THE
PRACTICAL
ACCESSORIES
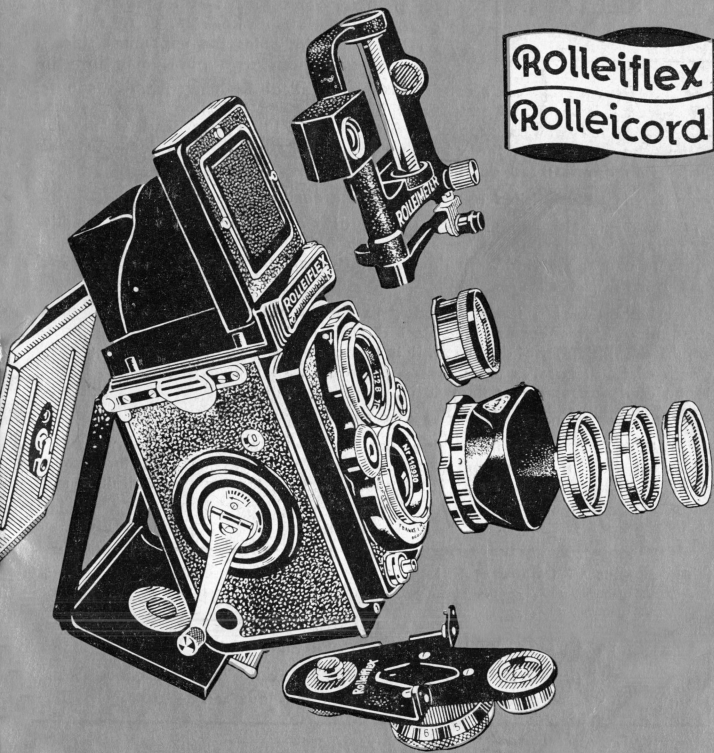
Rolleiflex
Rolleicord
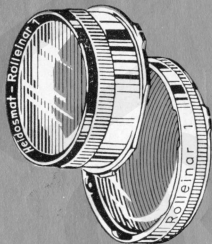
ROLLEINAR 1, 2 and 3

Designed for: Close up shots within the ranges from $39\frac{1}{2}$—$17\frac{3}{4}$" * ($39\frac{1}{2}$—$18\frac{1}{2}$" **) with set 1, $19\frac{3}{4}$—$12\frac{1}{8}$" * ($19\frac{3}{4}$—$12\frac{1}{2}$" **) with set 2, $12\frac{1}{2}$— $9\frac{1}{2}$" * ($12\frac{1}{2}$— $9\frac{1}{2}$" **) with set 3. (* Applicable for Rollei focal length f = 75 mm, ** for f = 80 mm and f = 60 mm).

Use: Each set consists of two optically matched frontal lenses. The lens for the viewing lens (Heidosmat) is combined with a (built-in) prism for parallax correction. This Rolleinar lens is marked: "Heidosmat Rolleinar". A red dot on the mount indicates the uppermost side of the lens and the correct positioning in use.

The three-piece sets each consist of two identical Rolleinars, which can be attached to either the viewing or taking lens. For correcting parallax, each set is supplied with a separate prism, the R o l l e i p a r lens, which must always be attached to the v i e w i n g l e n s Rolleinar. Here too, the same instruction applies: red dot up.

Focusing is accomplished as usual on the ground glass screen.

The depth-of-field being rather limited at close range, the use of smaller diaphragm openings is recommended with Rolleinar lenses. The depth-of-field table (top, page 3) indicates the most advantageous stops for the $2\frac{1}{4} \times 2\frac{1}{4}$" and $1 \times 1\frac{1}{2}$" 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 increase of exposure.

To install: First attach the taking lens Rolleinar and then the viewing lens Rolleinar with prism in front. Insert into the inner bayonet and turn to the right until they click into position. The red dot on the viewing Rolleinar must be up!

Accessories with bayonet fitting,
supplied in three sizes.   I For Tessar, Triotar and Xenar 3.5
II For Planar and Xenotar 3.5
III For Planar and Xenotar 2.8

Please note proper size when ordering! When ordering other accessories, supply the camera number, lens type and lens number.

Rollei Focal Lengths f : 75 and f : 80 mm

The Rolleinars	1		2		3	
cover at a distance* of (in inch.)	$31''$	$23''$	$19''$	$15''$	$13''$	$10''$
a subject area (in sq. inch.) of	22×22	$16\frac{1}{2} \times 16\frac{1}{2}$	$13\frac{3}{8} \times 13\frac{3}{8}$	11×11	$8\frac{5}{8} \times 8\frac{5}{8}$	$6\frac{5}{8} \times 6\frac{5}{8}$
at an approximate scale of reproduction	$1:10$	$1:7.5$	$1:6$	$1:5$	$1:4$	$1:3$
Extension (range) of depth of field (in inch.) at a diaphragm opening of — 5.6	$29\text{—}33''$	$22\text{—}24\frac{1}{4}''$	$18\frac{1}{8}\text{—}19\frac{3}{4}''$			
8	$28\frac{1}{4}\text{—}33\frac{3}{8}''$	$21\frac{3}{4}\text{—}24\frac{3}{4}''$	$18\text{—}20\frac{1}{8}''$	$14\frac{3}{8}\text{—}15\frac{3}{4}''$	$12\frac{5}{8}\text{—}13\frac{3}{8}''$	
11	$27\frac{1}{2}\text{—}34\frac{1}{2}''$	$21\frac{1}{8}\text{—}25\frac{1}{2}''$	$17\frac{3}{8}\text{—}20\frac{1}{2}''$	$14\frac{1}{8}\text{—}16\frac{1}{8}''$	$12\frac{7}{8}\text{—}13\frac{5}{8}''$	$9\frac{1}{2}\text{—}10\frac{3}{8}''$
16	$26\frac{1}{4}\text{—}37\frac{1}{4}''$	$20\frac{5}{8}\text{—}26\frac{3}{4}''$	$17\text{—}21\frac{1}{4}''$	$13\frac{7}{8}\text{—}16\frac{1}{2}''$	$12\frac{1}{4}\text{—}13\frac{3}{4}''$	$9\frac{5}{8}\text{—}10\frac{1}{2}''$
22	$24\frac{3}{4}\text{—}41\frac{1}{4}''$	$19\frac{1}{2}\text{—}28\frac{1}{4}''$	$16\frac{1}{8}\text{—}22\frac{1}{2}''$	$13\frac{1}{2}\text{—}17\frac{3}{8}''$	$12\text{—}14\frac{1}{8}''$	$9\frac{1}{8}\text{—}10\frac{3}{8}''$

(left side label: $2\frac{1}{4} \times 2\frac{1}{4}$ — right side label: Rolleikin)

Rollei Focal Length f : 60 mm

The Rolleinars	1		2		3	
cover at a distance* of (in inch.)	$31''$	$23''$	$19''$	$15''$	$13''$	$10''$
a subject area (in sq. inch.) of	$20\frac{7}{8} \times 20\frac{7}{8}$	$15\frac{5}{8} \times 15\frac{5}{8}$	13×13	$10\frac{5}{8} \times 10\frac{5}{8}$	$7\frac{7}{8} \times 7\frac{7}{8}$	6×6
at an approximate scale of reproduction	$1:13$	$1:9.5$	$1:8$	$1:6.5$	$1:5$	$1:3.7$
Extension (range) of depth of field (in inch.) at a diaphragm opening of — 5.6	$28\frac{5}{8}\text{—}33\frac{3}{8}''$	$22\text{—}24\frac{3}{8}''$	$18\frac{1}{8}\text{—}19\frac{3}{4}''$			
8	$27\frac{7}{8}\text{—}34\frac{1}{2}''$	$21\frac{1}{2}\text{—}25\frac{1}{8}''$	$17\frac{3}{4}\text{—}20\frac{1}{4}''$	$14\frac{1}{4}\text{—}16''$	$12\frac{3}{8}\text{—}13\frac{5}{8}''$	
11	$27\text{—}36\frac{1}{2}''$	$20\frac{3}{4}\text{—}25\frac{7}{8}''$	$17\frac{3}{8}\text{—}20\frac{7}{8}''$	$13\frac{3}{4}\text{—}16\frac{7}{8}''$	$12\frac{1}{2}\text{—}13\frac{7}{8}''$	$9\frac{1}{2}\text{—}10\frac{7}{8}''$
16	$25\frac{1}{2}\text{—}39\frac{1}{4}''$	$20\text{—}27''$	$16\frac{7}{8}\text{—}21\frac{3}{4}''$	$13\frac{7}{8}\text{—}17''$	$12\text{—}14\frac{1}{8}''$	$9\frac{7}{8}\text{—}10\frac{7}{8}''$
22	$23\frac{7}{8}\text{—}43\frac{1}{2}''$	$19\frac{1}{8}\text{—}29\frac{3}{8}''$	$16\frac{1}{8}\text{—}23\frac{1}{8}''$	$13\text{—}17\frac{3}{4}''$	$11\frac{5}{8}\text{—}14\frac{1}{2}''$	$9\frac{1}{8}\text{—}11''$

* Distances measured from lens board to subject.

ROLLEI FILTERS

A. Filters for black and white photography
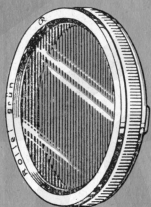
Designed for: Enhancing the contrast and separation of colors, correction of film sensitivity to the various colors and, at times, the elimination of certain undesirable portions of the spectrum.

Explanation: By elimination or modification of certain portions of the spectrum, the particular color of the filter is rendered brighter and its complimentary color darker. Colors which show little or no difference in brilliance are thus rendered with a greater black and white contrast or tone separation. Thus with two colors, either can be rendered darker depending on the choice of the filter.

Use (see page 6): Yellow and also green filters are especially useful for improved rendering of clouds. Orange and red for cutting through the bluish haze in the distance. Blue for improving the otherwise too pale flesh tones in studio portraits using panchromatic emulsions with high red sensitivity. Infrared for the exceptionally revealing qualities of the red and the invisible infrared rays. Ultraviolet protective filter for the absorption of the photographically harmful ultraviolet rays.

B. Color conversion filters

Designed for: Adjustment of the light composition (color temperature) to better match the color balance of color films (especially transparency films).

Explanation: Every color film is balanced to a definite color temperature depending on its intended use. At this color temperature, the film produces true to nature colors. With ascending temperatures, however, an over-all blue color cast appears, whereas with low color temperature, an over-all redish cast predominates. Color conversion filters serve to eliminate these undesirable color casts.

Use: The red-brown colored filters when blue predominates, and blue colored filters when red predominates in order to reestablish the balance of the light reaching the film. Each filter type is supplied in these three strengths. 2, 5 and 11, (abbreviated forms of 20, 50 and 110 Mired). Intermediate gradations can be formed by combining any two filters.

Modern color temperature meters will indicate the proper filter to use, taking into consideration the type of film and the prevailing light conditions. The most commonly encountered ranges of color temperature are also covered in the double table A + B (page 5 and 7).

Example: Ektachrome daylight film, overcast sky . . . which filter?
Solution: 1. Film: Look up film type (brand) being used. (Ektachrome - daylight = upper part of page), follow appropriate guide line to edge of page (5500⁰ Kelvin), slide page 5 to the left until guide line A (5500⁰ K) and B meet. Hold pages in this position!

2. **Lighting:** Observe the type of lighting and its color temperature range (overcast = 6600⁰—7000⁰).

3. **Filter:** The adjacent gray bar of table B indicates the filter (R 2) with ligth value correction (—0,5) and the extension of exposure, 1.5 times.

The lower guide lines for films with a 3800⁰ or 3200⁰ color balance require sliding page 5 somewhat further to the left, until the guide lines (of) 3800⁰ or 3200⁰ meet in the same way with the guide line of table B.

Lighting

A

	Clear blue sky: in shadow
	Deep shade, clouds
	Overcast
	Cloudless, sun to the side
	Electronic flash
	Blue flash bulbs
	Sun 9:00 A.M.-3:00 P.M.
	Sun before 9:00 A.M., after 3:00 P.M.
	Clear, wire-filled flash bulbs
	Photo flood lights SM and SF flash bulbs
	Flood lights 100-500 W

⁰Kelvin

24000
19000
16000
14000
12000
11000
10000
9000
8200
7600
7000
6600
6200
5800
5500
5200
5000
4700
4500
4350
4150
4000
3800
3700
3550
3400
3300
3200
3100
3000
2900
2850

Film Type

Daylight

Agfacolor T
Anscochrome
Ektachrome
Ferraniacolor
Gevacolor
Ilford Colour D
Kodachrome
Pakolor

5 500

Artificial light

Anscochrome F
Ektachrome F
Kodachrome F

3 800

Agfacolor K
Ektachrome B
Gevacolor
Pakolor

3 200

Rollei filters for black and white photography

Light value correction = exposure increase factor. General average values are given for pan emulsions (in parenthesis for ortho emulsions). These, however, can be modified according to the type and brand of the photographic material and according to the type of lighting.

Rollei Filter	Light value adjustment	Exposure increase	Application and effect
Light yellow	—1 (—1.5)	2x (3x)	Landscapes, snow, clouds. Renders yellow and green lighter, blue darker.
Medium yellow	—1.5 (—2)	3x (4x)	
Light green	—1 (—1.5)	2x (3x)	Landscapes, snow, clouds. Renders green lighter, red (complexion) and blue darker. For pan emulsions.
Green	—1.5 (—2)	3x (4x)	
Orange	—1.5 to —3	3—7x	Hazy distant views. Renders yellow-red lighter, blue darker, distant objects clearer.
Light red	—2 to —3.5	4—10x	Hazy distant views. Renders red lighter, blue-green darker. Gives stronger effects than orange filter.
Light blue	—0.5 (—0.5)	1.5x (1.5x)	Artificial light. Renders red darker. For ultra-pan emulsions.
UV	—0.5 (—0.5)	1.5x (1.5x)	High altitudes above 6000 feet. Seascapes. Eliminates ultra-violet rays which reduce contrast.
Infrared *	Exposure depends on the type of emulsion used and must be determined by tests.		Special filter for infrared emulsions. Transmits dark red above 700 mμ and infrared.

* Infrared filters marked with a R engraved on the mount have ground-in focus compensation. Focusing is done in the usual way, on the ground glass.

Rollei filters provide maximum effectiveness

By using coating-adjusted filters with the lenses, the brilliance of the picture is essentially heightened. This heightening of contrast is fully effected only when proper lens accessories are used.

Rollei optical lens accessories are supplied with anti-reflection coating which will not wear off. The Rollei filters, in particular, have an individual type of coating designed to enhance the effect of their particular color. They achieve maximum contrast in their specific range of operation.

The illustrations indicate filter density and filter combination. Light value corrections and increase of exposure factors have been rounded off to nearest half values. If the table permits a choice amongst several filters, then in case of doubt the weaker filter is to be preferred.

Filter **B**

Filter		Density	Factor
R 16		-1,5	3 ×
R 13		-1,5	3 ×
R 11		-1	2 ×
R 7		-1	2 ×
R 5		-0,5	1,5 ×
R 2		-0,5	1,5 ×
B 2		-0,5	1,5 ×
B 5		-1	2 ×
B 7		-1,5	3 ×
B 11		-1,5	3 ×
B 13		-2	4 ×
B 16		-2,5	6 ×

ROLLEIPOL

For black and white and for color.

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 colored 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, (also when shooting color!).

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—74⁰, 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. Light value correction about — 1.5 = increase of exposure about 3 ✕.

For use: Fasten the Rolleipol filter on viewing lens (red dot on the top) and rotate front ring of the Rolleipol until the desired effect is obtained on the ground glass. Note the white number marking and transfer to the taking lens in the same position, again red dot on the top, except for Rolleiflex 4 ✕ 4, where red dot now has to point downwards.

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.
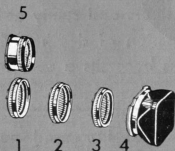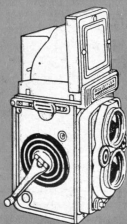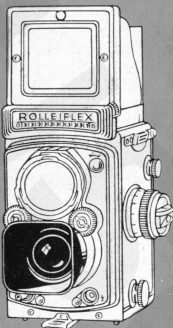
LENS HOOD

Designed for: Protecting the lens against extraneous light and reflections outside the field of the picture. It thereby assures brilliance and purity of color in the photograph. Also protects against spotting the lens in snow, rain or water sports.

To attach: Place the sun shade on the outer bayonet of the taking lens so that the upper edge is horizontal.

WHEN USING
SEVERAL LENS ACCESSORIES:

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

Viewing lens
5. Rolleinar with prism
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.

ROLLEIGRID LENS 6 × 6
(Not necessary when using Rolleikin)

Designed for: Brightening the corners of the ground glass image in unfavorable light.

To install: in the same way as the Rolleikin ground glass mask, see page 15, B5. The lens must be placed on the ground glass with the grooved side down, bevelled edges up.

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

To clean the Rolleigrid: Use only a wad of cotton and a mild water and soap or detergent solution, squeezed almost dry.

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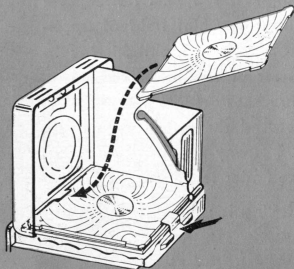
PANORAMA HEAD

Purpose: Panorama pictures, composed of two or more individual pictures. Complete circle (360°) may be had with 10 exposures.

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. Mount on a sturdy tripod.

5. Level off horizontally by centering bubble of spirit level.

6. Start exposures at left of proposed view — swing camera one number or click to right for each succeeding exposure.

7. Care should be used when trimming pictures for mounting — sufficient overlap is provided to make matching easy. If moving clouds are included in pictures, exposures must be taken in rapid succession.

8. Make full use of entire negative area and be sure that prints match in contrast and tone. Line the pictures up accurately and cut them. Mount on cardboard with matching edges together and panorama is ready.

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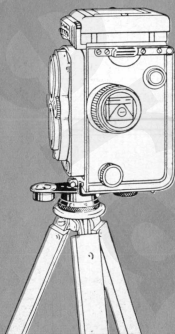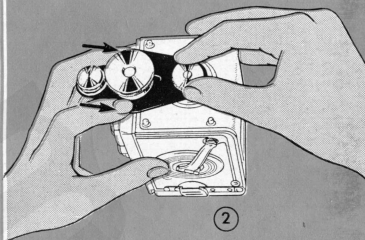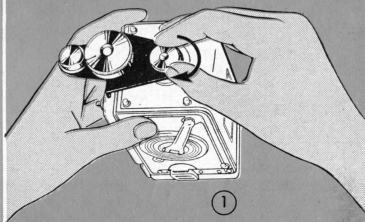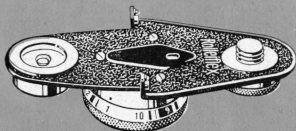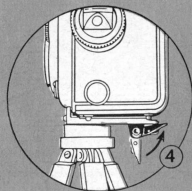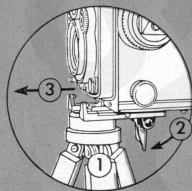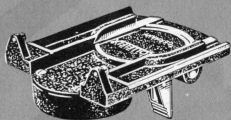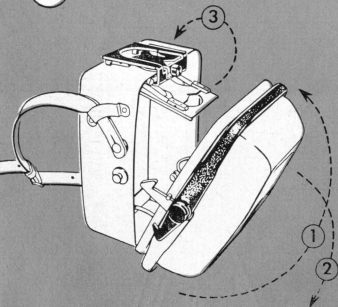
ROLLEIFIX TRIPOD HEAD

Can be used for all Rollei models with grooved edge on the tripod socket.

Designed for: Quick fastening of the Rollei to the tripod or to the bracket of an electronic flash unit.

Operation:

1. Screw the Rolleifix firmly to the tripod.
2. Raise the catch on the under side of the lock-lever and push lever downward.
3. Place the camera on the Rolleifix and slide it forward so that the tripod socket reaches the forward end of the retaining grooves.
4. Throw the locking lever upward to secure.

METAL EVER READY CASE

For use with all Rollei models 6 × 6 provided with groove on the edge of the tripod socket.

Designed for: Complete protection: Air, dust, water-tight. For storing the camera in a floatable splash-proof, light metal container; unique pivoting bracket provided for fast shooting.

A. To open:

1. With a circular movement raise the clamp handle.
2. Push the front part of case down.
3. Push the camera case back and press down firmly until it is fully opened.

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4. Swing the camera up and back in the retaining grooves of the tripod socket until the catch locks.

5. In order to change film: Press the locking lever on the front of the holder downward and pull the camera forward out of the holder.

When taking pictures the case may either remain open (for photography at eye level the two sides serve as handles) or can be almost closed.

B. To close:

1. Grip with two fingers behind the pivot of the camera holder, unlock it by pulling forward and move the camera forward and downward.

2. Raise the lower part, close the case and pull the clamp handle around and down until it locks. Make certain that the two catches close properly.

C. Notice:

1. In order to use the Rolleicord in the case, an extra (provided) rubber pad is glued on the corresponding pad in the case.

2. In the two spring steel clips of the case, 1—2 extra rolls of film or Rollei desiccant tubes (for absorption of the moisture within the case), can be placed. The discoloration of the deep blue silicon crystals indicates the extent of saturation. Repeated regeneration is possible by heating the tube (for example over a hot plate).

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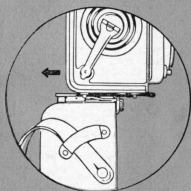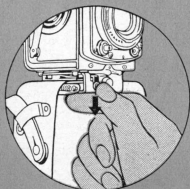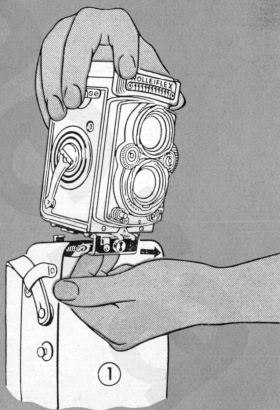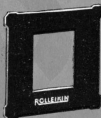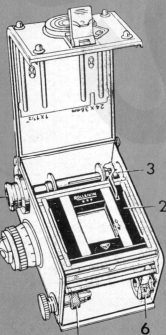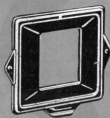
ROLLEIKIN 3.5 and 2.8

Fits Rolleiflex 6×6 above numbers 1 100 000 and Rolleicord 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 6 × 6 use Rolleikin 1 (with special back).

Designed for: Taking up to 36 exposures $1 \times 1^{1/2}$ 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.

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.

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* Not required with Rolleikin 2.8.

14
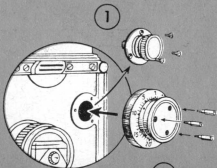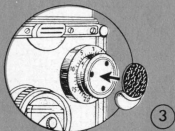
B. Assembling the Rolleikin

1. Adjust film pressure plate by a sliding movement, pressing down at the same time, thereby bringing the inscription "24 $\times$ 36 mm. (1 $\times$ 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. Place ground glass mask (in tilted position) on ground glass screen and slide under front clip, snap down and secure by depressing clip of retaining device at rear of fousing hood. Be sure the mask is properly centered and not jammed inside the ground glass frame.

15

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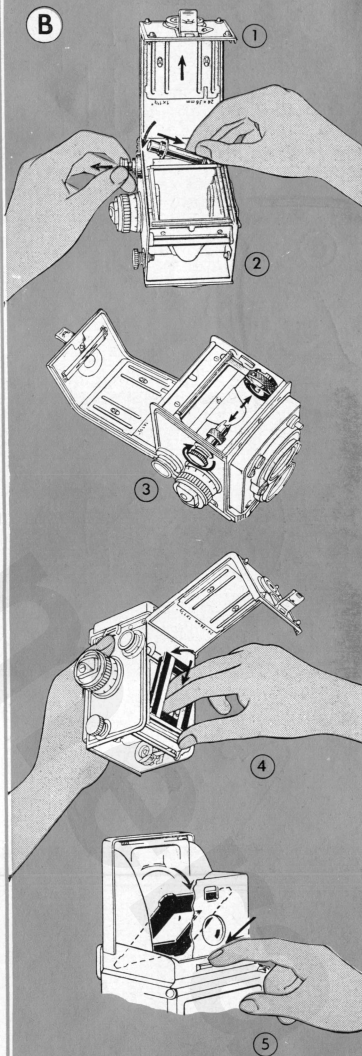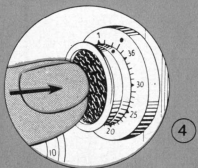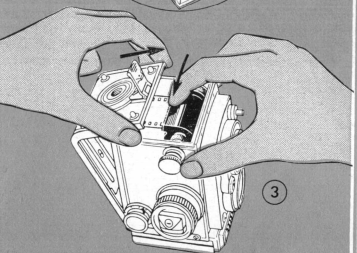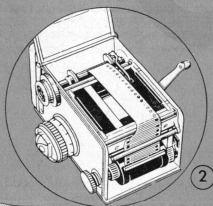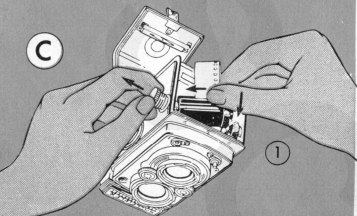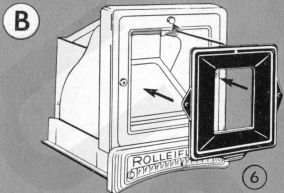
6. Insert the frame-finder mask underneath the button above the frame-finder in such a way that the edge is pushed-in first, then press the two lateral fixing buttons into position.

C

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 Rolleiflex — first passes t h r o u g h 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).

16

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 installing the Rolleikin in the camera the empty roll film spool should be laid safely away in the Rolleikin case for later use since it must be used again when inserting the next roll of film.
4. Shutter cocking as usual: with Rolleiflex, normal swing of the crank.
5. Double exposure device is in operation in the Rolleiflex and c a n n o t be disengaged when using the Rolleikin. With Rolleicord it m u s t be disengaged in order to unlock shutter.

17
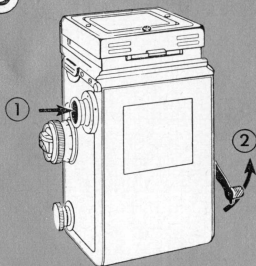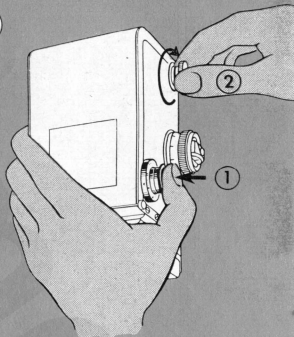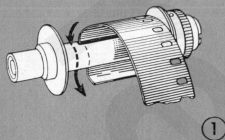
Plate-Adapter 6 × 6

Designed for: Single 2¼ × 2¼ inch-exposures on 2½ × 3½ 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 Adapter back (1)
   3 Cut-fiim or plate holders (2)
    3 Cut-film sheaths

Also available:

    Focusing-screen slides (3)
    Leather case for two holders.

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 (w i t h o u t plate holder!).

18
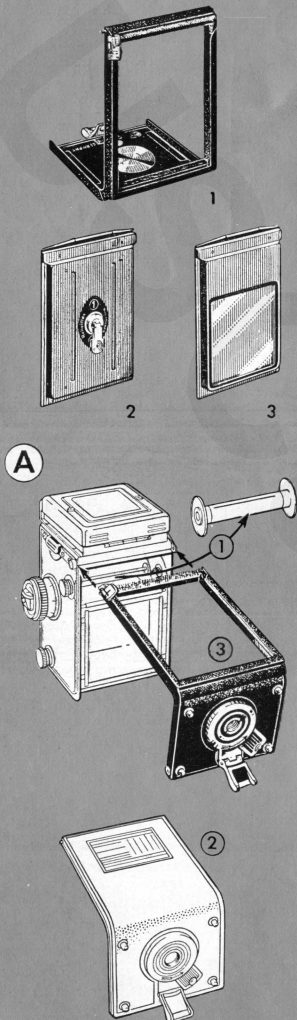
B. Loading the Plate-Holder

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 d o w n (the number remaining visible). Close holder by reinserting slide.

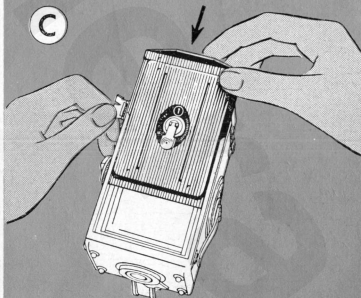N o t e : Conserve plush-strip by always removing slide from empty holders before storing away.

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.
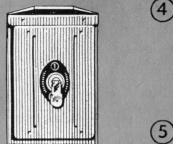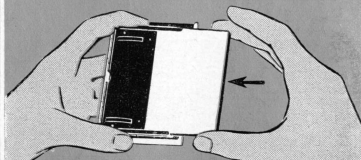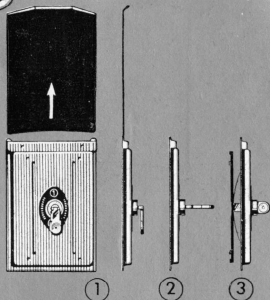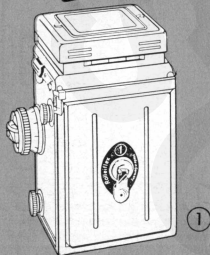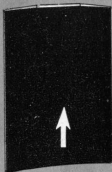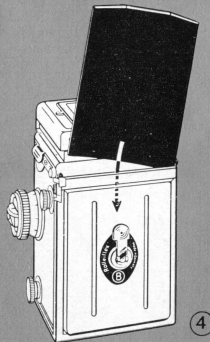
D. Exposure

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 f i r s t , then fold upward after a quarter-turn. The letter "B" indicates that the plate has been exposed.

4. O n l y n o w reinsert slide.

E. Focusing-Screen Holder

1. Insert the c l o s e d holder.

2. Withdraw slide. Spring action presses focusing screen automatically into the focal plane.

3. Reinsert slide f i r s t , 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 the double exposure device m u s t be disengaged in order to unlock shutter.

24-Exposure Kit
$1 \times 1^{1}/_{2}"$ (24$\times$36 mm.); $1^{1}/_{8} \times 1^{5}/_{8}"$ (28$\times$40 mm.) for **Rolleicord Va**

Fits cameras above numbers 1 584 000. Number of parts and use: Corresponding to the 16-Exposure Kit.

16-Exposure Kit

$1^{5}/_{8} \times 1^{5}/_{8}''$ (4×4 cm.); $1^{5}/_{8} \times 2^{1}/_{8}''$ (4×5.5 cm.)
for Rolleicord Va

Fits cameras above numbers 1 584 000.

Purpose: Full, most efficient, use of the B II 8-120 film through increased numbers of pictures when smaller formats will do. This results in: lower cost for each picture, saved time with lessened necessity to change film, proper adaptation to the requirements of each photo task, telephoto effect due to long focal length.

The kit contains the following parts:

1 Counter dial for 16 pictures, with thumb-screw (1)
1 Focal plane mask $1^{5}/_{8} \times 2^{1}/_{8}''$ with notches for $1^{5}/_{8} \times 1^{5}/_{8}''$ (2)
1 each ground glass mask (3) and
1 each direct viewfinder mask (4) for the $1^{5}/_{8} \times 1^{5}/_{8}''$ and $1^{5}/_{8} \times 2^{1}/_{8}''$ formats.

The Rolleigrid is not to be used with these smaller picture sizes.

Use:

1. Installing the counter mechanism: **Open camera back first,** then loosen thumbscrew (1), exchange counter dial (2) and tighten thumbscrew.

2. Inserting focal plane mask, ground glass and direct viewfinder masks: same instructions apply as for the respective Rolleikin parts (see page 15, B4—6). The ground glass mask is correctly placed when the inscription is right-side-up.

3. Loading and winding the film is done in normal manner.

4. Both format sizes can alternatively be used even when the camera is loaded.

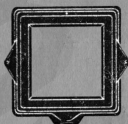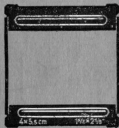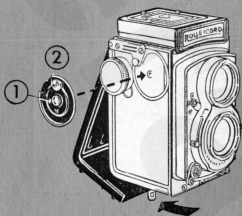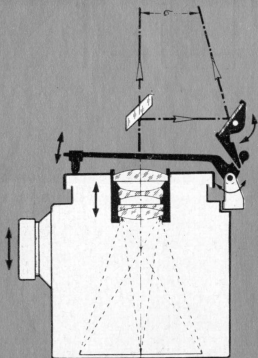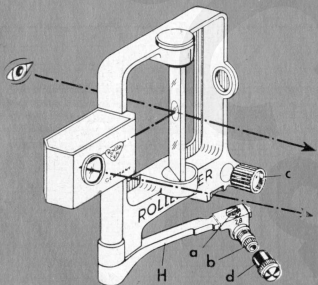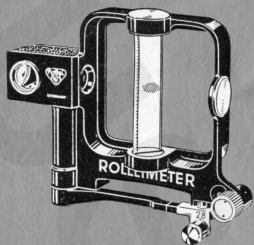5. Vertical pictures: Frame subject through direct view finder with camera in horizontal position.
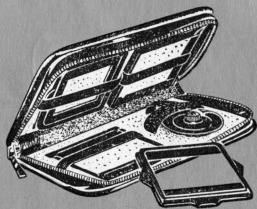
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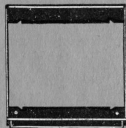
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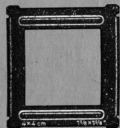
3

4

ROLLEIMETER

for Rolleiflex $2^1/_4 \times 2^1/_4$

Can be used for cameras above numbers
1 100 000.

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 o n e   t i m e adjustment of the actu-
   ating 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.

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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.)

For this adjustment a special plate is provided, suitable for cameras calibrated in either feet or meters. For the focusing knob with exposure meter, a second "adjusting" plate of greater diameter is included. 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 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**.
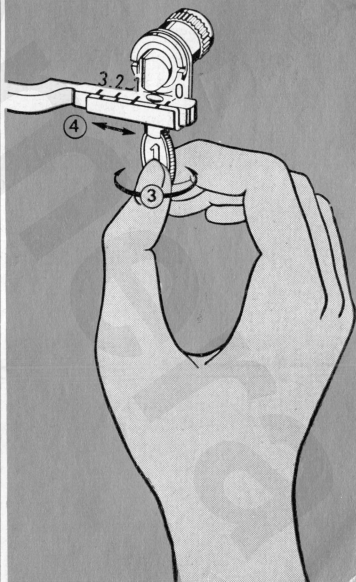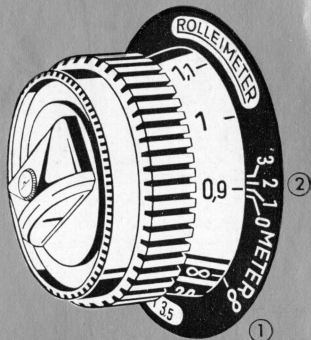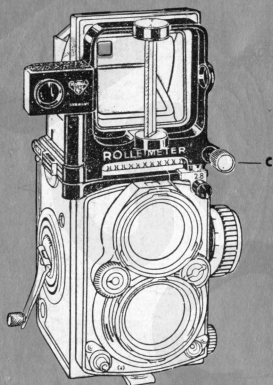
B. Attaching Rolleimeter to Camera

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.
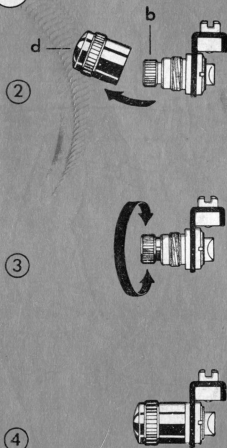
C. Adjustment to Infinity
(This is done after mounting Rolleimeter)

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.