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**Picture Taking
with**

ROLLEI MAGIC

Before the First Shot:

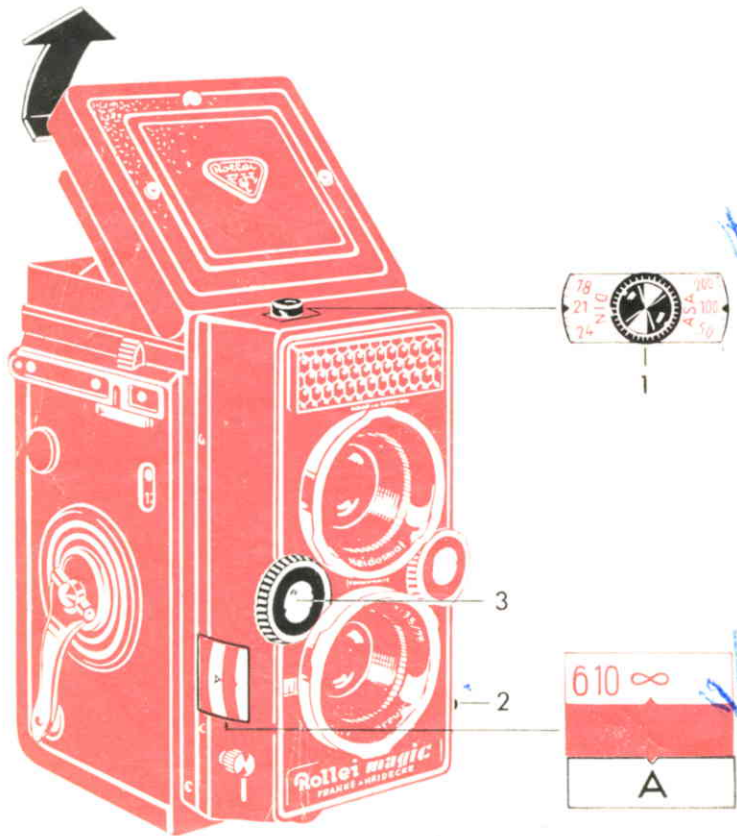
The ASA (or DIN) Speed Setting

Set the film speed – rated in ASA or DIN – by depressing the button **1** and turning it to bring the speed figure opposite the index mark. Let the button spring out again fully.

This setting remains unchanged as long as you use films of the same speed (→ page 13).

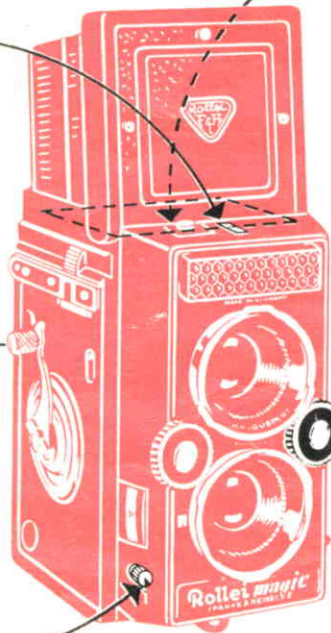
The A (Automatic) Setting

Press the locking button **2** and turn the wheel **3** to A. (This also serves for setting the camera for flash or time exposures → pages 8 and 9.)



Ready to Shoot:

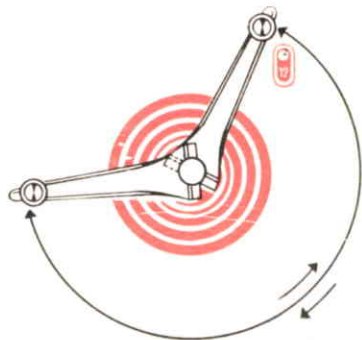
If you see
the pointer:
shoot!



Get the
finder image
sharp

After Every Shot:

Unfold the **crank**,
turn it forward as far as it will go,
and back again until it locks. – **The
Rollei-magic is ready for the next shot.**



The Eveready Case

Removing and Inserting the Camera:

Unfold the crank. Pull up both latches **1** on the carrying strap, push the sides of the case apart, and lift out the camera from the front. When inserting the camera, first push the crank through its opening. Then lock the sides of the case to the camera with the latch **1**.

Detaching the Front (if required):

Press down the clip **2**. To attach the front, hook it into the hinge and close the case.

The Carrying Strap

To attach: Press down safety blades on strap holder with knob at end of strap and slide upward. To remove: Press safety blades with fingernail and slide knob out. The carrying strap remains attached to the camera even when using the eveready case.



Focusing Made Easy

The Magnifier:

Grip the top edge of the hood with two fingers and slightly press the flap **4** inwards. The magnifier springs up.



Opening the Hood



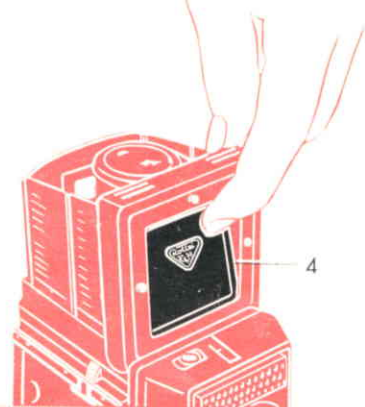
Closing the Hood

Closing the Hood:

Push down the magnifier lens **5**, and push the sides of the hood inwards **6** to fold down.

The Frame Finder:

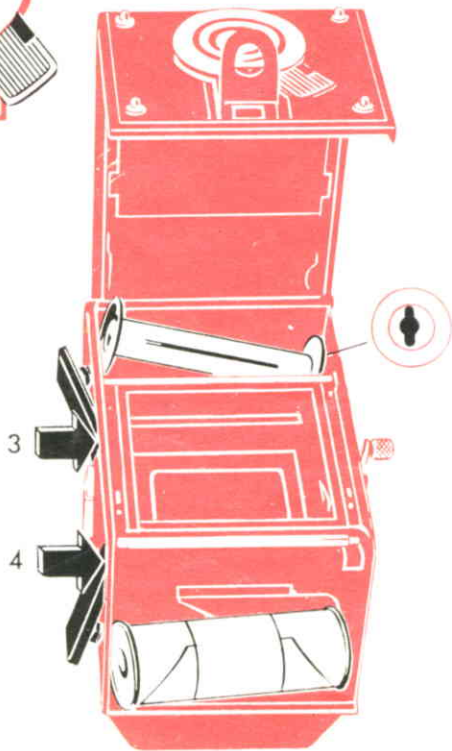
Push in the flap **7** until it engages. To close the frame finder, slightly press the side of the hood inwards **6**.



Raising the Magnifier



The Frame Finder



Loading 2¹/₄ x 2¹/₄" Roll Film

Opening the Camera:

Push the latch **1** in the direction of the arrow, pull up the locking lever **2**, and pull open the back.

Inserting the Film Spool:

Press the keys **3** and **4** at the side, and insert the spool from the right. The empty spool* goes in the upper spool chamber (already in place in a new camera), and the full spool goes in the lower chamber.

Threading the Film:

Break and remove the gummed seal. Pull off the backing paper up to the empty spool, and push it in the spool slit. Turn the crank to wind up the beginning of the backing paper evenly on the take-up spool. Keep winding until two triangular marks printed on the paper reach the red dots **5**. Stop!

Closing the Camera:

Push the back against the body, fold down the lever **2** as far as it will go, and swing back the latch **1**.

Setting the Film for the First Exposure:

Keep turning the crank **6** round and round until it locks, then swing it back again as far as it will go. This locks

* The slotted end of the spool must face to the right (to engage the film transport shaft).

the crank and advances the film counter 7 from 0 to 1 – the Rollei-magic is ready to shoot!

Double exposures and blanks are eliminated. You can only work the crank again after exposing (→ page 3). A simple rule: turn crank if it can be turned – forward and back to lock. If it is locked camera is ready for shot.

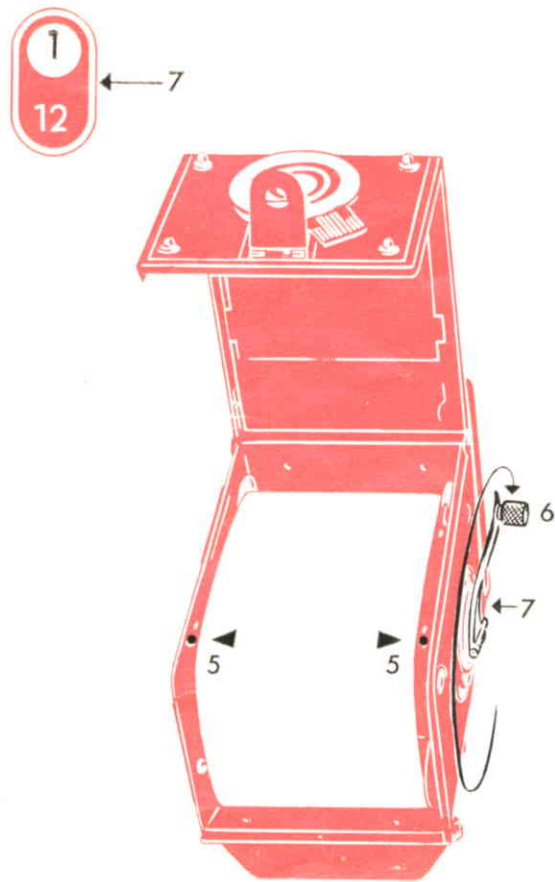
The crank need not be folded down after each shot when shooting in rapid sequence.

Unloading the Camera

After the twelfth exposure the film is finished. The sign  now appears in the film counter.

Wind up the end of the backing paper by turning the crank through four revolutions. Open the camera back in the shade. Press the key at the side and pull out the film spool from the left. Fold under the end of the backing paper, and seal it. Wrap up the film in its original packing, ready for processing.

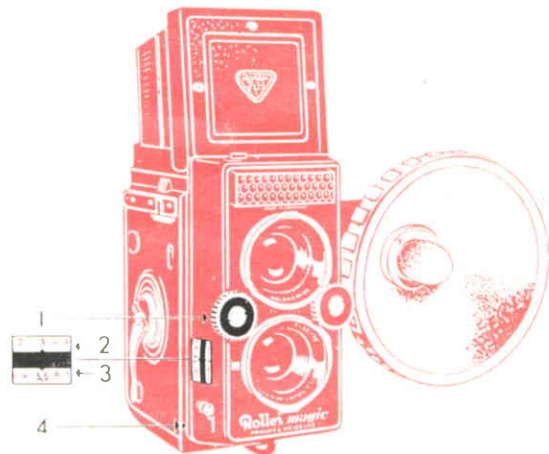
After transferring the empty spool into the upper film chamber, you can load the next film.



Taking Flash Shots

With the Rollei-magic you can take pictures all the time. If the meter pointer is invisible, switch over to the flash range. You can then take snapshots with flash bulbs or electronic flash even in dark rooms.

For flash shots set the camera from A (automatic) to the **red** aperture scale (→ page 2).



Green range:
Time exposures

22 16 11 8 5.6 4 3.5

For time exposures in poor light (static subjects) with the camera on a tripod
→ page 9

Automatic

A

**setting for all
hand-held exposures
in good light**
→ page 3

Red range:
Flash exposures

⚡ 3.5 4 5.6 8 11 16 22

For hand-held snapshots of moving subjects in poor light
→ page 8

1/30 sec

The flash gun: The Rolleiflash M is fitted into the socket at the left of the camera and locked in place by turning. For further details see the Rolleiflash instructions.

Setting the aperture: Set the required aperture according to the subject distance. The instruction leaflet for the flash bulb will indicate the apertures needed for any given distance. Use the figures corresponding to the speed of your film and to an exposure time of $\frac{1}{30}$ second.

Taking Time Exposures

For subjects in poor light where flash is not practicable, set the camera to the **green** aperture scale (→ page 2). You can now adjust the aperture (with the wheel **1**) and the exposure time according to the light conditions. This is suitable only for static subjects, and needs a solid camera support.

Depress the release for the duration of the exposure, or use cable release in socket **4** with lock.

Set the camera as follows:

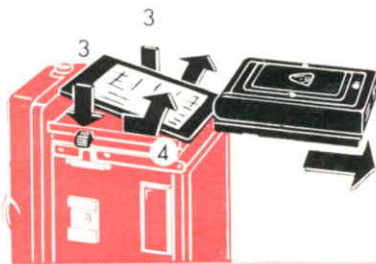
1. Focus the finder image sharply and read off the distance from the distance scale **2**.
2. Find the required aperture for this distance from the instruction leaflet of the flash unit.
3. Set the required aperture **3** with the wheel **1**.

Once the image is focused, you may find it more convenient to observe the subject through the frame finder.

The flash is fired on pressing the release button.



**Inserting
the Film Mask**



**Removing
the Focusing Hood**



**Inserting
the Screen Mask**



**Fitting
the Frame Finder Mask**

Using Sixteen Exposures

If you fit the **16-exposure mask set** into the camera before loading, you can utilize your roll of film more economically. Instead of 12 exposures $2\frac{1}{4} \times 2\frac{1}{4}$ inches (6 x 6 cm.) you can now get 16 exposures $1\frac{5}{8} \times 2\frac{1}{8}$ inches (4 x 5.5 cm.) which at the same time contain the popular super slide ($1\frac{5}{8} \times 1\frac{5}{8}$ inches or 4 x 4 cm.) format.

The film mask and screen mask cover the full $1\frac{5}{8} \times 2\frac{1}{8}$ inch (4 x 5.5 cm.) picture area. The limits of the $1\frac{5}{8} \times 1\frac{5}{8}$ inch (4 x 4 cm.) image are shown by cut-outs in the edge of the mask. A separate mask is used for each size on the frame finder.

Inserting the Film Mask:

Open the camera back and push the mask – with the sprung edge first – underneath the lower edge **1** of the film aperture and then under the upper edge **2**. That automatically changes over the film counter to 16 exposures. The mask can be removed, if required, by pressing downwards and lifting out.

Inserting the Screen Mask:

Press down the two catches at the side of the focusing hood, and pull off the hood towards the back.

Grip the frame of the focusing screen **4** at the side, pull back, and swing up.

Insert the screen mask **5** in the camera.

Fold down the focusing screen.

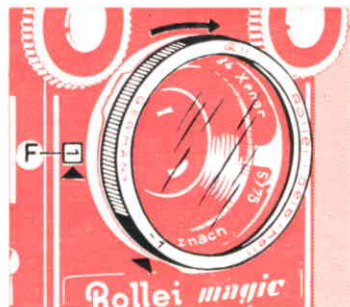
Place the hood over the screen, press down, and push forward until it engages.

Fitting the Frame Finder Mask

Slide the straight upper edge underneath the button **6**, push the mask against the front of the hood, and fix by pressing in the two buttons **7**.

At the A (automatic) setting:

Correct Automatic Exposures with Filters



On rotating the filter, its correction value (engraved on the mount) appears in the window **F** and is thus coupled with the automatic exposure control. Mount the filter in the bayonet ring of the lens and turn to the right until the indicated filter correction clicks into place in the window **F**.

Example: With the Rollei light yellow filter (-1), set the correction value to 1, with the Rolleipol filter (-0.5) set to 1.5.

The Rolleinar and Rolleisoft Lenses:

With these supplementary lenses and soft focus attachment no exposure increase is necessary; so always set the filter value to 0.

Hints You Will Find Useful

The Image in the Focusing Hood

Always focus on the most important part of the subject: the eyes in a portrait, or foreground figures in landscapes with human interest.

Get the main subject large in the picture, and leave out irrelevant surroundings. In other words, get close to your subject!

Always hold the camera level. Line up the horizontal and vertical lines in the picture with the aid of the lines engraved on the focusing screen.

Moving Subjects

A large pointer movement is particularly suitable for shots of moving subjects (running children, ball games, cars, sports, etc.).

With really fast action subjects use the frame finder or Penta Prism attachment. Follow the approaching subject in the finder by swinging the camera, and expose during the swing.

Subjects in Color

Take color subjects by front light. The colors then appear at their most brilliant. The ideal lighting is with the sun behind you or slightly from one side. Overcast daylight makes colors look softer.

Fill-in Flash

Electronic flash can also be used to light up shadows when the camera is set for automatic operation. This makes color shots against the light more luminous. As a rule of thumb keep about

12 or 14 feet from the subject. In case of doubt make a few test exposures from different distances to get an idea of the most favorable flash distance for your particular flash gun.

The camera will also fire flashes during time exposures – for example to light up the foreground of night shots with long exposure times.

To mount the camera on a tripod, screw it on to the tripod screw (which must not be longer than $\frac{3}{16}$ inch or 45 mm.). The Rolleiflex tripod head makes mounting much quicker and more convenient.

✓ Most color films in general use have a speed of 40 to 100 ASA (17°–21° DIN). They are particularly suitable also for the Rolleiflex and fully utilize the automatic exposure range.

Faster films are suitable mainly for moving subjects in poor light or in artificial light.

Whenever possible, use films of the same speed for black-and-white and for color shots. That eliminates changing the ASA-DIN setting on the camera (→ page 2).

✓ The divisions of the ASA scale correspond to speed ratings of 12 – 16 – 20 – 25 – 32 – 40 – 50 – 64 – 80 – 100 – 125 – 160 – 200 – 250 – 320 – 400 – 500 – 650 – 800 – 1000 – 1300 – 1600 ASA.

The Tripod

The Right Film

ASA Ratings

Handy Rollei-magic Accessories

Among the wide range of accessories available for all Rollei cameras, the following items are particularly recommended for everyday use:

The eveready case. The non-slip pad for the carrying strap. The leather case with lens hood* (always advisable) and two filters*. Popular filters for black-and-white shots are the yellow* and the orange* filter to emphasize pictorial cloud effects. For color shots the H 1* filter suppresses the slight blue cast usually found in landscape shots. The Rolleipol* filter eliminates disturbing catch-lights and other reflections. The Rolleisoft* soft-focus attachment is particularly useful for portraits. For flash shots use the special Rolleiflash M flash gun (for bulbs) with carrying case. In addition an extension unit, the Rolleiflash comb 2, is also available complete with extension cable. The 16-exposure mask set provides alternative picture sizes and greater film economy. The Rolleifix tripod head permits instant mounting on a tripod. The Panorama Head facilitates photography of broad vistas in individual sections from a tripod. As an alternative to the focusing hood, the Rollei Penta Prism permits eye-level observation of the upright and right-way-round finder image.

The use and applications of all these accessories are described in detail in the booklet "The Practical Accessories".

* With size II bayonet mount

A Word on the Care of Your Camera

The Rollei-magic appreciates careful handling and will repay it by reliable operation.

The lenses carry a hard coating that will stand up to normal cleaning. Similarly, the silvered surface of the viewing mirror carries a scratch-proof protective layer. Nevertheless, these surfaces should only be cleaned when absolutely necessary, and even then with great care. First dust the lens, the focusing screen, and the viewing mirror with a sable brush. Then clean off any finger marks with a soft linen or chamois leather rag. Never touch the grained under-side of the focusing screen with the fingers, use only the sable brush. Never wipe off condensation on the lenses on coming into a warm room; let it evaporate on its own.

Moisture, dust, sand, exposure to strong sunlight, and hard knocks can harm even a precision camera. So use the eveready case for protection, carry the camera round your neck, and find a cushioned spot for it in your car. In brief: treat your Rollei-magic well.

Finally, Franke & Heidecke in Brunswick are always interested in the further well-being of your camera. If you should ever come across special technical queries when using it, the customer service of the manufacturer or of his agencies abroad is always at your disposal.