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ROLLEI-MAGIC II

– two ways with one camera :
automatic or controlled picture taking.
You can use either –
and choose from shot to shot.

The automatic way is the quickest –
the ideal method for the beginner.
It always gives correct and sharp snapshots.
Read about it on pages 2 and 3.

The controlled method is more versatile –
it is the way of the expert
for pictorial effects and special subjects.
The rules are set out on pages 6 and 7.

Either way:
Every shot is a ROLLEI shot,
sharp as you saw it in the finder and correctly exposed.

Automatic Picture Taking

First of all, as soon as you have loaded the film, set the camera to the correct film speed. This applies to all shots.

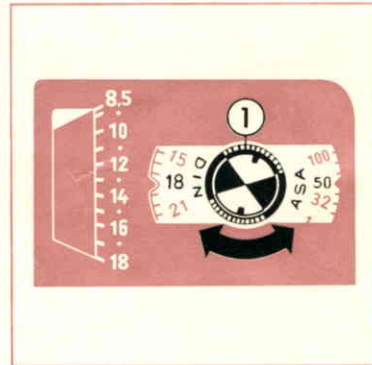
Secondly, for automatic picture taking, set the camera for automatic operation.

Note: For automatic pictures always work without the diffusing screen (→ page 7).

1. The ASA (or DIN) Speed Setting

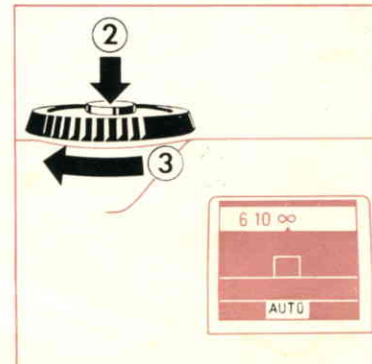
The film speed is marked on the film packing in ASA or DIN ratings. Set this value to the index mark as follows:

Press down the button 1 and turn it – then let it spring out again fully. The automatic system only works properly if the button springs out.

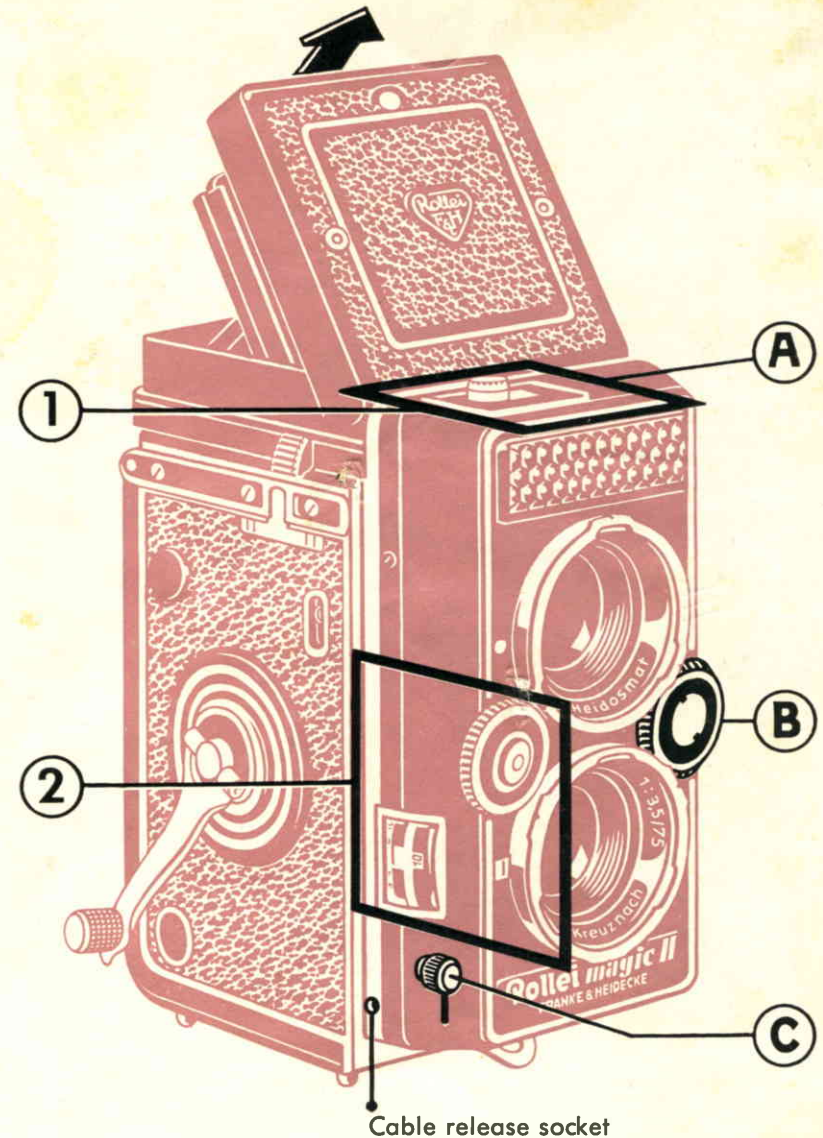


2. The Automatic Setting

Press the locking button 2 and turn the wheel 3 fully to the left. The lettering "AUTO" in the window indicates that the camera is set for automatic operation.



Now you are ready to shoot.



Cable release socket

The ABC of Shooting

A. Can You See the Pointer?

Then you can shoot. As long as the pointer is visible, the light is good enough for picture taking.

B. Is the Image Sharp on the Screen?

Turn the focusing wheel until the image is sharp.

C. Releasing

At the right moment gently and smoothly press down the release.

Colour Shots

In sunshine choose your viewpoint to get the sun shining over one shoulder if possible.

In overcast weather set a lower ASA or DIN value for brighter transparencies. Check the instructions for your colour film for exact details.

General Rules

Get the main subject really sharp. In every picture there is a centre of interest which immediately attracts attention. That must be the sharpest point: for example the eyes in a portrait, or the foreground in a landscape.

Watch the composition: leave out irrelevant matter. Go near to your subject to fill the frame.

Now you have got your picture. Swing the crank (→ page 5) to be ready for the next shot.

That is all

With your Rollei-magic you find the pictures: that is the fun, of photography. The finder helps you to visualise just what you want to take. Pressing the release takes care of everything else. How does that work? When you engage automatic operation the exposure meter becomes your exposure control. It selects the best combination of aperture and shutter speed. It selects shortest exposure times – yet ensures the greatest sharp zone. Read the next two pages – you will be amazed at your Rollei-magic results. They prove right from the start that you can already take **perfect pictures.**



The ROLLEI Finder

Open the hood by pulling up the cover **1** to the front. Close it by pushing in the two sides **2**.

The hood is removable (→ page 11) and can be replaced by the Rollei Pentaprism.



The **magnifier** makes accurate focusing easier. To swing it out grip the top edge of the hood with two fingers and slightly press the flap **3** inwards. Push down the magnifier **4** before closing the hood.

If you wear spectacles, your photo dealer can change the magnifier to suit your eyesight (→ page 10).



To open the frame finder push down the flap **5** until it engages. The hood now becomes a sports finder for action subjects. You can keep the subject in the finder more easily by following it with the camera and releasing at the same time.

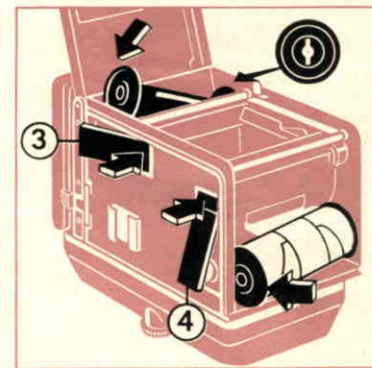
To close the frame finder, slightly push in both sides of the hood **6**.

Loading a 2 1/4 x 2 1/4 inch ROLL FILM



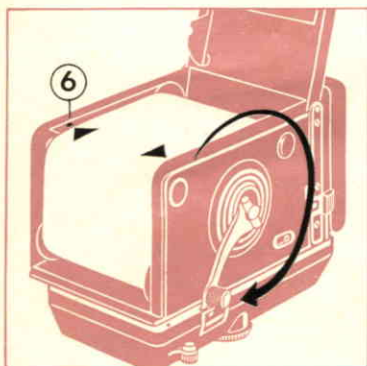
Opening the Camera:

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



Inserting the Film Spools:

Press the keys **3** and **4** at the side, and insert the spools from the right. The empty spool goes in the upper spool chamber (already in place in a new camera) and the full No. 120 roll film goes into the lower chamber. The slotted end of the empty spool must face to the right to engage the film transport key.



Threading the Film:

Break and remove the gummed seal. Pull off the backing paper across to the empty spool and push it into the spool slit 5. Turn the crank to wind up the beginning of the backing paper evenly until the two triangular marks on the paper reach the red dot 6. Then stop.



Closing the Camera:

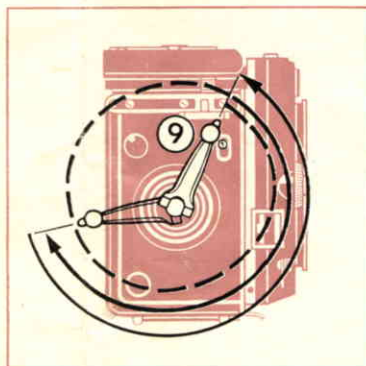
Push the back against the body, fold down the lever 7 as far as it will go, and swing back the latch 8.

The Film Transport

After every shot turn the crank forward as far as it will go and back again until it locks. You can work the crank again only after releasing (→ page 3). Remember the simple rule: if you can turn the crank you must turn it – forward and back until it locks. A locked crank means that the camera is ready to shoot.

Double exposures and blank frames are impossible.

When shooting in rapid sequence you can keep the crank unfolded.



Setting the Film for the First Exposure:

Keep turning the crank 9 round and round until it locks, and then swing back fully. This locks the crank and advances the film counter from 0 to 1. Once you have set the film speed, the Rollei-magic is ready to shoot.

Unloading the Camera

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

Wind up the end of the backing paper by turning the crank round four times. Open the camera back in the shade. Press in the key 3 and pull out the film spool from the left. Fold under the end of the backing paper and seal it. Wrap up the film in its original packing, ready for processing.

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

Working with Exposure Values

You will already have noticed the numbers next to the pointer: they show the appropriate exposure value.

When set for automatic operation, the camera selects the exposure value itself. For controlled exposures you yourself set the value indicated in the scale window. As before, you get correctly exposed shots but you can choose:

the shutter speed to suit the subject movement, and the stop to control the depth of field.

That gives you more scope for controlling image sharpness. By modifying the indicated exposure value you can in special cases also control the effect of the exposure.

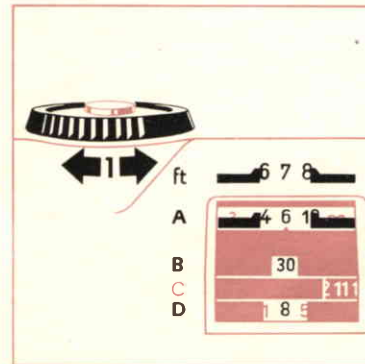
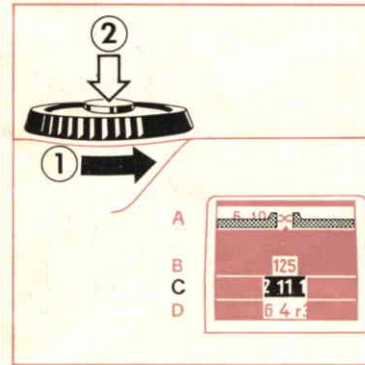
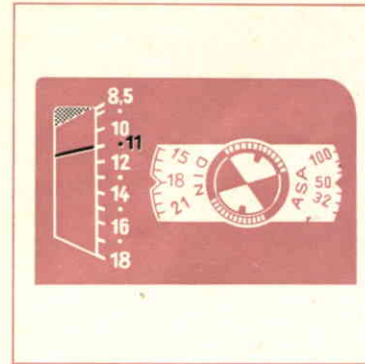
What the Scales Indicate

A Distance scale: 1 metre to ∞ — 3½ feet to ∞ (infinity). The actual distance setting is opposite the index mark in the centre of the window. The red marks are coupled with the aperture setting and indicate the limits of sharpness. The dots on the distance scale stand for settings of 1.1, 1.3 and 2.5 metres.

B Shutter speeds: $\frac{1}{30}$ to $\frac{1}{500}$ second. The selected setting clicks into position in the centre of the window. The setting range finishes once you go beyond $\frac{1}{30}$ second.

C Exposure value scale (white figures). You set the exposure value in the centre of the moving window. For intermediate values set halfway between two marked figures; for exposure value 8.5 use the index line at the end of the scale.

D Aperture scale. The aperture values appear in the centre of the window. Intermediate exposure value settings give half-stops (between two marked settings). The index line at the extreme end stands for stop f/3.5. The exposure range finishes when stop f/22 disappears (the release locks).



1. Determine the Exposure Value

Point the camera at the subject and read off the exposure value next to the pointer. Intermediate positions between two index lines correspond to intermediate exposure values.

2. Set the Exposure Value

To disengage the automatic setting, first turn click-stop-wheel **1** until exposure value 18 appears and, for easier reading, is brought into the centre of the window. Then, depress locking button **2** and simultaneously turn wheel **1** until the full or half exposure value, indicated by the exposure meter, appears (scale **C**).

For adjusting the lower exposure values 8.5 to 10, bring light value section first into the right hand side of window (by turning click-stop-wheel **1**).

To change from one exposure value to another: depress locking button **2** and simultaneously turn wheel **1**.

This provides the combinations of aperture and shutter speed for correct exposure.

3. Selecting the Speed and Sharp Zone

Turn the wheel **1** from setting to setting (it clicks into position each time) within its range. The shutter speed must always appear in the centre of the window (scale **B**). Scales **A** and **B** then show you the best combination of depth of field (zone of sharpness) and shutter speed.

The range of combinations is exhausted when you go beyond $\frac{1}{30}$ second or beyond f/22.

Fastest movement needs fastest shutter speeds.



The Choice of Shutter Speed

For sharp pictures of moving subjects you need sufficiently fast shutter speeds. As a guide, use $1/500$ second for sports, $1/250$ for running children, $1/125$ for briskly walking figures. For slowly ambling people use $1/60$ second or — from greater distances — $1/30$ second. Note the following general rules:

Sharp shots of moving subjects are easier at greater distances. Further, movement blur is reduced if you capture the subject *a p p r o a c h i n g* (instead of from the side).

Selecting the Depth of Field

When you get the picture sharp on the screen you also set the camera correctly for the distance of the main subject. But objects will still be adequately sharp within a certain zone in front of, and behind, the focused distance. This depth of field zone increases at smaller lens stops (higher f-numbers) and is indicated on the scale **A** by the two movable red marks. So you can directly select the required zone of sharpness.



Moderate movement permits slower shutter speeds and greater depth of field — from the foreground to the distance.

Precise Exposures

Basically the exposure value indicated is valid for subjects with a balanced proportion of highlights and shadows. Colour films have a limited exposure latitude and colour shots of subjects with predominantly light or dark areas therefore call for some exposure correction. You can allow for that in three ways:

1. Close-up Readings

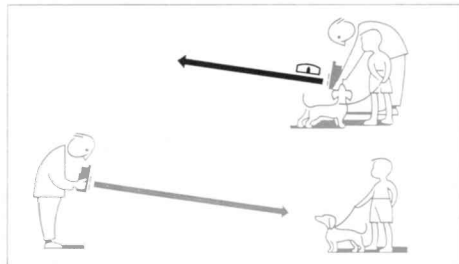
When you have a sun-tanned face against brilliant cloud, it is the face that must be correctly exposed. In an overall reading the sky would unduly influence the exposure. So take the camera close to the subject to measure the reflected light, and use the exposure value now indicated.

2. Measuring the Mean Exposure Value

Take separate readings of the light and the dark subject areas and use a mean of the two values. Alternatively, point the camera at a substitute object of evenly distributed light and dark areas and set the exposure value obtained.

3. Incident Light Readings with the DIFFUSING SCREEN

In this case you measure not the light reflected from the subject, but the light falling on it. For this purpose push the white diffusing screen (kept in the lid of the camera case) over the exposure meter cell from the side. Now point the camera from the subject towards the shooting position. Then use the exposure value indicated. ▼





Taking Flash Shots

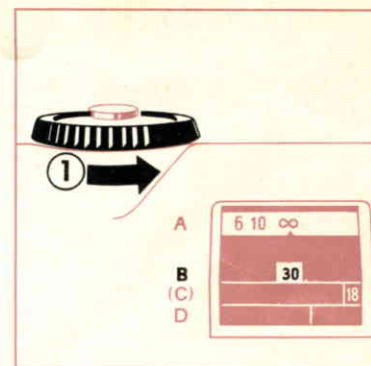
With the Rollei-magic you are not dependent on daylight. If the meter pointer is invisible, a flash bulb or electronic flash can provide the necessary light. Then you can take snapshots even in dark rooms.

For flash bulbs fit the Rolleiflash M flash gun into the socket on the camera and turn to lock into place. This socket will also take the flash cable of an electronic flash unit. The flash is fired by pressing the release.

The brilliance of the flash requires correspondingly small aperture settings at close range. The instruction leaflets with various flash bulbs give you the appropriate distance ranges and corresponding apertures. Set the camera as follows:

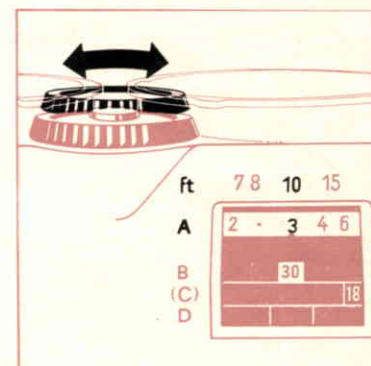
1. Setting the Shutter Speed

Turn wheel 1 and adjust shutter speed (scale B) as recommended by flash bulb manufacturer for X-contact (with flash bulbs mostly $\frac{1}{30}$ sec, with electronic flash any speed from $\frac{1}{30}$ to $\frac{1}{500}$ sec).



2. Setting the Distance

After focusing the subject sharply on the screen, read off the subject distance on scale A. The instructions with the flash lamp indicate the required aperture for this distance. Approximate values are sufficient.

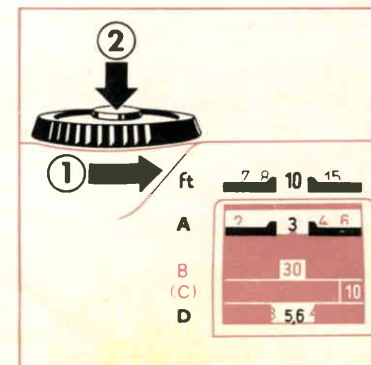


3. Setting the Aperture

Keep the locking button 2 pressed down while setting the required aperture with the wheel 1 on scale D.

Now you are ready to shoot.

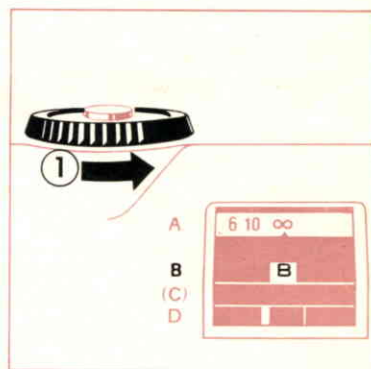
Fill-in-flash is also possible with B or exposure value setting for example to brighten shadows in back-lighted subjects.



Time Exposures

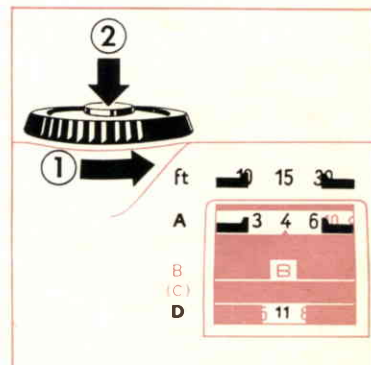
With the Rollei-magic you can also make time exposures from 1 second to several minutes (for example night shots in town).

For long time exposures a cable release with lock is advisable. This screws into the threaded socket next to the release. Mount the camera on a firm stand. For quick and convenient mounting of the camera use the Rolleifix tripod head.



1. Set the Camera to B

Turn the wheel 1 to bring the green letter B (on scale B) into the window.



2. Set the Aperture

With the locking button 2 depressed, select the aperture (scale D) according to the required zone of sharpness (scale A).

3. Exposing

Press down the release for the required exposure time. Letting go of the release concludes the exposure.

Using Filters

The mount of Rollei filters always carries an engraved filter value. Mounting the filter on the camera directly transfers this value to the exposure system.

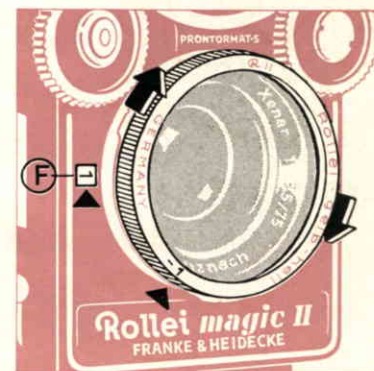
In every case you get correct exposures.

With the automatic control disengaged, the pointer shows the corrected exposure value that you have to use with the filter.

Setting the Filter Value

Insert the filter in the bayonet ring of the lens and turn clockwise until the indicated value engages in the window F.

Examples: With the Rollei light yellow filter (-1) set to 1; with the Rolleipol filter (-1.5) set to 1.5.

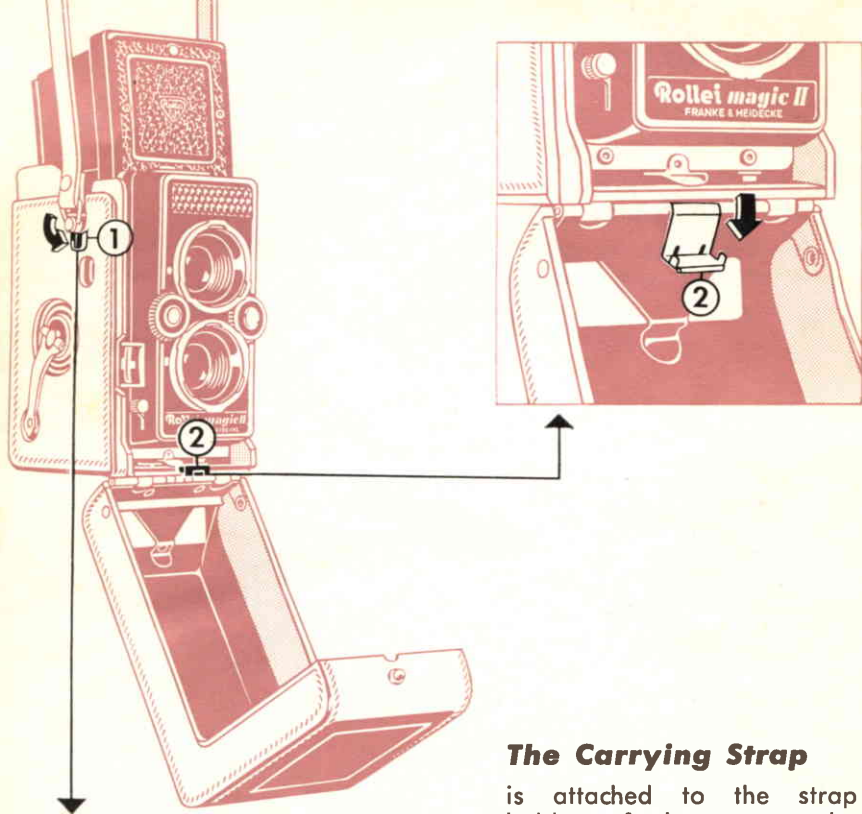


With a combination of two colour conversion filters the filter values are added. For example for an R2 filter (-0.5) and an R5 filter (-0.5) the combined filter value is -1.

Lens Attachments without Filter Value

(Rolleinar close-up lenses, soft focus attachment)

For exposures with these accessories set the window F to the value 0, unless a filter is used in addition.



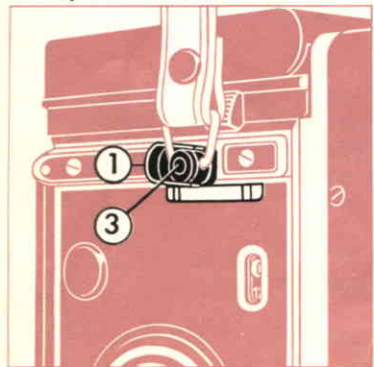
The Ever-ready Case

Removing the camera: Unfold the crank. Pull up both latches **1** on the carrying strap. Push the sides of the case apart, and lift out the camera from the front.

Inserting the camera: First push the crank through its opening. Lock the sides of the case to the camera with the latch **1**.

Detaching the front (if required): Press down the clip **2**.

Attaching the front: Hook the front into the bottom of the case and close the latter. The clip automatically engages.



The Carrying Strap

is attached to the strap holder of the camera by pushing in the two buttons **3**. When attaching the strap press the securing spring against the camera with the button **3**; when detaching, press with a finger nail.

The carrying strap remains attached to the camera even when you are using the ever-ready case. The rotating latches on the strap holders hold the sides of the camera case in position.



Changing the Magnifier to Suit Your Eyesight

If you wear spectacles with prescriptions from + 3 to - 3 dioptries, but prefer to focus without them, you can have the magnifier changed. To do it yourself:

Open the frame finder and grip both sides of the magnifier lens from the front. Pull backwards and lift out **4**. To insert the lens push it forward against the spring and let it engage in the mount.

To get at the lens for cleaning, fold down the magnifier with the frame finder open.

Four Exposures More – with the 16-Exposure Mask Set

If you use the 16-exposure mask set, the Rollei-magic will even yield 16 exposures instead of 12 per roll. This gives you a horizontal picture size of $1\frac{5}{8} \times 2\frac{1}{8}$ inches (4×5.5 cm.) which you can subsequently trim down to the popular super-slide size ($1\frac{5}{8} \times 1\frac{5}{8}$ inches or 4×4 cm.). With these reduced picture sizes you can fill your frame with the subject at greater distances.

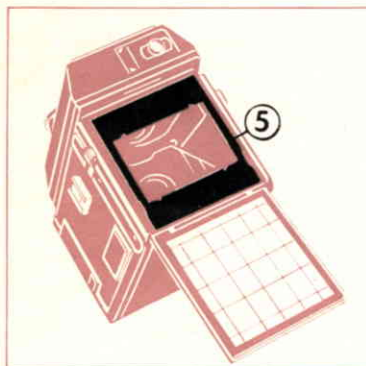
The 16-exposure mask set contains masks to cut down the film opening and screen image to $1\frac{5}{8} \times 2\frac{1}{8}$ inches. Notches at the edges of the mask indicate the limits of the $1\frac{5}{8} \times 1\frac{5}{8}$ inch size. Colour transparencies can then be cut down to this size to fit into standard 2 x 2 inch slide frames. A separate mask is used for each size on the frame finder.

To engage the mask at the top and at the bottom behind the film opening of the camera, the mask has a spring loaded locating strip.

First push this strip behind the film opening at the bottom and press it in against the spring 1. Swing the mask into place and slide it under the top of the film opening 2. On inserting the mask the film counter automatically switches over to 16 exposures.

To remove the mask, push it down in the film opening to compress the spring, and lift out.

Inserting the Film Mask



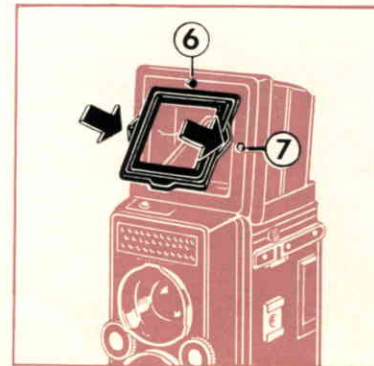
Inserting the Screen Mask

(Removing the focusing hood)

Press down the catches at the side of the hood 3, and pull off the hood towards the back. Grip the frame of the focusing screen 4 at the side, pull back, and swing up. Insert the screen mask 5 in the camera. Fold down the focusing screen. Replace the focusing hood, and push down and forward until it engages.

Fitting the Frame Finder Mask

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



Code	Care of the Camera	Code	Rollei Filters
BEGOX	Ever-ready case		For black-and-white film
MATRA	Carrying strap		(panchromatic) Filter value
FOGUZ	Non-slip pad for strap		
CAPGU	Lens cap, chromium plated		
Alternative Picture Sizes			
FOVIE	16-exposure mask set (1 ¹ / ₈ x 2 ¹ / ₈ and 1 ³ / ₈ x 1 ³ / ₈ inches)	GUIHE	Light yellow - 1
Flash Shots			
FLASM	Rolleiflash M	GUIMI	Medium yellow - 1.5
FLOMB	Rolleiflash Comb 2 extension unit with 10-foot lead	GULIN	Light green - 1
BOFLA	Carrying case for the Rolleiflash M or Rolleiflash Comb 2	GUEEN	Green - 1.5
Eye-Level Focusing			
PENTA	Rollei Pentaprism	GUORA	Orange - 1.5 to - 3
Optical Accessories			
GUOBE	Lens hood	GUUBI	Light red - 2 to - 3.5
	Rolleinar close-up lenses (with parallax correction)	GUBLA	Light blue - 0.5
GUPUN	Set 1 (40 to 18 inches)	GUSKY	Ultra-violet filter - 0.5
GUODO	Set 2 (20 to 12 ¹ / ₄ inches)		For colour films
GUTRE	Set 3 (12 ¹ / ₂ to 9 ¹ / ₂ inches)	GUHAZ	H 1 0
	Soft-focus attachments	Rollei colour compensating filters	
GUTNU	Rolleisoft 0	GURIM	R 1 0
GUTON	Rolleisoft 1	GURWO	R 2 } to correct - 0.5
		GURFU	R 5 } blue casts - 0.5
		GUREL	R 11 } - 1
		GUIMB	B 1 } 0
		GUWOB	B 2 } to correct - 0.5
		GUFUB	B 5 } reddish casts - 1
		GUELB	B 11 } - 1.5
		General	
		GUTAR	Rolleipol polarising filter - 1.5
		GUNEU	Neutral density grey 2 - 2
		Mounting the Camera	
		FOFIX	Rolleifix tripod head
		FOBUM	Rollei pistol grip
		FOHAN	Wrist strap for pistol grip
		The Rollei-magic for Projection	
		ANPRO	Rollei projection attachment
		ANWAN	Rollei projection screen

The Rollei-magic calls for careful handling and will repay it with reliable service.

The lenses carry a hard coating that will stand up to normal cleaning. The silvered surface of the viewing mirror also carries a scratch-proof protective layer. Nevertheless clean these surfaces with great care and only when absolutely necessary.

First dust the lens, the focusing screen, and the viewing mirror with a sable brush. Then clean off any finger marks with a soft rag or chamois leather. Never touch the grained under side of the focusing screen with the fingers; use only the sable brush.

If the lenses mist over on coming into a warm room, let the condensation evaporate on its own; never wipe it off.

Moisture, dust, sand, exposure to strong sunlight, and hard knocks can harm even a precision camera. So use the ever-ready case for protection. Carry the camera round your neck, and keep it in a soft spot in your car. In brief: handle your Rollei-magic gently.