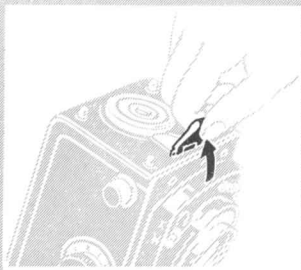
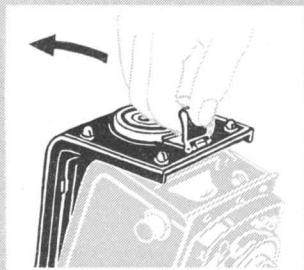


1



2



3

III. LOADING AND FILM TRANSPORT

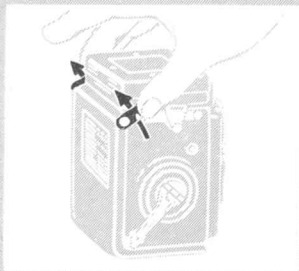
The Rolleiflex is loaded with $2\frac{1}{4} \times 3\frac{1}{2}$ roll-film 120 or B 118 (620 not usable) and delivers 12 exposures $2\frac{1}{4} \times 2\frac{1}{4}$. (See page 29.)

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

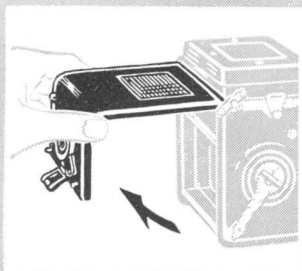
Back

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

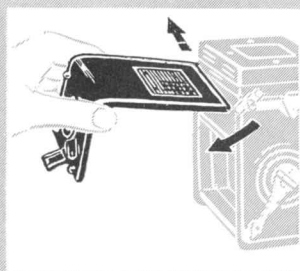
To Close: with the flat of the hand push the back closed, fold down the clip and return locking lever to full forward position.



4



5



6

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

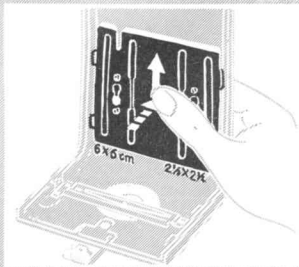
To Remove: push both back hinge clips upwards (4) and open back fully (5). Press back sideways against the hinge and at the same time remove it from the free end (6).

To Attach: insert the detached back's hinge pins first in one and then in the other hinge, press the hinges against the camera and secure them with the clips.

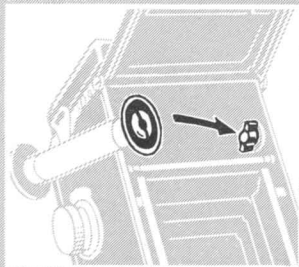
Protect the open camera against prevailing dust and dirt and clean it occasionally with a soft camel's hair brush!

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

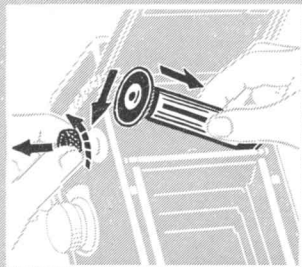
Note: for the Rolleiflex the following adapter accessories are also available: Rolleikin 2 Attachment for 36 exposures 24×36 mm on 35 mm film, Plate Back Adapter for separate exposures $2\frac{1}{4} \times 2\frac{1}{4}$ " on plates or cut films $2\frac{1}{2} \times 3\frac{1}{2}$ ".



1



2



3

Film Pressure Plate Must be Positioned Correctly!

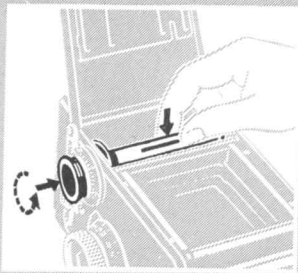
When roll-film is employed, the inscription $2\frac{1}{4} \times 2\frac{1}{4}$ " must be visible below the film pressure plate. When changing from 120 roll film to 35 mm film, or the reverse, an adjustment must be made according to the film type being used.

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

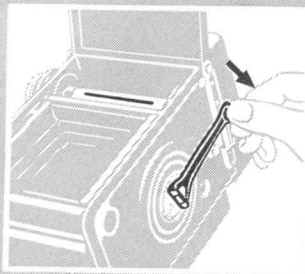
Inserting the Film Spool

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

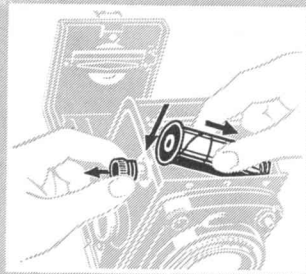
Both spools are held on the left hand side by spool knobs. The bearing pins are withdrawn when changing spools by pulling out the knobs.



4



5



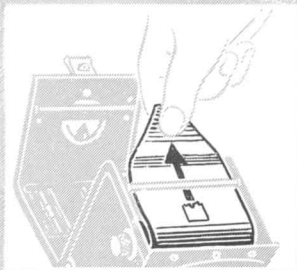
6

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

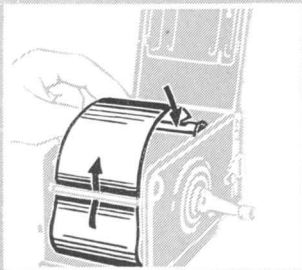
To Insert the Empty Spool: first fit the spool over the winding key on the right (crank side) and pull out the guide knob (3). Push the spool down on the left applying slight pressure, so that the knob may snap back into place fully (4). It is then necessary to turn the crank until the long slot in the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

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

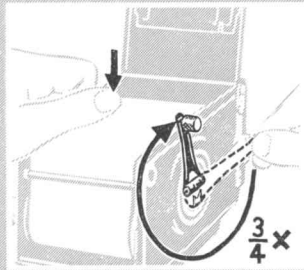
To Insert a Full Film Spool: in the same way as applies to the take-up spool (6). The pointed end of the backing paper must point in the direction of the take-up spool chamber, so that the colored side of the backing paper remains on the outside.



1



2



3

Threading the Film (Paper Leader)

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

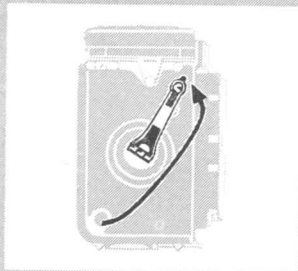
1. Thread the beginning of the backing paper **through the rollers** of the film feeler mechanism (important!) and draw it up to the take-up-spool, colored and printed side outwards (1).

2. Push the paper leader through the long slot of the take-up-spool as far as it goes (2).

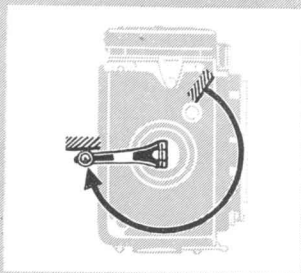
3. Tighten the backing paper by one spool turn (= approximately $\frac{3}{4}$ crank turn), making sure that the paper is wound up properly on the take-up spool (3). Close back (with the film pressure plate adjusted according to instructions!).

Film Transport

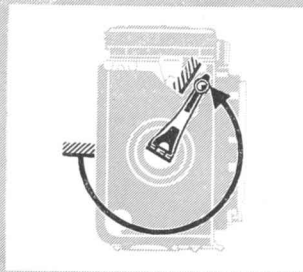
The correct positioning of the film according to the first and following numbers of the exposure counter is accomplished exclusively by the crank. The correct operation of this is governed by stops:



4



5



6

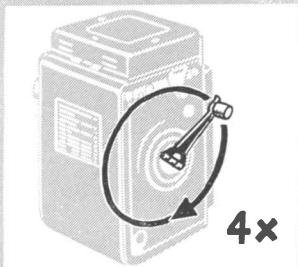
Swing out crank (4),
turn it until it stops with one continuous
swing (5) and then back again until the next
stop (6)!

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

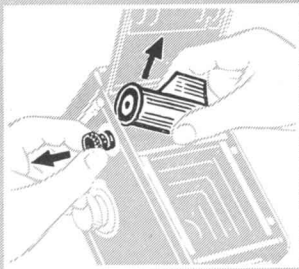
If the crank can be turned, it must be
turned — once in each direction until it stops,
until it locks!

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

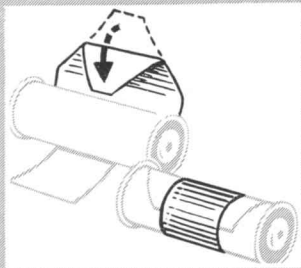
During continued film transport the amount of crank
travel decreases gradually to about a half turn.



1



2



3

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

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

Only if locked is it "ready to shoot"!

To Remove the Film

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

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

IV. FLASHLIGHT TECHNIQUE

In modern flashlight technique the camera shutter takes over the task of firing the bulb electrically at the right moment. In this way instantaneous flash exposures are possible with a hand-held camera.

The Synchro-Compur shutter in the Rolleiflex is, for this purpose, equipped with electrical contacts. The contact may be adjusted to the required delay of the flash lamps by means of the Synchro-lever:

the **X-contact** presents the simplest type of contact (zero-delay). It is required for zero-delay electronic flash units (without relay) and a few flash lamps.

The **M-contact** means full synchronization. It works with most flash lamps and the electrically fired flash powder (capsule flash). The most important advantage of the M-contact: with certain flash lamps it may be employed at the shorter shutter speeds even including 1/500th sec. Due to the full synchronization the shutter is always open when the flash emitted by the lamp reaches its peak intensity.

Thus all types of instantaneous flash exposures are possible with the Rolleiflex.

The selection of flash lamp-type depends on the light output required by the subject. Many makes are available in three groups (normal, medium and high light output). The selection is dependent on the taking conditions, especially as to whether a room of shallow or great depth is to be illuminated.

Selection of M-X lever position, applicable speed range and exposures can be learned from the instructions of the different flash light products. Since the development of flash light sources still is in the experimental stage, numerous makes of varying efficiency are available commercially. For the best known makes the table on page 36 contains the necessary information and the permissible shutter speeds.

The flash attachment is connected to the camera by means of the flash cable, plugging into the special socket provided therefore. When setting contacts X or M: swing Synchro-lever a full 180° until it stops!

Flash-Contact and Permissible Shutter Speeds

FLASH LIGHT SOURCE		Contact	Shutter Speed: Fastest Slowest Recommended
Make	Type		
I. Electronic Flash		X	1/500 1/250 1
Without Relay (1/2000)			
General Electric	SM (1/200)		
Westinghouse		X	1/100 1/100 1
Sylvania	SF (1/200)		
	FO (1/100)	X	1/50 1/50 1
	F1, F2 (1/50)		
Osram	XP, XO (1/200)	X	1/25 1/25 1
	S2	M	(1/500) 1/25 1
Osram	S0, S1		
Philips (Mazda)	PF3N, PF14, PF25, PF56		
General Electric	No. 5, 11, 22	M	(1/500) 1/50 1
Westinghouse	Press 25, 40, No. 0, Bantam 8		
Sylvania	No. 2	M	(1/100) 1/50 1
Philips (Mazda)	PF 110		
General Electric	No. 50	M	(1/50) 1/25 1
Westinghouse	No. 3		
Sylvania			
General Electric	No. 6, 31	M	(1/250) 1/25 1
Westinghouse			
Sylvania	FP 26, No. 2A		
III. Capsule Flash		M	(1/100) 1/25 1
	Average		

II. Flash Lamps

Explanation of the Table

The "**Contact**" column indicates the correct setting of the M-X lever for each lamp type.

The "**Shutter Speed**" column shows the permissible speed range:

Center: the recommended shutter speed includes practically the entire light output of the flash lamp. This assures the maximum illumination as well as the smallest diaphragm (for greater depth of field). The following applies as a general rule:

Use the standard recommended speed together with the correct setting of the M-X lever for the lamp in use.

Left: the fastest speed indicates the limit to which the shutter may be set. For lively action or sports subjects, the faster speeds are employed.

Right: the exposure time may be increased to the slowest speed (1 second or even time exposures), if, in addition to the flash, it is desired to make use of existing light. In such cases the total amount

of light from all sources must be considered in choosing the diaphragm opening.

The Effective Exposure Time (as indicated in the table by means of colored ink) is not in each case identical to the shutter speed, but depends on the portion of the flash lamp light output utilized:

With X-Contact the duration of the flash itself is actually shorter than any of the permissible shutter speeds. Therefore, the duration of the flash (figure shown in parenthesis) is the effective appropriate exposure time and the diaphragm opening must be the same regardless of the shutter speed selected.

With M-Contact the shutter speeds, from "fastest" to "recommended" fall within the duration of the flash: they, therefore, represent the actual exposure time and if the shutter speed is increased, the diaphragm must be opened accordingly. Only when slower shutter speeds are employed is the fully utilized light output equal to the actual exposure time, and this is the same as the recommended speed.

The illustration should make the utilization of the available flash light still more obvious: the white symbols represent the flash, and their size, the utilized light at the shutter speed employed.

How the Flash Contacts Work

The information given thus far is entirely sufficient for normal purposes and is adequately supplemented by the exposure tables usually furnished by the various flash lamp manufacturers.

The photographer who is familiar with and habitually makes use of flash lamp graphs should know something about the method of operation of both flash contacts.

X-Contact (zero-delay): contact is made shortly before the shutter blades reach full opening. Application: for lamps with short firing time (up to 5 milliseconds) and short flash duration.

M-Contact (full synchronization): contact is made approximately 16.5 milliseconds before the shutter blades are fully opened. Application: for flash lamps with long firing time (average firing delay 16.5 milliseconds) and long light duration.

For safety reasons one pole of the contact is grounded to the camera body (isolation-test: 700 volts). All commercially available flash guns and electronic flash units may be used. Current-carrying capacity of the contact when several flash lamps are connected simultaneously: 10 ampères at 24 volts for a period up to a maximum of 1/10th sec.

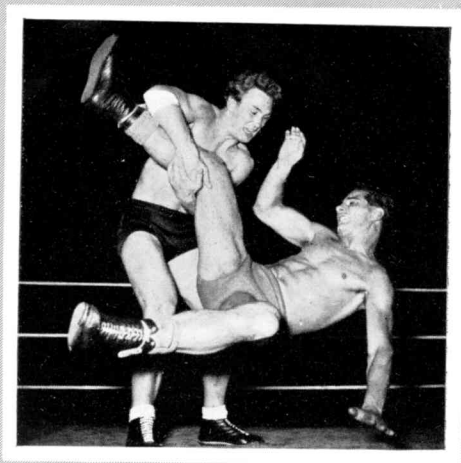
Tips on Flashlight Photography

1. Use fresh batteries. Condenser or capacitor flash-guns are more consistent since lamp ignition is somewhat less dependent on battery power.
2. Be sure that the contacts of the battery and lamp sockets are clean. Handle flash cable with care, avoid kinking, otherwise there will be danger of short-circuit and premature flash ignition. — Note: the contact must not be connected to house current!
3. Blue flash lamps, like electronic flash, simulate daylight and are intended for use with daylight color film.
4. The power of flash illumination decreases according to the square of the distance: i. e., an object six feet away receives only one-fourth the light as an object at three feet. Distance from flash to subject must therefore be carefully considered in selecting diaphragm opening. Lamp manufacturers supply easy to use guide numbers which are divided by the distance in feet to obtain the required diaphragm opening.
5. Flash as main light source: do not take weak room illumination into account, expose strictly according to flash output.
6. Flash as fill-in light: useful in brightening shadows whether due to insufficient illumination or to the

fact that the picture is being taken "against-the-light", in full sunlight. The fill-in light must be kept at a lower intensity level than the main source of illumination, otherwise the strong flash will give an unnatural effect, not at all like daylight. Too strong a flash might even cause an apparent underexposure of the sky or the area not reached by the light. Electronic flash units are particularly well suited for use as fill-in lights when shooting color sports pictures. Use smaller lamps or keep them at greater distance.

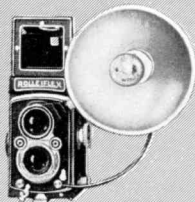
7. Reducing the blinding effect of flash: the flash from regular flash lamps may be made "invisible" by dip coloring the bulb. Color solution No. 1 (200 cc warm water + 10 cc glycerin + 4 grams methylviolet) is used for panchromatic films. Open diaphragm 2 stops. Tone values are not changed in the picture. Additional dipping in color solution No. 2 (200 cc water + 10 cc glycerin + 4 grams tartrazin) will do for infra-red film. Open diaphragm 3 stops.

8. Developing: normal development of electronic flash pictures tends to produce insufficient contrast due to the very short time that the light is allowed to act on the film. The remedy is to develop longer or to use special "hard" developers.



1: 5.6 • 1/250

Electronic flash





1:22 • 1 sec • *infra-red film*
infra-red filter



V. TIPS ON PICTURE-TAKING

Landscapes

Focusing Rule: distant views with foreground. Focus on part of subject nearest to camera and then set focusing knob to twice the distance — use diaphragm setting indicated opposite ∞ . Example: close point is 15 ft, set focus to 30 ft, diaphragm opening indicated opposite is f:11. Depth of field is from 15 ft to ∞ .

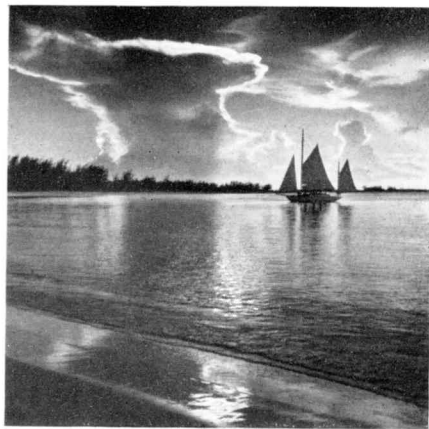
Filters: important for separating tones, which would otherwise be similarly rendered by the black and white film, or for influencing the mood of the picture.

1. Blue Sky with Clouds: yellow filters darken blue skies and thus improve the reproduction of clouds. The deeper the color of the filter, the stronger and more dramatic the effect. Blue snow shadows are also rendered truer to tone. The green filter tones down the sky, brightens foliage and darkens the occasionally too lightly rendered reds (with pan film) such as sun-tanned flesh and red tile roofs. For filtering the sky but not the landscape: when pictures are taken with "back towards the sun" the Rolleipol filter darkens the blue sky only by eliminating the polarized light.

2. Haze and Mist: the blue filter, useful for pictorial effects, increases hazy effect. The orange or red cut through and improve the clarity of distant views. The blue filter reduces contrast, the red or orange increase brilliance. Maximum penetration of light haze is obtained with infra-red film and infra-red filter ($700 m\mu$). Barely visible mountain chains are reproduced clearly. An odd effect with this combination is that green leaves are rendered almost white. Filters are of no use at all in really bad weather when there is a good deal of moisture in the air.

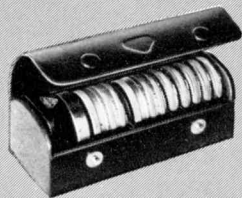
3. Sea, Beach, Mountains: strong ultra-violet rays must be absorbed through use of UV filter. Results will otherwise be dull. The H 1 filter serves the same purpose for daylight-color film. Reduction of the bluish cast is quite marked.

Picture Composition Rules: distant views are generally better if foreground contains (for added depth impression) trees, people, animals, etc. Foliage is often used as a frame for the distant view. Focus should be sufficiently sharp in the foreground. Strong effects are created when deep shadows in the foreground are set against the lighter distance. Side lighting or even back lighting give the most impressive pictures.



1:5.6 • 1/25

filter light yellow





1:5.6 · 1/10
2x500 W artificial light



Portraits

Large heads: do not work closer than 40 inches to avoid possible perspective distortion. If necessary, enlarge from a smaller section or use Rolleikin. Focus on the eyes. Use quiet, neutral colored backgrounds and do not stop down too much (f:5.6) so as to keep backgrounds from intruding. If possible, move subject away from background. Out of doors, try using sky as only background. Open air portraits are best taken early or late in day when light is softer and not too blinding. Favor soft light, avoid deep shadows. In emergencies use reflectors or fill-in flash. Simple, proven artificial light procedure: lamp No. 1 next to camera somewhat above head level, lamp No. 2 on the side to lighten shadows, approximately 1/25th sec. For special effects, lamp No. 3 as overhead or back-light. Important: use lens hood and focusing extension hood for reducing extraneous light. Pan film, no filter. Moisten lips (high-lights!). To reduce sharpness and add "glamor": Rolleisoft (soft diffusion disc) 0 or 1 (stronger) over lens. Use larger diaphragm openings and backlight for sunny effects.

Children

Never use force, watch for interesting effects and expressions carefully. A clever assistant to divert children's attention from camera is often a valuable aid. Try close-up shots of children's expressions as they listen to favorite or exciting stories. Laughter, astonishment, pity and even an occasional yawn provide wonderful material for good shots or picture series. For close-up shots use same technique as for portraits. For children in motion, use snapshot technique outdoors and flash indoors. Low viewpoints and close-up effects are best.

Animals

Patience, quietness and familiarity with the animal and its peculiarities are great assets. Close-up pictures are most rewarding; use portrait technique. Make use of natural light effects such as back-lighting. Action pictures: use snapshot or sport technique (with flash, if needed). Rolleinarars are often helpful with small animals. Zoo: animal portraits — avoid bars or netting. Hint: netting often becomes invisible when lens nearly touches wire. — Fish in aquarium: use side and overhead lighting in otherwise darkened room. A good trick is to limit movement of fish within sharp zone by means of vertical glass plate in tank.



1:4 • 1/100 Rolleisoft 1
filter light green





1:8 · 1/500

Snapshots

Unexpected picture opportunities or rapidly changing subject distance make a simplified technique, based on depth of field zones, highly desirable. The following three settings have been found very effective:

1/100 sec.

Diaphragm opening f : 8

Short distances
approx.

9 to 18 ft

Medium distances
approx.

13 to 33 ft

Long distances
approx.

18 to 100 ft

12 ft

20 ft

30 ft

Shutter speeds and diaphragm openings do not often need changing in sunlight. Those suggested cover most contingencies. Thus instead of wasting time focusing when in a hurry, use one of the above settings. This snapshot technique is especially useful with the direct view finder. Variation of the values (see table page 21) makes this technique available for other depth of field zones. Example: diaphragm opening f : 11, focus at 30 ft, depth of field extends from 15 ft to ∞ for snapshots of scenes. Chief uses for this technique: groups in motion, street scenes, playing children, reportage, sports.

Sports

Sports pictures are generally most effective when the original rapid motion has been sufficiently "arrested" and the subject remains well defined. The fastest shutter speeds are essential, together with careful focusing. Sometimes pre-focusing on the spot where the action is to take place is possible. Do not overlook the possibilities of training sessions, since greater cooperation can often be had at such times. Snapshot technique is valuable for turf and ice shots and for any case when it would be difficult to guess exactly where to focus. Watch your shutter speeds and viewing angle. Shooting at right angle to the direction of the action requires a much faster speed than when the action is going in other directions (see table page 23). If the action is very fast or takes close to the camera, it is best to pan or follow with the camera. This results in a sharply rendered main object against a blurred background, thus increasing the impression of speed. There is often a fine moment for shooting when the action reaches a peak and stops momentarily, such as when a pole-vaulter "hits the top" before starting to come down again. With insufficient light or indoors use synchro-flash and 1/500th sec. The extremely short duration of electronic flash is highly desirable in some instances. Use the direct view finder; do not overlook the advantages of the Rolleikin with its telephoto effect, maximum use of film area and greater film capacity.



1:5.6 · 1/500

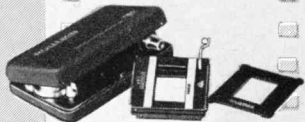


Theatre and Music-Hall

At longer distances only a section of the film is generally used hence this is a good field for using the Rolleikin. Do not depend on footlights but concentrate on spot-lighted performers or features. Exposures of $1/25$ th sec. are generally adequate under the strong lights with fast pan film. Color-dipped flash lamps (see page 39) permit flash exposures without disturbing spectators. After pre-setting focus you can use direct view finder most comfortably.

Night

Include direct light sources as symbols of the night in the picture. Only very strong, close lamps must be hidden behind natural foreground objects (building, tree, persons), otherwise over-exposure will result. Make use of effects: reflections in wet streets, light deflected by snow, early twilight with traces of brightness in the sky. Use fast pan film only. For time exposure: cover up lens when auto headlights cross the picture area, to avoid streaks. Use flash for snapshots at night, not for night shots.

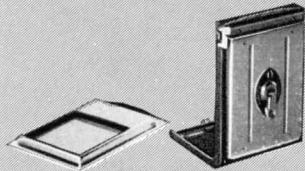


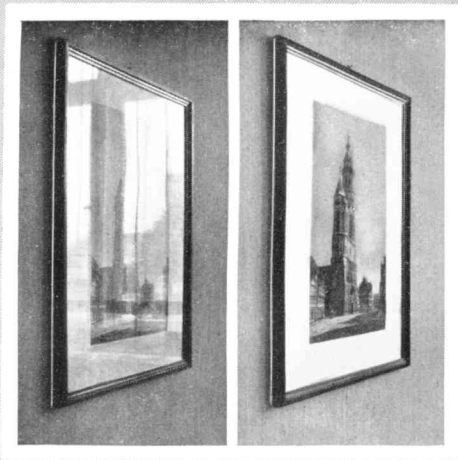
Copying

Smaller originals are best copied with Rolleinars. See table page 55 for reproduction sizes. The camera should be set on a rigid, vibration free stand with the original parallel to the film plane. Use a small stop; $f:11$ recommended. Light evenly from both sides but avoid reflections. Glossy surfaces give less trouble if Rolleipol is used. Colored originals may require filter for better tone separation. Use contrasty ortho film (or even positive film with Rolleikin) for black and white originals. Spots on originals can be minimized by using a filter similar in color to spot with pan film. The Rolleikin is especially valuable for series or archive work. Single reproductions are economically taken with the plate back adapter. Reproductions from books are readable with ordinary magnifier directly from $2\frac{1}{4} \times 2\frac{1}{4}$ contact prints. Small objects (small machine parts, assembly pieces) may be handled similarly to copying. A spotlight can often be an additional aid in this case. Shadowless lighting effects are facilitated by placing object on a suspended glass plate. Reflections from fine glassware or other highly reflective objects can be reduced to a minimum, if the object is photographed by reflected light such as can be had inside an illuminated, white painted box.



1:11 • 30 sec. • Rolleinar 1





Rolleipol



Shiny Surfaces

Eye-glasses, pictures, water surfaces, window glass and other brilliant reflecting surfaces often give disturbing reflections, not always avoidable by changing angle or illumination. A simple remedy in many cases is to use the polarizing filter Rolleipol. Reflected light is often polarized in one direction and this can be absorbed or reduced by proper orientation of the Rolleipol. This is done by merely turning it for best effect. It may sometimes be necessary to change camera position to obtain best angle. In artificial light a second pola-filter over the light gives full control at any angle. When the reflections are removed objects seen through the shiny glass or water surfaces become clearly evident. Torsion or strain tests of various materials are also possible with the help of the Rolleipol. Reflections from certain metal surfaces when the Rolleipol has little or no effect are best handled by photographing in diffused light or changing direction of illumination. Small, shiny metal parts can be held over burning magnesium to provide a white coat or greased and rubbed with graphite.

Plants

Flowers, blooms and grass are most effective in close-ups taken against the light. Use Rolleinar with fill-in light or reflectors. Stop down for needed depth of field and shoot in bright light with no wind. A semi-circular shaped cellophane shield is an effective guard against the ground breezes that destroy definition. Use filters to differentiate between equally bright colors. Keep in mind that a filter renders its own or similar colors lighter, whereas its complimentary color comes out darker.

Color Photography

Color films have little exposure latitude, so avoid strong light contrasts and use exposure meter. In doubtful cases make three exposures, varying diaphragm opening one half stop each side of what is considered normal. Correct color reproduction is possible only with correct matching of proper film types with illumination. Use compensating filters when needed according to manufacturer's instructions. Rolleipol-Filter: reduces glare from reflecting surfaces, also darkens the blue color of the sky (page 40) without affecting the color of the landscape. Select subjects with pleasing large color patches, not just an accumulation of loud colors. Overcast sky often renders pleasing pastel effect.



1:16 • 1/25
Rolleinar 2
filter yellow





Panorama Pictures

Special landscape pictures of distant views, which include a large portion of the horizon, are made possible with the panorama head when used in conjunction with a tripod. Either a few succeeding exposures can be made for normal panorama purposes or up to ten can be taken in order to cover the complete (360°) horizon. The separate pictures can be joined so that nothing is missing. When exposing: watch for any change in illumination and take pictures quickly if clouds are moving briskly.

Rolleigrid Lens

Covering the ground glass screen with this new field lens (Fresnel type) will considerably brighten the image at the edges. Critical focusing is easily accomplished through the clear center portion of the grid.

To install: place the Rolleigrid with the narrow front edge against the ground glass screen, let it slide forward under the retainer tab, then drop the rear end and fasten by means of the push-button at the rear of the focusing hood (p. 16). The condenser must be placed on the ground glass with the grooved side down.

The Practical Accessories for the Rolleiflex

Code:		Code:	
Berau	Ever Ready Case for Rolleiflex-Automat	Etcom	Leather Case containing: 1 Lens Hood, 2 Sets of Rolleinar Lenses, 2 Rolleipar Lenses and your choice of 5 Filters
Baobe	Lens Hood		
Baihe	Rollei Yellow Filter, light	Etlee	Leather Case (without contents)
Baimi	Rollei Yellow Filter, medium	Focom	Complete Plate Adapter Equipment comprising: 1 Plate Adapter, 3 Slides, 1 Focusing Screen Slide, 1 Leather Case for 2 Slides
Balin	Rollei Green Filter, light		
Baen	Rollei Green Filter	Foapt	Plate Adapter
Basky	Rollei UV Filter	Fosli	Slide
Baora	Rollei Orange Filter	Fopla	Cut-Film Sheath
Baubi	Rollei Red Filter, light	Focas	Leather Case for 2 Slides
Babla	Rollei Blue Filter, light	Fofoc	Focusing Screen Slide
Bahaz	Rollei H 1 Filter (UV Filter for Daylight Color Photography)	Rolki	Rolleikin 2
Bafir	Rollei Infra-Red Filter	Foad	Panorama Head
Batnu	Rolleisoft 0	Fohod	Extension Hood
Baton	Rolleisoft 1	Fogri	Rolleigrid Lens
Batar	Rolleipol	Aumek	Auxiliary Focusing Knob (meter) with Film Indicator
Bapun	Rolleinar Lenses, set 1 (40-18 in.)	Aukfe	Auxiliary Focusing Knob (feet) with Film Indicator
Baodo	Rolleinar Lenses, set 2 (20-12 in.)	Blika	Connecting Cord for Flash Attachment 16 in.
Baken	Rolleipar Lens 1		
Bakdu	Rolleipar Lens 2		

To avoid errors when ordering accessories please specify camera-number.

Full information on the use of Rollei accessories in the booklet "The Practical Accessories".

Table of Rollei Filters

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

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

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

Focal Length and Focusing-Range with Rolleinar Lenses

Rolleinar Lenses	1	2
Focal Length	75 mm	71 mm
Focusing-Range (in inches)	∞ - 32	$39\frac{1}{2} - 17\frac{3}{4}$
		$19\frac{3}{4} - 12\frac{1}{8}$

Field-Size and Scale of Reproduction

Focused Distance	$31\frac{1}{2}$ in.	$19\frac{3}{4}$ in.	13 in.
Field-Size (in inches)	$2\frac{1}{4} \times 2\frac{1}{4}$	22×22	$13\frac{3}{4} \times 13\frac{3}{4}$
	Rolleinar	$9 \times 12\frac{1}{2}$	$5\frac{1}{2} \times 7\frac{7}{8}$
Scale of Reproduction approx.	1:10	1:6.3	1:3.9

Depth of Field with Rolleinar Lenses

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

Taking-distance measured from lens panel to object. Permissible circle of confusion in this special case (due to the large image and less need for enlarging) = $f/1000$. For increased sharpness further stopping down is required.