filter results in subdued (darkened) sky portions.

Not all reflected light is polarized. If reflections are to be eliminated, 1. the filter must be turned (on its optical axis) in the direction of the vibrations as required, and 2. the camera position must be changed to gain the best effect. This is attained when the beam of light striking the reflecting body and the line of camera view form an angle of 60—74°, (varies according to material of the subject).

Application: 1. For eliminating or subduing disturbing reflections when photographing reflecting objects (polish, porcelain, painted and lacquered finishes, etc., — reproduction of textures and material), when photographing glass surfaces and the surface of water (the reflecting surfaces become transparent), 2. for filtering sky when photographing landscapes: the blue sky is darkened by absorption of the polarized light it contains. The effect may be observed in advance by looking through the filter. — Required increase of exposure: approximately 3×.

For Use: Fasten the RolleiPol filter on finder lens (red dot on the top) and rotate the front ring of the RolleiPol until the desired effect is obtained on ground glass. Note the white number marking and transfer to the taking lens in the same position.

Depth-of-Field Table
for Agfa Agnar 1 : 4.5, f : 3.35 in. (85 mm)

Lens focussed for distance of (feet) :	Lens set for :						
	f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
	Sharp definition will be obtained within the range given (feet) :						
3	2.9—3.1	2.8—3.2	2.7—3.3	2.6—3.4	2.5—3.7	2.4—4.0	2.1— 5.5
3.5	3.4—3.7	3.3—3.8	3.1—3.9	3.0—4.1	2.9—4.5	2.7—5.0	2.6— 7.8
4	3.8—4.3	3.7—4.4	3.6—4.6	3.4—5.1	3.2—5.4	3.0—6.1	2.8— 9.2
5	4.6—5.5	4.5—5.6	4.3—5.9	4.1—6.4	3.8—7.3	3.5—8.9	3.0—13.2
6	5.4—6.7	5.3—7.0	5.0—7.5	4.8—8.2	4.4—9.8	3.9—13	3.5—43.2
8	7.0—9.4	6.8—9.8	6.4—11	5.9—12	5.3—17	4.7—28	3.9—∞
10	8.4—12	8.2—13	7.5—15	6.9—18	6.1—29	5.3—103	4.3—∞
15	12—21	11—23	10—30	9—48	7.5—∞	6.4—∞	5.2—∞
30	19—69	18—101	15—∞	13—∞	10—∞	8—∞	6.0—∞
∞	53—∞	42—∞	30—∞	22—∞	15—∞	11—∞	7.4—∞

ROLLEISOFT LENS 0 and 1

Purpose: Softening of super-critical definition producing striking fluffy halo-effects, especially with back-lighting.

Explanation: The taking lens of the Rollei gives super-critical definition required for the majority of exposures. If, occasionally, softer definition is desired (e. g. for portraits and certain dramatic effects) this is obtained by attaching the Rolleisoft Soft Focus Lens in front of the lens.

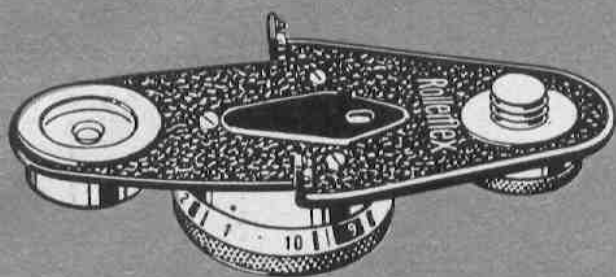
The Rolleisoft lens consists of a plane parallel glass disc with a few concentric ground-in grooves. While otherwise the lens permits only sharpness or softness through adjustment of the focus, the Rolleisoft lens obtains both simultaneously: Between these grooves the rays of light pass unimpeded to the film and produce a sharp impression, i. e., the basis of the image. At the grooves, however, the light rays are diverted with the result that an additional image of slightly softer definition is superimposed. Both together produce the soft focus effect: The exposure shows fluffy softened contours and sunny halo-lights; distracting fine details recede and the total impression of depth definition is improved. By means of the Rolleisoft the Rollei-lens becomes a soft focus lens.

Application: Best results are obtained by using the entire surface of Rolleisoft, i. e., with full aperture. With Rolleisoft 1 (with increased number of grooves) it is permissible to stop down to $f\ 5.6$. Smaller apertures tend to decrease the soft focus effect.

Rolleisoft 0 is used for weak soft focus effect: primarily for strong contrasts of light and glittering objects, i. e., chiefly for backlighted subjects. Rolleisoft 1 is used for greater soft focus effect: for soft lighting. — Chief field of application generally: portraiture. Best suited for: contrasting, highlighted subjects. Rolleisoft increases the plastic, sunny character of backlighted pictures. Speed and focal length remain unchanged. Generous exposures increase the halo-effect. The ground glass screen shows full focused sharpness when using Rolleisoft lenses. The Rolleisoft effect can be judged at any time on the ground glass screen by placing the Rolleisoft in front of the finder lens.

For Use: Fasten Rolleisoft to inner bayonet of the taking lens.





PANORAMA HEAD

Designed for: Taking of panoramic views composed of 10 individual pictures.

For Use:

1. Screw panorama head at first only lightly into tripod socket.
2. Match pins and sockets of panorama head and camera, then press together.
3. Tighten screw firmly.
4. Screw in tripod.
5. Level off horizontally by centering bubble of spirit level.
6. For partial panoramic views start at the left, as the panorama head may be turned clockwise only.
7. For each successive exposure turn camera to the next click-stop number engraved on the base of the panorama head. 10 exposures give a panoramic view of 360° . Lateral overlapping of pictures ensures perfect joints.

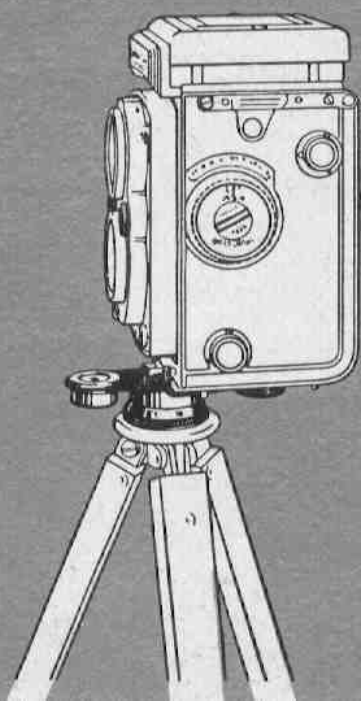
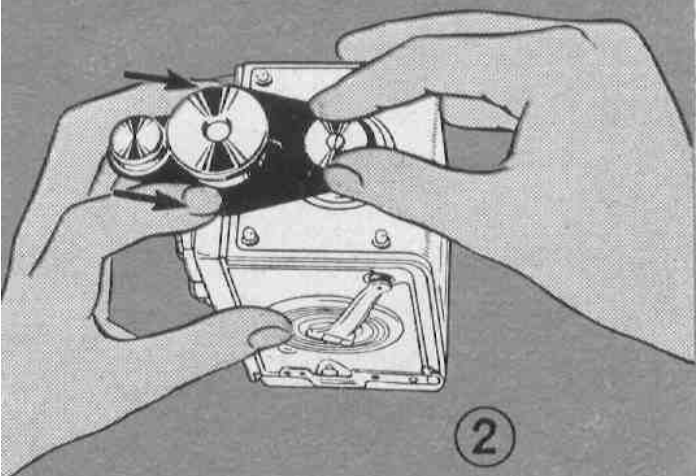
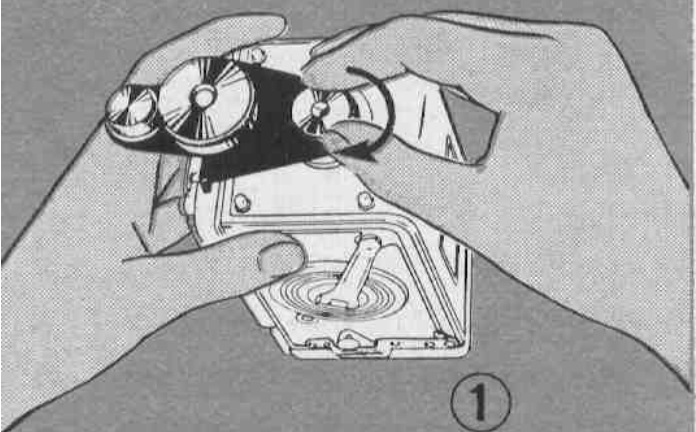


PLATE-ADAPTER

Designed for: Single $2\frac{1}{4} \times 2\frac{1}{4}$ inch-exposures on $2\frac{1}{2} \times 3\frac{1}{2}$ inch-plates of sheet-film. A desirable facility for the use of special emulsions, immediate or individual processing and such special tasks as studies of portraiture, trick-photography, reproductions, technical tests etc.

The outfit consists of:

1. Special Adapter Back
2. 3 Plate Holders
3. Focusing-Screen Holder
4. Leather Case for 2 Plate Holders.

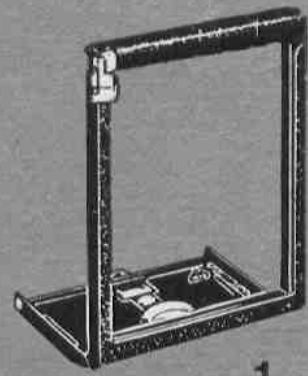
Also available:

5. Cut-Film Sheath.

All parts are available separately. Focusing is done as usual on the reflex focusing-screen and only in special cases (f. e. when using two Rolleinars combined, or utilizing the picture area to the fullest extent) on the adapter focusing-screen.

A. Attaching the Adapter Back

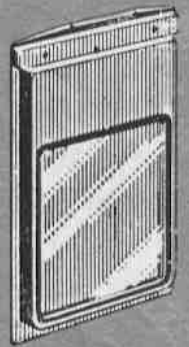
1. Remove take-up spool from camera.
2. Take off camera back.
3. Attach adapter back (without plate holder!).



1

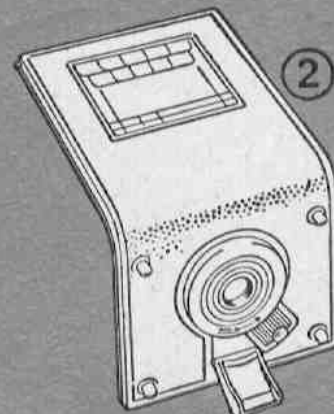
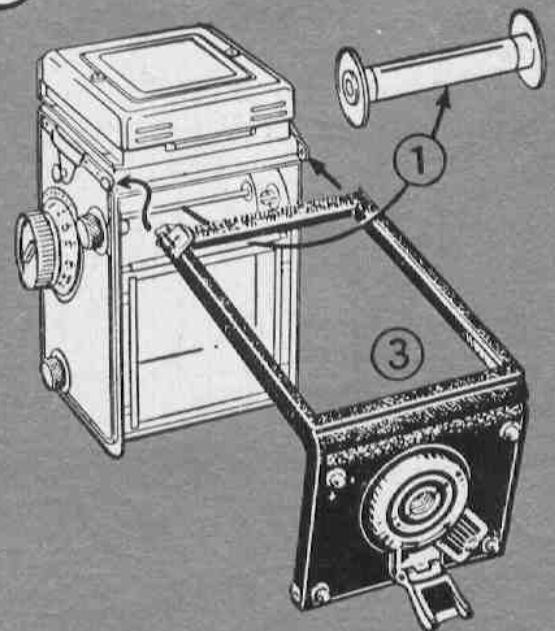


2

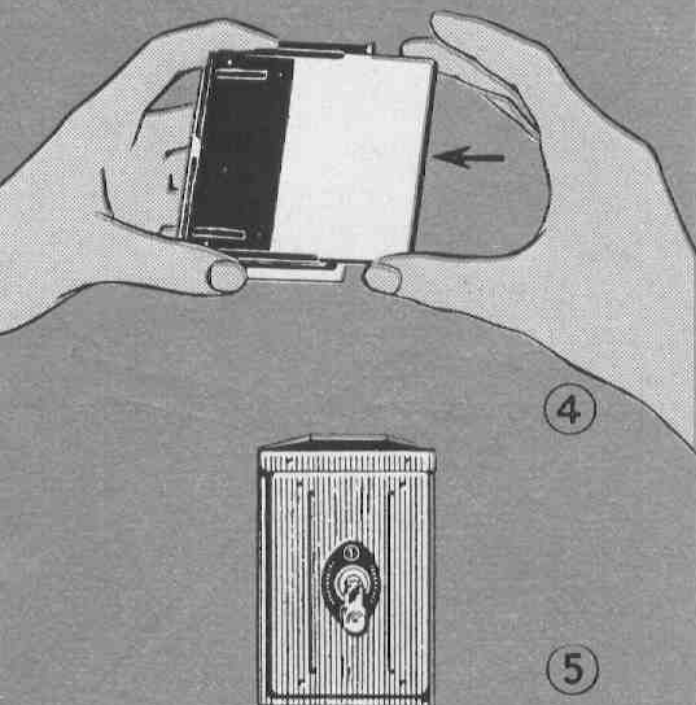
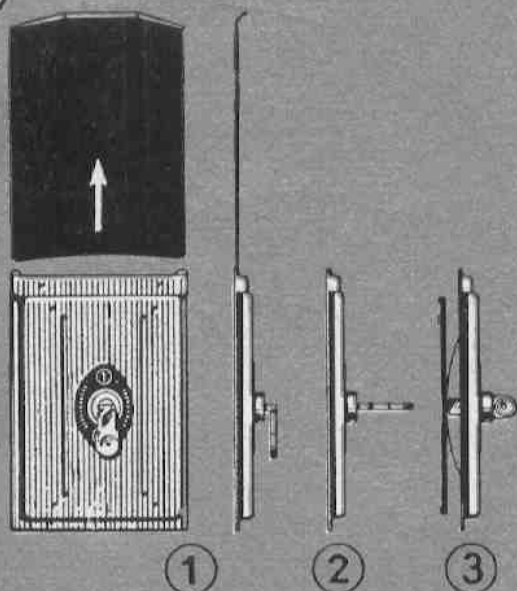
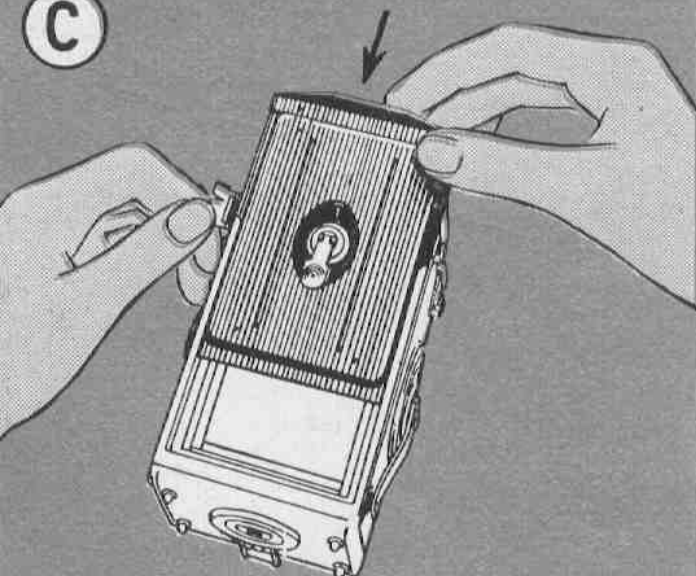


3

A



2

B**C**

B. Loading the Plate-Holder

1. Withdraw slide.
2. Lift up locking lever on back of holder and
3. let it slip inside after a quarter-turn. Spring action pushes out plate-carrier.
4. Slide plate (or cut-film with cut-film sheath placed underneath) into carrier.
5. Retract lever, lock by a quarter-turn and fold down (the number remaining visible). Close holder by reinserting slide.

Note: Conserve plush-strip by always removing slide from empty holders before storing away.

C. Inserting the Plate-Holder

Swing catch out of way and slide holder down the lateral grooves of the adapter back. The catch locks holder against unintentional removal.

D. Exposure

1. Withdraw slide.
2. Lift up lever and let it slip inside after a quarter-turn. The plate moves into the focal plane by spring action.
3. After the exposure, retract lever first, then fold upward after a quarter-turn. The letter "B" indicates that the plate has been exposed.
4. Only now reinsert slide.

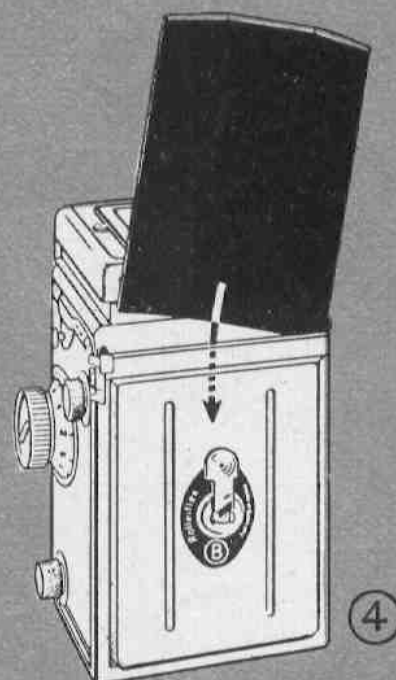
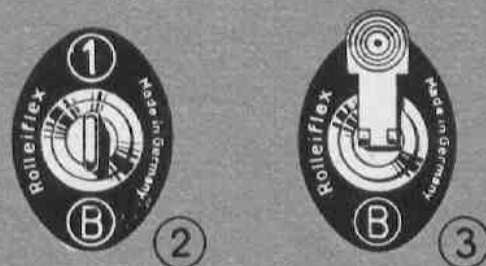
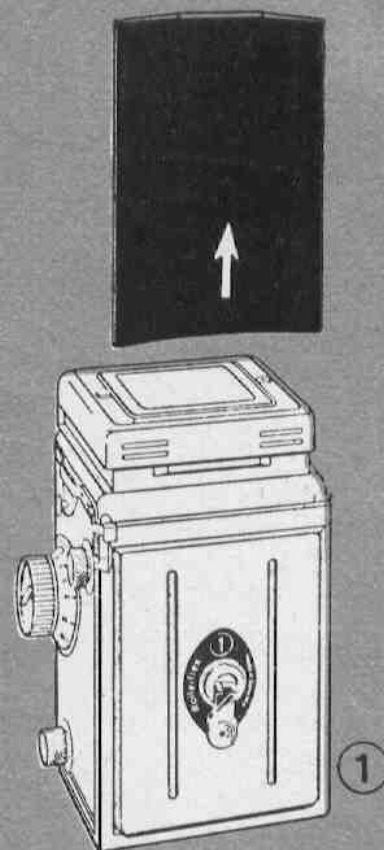
E. Focusing-Screen Holder

1. Insert the closed holder.
2. Withdraw slide. Spring action presses focusing screen automatically into the focal plane.
3. Reinsert slide first, and then remove holder.

F. Note

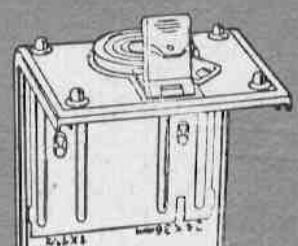
1. Shutter cocking as usual: with Rolleiflex, normal swing of the crank.
2. For use of plate adapter with Rolleicord IV the double exposure device must be disengaged in order to unlock shutter.

D

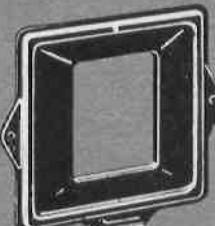
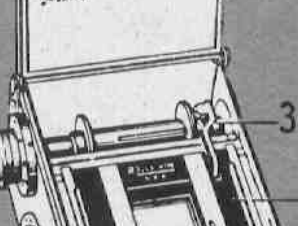




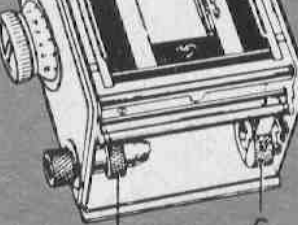
1



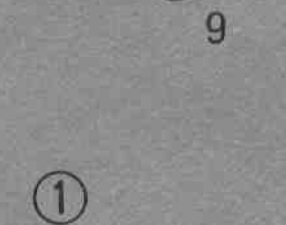
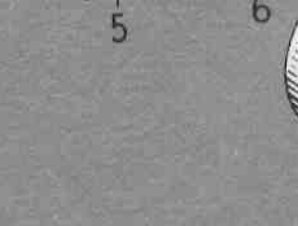
7



8



9



ROLLEIKIN 2

Designed for: Taking up to 36 exposures $1 \times 1\frac{1}{2}$ in. on 35-mm.-film. Ideal for series of pictures and color photography on miniature film.

The attachment consists of:

1. Case
2. Film Guide Frame
3. Take-up Spool
4. Exposure-Counter-Knob *
5. Extension-Spindle for Rewind-Knob (two types, for previous and new Rollei models)
6. Inner Spool Knob
7. Focusing Screen Mask
8. Direct View Finder Mask
9. Lens Hood Mask.

Applicability of Rolleikin 2: Fits Rollei-flex above numbers 1 100 000 and Rollei-cord above numbers 1 137 000. (The combination back for two picture sizes was originally not provided with the first camera series, but can be ordered additionally). — Earlier Rollei-models use Rolleikin 1 (with special back).

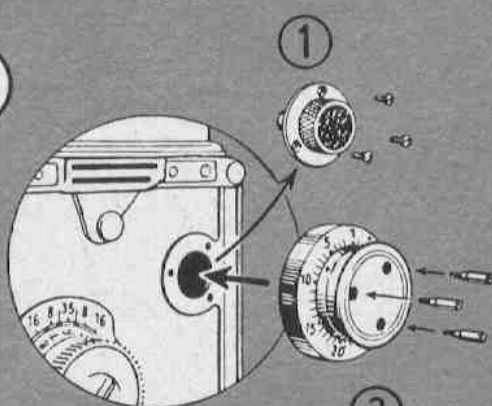
A. Installing the Counter-Knob *

(The exposure-counter-knob accepts 35 mm and No. 120-(B 2-) film. Your dealer will gladly take care of the fitting for you.)

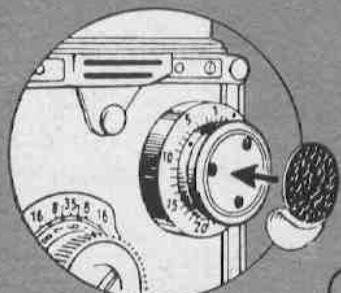
1. Remove the top film-knob by unscrewing the 3 counter-sunk screws.
2. Fasten counter-knob tightly by means of the three screws supplied.
3. Remove protective lining from gummed insert and paste it on the counter-knob.

* not required with ROLLEIKIN 2 C

A



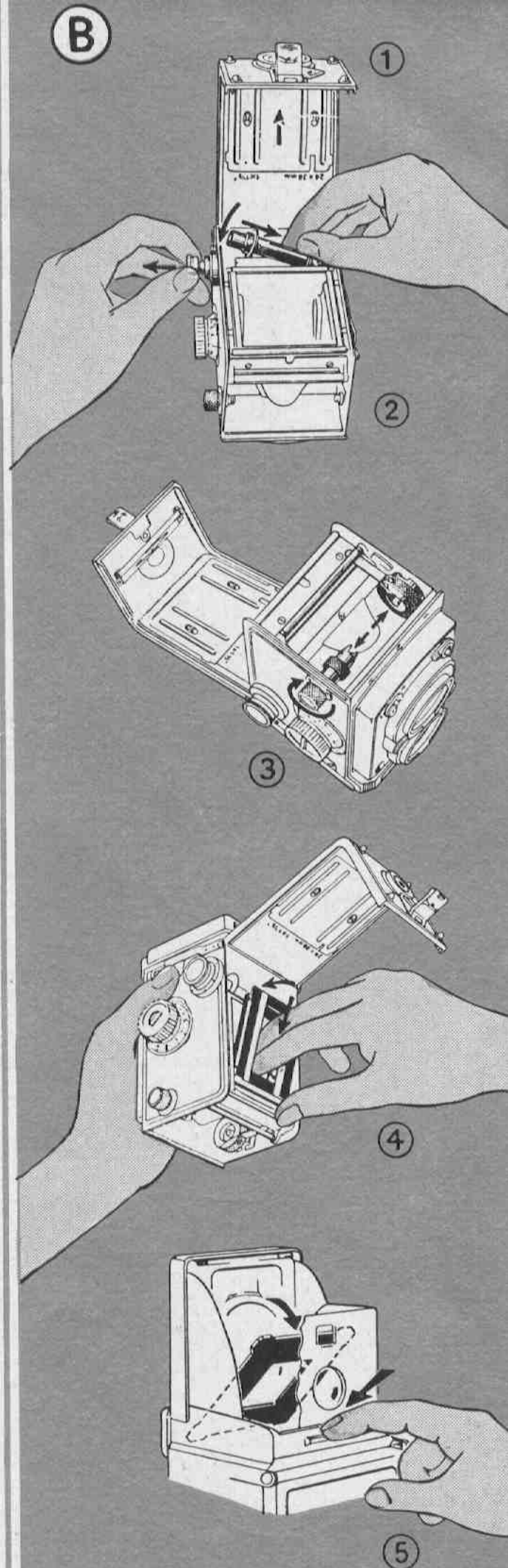
2

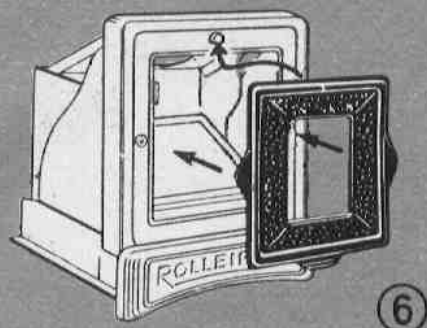
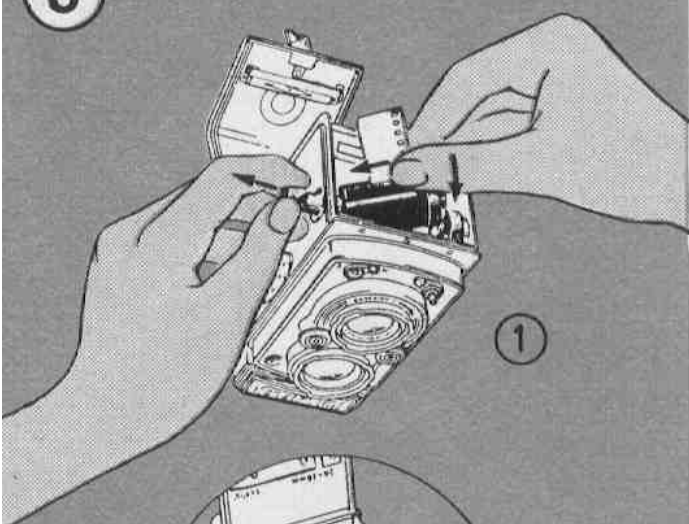
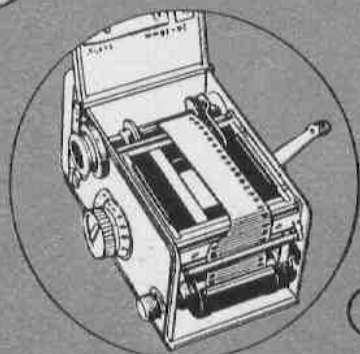
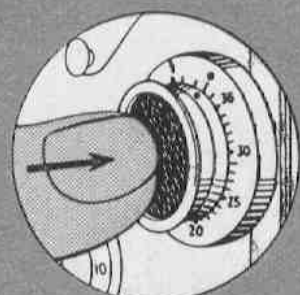


3

B. Assembling the Rolleikin

1. Adjust film pressure plate by a sliding movement, pressing down at the same time, thereby bringing the inscription "24 × 36 mm. (1 × 1½ in)" into view.
2. Pull counter-knob, fit-in take-up spool on the right and insert completely.
3. Rewind-Parts: Screw extension-spindle on rewind-knob by rotating the latter. Snap inner spool-knob over opposite spool bearing pin, (slipping the metal tongue between the rollers of the film-feed when using a Rolleiflex).
4. Inserting the film guide frame: Press spring actuated clamp-bar at an acute angle (as shown) against the bottom of the film gate and insert completely. To remove: Push frame downward (against the clamp-bar) and lift out.
5. First insert forward edge of focusing screen mask under the grip, snap down and secure by pressing the retaining device. Be sure the mask is properly centered inside the ground glass frame.



B**6****C****1****2****3****4**

6. Insert the frame-finder mask underneath the button above the frame-finder in such a way that the edge (marked with a white dot) is pushed-in first, then press the two lateral fixing buttons into position.

C. Loading

1. Open camera back, pull rewind-knob, fit-in film cartridge on the left and then insert fully.
2. Introduce film-lead (which — in the Automatic Rolleiflex — first passes through the film-feed rollers) into the double slit of the take-up spool, letting it touch on the right. Tighten up by giving spool a short turn.
3. Make sure the mouth of the cartridge points straight ahead in line with the tightened film lead, then close back.
4. Press-and-release counter-knob until the red dots of the Rolleikin counter face each other. (Disregard counter for No. 120-[B 2-] film completely.)
5. To set counter for the first exposure: Advance counter dial to No. 1 by actuating filmtransport three times (see page 17).

D. Filmtransport

1. Press-and-release counter-knob before actuating filmtransport. The exposure counter advances automatically to the next number.
2. Advance film as usual to the stop.

E. Rewinding

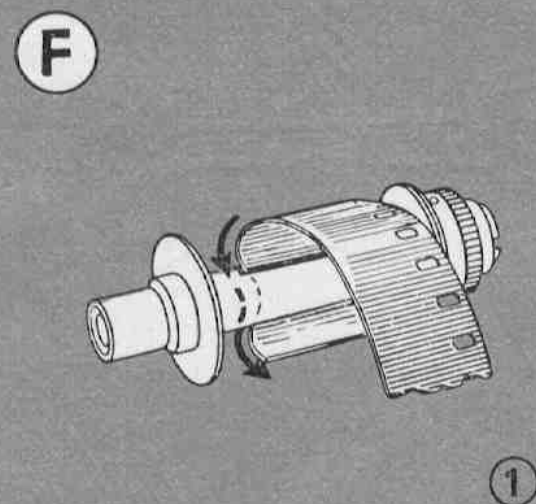
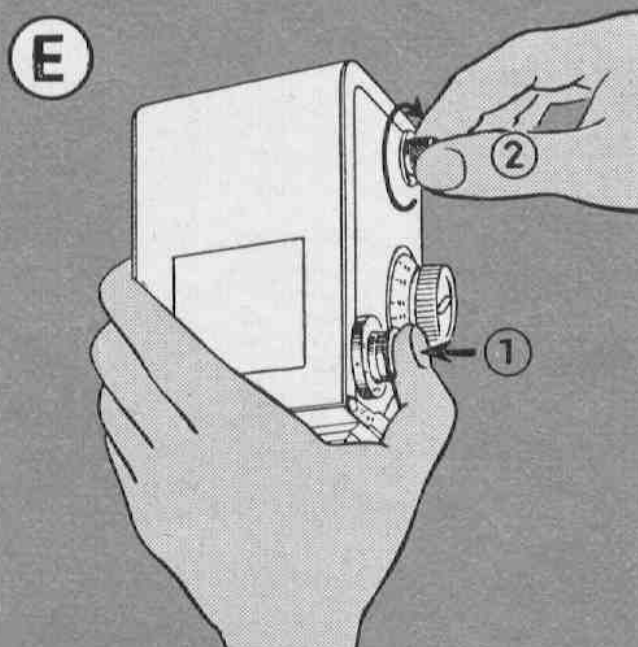
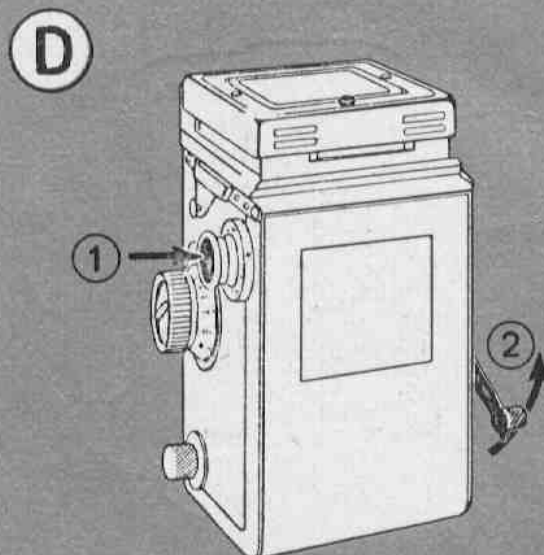
1. After the last exposure has been made, rewind film by keeping counter-knob pressed down,
2. simultaneously rotating rewind-knob clockwise.

F. Note

1. The rewind also permits the removal of only partially exposed films. In order to prevent the film lead from slipping into the cartridge when rewinding, be sure to thread the film backward, i. e., against the winding direction into the double-slit of the take-up spool when loading.

When reloading a partially exposed cartridge, advance film two frames beyond the last exposure (skipping one frame for safety).

2. Always adjust film pressure plate properly (see B 1)! (A sure sign of incorrect adjustment when using the Rolleikin: Camera back will not close all the way.)
3. When using the Rolleikin it will be convenient to keep the empty roll film spool in the Rolleikin case (next to the insert for the Rolleikin take-up spool) since it will be required the next time roll film is to be used.
4. Shutter cocking as usual: with Rolleiflex, normal swing of the crank.
5. Double exposure device is in operation in the Rolleiflex and cannot be disengaged when using Rolleikin. With Rolleicord IV it must be disengaged in order to unlock shutter.



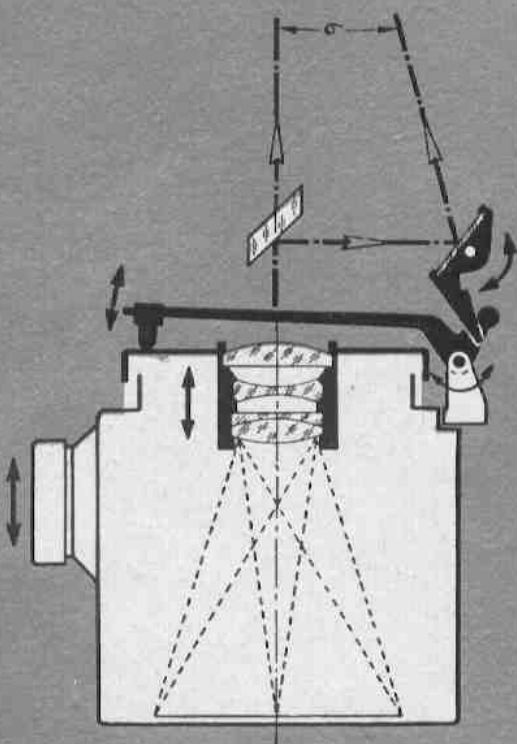
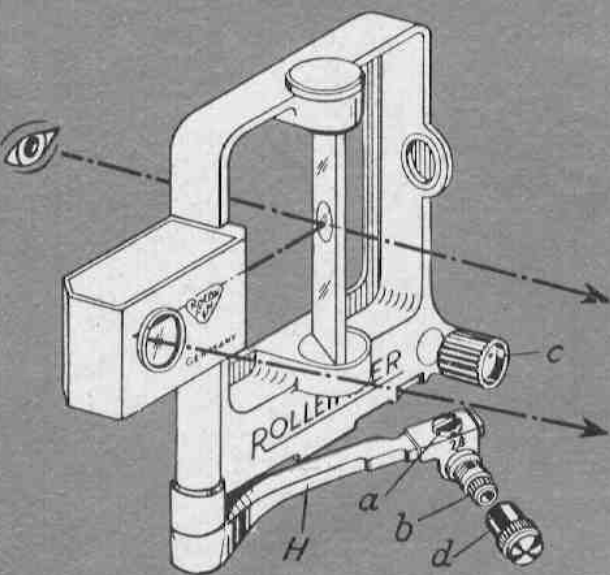
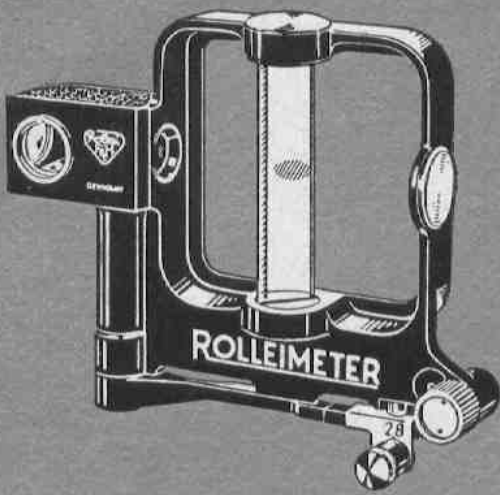
ROLLEIMETER

Purpose: An optical coupled range finder for use with the direct view finder of the Rolleiflex; particularly suitable when shooting sports or flash pictures in poor light.

Description: The Rolleimeter uses the superimposed image principle and is actuated by and coupled to the moving front panel of the camera. It is attached to the nameplate directly in front of the direct view finder. A vertical glass rod with focusing spot for the two images can be seen when looking through the finder. Focusing the camera by superimposing the two images so that the outlines exactly coincide insures sharp focus. Framing and focusing are accomplished while looking through the finder, without moving the eye from one position to another.

Before using the Rolleimeter two simple adjustments are required:

1. A one time adjustment of the actuating lever (screw **a**) to suit the focal length of the lens employed.
2. Adjustment of the lever button (screw **b**) so that the range finder indicates sharp focus at infinity (∞) when the camera is in focus at the same distance. This adjustment should be rechecked from time to time.



View-Finder

The bright image seen in the view-finder shows, on a reduced scale, the field covered by the camera. However, when close-ups are being taken, there will occur a slight deviation, the so-called parallax error. After gathering some experience, the user will find it easy to take this deviation into account. Moreover, a disturbing effect will only occur within a range of $6\frac{1}{2}$ feet or less. To eliminate the error, simply lift the lens slightly. As a result, the view-finder image will include a small zone at its upper edge which, however, will not appear in the picture taken.

Camera Care

Regular care will extend the life of your camera. Be sure to protect it from dust and excessive exposure to sunlight. Prior to loading a film, remove any dust or other foreign particles that may have entered the camera.

The lens, of course, requires particular attention. Immediately remove from the lens all dust and finger-prints, if any, because they are more detrimental to highly polished lens surfaces than most people think. To wipe the lens clean, take a suitable piece of chamois leather or soft linen which must be absolutely clean and free of dust or grease, and wrap it around your fingertip or a matchstick. On no account must a sharp-edged object or a metallic tool be used. — Never take the lens apart!

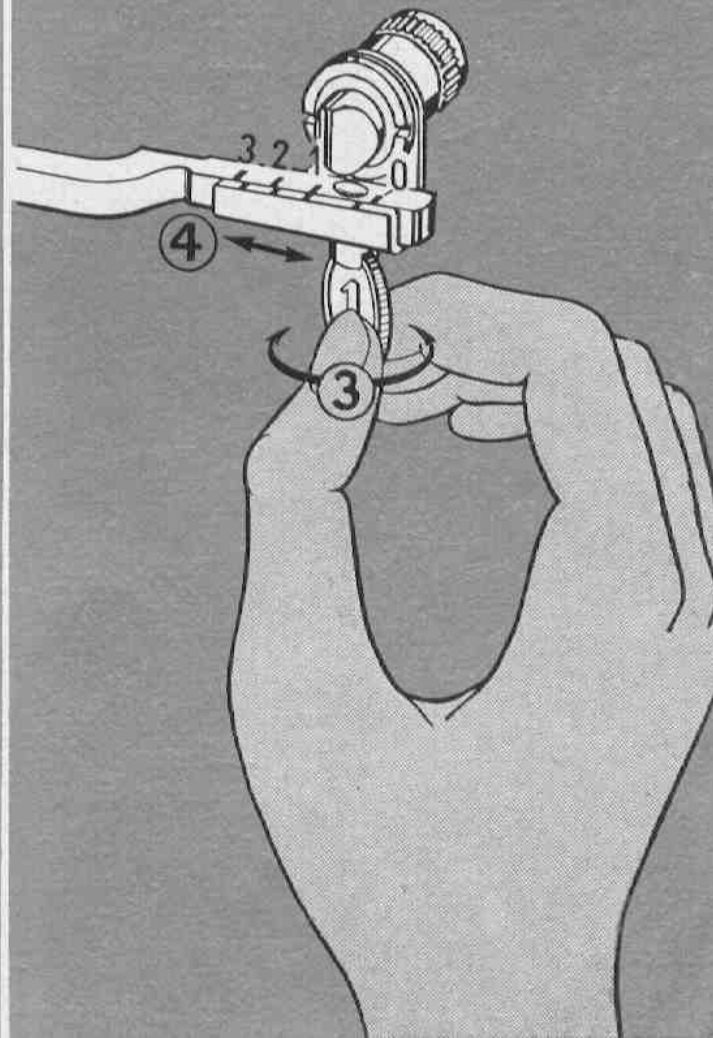
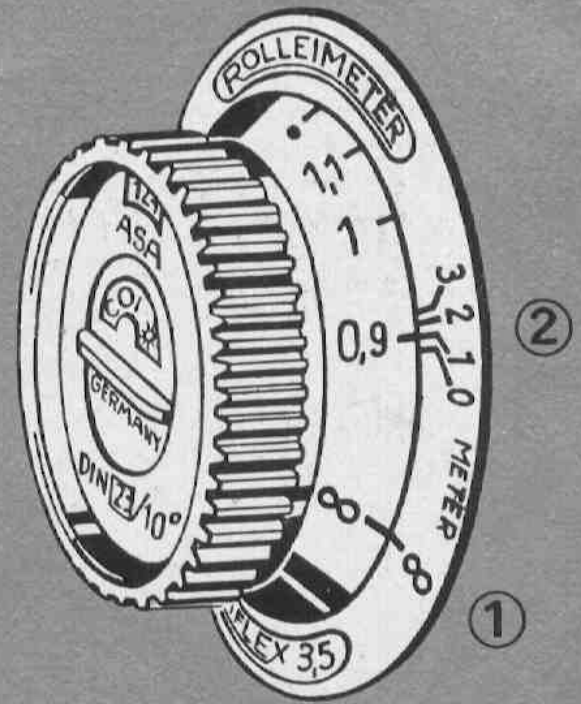
A. Adjustment to focal length

(This is done before attachment to the camera and is required so that the Rolleimeter and camera will agree even at close distances, such as three to five feet. See note 2.)

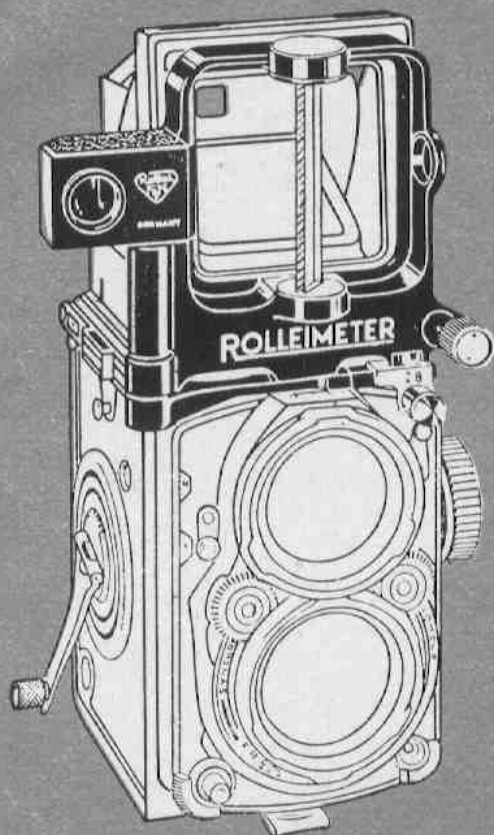
For this adjustment a special plate is provided, suitable for cameras calibrated in either feet or meters. By its use the relationship between infinity and the close distance readings of the focusing knob scale may be observed and the Rolleimeter's actuating arm properly adjusted.

1. Place the adjustment plate over the focusing knob and line up the infinity marks, note whether meters or feet.
2. Note the figure on the adjustment plate which is directly opposite the marker for the closest focusing distance of the knob. Rolleiflex Automats will have 3 feet as this distance.
3. Swing actuating lever **H** outward and loosen the coin-slotted screw **a**.
4. Move the slide to the previously observed adjustment plate figure and tighten screw **a**.

A



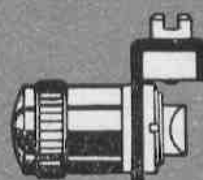
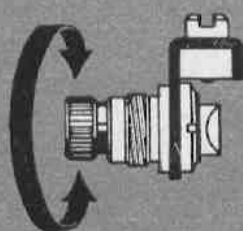
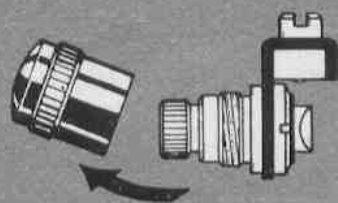
B



B. Attaching Rolleimeter to Camera

1. Set camera at infinity (∞).
2. Turn mounting screw **c** counter-clockwise until it stops.
3. Hook the Rolleimeter over the left edge of the nameplate and push it back so that the right side fastener can be engaged. Be sure that the actuating lever rests on the camera's movable front panel.
4. Hold Rolleimeter firmly in position with thumb and turn screw **c** clockwise until tight. Removal is effected by complete counter-clockwise turning of mounting screw **c** and lifting off.

C



C. Adjustment to Infinity

(This is done after mounting Rolleimeter)

1. Set focusing knob to infinity (∞), open focusing hood and direct view finder.
2. Unscrew protective cap **d** and remove.
3. Select and observe some object (building, tree, lamp post, etc.) at least 600 feet distant. Looking at the focusing spot in the glass rod, turn screw **b** until the outlines of the two images coincide and the images become one.
4. Replace protective cap **d**, tighten, and double-check the coincidence of the two images. This adjustment should occasionally be rechecked.

D. To use

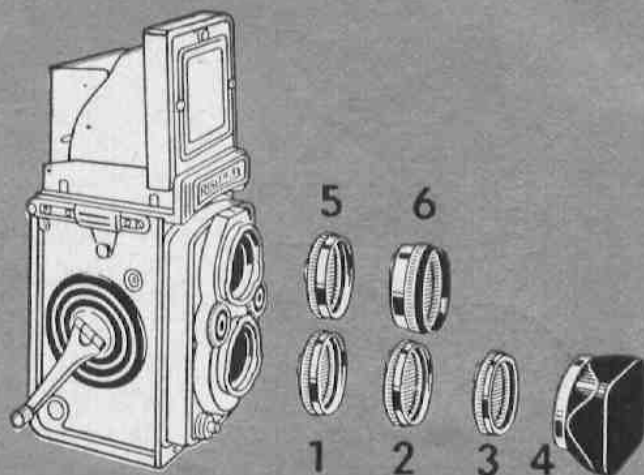
Locate the object on the focusing spot of the Rolleimeter's glass rod, as seen through the open direct view finder, and turn the camera's focusing knob until images coincide. The Rolleiflex will be sharply focused to the exact distance of the object selected.

E. Note

1. For use with Rolleiflex 2.8 C (80 mm lens) the Rolleimeter C is supplied together with suitable adjustment plate.
2. Proper adjustment to focal length can be effected easily in the case of earlier Automats (whose knobs are not the right size to permit use of the adjustment plate) by means of the ground glass screen image. Following is the proper method:

First, make the infinity (∞) adjustment. Then focus the camera accurately on a suitable vertical object at the closest distance. Check the Rolleimeter and if the two images do not coincide, remove it and loosen screw **a**. Relocate the slide at some point in the adjustment range, between 0 and 3, where the images do coincide. Tighten screw **a**. Check the setting again and finally double-check the infinity adjustment. Correct if necessary (see A).

Lens Accessories should be attached in the following order:



Taking Lens

1. Rolleinar
2. Rolleisoft
3. Filter or Rolleipol
4. Lens Hood

Viewing Lens

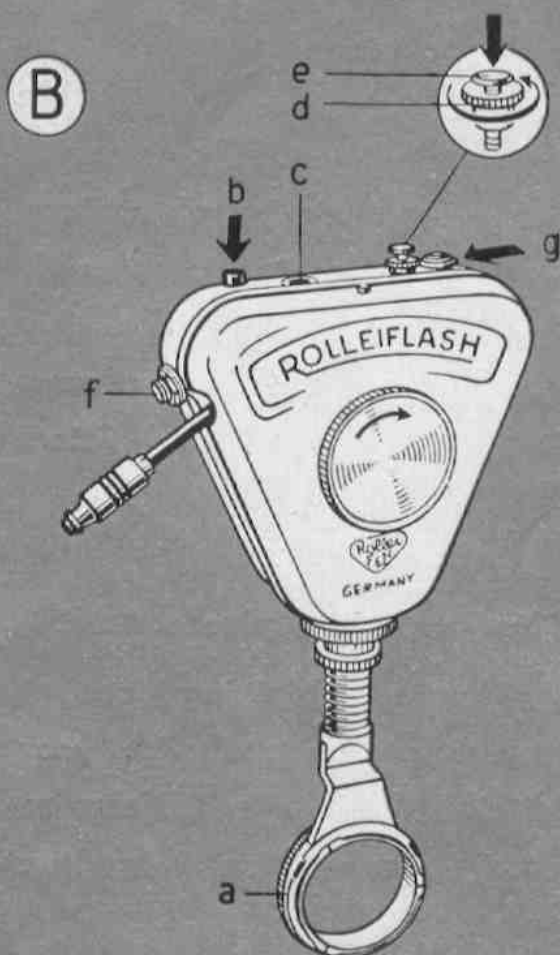
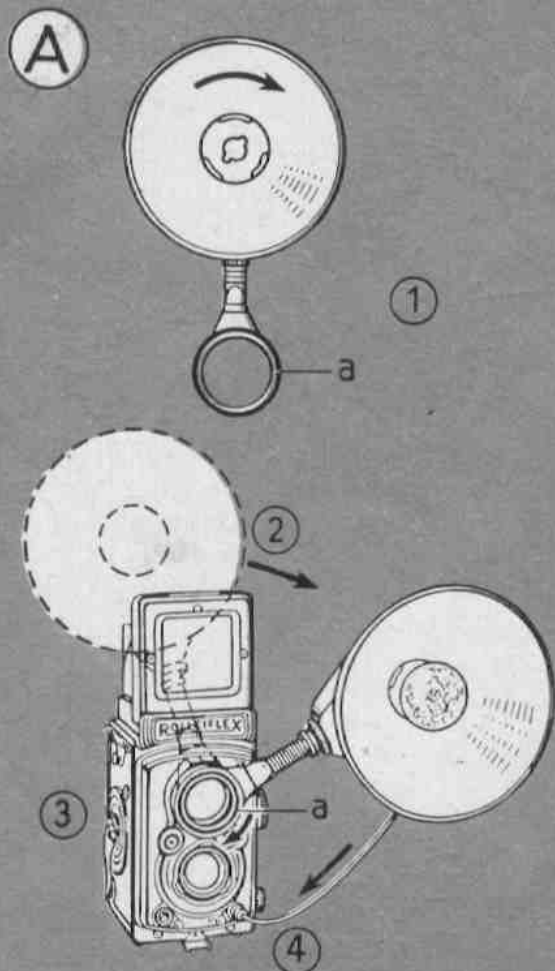
5. Rolleinar
6. Rolleipol

If two or more supplementary lens accessories are to be used, they must be attached in this order. Rule: Rolleinar always first (lens to lens) and filters last.

★

When ordering, please note!

To insure obtaining correct accessories for use with your Rollei, please specify camera model, lens and serial number.



ROLLEIFLASH

Purpose: Synchronized flash exposures with the Rollei.

Applicable Flashbulbs with bayonet base (swan).

B-C principle (Battery-capacitor firing).

A. Mounting Rolleiflash

1. Fasten reflector on case by turning it clockwise in bayonet.
2. Fasten holding arm to bayonet of the viewing lens and
3. Secure by turning lock ring **a** clockwise. — Before removing: first loosen lock ring by turning counter-clockwise.
4. Pull out the cable and plug it into the flash socket on the camera. — To roll up the cord: use turn-knob (on cover of case).

B. Exposure

1. Insert flash lamp as far as necessary to seat in the bayonet socket.
2. Test circuit: Press test key **b** — brief flash of the test lamp **c** indicates positive firing of flash lamp.
3. Synchronized flash-firing: by releasing camera shutter (see directions for using camera).

Open-flash method (Firing by hand contact in making time exposures): loosen safety screw ring **d**, press hand contact **e**. Always secure hand contact when not in use!

The connector **f** is for use with the supplementary flash unit Rolleiflash-Comb.

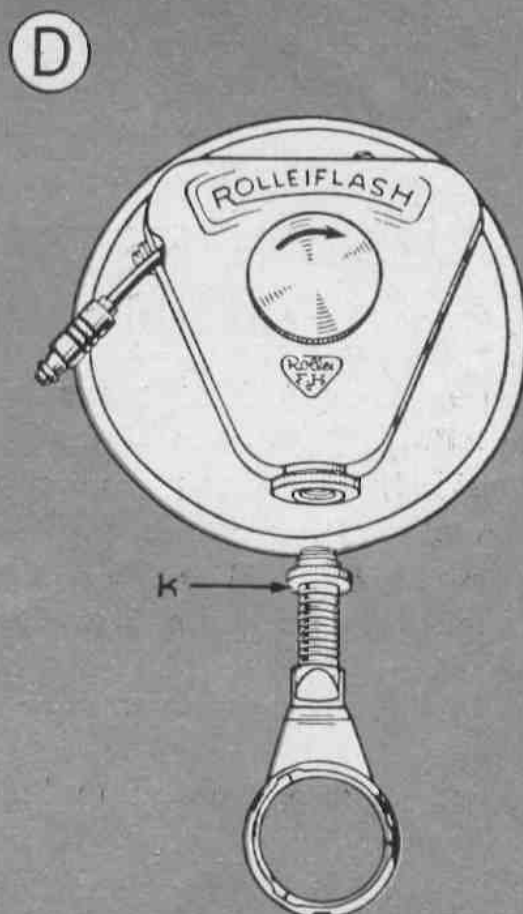
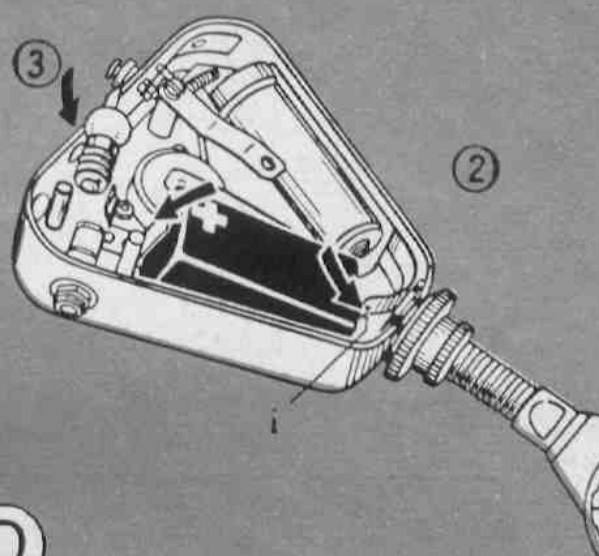
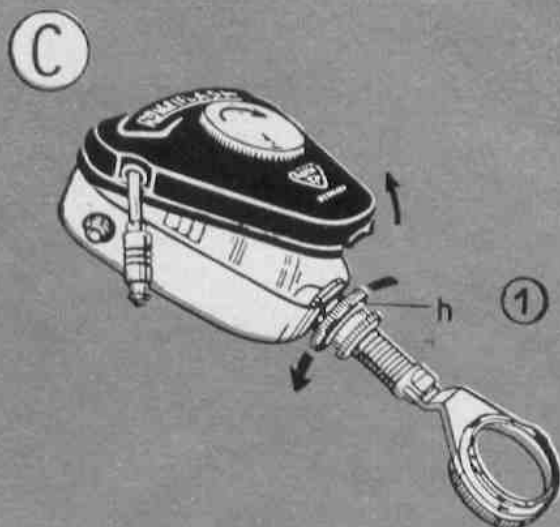
4. Lamp ejection: by pressing ejector button **g** — the lamp is forcefully ejected.

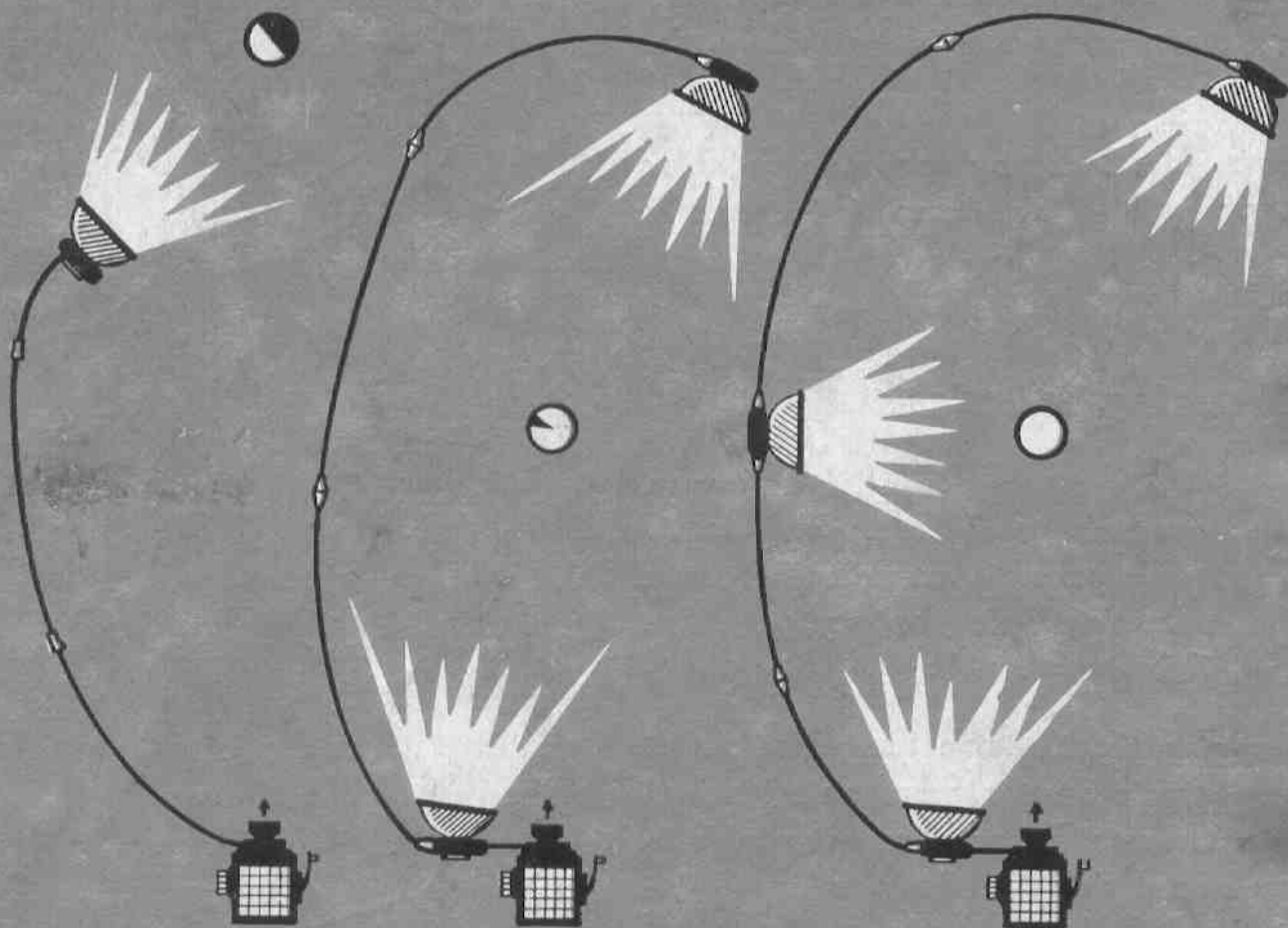
C. Changing Batteries

1. Loosen screw ring **h** slightly, open case upwards and remove. — To close the case: First attach cover with retaining pin on case, close tight, tighten screw ring **h**.
2. Changing the battery: **Important!** The **+** pole must always point toward the test lamp! Wrong insertion of battery would damage the condensor. Insertion of fresh battery (flat cell hearing aid battery 22,5 v.): press back contact spring **i** with the battery, snap battery in.
3. Changing test bulb: As replacement for defective lamps press same-type 6 v. glow lamp (0,05—0,07 ampères) between contact springs.

D. Flexible Arm

The flexible holding arm can be unscrewed from the case when the Rolleiflash attachment is to be fastened directly onto a tripod by the base thread. To replace holding arm: turn back screw ring **k** on holding arm as far as it will go, screw arm into case (up to correct position of bayonet ring) and secure by turning screw ring **k** clockwise.





When using more than one lamp, start with insertion of lamp in main unit at camera.

To avoid unnecessary drain of the battery: Insert flash lamps just before exposure and eject immediately afterwards.

E. Rolleiflash-Comb.

Screw the cable end connectors to the Rolleiflash and Rolleiflash-Comb. The Rolleiflash-Comb. can either be hand-held or fastened to a tripod by the socket provided. The second connector is for an additional Rolleiflash-Comb., if used. A total of three lamps may thus be fired simultaneously. Lamp distance can be extended to 33 feet by means of 10 foot extension cords of two types, for Rolleiflash and Rolleiflash-Comb.

F. To attach Rolleiflash Extension Cords

Unscrew protective cap to limit, insert flash cord plug and tighten cap down over plug.

ROLLEIFLASH 2

A. Batterie einsetzen

Reflektor abnehmen: Reflektor nach vorn drehen, Sperrtaste (1) niederdrücken und Reflektor durch Weiterdrehen abnehmen.

Batterie einsetzen (+Pol beachten!): Zuerst mit dem —Pol schräg einlegen, dann niederdrücken. Verwendbare Type: Flachzellen-Batterie 22,5 Volt. — Zum Wechseln: Batterie hochdrücken und herausnehmen.

Reflektor ansetzen: Bei niedergedrückter Sperrtaste (1) Reflektor auf das Gehäuse setzen — rote Markierungspunkte (2) beachten! — und durch Rechtsdrehung befestigen.

Zur Schonung der Batterie: Blitzlampen nur kurzfristig einsetzen, Kabel zur Rolleiflash comb. bei Nichtgebrauch lösen.

B. Befestigen an der Kamera

Haltearm nach außen schwenken und durch Anschlagen verrasten. — Zum Ausrasten: Haltearm seitwärts verschieben (11) — dabei nicht auf, sondern neben den Achskopf (12) greifen! — und einklappen.

Klemmring (3) [bei Weitwinkel-Rolleiflex: Klemmschraube am Haltearm] nach links drehen. Haltearm im Sucher-Bajonett der Kamera einsetzen, nach rechts einrasten und durch Rechtsdrehen des Klemmrings sichern. — Vor dem Abnehmen der Rolleiflash: Klemmring durch Linksdrehung lösen.

Kabel anschließen: Knopf (6) drücken, einen der beiden Kabelstecker herausziehen und in den Kontaktnippel der Kamera einstecken.

C. Aufnahme

Blitzlampen einsetzen: Taste (4) drücken, Blitzlampe tief in die Fassung einschieben und Taste (4) wieder freigegeben. Bei Glassockel darauf achten, daß die Drähte am Sockel von den Kontaktbacken gefaßt werden. — Verwendbare Lampentypen: mit Metallsockel (Swan, M 2) und mit Glassockel (europäische Sockelart).

Lampenprüfung: Knopf (9) drücken — kurzes Aufleuchten der Prüflampe (10) bedeutet Zündsicherheit der Blitzlampe und ausreichende Zündspannung der Batterie. — Als Ersatz defekter Prüflampen: 6-Volt-Glühbirne 0,05—0,07 Amp. verwenden.

Kontaktwahl X oder M: siehe Gebrauchsanleitungen der benutzten Blitzlampe und der Kamera.

Synchronisierte Blitzzündung: durch Auslösen des Kamera-Verschlusses.

Offenblitz-Methode (Zündung durch Handkontakt (6) bei Zeit-Einstellung des Kamera-Verschlusses): Kabel nicht an die Kamera anschließen. Sicherungsschraubring (7) lösen und Blitz durch Druck auf den Handkontakt (8) zünden. Anwendungsbeispiel dieses Verfahrens: Ausleuchtung tiefer Räume durch mehrere, nacheinander gezündete Blitze. — Bei Nichtgebrauch stets den Handkontakt durch Festdrehen des Schraubringes (7) sichern.

Lampenauswurf: durch Druck auf die Taste (4) — die Lampe springt aus der Fassung.

Einstellen des Leuchtwinkels: Der Reflektor läßt sich von Anschlag zu Anschlag auf Breitstrahl- oder Tiefstrahlwirkung einstellen. Innerer Anschlag (Normalfall) = breiter Lichtkegel: zur vollen Ausleuchtung des Bildfeldes. Äußerer Anschlag = schmaler Lichtkegel: zur Konzentration des Lichtes auf das zentrale Bildfeld (z. B. bei Aufnahmen in verringertem Format) und zur vergrößerten Reichweite des Blitzes bei gleicher Blende (vgl. Blendenrechner).

Blendenrechner (5): Leitzahl der Blitzlampe (laut Angabe des Herstellers) im oberen Fenster einstellen — dann kann für jede gewählte Entfernung „Blitz bis Objekt“ die erforderliche Blende abgelesen werden. Bei Normalstellung des Reflektors (breiter Lichtkegel) gilt die obere und bei Einstellung auf schmalen Lichtkegel die untere Entfernungsskala. — Beispiel: Leitzahl 20, Blitzabstand 2,5 m, erforderliche Blende 8. Bei Einstellung auf schmalen Lichtkegel und gleichen Blitzabstand genügt dagegen bereits Blende 11, — ein Vorteil für Aufnahmen mit verringertem Format (Rolleikin oder 16- oder 24-Bild-Schaltung).

D. Rolleiflash am Stativ

Nach Abnehmen des Haltearms kann die Rolleiflash mit dem Bodengewinde am Stativ angeschraubt werden: Den halb herausgeklappten Haltearm bei voll eingedrücktem Achsknopf (12) abnehmen. — Ansetzen: in entsprechender Weise.

E. Rolleiflash comb.

Der zweite Kabelanschluß (13) ist für die Rolleiflash comb. vorgesehen. Diese Zusatzleuchte kann gleichfalls mit einer weiteren Rolleiflash comb. verbunden werden. So können insgesamt 3 Blitze gleichzeitig gezündet werden. Durch Kabel von je 3 m und Kupplungsstücke läßt sich der Lampenabstand bis zu einer Gesamtkabellänge von etwa 10 m beliebig verändern. Lösen der Kabelstecker vom Kupplungsstück: bei Druck auf die seitlich vorstehende Metallschiene (14).

ROLLEIFLASH 2

A. Installing the Battery

First detach reflector: turn reflector to forward position, press spring lock button (1) and remove after a short turn.

Inserting battery (observe correct polarity): slip battery in, negative (—) pole first, press to left and down into position. Use flat cell 22.5 volt hearing aid battery. To change battery: press to left and lift out.

To attach reflector: Place reflector on flash case, matching red dots (2), press button (1) and fasten by turning reflector to the right.

To conserve battery: Insert flash bulbs just before shooting. Disconnect cable to Rolleiflash comb. when not in use.

B. Mounting on Camera

Swing down bracket to stop and snap into locked position. Bracket can be returned to folded position by pressing arm (11) sideways; do not press retaining spindle (12).

Turn **locking ring (3)** [for the Wide-Angle Rolleiflex: locking screw on bracket] to the left. Insert bracket into viewing lens bayonet, turn to right until it clicks into shooting position. Secure by turning locking ring to right. Reverse procedure for removing from camera.

To connect cord: press button lock (6), remove one cord plug and insert flash socket of camera.

C. Taking the Picture

Inserting flash bulb: press button (4), insert bulb all the way into socket and release button (4). When using baseless bulbs, it is important that the wires in the base make good contact with the retaining jaws. The following bulbs may be used: metal base (Swan, M 2) and baseless (European all-glass bulbs).

To test circuit: press test knob (9) — a brief flash of the test lamp (10) indicates proper conditions for firing bulb. For replacement of flash test bulb, use 6 V, 0.05—0.07 ampere bulb.

X or M contact: refer to bulb manufacturer's instructions with reference to particular bulb and camera being used.

Synchronized firing: release camera shutter.

Open-flash method (for hand firing (8) when making time exposures): Do not connect flash cord to camera. Loosen safety screw ring (7) and fire flash by pressing contact button (8). This method can be useful in illuminating large indoor areas by firing several flashes one after the other with open shutter. When not doing this, always secure hand contact button by locking with screw ring (7).

Bulb ejection: Press ejector button (4) — bulb will pop out.

Adjusting reflector angle: Normal position — turn reflector to inward stop — for wide-angle even illumination of full picture area. To concentrate light over center of picture — for long shots or when using reduced format sizes — turn reflector to outward stop.

f/stop calculator (5): Adjust so that bulb manufacturer's recommended guide number appears in upper window. Correct f/stops appear opposite distance settings below. With reflector in normal (wide-angle) position, read upper distance scale; for reduced angle shots, use lower scale. **Example:** Guide No. 20, subject distance 2.5 — correct diaphragm setting, f/8. With reduced angle, and same conditions, f/11 is sufficient. This is worth taking advantage of when taking reduced format size pictures (Rolleikin or 16 and 24 exposure mechanism).

D. Rolleiflash on a tripod

Remove bracket by lifting it out slightly and pressing spindle (12) fully. Rolleiflash may then be attached to tripod. Bracket may be reattached by reversing procedure.

E. Rolleiflash comb.

A second cable socket (13) is provided for extension unit, Rolleiflash comb. A second extension unit can be connected to the first. Thus a total of three bulbs may be fired simultaneously. Using 10 feet cords and connectors, the bulb may be fired up to approximately 33 feet from the camera.

To release cords from connectors: press metal side bar (14).

ROLLEIFLASH 2

A. Mise en place de la pile

Retirer le réflecteur: Faire tourner le réflecteur vers l'avant. Appuyer sur la touche de verrouillage (1) et continuer à faire tourner le réflecteur pour le retirer.

Mettre en place la pile (observer le pôle +): L'engager d'abord avec le pôle négatif de bials, puis l'introduire en appuyant. Types de piles utilisables: pile à éléments plats 22,5 volts. — Pour remplacer la pile: l'appuyer vers le haut pour la retirer.

Remettre en place le réflecteur: La touche de verrouillage (1) étant enfoncée, placer le réflecteur sur le boîtier — veiller aux repères rouges (2) — et le fixer par rotation à droite.

Pour augmenter la durée de la pile: N'introduire les ampoules flash qu'immédiatement avant de s'en servir; débrancher le câble de raccordement au Rolleiflash comb., en cas de non-emploi.

B. Fixation à l'appareil

Faire pivoter le bras-support vers l'extérieur, et le bloquer par butée. — Pour le dégager: pousser le bras-support vers le côté (11) — en l'actionnant non pas par la tête d'axe (12), mais près de cette tête — et rabattre.

Faire tourner à gauche la bague de serrage (3); pour le Rolleiflex grand angulaire: Tourner à gauche la vis de serrage au bras-support. Monter le bras-support dans la baïonnette de l'objectif de visée de l'appareil, enclencher à droite, et immobiliser par rotation à droite de la bague de serrage. — Avant d'enlever le Rolleiflash: desserrer la bague de serrage par rotation à gauche.

Raccorder le câble: Appuyer sur le bouton (6), retirer l'une des deux fiches de câble, et l'introduire dans la prise flash de l'appareil de prise de vue.

C. Prise de vue

Introduire l'ampoule-flash: Appuyer sur la touche ~~corréée~~ (4), pousser l'ampoule-flash à fond dans la monture, et dégager de nouveau la touche (4). Avec des ampoules à culot verre, veiller à ce que les fils sortant du culot soient serrés par les joues de contact. — Types d'ampoules utilisables: à culot métallique (Swan, M 2) et culot verre (type européen).

Vérification de l'ampoule: Appuyer sur le bouton (9); un bref éclair de la lampe de contrôle (10) permet de s'assurer que l'ampoule-flash est en parfait état de marche et que la tension d'allumage de la pile est suffisante. — Pour remplacer les lampes de contrôle: lampe à incandescence 6 volts, 0,05—0,07 amp.

Choix du contact X ou M: Voir notices d'emploi de l'ampoule-flash utilisée et de l'appareil.

Allumage synchronisé du flash: par déclenchement de l'obturateur de l'appareil.

Méthode open-flash (allumage par contact à main (8) pour appareil réglé à la pose longue): Ne pas raccorder le câble à l'appareil. Desserrer la bague filetée de blocage (7) et déclencher l'éclair par pression sur le contact (8). Exemple d'application de l'open-flash: éclairage de locaux sombres par plusieurs flashes successifs. — Au repos, ne pas oublier de bloquer le contact à main en serrant la bague filetée (7).

Ejection des ampoules usées: Par pression sur la touche (4) l'ampoule est expulsée de la monture.

Réglage de l'angle du cône lumineux: Le réflecteur peut être réglé sur deux butées pour obtenir un faisceau lumineux large ou étroit. Butée intérieure (cas normal) = cône lumineux large: pour l'utilisation intégrale du champ d'image. Butée extérieure = cône lumineux étroit: pour la concentration de la lumière sur la partie centrale du champ d'image (p. ex. pour prises de vues en format réduit) et pour augmenter la portée (distance utile) de l'éclair à diaphragme égal (cf. calculateur de diaphragme).

Calculateur de diaphragme (5): Régler dans la fenêtre supérieure le nombre-guide de l'ampoule-flash (selon indication du fabricant) et lire le diaphragme requis pour la distance «flash-objet» choisie. Pour la position normale du réflecteur (cône lumineux large), lire l'échelle des distances supérieure, et pour le réglage sur le cône lumineux étroit — l'échelle inférieure. — Exemple: nombre-guide 20, distance flash-objet 2,5 m diaphragme requis 8. Pour le réglage sur le cône lumineux étroit et la même distance, le diaphragme 11 suffirait — un avantage pour prises de vue sur format réduit (Rolleikin ou système 16 ou 24 images).

D. Rolleiflash sur pied

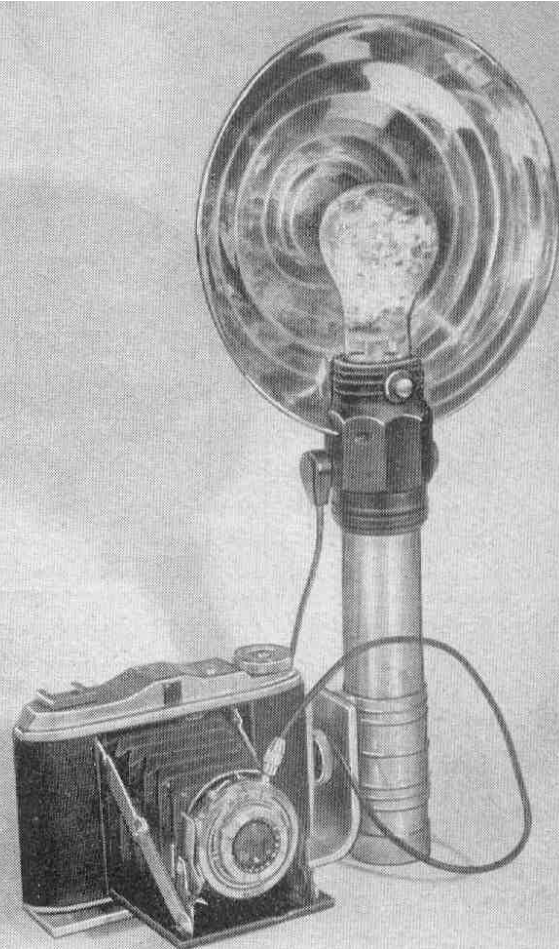
Après enlèvement du bras-support, le Rolleiflash peut être vissé par l'écrou de fond sur un pied photographique. Retirer le bras-support, à demi-écarté, la tête d'axe (12) étant enfoncée à fond. — Remise en place du bras — procéder de façon analogue.

E. Rolleiflash comb.

Le second raccord de câble (13) est prévu pour le Rolleiflash comb. Cet appareil-flash additionnel peut à son tour être relié à un autre Rolleiflash comb. De cette façon, on peut allumer simultanément 3 flashes. Les câbles de 3 m chacun et les pièces de raccord permettent de faire varier à volonté la distance des ampoules-flash, jusqu'à une longueur totale du câble de 10 m environ. Pour dégager la fiche de câble de la pièce de raccord: appuyer sur le rail métallique latéral en saillie (14).

Flash Contact

The Isolette "V" is provided with a $\frac{1}{8}$ -in. (3-mm) nipple to which a flashbulb release cable may be attached. Automatic synchronizing ensures that the flash coincides with the exposure. As a great variety of flashbulbs are available on the world market, all of them having different delay- and flashing-periods, it is recommended, when using a flashbulb, to set the shutter for $\frac{1}{25}$ second.



ROLLEIFLASH 2

A. Introduzione della pila

Per togliere il riflettore: ruotarlo verso sinistra, quindi, premendo il tasto di blocco (1), girarlo di nuovo e toglierlo.

Introdurre la pila: tenendola inclinata inserirla prima dalla parte del polo negativo, quindi premerla nella sua sede. Vanno impiegate pile piatte da 22,5 V. Per sostituire la pila, toglierla spingendola verso l'alto.

Rimontare il riflettore: tenendo abbassato il tasto di blocco (1) appoggiare il riflettore sul corpo del lampeggiatore — fare attenzione ai punti rossi (2) di riferimento — e fissarlo girandolo verso destra.

Per preservare la pila: montare la lampada lampo solo pochi attimi prima di eseguire la fotografia; staccare il cavetto del Rolleiflash comb. quando non lo si usa.

B. Fissaggio all'apparecchio fotografico

Aprire il braccio del lampeggiatore ribaltandolo finché rimane bloccato. — Per chiuderlo spostarlo a lato (11), afferrandolo non per la sua estremità, bensì vicino al bottone del suo asse (12).

Girare l'anello di sicurezza (3) [per la Rolleiflex Grandangolo: la vite di bloccaggio posta sull'anello] verso sinistra. Montare il lampeggiatore sull'apparecchio fotografico fissandolo all'attacco a baionetta dell'obiettivo del mirino e assicurarlo ruotando verso destra l'anello di sicurezza. Prima di togliere il Rolleiflash dall'apparecchio detto anello va di nuovo girato verso sinistra.

Collegamento del cavetto: premere il bottone (6), togliere una delle spine del cavetto e introdurla nell'attacco dell'apparecchio fotografico.

C. Ripresa

Inserire la lampada lampo: premere il tasto (4) e lasciarlo libero dopo aver introdotto a fondo la lampada nella montatura. Se la lampada ha lo zoccolo di vetro fare attenzione che i suoi fili vadano a coincidere con i contatti. — Tipi di lampade usabili: con zoccolo metallico (Swan, M 2) e con zoccolo di vetro (tipo europeo).

Prova della lampada: premere il bottone (9); se la spia (10) si accende per breve tempo significa sicurezza di accensione della lampada lampo e sufficiente tensione della pila. Per la spia dovrà essere usata, in caso di sostituzione, una lampadina ad incandescenza 6 V, 0,05—0,07 A.

Scelta del contatto X o M: vedere le istruzioni per il lampeggiatore e l'apparecchio fotografico impiegati.

Accensione sincronizzata del lampo: avviene azionando l'otturatore dell'apparecchio fotografico.

Metodo con otturatore aperto (accensione col contatto a mano (8) regolando l'otturatore dell'apparecchio fotografico su "posa"): non collegare il cavetto all'apparecchio fotografico. Allentare l'anello di sicurezza (7) e accendere il lampo premendo il bottone (8). A questo metodo si ricorre per illuminare ambienti profondi, facendo scoccare diversi lampi l'uno dopo l'altro. — Quando non si usa il contatto a mano metterlo sempre in sicurezza stringendo l'anello (7).

Espulsione della lampada: premendo il tasto (4) la lampada scatta fuori dal portalampada.

Regolazione dell'angolo d'irradiazione: il riflettore può essere regolato per illuminazione in larghezza o in profondità. Arresto interno (caso normale) = cono di luce largo per una illuminazione totale del campo d'immagine. Arresto esterno = cono di luce più stretto per concentrare l'illuminazione sulla zona centrale del campo d'immagine (ad es. per fotografie in formato ridotto) e per aumentare la portata del lampo con diaframma immutato (vedere tabella per il calcolo del diaframma).

Tabella per il calcolo del diaframma (5): far apparire nella finestrina superiore il numero guida della lampada lampo (rilevandolo dalle istruzioni del fabbricante); leggere il diaframma necessario per la distanza "lampo-soggetto". Con riflettore in posizione normale (cono di luce largo) vale la scala delle distanze superiore, per illuminazione in profondità (cono di luce stretto) quella inferiore. — Esempio: numero guida 20, distanza lampo-soggetto m 2,5, diaframma necessario 8. Per illuminazione in profondità e distanza invariata è già sufficiente il diaframma 11. Ciò torna a vantaggio dei formati ridotti come quelli che si ottengono col Rolleikin o col funzionamento a 16 oppure a 24 fotogrammi.

D. Applicazione del Rolleiflash sul treppiede

Togliendo il braccio, il Rolleiflash può essere avvitato, grazie alla filettatura di cui è provvisto, su un treppiede; il braccio si toglie ripiegandolo un poco e premendo a fondo il bottone dell'asse (12). Per rimontarlo eseguire le medesime operazioni in senso inverso.

E. Rolleiflash comb.

Il secondo attacco (13) è previsto per il Rolleiflash comb. A questa torcia supplementare può anche essere collegato un altro Rolleiflash comb. per cui si accenderanno contemporaneamente tre lampi. Grazie ai cavi di prolungamento, misuranti ognuno 3 m, e ai raccordi, la distanza dei lampi può essere variata secondo la necessità entro un massimo di 10 m. Per liberare le spine dei cavi dal raccordo premere la piccola barra di metallo (14) che si trova su un lato del medesimo.

ROLLEIFLASH 2

A. Colocação da bateria

Retirar o reflector: Rodar o reflector para a frente. Baixar a tecla de travão (1) e retirar o reflector por continuar a rodar.

Colocar a bateria (dar atenção ao polo +): Colocá-la primeiro obliquamente com o polo —, depois baixá-la. Tipo de bateria a utilizar: bateria de pilhas achatadas de 22,5 vóltios. Para a substituição: fazer Impelir a bateria para cima retirando-a depois.

Montar o reflector: Com a tecla de travão (1) premida, colocar o reflector sobre a carcaça — observando os pontos de marcação vermelhos (2) e fixá-lo por rotação para a direita.

Para preservar a bateria: Fixar as lâmpadas relâmpago só pouco tempo antes. Em caso de não-utilização, desligar o cabo de ligação para o Rolleiflash comb.

B. Fixação na câmara

Braço de suporte: Virar para fora e engatá-lo pelo embate. Para desengatá-lo: Deslocar o braço de suporte para o lado (11) — não pegando neste caso sobre o botão de eixo (12), mas sim ao lado do mesmo! — e redobrar.

Rodar o aro de apêrto (3) [para a Rolleiflex de grande angular o parafuso de segurança no anel de baloneta] para a esquerda. Encaixar o braço de suporte na baloneta da objectiva do visor da câmara, engatar por rotação para a direita e segurar por rotação do anel de apêrto para a direita. Antes da desmontagem do Rolleiflash, desligar o aro de apêrto por rotação para a esquerda.

Ligar o cabo: Premir o botão (6), puxar para fora uma das fichas de cabo e metê-la no bocal de contacto da câmara.

C. Fotografar

Colocação da lâmpada relâmpago: Premir a tecla (4), encaixar a lâmpada bem no suporte e soltar depois a tecla (4). Nas lâmpadas com casquilho de vidro: observar que os fios de contacto no casquilho atingem as mandíbulas de contacto. Tipos de lâmpada usáveis: Com casquilho metálico (Swan, M 2) e com casquilho de vidro (tipo de casquilho europeu).

Controle da lâmpada: Premir o botão (9) — um curto acender da lâmpada de controle (10) é o indício da segurança de ignição da lâmpada e duma tensão de ignição suficiente da bateria. — Para a substituição de lâmpadas de controle defeituosas: utilizar lâmpadas de 6 vóltios, 0,05—0,07 Amp.

Escolha de contacto X ou M: veja as instruções de uso da lâmpada utilizada e as da câmara.

Ignição sincronizada da lâmpada relâmpago: por disparo do obturador da câmara.

Método de fotografar com luz de relâmpago aberto: (Ignição por contacto manual (8) com o obturador da câmara aberto em regime de pose): Não ligar o cabo à câmara. Desligar o aro roscado de segurança (7) e fazer inflamar o relâmpago por pressão no contacto manual (8). Exemplos de emprêgo dêste método: iluminação de salas mais profundas por meio de vários relâmpagos inflamados sucessivamente. — Em caso de não-utilização, segurar sempre o contacto manual por apêrto do anel roscado (7). **Expulsão da lâmpada utilizada:** Premendo a tecla (4) a lâmpada salta do suporte.

Ajuste do ângulo de iluminação: O reflector pode ser ajustado, de um embate para o outro, para uma radiação na largura ou para uma radiação em profundidade. Embate interior (caso normal) = cone de luz largo: para a plena iluminação do campo de imagem. Embate exterior = cone de luz estreito: para concentrar a luz no campo de imagem central (por ex. nas fotografias em formato reduzido) e para aumentar o alcance do relâmpago sem alterar o diafragma (ver tabela dos diafragmas).

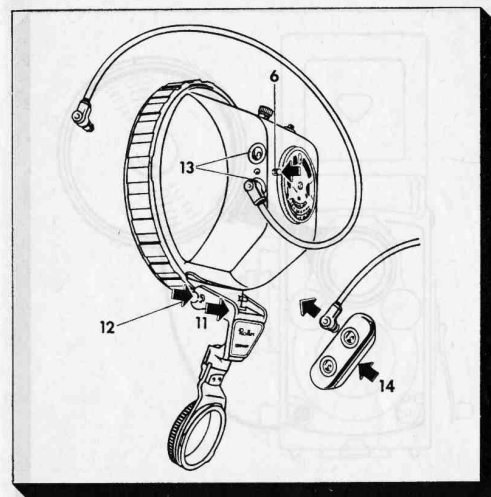
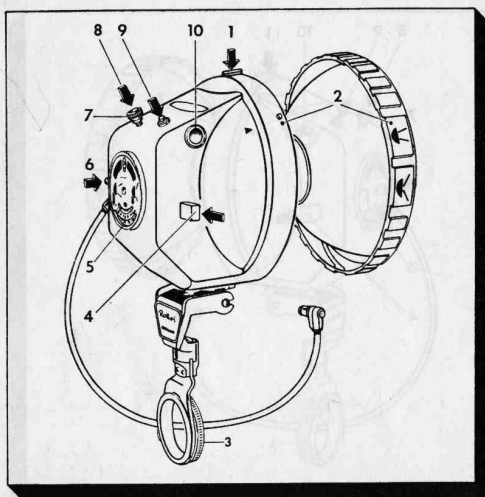
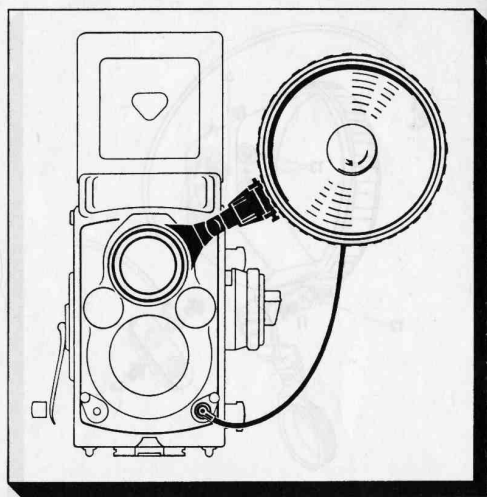
Calculador de diafragma (5): Ajustar o número de guia da lâmpada-relâmpago (conforme indicação do fabricante) na janela superior — depois pode-se ler o diafragma necessário para cada distância do "objecto até o relâmpago" escolhido. No ajuste normal do reflector (cone de luz largo) vale a escala de distância superior, e no ajuste ao cone de luz estreito a escala de distância inferior. — Exemplo: número de guia 20, distância da luz do relâmpago 2,5 m: diafragma necessário 8. Ajustando o cone de luz para estreito e mantendo a mesma distância, basta já o diafragma 11 — uma vantagem que se proporciona para fotografar com formato reduzido (Rolleikin ou dispositivo de avanço para 16 ou 24 m/m).

D. Rolleiflash no tripé

Depois de desmontado o braço de suporte, o Rolleiflash pode ser atarraxado com a sua rôsca de fundo num tripé: o braço de suporte, meio desdobrado, tira-se para fora, premendo ao mesmo tempo bem o botão de eixo (12). Para o montar: de maneira correspondente.

E. Rolleiflash comb.

A segunda ficha de ligação (13) é prevista para a ligação ao Rolleiflash comb. Este flash complementar pode ser ligado, igualmente com mais um Rolleiflash comb., de maneira que se podem inflamar ao mesmo tempo 3 lâmpadas de relâmpago. Por meio de cabos de prolongação de 3 m cada e peças de ligação, é possível variar à vontade o comprimento total do cabo até cerca de 10 m. Desligar a ficha de cabo da peça de ligação: premir a barra metálica lateralmente saliente (14).



ROLLEIFLASH 2

A. Colocación de la batería

Para quitar el reflector: Girar el reflector hacia delante. Oprimir la tecla de bloqueo (1) y quitar el reflector continuando a darle vuelta.

Para colocar la batería (¡atención al polo +!): Introducir primeramente el polo — en sentido oblicuo y luego apretar hacia abajo. Tipos empleables: baterías de pilas planas, de 22,5 voltios. — Para el cambio: Apretar hacia arriba la batería y sacarla.

Para aplicar el reflector: Manteniendo apretada la tecla de bloqueo (1), situar el reflector en la caja, cuidando de que coincidan los puntos rojos de posición (2), y asegurarlo con el giro hacia la derecha.

Para conservar la batería: Tener aplicadas las bombillas de flash sólo por breve rato; desconectar el cable del Rolleiflash comb. cuando no se lo emplee.

B. Fijación a la cámara

Girar el **brazo de sostén** hacia afuera y encastrarlo abriéndolo. — Para desencastrarlo: Deslizar el brazo de sostén lateralmente (11) — tomándolo no por el botón (12) del eje, sino junto a él — y cerrarlo.

Girar el **anillo de sujeción** (3) [para la Rolleiflex gran angular: el tornillo de sujeción en el brazo de sostén] hacia la izquierda. Aplicar el brazo de sostén en la bayoneta del visor de la cámara, encastrar hacia la derecha y asegurar girando hacia la derecha el anillo de sujeción. — Antes de quitar el Rolleiflash: Soltar el anillo de sujeción dándole vuelta hacia la izquierda.

Conexión del cable: Apretar el botón (6), extraer una de las dos clavijas del cable y fijarla en la tetilla de contacto de la cámara.

C. Impresión de la foto

Para colocar la bombilla: Apretar la tecla (4), introducir la bombilla bien hacia dentro del portalámpara y soltar la tecla (4). Si la bombilla tiene casquillo de vidrio, cuidar de que los alambres del casquillo queden prendidos por las mordazas de contacto. — Tipos de bombilla utilizables: con casquillo de metal (Swan, M 2) y con casquillo de vidrio (casquillo de tipo europeo).

Verificación de la bombilla: Oprimir el botón de verificación (9) — un breve destello de la lamparilla de control (10) significa que la bombilla de flash se enciende con seguridad y que la batería tiene tensión suficiente para el encendido. — Para reemplazar las lamparillas de control fundidas: emplear bombillitas de 6 voltios, 0,05 a 0,07 amperios.

Elección del contacto X ó M: Véanse las Instrucciones de Empleo de la lámpara de flash que se emplee y de la cámara.

Ignición sincronizada: Mediante disparo del obturador de la cámara.

Método del flash libre (encendido por medio del contacto de mano (8) con el obturador de la cámara graduado a tiempo de pose): No conectar el cable a la cámara. Aflojar el anillo roscado de seguridad (7) y encender el flash apretando el contacto de mano (8). Ejemplo de aplicación de este procedimiento: Iluminación de salas profundas por medio de varios destellos encendidos consecutivamente. — Cuando no se use de él, asegurar siempre el contacto de mano apretando bien el anillo roscado (7).

Expulsión de la bombilla: Por presión sobre la tecla (4), la bombilla salta del portalámpara.

Graduación del ángulo de iluminación: El reflector se puede graduar de tope a tope para que ilumine con un haz de rayos amplio o de profundidad. Tope interno (caso normal) = cono de luz amplio: para la iluminación completa del campo de imagen. Tope externo = cono de luz angosto: para concentrar la luz en el campo central de imagen (por ejemplo, para fotos de tamaño reducido) y para aumentar el alcance del flash a igualdad de diafragma (véase "Cuentadifragmas").

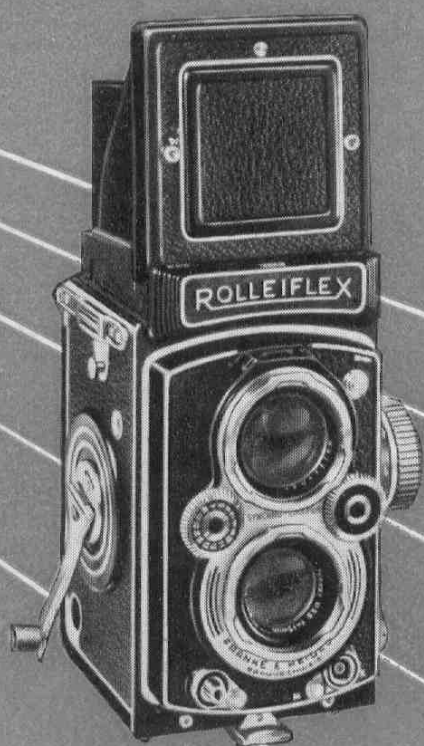
Cuentadifragmas (5): Fijar en la ventanilla superior el número de guía de la bombilla de flash (según la indicación de la casa fabricante); hecho esto puede leerse el diafragma necesario para cada distancia "flash-objeto" que se escoja. En la posición normal del reflector (cono de luz amplio), rige la escala de distancias superior; con cono de luz angosto, la escala inferior. — Ejemplo: Número de guía 20, distancia del flash 2,5 m, diafragma necesario 8. Graduando a cono de luz angosto y con la misma distancia de flash, basta diafragma 11 — una ventaja para las fotos con tamaño reducido (Rolleikin o distribución de 16 ó 24 fotos).

D. El Rolleiflash con trípode

Después de quitarle el brazo de sostén, el Rolleiflash puede enroscarse a un trípode por medio de la tuerca que lleva en la base: El brazo de sostén se quita medio abierto mientras se aprieta a fondo el botón (12) del eje. — Colocación: De la misma manera.

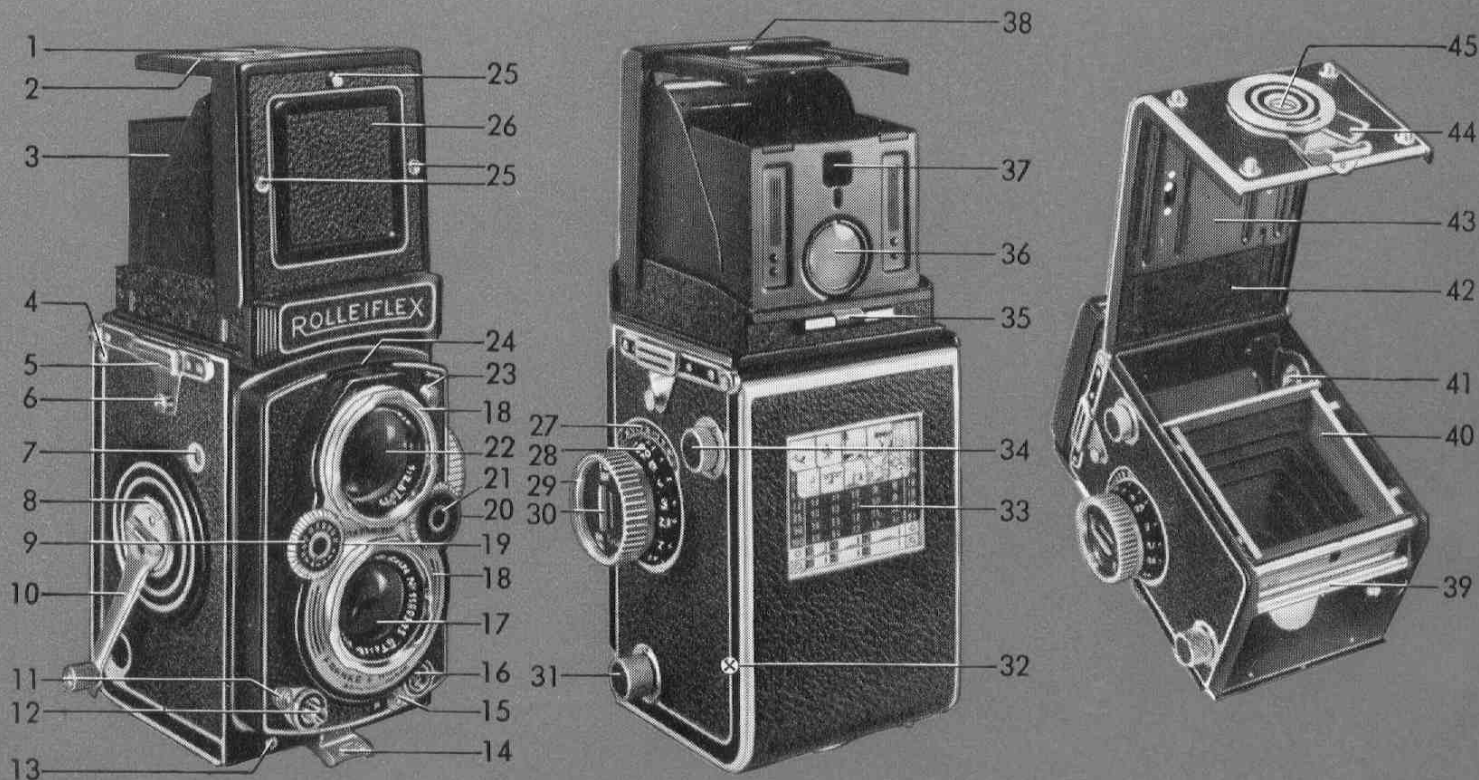
E. Rolleiflash comb.

La segunda conexión de cable (13) está destinada al Rolleiflash comb. Este foco supletorio puede unirse a su vez con otro Rolleiflash comb. De esta manera pueden encenderse simultáneamente 3 flashes en total. Mediante cables de prolongación de 3 metros cada uno y empalmadores puede variarse a voluntad la distancia de las lámparas hasta una longitud total de 10 m de cable. Para soltar del empalmador la clavija del cable: apretar la reglita metálica (14) que sobresale al lado del empalmador.



Rolleiflex
3.5

IN PRACTICAL USE



- 1 Focusing magnifier
- 2 Magnifier flap
- 3 Focusing hood
- 4 Locking clip for back hinge

- 5 Eyelet slot for neck strap
- 6 Neck strap button
- 7 Film frame counter window

- 8 Crank release (to re-tension shutter for double exposures)
- 9 Light value scale

- | | |
|--|---|
| 10 Film advance and shutter
tensioning crank | 30 Adjustable reminder of
film type and speed |
| 11 Shutter release guard | 31 Film-spool knob (Rollei-
kin rewinding knob) |
| 12 Shutter release with
cable release socket | 32 Focal or film plane
(focusing distances mea-
sured from this line) |
| 13 Locating sockets for
panorama head | 33 Exposure table |
| 14 Back lock clip | 34 Take-up spool knob |
| 15 Synchro M-X lever with
locking device for flash
cord plug | 35 Retaining device for
Rolleikin ground glass
mask |
| 16 Flash cable socket | 36 Magnifier for eye-level
focusing |
| 17 Taking-lens | 37 Rear sight for direct
view finder |
| 18 Double bayonet mount
for lens accessories and
lens hood | 38 Magnifier lifting handle |
| 19 Shutter speed control | 39 Automatic film feeler
mechanism rollers |
| 20 Diaphragm control | 40 Anti-reflection baffles |
| 21 Locking button | 41 Winding key for take-up
spool |
| 22 Viewing-lens | 42 Combination back for
No. 120 (B II 8) and
35 mm film |
| 23 Self-timer release | 43 Adjustable film pressure
plate |
| 24 Indicator window for
shutter and diaphragm
settings | 44 Back locking lever |
| 25 Pin-socket for Rolleikin
direct view finder mask | 45 Tripod socket |
| 26 Direct view finder panel | |
| 27 Depth of field scale | |
| 28 Focusing scale | |
| 29 Focusing knob | |

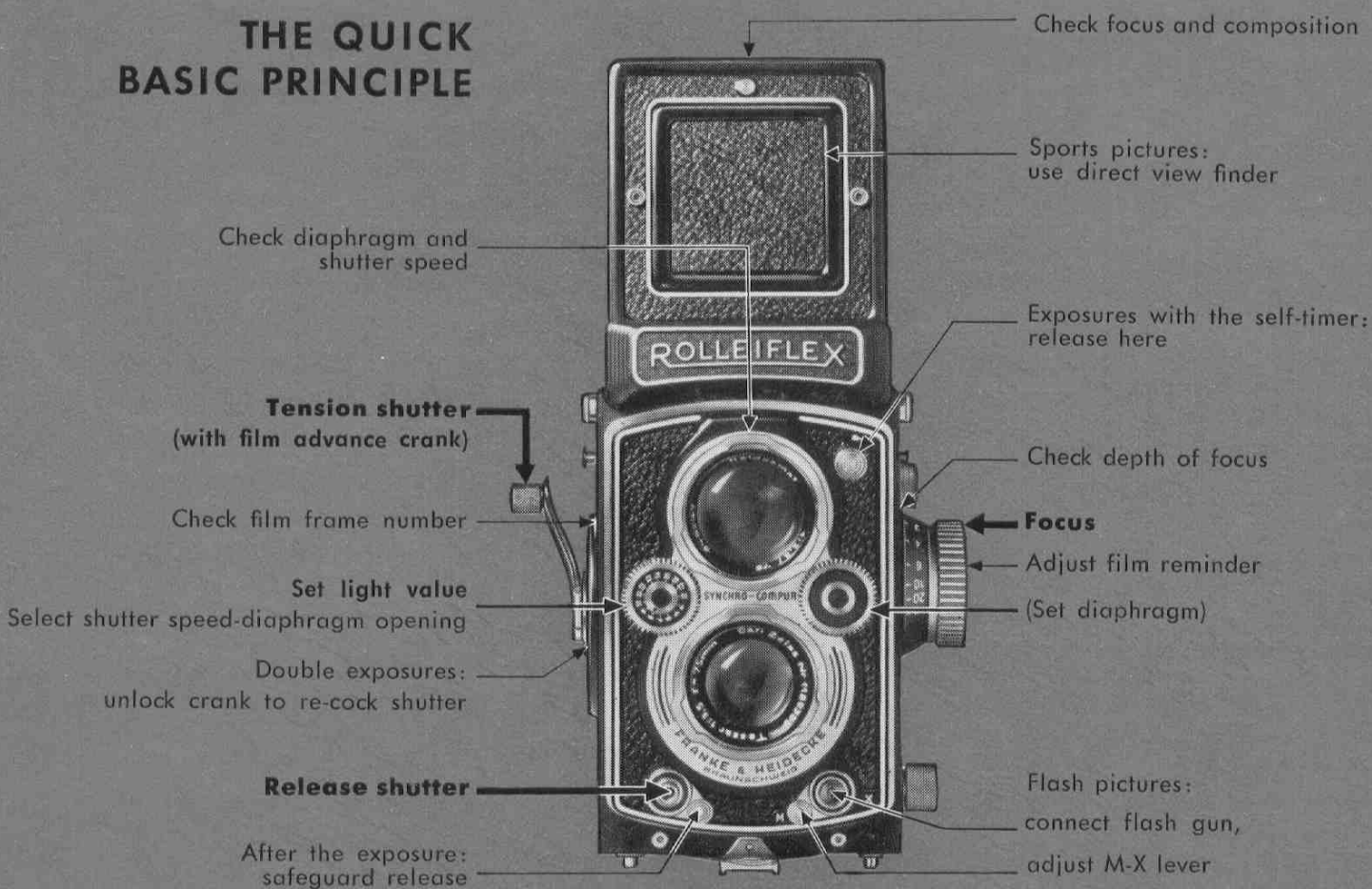
The Automatic Rolleiflex is a precision camera of the most advanced modern design. Equipped with lenses of superior optical quality, Schneider Xenar 3.5 or Zeiss Tessar 3.5, it offers superb performance. Even more astonishing to first-time-users is Rollei's extreme handling ease, due entirely to the many exclusive, automatic features incorporated in its design.

The correct methods of holding and handling the camera should be learned from the very start. The following pages contain a fully detailed description, with illustrations, of the construction and functioning of the camera. Helpful rules and hints, fundamental to the practice of Rollei-photography, are also included.

We hope that this book will help each new Rolleiflex owner to achieve the most complete success with the camera and, of course, in the shortest possible time.

FRANKE & HEIDECKE
BRAUNSCHWEIG

THE QUICK BASIC PRINCIPLE



TO LOCATE THE MOST IMPORTANT PARAGRAPHS QUICKLY

Page:

6	I. A Brief Rolleiflex-Anatomy
10	The Automatic Film Transport Mechanism
12	II. Rolleiflex in Operation
12	Ever Ready Case
12	Lens Cap
14	Holding the Camera
16	Focusing Hood
16	Focusing Magnifier
17	Direct View Finder
18	Focusing
18	Diaphragm
19	Depth of Field
24	Shutter Speed
24	Light Value
24	Shutter Tensioning
25	Releasing
26	Self-Timer
26	Exposure and Light Value
29	Film Reminder

Page:

30	III. Loading and Film Transport
30	Back
32	Inserting the Film Spool
34	Threading the Film
34	Film Transport
37	IV. Flashlight Technique
40	Flash Photography Tips
42	V. Tips on Picture-Taking
42	Landscapes
44	Portraits
45	Children
45	Animals
46	Snapshots
47	Sports
48	Theatre and Music-Hall
48	Night
49	Copying

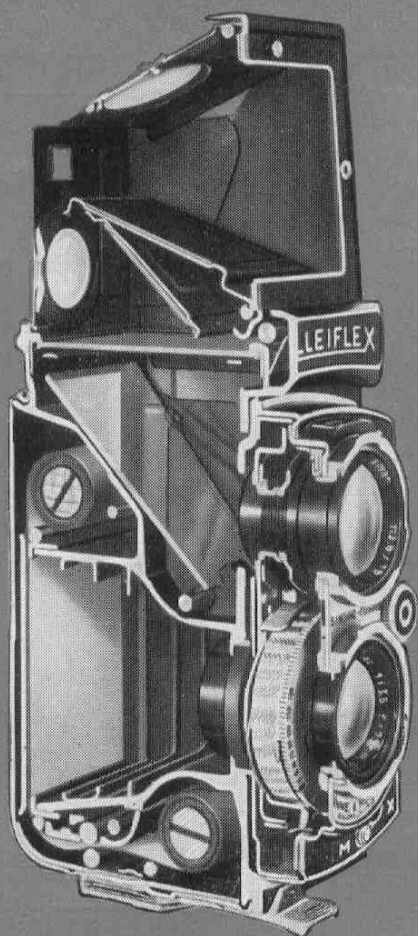
Page:

50	Reflecting Surfaces
51	Plants
51	Color Pictures
52	Micro Photography
52	Care of Camera
52	In Case of Damage to the Camera

Tables:

21	Depth of Field
23	Speed of Moving Objects and Shutter Speeds
28	Exposure
38	Flash-Contact and Shutter Speeds
53	Practical Accessories
54	Rollei Filters
55	Rolleinaris

Important: Before attempting to use or handle the camera we urge you to read carefully pages 12, 16, 24 and 30.



I. A BRIEF ROLLEIFLEX-ANATOMY

The Automatic Rolleiflex is a camera characterized above all by two special design features: the rigid construction of the twin lens reflex and the automatic film transport mechanism. These technical advantages do not form merely a basis for very high performance but at the same time contribute materially to the simplicity and ease of use for which the Rollei is justly famous.

Construction of the Twin Lens Reflex

In the Rolleiflex two separate cameras are joined in a twin-camera with a common sturdy die-cast body: the bottom half is the

taking-camera, in which the film is exposed, and the upper half is the

viewing-camera, which is designed on the mirror-reflex principle. Its special task is to make the focusing visible on the ground glass and to supply a control image essentially similar to that of the prospective picture.

Comparison of Emulsion Speeds

Tenths deg. DIN*	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
ASA Logarithmic Exposure Index	8	10	12	16	20	25	32	40	50	64	80	100	125	160	200	250	320	400
ASA Arithmetic Exposure Index	20 ⁰	21 ⁰	22 ⁰	23 ⁰	24 ⁰	25 ⁰	26 ⁰	27 ⁰	28 ⁰	29 ⁰	30 ⁰	31 ⁰	32 ⁰	33 ⁰	34 ⁰	35 ⁰	36 ⁰	37 ⁰
Weston Numbers	6	8	10	12	16	20	24	32	40	50	64	80	100	125	160	200	250	320
General Electric	10	12	16	20	24	32	40	48	64	80	100	125	150	200	250	300	400	500
H. & D. (Ilford)	400	500	600	750	1000	1200	1500	2000	2500	3000								
H. & D. (Europe)	1300	1700	2100	2700	3500	4400	5600	7200	9100	11600								
Relative Exposure Time	8,00	6,40	5,13	4,00	3,20	2,56	2,00	1,60	1,28	1,00	0,80	0,64	0,50	0,40	0,32	0,25	0,20	0,16

The vertical columns indicate films of identical emulsion speed.

The bottom line indicates the relative amounts of light required to expose films of different emulsion speed. —

Example: A film of $16/10$ deg. DIN requires double the amount of light needed by a film of $19/10$ deg. DIN (difference $3/10$ deg. DIN). This goes to show that

either the lens aperture must be increased by one full stop,

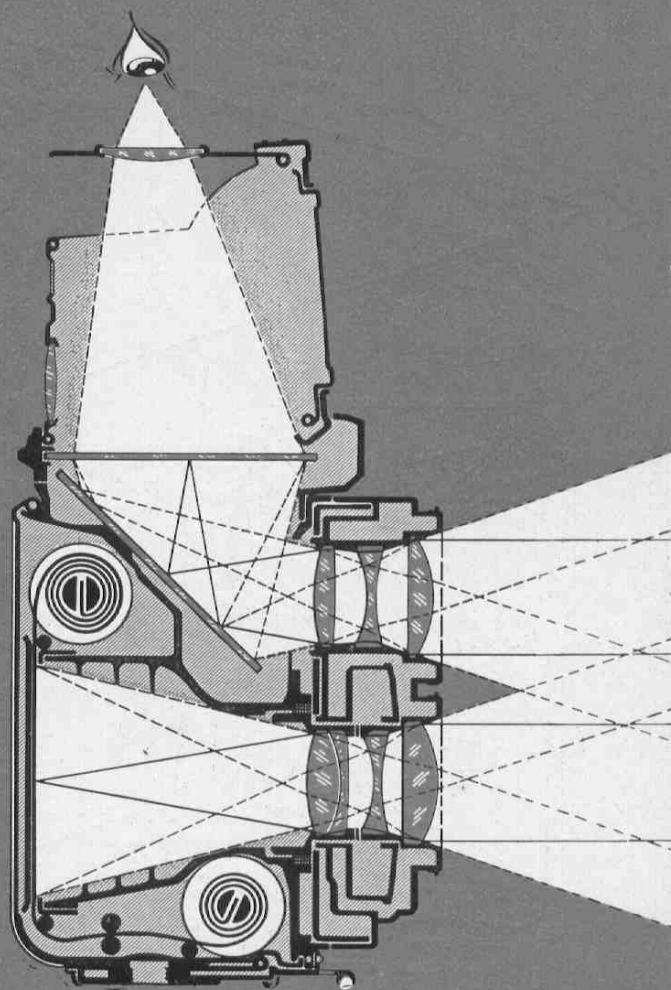
or exposure time must be increased by one full step, i. e., it must be doubled.

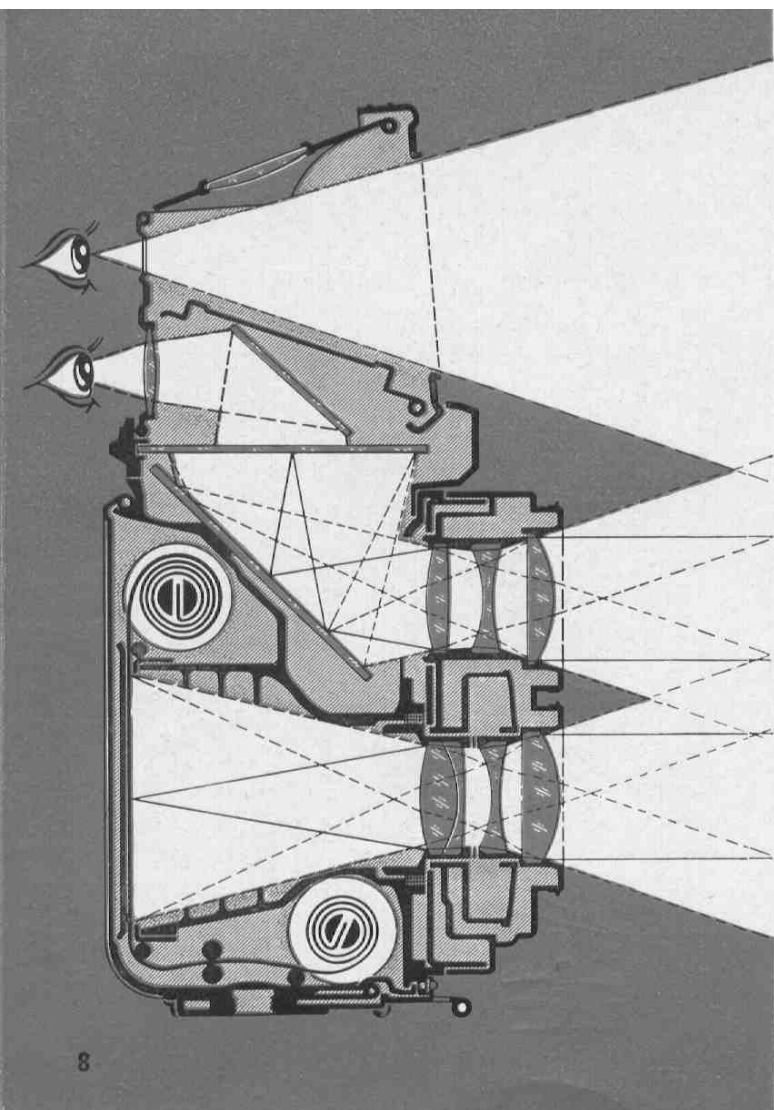
* DIN = German Industrial Standard Specification.

The image forming rays are transmitted by the fully open viewing lens, projected on to the ground glass screen via the mirror and the result is a right-side-up ground glass image, in the full size of the original picture. This viewing image is visible at all times and every detail of composition and framing may be watched even during exposure.

The ground glass screen is ruled with a number of vertical and horizontal lines making it possible to detect errors, such as lines which converge but should be parallel or a slanting horizon, in time to notice and correct them. It is easy to straighten or level the camera by means of the lines on the ground glass screen.

Above all, the ground glass screen provides the means for **focusing the camera**. This is accomplished by rotating the focusing knob. Both lenses, which are inflexibly coupled to each other by means of a sturdy common front plate, are thereby adjusted simultaneously: a sharp viewing image, therefore, guarantees an equally sharp picture. Since the Rolleiflex is equipped with a fast viewing lens and an optically prepared ground glass screen, the viewing image is extremely bright and clear and focusing can be done very critically.





The **focusing hood**, which is designed for one-hand operation, is kept in both open and closed positions by spring tension. It is equipped with a **magnifier** offering approximately 2.5 times magnification for critical focusing.

The rectangular magnifier flap also acts as a shield for the focusing hood and prevents extraneous light from above reaching the viewing image.

If the front panel of the focusing hood is pushed inward, it is transformed into a **direct view finder** through which the subject may be seen in natural size making it particularly easy to follow fast action. In this case it is still possible at all times to maintain control over focus: this is made possible by means of a second magnifier in the back of the focusing hood, and a diagonally mounted mirror. A slight raising or lowering of the Rolleiflex is all that is required to alternate between the right-side-up open view in the direct finder, and the reversed center portion of the ground glass focusing image. The fact that the two finder openings are located so close together, enables quick framing of the subject after focusing. The usefulness of the open direct view finder is thereby enhanced for sports pictures.

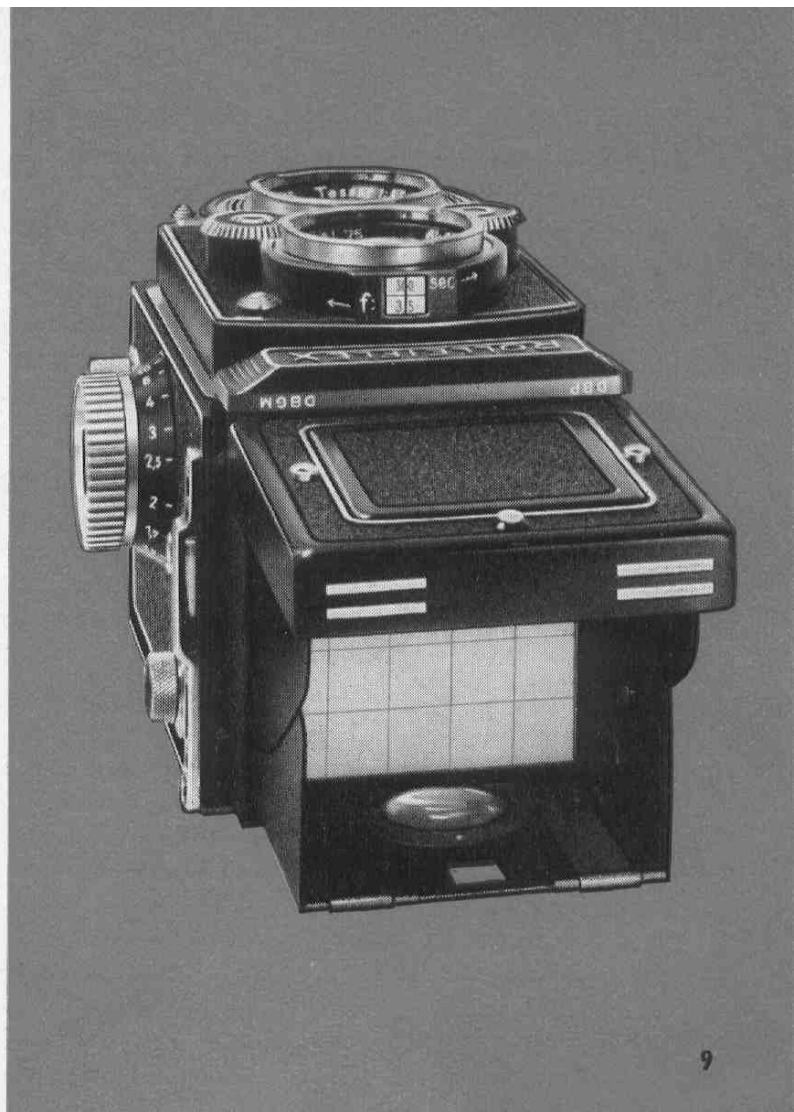
Focusing the front lens panel throughout the range from ∞ (infinity) — $35\frac{1}{2}$ inches (distances measured

from the focal or film plane to the subject) is accomplished by one full turn of the focusing knob. The special design of the focusing mechanism (a cam-drive based on the principle of the archimedic spiral) insures uniform movement of the lens panel in both directions without play or backlash.

Tied in with the movement of the lenses is a simple sliding mechanism, located beneath the ground glass, providing completely automatic **parallax compensation**. Consequently, the final picture is always framed exactly as originally viewed on the ground glass screen. Similarly complete control can be had even when using supplementary Rolleinar lenses for close-up work merely by adding the Rolleipar.

Shutter speeds and **diaphragm openings** are regulated by the small knurled wheels on the front panel while observing the scales in the single peep window at the top. **Light value scale** and **shutter speed-diaphragm coupling** simplifies correct exposure setting and permits quick changes of speed-diaphragm combination.

Since the two **lenses** are of identical focal length ($f = 75$ mm, picture angle [across diagonal], 56°) it follows that the image in both sections of the camera will always be critically focused on the same portion of the subject simultaneously.



The f:3.5 taking lens is a four glass construction with two cemented elements (modified Taylor-type) and features outstanding correction for black and white and color pictures, while the three-element viewing-lens f:2.8 meets with the special requirements for best ground glass focusing. Both lenses are treated with abrasion resistant coating. The bayonet receptacles circling the mounts are intended for attaching the lens hood and supplementary optical accessories, which in this way will be held in optically correct position and form a solid unit with the camera.

The removable **combination back** is attached to the camera by means of two hinges with automatic lock and at the bottom it contains the tripod socket and the safety back lock. Its adaptability for the two picture sizes $2\frac{1}{4} \times 2\frac{1}{4}$ " and 24×36 mm is the result of the adjustable film pressure plate which can be set for 120 (B II 8)-film (with paper backing), or for 35 mm film (without paper backing) when used in conjunction with the Rolleikin 2 attachment. In both cases a film channel is created with a width that corresponds to the thickness of the film being used. Thus the film can be properly held in the focal plane, and also can slide through without undue friction when advanced.

The Automatic Film Transport Mechanism

The constant readiness of the Rolleiflex, a natural result of its advantageous twin-lens design, is further enhanced by the automatic film transport mechanism. The quick acting **crank** coupled with an automatic gear mechanism performs six important functions with each pendulum swing:

1. Advances film to next frame
2. Advances film frame counter
3. Tensions the shutter
4. Resets the self-timer mechanism
5. Releases shutter lock
6. Engages film lock.

The shutter release and film advance crank are locked and unlocked alternately, thereby offering full insurance against double exposures or skipped frames. For intentional double exposures the crank must be unlocked at the crank base: Turning the crank a full turn to the left cocks the shutter again without advancing the film.

Automatic stops limit the extent of crank swing. With the increasing thickness of the film on the take-up spool the crank swing decreases from $\frac{3}{4}$ of a turn in the beginning to just under $\frac{1}{2}$ turn at the end

of the roll. Thus the film is always advanced exactly one full frame.

In addition to this, each swing of the crank automatically brings up the next number in the film counter window.

The positioning of the film so that the first frame is correctly placed also is accomplished automatically. After inserting the full film spool in the bottom chamber, the paper leader must be passed through the two feeler rollers and drawn up on to the empty take-up spool. The feeler rollers will allow uninterrupted passage of the thin backing paper. Only when the increased thickness (at the point where film joins paper) goes through the rollers, does the automatic tripping mechanism allow the counter to go into action. The crank continues briefly and then stops, firmly — the film has reached the position for exposure No. 1. The pressure of the rollers is released immediately after the passage of the film's beginning so that the rest of the roll will slip through freely.

After the twelfth exposure, the counter mechanism automatically disengages and the crank turns freely, permitting the complete winding up of the fully exposed film.



II. THE ROLLEIFLEX IN OPERATION

The Ever Ready Case

deserves mention here since it is so often used with the camera.

The case may also be used with the Rolleikin 2 attachment merely by removing the leather insert to permit passage of the larger counter knob. In order to assure solid contact when working with a tripod (page 31), do not use the ever ready case.

To Open: lift the top by grasping the snap catch buttons at the rear and fold forward and down ①.

To Close: pull the top over the camera and push down to engage the snaps. (Simultaneous folding of the focusing hood is also possible with this movement.) Always return focusing knob to infinity position since the extended front may otherwise interfere with closing the case.

To Remove Camera From Case: pull up the metal clips located at the top of the sides of the case ②. Lift the crank a little way from the case, spread the sides and lift the camera forward and out ③.

Putting the Camera in the Case: pull up the clips and spread the case apart; then slip the crank through the large opening from the inside and lower the camera backwards into the case. Push the clips down through the chrome plated strap holder slots.

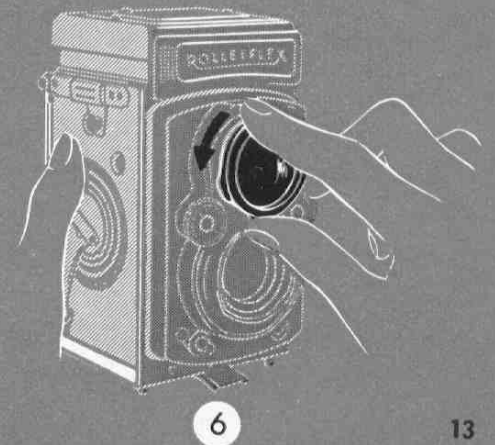
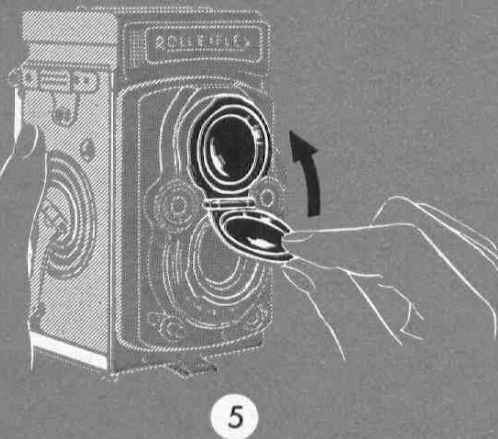
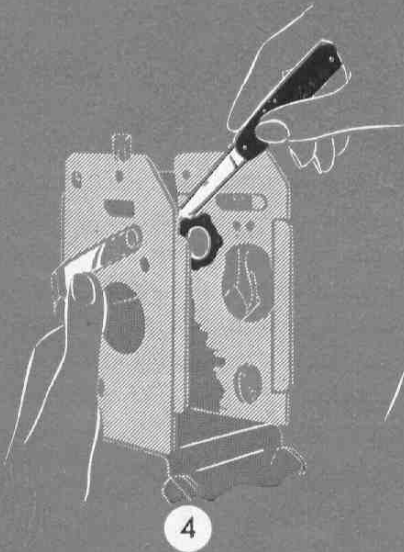
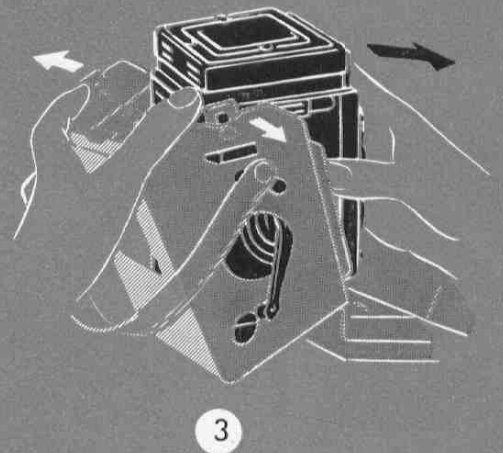
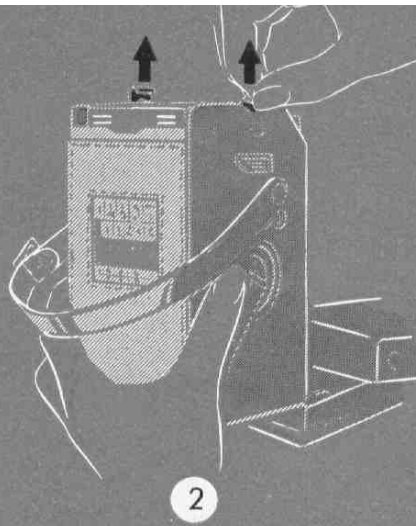
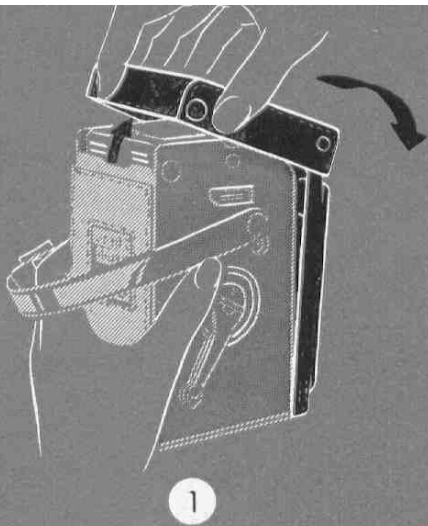
For Cameras with Rolleikin 2: straighten out the five metal tabs of the leather insert on the inside of the case with a knife ④ and then push out the now superfluous disc.

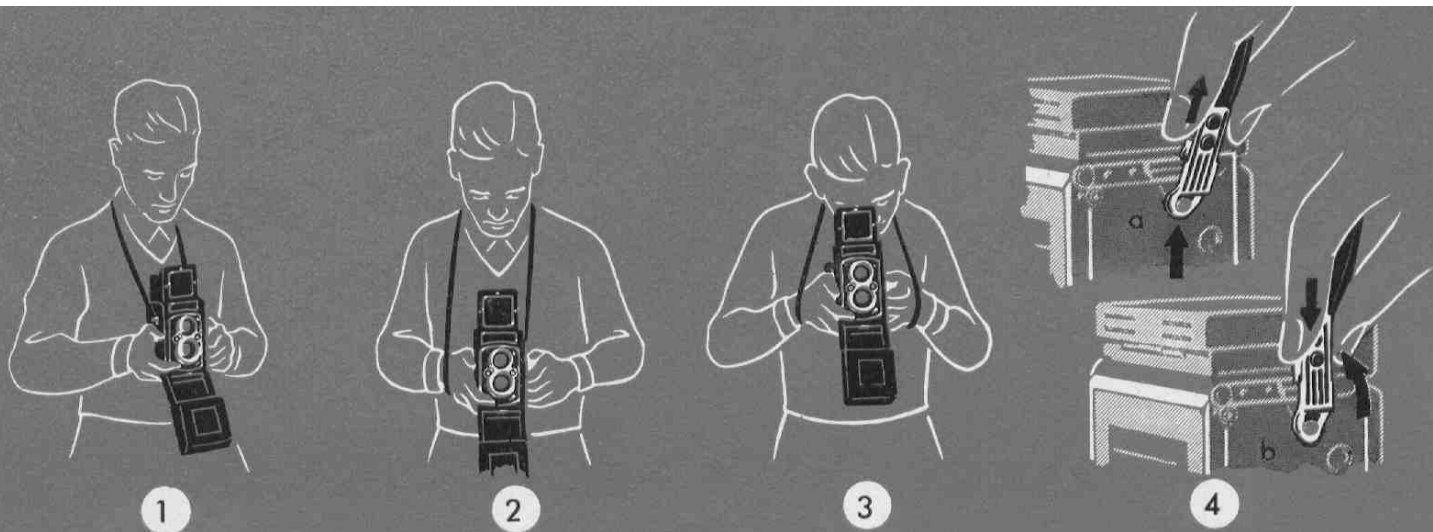
The Lens Cap

is foldable. The upper part is attached in front of the viewing lens by bayonet mounting and the lower part through friction fit.

Removal of Lens Cap: lift the lower part by the tab at the lower edge and fold it against the upper part ⑤. Remove cap from the bayonet by turning it counter-clockwise $\frac{1}{4}$ of a turn ⑥.

Attaching Lens Cap: fit the folded cap into the bayonet of the viewing lens — hinge pointing to the right (focusing knob) — and fasten it with a $\frac{1}{4}$ turn clockwise. Fold down the lower part and snap into place.





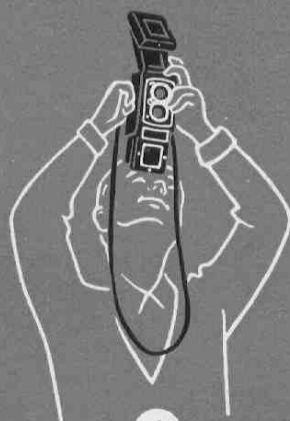
Holding the Camera

Basic rule: camera hanging around the neck with taut strap and the camera held firmly by both hands. The right hand grasps the camera at the bottom, the index finger on the shutter release, the thumb supporting the uplifted crank (quick handling of the film transport: p. 36). The left hand does the focusing ①. In this position diaphragm and shutter controls may be operated comfortably with two fingers.

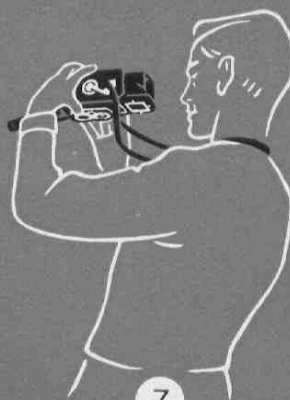
The Carrying Strap is adjusted to a comfortable length, so that the camera may be carried on the shoulder when not in use. In order that the shutter may be released with taut strap to avoid camera movement, loop the strap around the right hand, thus shortening it to achieve normal viewing distance ②. Further shortening of the strap when using the magnifier can easily be effected by making use of the left hand in the same way ③.



5



6



7



8

Caution: a wrong or uncomfortable "grip" may cause you to lift inadvertently the hanging top of the ever ready case.

In order to be able to carry the camera slung from the neck without an ever ready case, a special black **leather strap** is available. How to fasten it: hook the metal loop of the leather strap on the strap holder button (4a), pull locking slide up and push it into the strap holder slot as far as it goes (4b).

Waist-level or eye-level positions for the camera are considered normal for most pictures. The extremely flexible Rollei, however, readily permits exposures at or near floor level, overhead, shooting straight up or down, and occasionally, surprise snaps "around the corner" (5)-(8). Thus the viewpoint may be altered at will, in order to obtain a variety of picture effects from different angles.

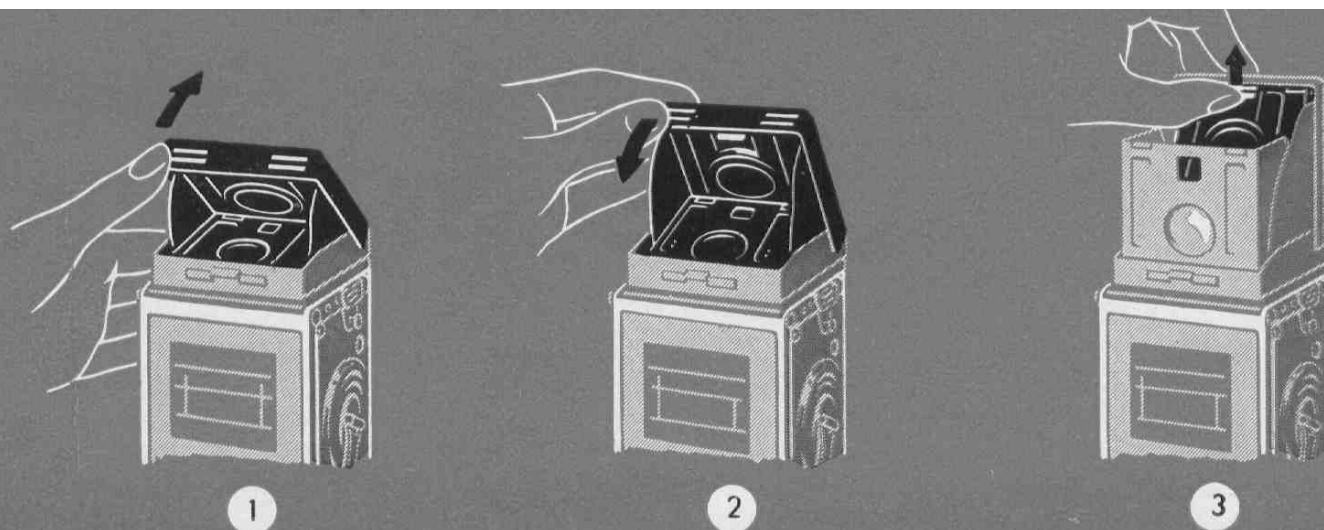
Hints for Correct Exposure

Picture-taking time between three hours after sunrise and three hours before sunset.

Emulsion speed 18 to 19/10 deg. Din	Light Conditions	Bright Sun	Sunny	Partly Cloudy	Cloudy	Shutter Speed
		Aperture (Stop)				
	Bright Subject	16	11	8	5.6	1/75 second
	Dark Subject	11	8	5.6	4.5	

In the shade: Increase aperture (smaller stop-number) or expose $\frac{1}{25}$ second. — For a fast-moving subject, increase aperture by one stop and expose $\frac{1}{200}$ second. Extremely bright subjects such as snow-covered landscapes or beaches in bright sunlight permit stopping the lens down to f/22 or f/32, respectively, exposure time remaining unchanged.

When in doubt, use a longer exposure time rather than a shorter one. It is difficult to hold the camera steady for exposure times exceeding $\frac{1}{25}$ second. Therefore, to make time exposures ("V" mark set at "B"), use a tripod or support the camera in some other way.



Focusing Hood

To Open: lift the rear edge of the focusing hood cover — Spring tension keeps it open ①.

To Close: pull back focusing hood ②.

Note: the focusing hood may be closed only with the magnifier in folded position.

The focusing hood may also be closed with the same hand movement that closes the ever ready case (see page 12). The push-button at the rear of the focusing hood serves to hold the Rolleikin ground glass screen mask or the Rolleigrid lens.

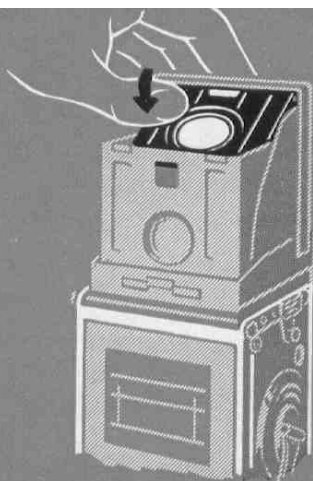
Focusing Magnifier

To Raise: pull release lever in the open focusing hood upwards — the magnifier springs into position ③.

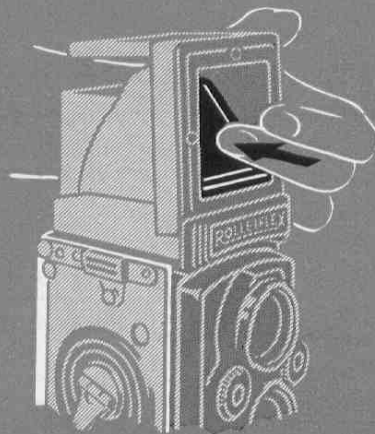
To Lower (before closing the focusing hood): push down magnifier flap until it snaps into position. Avoid touching the lens itself ④.

Use of the Magnifier: use the magnifier as close to the eye as possible.

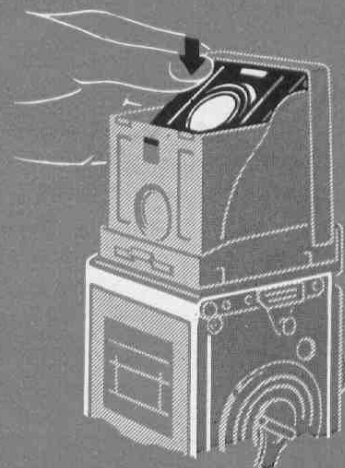
The magnifier is interchangeable and may be replaced for the convenience of near or far sighted people. Strengths from minus three to plus three diopters are available.



4



5



6

Direct View Finder

To Open (after raising the magnifier): push the direct view finder flap inwards until it snaps into place ⑤.

To Close: depress magnifier flap slightly — the direct view finder panel immediately returns to normal position ⑥.

The subject is viewed at eye-level through the direct view finder and focusing may be checked by means of the second (also interchangeable) magnifier.

The two pin sockets and small knob on the front of

the hood permit attachment of the Rolleikin direct view finder mask.

Changing Magnifier (if eyesight demands)

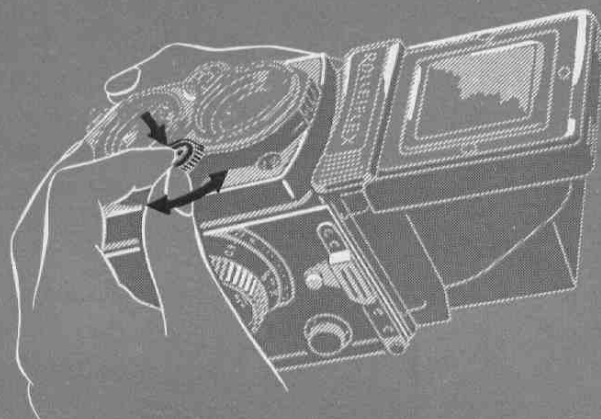
To Remove: pull back ring mount against retaining spring and lift out. To insert: put into position (back first), pull back against spring and snap down.

Rear Magnifier: to remove: push in slightly at top and lift out. To insert: slip magnifier (white dot uppermost) between retaining springs — push down until it snaps into place.

Focusing

Focus the Rolleiflex by turning the focusing knob, at the same time critically observing the sharpness of the ground glass screen image. The footage scale serves also to indicate the depth of field, a matter which need not concern you too much at first. The magnifier facilitates the most critical focusing. Important:

Focus so that the greatest degree of sharpness prevails at main subject distance.



The Diaphragm

The diaphragm controls the amount of light passing through the lens. It has a double effect:

Stopping down

increases the depth of field and
reduces the effective amount of light

Therefore the exposure time must be increased correspondingly when using a smaller diaphragm opening. This is done automatically in the range between 1/500th — 1 sec. by means of the speed-diaphragm coupling (see page 26). A recalculation is necessary only when using "B", for time exposures. The table immediately following gives correct relative times for use in this case.

Diaphragm	3.5	4	5.6	8	11	16	22
Exposure	$\frac{3}{4}$	1	2	4	8	16	32

Notice that each succeeding smaller stop requires exactly double the exposure of the preceeding one (p. 27). Only exception — the relation between $f:3.5$ and $f:4$.

The diaphragm scale itself is easily seen, black figures, in the peep window above the viewing lens. The line next to and above $f:3.5$ indicates $f:4$.

Adjusting the diaphragm: depress locking button and turn control wheel.

Depth of Field

Most picture subjects require that acceptable sharpness extend somewhat before and behind the exact distance focused on. Landscapes, for instance, require considerable "depth of field". Two factors influence the extent of the sharp zone: distance actually focused on and diaphragm opening.

In contrast to close-up focusing the sharp zone is many times greater when the lens is focused on long distance:

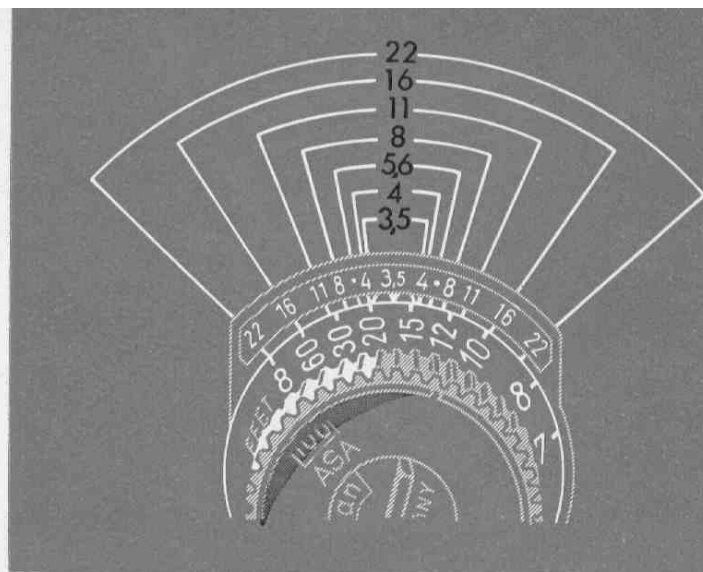
1. The depth of field increases with the taking distance.

In any case, however, the sharp zone of the picture may be increased considerably by stopping down the diaphragm:

2. The depth of field increases when stopping down.

As a practical rule the second alternative is preferable and only in emergency cases should the taking distance be increased because of loss in image size.

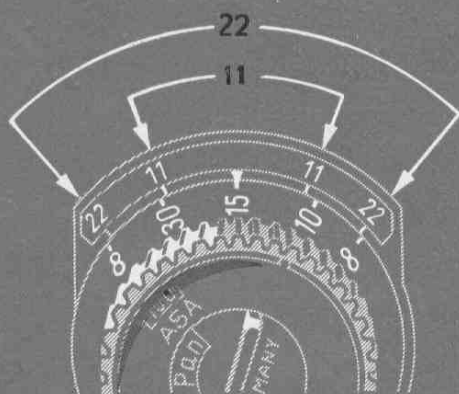
The extent of the depth of field at any distance may be read off on the focusing knob.



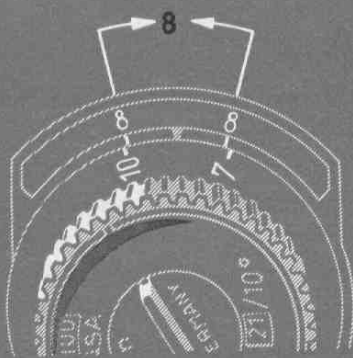
Depth of Field Scale

On and next to the focusing knob two scales are visible: the movable focusing scale with figures indicating feet and the fixed depth of field scale with the diaphragm values. The diaphragm stops 4—22 are arranged in pairs symmetrically on both sides of the central focusing point ▼. The 5.6 positions are indicated by dots.

The center of each footage figure indicates the correct setting for that distance.



1



2

In Practice

After focusing, the near and far limits of the depth of field may be read off directly below the pair of figures indicating the diaphragm opening chosen.

Sharp focus extends throughout the area bracketed by the marks representing the selected diaphragm opening.

1. Example: focusing to 15 ft with diaphragm opening 11 gives a depth of field 10 ft to 30 ft approx. Focusing to 15 ft with diaphragm opening $f:22$ gives on the other hand a depth of field from 8 ft to ∞ . (Stopping down improves the depth of field!)

Considerable stopping down necessitates greatly increased exposure time. To obtain depth of field with the largest possible diaphragm opening, a different method of focusing must be employed:

2. Example: the subject requires sharpness from 7 ft to 10 ft. (Other distances, if unknown, can be read directly off the scale after focusing separately to the limits required.) Procedure: the focusing knob is turned until both footage values are located opposite identical diaphragm openings, and in this way the most favorable diaphragm opening is obtained, in this case $f:8$.

Depth of Field Table (distances in feet)

Diaphragm			4	5.6	8	11	16	22
Taking distance (in feet)	∞	141' – ∞	86' – ∞	61' – ∞	43' – ∞	31'4" – ∞	21'6" – ∞	15'7" – ∞
	60'	42' – 105'	35' – 198'	30'3" – ∞	25' – ∞	20'7" – ∞	15'10" – ∞	12'4" – ∞
	30'	24'9" – 38'	22'3" – 46'	20'2" – 59'	17'8" – 99'	15'4" – ∞	12'6" – ∞	10'3" – ∞
	20'	17'6" – 23'4"	16'3" – 26'	15'1" – 29'8"	13'8" – 37'	12'2" – 55'	10'4" – 290'	8'9" – ∞
	15'	13'7" – 16'10"	12'9" – 18'2"	12'1" – 19'10"	11'2" – 23'	10' – 29'8"	8'10" – 50'	7'8" – 350'
	12'	11'1" – 13'2"	10'6" – 13'11"	10' – 14'8"	9'5" – 16'8"	8'8" – 19'6"	7'8" – 27'1"	6'10" – 52'
	10'	9'4" – 10'10"	9' – 11'5"	8'7" – 12'1"	8'2" – 13'2"	7'7" – 14'10"	6'10" – 19'	6'1" – 27'5"
	8'	7'7" – 8'6"	7'5" – 8'10"	7'2" – 9'2"	6'10" – 9'9"	6'6" – 10'7"	6' – 12'5"	5'5" – 15'8"
	7'	6'8" – 7'4"	6'6" – 7'7"	6'5" – 7'10"	6'1" – 8'3"	5'8" – 8'10"	5'5" – 10'1"	4'12" – 12'1"
	6'	5'9" – 6'3"	5'8" – 6'5"	5'6" – 6'7"	5'4" – 6'11"	5'2" – 7'4"	4'9½" – 8'1"	4'5½" – 9'4"
	5'	4'10½" – 5'2"	4'9" – 5'3"	4'7⅞" – 5'5"	4'6⅜" – 5'7"	4'4½" – 5'10"	4'1⅝" – 6'4"	3'10⅜" – 7'1"
	4'	3'10⅜" – 4'1¼"	3'10⅛" – 4'2"	3'9⅜" – 4'2⅞"	3'8⅜" – 4'4¼"	3'7¼" – 4'6"	3'5⅜" – 4'9⅜"	3'3⅜" – 5'2"
	3,5'	3'5⅛" – 3'6⅞"	3'4⅝" – 3'7½"	3'4" – 3'8⅛"	3'3¼" – 3'9⅛"	3'2⅜" – 3'10½"	3'1" – 4'7⅞"	2'11⅜" – 4'4⅛"
	3'	2'11⅜" – 3'5⅞"	2'11" – 3'1"	2'10½" – 3'1½"	2'10" – 3'2¼"	2'9⅜" – 3'3⅛"	2'8¼" – 3'4¾"	2'7⅛" – 3'6⅞"
Diaphragm		3.5	5.6	8	11	16	22	

The Depth of Field Table

Since the sharp zone in the picture does not end abruptly, but gradually changes to something less sharp, it is generally sufficient to read the depth of field in round figures. With this in mind the scale on the focusing knob has been calibrated for quick and practical use.

If exact figures are desired, these may be found in the table on page 21.

For normal use the upper of the double row of diaphragm figures is used as in the case when an enlargement is to be made later from the entire $2\frac{1}{4} \times 2\frac{1}{4}$ negative. (These diaphragm openings are based on a circle of confusion of $1/1400$ of the focal length.)

On the other hand if enlargements are to be made from a small portion of the negative (or Rolleikin negatives), it is advisable to go by the lower row of diaphragm openings (circle of confusion = $f/2000$).

Explanation: the degree of sharpness required from a negative is exclusively dependent on the magnification of the prospective enlargement and its subsequent viewing distance.

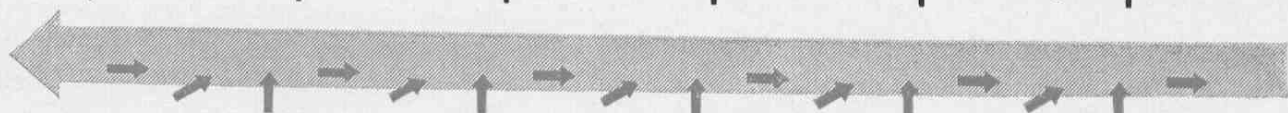
In order to obtain a correct perspective impression at 10" (a comfortable viewing distance) a whole Rollei negative would have to be enlarged $3.3\times$ to $7\frac{1}{2} \times 7\frac{1}{2}$ ". Enlargements of this size, viewed at 10", determine the basis for the minimum acceptable sharpness. With this in mind the size of the circle of confusion is computed and the limits of the depth of field ascertained. Negatives made in this way will permit enlargements also to larger sizes, while still retaining the same impression of sharpness. This is because the viewing distance is always correspondingly increased.

With enlargements from portions of Rollei negatives or from Rolleikin negatives, the requirements with regard to sharpness are more critical. In this case depth of field is calculated using a smaller circle of confusion. In practical use the required depth is obtained through the use of a smaller diaphragm opening.

The effectiveness of the scale on the camera itself may be extended in the same manner merely by using the next smaller diaphragm opening than the one indicated for the desired zone.

If enlargements of very great size are to be made use a diaphragm opening two stops smaller than the one indicated.

Speed of Moving Subjects and Shutter Speeds

	Miles per hour approximately																		
	3 mph		6 mph		12 mph		30 mph		60 mph		120 mph								
Example:	Pedestrians		Runners Moving air		Bicycles Windy		Light Athletics Stormy Surf		Automobiles Railway Trains Racing		Motor Racing								
																			
Distance (yards)	40		1/30	1/60	1/30	1/60	1/125	1/60	1/125	1/250	1/125	1/250	1/500	1/250	1/500		1/500	50	Distance (yards)
	15	1/30	1/60	1/125	1/60	1/125	1/250	1/125	1/250	1/500	1/250	1/500		1/500				25	
	8	1/60	1/125	1/250	1/125	1/250	1/500	1/250	1/500		1/500							12	
	4	1/125	1/250	1/500	1/250	1/500		1/500										6	

Moving Objects require short shutter speeds in order to be reproduced sharply. For this purpose the table contains computed minimum values, depending on the factors: speed, distance and direction.

Taking distance: the yard-column on the left stands for sufficient sharpness (f/1400), the yard-column on the right for increased sharpness (f/2000). In spite of these normally correct figures,

it is often possible in actual photography to use longer shutter speeds. This is because the eye interprets slight unsharpness as giving an added impression of speed.

Long arrow = direction movement.

A short arrow = taking direction (→ up to 10°, ↗ up to 30° and ↑ up to 90° to the direction of movement).

Hand-Held Pictures:					Tripod Pictures:					Time Exposure
Fast Speeds					Slow Speeds					
1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1 sec	B

The Shutter Speed

The Synchro-Compur shutter is a between-the-lens shutter operating at the above designated speeds. In-between speeds are not possible. 1/60th sec. represents a most commonly used instantaneous shutter speed which minimizes risk of camera movement. Shutter speeds longer than 1/30th sec. are generally safe only with a tripod. To avoid unsharpness due to subject movement, see table page 23. Shutter speed values appear in the peep window as red figures — read them as denominators of the fraction values, i. e. 30 = 1/30th sec. Selected scale values will resist accidental displacement through click stops.

Setting the shutter speed: depress locking button on the diaphragm wheel and turn shutter speed wheel **(1a)**.

The light value

is set on the appropriate scale, located on the shutter speed control wheel. See page 26 for information on use of light values.

Setting the light value: depress locking button on the diaphragm wheel and turn shutter speed wheel **(1a)** or diaphragm wheel **(1b)**.

Shutter speed-diaphragm opening change, while retaining same light value: turn shutter speed wheel only **(1a)**.

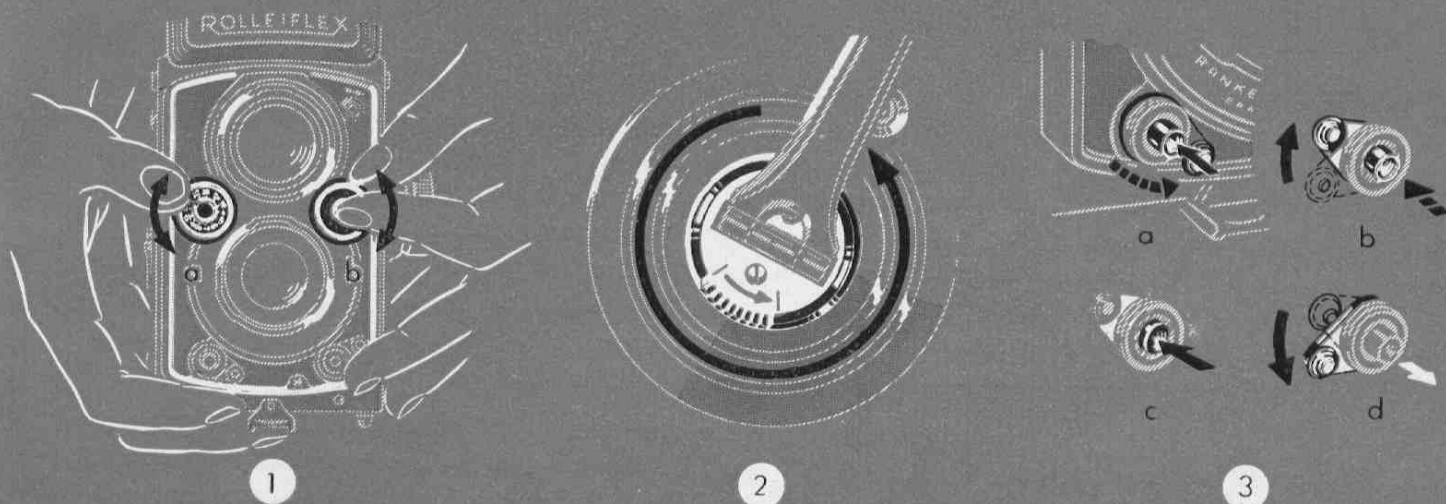
Shutter tensioning

Tensioning together with film advance is automatic through crank action (page 34). Tensioning without film advance — possible only with roll-film loaded camera — for intentional double or multiple exposures:

Move release ring at base of crank in direction of arrow and then turn crank through one complete backward revolution until it stops **(2)**.

Tensioning with Rolleikin: automatic through crank action. Double exposures not possible.

Tensioning with Plate Adapter: swing crank normally, through 180°, and back to stop. Repeated tensioning for multiple exposures possible.



Releasing Shutter

The **body shutter release** is locked when the safety guard is in the upper position and unlocked when it is swung down (180°) to the lower position. When the release button is pressed, a slight but distinct resistance is felt and then the shutter is immediately actuated. — The depressed release button may also be locked in this position for long time exposures. — A **cable release** may be screwed into the release button and can be operated whether button is locked or not.

Instantaneous exposures: with release guard in lowered position, press release button gently until it stops (3a).

Time exposures: set shutter to "B", unlock release button, press and hold for duration of exposure. To reduce possibility of camera movement, use cable release.

Long Time exposures: set shutter to "B", depress release slightly (not enough to open shutter) and swing guard to lock it in this position (3b). Exposure: press release completely (3c) and terminate by swinging release guard downward (3d).

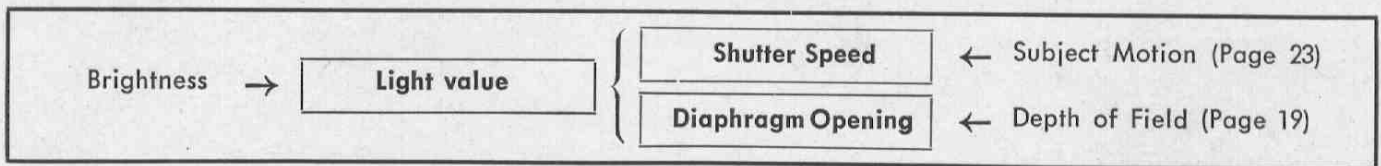
A cable release can be screwed into the nipple provided near the release lever.

For long-time exposures, set "V" mark at "B", depress the release lever, and lock it by raising sliding lock "T". The shutter will remain open until the lock is lowered again.

As regards indoor pictures, it is harder to arrive at the correct exposure time. Unless you can draw on personal experience, use an exposure meter, preferably of the electrical type, or a detailed exposure table. In this case, too, the rule applies: Use a longer exposure time rather than a shorter one.

The design of the Isolette "V" camera is subject to changes as may be caused by technical development.

All cameras and lenses bear serial numbers. (The camera serial number will be found on the outside of the fixed spool carrier.) Be sure to make a note of both these numbers as in case the camera has been lost, recovery entirely depends on circulating the numbers among photographic dealers and on publishing them in the daily press.



If the "B" setting appears when choosing the shutter speed-diaphragm combination it will indicate that double the next previous setting is required, or 2 secs. Exposure time is doubled for each smaller diaphragm opening. For example, light value 6:

Shutter speed	1/4	1/2	1	(2)	(4)	(8)
Diaphragm opening	4	5.6	8	11	16	22

Intermediate values may be used on the light value scale. In such cases between-figure diaphragm positions will result, although automatic coupling in the proper relationship will still be maintained. f:3.5 is itself an example of an intermediate stop, positioned between f:2.8 and f:4 of the international diaphragm scale.

The **exposure table** with its light values has been designed for use with most often met with lighting conditions and serves to prevent serious errors. In difficult cases or for greatest accuracy, it is advisable

to make use of a photo-electric exposure meter. If the meter is not calibrated for light values, shutter speed and diaphragm scales are set separately. Thus the correct light value will be indirectly ascertained and changes to other combinations may be easily and quickly made in the previously described manner.

General Exposure Rule: It is not always possible to pair a sufficiently fast shutter speed (to minimize effect of subject motion) with a small diaphragm opening (for greater depth of field). Obviously a compromise is required and it would be well to remember that under-exposure results in hopelessly lost shadow detail, whereas over-exposure may be compensated for to a great extent by proper processing. Therefore: a good general rule for exposure:

Always expose for the **shadows**, rather a bit **more** than too little!

Self-Timer

If the photographer himself wants to appear in the picture, the self-timer is employed instead of the shutter release button. It is cocked automatically by crank action (and is always ready for use). With the exception of B all shutter speeds from 1 to 1/500 sec. may be used. The action of the self-timer allows the photographer approximately 10 seconds before the shutter opens for the previously selected exposure time.

If the shutter has just been released by hand it is perhaps needless to say that the crank must be wound before either a self-timed or any other kind of picture can be taken.

To Release the Self-Timer: push the self-timer release button in the direction of the arrow.

The shutter and self-timer may be left cocked even when the camera is laid away for short periods of time without weakening the power of the springs.

Exposure and Light Value

Correct **exposure** is dependent upon existing illumination (more exactly: subject brightness). The **light value** indicates the correct exposure. A reading is taken from the exposure table or a photo-electric exposure meter set for the proper film speed and then transposed to the light value scale of the camera. The shutter speed and diaphragm opening relationship are thus adjusted at once for the correct exposure.

This correct relationship between the shutter speed and diaphragm opening is automatically maintained by the coupling mechanism even when another speed-diaphragm combination is sought to obtain a certain depth of field (see table). In this case use the shutter **speed** control wheel only. Thus it is possible to quickly choose the most suitable of the possible combinations, without calculations and without changing the basic required exposure.

The light values 13 to 9 permit a choice from six shutter speed and diaphragm opening combinations, ranging from f: 4 to f: 22, for example, light value 13:

Shutter Speeds	1/500	1/250	1/125	1/60	1/30	1/15
Diaphragm Openings	4	5.6	8	11	16	22

	A	B	C	D	E	
A						DIN
12	12	11	10	9	8	12
25	13	12	11	10	9	15
50	14	13	12	11	10	18
100	15	14	13	12	11	21
	± 0	-1	-2	-2	-2	
	-1	-2	-3	-3	-3	

Explanations of the Picture Examples:

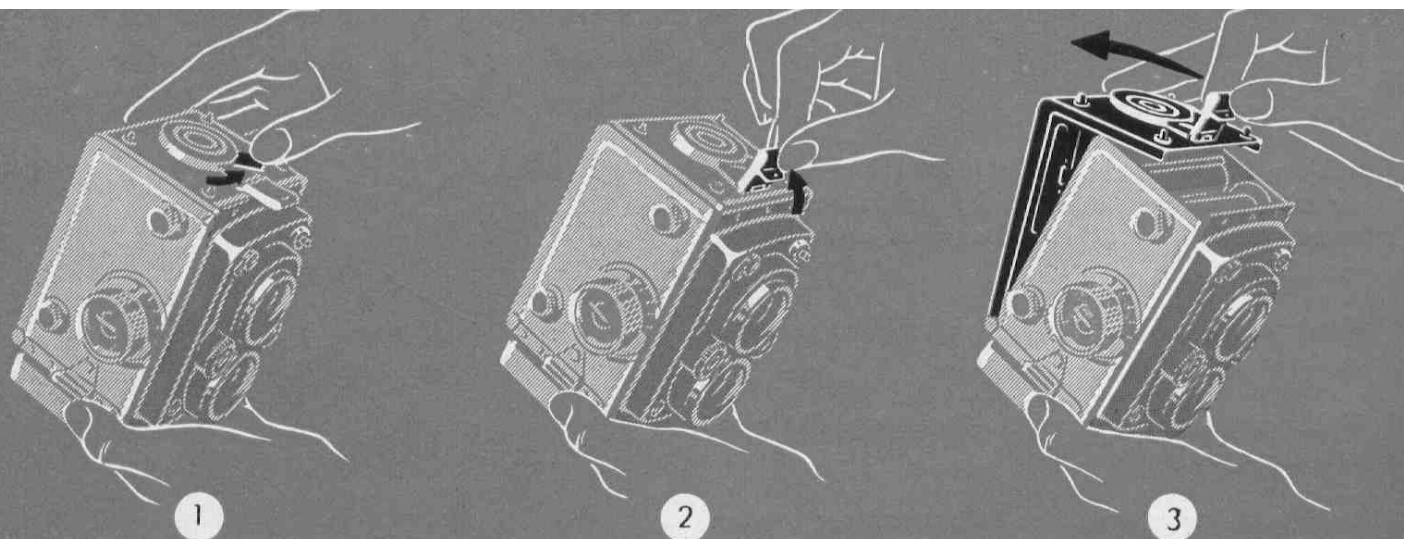
A
High mountains
(snow) without
foreground
Open beach

B
Sport scenes
Bright streets
and squares,
open landscapes

C
Landscapes with
foreground
Groups in open air

D
Groups in shade
Street scenes with
shade

E
Groups under trees,
lightly shaded
Groups in glass-
roofed halls



III. LOADING AND FILM TRANSPORT

The Rolleiflex is loaded with $2\frac{1}{4} \times 3\frac{1}{2}$ roll-film 120 or B II 8 (620 not usable) and delivers 12 exposures $2\frac{1}{4} \times 2\frac{1}{4}$.

The loading of the camera is confined to a few simple operations: open the back — insert the full film spool — thread the film — close the back. From now on the film transport follows automatically through crank action.

Back

To Open: swing aside the back locking lever at the bottom of the camera ①, lift the clip ②, open back ③, using the clip as a handle.

To Close: with the flat of the hand push the back closed, fold down the clip and return locking lever to full forward position.

The Exposure Table

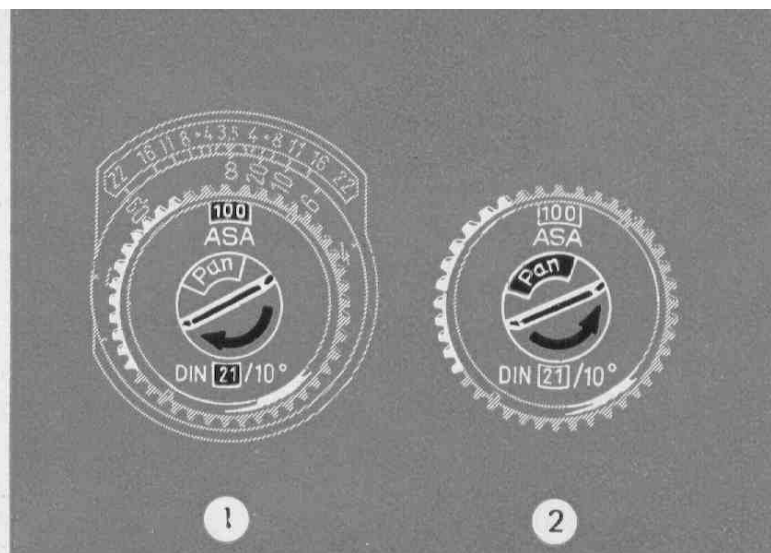
Subject brightness is easily judged and classified by means of the five standard lighting conditions represented by two illustrations each at the top of the table.

Film speed is indicated at the left by ASA figures and at the right by $1/10^\circ$ DIN values.

Light value is found where brightness and film speed columns cross.

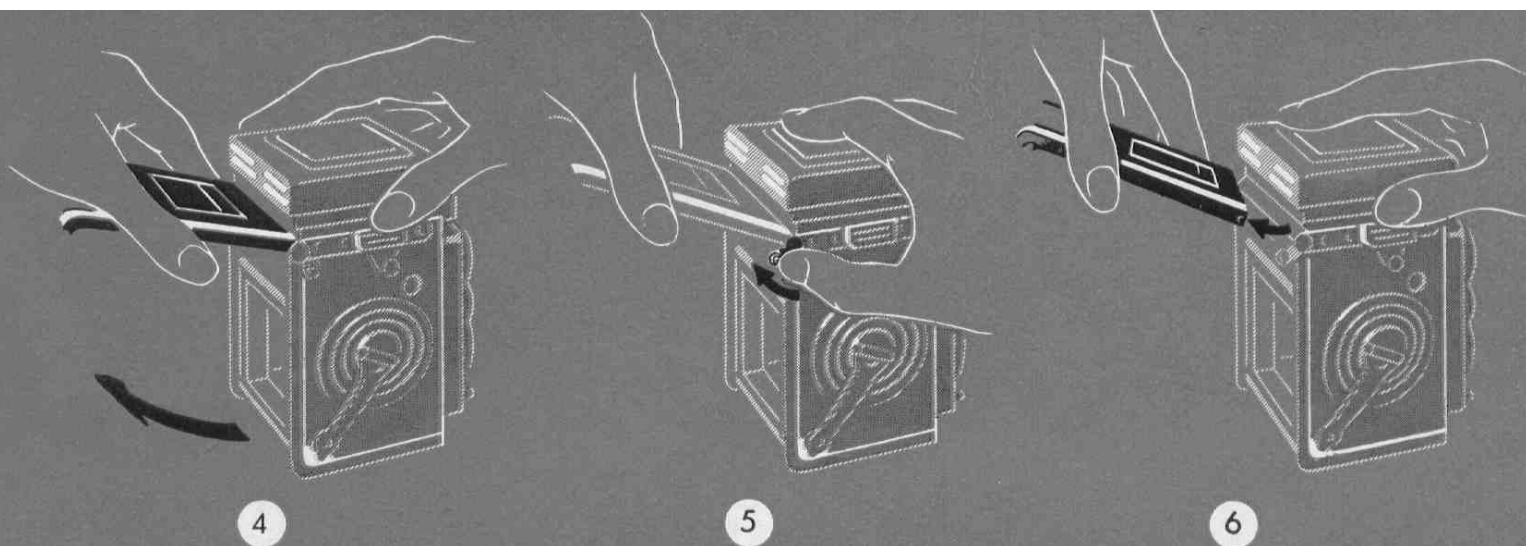
Light value adjustment, due to overcast sky or when sun is lower in the sky, is made by use of lower scale. Upper scale: full sunshine — lower scale: overcast sky. The length and intensity of your own body's shadow will give some idea of light conditions. The ability to estimate and choose the correct light values for various lighting conditions and time of day will soon come when you begin working on sunny and cloudy days.

Example: Color film 25 ASA ($15/10^\circ$ DIN), landscape with foreground, sunny, noontime (shadows short, no light value adjustment): light value 11. Available speed-diaphragm combinations: $1/125-f:4$, $1/60-f:5.6$, etc. Same subject in the afternoon, longer shadows, would require adjusted value, perhaps $11-1=10$.



Film Reminder in Focusing Knob

In order to know with which film material the camera was last loaded two adjustable discs, located in the front part of the focusing knob, are rotated by means of a cam in the center: if turned to the **right** ① it indicates the **speeds** 8 to 160 ASA ($10/10^\circ$ to $23/10^\circ$ DIN), if turned to the **left** ② it indicates the **film types** Ortho, Pan, Color daylight film ☼ and Color artificial light film ☾.



The back is generally removed only when replaced by the plate adapter.

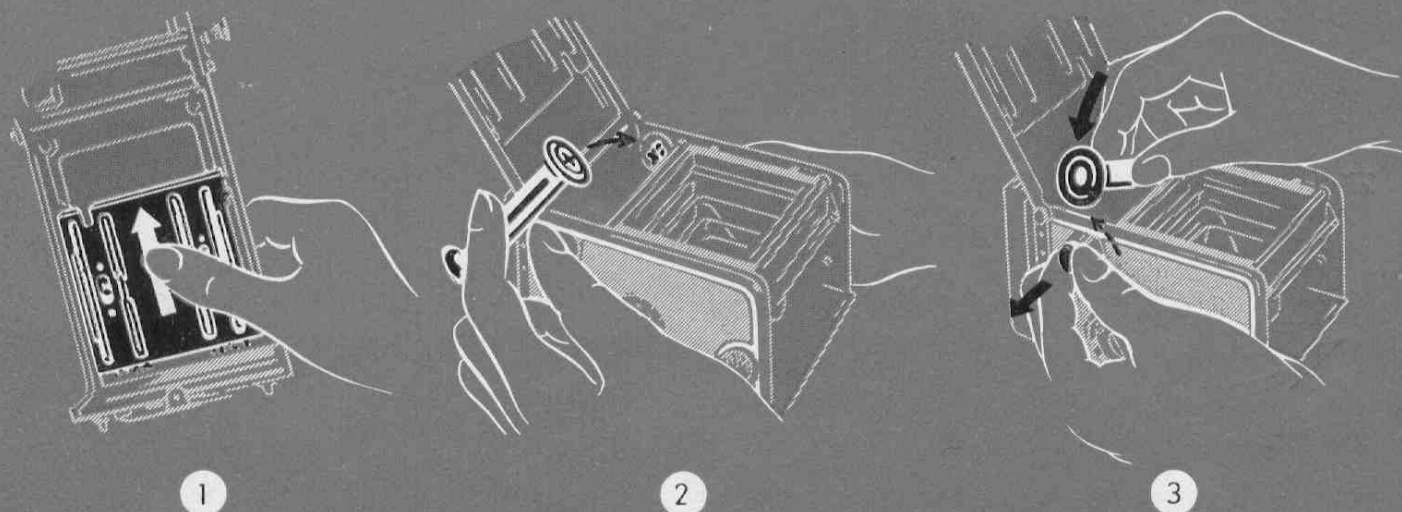
To Remove: open back fully ④ and swing the locking lever on the right side back hinge (crank side) in the same direction until it stops ⑤. Slip back out of the opened hinge ⑥.

To Attach: insert detached back first into the left and then into the right hinge (with locking lever in the upper position).

Protect the open camera against prevailing dust and dirt and clean it occasionally with a soft camel's hair brush!

Never change film in direct sunlight, utilize at least your own body's shadow!

The camera may be attached to a **tripod** by means of the threaded socket on the bottom. **Caution:** the length of the tripod screw must not exceed 3/16". If longer, employ a washer or spacer to avoid damage to camera. For cameras with continental tripod sockets a reducing bushing is available.



Film Pressure Plate Must be Positioned Correctly!

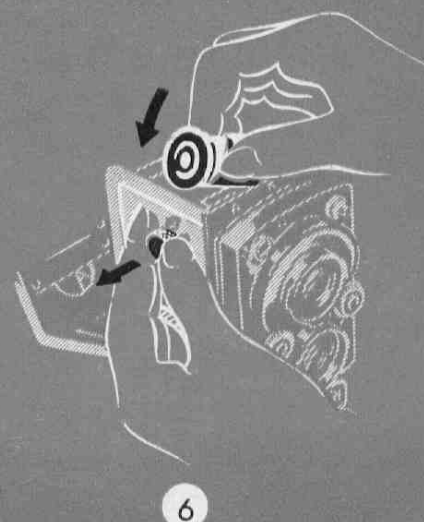
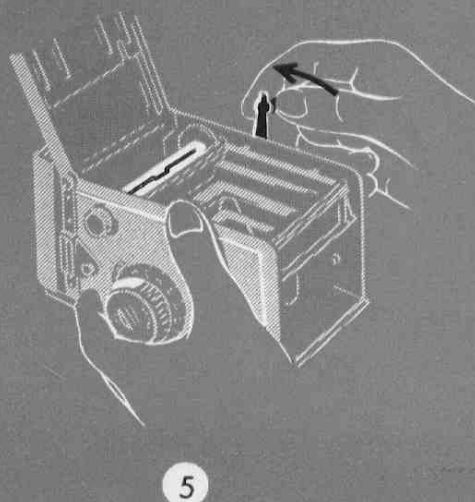
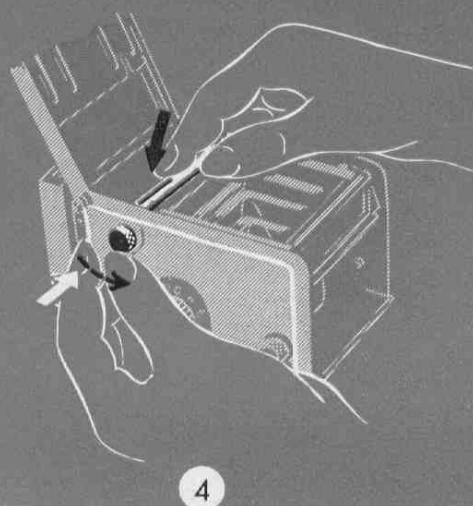
When roll-film is employed, the inscription $2\frac{1}{4} \times 2\frac{1}{4}$ " must be visible below the film pressure plate. When changing from 120 roll film to 35 mm film, or the reverse, an adjustment must be made according to the film type being used.

To adjust the film pressure plate ①: Press the plate against the back and push it up or down until it stops. When released it must spring forward completely into the normal plane!

Inserting the Film Spool

In the factory-new camera the empty spool (take-up spool) is already in position. After removal of the exposed film the just emptied spool becomes a take-up spool, and must be transferred to the upper spool-chamber. The end with the slot goes to the right engaging the winding key of the film transport mechanism ②.

Both spools are held on the left hand side by spool knobs. The bearing pins are withdrawn when changing spools by pulling out the knobs.

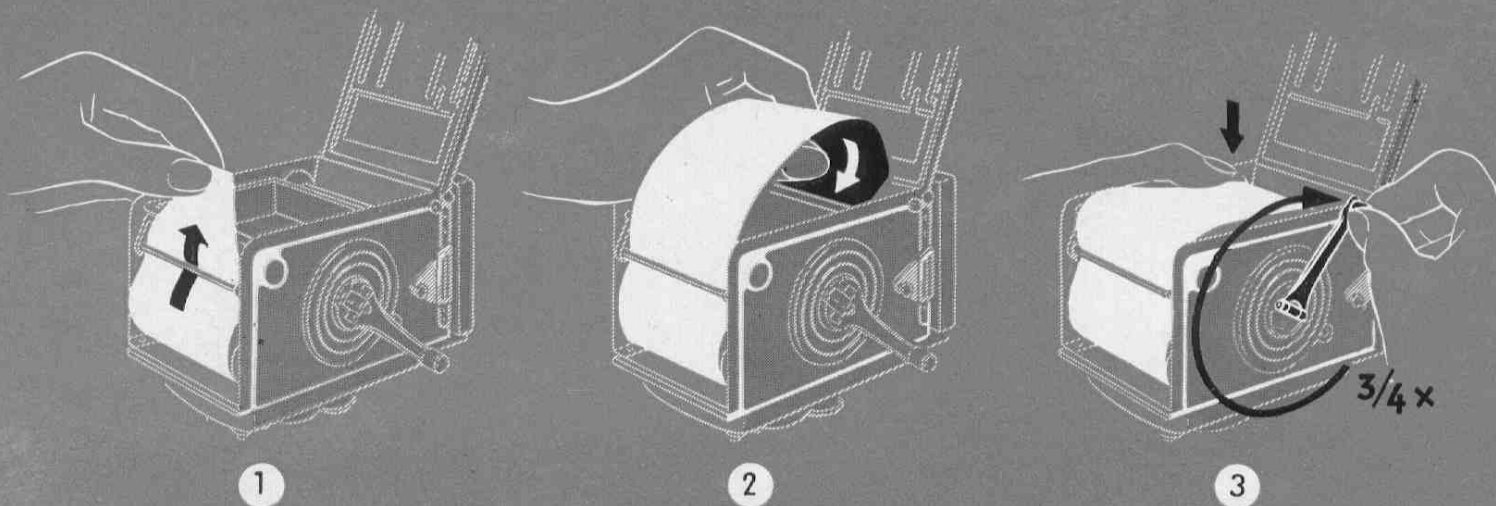


The pulled out upper knob (take-up-spool) may be held in that position by turning it slightly; turning it a little more permits it to snap back by itself.

To Insert the Empty Spool: first fit the spool over the winding key on the right (crank side) and pull out the guide knob (3). Push the spool down on the left applying slight pressure, so that the knob may snap back into place fully (4). It is then necessary to turn the crank until the long slot in the empty spool comes uppermost (5).

Note: when using the adapter the empty 120 (or B 2) spool is removed from the camera. However, it must be handily retained especially on trips, since otherwise a new roll-film cannot be loaded into the camera.

To Insert a Full Film Spool: in the same way as applies to the take-up spool (6). The pointed end of the backing paper must point in the direction of the take-up-spool chamber, so that the colored side of the backing paper remains on the outside.



Threading the Film (Paper Leader)

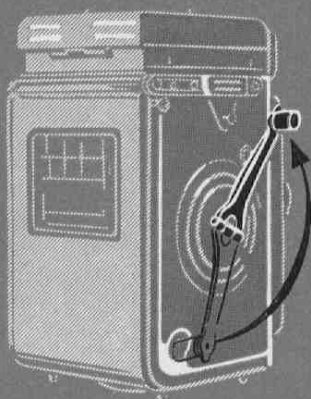
After inserting the new film-spool tear the tape seal open and remove it.

1. Thread the beginning of the backing paper **through the rollers** of the film feeler mechanism (important!) and draw it up to the take-up spool, colored and printed side outwards ①.
2. Push the paper leader through the long slot of the take-up spool as far as it goes ②.

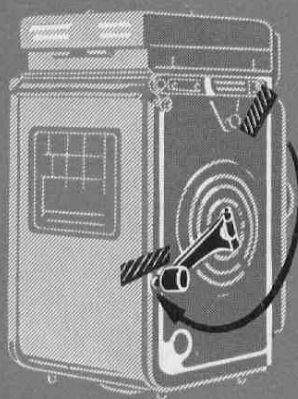
3. Tighten the backing paper by one spool turn (= approximately $\frac{3}{4}$ crank turn), making sure that the paper is wound up properly on the take-up spool ③. Close back (with the film pressure plate adjusted according to instructions!).

Film Transport

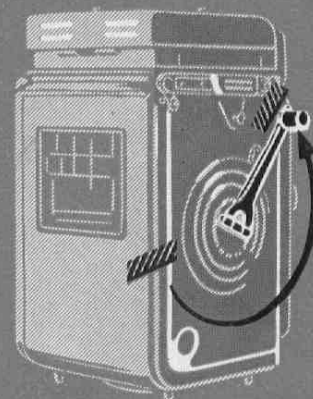
The correct positioning of the film according to the first and following numbers of the exposure counter is accomplished exclusively by the crank. The correct operation of this is governed by stops:



4



5



6

Swing out crank ④,
turn it until it stops with one continuous
swing ⑤ and then back again until the next
stop ⑥!

It is now locked, until the automatically cocked shutter
is released. The simple rule then reads:

If the crank can be turned, it must be
turned — once in each direction until it stops,
until it locks!

When advancing the film to exposure No. 1 some 4
to 5 complete crank turns are required. During
the last turn a slight resistance of the mechanism
must be overcome as the counter moves from 0 to 1.
If it should happen that the crank reaches starting
position when it stops, reverse direction one full
turn, so that it locks!

During continued film transport the amount of crank
travel decreases gradually to about a half turn.

Supplement and Correction for Isolette V

Pronto Shutter: B, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{100}$, $\frac{1}{200}$, "T".

Delayed action selftimer: (cannot be used with "B" setting).

Delay period approximately 10 seconds.

1. Cock shutter,
2. Cock selftimer lever,
3. Release.

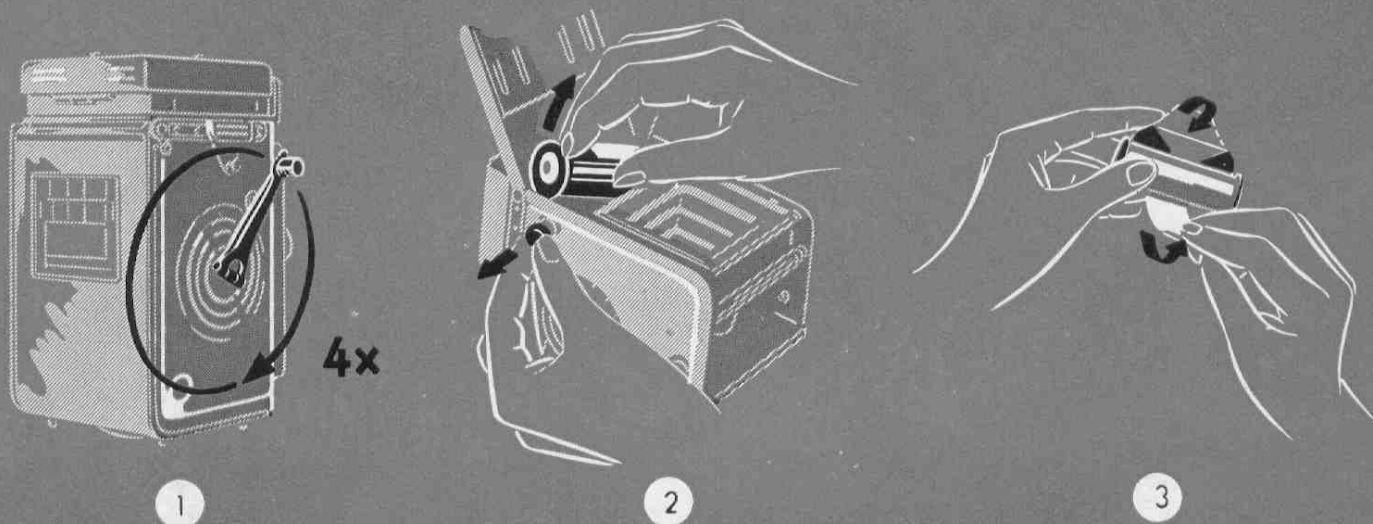
Vario Shutter: B, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{200}$, "T".

The Vario Shutter has been changed to the effect that the shutter speed of $\frac{1}{75}$ sec. has been substituted by $\frac{1}{50}$ sec. Inasmuch as par. "Hints for correct exposure", page 19, is giving approximate stop numbers only, the numbers pertaining to the $\frac{1}{75}$ sec. can be used for the $\frac{1}{50}$ sec. as well. However, when using the $\frac{1}{200}$ sec. it should be observed that against the indicated shutter speed the aperture is to be increased by one to two stops (smaller figures).

The accessory holder of the Isolette "V" is no longer accommodated at the side of the camera as shown in the illustrations, but is now fitted in the middle right above the optical viewfinder.

AGFA CAMERA WERK, MÜNCHEN
US Administration

110 engl. - 0950 (Correction Slip for M 917 E - 1149).



When making exposures in rapid succession it is unnecessary to fold down the crank each time. It remains locked in its starting position, ready for the next film advance, with a slight pressure of the thumb keeping it against its stop.

If longer intervals occur between exposures the question could arise: has the film already been advanced and the shutter cocked? The crank gives the answer immediately:

Only if locked is it "ready to shoot"!

To Remove the Film

After the 12th and last exposure four complete crank turns are enough to wind off the rest of the backing paper ①.

To Remove: open the back in the shade, pull out upper spool knob and remove the film from the same side ②. Fold under a good portion of the backing paper (for easier opening when developing) and seal ③. Put the exposed film back into the light-proof protective cover of the original package!