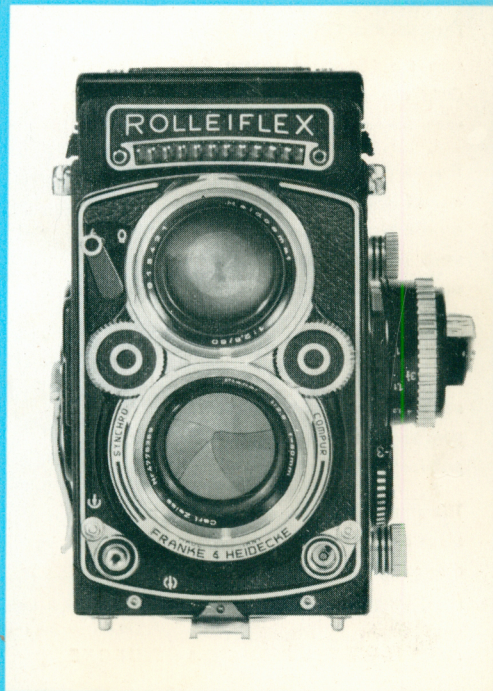


**Rolleiflex 3,5 F**  
**Rolleiflex 2,8 F**



**in practical use**

## Please start

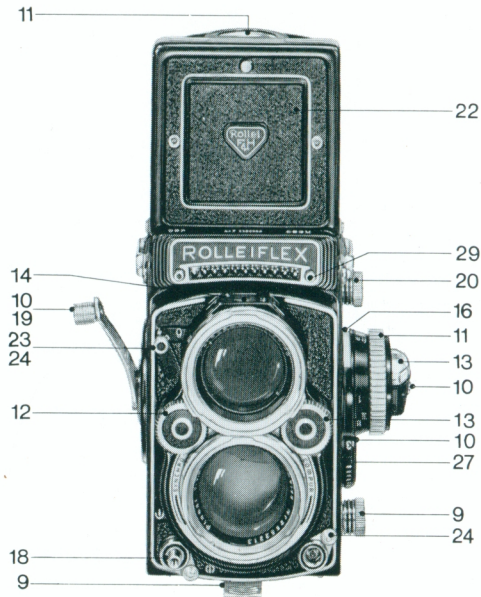
with the "Short-cut to the First Exposure."  
Only two pages, but they will tell you in rapid fashion all you need to know.

The handling of the model 2.8 F shown here and of the 3.5 F (which is identical in all constructional features) is then explained once more in detail, step by step. The first part covers its everyday use: it contains the standard rules for picture-taking; thanks to Rollei's automatic principle, these are simpler than ever before. The second part deals with the additional features of the camera, useful from time to time to master special photographic problems.

The aim of this booklet is to facilitate getting quick information on all necessary details and also to help you to take full advantage of the great capabilities of your Rollei-flex.

ROLLEI-WERKE FRANKE & HEIDECKE

## Complete on page





## ***I. The Rollei in Everyday Use***

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The designations left, right, forward, back, above, below apply to camera in normal operating position. Accordingly: left = focusing side, right = crank side, etc.

## Short-cut to the First Exposure

### ① DIN – ASA Setting

Immediately after loading the camera: gently press knurled knob and set to the DIN or ASA value of the film used in camera – important for getting correct exposure.

Set filter scale to zero (→ page 27).

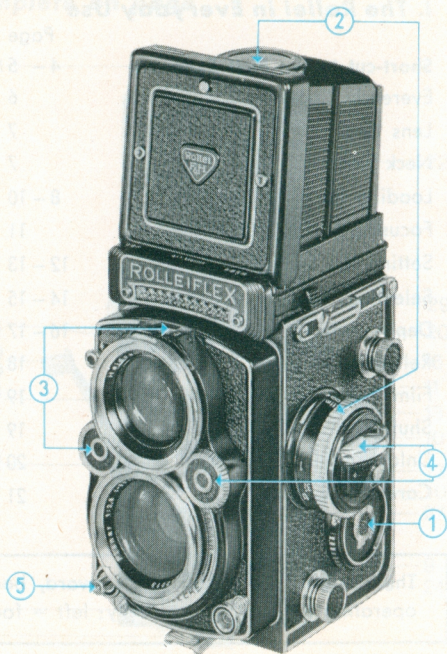
### ② Focusing

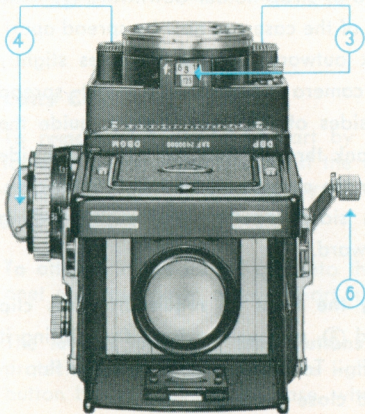
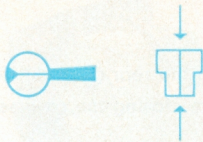
Raise rear edge of focusing hood.

Composition and sharpness can now be examined on the focusing screen; turn the focusing knob until principal object appears with maximum sharpness. For more critical observation of the image, raise magnifier by gently pressing the direct view finder panel. Direct view finder → page 22.

### ③ Pre-selecting Shutter Speed

Turn speed selector wheel, using right thumb, until the desired shutter speed (red figures) appears in the center of the peep window. Selecting Shutter Speed → page 14.







#### ④ Setting the Exposure

Turn stop selector wheel, using left thumb, until both pointers of the exposure meter are in line which each other.

Just one more glance – to check framing and focus – and the Rolleiflex is ready to shoot. Incidentally, by pre-selecting the diaphragm opening, the depth-of-field required can be determined first (→ page 16). To line up the exposure meter pointer, turn the speed selector wheel: click shutter speed into position and make final adjustment with diaphragm wheel (→ page 14).

#### ⑤ To Release Shutter

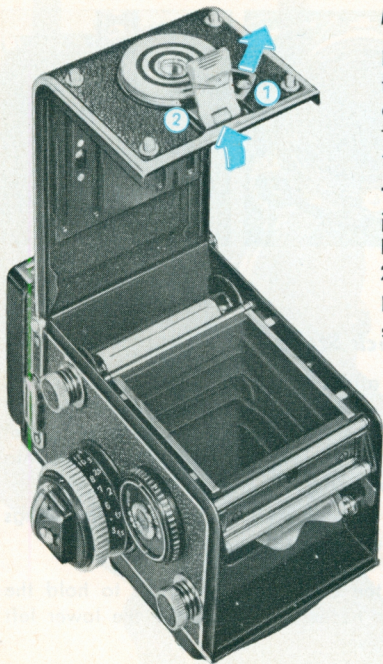
Swing the safety lever from  (locked) to  (unlocked) position; press shutter release.

#### ⑥ Film Transport

Swing out crank and turn with one continuous swing – forward to stop and back again to stop.

This operation cocks the shutter, advances the film to the next frame and sets the picture counter to the next exposure. The Rolleiflex is ready for the next picture.





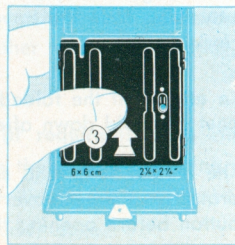
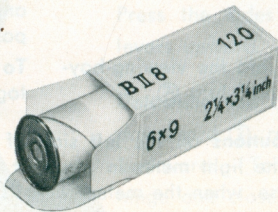
## Loading the Camera

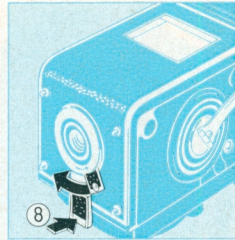
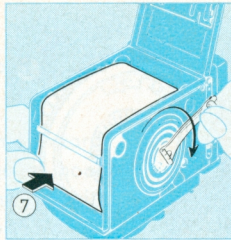
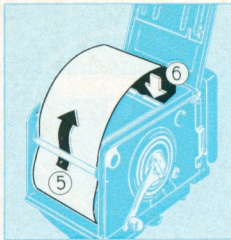
Please do not try to insert your first film until you are fully familiar with the handling of the camera. Otherwise continue on page 11.

The Rolleiflex uses  $2\frac{1}{4} \times 3\frac{1}{2}$ " rollfilm No. 120 (B II 8) giving 12 exposures  $2\frac{1}{4} \times 2\frac{1}{4}$ ".

**The Film Pressure Plate** inside the camera back can be adjusted for 120 rollfilm as well as for 35 mm film (using Rolleikin, → page 32): **when using rollfilm, the inscription  $2\frac{1}{4} \times 2\frac{1}{4}$ " must be visible.**

Never change film in direct sunlight! Utilize, at least, the shadow of your own body!





**To open camera:** turn the safety back lock clip at the tripod socket ①, lift back lock lever ② and pull back open.

**To adjust film guide plate:** press the plate against the back, push it up or down until it stops ③ and let spring forward into the normal plane.

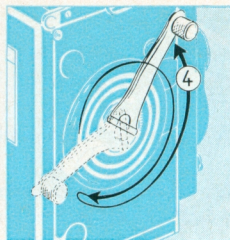
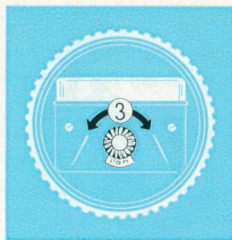
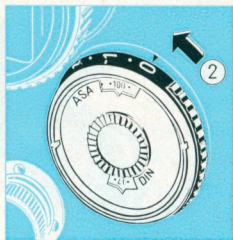
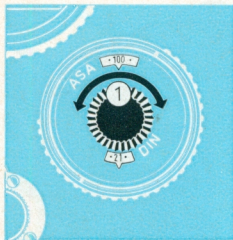
**Inserting new film spool:** pull out film spool knob of lower spool chamber ④, insert film, right side first, and allow film knob to return to position.

Tear off tape seal.

Thread the beginning of the backing paper – printed side outwards – through the rollers of the film feeler mechanism ⑤ and push the paper leader into the long slot of the take-up spool (using the crank for correct positioning) ⑥. Tighten the backing paper by one half turn of the crank, while braking the full spool with the thumb ⑦.

**To close camera:** press the back with the palm of the hand, fold down the back lock lever and secure ⑧.





**Adjusting to DIN / ASA speed ratings ①:** First determine the speed of the film used (to be found on the box or an accompanying instruction sheet), which will be indicated in DIN or ASA values. Gently press and turn knurled knob until the corresponding speed rating appears above the indicator mark in the DIN or ASA window. (The dots correspond to intermediate film speeds, → page 27.)

This setting has to be adjusted whenever a different speed film is used.

**Setting the filter factor ②:** Under normal shooting conditions, turn setting button to zero. Set the corresponding filter factors only when

using filters requiring a prolonged exposure (→ page 27).

**Setting the film type (as a reminder) ③:** Turn the knurled knob at the focusing knob to set the film type – black and white, colour artificial light, colour daylight, colour negative.

**Advancing the film to No. 1:** Turn crank continuously until it stops – past a slight resistance during the last turn, when the counter mechanism engages – and then in opposite direction until it stops again ④. The crank is now locked in its starting position. The film frame counter indicates No. 1, shutter is cocked – the film is in correct position and ready for the first exposure.

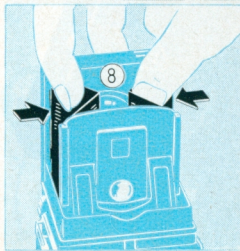
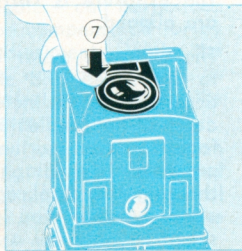
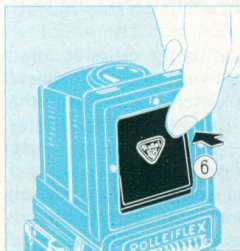


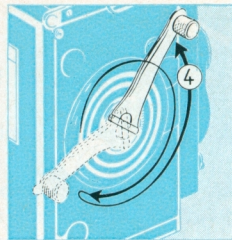
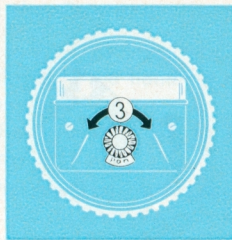
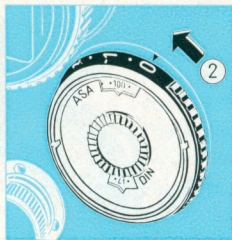
## Focusing for Sharpness

**To open the focusing hood:** lift rear edge of hood ⑤ and raise cover. To close: fold in both sides ⑧.

**To raise magnifier:** press direct viewfinder panel inward, following this simple method: grip upper edge of hood with two fingers, pushing the panel gently inward with the fingertip ⑥. Always hold magnifier close to the eye. – To close: push magnifier support down ⑦.

**Focusing:** Turn the focusing knob until the picture is pin-sharp, or until the two halves of the image meet in the Rangefinder Wedge (Centre of the view finder).





**Adjusting to DIN / ASA speed ratings ①:** First determine the speed of the film used (to be found on the box or an accompanying instruction sheet), which will be indicated in DIN or ASA values. Gently press and turn knurled knob until the corresponding speed rating appears above the indicator mark in the DIN or ASA window. (The dots correspond to intermediate film speeds, → page 27.)

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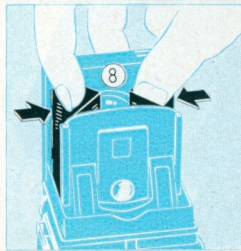
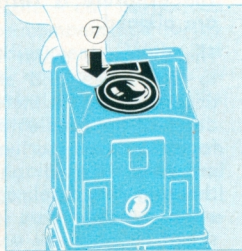


## Focusing for Sharpness

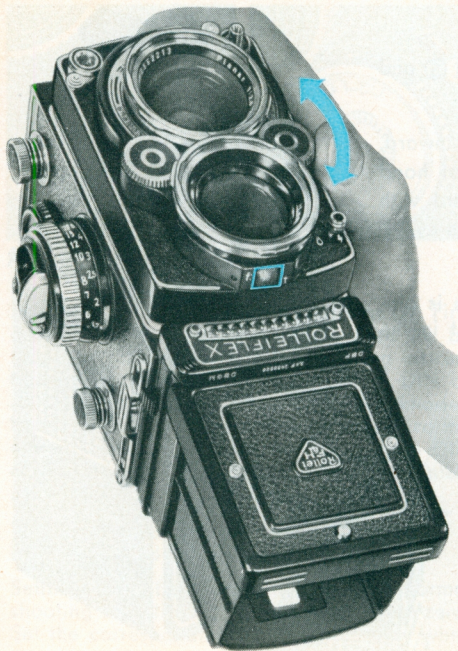
**To open the focusing hood:** lift rear edge of hood ⑤ and raise cover. To close: fold in both sides ⑧.

**To raise magnifier:** press direct viewfinder panel inward, following this simple method: grip upper edge of hood with two fingers, pushing the panel gently inward with the fingertip ⑥. Always hold magnifier close to the eye. – To close: push magnifier support down ⑦.

**Focusing:** Turn the focusing knob until the picture is pin-sharp, or until the two halves of the image meet in the Rangefinder Wedge (Centre of the view finder).







If you select the shutter speed first:

**turn the speed selector wheel (right), until the desired instantaneous shutter speed (red figure) appears in the center of the indicator window,**

This is an easy rule. All you have to do is to watch two pointers. Thus Rollei clearly signals:

**The exposure is correct, when both pointers are aligned.**

The exposure meter is directly cross-coupled to the speed and stop settings. Adjustment according to the meter automatically sets the depth-of-field indicator as well. This facilitates focusing even further. Now you can also pre-select the diaphragm opening, without checking the diaphragm setting, – depending upon whether you prefer a faster shutter speed (→ page 14) or a greater depth-of-field

## Correct Exposure

and then adjust the diaphragm opening:  
**turn the diaphragm wheel (left), until both exposure meter pointers are lined up**

– you can always be sure:  
**the exposure will be correct.**

(→ page 16). The correct speed/stop relationship is positively controlled by the two pointers.

Any sudden change in light intensity – indicated by the moving meter needle – can be noticed instantly and can then be compensated for by the proper pointer adjustment. With the camera ready to shoot, correct exposure is kept under constant control, even up to the actual moment of exposure.

This automatic exposure control covers an extremely wide measuring range, it is limited only by the poorest illumination, which will not allow the thin meter needle to leave the area of the red reference mark.







## Selecting the Shutter Speed

### The red section of the scale

denotes instantaneous, shutter timed speeds, in fractions of a second ( $500 = 1/500\text{th sec.}$ ,  $1 = 1/1 = 1 \text{ sec.}$ ). Intermediate values between clicks cannot be used therefore: **always set shutter so that desired speed figure is in the middle of the indicator window.** This rule also applies when pre-selecting depth-of-field. Only after clicking the speed into position can the final adjustment of the exposure meter pointers be made with the diaphragm control wheel.

### The green section of the scale

is for time exposures only and indicates the required exposure time in full seconds. It is used only when unfavorable lighting conditions require greater exposure, while at the same time further stopping down in order to gain depth-of-field. After lining up the exposure meter pointers, the green numbers indicate, in full seconds, the time the shutter has to be kept open ( $\rightarrow$  time exposures, page 18). Intermediate values can be used in the green shutter speed section.

Automatic, shutter timed exposures										Time exposures by hand					
1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	8	15	30	60 seconds
quick movements			moderate		scenes without movement (tripod)										



500



250



125



## What Shutter Speed?

Selecting a sufficiently short shutter speed is an important factor in getting a sharp picture.

First rule: in hand-held shots, use fast speeds to avoid camera movement. The longest permissible shutter speed is  $1/30$  sec. Safer and most widely used:  $1/60$  and  $1/125$  sec.

Second rule: In scenes involving motion, the faster the objects move, the shorter the exposure has to be, to prevent a blurred picture.

As a guide: sport scenes  $1/500$ , running children  $1/250$ , quick marching pedestrians  $1/125$ , people walking leisurely  $1/60$  or – from some distance –  $1/30$ . To eliminate the possibility of blurred scenes, remember this general rule: the danger of subject movement is greatly reduced by increasing the taking distance and shooting as nearly in line with the direction of motion as possible, in other words, rather from the front than from the side.



## ***What About Depth-of-Field?***

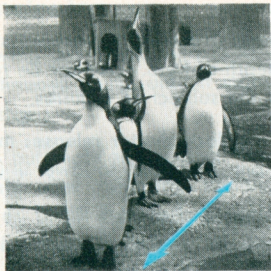
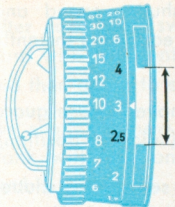
A sharp focusing screen image indicates that the camera is focused correctly on the main subject.

But both before and behind the plane of sharp focus there is always a sufficiently sharp zone. The range of this "depth-of-field" is shown by a white band on the focusing knob: the length of the white band indicates on the distance scale the depth-of-field available.

The indicator band changes when the diaphragm selector wheel is turned, permitting a quick and direct coordination of shutter speed and depth of field. The faster the film, the easier is it to take care of special needs calling for short shutter speeds and great depth-of-field.

The zone of definition does not break off abruptly, but gradually changes to unsharpness. Therefore it is difficult to define the exact limits of the depth-of-field. Maximum definition always prevails at the focusing distance.

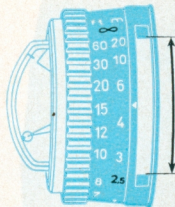




## When Does One Need Depth-of-Field?

Extended depth-of-field becomes very helpful when taking surprise snapshots, sport scenes with constantly changing subject distance and subjects with extended depth.

**Snapshots** with the camera pre-focused to the anticipated distance: work with extended depth-of-field to compensate for changes in the focusing distance. (Sports Finder → page 22.)

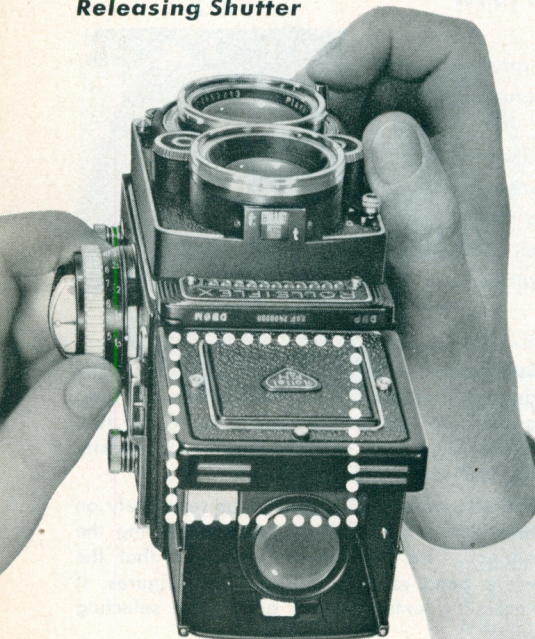


**Landscapes with foreground:** to extend the depth-of-field as far as possible into the foreground, do not set the camera to  $\infty$ , but turn the focusing knob until the  $\infty$  mark is opposite the end of the indicator band.

**Subjects with great depth:** focus separately on the nearest and farthest point bracketing the subject. Turn the focusing knob so that the white band reaches both distance figures. If necessary, extend depth by turning selecting wheel.



## Releasing Shutter



**Up to the moment of exposure** all camera settings are kept under perfect control: sharpness, framing, exposure, shutter speed and depth-of-field. They can be readjusted instantly if the subject so requires.

**To unlock shutter release:** move release guard from  $\downarrow$  (locked) to lower  $\downarrow$  (unlocked position).

**Snapshot Exposure** (1/500 – 1 sec.): press shutter release gently, selected speed goes off automatically.

**Time Exposure** ("B", over 1 sec.): press shutter release and hold for required time. Shutter will close when you let go.

**Long Time Exposures** ("B"): press release and lock with safety guard. Terminate exposure by releasing lock. (Caution: Do not shake camera! Shield the lens with your hand when opening and closing the shutter.)

**Cable Release:** insert in cable release socket with safety guard locked.

## **Film Transport and Shutter Tensioning**

**After each shot:** swing out crank, turn it forward with one continuous swing, until it stops and then again to stop.

The shutter is now automatically cocked. The crank will turn only after releasing shutter. Double exposures or blank frames are positively eliminated. If the crank can be turned, it must be turned – forward and back to lock. Only if it is locked the camera is ready to shoot. (Exception: double exposures, → page 26.)

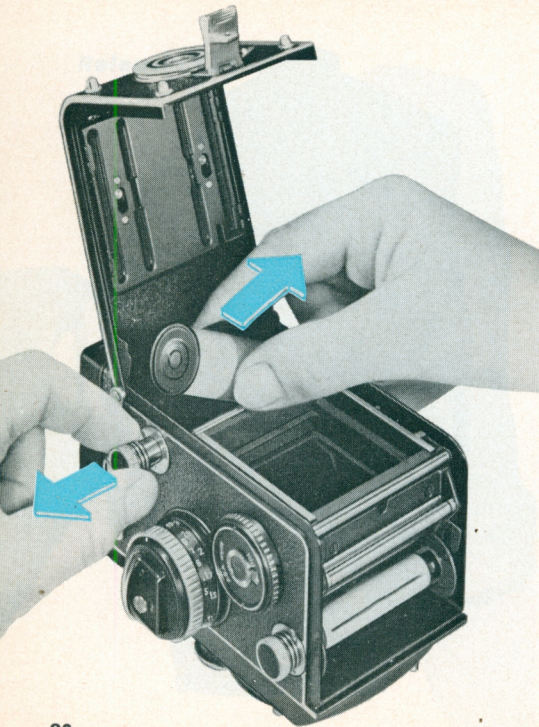
The crank need not be folded down after each shot when shooting in rapid sequence.

**When using the Rolleikin:** the film transport for the 35 mm film is accomplished in exactly the same manner as above.

**When using the Plate Adapter:** turning the crank by one half turn will suffice to cock the shutter.







## ***Unloading the Camera***

After the twelfth exposure the film is finished: the crank is no longer locked and can be turned freely again.

**To remove the film:** roll up remaining backing paper with three full revolutions. Open back in subdued light. Pull out upper spool knob and remove film from the left. Fold backing paper (for convenient tearing when developing) and fasten down with sticker. Keep the exposed film away from light and return it to original packing.

**To transfer the empty spool:** pull out lower film spool knob and lift the now empty spool out of the lower spool chamber. Insert the spool into upper spool chamber, fitting the slotted end over the winding key on the right side.

Load the camera with a fresh roll of film avoiding direct sunlight. Use your own body's shadow for protection.



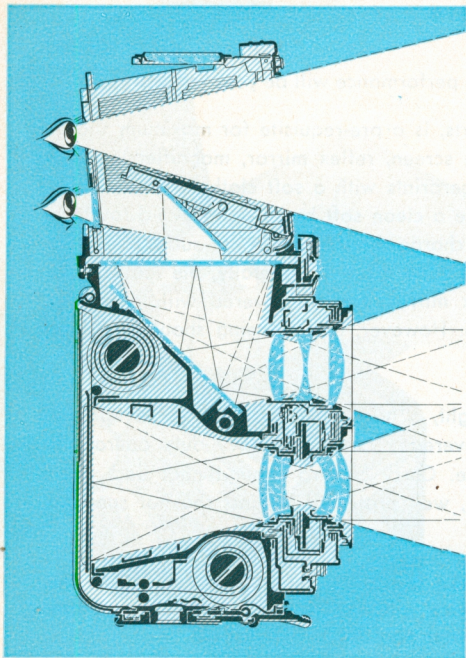
## ***A Few Words about the Care of Your Camera***

Your camera deserves careful handling – dependable performance will be your reward.

Sparkling cleanliness, especially of all the optical parts, is a pre-requisite for maximum sharpness. In cleaning all optical surfaces (lenses, focusing screen, reflex mirror, magnifiers), use a camel's hair brush to remove dust, then wipe off fingerprints with a soft cloth or doeskin. On the contoured undersurface of the focusing screen, use a clean soft brush only; avoid touching the screen. To prevent a dust-attracting electrostatic charge, breathe onto the surfaces before and after cleaning and let moisture evaporate, do not wipe off. – Incidentally, the lenses have abrasion resistant anti-reflection coatings. The reflex mirror, too, is covered with a special protective layer to withstand scratches and corrosion. However, any cleaning should be done carefully and only when necessary.

Do not forget that moisture, dust, sand, strong sunlight, a hard blow or fall can be harmful to a precision camera. If possible, always use the eveready case, for heavy duty operations the stronger and tightly closing metal eveready case. Carry camera around neck and when riding in your car, keep your camera in a safe spot, well protected against the hot sun and bumpy roads. In a nutshell: be kind to your Rolleiflex!

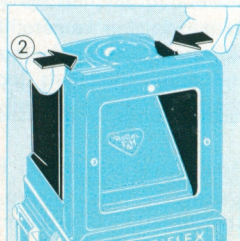
And please remember: Rollei-Werke Franke & Heidecke always maintain their interest in the welfare of your camera. The international Rollei Service will always gladly take care of any special technical problems that might come up during your photographic practice.



## Using the Sports Finder

Sport scenes and fast moving objects can be framed more conveniently through the direct view finder. Only a slight raising or lowering of the camera is needed to alternate between observing the center portion of the focusing screen (to control sharpness) and the full open view in the direct finder.

**To open sports finder:** press panel inward all the way ①. To close: tap both sides of the hood gently ②. – Always use the direct view finder close to the eye, looking directly at the subject without tilting the camera.





## Exposures with Self-timer

If you photograph a group of people or take a remembrance snapshot and you also want to appear in the picture, cock the self-timer before releasing the shutter. When pressing the shutter release, the shutter will open for the previously selected exposure time after a delay of approximately 10 secs.

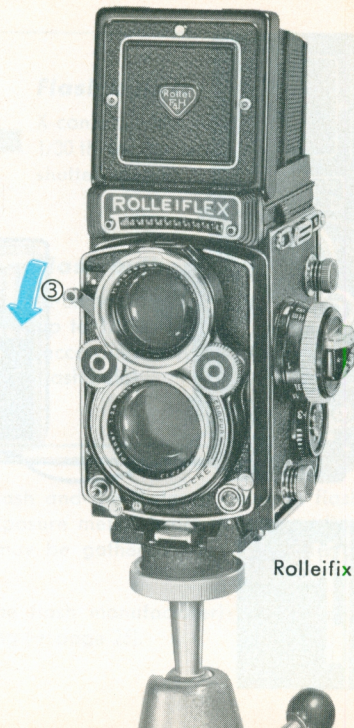
The self-timer can be used with all instantaneous speeds 1/500 – 1 sec. (red section of speed scale) and also for flash shots with the  $\frac{1}{2}$  contact setting. It operates only when the shutter is cocked.

**To operate self-timer:** cock shutter (film transport), move self-timer tensioning lever ③ in the direction of the arrow until it stops. Release shutter as usual.

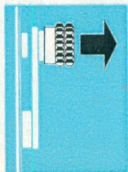
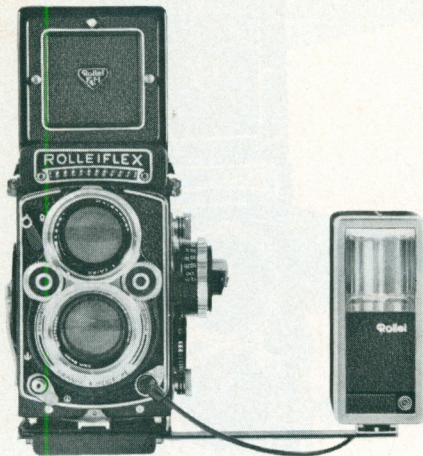
Shutter and self-timer may be left tensioned even when camera is not in use – spring strength will not deteriorate.

## Tripod Pictures

Length of the tripod's screw must not exceed the normal 3/16" (4.5 mm) – if necessary, use a spacer of proper thickness. A reducing bushing is available for use with English thread (1/4"). More practical: Rolleifix for instant mounting of camera to tripod.







## Flash Shots

Modern flash technique permits taking snapshots even under lighting conditions which do not allow instantaneous exposures with a hand-held camera.

The Synchro-Compur shutter is fully synchronized. It fires high-speed electronic flashes as well as the slower flash bulbs at exactly the right moment to permit the fastest shutter speeds in both cases with the appropriate synchronising setting.

**Connecting the flash cord:** insert the tip into the flash connector socket on the camera. — When disconnecting flash cord: swing locking lever at the socket downward and pull out tip.

**Setting the contact** to  $\frac{1}{2}$  (X-contact) or  $\emptyset$  (M-contact): pull out the small knurled knob and swing synchro lever to the desired position.

The X-setting (for normal use) utilises the full light output of the flash with the prescribed shutter speed and can also be used for shots with the self-timer. The M-setting is for flash bulbs only and synchronises the fastest speeds, up to the top speed.

**Electronic flash:**

always use X-contact  
for all shutter speeds  
up to 1/500 th sec.

**Flash bulbs:**

X-contact when using  
1/30 th sec. or slower  
shutter speeds

**Flash bulbs:**

M-contact for speeds  
up to 1/500 th sec.,  
(according to type of  
flash bulb)

**The correct exposure** depends on the light output of the flash and the distance between flash and subject. Therefore, it cannot be determined with an exposure meter. Exact data regarding choice of proper contact, exposure time and diaphragm may be gathered from the material furnished by the lamp manufacturers.

**Adjusting the exposure** (as per instructions supplied by the flash manufacturer): Using peep window, select shutter speed first, then set diaphragm opening (→ page 26).  
The exposure meter pointers are disregarded completely.

## Diaphragm

In practical use, observation of the diaphragm is necessary only when shooting without measuring the exposure (flash shots, dim light, night exposures).



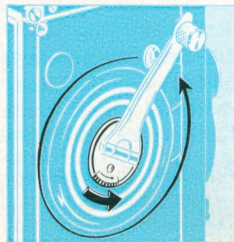
Higher number diaphragm figures indicate smaller openings and increased depth-of-field (→ page 16), but closing down to each succeeding stop cuts the light passing through exactly in half, requiring double the exposure of the preceding stop.

The correct diaphragm opening is indicated in the center of the peep window. Intermediate values can be used. (f : 3.5 is a mid-point stop between f : 2.8 and f : 4 in the international diaphragm scale.)

To permit the use of the entire diaphragm range when taking manually controlled time exposures (over 1 sec.), keep the shutter speed scale set to the value "2" of the green section of the scale.

## Double Exposures At Will

For intentional multiple or trick exposures the double exposure prevention mechanism can be by-passed (possible only with roll-film loaded camera): after exposure move release ring at base of crank in direction of arrow and then turn crank through one complete backward revolution until it stops. This operation cocks the shutter for a second exposure without advancing the film. After releasing the shutter, repeated tensioning in the described manner for multiple exposures is possible. An absolutely firm tripod is a pre-requisite for this kind of work.





## Use of Filters

Filters absorb light and therefore usually require a prolonged exposure. The necessary correction for each filter is indicated by the filter compensating number (→ page 33) and is automatically taken care of when measuring the exposure by means of the filter compensating scale.

**Adjusting the filter scale:** turn the indicator knob until the corresponding compensating number of the filter used is opposite the reference mark. Adjust the exposure meter pointers as usual.

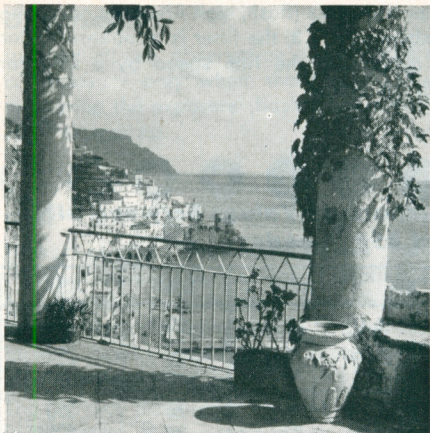
**When removing the filter:** return filter scale to zero!



In special cases (flash, high filter compensating numbers over – 3) the filter is compensated for by decreasing the film speed by 3 DIN for each full value.

## Comparison Values Between DIN and ASA Speeds

DIN	ASA	DIN	ASA
10	8	22	125
11	10	23	160
12	12	24	200
13	16	25	250
14	20	26	320
15	25	27	400
16	32	28	500
17	40	29	650
18	50	30	800
19	64	31	1000
20	80	32	1300
21	100	33	1600



### **Three Ways to Correct Exposure**

With the Rolleiflex, even difficult light conditions are no problem as long as you keep the following in mind:

Is there a great contrast in illumination between the main subject and the rest of the picture area?

On the correct answer to this question, depends the choice of the proper measuring method.

### **Normal object measurement**

covers the average case: this is an evenly illuminated subject, with front lighting or the light partially from the side, well balanced differences in light and shade and no heavy shadows. (When shooting color, only front lighting will produce the most saturated colors.)

### **Detail measurement of the object**

becomes very helpful in special cases: when either very light or dark areas prevail and there is a great illumination contrast between main subject and background. Example: a sun-tanned face in front of bright clouds – what is wanted is correct exposure for the head, but as camera position measurement also includes the sky, an average reading, resulting in under-exposure of the face, would be obtained.

For proper measurement of detail in such cases, move the Rollei towards object until only the main part of subject appears in the focusing screen. Set camera to the reading now obtained and return to original camera position.



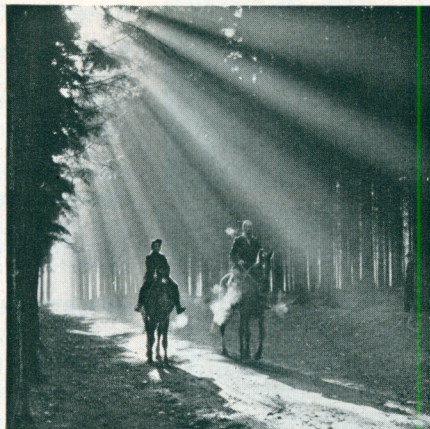
### **Incident light measurement (with diffusor)**

This method gives a correct reading in those special cases of high-contrast subjects, where detail measurement cannot be achieved. Main uses: against-the-sun shots, objects with brilliant background (snow, water, beach) and close-ups of small objects with contrasty background. To get correct reading, point camera in opposite direction to measure the illumination received by the subject. Place diffusor in position over holding knobs on the photo cell and aim towards the light falling on the subject from the direction of the intended camera position.

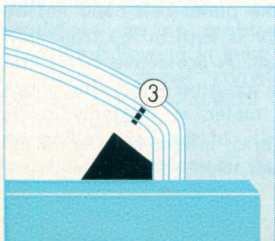
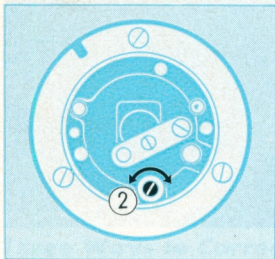
Incident light measurements are taken at the subject or at a position identically illuminated. The reading corresponds to an average subject brightness. According to whether the important part of the scene is darker or brighter than the average, the diaphragm should be opened or closed by 1/2 stop.

### **A general rule in strong sunlight:**

Give preference to whichever measuring method that does not expose photo cell to direct rays of the sun.



**When not in use,** the photo cell need not be covered. The diffusor is kept in the front flap of the eveready case. A protective cover can be placed over the focusing knob. The shock mounted exposure meter is ruggedly built; duration and intensity of the light falling on the cells will not effect its accuracy.



## Re-adjusting the Exposure Meter

When the photo cell is completely covered, the indicator needle should be in zero position, pointing to the red reference line ③. If it is off this position, perhaps due to prolonged and heavy shaking, the meter can be re-adjusted as follows:

Loosen both screws on the front of the meter ①, until it can be removed from the focusing knob.

Turn adjusting screw on back of instrument ② until meter needle points to the red reference mark ③.

**IMPORTANT!** Before re-inserting instrument: first set camera to DIN / ASA value 12, filter factor 0, shutter speed 1/500th sec. and diaphragm f : 22, then insert exposure meter and tighten screws.

## Table of Exposure Values

In case you are interested in knowing which exposure value corresponds to a given speed/stop combination, the table on the camera back provides this information: determine diaphragm and shutter speed the camera is set to and the exposure value will be found where the respective diaphragm and speed columns cross; for example: for f : 5.6 and 1/30 th sec. the exposure value 10.



## Changing Magnifier to correct for Faulty Vision

For critical focusing without glasses, interchangeable magnifiers within the range from +3 to -3 diopters are available. (Specify prescription for glasses.) If you want to change the magnifiers yourself:

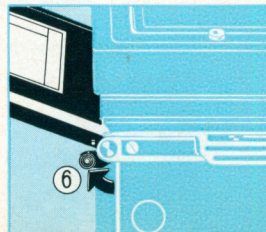
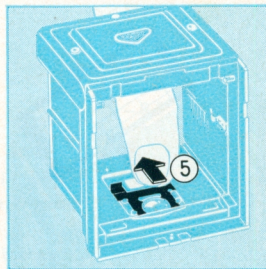
**Upper Magnifier:** with the direct view finder open, grasp lens from above and below, pull it back and then lift it up and out ④. To insert: push magnifier forward against retaining spring and let snap into place. For convenient cleaning: fold down magnifier with the direct view finder open.

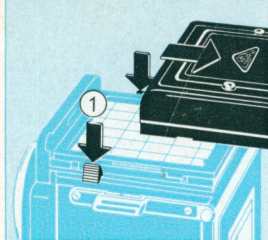
**Rear Magnifiers:** remove and open focusing hood (→ page 32). Use both thumbs to grasp, from the inside of the rear wall, the two retaining clips on either side of the rear peep window and pull back retaining lever ⑤. After changing magnifier, push retaining spring forward until it snaps into place. Clean magnifier with soft cloth.

## Exchanging the Back

(to use the plate adapter)

To exchange camera back: open back fully, turn the safety latch below the right back hinge in the same direction ⑥ and remove back. To attach: with the safety latch in upper position, insert back first into the left, then into the right back hinge and close.



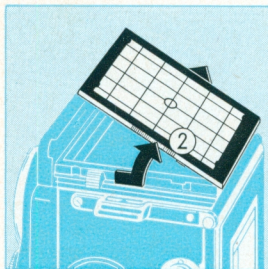


## Using the Rolleikin

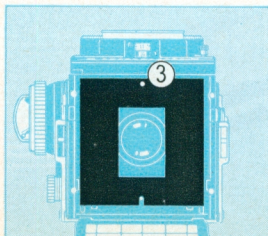
### Inserting the Rolleikin Focusing Screen Mask:

To remove the hood: press the spring catches on either side of the hood and slide hood towards rear ①. – To replace: press hood down on track and slide forward until it locks.

To lift the focusing screen: take hold of the two sides of the frame, pull backwards slightly and lift ②. – Close by pushing downward.



Inserting the focusing screen mask: drop into place so that the notch and punched holes fit over the studs provided ③. The Rolleikin mask is now coupled to the automatic parallax correction of the camera.



**Adjusting the film pressure plate** (→ page 9): slide plate downward until inscription  $1 \times 1\frac{1}{2}$ " (24 x 36 mm) is visible.

**Adjusting the eveready case** to the larger diameter of the Rolleikin counter knob: remove leather insert at the left side after bending the metal retaining clips upward.

For more detailed information, please refer to the Rolleikin instruction sheet.



## **The Practical Accessories**

### **Protecting the Camera**

Eveready Case  
Protective Cap for exposure meter (leather),  
for attaching to eveready case  
Neck Strap  
Shoulder Pad for neck strap  
Lens Cap  
Metal Eveready Case

### **The Optical Accessories**

For Rolleiflex 3.5 F: bayonet size II,  
for Rolleiflex 2.8 F: bayonet size III

Lens Hood

#### **Supplementary Lens Sets for close-ups**

Rolleinars 1 for close-ups from 39½ to 17¾"  
Rolleinars 2 for close-ups from 19¾ to 12⅛"  
Rolleinars 3 for close-ups from 12½ to 9½"

#### **Rollei Filters**

Filter Compensating  
Number

For black-and-white films  
(pan emulsions)

Light yellow	- 1
Medium yellow	- 1.5
Light green	- 1
Green	- 1.5
Orange	- 1.5 to - 3
Light red	- 2 to - 3.5
Light blue	- 0.5
Ultra violet	- 0.5

For Color Films

Color Conversion Filter R 1,5 0

For General Use:

Rolleipol, Polarizing Screen - 1.5

For infrared emulsions

Infrared Filter

#### **Diffusion Discs**

Rolleisoft 0  
Rolleisoft 1

### **Containers for lens accessories**

Leather Case containing: 1 lens hood, 2 filters

Leather Case containing: 1 lens hood, 2 sets of Rolleinar lenses (1 and 2), 5 black and white filters (your choice)

### **Micro Adapter**

Rollei Micro-Tube

Rollei Micro-Prism

Spare Bayonet Ring for micro tube

### **For Focusing control**

Rolleiclear with Central Micro Prism

Magnifier Hood

Rollei Penta Prism

Penta B, special eyepiece for the Penta Prism

### **For Mounting the Camera**

Rolleifix Tripod Head for quick fastening

Rollei Pistol Grip

Wrist Loop for Pistol Grip

Panorama Head for use with a tripod

### **Rollei Adapter Outfits**

**For Cut-film and Plates  $2\frac{1}{2} \times 3\frac{1}{2}$ "**

Plate adapter outfit  $2\frac{1}{4} \times 2\frac{1}{4}$ " (1 adapter back, 3 slides, 3 cut-film sheaths)

Adapter Back

Slide

Cut-film Sheath

Focusing Screen Slide

**For 35 mm Film:**

Rolleikin Attachment for up to

36 exposures  $1 \times 1\frac{1}{2}$ " on 35 mm film

**Please pay attention to the enclosed  
Guarantee Application Form!**

Technical specifications subject to change without notice.



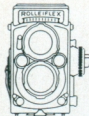
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Rolleiflex



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## Filmtransport für 12 und 24 Aufnahmen

Mit dem Umschalter am Bildzähler läßt sich der Filmtransport wahlweise für 12 Aufnahmen (Rollfilm 120) oder für 24 Aufnahmen (Rollfilm 220) einrichten.

### 12 Aufnahmen (Rollfilm 120)

Durch Schwenken des Umschalters bis zum Anschlag die Anzeige „12“ aufrecht stellen (1). Filmtransport wie üblich (vgl. Seite 8—10 der Gebrauchsanweisung).

### 24 Aufnahmen (Rollfilm 220)

1. Rollfilm 220 einlegen, wie üblich. Stellung 6 x 6 der Filmführungsplatte beibehalten.
2. Rückwand schließen.
3. Erst jetzt — bei Anzeige 0 im Bildzähler — durch Schwenken des Umschalters bis zum Anschlag die Anzeige „24“ aufrecht stellen (2).
4. Filmtransport für die 12 Aufnahmen der ersten Filmhälfte wie üblich.
5. Nach der 12. Aufnahme sperrt die Kurbel. Kurbel in Ausgangsstellung zurückführen. Umschalter auf die Anzeige „12“ stellen (1). Dabei springt das Zählwerk auf 0 zurück. Auslöser drücken (kein Auslösen des Verschlusses). Die Kurbel ist für den weiteren Filmtransport entsperrt.
6. Filmtransport für die restlichen 12 Aufnahmen wie üblich (nochmaliger Durchlauf des Bildzählers).

Ablesen der verfügbaren Bildreserve: Von der jeweiligen Anzeige des Umschalters die Anzeige des Bildzählers abziehen.

Durch Einschalten des Bildzählers für den zweiten Durchlauf entsteht in der Mitte der Filmlänge ein Leerfeld. Der Film kann später an dieser Stelle bequem halbiert werden.

## Film Transport Mechanism for No. 120 and 220 Film

The lever next to the film counter window switches the film transport to either 12 exposures (No. 120 roll film) or 24 exposures (No. 220 roll film).

### 12 Exposures (No. 120 roll film)

Set the change-over lever to the stop so that the marking "12" on the knob is upright (1). Advance the film in the usual way (see pages 8 to 10 of the instruction book).

### 24 Exposures (No. 220 roll film)

1. Load the No. 220 roll film in the usual way. Keep the film pressure plate in the position marked "6 x 6".
  2. Close the camera back.
  3. Now — and only now, with the film counter showing No. 0 — set the change-over lever to the stop so that the marking "24" is upright (2).
  4. Advance the film in the usual way for the first 12 exposures.
  5. After the 12th exposure the crank blocks. Bring the crank back into the rest position. Move the change-over lever to bring the "12" marking upright (1). This returns the film counter to 0. Press the release button (the shutter does not operate). The crank is now free to continue advancing the film.
  6. Advance the film in the usual way for the remaining 12 exposures. (The film counter runs through from No. 1 to No. 12 again.)
- To check the number of unexposed frames, subtract the number in the film counter window from the upright marking of the change-over lever.

Resetting the film counter for the second series of exposures results in a blank frame in the middle of the film length. This provides a convenient point for cutting the film in two later on.

## Avancement du film sur 12 et sur 24 vues

Le dispositif de réglage 12/24 vues du compteur d'images permet de passer de l'avancement du film sur 12 prises de vue (rollfilm 120) à 24 prises de vue (rollfilm 220) et vice-versa.

### 12 vues (rollfilm 120)

Régler le dispositif 12/24 jusqu'à l'arrêt de façon que l'indication «12» apparaisse en position verticale (1).

Avancement du film — comme d'habitude (cf. p. 8—10 du Mode d'emploi).

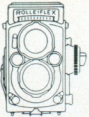
### 24 vues (rollfilm 220)

1. Introduire le rollfilm 22, comme d'habitude. Conserver la position 6 x 6 de la plaque de guidage du film.
2. Fermer le dos.
3. Ce n'est qu'alors — le compteur d'image sur 0 — qu'il faut régler le dispositif 12/24 jusqu'à l'arrêt de façon que l'indication «24» apparaisse en position verticale (2).
4. Avancement pour les 12 vues de la première moitié film — comme d'habitude.
5. Après la 12e vue, la manivelle se bloque. La ramener dans sa position de départ. Régler le dispositif 12/24 sur l'indication «12» (1). Le mécanisme compteur revient automatiquement sur 0. Appuyer sur le déclencheur (l'obturateur ne déclenche pas!). La manivelle est déverrouillée et l'on peut procéder à l'avancement de la deuxième moitié du film.
6. Avancement du film pour les 12 vues restantes — comme d'habitude (avance renouvelée du compteur d'images).

Lecture du nombre disponible d'images: Retrancher du nombre d'images marqué sur le dispositif 12/24 le nombre figurant sur le compteur d'images.

Pendant le réglage du compteur d'images pour la deuxième moitié du film 24, une plage vide se forme au milieu du film. Il est commode de découper ensuite le film en deux à cet endroit.





Rolleiflex



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## Transporte de la película para 12 y 24 fotos

Con el conmutador que lleva el cuentaimágenes puede disponerse el transporte de la película a voluntad para 12 fotogramas (película Rollfilm 120) o para 24 fotogramas (película Rollfilm 220).

### 12 fotogramas (película Rollfilm 120)

Gírese el conmutador hasta llegar al tope, de modo que el «12» quede derecho (1). Efectúese el transporte de la película en la forma acostumbrada (véanse las págs. 8 a 10 del librito de instrucciones).

### 24 fotogramas (película Rollfilm 220)

1. Colóquese la película Rollfilm 220, en la forma acostumbrada. Manténgase la placa guía-películas en la posición para 6 x 6.
2. Cíérrese el dorso de la cámara.
3. Ahora y no antes de aparecer el 0 en el cuentafotos, gírese el conmutador hasta llegar al tope, con lo cual la cifra «24» se situará en posición vertical (2).
4. Efectúese el transporte de la película para los 12 fotogramas de la primera mitad de la película en la forma habitual.
5. Después de haber efectuado la 12a fotografía, la manivela queda bloqueada. Retrocédase la manivela a su posición de partida y sitúese el conmutador en la indicación «12» (1). Entonces el contador vuelve a 0. Púlsese entonces el disparador (con lo cual no se dispara el obturador). Entonces queda la manivela desbloqueada para el ulterior transporte de la película.
6. El transporte de la película para las restantes 12 fotografías puede realizarse también en la forma acostumbrada (el cuenta-imágenes vuelve a pasar otra vez).

Para apreciar por lectura directa el número de fotografías que todavía puede realizarse, dedúzcase de la cifra señalada por el conmutador la cifra indicada por el cuenta-fotos. Debido a pasar el dispositivo cuenta-fotos a la posición correspondiente al segundo paso de película, queda un cuadro vacío en el centro de la película. Esta puede entonces en este lugar partirse cómodamente.

## Trasporto della pellicola per 12 e 24 pose

Grazie al commutatore, sul contapose si può predisporre a scelta il trasporto della pellicola per 12 (rullo 120) oppure per 24 pose (rullo 220).

### 12 pose (rullo di pellicola 120)

Disporre il commutatore in modo che il numero «12» risulti leggibile in senso diritto (1). Il trasporto della pellicola avviene come di consueto (vedi pagg. 8—10 delle «Istruzioni d'uso» dell'apparecchio).

### 24 pose (rullo di pellicola 220)

1. Introdurre il rullo 220 come al solito. Mantenere immutata la posizione 6 x 6 del pressore.
2. Chiudere il dorso.
3. Solo dopo aver fatto questo — il contapose segnerà «0» — disporre il commutatore in modo che il numero «24» risulti leggibile in senso diritto (2).
4. Per le prime dodici pose eseguire il trasporto della pellicola come di consueto.
5. Scattata la dodicesima posa, la manovella si blocca. Riportarla in posizione di riposo. Disporre il commutatore sul numero «12» (1). Così facendo, il contapose ritorna a «0». Premere il pulsante di scatto (l'otturatore rimane chiuso). La manovella è nuovamente pronta per il trasporto delle successive 12 pose.
6. Il trasporto della pellicola per queste ulteriori 12 pose avviene come di consueto (il contapose conta da 0 a 12).

Per conoscere il numero delle pose rimanenti, sottrarre dal numero leggibile sul commutatore il numero che appare sul contapose. Mettendo in funzione il contapose per la seconda metà del rullo 220, al centro della pellicola rimarrà un fotogramma vuoto: è proprio in quel punto che la pellicola verrà successivamente tagliata.

## Filmtransport voor 12 en 24 opnamen

Met de omschakelaar aan de beeldteller kan het filmtransport naar keuze voor 12 opnamen (No. 120 rolfilm) of voor 24 opnamen (No. 220 rolfilm) worden ingesteld.

### 12 opnamen (No. 120 rolfilm)

Door de omschakelaar te draaien tot deze stuit, de aanduiding «12» verticaal plaatsen (1). Filmtransport als gebruikelijk (zie pag. 8—10 van de gebruiksaanwijzing).

### 24 opnamen (No. 220 rolfilm)

1. Rolfilm 220 inleggen, zoals gebruikelijk. De stand 6 x 6 van de filmaandrukplaat handhaven.
2. Achterwand sluiten.
3. Eerst nu — bij de aanduiding 0 in het telvenster — door de omschakelaar te draaien tot deze stuit, de aanduiding «24» verticaal plaatsen (2).
4. Filmtransport voor de 12 opnamen van de eerste helft van de film als gebruikelijk.
5. Na de 12de opname is de slinger geblokkeerd. De slinger in de beginstand terugbrengen. Omschakelaar op de aanduiding «12» plaatsen (1). Daarbij springt het telwerk terug op 0. Op de ontspanknop drukken (sluiter ontspant niet). De slinger is voor het verder transporteren van de film gedeblokkeerd.
6. Filmtransport voor de resterende 12 opnamen als gebruikelijk (de beeldteller begint weer opnieuw).

Aflesen van het aantal nog te maken opnamen: Van het aantal, dat de omschakelaar aangeeft, het door de beeldteller gegeven aantal aftrekken.

Door het inschakelen van de beeldteller voor de tweede helft ontstaat in het midden van de filmstrook een blanco gedeelte. De film kan later op deze plaats gemakkelijk worden gehalveerd.