UNIVERSALITY

Materials

Rollfilms
Plates
Cinefilms

Scope

Photomicro and close-ups
Sport
Landscapes
Snapshots
Panoramas Stereoscopy
Portraiture
Indoor-work
Night-work

Size

4 x 4

6 x 6

PRACTICAL ACCESSORIES

to the Rolleiflex and Rolleicord

FRANKE & HEIDECKE, BRUNSWICK

Makers of precision photographic apparatus

All accessories are for use with the Rolleiflex and with the Rolleicord except the angle-mirror which is provided for the Rolleiflex models only

30000. 0137. G. Printed in Germany

Proxar Lenses *(Table I, 2)*

These auxiliary lenses permit the photographing of objects at a distance of down to 20 inches and 13 inches respectively.

For the Rolleiflex 2 identically paired Proxars are always necessary. Set D 1 is for focusing up to within 20 inches of the camera and set D 2 from 20 inches up to 13 inches. However it is recommendable to stop down in order to obtain a larger depth of focus which is relatively small at these close distances. No alteration in the length of exposure is necessary. In use the lenses are merely slipped on to the two objectives. If they do not sit firmly, they can be secured by bending the clips.

Rolleipar I Rolleipar II *(Table I, 1)*

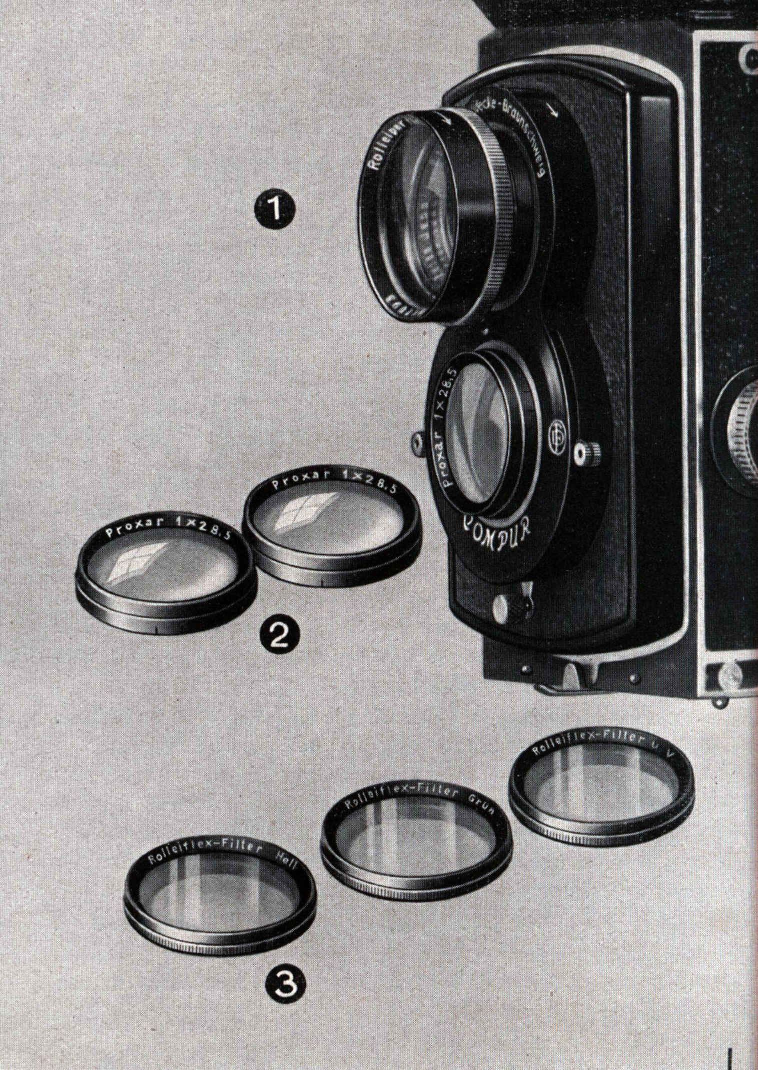
For compensating parallax when using Proxar lenses

Parallax, i. e., the difference in outline between the focusing-screen image and the film picture is compensated in the Rolleiflex and Rolleicord at all ordinary focusing distances from infinity to 40 inches, firstly by the narrow separation of the lenses and secondly by an ingenious parallax compensation. The Rolleipar lenses compensate parallax with Proxar lenses too, even at distances less than 40 inches!

Rolleipar I is for Proxar Set I (focusing range from 40 to 20 inches). Rolleipar II for Proxar Set II (from 20 to 13 ins.). Each lens is suitably engraved.

The two Proxars are attached to the lenses in the ordinary way and the Rolleipar lens is then put over the finder Proxar. The front milled mount of the lens revolves; take care that the engraved double-arrow is allways at the top.

The operation of the lens is easily controlled on the focusing-screen: Lens I lowers the focusing-screen image 3 mm, Lens II lowers it 6 mm! Sharp focus is obtained in the ordinary manner by observing the screen.


1
Proxar 1×28,5
Proxar 1×28,5
Proxar 1×28,5
COMPUR
2
Rolleiflex-Filter UV
Rolleiflex-Filter Grün
Rolleiflex-Filter Hell
3

Rolleiflex Filters *(Table I, 3)*

The filters below are supplied in special mount (diameter 1-9/32 in.) and are slipped over the lens. When used with the sun-shade, they are inserted from the front and secured by the clip.

Yellow filter: For distant views and landscapes, especially in spring and autumn, for the better rendering of the different tones of the foliage. White clouds in a blue sky also come out better as a result of restraining the blue. Exposure factor for light filter twice, for medium filter 4 times.

Green filter: Special filter for panchromatic films. Exposure factor 3 times. With this negative material it is similar to a medium yellow filter but in connection with orthochromatic film.

UV-filter: A very light filter for landscape photography at high altitudes; to avoid too dark a sky where ultraviolet rays are stronger than in the plane. Exposure $1^1/_2$ times.

Ruby filter: A light red filter for use with panchromatic films in light mist and fog. The time factor depends on the thickness of the mist and the lighting conditions; generally an increase of 6 to 10 times will be found sufficient. If the mist is rather thick, the infra-red filter and infra-red material should be used.

Filter for colour photography: In daylight the Agfa-color Ultra-material requires no filter. Only in a forest or under trees it is advisable to use filter No. 30. This filter has a pale orange tint. By artificial light the violet filter No. 24 must always be used.

Full instructions regarding exposures are given in the Agfa-Exposure-table for Agfa-color Ultra-film and plates.

Rolleiflex and Rolleicord are particularly good for colour photography, for the brilliant, conspicuous focusing-screen image, with judicious placing of the motifs, permits the spacious 6 x 6 format to be utilized to the very edges, without allowance for trimming.

Rolleiflex infra-red filter, Agfa Nr. 83: This filter is used with the Infra-red material for taking photographs through mist and fog; for instance, landscapes when visibility is bad.

Exact instructions regarding length of exposure, development etc. will be found in the special literature published by Dr. Heering, Bad Harzburg, Germany.

In infra-red photography it is advisable to stop down considerably, at least to f/11. Then the slight displacement of the focal plane, which amounts to about $^1/_8$ mm, can be disregarded.

Duto Rolleiflex Soft Focus Lens

(Table II)

The Duto lens is plane-parallel and provided with grooves ground-in concentrically. Between these grooves, the rays of the light pass unimpeded to the film and produce a sharp impression, i. e. the basis of the image. At the grooves, however, the light is deviated with the result that bright objects receive a very slight halo, i. e. the soft-focus effect. The Duto lens 0 is less powerful and is used for hard contrasts and bright objects, thus chiefly in counter-light exposures. Duto lens 1 is intended for medium and flat contrasts where the effect of Duto lens 0 would be insufficient. Therefore, Duto 1 will be given preference in portraiture and side-lighted photos. It is not advisable to stop down too much when using Duto lenses as otherwise the picture would be too contrasty and the soft-focus effect neutralized. The best plan is to use the full aperture with Duto 0, and stop f/5.6 at the most with Duto 1. There is no need to increase the time factor, but this is recommended for an increased soft-focus effect and to obtain a picture of finely balanced atmosphere.

With the Rolleiflex and Rolleicord cameras, the use of Duto lenses will prove ideal because the finder is entirely independent of the exposure. The Duto is merely slipped on to the Tessar or Triotar and focusing can be done as usual by the aid of the ground glass screen. It is in this way that the wonderful true-to-life Duto snaps are taken which gain first prizes at international competitions.


Duto O
Duto – Rolleiflex – 0
Duto 1

The Graduated Filter (Table III)

The graduated filter establishes a balance between the bright sky and the darker landscape and gives an excellent rendering of cloud effects. The graduated filter is also of use in street and architectural photography.

The former graduated filters fell into disuse because they were placed immediately in front of the lens, where in fact a graduated filter by itself could have no effect. With the Rolleiflex and Rolleicord, on the contrary, the graduated filter is attached to the sun-shade with special mount, thus giving the necessary distance from the lens.

An innovation is the possibility of attaining the required effect on the focusing-screen. The sun-shade with the graduated filter is attached to the finder lens and the latter is adjusted by means of the small screw at the side. After this manipulation the filter with sun-shade is slipped over the mount of the taking lens.

The Sun-shade (Table III)

Counter-light photographs are the most charming branch of photography. But they are only possible when the lens is protected from the direct rays of the sun. This service is performed by the sun-shade with special mount. It is pushed over the front of the lens and secured by the clamp-lever.

The sun-shade is also very useful for night photography; it obviates the intrusion of lens-reflection of side light. It also protects the lens from rain or snow.


Rolleiflex

When using several attachment lenses, the following sequence should be observed:

camera-lens, proxar, Duto, filter, or
camera-lens, Duto, sun-shade, filter, or
camera-lens, proxar, sun-shade, filter etc.

The Zeiss-Herotar

A polarising filter against disturbing reflections on jubjects as shop windows, objects of glass, porcelain and metal. Important accessory for the professional and amateur when taking portraits of persons wearing eye-glasses.

The Angle-mirror

This mirror simplifies photographing "round the corner", when it is desired to take pictures unobserved.

The angle-mirror consists of three component parts: The actual mirror, the holding-frame and the cover-flap. The last-named holds the mirror firmly at an angle of 45^0 to the camera.

The mirror is optically ground and surface-silvered, therefore it must not be touched with the fingers.

In attaching for use the holding-frame must first be turned round. Then take the cover-flap by the grip at the side, push, it upwards and insert the smooth nose of the holding-frame in the narrow slit of the cover-flap.

Before attaching press the lever downwards into the working position to avoid scratching the lens-mount! The angle-mirror, thus prepared for use, is then carefully placed over the two lenses of the camera, with the cover-flap upwards. So that the whole shall be rigid on the camera, the lever projecting at the side is pressed firmly upwards.

Before taking down the mirror, first release the lever. Do not grip the lens.

Stereo-attachment (Table IV, 1)

For three-dimensional pictures with the Rolleiflex. The necessay separation of the two part-pictures (65 mm, the normal separation of the eyes) is mechanically attained. Particularly effective as stereo pictures are motifs with plenty of foreground, such as views on board ship in woods and indoors, etc.

Instructions:

The stereo-attachment necessitates the use of a tripod. The mode of procedure is as follows:

1. Screw the stereo-attachment on the tripod.
2. Fix the camera. (The screw thread is moveable, so that the attachment can be used for both formats).
3. Adjust the level.
4. Push the camera as far as it will go to the left and fasten the screw. Make the first exposure; wind on the film.
5. Loosen fitment screw, push camera to the right and tighten screw. Make the second exposure.

The two separate exposures must both be made with the same shutter speed and as quickly as possible in succession. Persons in the picture must not move during the two exposures. Also look out for quickly moving clouds.

For printing our stereo masks should be used. The two stereo negatives must be neatly trimmed and inserted in the two part masks, the right negative to the right and the left negative to the left, looked at from the back. In this manner perfect stereo pictures are obtained at once, with correct separation of the part pictures.

Stereo pictures are most effective as transparencies. Diapositive plates 6 x 13 or 4,5 x 10,7 are to be obtained anywhere. Printing can be done in any printing-frame with a glass plate. Of course the frame must be large enough; — about 10 x 15 cm for the part-format 6 x 6 and 9 x 12 cm for the part-format 4 x 4. Hand viewers are used for viewing the stereo pictures and these can be obtained at any photo-dealers in either simple or elaborate execution.

Rolleiflex and Rolleicord cameras are now only supplied with German tripod bushes. For cameras with an English thread the German screw can be exchanged for an English one, which will be supplied free of cost. To get at the screw with the screwdriver, the plate of the fitment must be removed from the base by undoing the four polished screws.

Panorama-head *(Table IV, 2)*

It serves, as the name implies, for making panoramic pictures. With 10 exposures you can photograph the whole horizon.

The method of using the Rollei Panorama-head is clearly shown in the illustration.

First screw the panorama-head into the camera-tripod-bush, but only so tight as will allow the table to slide freely. Then press the two small flanges on the table firmly against the front of the camera, one each side of the lock-bolt and tighten up the panorama-head screw, so that there can be no shaking during exposure. When mounted on the tripod, carefully adjust the spirit level.

The head is divided into sections, making a complete circle of 360 degrees. When turned to the right, a spring clip engages with each successive figure. Any two neighbouring figures will give two adjoining pictures. The individual pictures have a small over-lap at the sides, so that when assembled and mounted they join up neatly into a perfect panoramic picture.

Your own Journal

is at your diposal as a Rolleiflex or Rolleicord owner. "Photography with Rolleiflex and Rolleicord" is a richly illustrated journal which is published quarterly.
Publishers: Heering, Bad Harzburg, Germany.

The "Rolleiflex Book"

by Dr. Walther Heering: The photo handbook for the Rolleiflex and Rolleicord owner. Bound in linen, with numerous illustrations.


1
Rolleiflex
2
Rolleicord
3
Rolleiflex
D.R.P.
DIN

Iris stop *(Table IV, 3)*

When the Iris stop is placed over the finder lens, the depth of focus can be accurately judged on the screen. The Iris stop is also an exposure-meter, very useful for indoor photography.

Instructions:

Attachement: The Iris stop is placed over the finder-lens and secured by pushing over the projecting lever 3. The scale in use must be at the top, so as to be easily read when the camera is in working position.

Estimating the exposure: Ring 1 carries the shutter-speeds and ring 2 the stop numbers. In daylight the row with the mark ✳ (Sun) is used and in artificial light the row with the mark ☾ (Moon).

Before every reading the stop should be set at full aperture and then diminished by turning ring 1 until the details in the shadows are only just visible on the focusing-screen, when viewed through the magnifier. It is advisable when closing the stop, to wait a few seconds, to allow the eye to get accustomed to the darkening screen image. It is best to observe, not the middle portions of the screen, but rather the parts near the edges. Otherwise one is apt to underestimate the exposure necessary.

Out of doors more detail must be visible in the shadows than indoors. In case of doubt, always give an ample exposure. As the stop numbers are equidistant on the scale (Reg'd.), the ascertained length of exposure for any desired stop can be read off at once.

Scale for measuring length of exposure

✳	1/500	1/300	1/100	1/50	1/25	1/10	1/2	1 sec.
				3,5	5,6	8	11	

Example: Stop 3,5 stands at 1/50 sec. This is the exposure for full aperture; the exposure necessary for stop 11 is then 1/2 second.

The exposure data are based on a sensitivity of 18/10° DIN. With a sensitivity of 15/10° DIN the next longer exposure will be used.

***Judging depht of focus*:** The table on the back of the Rolleiflex serves for finding the correct stop to use for any desired depth of focus. With the help of the Iris stop, however, the effect of a certain stopping down of the taking lens can be immediately seen on the focusing-screen with any point of focus.

Stop scale with engraved mark for judging depth of focus

f = 32	22	16	11	8	5,6	4
				△		

Example: The lens is stopped down to f/8. Set this figure on the Iris stop against the pointer on scale 2, then focusing-screen will show the depth of focus of the taking lens with stop 8

One can naturally work the other way round, i. e., reduce the aperture of the iris stop whilst watching the screen and at the same time altering the focus until the required depth of focus is attained. The stop number which is then opposite the pointer must be set on the shutter.

The Plate-adapter *(Table V and VI)*

The Plate offers advantages in all those cases where the immediate development of single negatives is either necessary or desirable. Technical pictures of all kinds, portraits and reproductions are generally produced only in small numbers; they demand special negative material and must usually be developed at once. Here the plate is the suitable negative material. Also for night-photos, flashlight pictures, thunder-storm and lightning studies etc. individual development it is often required.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2
3
4
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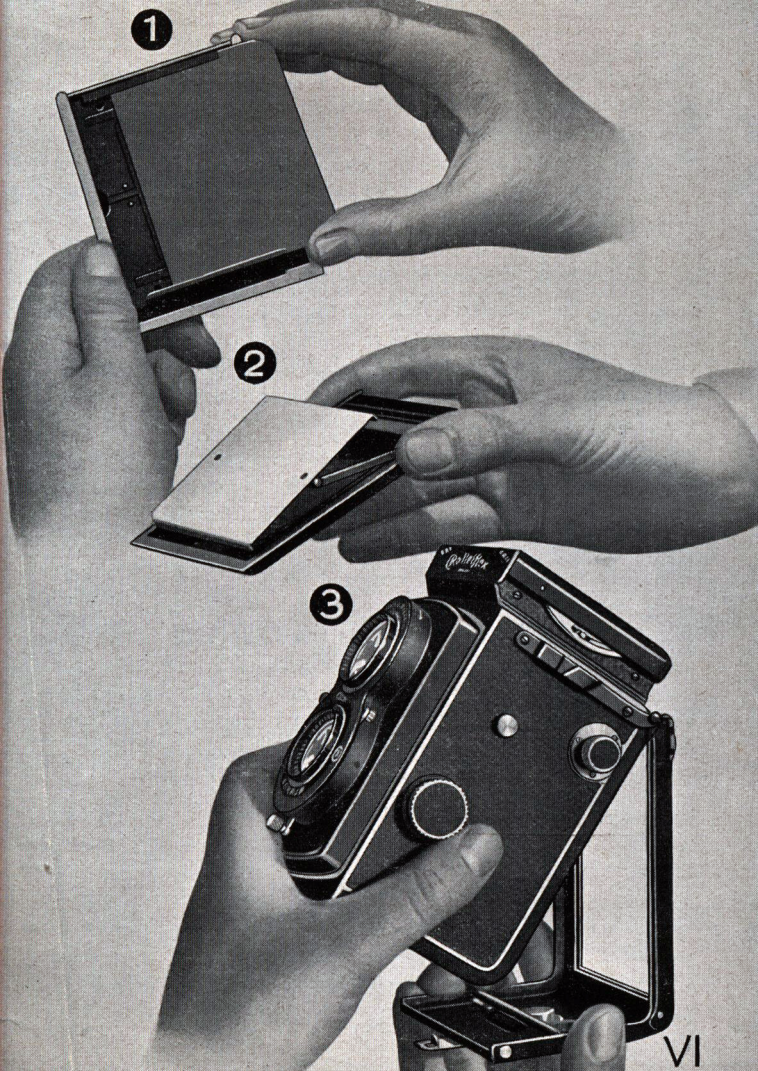

1
2
3

These advantages of the plate are secured for you by the plate-adapter. It is fixed in place of the roll-film back panel. The Rolleiflex and Rolleicord 6x6 use plates 3½ x 2½ ins., the Rolleiflex 4x4 plates 1¾ x 2¼ ins. The picture format is the same as with film. When travelling it is unnecessary to carry two back panels; for using rollfilm the film-pressure slide can be inserted. The adapter focusing-screen gives direct focusing of the taking lens. This is important for reproductions, photomicrographs etc.

Attaching the adapter (Tabe VI, 5): The actual adapter consists of a special back panel with lateral flanges to receive the dark-slides. This adapter frame is substituted for the normal back panel of the camera and secured. Before the adapter is attached the dark slide must be removed.

Loading the dark-slides: Draw out the sheath, lift the bolt and give it a quarter-turn (V, 4), when the springs inside the slide will push out the plate-holder (V, 2). Insert the plate as shown in table VI, 1. Now pull the plate-holder back, lock it with a quarter-turn and turn the bolt downwards. Above the bolt the slide number will be visible.

Inserting the dark-slides: Engage the slide (V, 3) in the two side flanges of the adapter frame exactly as with any plate camera, from above downwards, lifting the catch at the top left corner. This fastening protects the slide from being accidentally pulled out, especially when the sheath is withdrawn. Only the special Rollei-dark-slides can be employed!

Exposing: Withdraw the sheath, lift the bolt and give it a quarter-turn (V, 4), exactly as when loading. The springs now press the plate into the focal-plane (V, 2). After the exposure, ***first*** return and secure the plate and ***only then*** replace the sheath. The bolt, which before the exposure was downwards, is now turned upwards, covering the slide number and exposing the letter B, which indicates that the plate has been used and effectually prevents double Exposure.

***Film-pressure plate.* (For 6 x 6 models only.)** (VI, 2): When traveling it is often necessary to use both plates and films, and to avoid the trouble of carrying two different pack panels, a film-pressure plate is provided in slide form. The slide is inserted in the adapter and the sheath withdrawn, releasing the pressure-plate. Thus the slide assumes the function of the rollfilm pressure plate in the back panel of the camera and the rollfilm can be loaded in the usual manner.

When the sheath is reinserted the pressure plate goes back automatically into the slide.

***Adapter focusing-screen.* (For 6 x 6 models only.)** (V, 1 and V, 5): When the adapter is in use, focusing can still be done with the help of the reflex-mirror equipment. The adapter focusing-screen only comes into operation for special work with the Proxar lenses, such as reproductions, insect, studies etc., where it is important to make complete and exact use of the whole picture format. When the sheath is pulled out the screen comes automatically into the focal-plane and goes back into the slide automatically when it is replaced.

When the adapter slide is not in use the sheath should always be withdrawn, so that the plush damper is not unnecessarily crushed.

The adapter fits all Rolleiflex 6 x 6 cameras with hinged back panels without any alteration.

Important!

The take-up spool must not be left in the camera when plates are being used.

When panchromatic plates or films are in use the film-window must be closed.

Components

Code 4 x 4		6 x 6 Code
Rexadapt	**Adapter**	Fotadapt
Rexslide	**Special German-silver slide**	Fotslide
—	**Film pressure-plate slide**	Fotpress
—	**Adapter focusing-slide**	Fotfoc
Rexcas	**Leather holder for 2 slides**	Fotcas
—	**3 Flat-film sheaths**	Rurius
	Normal equipment for **6 x 6** consisting of 1 Adapter, 3 Dark-slides, 1 Leather holder (for 2 slides, the third is carried in the adapter), 1 Film-pressure-plate	Ruralite
Soporto	Normal equipment for **4 x 4** consisting of 1 Adapter, 3 Dark-slides, 1 Leather holder	

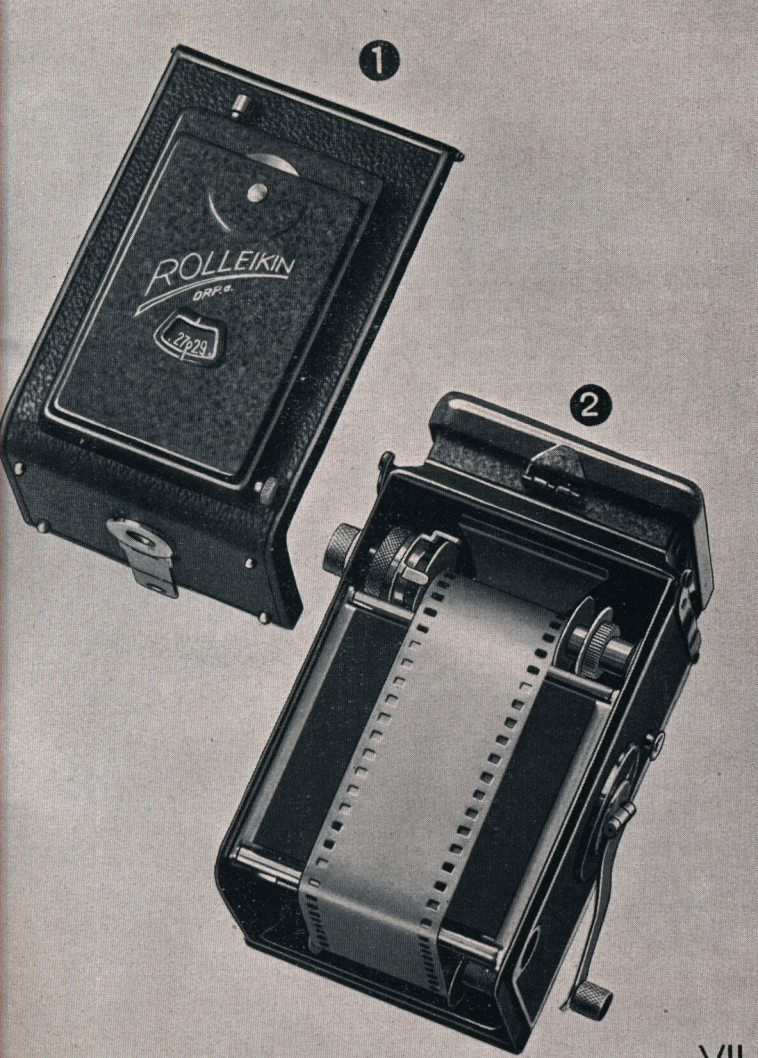
When placing orders it should be stated whether the camera is already fitted with automatic film transport or not.

Cinefilm equipment (Table VII)

Exact working instructions are given with every cinefilm equipment.

The cinefilm equipment permits the use of the standard cinefilm with all the advantages of the Rolleiflex and Rolleicord. 36 exposures of 24 x 36 mm can be made on perforated cinefilm. Hence the cinefilm equipment is a great advantage when, in press photography, for instance, a number of pictures are required in quick succession without changing the film.

The automatic film transport is important in this connection; with the Rolleiflex this is operated by the handle, and by the winding knob with the Rolleicord. A counter indicates the number of exposures made.


1
ROLLEIKIN
D.R.P.a.
2

Further, after any given number of exposures, the exposed film can be cut off and developed immediately. Any make of cine material can be used for the cinefilm equipment, that is to say daylight cartridges, daylight loading film with manifold paper backing as well as metre film.

Photos taken with the cinefilm equipment such as portraits, flowers and still-life etc. are of particular charm, as the focal lenght of 3 ins. is considerable in relation to the reduced size.

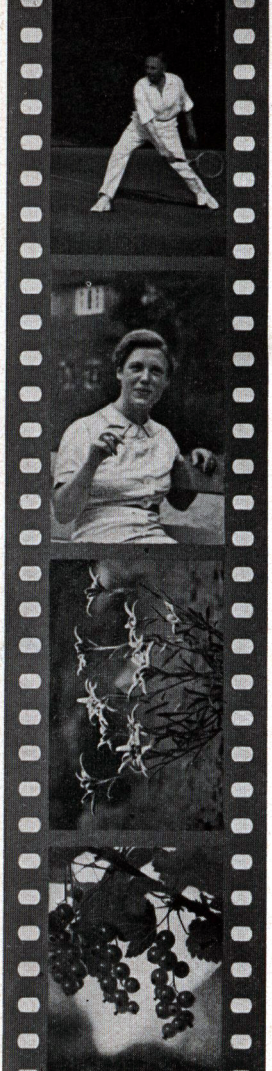
The Rolleikin equipment of the **Rolleiflex** consists of:

Back panel with counter mechanism
film guide frame
1 mask, engraved **"Rolleiflex"**
1 spool-holder
1 empty spool.

The Rolleikin equipment for the **Rolleicord** consists of:

Back panel with counter mechanism
Film guide frame
1 mask, engraved **"Rolleicord"**
2 spool-holders
2 empty spools.

A special spool-chamber "Agfa-Rolleiflex" takes long length cinefilm. It should be ordered separately as it is not included in the equipment.



—	**Rolleiflex 6x6 with Zeiss-Tessar 3,5** . .	*Rolleifirst*
Rolleirex	**Rolleiflex 4x4 with Zeiss-Tessar 2,8** .	—
—	**Rolleicord II 6x6 with Zeiss-Triotar 4,5**	*Cordrex*
—	**Rolleicord II 6x6 with Zeiss-Triotar 3,5**	*Cordlux*
—	Ever ready case for Rolleicord	*Cordbe*
—	Rolleiflex de luxe case 6x6	*Fottano*
Rextano	Rolleiflex de luxe case 4x4	—
—	Rolleiflex ever-ready case 6x6	*Fottabe*
Rextabe	Rolleiflex ever-ready case 4x4	—
Fotfihe	Rolleiflex yellow filter, light, in purse . . .	*Fotfihe*
Fotfimi	Rolleiflex yellow filter, medium, in purse . .	*Fotfimi*
Fotfisky	UV high altitude filter in purse	*Fotfisky*
Fotgreen	Rolleiflex green filter in purse	*Fotgreen*
Fotrubi	Rolleiflex ruby filter in purse	*Fotrubi*
Fotfra	Rolleiflex infra-red filter Agfa No. 83 in purse	*Fotfra*
Fotcodo	Rolleiflex Agfacolor Artificial Light filter No. 24	*Fotcodo*
Fotcolor	Rolleiflex Agfacolor special filter No. 30 . . .	*Fotcolor*
Fotalt	Sunshade in purse	*Fotalt*
Fotsobe	Sunshade in special mount, in purse	*Fotsobe*
Fotverl	Graduated filter in purse	*Fotverl*
Fotproun	Proxar lenses in purse, Set I (40 ins-20 ins)	*Fotproun*
Fotprodo	Proxar lenses in purse, Set II (20 ins-13 ins)	*Fotprodo*
Fotkeun	Rolleipar lens in purse, for Proxar I	*Fotkeun*
Fotkedo	Rolleipar lens in purse, for Proxar II	*Fotkedo*
Dutnu	Duto Rolleiflex Soft Focus lens 0, in purse	*Dutnu*
Duton	Duto Rolleiflex Soft Focus lens I, in purse	*Duton*
Heros	Rollei polarising filter	*Heros*
—	Leather focusing extension hood 6x6 . . .	*Fothood*
Rexhood	Leather focusing extension hood 4x4	—
Rexadapt	Plate adapter	*Fotadapt*
Rexslide	German silver slide	*Fotslide*
Rexcas	Purse for 2 slides	*Fotcas*
—	Film pressure plate slide	*Fotpress*
—	Focusing screen slide	*Fotfoc*
Fothead	Panorama head	*Fothead*
Fotster	Stereo attachment	*Fotster*
Rexiris	Detachable iris stop	*Fotiris*
Fotmir	Angle-mirror with purse for Rolleiflex . . .	*Fotmir*
—	Cinefilm equipment complete for Rolleiflex 6x6	*Fotcine*
—	for Rolleicord with additional complete spool-holder	*Cordcine*
—	Spare spool-holder	*Fotspul*
—	Spare take-up spool	*Fotleer*
—	Special spool-chamber "Agfa-Rolleiflex" . . .	*Fotkin*

Rolleicord

Rolleiflex