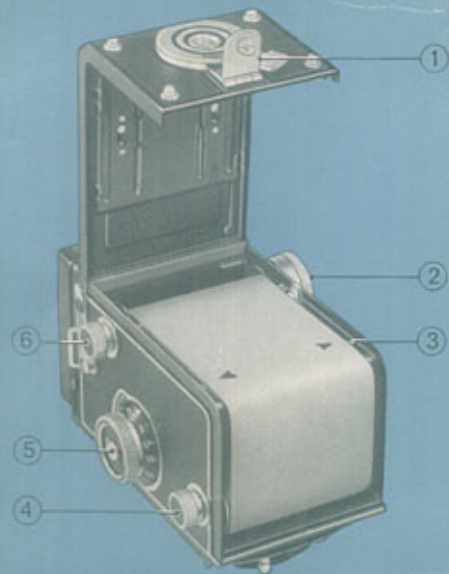


Rolleicord Vb

in practical use

Rollei





Loading the Camera:

Unlatch the camera back ① and open it. Pull out the film knob ④ and insert the roll film from the right. Thread the beginning of the backing paper into the empty spool. Wind up the backing paper until the marks on it reach the red dots ③. Then stop.

Close and lock the camera back.

Engage the double exposure lock.

Turn the winding knob ② until it locks. The film counter now indicates frame No. 1. Now tension the shutter:

Push the tensioning lever ③ to the right until it engages. After every exposure turn the winding knob ② until it locks, and tension the shutter ③.

Setting the Film Speed:

Set the ASA or DIN rating of the film by turning the film indicator ⑤.

Focusing

Fold open the focusing hood from the rear. Swing out the magnifier ⑦ by slightly pressing in the

Two-Page Summary

flap ⑧. Turn the knob ⑨ until the picture is pin-sharp, or until the two halves of the image meet in the Rangefinder Wedge (centre of the view finder).

Setting the Exposure Value:

Determine the exposure value from the table in the camera back or with an exposure meter. Disengage the aperture lever ④ by pressing it inwards (towards the lens) and turn it until the red mark is opposite the required exposure value ⑩.

Setting the Aperture-Speed Combination:

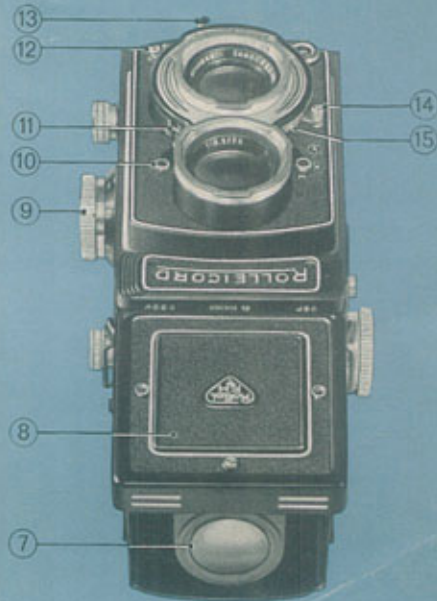
Move the shutter speed lever ⑪ until the required aperture speed combination appears in the window ⑩.

Releasing:

Pull the release lever ⑥ fully to the left.

Unloading:

After the twelfth exposure turn the winding knob through about six turns to wind up the end of the film. Open the camera, pull the film knob ④ and remove the film spool.



The First Two Pages

gave you the main points of Rollei operation in a nutshell. We put them in the front of the introduction to save you lengthy searching. You can start straight away taking your first pictures.

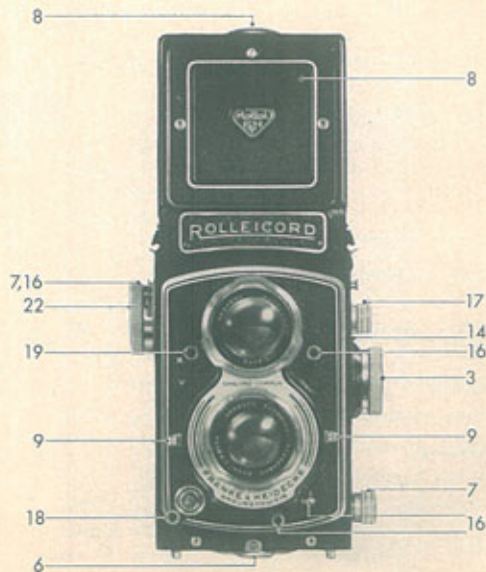
The following pages are really an extended appendix. They once more explain operation in greater detail, and tell you what to do in special cases.

You already know now how simple the camera is to handle. But it is worth reading the rest of this booklet as well to find out how to make the most of the scope of your Rollei.

ROLLEI-WERKE · BRAUNSCHWEIG

Where to Find It

Page



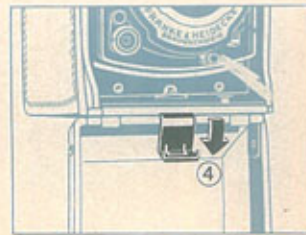
The Ever-Ready Case

Opening the case: Lift up the lid at the rear ① and fold open towards the front. Before closing set the camera to infinity.

Removing the camera: Pull up the clips at the sides of the case ②, spread the case apart, and lift out the camera from the front ③.

Removing the front (when required): Push down the clamp ④. To replace the front hook it in place and close the case.

For cameras with the Rolleikin counter knob: Bend up the five metal tabs of the leather insert on the inside of the case with a knife, and then push out the now superfluous disc.



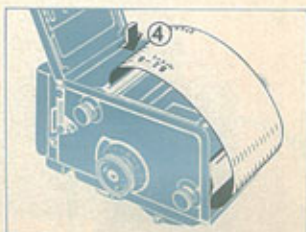
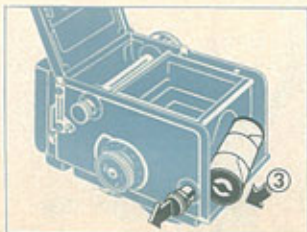
Loading the Camera



Films: Use roll films for twelve exposures $2\frac{1}{4} \times 2\frac{1}{4}$ inches (6×6 cm.). See also page 22 for 16 and 24 exposures. With the Rolleikin the camera also takes 35 mm. miniature film for loads up to 36 exposures 24×36 mm.

Opening the camera: Turn the safety latch ① to one side, unlock the back and swing open.

The film pressure plate inside the back can be set for roll films as well as for 35 mm. miniature films. Press the plate against the back and push it up as far as it will go ② then let it spring forward again. When using roll films the marking " $2\frac{1}{4} \times 2\frac{1}{4}$ in. — 6×6 cm." must be visible.



Inserting the film: Pull out the film knob ③ at the lower spool chamber and insert the roll of film. Insert the right-hand end first. Let the film knob spring back fully.

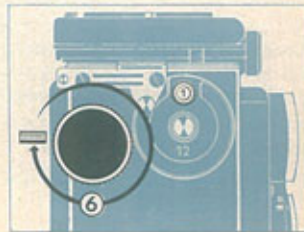
Remove the gummed seal from the roll.

Thread the beginning of the backing paper — with the outside outwards — fully into the long slit of the empty spool ④. Wind up the film tightly (keeping one thumb on the feed spool) until the **triangular marks** printed at the edges of the backing paper (or the double arrow) are lined up with the **red dots** at the sides of the film aperture ⑤. Then stop.

Closing the camera back: Fold the lock against the retaining peg and secure with the latch.

Engage the double exposure lock (see page 16).

Turn the film winding knob ⑥ until it locks. The film counter advances to No. 1, and the film is ready for the first exposure. You can now tension the shutter (see page 16).





The Rollei Finder

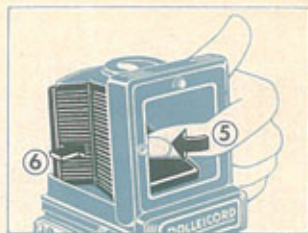
Open the focusing hood by lifting up the lid towards the front ①. To close the hood push in both sides ②.

The hood itself is removable (see page 23) and can be replaced by the Rollei Penta Prism.



The magnifier facilitates accurate focusing. To swing it out, hold the upper edge of the lid with two fingers and slightly press in the flap with the finger tips ③. Before closing the hood fold down the magnifier ④.

If you wear spectacles you can get your dealer to change the magnifier lens (see page 20).



To open the frame finder fully press in the flap ⑤ until it engages. The focusing hood then becomes a sports finder for action subjects. You can follow moving objects more easily in the finder by swinging the camera and releasing at the same time.

To close the frame finder briefly press in both sides of the hood ⑥ together.

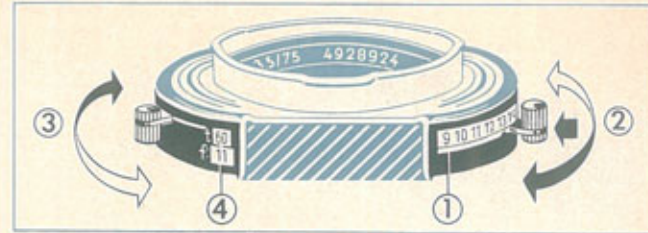
Exposure Settings

The camera is set for the correct exposure with the aid of exposure values. These can be read off the exposure table or the Rolleilux exposure meter (pages 10 to 11). On setting the exposure value the aperture and shutter speed are cross-coupled. You can then directly choose the required aperture-speed combination within the available range, according to the subject movement or required depth of field.

1. Setting the Exposure Value

The exposure value (red scale ①) appears opposite the red index mark. For intermediate values set half-way between two marked numbers.

Exposure values can only be changed with the scale disengaged: press the lever ② inwards and at the same time swing it sideways. If necessary move the lever ③ at the same time.



2. Setting Aperture-Speed Combinations

The shutter speed and aperture appear in the divided window ④. They change together on moving the lever ③. Note: the shutter speed must always click into place exactly in the centre of the upper window.

Intermediate exposure values also lead to intermediate apertures. (f/3.5 is also an intermediate value on the international aperture scale.) The dot next to f/3.5 stands for f/4.

A Special Case:

Separate shutter speed and aperture settings. For flash shots (see page 18) and time exposures (see page 12) you ignore exposure values. To disengage the cross-coupling keep the lever ② pressed inwards, and first: engage the shutter speed with the lever ③ in the middle of its window; then select the aperture by moving the lever ② while still depressed.

ASA		Subject Brightness					DIN	
		A	B	C	D	E		
12	12	11	10	9	8	12	12	12
50	14	13	12	11	10	18	18	18
200	16	15	14	13	12	24	24	24
800	18	17	16	15	14	30	30	30
		Exposure Value						
		+0	-1	-2	-3			
		-1	-2	-3	-4			

Explanation of Subject Symbols

A: high mountains (snow) without foreground. Open beach. — B: sport scenes, bright streets and squares, open views. — C: landscapes with foreground. People in the open. — D: people in the shade. Streets in the shade. — E: people under light trees, or in glass-roofed halls.

The Exposure Table

The **subject brightness** is indicated at the head of the table with two symbolic illustrations for five typical cases.

The **film speed** (see film indicator, page 11) is shown at the left in ASA figures, and at the right in DIN values.

The **exposure value** is the figure in the column below the subject brightness as in the row for the appropriate film speed.

Exposure value corrections are shown in the bottom rows of the table. They allow for the reduced illumination when the sun is low (upper row: full sunlight; lower row: overcast sky). The length of your own body shadow is shown as a simple measure of the light conditions. Practical experience on sunny days will soon enable you to judge the appropriate light changes and hence the required exposure value at different times of the day even when the sun is not shining.

Example: 25 ASA colour film, landscape with foreground, and midday sunlight (short shadow, hence no exposure value correction) gives an exposure value of 11. Possible aperture-speed combinations are 1/125 second at f/4, 1/60 second at f/5.6, etc. The same shot in the afternoon (with a correction of -1 corresponding to the longer shadows) would require an exposure value of $11 - 1 = 10$.

The Film Indicator

To find the correct exposure for every shot you must know the film speed. It is therefore useful to note on the film indicator the ASA or DIN rating for the film in the camera. Do this every time you load the camera.

Press the button ① in the centre of the indicator disc and turn it to the ASA or DIN value in use. The dots between the numbers indicate appropriate intermediate film speed settings.



The Rolleilux

This is an exposure meter fitted to the lens hood — both are important accessories. It eliminates all exposure guesses, and shows both exposure values and aperture-speed combinations. The figures are always visible and easy to read off. This accessory exposure meter is as accurate as a built-in meter. It is exactly matched to the field of view of the Rolleilux.

The exposure meter swings inwards to fit into the lens hood. A leather case on the camera strap always keeps it ready at hand.



Setting the Shutter Speed

Time exposure	Automatically timed instantaneous exposures									
B	1	1/2	1/4	1/8	1/15	1/30	1/60	1/125	1/250	1/500
						slow		fast		
Static subjects (use a tripod)						movement				

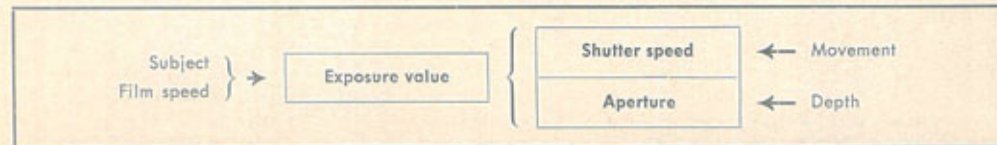
The figures indicate the automatically timed instantaneous exposures as fractions of a second. Each setting clicks into place at its exact value. Intermediate settings cannot be used, so:

always set the shutter speed exactly in the centre of its window.

The B setting permits time exposures of any length (see page 16).

The shutter speed scale and aperture scale are divided into equal intervals. Every change to a higher aperture figure therefore requires a doubling of the exposure time.

After setting the exposure value (depending on the subject brightness and film speed) you can choose aperture-speed combinations according to the subject movement or the required depth of field:



500



250



125



Which Shutter Speed?

The choice of a fast enough shutter speed (short enough exposure time) is one factor controlling the sharpness of the picture.

Firstly: Use short exposure times for hand-held shots to avoid camera shake. Here 1/30 second is the longest permissible exposure time.

Whenever possible use 1/60 or 1/125 for greater safety.

Secondly: With moving subjects use shorter exposure times the faster the subject moves, to avoid movement blur. As a guide use 1/500 second for sports shots, 1/250 second for running children, 1/125 second for fast walking people, 1/60 second

— 1/30 second at greater distances — for leisurely pedestrians.

Remember that the greater the subject distance, the more effectively the camera can arrest subject movement. Movement blur is also reduced when you shoot approaching movement rather than motion across the field of view.

Controlling the Depth of Field

When the focusing screen image is fully sharp, the camera is already set correctly for the distance of the main subject.

Within a certain range, however, objects in front of and behind the focused distance are also adequately sharp. This range, the depth of field zone, is shown on the focusing knob.

The depth of field indicator consists of an aperture scale next to the distance scale. There are two index lines for each aperture setting. They indicate the limits of the zone of sharpness to each side of the focusing index ▼. The white central area indicates the zone for $f/3.5$, and the dots for $f/5.6$.

The zone of sharpness does not stop suddenly; definition falls off gradually. The limits of the depth of field are therefore approximate. The sharpest point is always that on which the camera is focused.



Example 1: A distance setting of 13 feet at $f/8$ yields a depth of field from about 10 to 18 feet. With a distance setting of 13 feet at $f/16$ the depth is 8 to 33 feet. So stopping down increases the zone of sharpness.

Small apertures, however, call for appreciably increased exposure times. To make the best of the depth of field at a reasonably large aperture



it is sometimes useful to adjust the focus setting as well:

Example 2: The subject is required sharp from 13 to 66 feet. (These distances were read off the focusing knob by exactly focusing on the two objects in turn.) To ensure this depth turn the focusing knob until both distance figures are opposite the same aperture number. That then gives the largest useable stop — here $f/11$.

When to Aim at Depth of Field



An extended sharp zone is particularly useful for candid and action shots, sports subjects that constantly change distance, and views extending in depth.

For action shots preset the camera to the probable subject distance. Select an adequate depth of field to allow for possible changes in distance.

Distant views with foreground: Set the infinity ∞ mark against the aperture in use on the depth of field scale. This yields the greatest extension of the depth of field into the foreground.

Subjects extending in depth: Focus separately on the nearest and most distant parts of the subject to measure the distances. Set the figures obtained opposite aperture lines of the same value.

Tensioning the Shutter

Push the shutter lever ① over as far as it will go, and back to its original position.

Releasing

Instantaneous exposures: Smoothly push the shutter lever to its opposite stop ②. The shutter automatically opens for the set exposure time.

Time exposures at B: After releasing, hold the shutter lever against its stop ② for the duration of the exposure. The shutter only closes again on letting go of the lever.

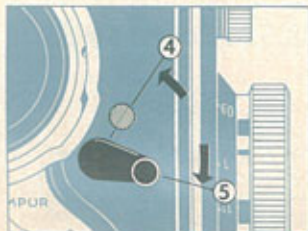


Cable release: This screws into the thread ③.

The Double Exposure Lock

Engaging the lock: Swing the lever upwards ④. Use this setting with roll films.

Disengaging the lock: Swing the lever downwards ⑤. The red mark acts as a warning signal that the double exposure lock is out of action. Use this setting with the Rolleikin, the plate back or for intentional double exposures. After

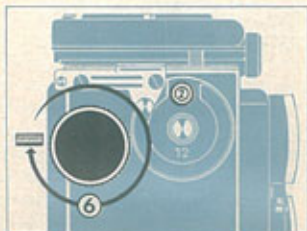


releasing, you can tension the shutter again and expose the same film frame a second time, or as often as you like.

Re-engage the lock (after the completion of the double exposure) before tensioning the shutter.

The Film Transport

After every exposure turn the winding knob ⑥ until it locks — to the next number on the film counter. Leave the shutter lever alone while winding.



Unloading the Film

After the last exposure wind up the rest of the backing paper. Open the camera back in the shade, pull out the upper film knob, and take out the film spool ⑦ which is already pushed out by the spring. Fold the end of the backing paper well under ⑧ — to facilitate breaking the seal before development — and stick down the gummed seal. Keep the exposed film wrapped up light-tight in its original container.

Transferring the empty spool: Pull out the film knob at the side of the lower spool chamber, remove the empty spool, and insert it in the upper spool bearings. The slotted end must point to the right.



The Care of Your Camera

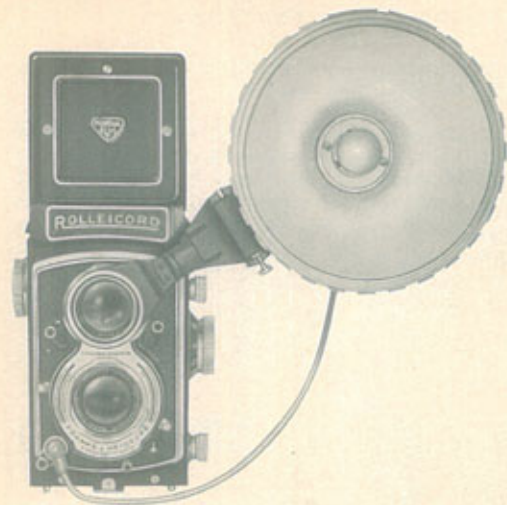
Take good care of your Rolleicord to ensure long and reliable service.

The lenses carry a hardened anti-reflecting coating which stands up to cleaning. The silvered surface of the finder mirror also has a scratch-proof protective layer. Nevertheless clean the surfaces very carefully, and only when absolutely necessary:

First dust the lens, the focusing screen and the finder mirror with a soft hair brush. Then clean off finger marks with a soft rag or chamois leather. Never touch the roughened underside of the focusing screen with the fingers — clean only with the brush.

If the lenses mist over on entering a warm room, let the condensation evaporate on its own; do not wipe it off.

Moisture, dust, sand, intense exposure to sunlight, dropping and hard knocks will harm a precision camera. So keep the camera in its ever-ready case, or if necessary in the more rigid and airtight metal case. Carry the camera round your neck, and when travelling by car keep the camera in a soft spot. In brief: Handle your Rolleicord gently.



Flash Shots

With flash you can take action shots even on occasions when the prevailing light is inadequate for instantaneous hand-held shots.

The Synchro-Compur shutter is XM-synchronised for all electrically fired types of flash. It triggers both high-speed electronic flash and also the somewhat slower flash bulb at the right instant, so that you can use the fastest shutter speeds in both cases. You only have to connect the flash unit to the camera ② and set the synchronising lever ① accordingly.

Connecting the flash unit: Push the plug of the flash lead into the socket ②. To release the plug, swing the lever ③ to one side.

Setting the synchronising lever ①: Move this to the X or the M setting (see page 19). The X setting also applies for flash shots with the self-timer.

Exposure time and aperture are set separately (see page 9).

For data about the type of synchronisation required for various shutter speeds and also the aperture and flash distance see the manufacturer's instructions for the various types of flash bulbs.

Electronic Flash:

Always use the X setting for all shutter speeds

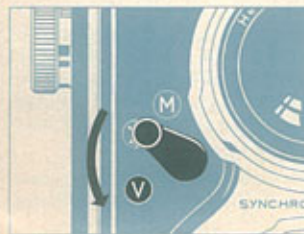


Flash Bulbs:

Use the X setting for exposure times of 1/30 second or longer



Use the M setting for shutter speeds up to 1/500 second (according to the type of bulb)



Using the Self-timer

The self-timer can be used with all shutter speeds from 1/500 to 1 second and also for flash shots with X-synchronisation. It only works when the shutter is tensioned. On pressing the release the shutter opens for the set exposure time after a delay of about 10 seconds.

Setting the self-timer: Tension the shutter. Move the synchronising lever to V. Press the release.

Exposures from a Tripod

The tripod screw must not be longer than $\frac{3}{16}$ inch (4.5 mm.). If necessary, use a suitable washer. A reducing bush is available for $\frac{1}{4}$ -inch tripod screws. A handy way of quickly mounting the camera is the Rolleifix.

Changing the Camera Back

(for use of the plate back)

Fully swing open the camera back and swing up the locking lever ① at the left-hand hinge. Remove the back from the hinge on this side ②.

Changing the Magnifier

If you are short- or far-sighted you can still focus without spectacles by changing the magnifier lens. Alter-

native magnifiers over a range from +3 to -3 dioptries are available, according to the required spectacle prescription.

To change the magnifier open the frame finder and hold both sides of the lens from the front. Pull backwards and swing out upwards ③. To insert the lens press it forward against the spring and let it snap into the mount.

For convenient cleaning swing down the magnifier while the frame finder is open.



The Rolleicord as a Multi-size Camera

With suitable accessories you can adapt the Rolleicord to a variety of picture sizes, numbers of exposures and types of film material. The table below shows the various possible combinations.

The use of the 16- and 24-exposure systems is described on pages 22 and 23. Detailed instruction leaflets are enclosed with the Rolleikin and the plate and sheet film adapter.

Material	Accessory	No. of Exposures	Picture Size
Size 120 roll film	—	12	$2\frac{3}{4} \times 2\frac{1}{4}$ in. (6 x 6 cm.)
		16	$1\frac{5}{8} \times 1\frac{5}{8}$ in. (4 x 4 cm.)
	16-exposure outfit	16	$1\frac{5}{8} \times 2\frac{1}{8}$ in. (4 x 5.5 cm.)
		24	$1 \times 1\frac{1}{2}$ in. (24 x 36 mm.)
		24	$1\frac{1}{8} \times 1\frac{5}{8}$ in. (28 x 40 mm.)
35 mm. film	Rolleikin	20, 36	$1 \times 1\frac{1}{2}$ in. (24 x 36 mm.)
$2\frac{1}{2} \times 3\frac{1}{2}$ in. (6.5 x 9 cm.) plates and sheet film	Plate back	1	$2\frac{3}{4} \times 2\frac{1}{4}$ in. (6 x 6 cm.)

The 16- and 24- Exposure Outfits

Each outfit consists of the following items for switching over the film transport and reducing the picture size:

One alternative film counter, five mask inserts.

Each outfit provides two picture sizes for which pairs of focusing screen masks and frame finder masks are supplied. The film aperture mask is common to both picture sizes of an outfit.

With either outfit you can change the picture size at will from exposure to exposure, and afterwards cut down the image on the film accordingly.

Load and advance the film in the normal way. For upright shots sight the subject, with the camera held sideways, through the frame finder or with the Penta Prism.



Changing the Film Counter:

The film counter can only be changed with the camera back open ①:

Open the camera back. Unscrew the screw ② until it turns freely. Pull the screw head to raise the right-hand side of the counter ③ out of the camera, and lift out the whole counter from underneath the strap holder.

Push the alternative counter underneath the strap holder, fit it into the camera, and screw down tight.

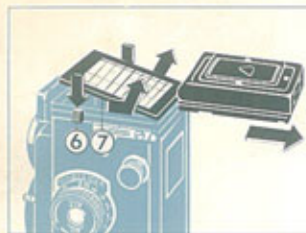


Inserting the Film Mask:

To enable the mask to engage behind the film aperture of the camera at the top and bottom, it has a spring-loaded edge:

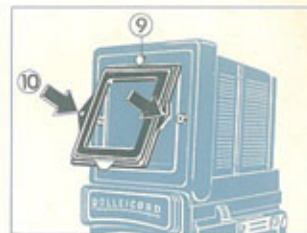
Push this edge behind the bottom of the film aperture, compress the spring in this direction ④, swing the top end of the mask in place, and fit it behind the film aperture frame ⑤.

To remove the mask, push the frame downwards to compress the spring, and lift out.



Inserting the Screen Mask (removing the focusing hood)

Depress the locks at the side of the focusing hood ④ and lift off the hood from behind. Hold the frame of the focusing screen ⑦ at the side, pull back, and swing open. Insert the focusing screen mask ⑧ in the camera. Fold down the focusing screen again. Replace the focusing hood, press down and push forward until the lock engages.



Fitting the Frame Finder Mask

Push the straight upper edge underneath the button ⑨. Swing the mask in position and secure by the press studs ⑩ at the sides.

The Practical Accessories

Rolleilux
 Ever-ready case
 Neck Strap
 Shoulder Pad for neck strap
 Metal ever-ready case
 Lens Cap, chromium-plated
 Lens Hood
 Wide-angle Lens Attachment
 Rollei-Mutar 0.7 X
 Pair of Bayonet Mounting Rings
 Lens Hood
 Leather Case
 Tele Lens Attachment
 Rollei-Mutar 1.5 X
 Pair of Bayonet Mounting Rings
 Lens Hood
 Leather Case
 Rolleinar Lenses:
 set 1 (40-18")
 set 2 (20-12")
 set 3 (12½-9½")
 Rollei Filters:
 Light yellow
 Medium yellow
 Light green
 Green
 Orange
 Light red
 Light blue
 Infrared
 Ultra-violet filter
 Neutral Density Filter 2
 Neutral Density Filter 4

H 1 Filter (for Daylight Color Photography)
 Rollei Color Conversion Filters:
 R 1
 R 2
 R 5
 R 11
 B 1
 B 2
 B 5
 B 11
 Rolleipol, Polarising Screen
 Diffusion Disc:
 Rolleisoft 0
 Rolleisoft 1
 Leather Case containing: 1 Lens Hood, 2 Sets of Rolleinar Lenses (1 and 2) and your choice of 5 Filters
 Leather Case containing: 1 Lens Hood and your choice of 2 Filters
 Leather Case with 6 Color Conversion Filters
 Rolleiflash 2 flash gun
 Rolleiflash Comb 2 extension flash
 Rolleiflash carrying case
 16 exposure outfit 1½ X 1½ and 1½ X 2½ inches (4 X 4 and 4 X 5.5 cm.)
 24 exposure outfit, 24 X 36 mm. and 28 X 40 mm.
 Rolleikin 35 mm. outfit
 Plate adapter outfit (1 adapter back, 3 slides, 3 cut-film sheaths)

Bayonet size 1

Adapter Back
 Slide
 Cut-film Sheath
 Leather Case for 2 Slides
 Focusing Screen Slide
 Rollei Micro-Tube
 Rollei Micro-Prism
 Rolleifix Tripod Head
 Rollei Pistol Grip
 Panorama Head
 Rollei Penta Prism
 Penta-B, Special Penta Prism Ocular for use with eye-glasses
 Special front for the eveready case for use with the Rollei-Penta-Prism
 Rollei projection attachment
 Rollei projection screen

Technical specifications subject to change without notice.
 D.B.P. u. D.B.G.M. • U.S., Brit., Ital., Schweiz., Jap. pat. • Brev. s. g. d. g. • Pat. pend.

Rollei-Werke
 Franke & Heidecke
 Braunschweig