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Rolleiflex

3.5F
2.8F

in practical use

Rollei



Please start

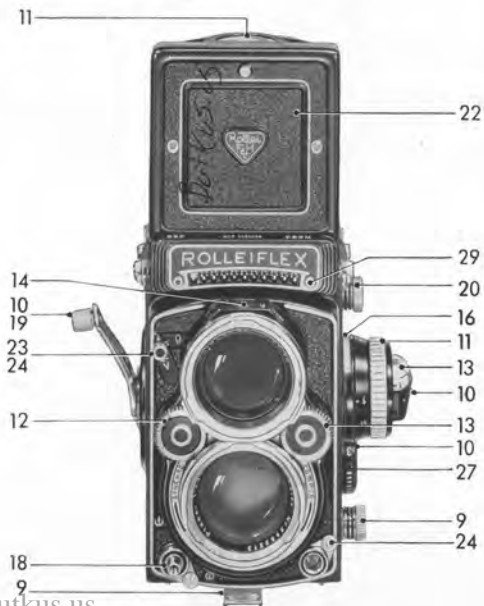
with the "Short-cut to the First Exposure." Only two pages, but they will tell you in rapid fashion all you need to know.

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 Rolleiflex.

ROLLEI-WERKE FRANKE & HEIDECKE

Complete on page



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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.



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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 \downarrow (locked) to \uparrow (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.



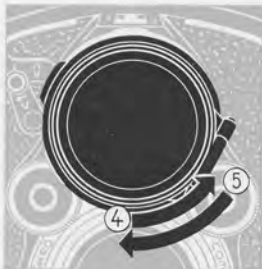
Eveready Case

To open: lift the top from the rear ① and fold forward and down. Before closing the case set camera to ∞.

Removing the camera: swing locking levers on either side of strap holder downward ② – the two sides of the case can now be spread apart. Lift crank outward, spread the sides slightly and pull camera forward. – **To insert:** spread the two sides of the case slightly, guide the raised crank through opening from the inside and lower the camera backwards into the case. Press the sides together and swing locking levers upward.

Detaching the front (if required): press clip downward ③, remove the front flap, lifting it backward. – **To attach:** insert the front flap in hinge and close eveready case.

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Lens Cap

To remove: lift the lower part by the tab at the lower edge and fold it against the upper part; remove cap from the bayonet by turning it counter-clockwise ④.

To attach: fit the folded cap into the viewing bayonet – hinge pointing to the focusing knob – fold down after a short turn ⑤ and snap into place.

The **leather loop** and **snap buttons** on the left side of the eveready case serve to hold the protective leather cover for the light meter in place. It is necessary to un-snap the lower left button before opening the case, when the meter cover is used.

Neck Strap

To attach: insert the retaining prongs at the ends of the strap into the strap holders (on camera or eveready case) and they will immediately snap into position.

To release: press the retaining prongs together and pull strap ⑥.

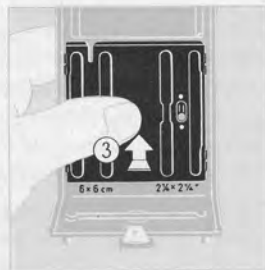
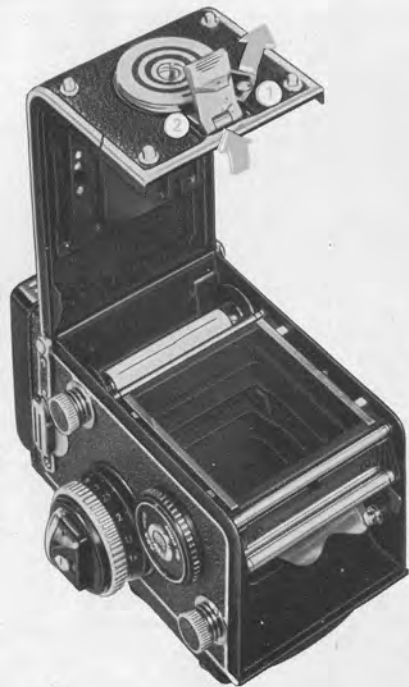
Loading the Camera

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.

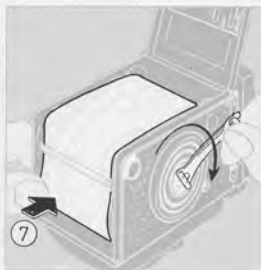
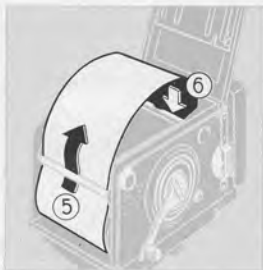
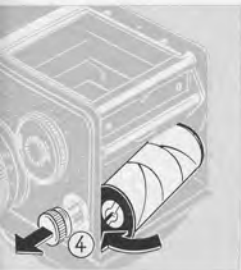
The Rolleiflex uses $2\frac{1}{4} \times 3\frac{1}{2}$ " rollfilm No. 120 (B II 8) giving 12 exposures $2\frac{1}{4} \times 2\frac{1}{4}$ ".

The Film Pressure Plate inside the camera back can be adjusted for 120 rollfilm as well as for 35 mm film (using Rolleikin, → page 33): **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!



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

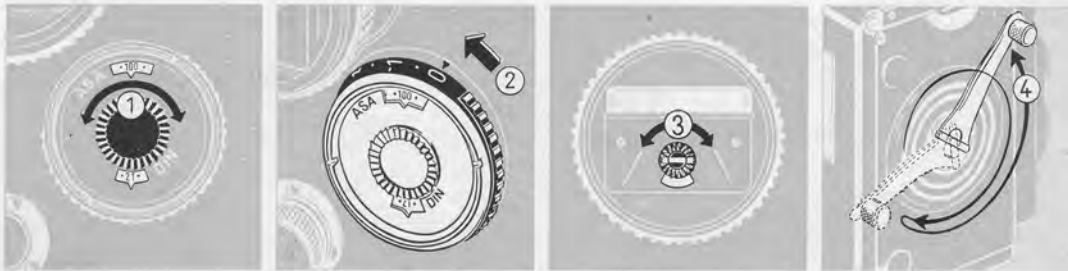
To adjust film guide plate: press the plate against the back, push it up or down until it stops ③ and let spring forward into the normal plane.

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).





1 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 Rolleiflex 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.

2





Selecting the Shutter Speed

The red section of the scale

denotes instantaneous, shutter timed speeds, in fractions of a second ($500 = 1/500$ th sec., $1 = 1/1 = 1$ 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)									

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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.



The dual scale on the focusing knob (on cameras with serial Nos from 3.5 F 2 290 000 and 2.8 F 2 437 000 onwards) shows distances in both feet and metres.

What About Depth-of-Field?

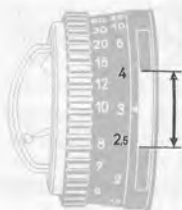
A sharp focusing screen image indicates that the camera is focused correctly on the main subject.

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.

8 11 1

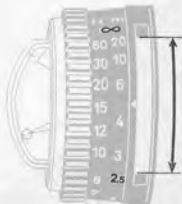


When Does One Need Depth-of-Field?

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.)

6 22



Landscapes with foreground: to extend the depth-of-field as far as possible into the foreground, do not set the camera to ∞ , but turn the focusing knob until the ∞ 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 (over 1 sec.): press shutter release and hold for required time. Shutter will close when you let go.

Long Time Exposures: 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 back 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.

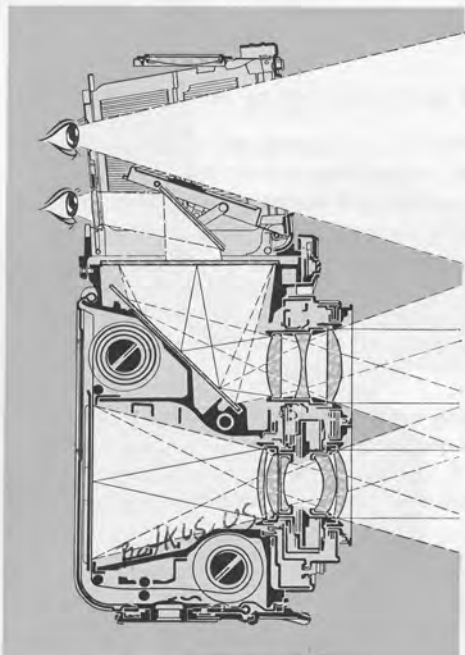
A Few Words about the Care of Your Camera

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, flat glass), 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!

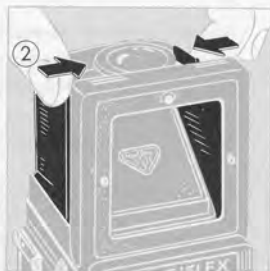
And please remember: Franke & Heidecke always maintain their interest in the welfare of your camera. The Service Departments at the factory and the factory representatives in foreign countries will always gladly take care of any special technical problems that might come up during your photographic practice.



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.



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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 V 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: Rolleiflex for instant mounting of camera to tripod.



Rolleiflex

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 the fast electronic flash and the slower flash bulbs at exactly the right moment, permitting the use of short and shortest shutter speed in both instances. All there is to do is connecting the flash gun with the camera and setting the synchro lever to the proper position.

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-synchronization, which also works with the self-timer, is the contact most widely used under normal conditions. When employing the recommended shutter speed it always utilizes the entire light output of the flash.

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Electronic flash:

Always use X-contact
for all shutter speeds



Flash bulbs:

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



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

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 back ward 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 possible. An absolutely firm tripod is a pre-requisite for this kind of work.



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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 34) 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 (for example, when working with Neutral Density filter No. 4: $-4 = 4 \cdot 3^\circ =$ requires setting the meter to 12° DIN less than the actual film speed).

Comparison Values Between DIN and ASA Speeds

$^\circ$ DIN	ASA	$^\circ$ 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 is 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.

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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 (formerly light 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 1/30th sec. the exposure value, 10.

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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:

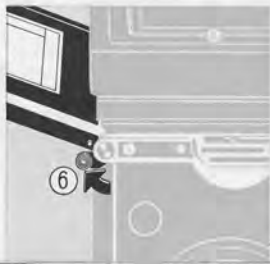
Upper Magnifier: with the direct view finder open, grasp lens from above and below, pull it back and then lift it up and out ④. To insert: push magnifier forward against retaining spring and let snap into place. For convenient cleaning: fold down magnifier with the direct view finder open.

Rear Magnifier: remove and open focusing hood (→ page 33). 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 or the flat glass attachment)

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.



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The Optically Flat Glass

Attachment 2 1/4 x 2 1/4"

This special accessory increases the precision of the Rollei film channel to achieve plate-like flatness of the roll film. However, it requires a little care to keep it clean:

Handle the glass by the edges only. Keep both sides free from dust and lint (→ page 21). Minor wiping traces on the film side of the glass will not affect the picture quality.

To insert the flat glass: open camera, and tilt forward. Slide glass with beveled edge under upper retaining bar of the film gate, let glass plate snap into position and secure by pressing bar ①. The beveled edges are held by the retaining bars of the film gate. To remove: turn camera upside down, press retaining bar ① and let glass drop into your hand.

After attaching the special back (→ page 31):

Proper adjustment of the film pressure plate (→ page 9). Watch for the two different positions for 2 1/4 x 2 1/4"! When taking pictures without the flat glass: use center position (visible picture symbol: "rollfilm"). When using the flat glass: push pressure plate up (additionally visible picture symbol: "rollfilm with flat glass") ②.

Inserting the film: in the usual way.

When not using the flat glass: store it in the compartment provided inside the eveready case.



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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.

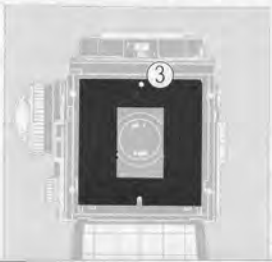
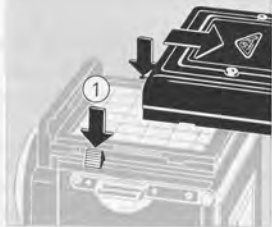
To lift the focusing screen: take hold of the two sides of the frame, pull backwards slightly and lift ②. – Close by pushing downward.

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
Protective Cap for exposure meter (plastic),
for attaching to neck strap
Neck Strap
Shoulder Pad for neck strap
Lens Cap, chromium-plated
Metal Eveready Case

The Optical Accessories

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

Wide-angle Lens Attachment

Rollei-Mutar 0.7x
Pair of Bayonet Mounting Rings (for
model 2.8 F)
Lens Hood
Leather Case

Tele Lens Attachment

Rollei-Mutar 1.5x
Pair of Bayonet Mounting Rings (for
model 2.8 F)
Lens Hood
Leather Case

Supplementary Lens Sets for close-ups

Rolleinars 1 for close-ups from 39 $\frac{1}{2}$ " to 17 $\frac{3}{4}$ "
Rolleinars 2 for close-ups from 19 $\frac{3}{4}$ " to 12 $\frac{1}{8}$ "
Rolleinars 3 for close-ups from 12 $\frac{1}{2}$ " to 9 $\frac{1}{2}$ "

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

Rollei Color Conversion Filters:

R 1	0	B 1	0
R 2	-0.5	B 2	-0.5
R 5	-0.5	B 5	-1
R 11	-1	B 11	-1.5

For General Use:

Rollei-Filters:
Neutral Density 2 -2
Neutral Density 4 -4
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)

Leather Case containing 6 color conversion filters

Flash

Rolleiflash 2 Attachment

Rolleiflash comb 2, supplementary flash unit, with 10 feet cord

Carrying Case for Rolleiflash 2 or Rolleiflash comb.

10 ft. Extension Cord for Rolleiflash 2

32" Cord for Rolleiflash 2

Coiled Cord 1'3" for Rolleiflash 2

Connector for 2 cords

Micro Adapter

Rollei Micro-Tube

Rollei Micro-Prism

Spare Bayonet Ring for micra tube

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

Leather Case for 2 Slides

Focusing Screen Slide

For Rollfilm with **Optically Flat Glass Plate:**

Optically Flat Glass Attachment (special camera back and optically flat glass plate)

Spare Optically Flat Glass Plate

For 35 mm Film:

Rolleikin Attachment for up to

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

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

For Focusing control at eye-level

Rollei Penta Prism

Penta B, special eyepiece for the Penta Prism.

Technical specifications subject to change without notice.

Rollei-Werke Franke & Heidecke Braunschweig

E 0165 Printed in Germany F. B.
D.B.P. u. D.B.G.M. U.S., Brit., Ital., Schweiz., Jap. pat. Brev. s.g.d.g. Pat. pend.

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