

Rolleiflex SL 66

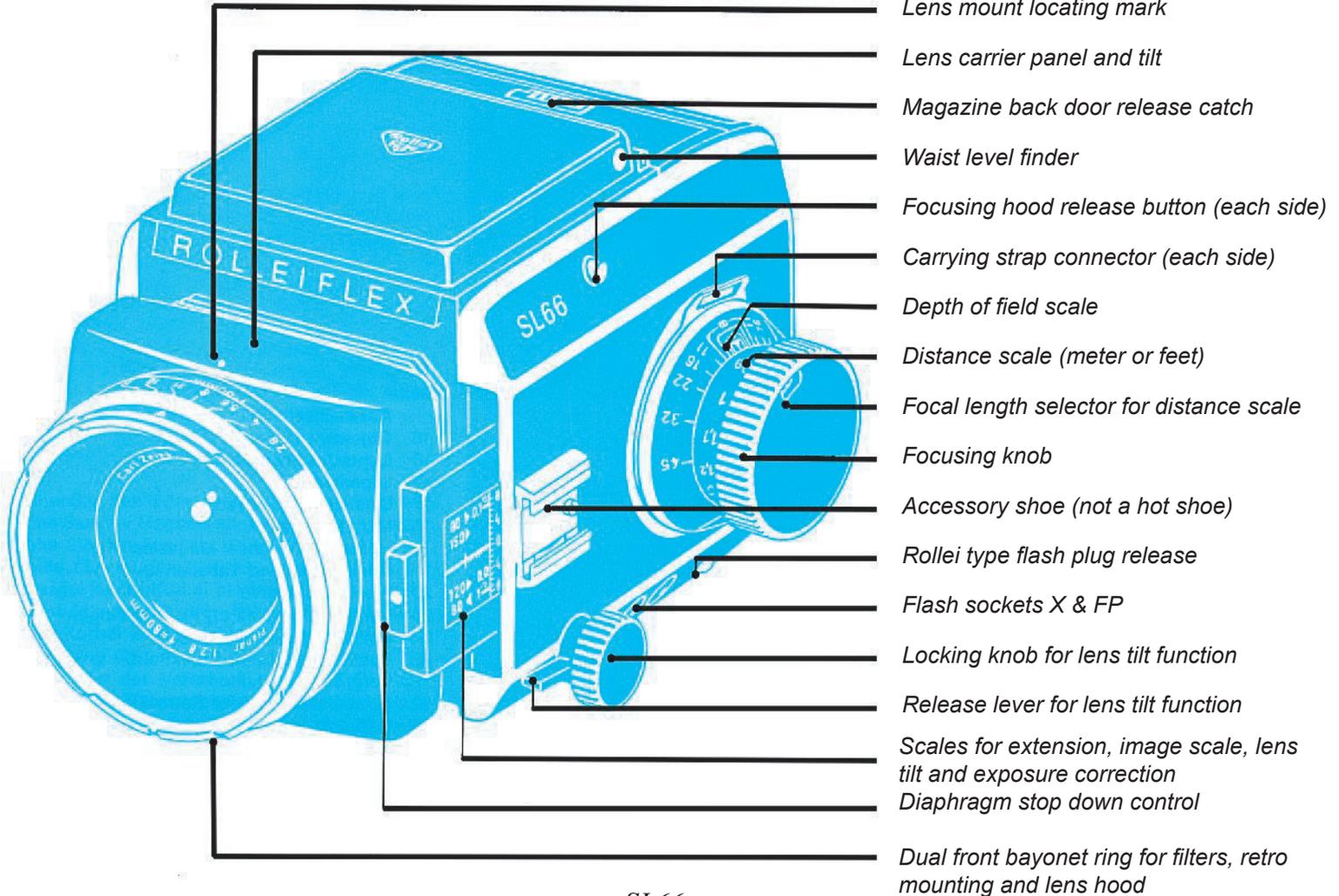
User Manual



*Revised and updated by RolleiClub
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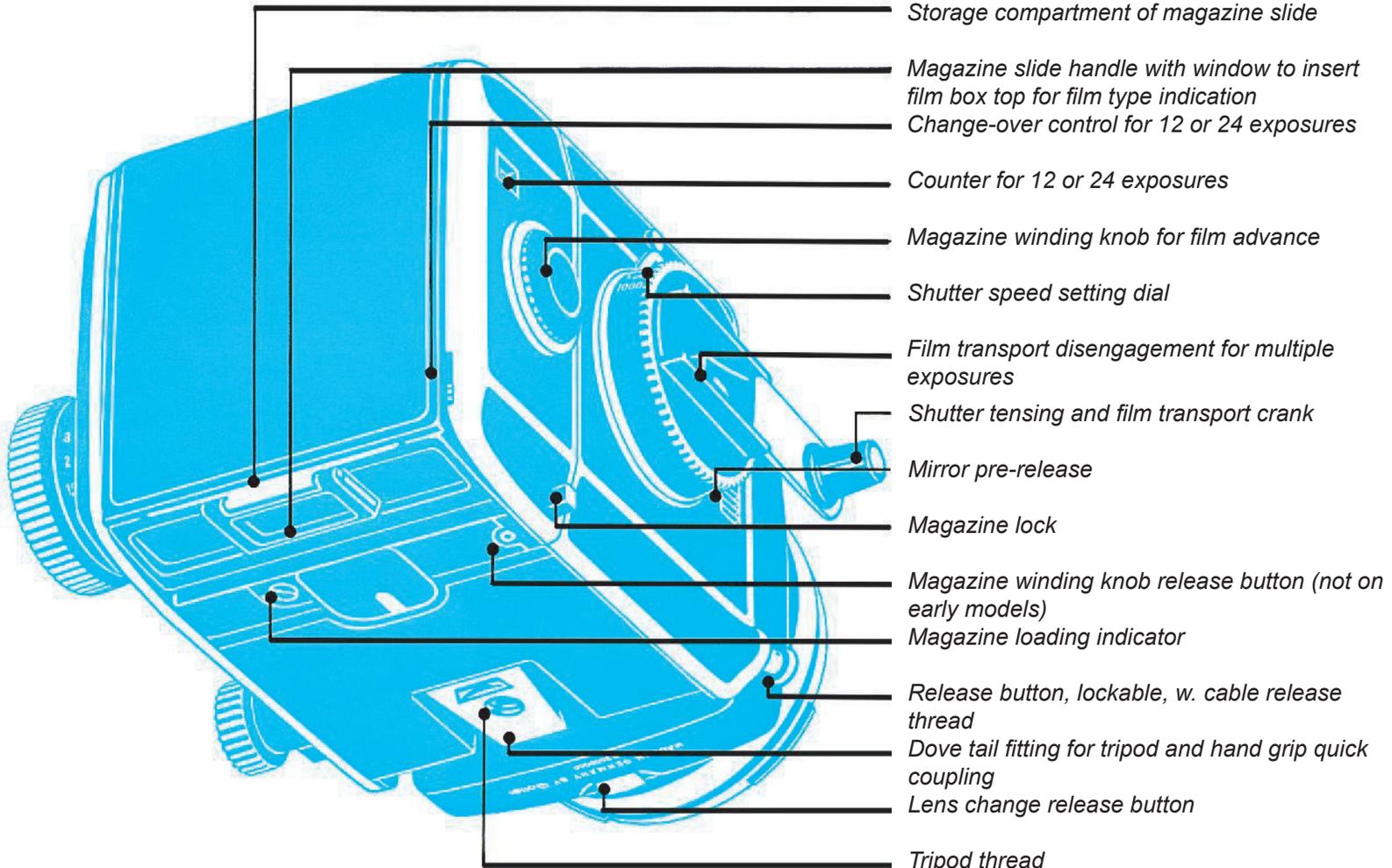
Rolleiflex SL 66

Parts



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*Rolleiflex SL 66:
The Camera System for Experts*

We might assume that as an owner of the professional SL66 camera you will know all about the basic technicalities of photography. So, we have kept this revised manual concise.

Taking pictures, extended functions of the camera, and the interchangeable components are covered in three chapters.

Tables and reference charts show all important data at a glance: focal length and camera extension at various magnifications.

We are sure that you will be successful with your Rolleiflex SL66, as this system has proven its superior quality and durability for over 30 years.

If you have any questions, please contact the RolleiClub at info@rolleiclub.com

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The Most Important Rule

Before you load or unload a film

Before you remove or fit a magazine

Before you press the release button -

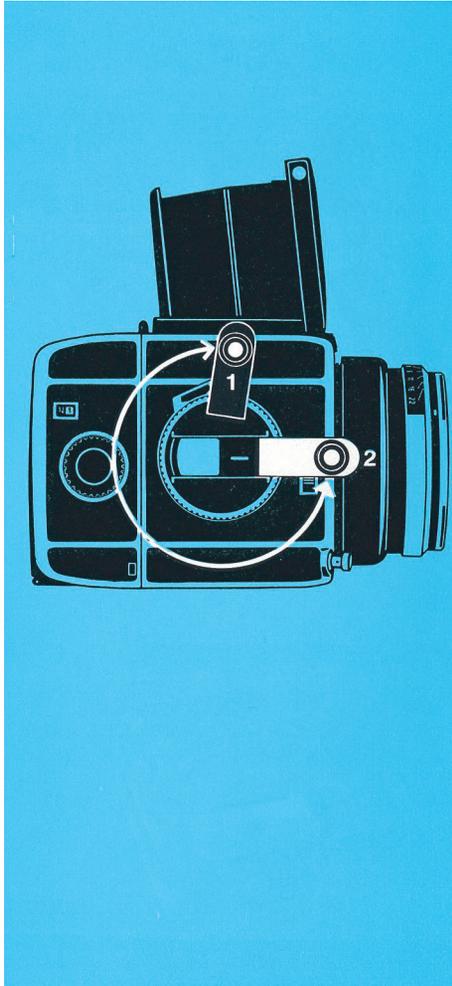
Always check that the crank is unfolded and blocked.

For this purpose, swing the crank fully clock wise as far as it will go (1) - about 270 degrees -, and back again (2).

This tensions the shutter and advances the film. It also sets and activates automatic safety interlocks to prevent waste of film during film or magazine changing.

Accidental double exposures, blank frames and overlapping pictures are not possible this way.

Once the crank is locked, you are sure that the camera is ready for correct operation.



Taking Pictures

For taking pictures, you will find all necessary basic information on the next four pages:

From loading a new film to unloading the exposed roll.

You can also practice the individual steps on your camera without a film. To do this, the camera must be in its standard shooting mode - with the magazine attached and the dark slide stored in its compartment in the back of the magazine door.

Loading the Magazine

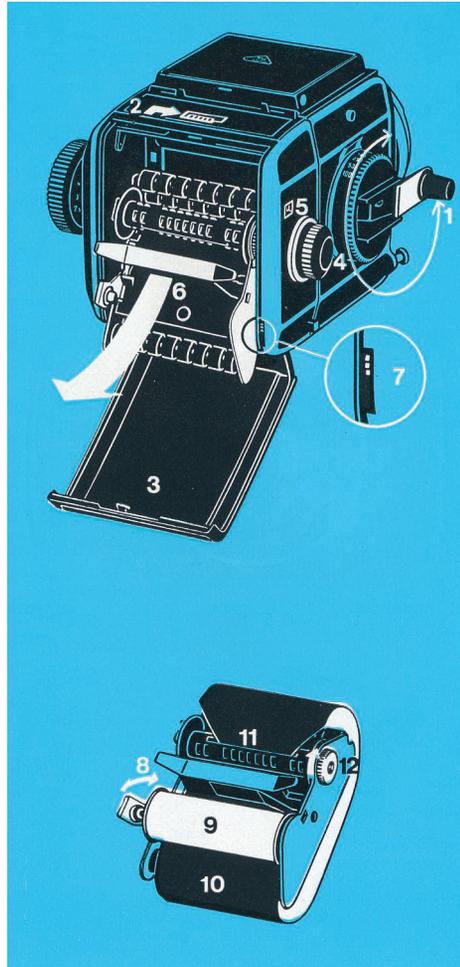
The procedure for loading a magazine is the same whether the magazine is attached or off the camera.

When there is only a single magazine in use, there is no need to remove it from the camera to load or unload film. In this case, the dark slide can remain permanently in its storage compartment in the back door of the magazine.

Basic Rule: Unfold the crank (1) and turn it clock wise 270 degrees and back to its original position until it locks.

Open the magazine: Unlock the back (2) and swing open the back door (3). This also causes the magazine winding knob (4) to pop out; the exposure counter (5) is reset to # 1.

Take the film insert by the central bar (6) and swing it out of the magazine.



Setting the magazine for 12/24 exposures:

Switch over the film length selector lever (7). The film counter window (5) shows 12 or 24 to indicate the selected setting for 120 or 220 type roll film. On magazines for 4,5x6cm exposures, it shows 16 or 32.

You can change this setting even after the film is loaded and the magazine is closed, as long as the film counter still shows # 1.

Loading a roll film: Swing open the lower spool holder (8). Remove the seal of the film and fit the new spool (9) between the right-side fixed and the hinged shaft pins on the left side. The black inside surface of the backing paper (10) must face outwards as shown.

Run the backing paper around the back of the film insert and thread it into the slot (11) of the empty spool in the upper part of the film insert.

Tighten the paper leader by one or two turns of the gear wheel (12). There is no need to watch for the printed arrows on the backing paper, since the camera senses the beginning of the film automatically.

Loading the Magazine

Take the loaded film insert by its center bar and slide it into the magazine with the upper take-up spool first (13), so that the gearing wheels on the insert and inside the magazine engage.

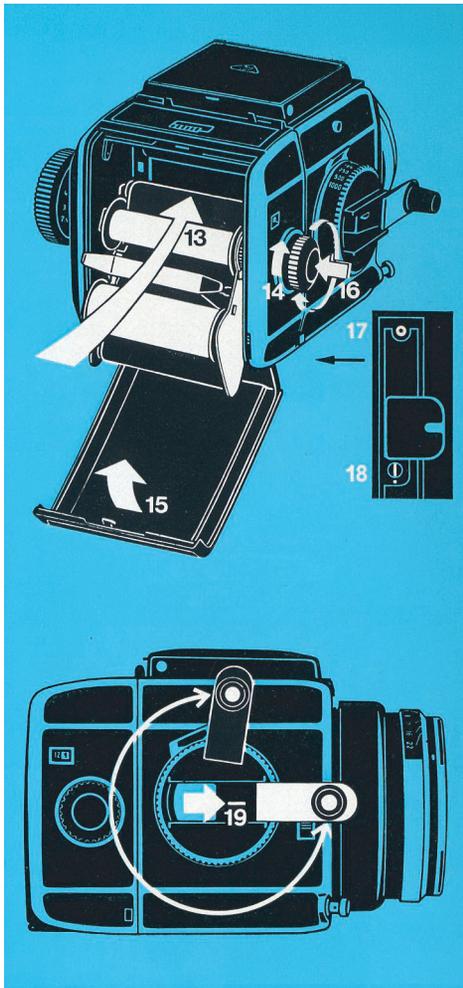
Check the film advance by a short clock wise turn of the winding knob (14). Then, swing the magazine back door up and push it closed (15). Check that it is properly locked.

Advancing the film to exposure # 1:

Turn the magazine winding knob (14) until it automatically locks when the camera senses the beginning of the film emulsion. Then push the winding button into the magazine (16). The camera is now set and ready for the first exposure. For subsequent exposures, the crank will take care of transporting the film.

The loading indicator (18) in the bottom of the magazine reads like an exclamation mark ! when the magazine is loaded with a film. When the magazine is empty, the dot and the stripe do not align.

To unload a film before it is fully exposed, press button (17) on the bottom of the magazine with a pen or similar. The magazine knob pops out and you can proceed as indicated on page 9.



Checking Readiness

If in doubt, it is possible to check readiness to shoot by pressing the crank release button (18) and pushing the crank clock wise at the same time without wasting a frame.

If the crank is locked, the camera is ready. If the crank is not locked, start moving it clock wise, let go of the lever (18) and complete the cranking movement fully back to its original position.

If you notice that you forgot to wind the crank only when pressure on the release has no effect, the same procedure still avoids wasting a film frame.

You can lose the first picture - and in fact wind the film through completely - only if the crank movement was not completed and the crank is not pointing forward.

While this in no way harms the camera, you can avoid it by **making a habit of always checking that the crank is locked** before loading the camera.

Taking Pictures

Remove the lens cap (turning it counter clock wise with old style caps, or pressing the buttons on new style caps).

Open the focusing hood (1). To raise the magnifier press the silver key (2). To close the focusing hood, press down the magnifier frame between the magnifier and the upper front of the focusing hood (3) until it engages. Then, push the side panels inside.

1. The Shutter Speed

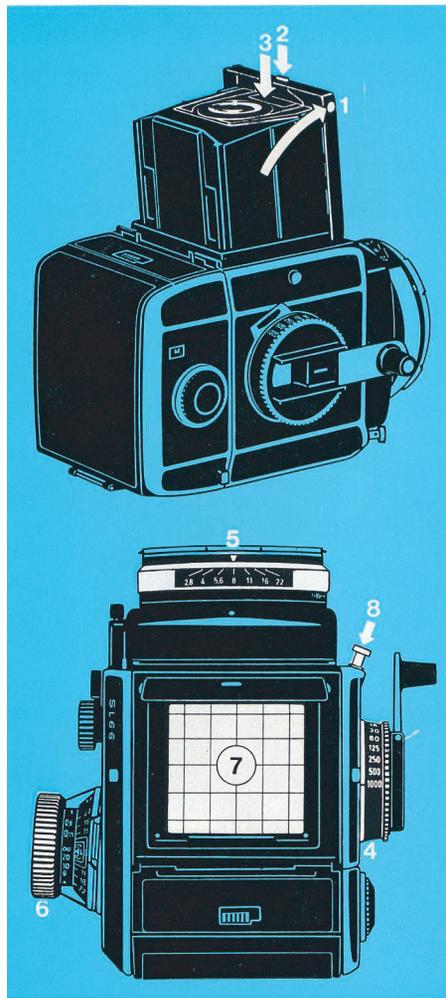
Turn the shutter time knob (4) to select the desired shutter time. The figures from 1 through 1000 represent fractions of a second, B is a setting for unlimited time exposures. Intermediate settings are not allowed.

Shutter speeds for flash: see page 13.

Exposure value correction: pages 21 & 25.

2. The Aperture

Turn the aperture ring (5) to the desired setting. It engages at full and half stops (except leaf shutter lenses: 1/3 stop). All lenses except the 500mm and 1000mm lenses have a fully automatic iris diaphragm. The lens remains fully opened until the actual exposure.



3. Focusing

Turn the focusing knob (6) until the picture appears sharp on the focusing screen (7). With lenses of longer focal lengths and when using extreme Scheimpflug depth tilt, the mirror might cut off a strip at the top of the screen image. This does not affect the picture taken: the exposure will always cover the entire negative.

Distance Scale: page 10

Depth of Field: page 11

Scheimpflug Depth Tilt: page 12

4. Releasing

Unlock the release button by turning it counter clock wise (red dot points sideways when unlocked, upwards when locked).

Time Exposures at B Setting:

Press down the release button for the duration of the required exposure. For longer exposures, the release button can be locked when pressed down by turning the locking collar clock wise. The shutter will close once the release is unlocked or no longer pushed in.

The release button incorporates a **cable release thread** for standard cable releases.

Film Transport & Shutter Tension

After every exposure, unfold the crank and turn it clock wise 270 degrees and back to its original position (9).

The forward swing tensions the shutter, while the return swing advances the film. The camera is then ready for the next exposure.

During a shooting session, the crank may remain unfolded for immediate operation.



Unloading the Magazine

After the last exposure on a roll of film, the magazine knob pops out when you turn the crank - an audible and visible sign that the film is finished.

First complete any started crank movement (10), fully forward and all the way back. Then wind the magazine knob (11) clock wise until the remainder of the film backing paper is wound up completely and the winder knob turns freely without resistance.

Open the magazine (12) and remove the film insert by its central handle. Swing out the upper spool pin at the left side of the magazine insert and remove the exposed roll of film.

Transfer the empty spool in the lower part of the film insert to the upper part, where the exposed film was removed. This spool now becomes the receiving spool for a new film.

Film Transport Principles Summoned Up:
To advance the film from exposure to exposure use the crank - for winding backing paper leaders and trailers always use the magazine winding knob.

Extended Functions/ Distance Scale

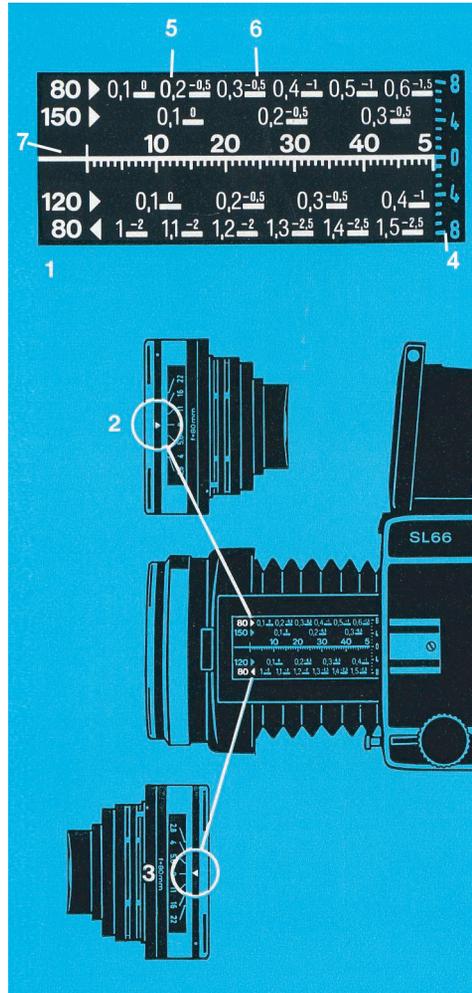
The distance scale on the focusing knob is used only for estimated depth of field, for zone focus settings and when using flash lights.

The figures on this distance scale apply only to the first complete turn of the focusing knob (with the lens mounted in normal position). Featured distance figures are measured from the film plane to the subject. The scales read either in meters or in feet (when set to 80mm lens, starting at 20m or 50' after infinity mark).

The focusing knob is equipped with four different scales for 50, 80, 150 and 250mm lenses. The selected focal length is visible in a window on the outside face of the knob (see page 16).

The bellows extension of 2" (5cm) can be further increased with extension tubes of 40 and 80mm, or a bellows system in any combination. This yields even nearer focusing with all lenses.

With the lens mounted in "retro" position (reversed, front lens element facing the film)



Scale of Reproduction

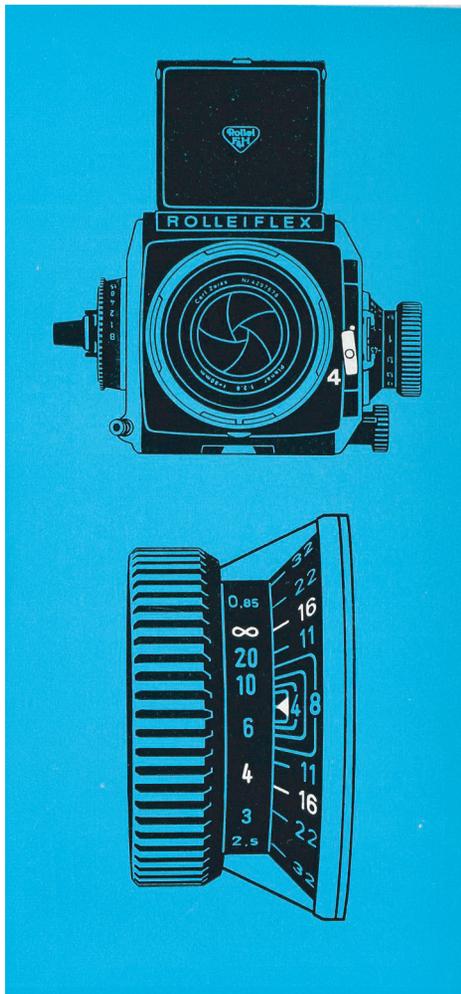
In close-up work, the scale of reproduction is more important than the subject distance. With the aid of the scales (for three focal lengths) on the bellows rail you can set the camera directly to the desired scale of reproduction. In this case, focusing is achieved by moving the camera back and forth into position.

The scale (1) provides the following data: Alongside the focal length figure (left) a triangular mark indicates the normal (2) position for 80, 150 and 120mm lenses and the "retro" position (3) for the 80mm lens (bottom row).

The scale of reproduction (5) is the ratio of the image size on the film related to the size of the original object. For example, $0.2 = 1/5$ natural size. These values are set and read off alongside the tilt indicator bar (4) and apply to the bar next to the figures, which has the corresponding exposure correction values (6) printed on top of this bar.

The center line (7) indicates the length of the bellows extension in millimeters (0 to 50mm). This line also acts as an index for the degree scale (4) when tilting the lens up or down (0 to 8 degrees).

Extended Functions



Depth of Field

Depth of field can be checked directly on the focusing screen or indirectly on the focusing knob.

1. For all lenses except 500 and 1000mm, press the stopping-down key (4). This knob can be locked by inclining it and is released in the same way. The lens then stops down to the pre-selected value and the images final appearance can be judged on the focusing screen.

2. Opposite the distance scale, index lines show the extent of depth of field at various diaphragm values (circle of confusion 56 microns or 0.0022"). In the example at left, with an 80mm lens, depth of field at F 16 would be from infinity to 4 (meters).

Beyond the first full turn of the focusing knob, or when the lens is "retro" mounted, the figures only can be used as index values for measured distances.

At increased extensions, the effective aperture of the lens changes. When the bellows extension of more than half the focal length, the effective aperture no longer corresponds to the f-number engraved on the lens scale. For actual depths of field values and necessary exposure corrections, see the tables on page 25.

Extended Depth of Field

By tilting the camera and in addition tilting the lens axis, it becomes possible to extend the zone of sharp reproduction over a large distance range even at full aperture. By stopping the lens down, this gain can even be increased.

Tilting the lens: Release the locking knob (1) by turning it to the left. Press down the lever (2) and raise or lower the lens, setting the degree of tilting according to the position of the central line on the scale (3) against the tilt indicator scale next to the accessory shoe.

The lever (2) engages at the 0 and at the two 8 degree positions. For intermediate settings, the knob (1) can lock the position. In normal use of the camera, always lock the zero position with knob (1).

Caution: At infinity setting, no tilt is possible by turning the focusing knob through half a turn the full tilt of 8 degrees becomes available.

Important: When turning the focusing knob back with the lens tilted, the movement of the bellows is limited before infinity setting is reached. Do not force the focusing knob past this limit!

For detailed instructions how to calculate tilt, see page 26 (Scheimpflug charts).



Pre-release the Mirror

The movement of the instant return mirror is mechanically and pneumatically damped during releasing. The mirror starts to swing slowly accelerates and then slows down again. The gentle conclusion of the swing movement helps to keep the camera steadier.

In addition you can pre-release the mirror, for example when using a less rigid tripod, for shots with long focal lengths and in extreme close-up range.

To pre-release the mirror: Press down the sliding key (4). Then release the shutter in the usual way. After the exposure the mirror returns to the viewing position.

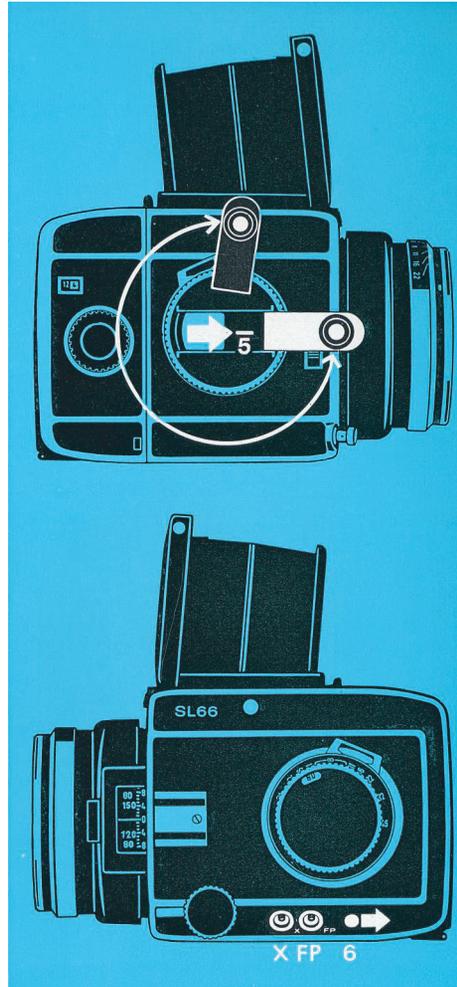
To bring the mirror back again without taking a picture, cover the lens with the lens cap, release the shutter and cock the shutter with disengaged film transport (see page 13, multiple exposure techniques).

Multiple Exposures

After the first exposure press the lever (5) inside the unfolded crank chamber towards the front of the camera and at the same time start turning the crank. Let go of the lever (5) and complete the normal complete crank movement.

This cocks the shutter without advancing the film. You can check this by observing the magazine winding knob: it does not turn.

The procedure can be repeated as often as needed to make as many exposures on the same frame as desired.



Flash Shots

The flash cable connects into the outlets X or FP. To release the special Rollei type cable plug, push the button (6) to the right and pull out the plug.

X-Synchronization

In a focal plane shutter, two blinds run down one after the other. With flashes of very short firing delay and time, the entire frame must be exposed when the flash fires to yield even flash exposure. Only with shutter times longer than 1/60 second, electronic flash will be synchronized.

Shutter Speeds for X-Synchronization

Electronic flash: 1/30 to 1 second and B
Flash Bulbs: (AG1, Osram XM5, Philips PF5): 1/15 to 1 second and B.

FP-Synchronization:

Long peak FP (focal plane) flash bulbs are available especially for focal plane shutter cameras. They yield a uniform light output over a longer period and can be used with the fastest shutter speeds. Their maximum light output is utilized at 1/60 second.

Shutter Speeds for FP-Synchronization:

(GE31, Philips PF45): 1/1000 to 1/60 second.

For fill in flash and studio use up to 1/500 second, 80mm and 150mm **leaf shutter lenses** are available for the SL66.

Filters & Lens Hoods

Filters:

The 50, 60, 80, 120, 150, 250 lenses and the 1000mm Tele Tessar all share the same size VI Rolleiflex bayonet and use the same filters.

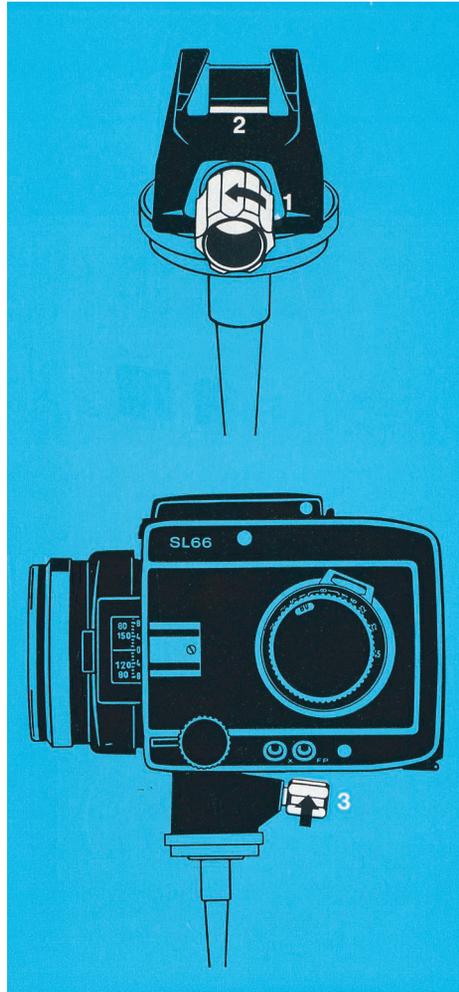
The 40 and 75mm lenses use bayonet VIII filters, the 40mm FLE lens needs a special adapter, and the 500mm lens uses M95x1 filters. The 30mm F-Distagon comes with 4 filters which fit inside the lens. The 100mm Mirotar requires special filters inserted into the optical system.

To fit the bayonet type filters: Insert the filter in the inner bayonet ring and secure by turning it fully to the right. The filters are engraved with exposure correction values.

Lens Hoods:

The 80, 120, 150 and 250mm lenses all use the same lens shade. The 50 and 60mm lenses share their special lens shade. The 30mm F-Distagon does not require a lens shade. The 40 and 75mm lenses have special bayonet VIII shades; the 40mm FLE lens has a built in metal shade. The 500 and 1000mm lenses come with their own lens shade.

To fit a bayonet type lens shade: Place a lens hood over the outer bayonet and secure by turning it clock wise.



Tripod Quick Coupling

The camera can be mounted on a tripod either via the tripod bush or - more convenient - with the tripod quick mount (which is also part of the hand grip for SL66). This utilizes the special dovetail guide in the camera base.

To prepare the quick coupling: Screw the coupling unit to the tripod and turn the knob (1) fully to the left.

Mounting the camera: Place the camera in the dovetail guide, push forward and then tighten the knob (3) by turning clock wise. This swings up the locking latch and presses the camera firmly into the dovetail guide.

To remove the camera proceed in the reverse order, first turning knob (3) fully to the left.

Neck Strap / Film Type Indicator

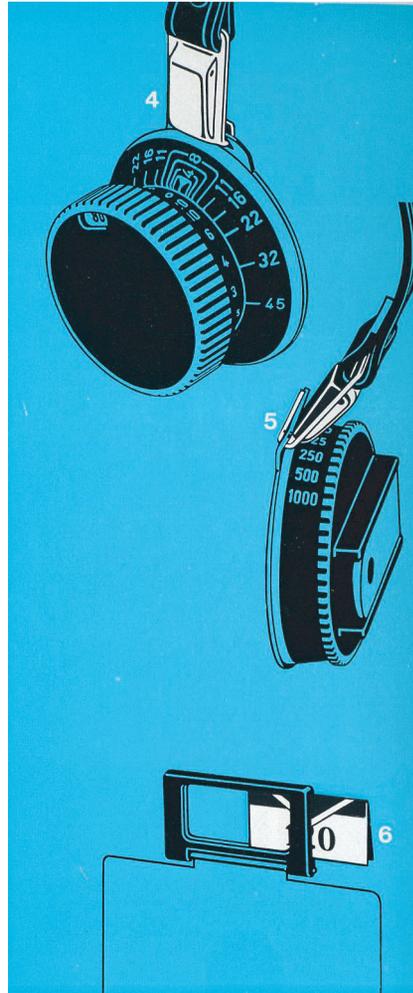
To attach the carrying neck strap, hook the snap hooks of the strap (4) into the two strap eyelets (5) at either side of the camera.

The eyelets rotate 360 degrees (with click stops on newer cameras) so you can use the camera in every position. The camera will also hang down in a natural position when not being used.

To release the neck strap, press the spring lock and push obliquely underneath the eyelet. The snap hook comes free on pressing against the camera side.

Film Type Indicator

To mark the film type loaded into the magazine, tear off the tab of the film box, fold it in half and push it sideways into the window handle of the dark slide (6). This way, you can avoid confusion about what type of film is loaded when switching between several magazines.



Interchangeable Components

Lens Changing

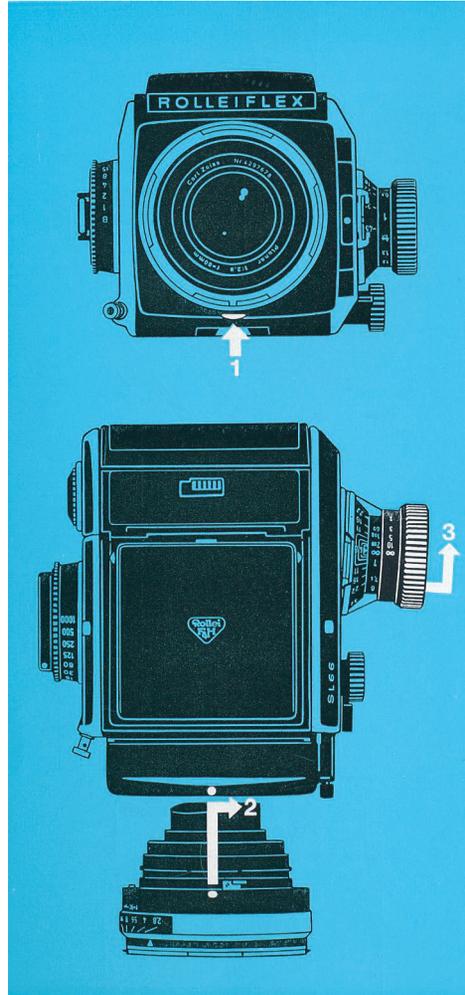
The instructions for lens changing apply equally to lenses mounted normally and "retro", and also for the Luminar adapter and the extension tubes.

To remove the lens: Press the key (1) and at the same time turn the lens left to unlock it from the bayonet mount and lift it off. When using extension tubes, use the corresponding key on the extension tube.

To fit a lens: Line up the red marks on the lens and on the lens carrier panel (2) then insert the lens into the bayonet mount and turn it clock wise to secure it into place.

For shots with **the lens in reversed mount**, fit the front bayonet matched with its red marker to the red dot on the lens carrier panel and secure the lens turning it clock wise. In this position, the automatic diaphragm control is disabled and you will have to set the aperture manually, or use the automatic extension ring with dual cable release.

For the 1000mm Mirotar lens, follow the instructions that come with the lens.



Distance Scale

To change the distance scale: Fully pull out the focusing knob (3) and turn its position to show the desired focal length in the knobs window.

The easiest way to achieve this, is to focus to infinity, then pull out the knob and turn it right until the desired focal length appears in the window (50, 80, 150 or 250mm).

Focusing Hood & Magnifier

The focusing hood and focusing screen can be exchanged irrespective of the operating mode of the camera.

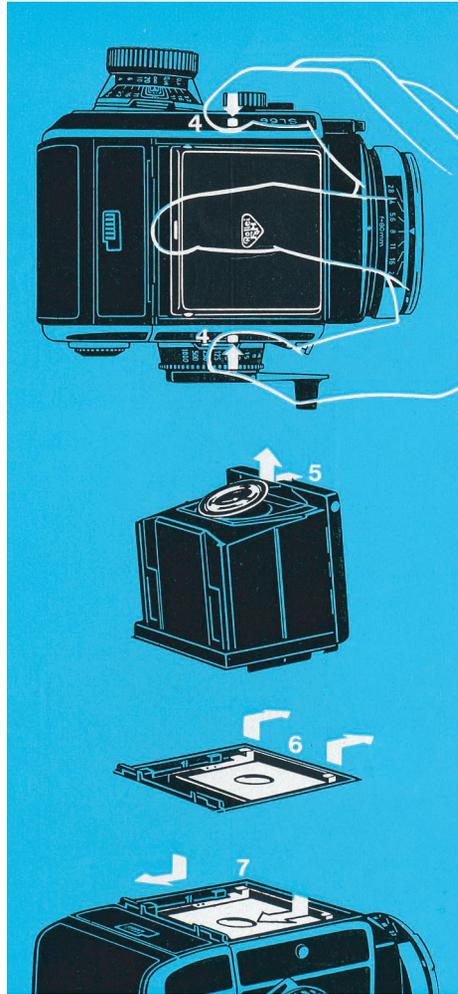
To remove the focusing hood: Press the two buttons (4) at the side of the focusing hood with the thumb and the middle finger of your hand as shown in the picture, then raise the hood with the index finger.

To fit the hood: Insert the hood (with the magnifier release button pointing towards the back of the camera) and engage it by pressing it down.

The waist level finder can be exchanged for other finders (**prism finder, metered magnifier hood, magnifier hood, sports finder**). These are fitted and removed in the same way.

Magnifier Change: If your vision is impaired, you can exchange the magnifier in all finders to suit individual needs within a range of +3 and -3 dioptres.

In the waist level finder, press the magnifier backwards from the front of the hood and lift it upwards to remove it (5). Push the replacement magnifier backwards into the frame and press down to secure it.



Focusing Screen

To remove the focusing screen and frame: Raise the two flat and black retaining springs (6) very carefully about 2 millimeters only and then move the focusing screen frame forwards and lift it off the camera.

To remove the focusing screen from its frame: Press the two silver retaining springs at the rear edge of the screen frame down with two fingernails at the same time, then gently push the focusing screen out of the frame. Hold the screen by its edges only; avoid especially touching the underside of the delicate screen.

The screen can be exchanged with many different types of screens, which are all inserted in the same (reversed) way. The embossed (less glossy) side of the screen faces down towards the camera mirror.

To fit a frame with a screen: Drop the frame into the camera with the front part (with the little cloth seal) facing the Rolleiflex name plate, press down the frame on both sides and gently slide it back towards the magazine side (7) until the black retaining springs engage.

For available types of screens, visit www.sl66.com.

Changing the Magazine

The magazine is firmly locked onto the camera once the dark slide is pulled out. To avoid double exposures and blank frames the magazine only can be removed or fitted when the shutter is cocked (after working the crank) and the slide is pushed in (2).

Automatic interlocks ensure that the magazine can only be changed under the correct conditions.

Removing the magazine:

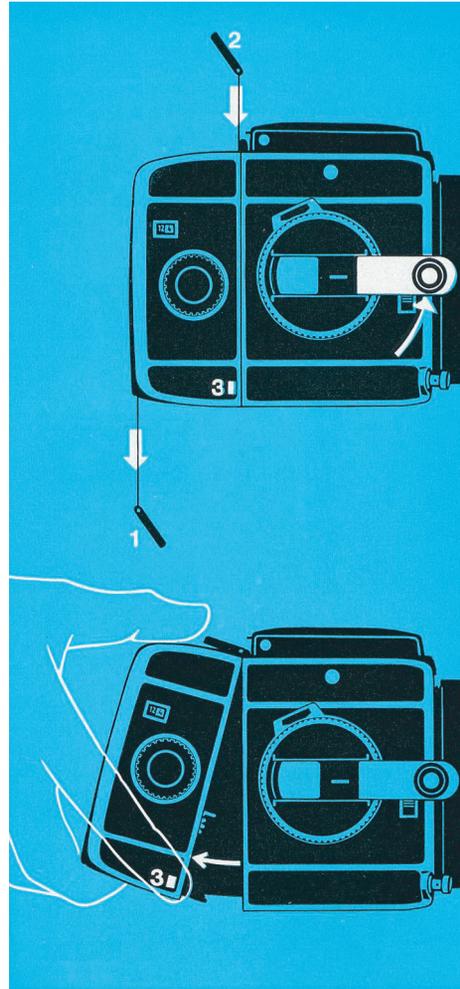
Check that the crank is locked (if not, swing it fully forwards clock wise and back).

Pull out the dark slide from its storage compartment (1) and fully push it into its guides from above (2).

Now, the magazine lock button (3) is free.

Press the button (3) at the same time lift off the magazine as shown.

As a safety measure, the dark slide cannot be pushed all the way down if the crank was not fully cocked. If this occurs, pull out the slide half way and operate the crank before re-inserting the slide.



Changing the Magazine

Attaching the magazine:

First check that the crank is locked (if not, swing it fully forwards clock wise and back). Hook the magazine from above (4) and press it against the back of the camera (5) until it engages and locks.

Pull out the dark slide and store it in its compartment in the rear door of the magazine.

Safety interlocks:

1. The magazine will not engage if the crank has not been operated. Remedy: Remove the magazine and operate the crank fully forward and back.

2. With the magazine in place and the side pulled out, the release button is locked. Cause: you did not tension the crank before attaching the magazine. Remedy: push the slide in again, remove the magazine, and operate the crank movement completely.



Spare Magazine Handling

Separate magazines are supplied with a protective cover. To fit the magazine on the protective cover or to detach it, proceed as with fitting a magazine on the camera (6).

When the magazine is off the camera, it is closed light tight by the dark slide (7). You can load and unload it as if it were on the camera.

If you have pulled out the dark slide off a spare magazine and accidentally moved the connectional outer cog wheel (8) of the magazine, the slide might not be able to be inserted into the magazine again.

Remedy: Pull the slide out half way (7), turn the cog wheel in the direction of the arrow until it locks (8), and push in the dark slide again.

<i>Lens</i>	<i>max. aperture</i>	<i>focal length</i>	<i>aperture range</i>	<i>diaphragm system</i>	<i>picture angle</i>	<i>lenses</i>	<i>elements</i>	<i>leaf</i>	<i>length mm</i>	<i>weight g</i>	
F-Distagon	f/3.5	30	3.5—22	A	180°	110°	8	7	—	115	1130
Distagon	f/4	40	4 —32	A	88°	69°	10	9	—	125	1218
Distagon	f/4	50	4 —32	A	75°	57°	7	7	—	93	555
Distagon	f/4	80	4 —32	A	52°	38°	5	5	+	85	638
Planar	f/2.8	80	2.8—22	A	52°	38°	7	5	—	63	300
S-Planar	f/5.6	120	5.6—45	A	36°	26°	6	4	—	90.5	435
Sonnar	f/4	150	4 —32	A	29°	21°	5	3	—	94.5	545
Sonnar	f/4	150	4 —32	A	29°	21°	5	3	+	94	705
Sonnar	f/5.6	250	5.6—45	A	18°	13°	4	3	—	143	665
Tele-Tessar	f/5.6	500	5.6—45	V	9°	6°	6	5	—	308	1640
Tele-Tessar	f/8	1000	8 —64	V	4 ¹ / ₂ °	3°	4	4	—	770	8750
Mirotar	f/5.6	1000	5.6	—	4 ¹ / ₂ °	3°	<i>Mirror lens</i>		—	407	16500
Luminar*	f/2.5	16	2.5—10	E	—	—	5	4	—	41	120
Luminar*	f/3.5	25	3.5—14	E	—	—	4	3	—	36	105
Luminar*	f/4.5	40	4.5—25	E	—	—	3	3	—	22	75
Luminar*	f/4.5	63	4.5—36	E	—	—	3	3	—	32	135
Luminar*	f/6.3	100	6.3—50	E	—	—	3	3	—	35	140

Interchangeable Lenses

Diaphragm Systems:

A - Fully automatic spring-loaded diaphragm. The iris is always fully open. When you release, it closes down to the re-selected value just for the duration of the exposure.

V - Pre-selection aperture. The diaphragm closes down to the pre-selected value manually by rotating the special setting ring.

E - Geometric aperture value, shown in relative exposure factors. With the Luminar lenses the scale starts at 1 for the full aperture engraved on the lens; each succeeding value corresponds to one exposure interval of one lens stop.

The factors indicated facilitate the calculation of the exposure increase over the exposure at full aperture.

The Mirotar 1000mm lens is a mirror optical system. As such it does not have a diaphragm and is always used at full aperture of f 5.6. Here the exposure may be controlled by altering the shutter speeds of by inserting special neutral density gray filters.

** Luminar lenses: The data apply in every case to the Luminar lens without adapter. The Luminar lenses use the same adapter with a microscope thread.

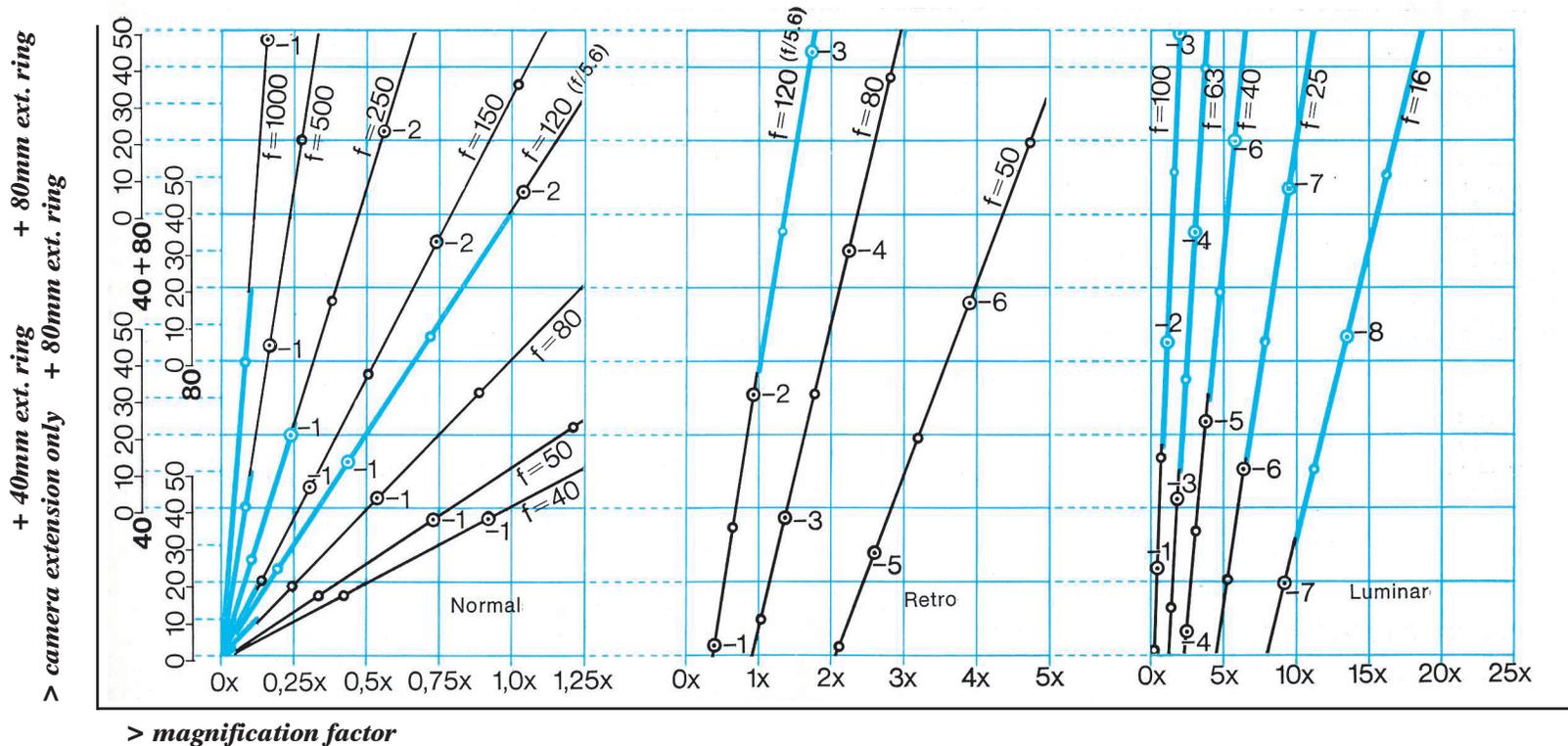
For more information, consult www.sl66.com

Scales of Reproduction, Lens Extensions, Exposure Correction

The charts on page 21 show lens extensions, scales of reproduction and exposure correction values for different lenses.

Above the desired scale of reproduction (magnification) on the bottom scale, the vertically inclined lines show the necessary exposure adjustment values (see also page 24).

Tracing from this vertical lens line to the left vertical scale axis shows the required lens extension with the camera bellow and 40 and 80mm extension rings.



> magnification factor

The blue lines indicate the range of recommended use. Black lines indicate possible scales, but there might be better combinations available. View also page 22 -25. Numbers next to a dotted circle indicate exposure correction values at a given magnification / extension; smaller circles without a number indicate half stop values between these exposure correction values. In practical use, the nearest value should be applied.

Example 1: 120mm S-Planar f 5.6, normal mount (left diagram). The recommended setting at 1:1 magnification is 2 stops exposure correction and the needed extension would be a 80mm extension ring plus 40mm camera bellows extension.

Example 2: 120mm S-Planar lens, f 5.6, retro mounted (middle diagram). The recommended setting at 1:1 magnification requires 2 stops exposure correction and an extension of a 40mm ring plus camera bellows at 34mm.

More combinations and depth of field charts on page 25

Lens	DSM* Extension Tubes:				
	None	40mm	80mm	40+80mm	
Planar f2.8 80mm	D	∞ — 16 cm	19 — 10 cm	10,8 — 7,7 cm	8,1 — 6,5 cm
	S	∞ — 9 cm □	11 — 5 cm □	5,6 — 3,5 cm □	3,7 — 2,7 cm □
	M	0 — 0,6 x	0,5 — 1,1 x	1 — 1,6 x	1,5 — 2,1 x
	D	∞ — 6 1/2''	7 1/2'' — 3 7/8''	4 3/4'' — 3''	3 1/2'' — 2 3/4''
	S	∞ — 3 1/2'' □	4 1/2'' — 2'' □	2 3/4'' — 1 3/8'' □	1 1/2'' — 1'' □
Distagon f4 50mm	D	∞ — 5 cm	6 — 2,5 cm	2,8 — 1,6 cm	1,7 — 1,1 cm
	S	∞ — 6 cm □	7 — 3 cm □	3,5 — 2,2 cm □	2,4 — 1,7 cm □
	M	0 — 1 x	0,8 — 1,8 x	1,6 — 2,5 x	2,3 — 3,3 x
	D	∞ — 2''	2 1/2'' — 1''	1'' — 5/8''	5/8'' — 3/4''
	S	∞ — 2 1/4'' □	2 3/4'' — 1 1/4'' □	1 3/8'' — 7/8'' □	1'' — 5/8'' □
S-Planar f5.6 120mm	D	∞ — 35 cm	42 — 22 cm	24 — 17 cm	18 — 14 cm
	S	∞ — 13 □	17 — 7,3 cm □	8,5 — 5,1 cm □	5,2 — 4 cm □
	M	0 — 0,4 x	0,3 — 0,8 x	0,7 — 1,1 x	1,1 — 1,4 x
	D	∞ — 1'2''	1'4'' — 8 1/2''	9 1/2'' — 6 5/8''	7'' — 5 5/8''
	S	∞ — 5 1/2'' □	6 1/2'' — 3'' □	3 3/4'' — 2'' □	2 1/4'' — 1 1/2'' □
Sonnar f4 150mm	D	∞ — 60 cm	70 — 38 cm	42 — 31 cm	32 — 26 cm
	S	∞ — 17 cm □	21 — 10 cm □	11 — 7 cm □	7 — 5 cm □
	M	0 — 0,3 x	0,3 — 0,6 x	0,5 — 0,8 x	0,8 — 1,1 x
	D	∞ — 1'11''	2'3'' — 1'3''	1'4'' — 1'	1' — 10''
	S	∞ — 7'' □	8'' — 4'' □	4'' — 2 1/2'' □	2 3/4'' — 2'' □
Sonnar f5.6 250mm	D	∞ — 155 cm	185 — 100 cm	107 — 78 cm	82 — 66 cm
	S	∞ — 28 cm □	35 — 16 cm □	17 — 11 cm □	12 — 8 cm □
	M	0 — 0,2 x	0,16 — 0,36 x	0,32 — 0,53 x	0,48 — 0,67 x
	D	∞ — 5'	6' — 3'3''	3'6'' — 2'6''	2'8'' — 2'2''
	S	∞ — 11'' □	14'' — 6'' □	7'' — 4'' □	4 1/2'' — 3 1/4'' □
TeleTessar f5.6 500mm	D	∞ — 6 m	7 — 4 m	4 — 3 m	3 — 2,5 m
	S	∞ — 56 cm □	67 — 31 cm □	35 — 22 cm □	24 — 17 cm □
	M	0 — 0,1 x	0,08 — 0,18 x	0,16 — 0,26 x	0,24 — 0,33 x
	D	∞ — 20'	24' — 12'	13' — 10'	10' — 8'
	S	∞ — 1'10'' □	2'4'' — 1' □	1'2'' — 8 1/2'' □	9'' — 6 1/2'' □
Mirotar f5.6 1000mm	D	∞ — 22 m	27 — 13 m	14 — 9 m	10 — 7,5 m
	S	∞ — 110 cm □	140 — 62 cm □	67 — 43 cm □	47 — 33 cm □
	M	0 — 0,05 x	0,04 — 0,09 x	0,08 — 0,13 x	0,12 — 0,17 x
	D	∞ — 72'	88' — 42'	46' — 31'	32'6'' — 24'6''
	S	∞ — 3'8'' □	4'7'' — 2'' □	2'4'' — 1'5'' □	1'6'' — 1'1'' □

Subject Distances,

Subject Field &

Scales of Reproduction

The tables show for every lens, used by itself and with various extension tubes, three sets of data: The Distance of the Subject (D), the Subject Field (S) and the Scale of Magnification or Reproduction (M). The data are supplied in metric and English units.

The parameters are:

D = Distance of subject measured between the front of the lens and the subject

S = Subject field, height and width of the subject area covered

M = Magnification (scale of reproduction)

Normal or "Retro" Mounting of the Lens?

Most lenses are designed and corrected for maximum performance picturing subjects being distant or at infinity.

When the subject is closer to the camera and the magnification is greater than 1 (i.e. the subject is pictured larger on the negative than it is in real life), the lens will yield a better image quality if it is mounted in "reverse" position. This means that the lens front element faces towards the film.

Rule: when the magnification exceeds 1:1, mount the lens reversed. The SL66 is the only camera that offers this option without using accessories.

Lens	DSM* Extension Tubes:			
	None	40mm	80mm	40+80mm
Planar f2.8 80mm Retro	D 16 — 12 cm	12,5 — 10,8 cm	11 — 10 cm	10,2 — 9,5 cm
	S 6 — 3,5 cm □	4 — 2,8 cm □	2,9 — 2,2 cm □	2,3 — 1,8 cm □
	M 1 — 1,6 x	1,5 — 2 x	2 — 2,6 x	2,5 — 3 x
	D 6 ¹ / ₈ '' — 4 ³ / ₄ ''	4 ⁷ / ₈ '' — 4 ¹ / ₄ ''	4 ⁷ / ₈ '' — 3 ⁷ / ₈ ''	4'' — 3 ³ / ₄ ''
S 2 ¹ / ₄ '' — 1 ¹ / ₂ '' □	1 ¹ / ₂ '' — 1'' □	1 ¹ / ₈ '' — ⁷ / ₈ '' □	⁷ / ₈ '' — ³ / ₄ '' □	
Distagon f4 50mm Retro	D 9,4 — 8,6 cm	8,8 — 8,3 cm	8,4 — 8,1 cm	8,1 — 7,9 cm
	S 2,7 — 1,8 cm □	2 — 1,5 cm □	1,5 — 1,2 cm □	1,3 — 1 cm □
	M 2 — 3 x	2,8 — 3,8 x	3,6 — 4,6 x	4,4 — 5,4 x
	D 3 ³ / ₄ '' — 3 ³ / ₈ ''	3 ¹ / ₂ '' — 3 ¹ / ₄ ''	3 ¹ / ₂ '' — 3 ¹ / ₈ ''	3 ¹ / ₂ ''
S 1'' — 11 ¹ / ₁₆ '' □	³ / ₄ '' — ⁹ / ₁₆ '' □	⁵ / ₈ '' — 1 ¹ / ₂ '' □	1 ¹ / ₂ '' — ³ / ₈ '' □	
S-Planar f5.6 120mm Retro	D 34 — 17 cm	19 — 13 cm	13,5 — 10,3 cm	10,8 — 8,8 cm
	S 16 — 7 cm □	8 — 5 cm □	5,5 — 3,8 cm □	4 — 3,1 cm □
	M 0,4 — 0,8 x	0,7 — 1,1 x	1 — 1,5 x	1,4 — 1,8 x
	D 1'1'' — 6 ³ / ₄ ''	7 ¹ / ₂ '' — 5''	5 ¹ / ₂ '' — 4''	4 ¹ / ₂ '' — 3 ³ / ₄ ''
S 6'' — 3'' □	3'' — 2'' □	2'' — 1 ¹ / ₂ '' □	1 ¹ / ₂ '' — 1 ¹ / ₄ '' □	
Luminar f4.5 63mm	D 10,4 — 8,2 cm	8,5 — 7,4 cm	7,6 — 7 cm	7 — 6,6 cm
	S 4,7 — 2,8 cm □	3,1 — 2,2 cm □	2,2 — 1,7 cm □	1,8 — 1,4 cm □
	M 1,2 — 2 x	1,8 — 2,6 x	2,5 — 3,2 x	3,1 — 3,9 x
	D 4 ¹ / ₁₆ '' — 3 ¹ / ₄ ''	3 ³ / ₈ '' — 3''	3'' — 2 ⁵ / ₈ ''	2 ⁵ / ₈ '' — 2 ⁵ / ₁₆ ''
S 1 ⁷ / ₈ '' — 1 ¹ / ₈ '' □	1 ¹ / ₄ '' — ⁷ / ₈ '' □	⁷ / ₈ '' — 11 ¹ / ₁₆ '' □	³ / ₄ '' — ⁹ / ₁₆ '' □	
Luminar f4.5 40mm	D 4,7 — 4,1 cm	4,2 — 3,9 cm	3,9 — 3,7 cm	3,8 — 3,6 cm
	S 24 — 16 mm □	17 — 12 mm □	13 — 10 mm □	11 — 9 mm □
	M 2,3 — 3,5 x	3,3 — 4,5 x	4,3 — 6 x	5,3 — 6,5 x
	D 1 ⁷ / ₈ '' — 1 ⁵ / ₈ ''	1 ⁵ / ₈ '' — 1 ⁹ / ₁₆ ''	1 ⁹ / ₁₆ '' — 1 ¹ / ₂ ''	1 ¹ / ₂ '' — 1 ⁷ / ₁₆ ''
S 1'' — ⁵ / ₈ '' □	⁵ / ₈ '' — 1 ¹ / ₂ '' □	1 ¹ / ₂ '' — ³ / ₈ '' □	⁷ / ₁₆ '' — ⁵ / ₁₆ '' □	
Luminar f3.5 25mm	D 1,9 — 1,7 cm	1,8 — 1,7 cm	1,7 — 1,6 cm	1,6 cm
	S 12 — 9 mm □	9 — 7 mm □	7 — 6 mm □	6 — 5 mm □
	M 4,5 — 6,5 x	6,1 — 8 x	7,7 — 9,7 x	9,3 — 11,2 x
	D ³ / ₄ '' — 11 ¹ / ₁₆ ''	11 ¹ / ₁₆ '' — ⁵ / ₈ ''	⁵ / ₈ ''	⁵ / ₈ ''
S 1 ¹ / ₂ '' — ⁵ / ₁₆ '' □	³ / ₈ '' — 1 ¹ / ₄ '' □	⁵ / ₁₆ '' — 1 ¹ / ₄ '' □	1 ¹ / ₄ '' — ³ / ₁₆ '' □	
Luminar f2.5 16mm	D 1 cm	1 cm	1 cm	1 cm
	S 7 — 5 mm □	5 — 4 mm □	4,5 — 3,5 mm □	3,5 — 3 mm □
	M 8 — 11 x	11 — 14 x	13 — 16 x	16 — 19 x
	D ³ / ₄ ''	³ / ₄ ''	³ / ₄ ''	³ / ₄ ''
S ⁹ / ₃₂ '' — ³ / ₁₆ '' □	⁷ / ₃₂ '' — ⁵ / ₃₂ '' □	³ / ₁₆ '' — ⁵ / ₃₂ '' □	⁵ / ₃₂ '' — 1 ¹ / ₈ '' □	

Focusing Correction for Infrared

The change in focal length when taking pictures through an infra-red filter calls for a focusing correction if the lens was focused without the filter.

The necessary extension increase depends on the maximum spectral sensitivity of the infra-red film emulsion used.

The aperture index marks of the forward part of the depth of field indicator (showing the far limits of the depth of field) are used as auxiliary marks for infrared focusing correction.

The table belows gives the aperture mark to be used as infra-red focusing index for common infra-red film emulsions in respect to different lenses:

Lens	Infra-red index for	
	7200 A	8400 A
30mm F-Distagon	f 5.6	f 8
40mm Distagon	f 5.6	f 8
50mm Distagon	f 5.6	f 8
80mm Planar	f 4	f 5.6
120mm S-Planar	f 5.6	f 8
150mm Sonnar	f 8	f 11
250mm Sonnar	f 11	f 16
500mm TeleTessar	f 16	f 32
1000mm TeleTessar	f 45	n/a
1000mm Mirotar	No correction needed	

Procedure to Focus for Infrared:

Focus the image without the infra-red filter. Note the distance figure opposite the focusing index.

Mount the filter and turn the focusing knob forward until the noted distance mark faces the aperture marking as detailed in the table above.

When focusing at estimated distances, set the aperture mark directly as focusing index.

Close Focusing Ranges Summed Up

The chart on page 25 contains all the necessary data for close-ups as well as for macro and micro photography. Keep in mind that 1 meter is about 1.1 yard and that one inch equals 2.54 cm.

Lenses: The focusing range is shown as a horizontal bar for each lens, with a separate bar for that lens in "retro" position. The working ranges with extension tubes are shown with different striping; the recommended range for each lens is indicated in blue.

Magnification (Scale of Reproduction) is shown on a dual scale, as a decimal magnification (i.e. 0.1) and as an image to object size ratio (i.e. 1:10).

Subject Size: the figure indicates the width and height of the (square) subject area covered.

Exposure Value Correction &

Exposure Factors: Since the effective aperture is given by the ratio of the optical lens diameter to the image distance, this effective aperture deviates from the engraved values on the lens when used with increased extensions. The scale shows the required correction in exposure value correction (i.e. -1) and exposure

factors (i.e. 2x).

Depth of Field: To read the depth of field zones as pictured by the oblique lines in the lower chart, the apertures are given along the horizontal lines at the left and right side of the chart.

The aperture values at the left side apply to a circle of confusion of 56 microns (0.0022") which compares to 1/1400 of the diagonal of the image format, and the ones on the right side apply to a circle of confusion of 80 microns (0.0032"), equivalent to 1/1000 of the image diagonal.

The aperture values figured are the values as they are engraved on the aperture scale of the lenses, the change in effective aperture already accounted for.

The depth of field is the total zone of sharpness. For close-up the plane of maximum sharpness can be taken as being in the middle of this zone.

Pictured below is the corresponding chart in inches matching the lower chart in

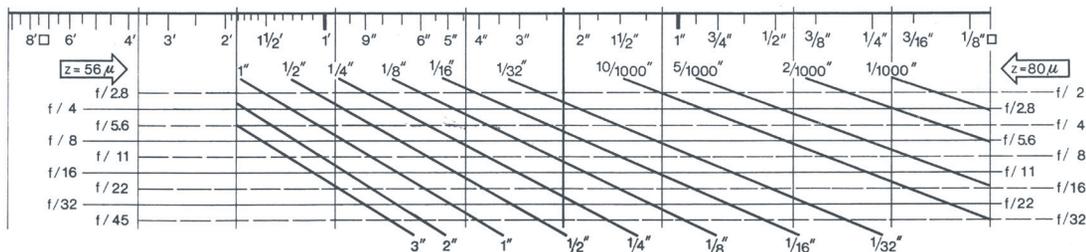
Reading the values: All values shown vertically below each other belong together. On both the scales for the scale of reproduction a vertical line connects equal values. Where this line cuts any other scale, the appropriate values can be read off.

Reading the inch values: Transfer the magnification factor to the chart on page 25 on the bottom of this page.

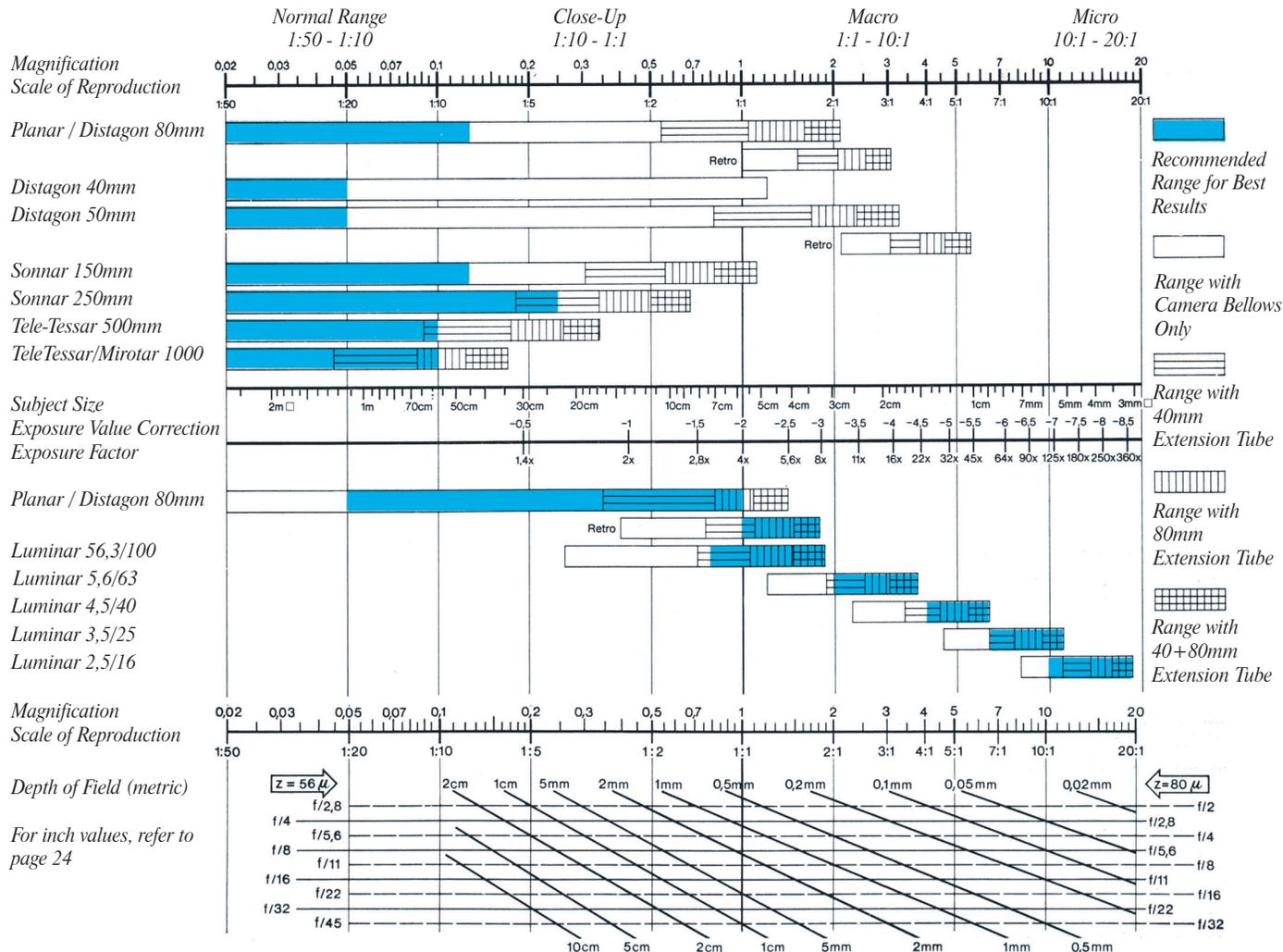
Example:

Same size reproduction (scale 1x or 1:10) with the S-Planar mounted "retro" on a 40mm extension tube.

The size of the subject field is seen to be just under 5,6x5,6 cm (2 1/4" x 2 1/4"). The exposure value correction -4 is equivalent to a 4x exposure time increase. The total depth of field at f/8 is 2mm (3/32").



Close Focusing Ranges Summed Up



The Scheimpflug Rule

What does it mean

To reproduce a flat surface perfectly sharp at full lens aperture, the subject plane at the focused distance must be parallel to the film plane in a normal camera setup (1).

However, if the subject plane is inclined to the camera axis, a sharp image requires simultaneous focusing on different focusing distances at the same time.

This calls for a special camera setup with a corresponding inclination of the optical axis to the film plane (2). A rule for sharp reproduction under these conditions was formulated by an Austrian scientist, T. Scheimpflug (1865-1911):

The extended subject plane, lens plane and film plane must intersect in one common point.

The depth of sharpness can thus be increased by tilting the lens. This way, at the full lens opening, all points on a common plane can be sharply focused at the same time, even if they are at different distances from the camera.

The depth tilt indicator shows the required practical settings and distances to satisfy the Scheimpflug rule for overall sharpness.

How it works

Rollei supplies a Scheimpflug Indicator for 50, 80, 120, 150 and 250mm lenses, plus a transparent guide plate (page 27).

When you cover the indicator with the transparent plate, it covers visually the directions and angles of the camera and subject setup on a reduced scale.

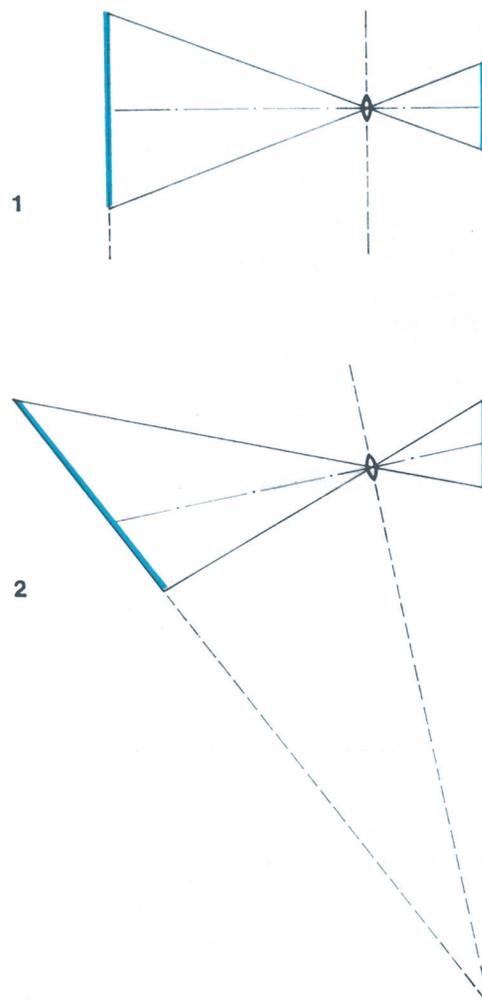
Three lines radiating out from the camera symbol represent the angle of view of the optical axis in terms of the upper edge, the center and the lower edge of the image. The subject distances are marked by concentric arcs (1, 2, 5 meters).

The extensions of these arcs serve for reading off the vertical height of the camera above the subject plane.

The dots below the camera symbol correspond to the points of intersection of the three planes and indicate the required tilting angle of the lens carrier.

The blue line A of the transparent plate is used to represent the subject plane.

You can also check the depth of field in conjunction with the aperture curve of the indicator. For this purpose the lower three radiating lines on the transparent plate are used, together with the small circle and the star symbol.



The Scheimplug Indicator

Using the Indicator

Example 1: The 80mm lens is used for a subject extending from 1.3 to 5 meters (top picture 3). Distance setting for the center of the subject field: Use the blue line to join the 5 meter mark on the line X with the 1.3 meter mark on line Z. Where the blue line cuts the optical axis Y, read of the required distance setting, in this case it is 2 meters.

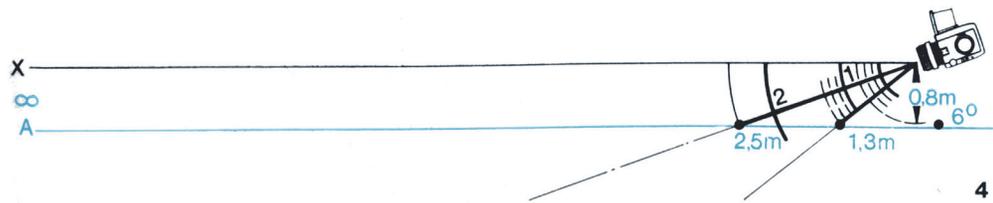
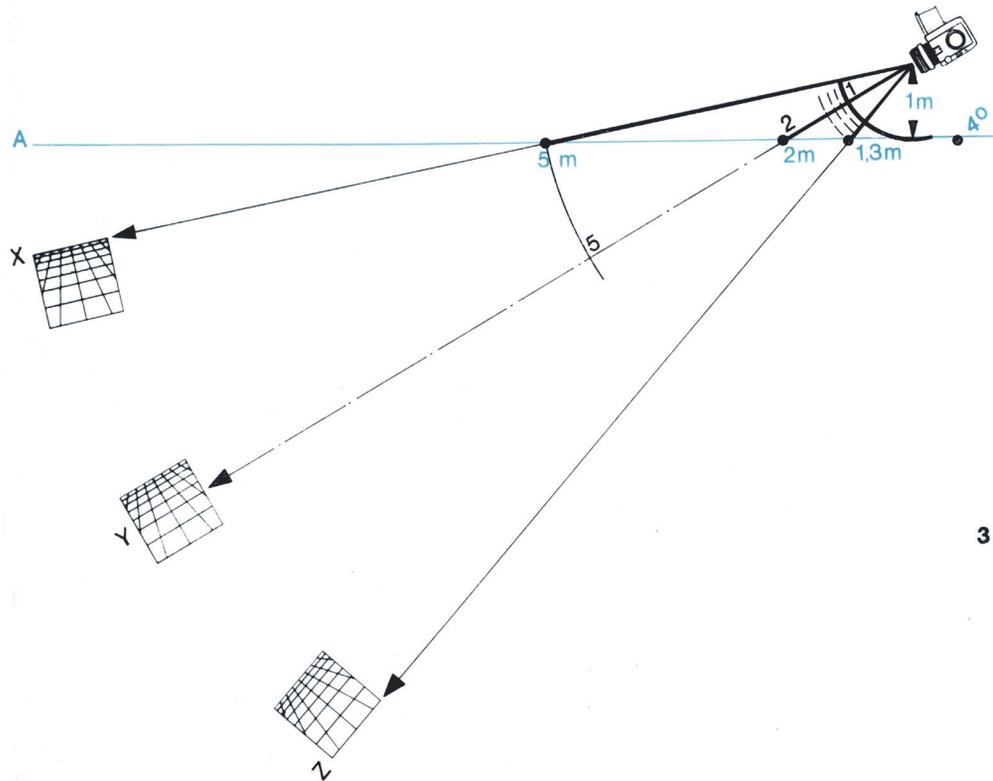
The vertical height of the camera above the subject plane: read off the distance value of the arc which just touches the blue line (1 meter). This shows that the lens must be 1 meter vertically above the subject plane.

Angle of tilt of the lens: Trace along the blue line to where it cuts the degree scale. As shown here, in this case the lens must be tilted by 4 degrees

Example 2: Far Limit at Infinity (bottom picture 4). The 80mm lens has to cover a subject extending from 1.3 meters to infinity.

With the far limit at infinity, the point of intersection of lines X and A is also at infinity. This is the condition for parallel lines, so the line A on the indicator must also be parallel to X.

Reading off under these circumstances results in a distance setting of 2.5 meters, a vertical camera height of 0.8 meters and a lens tilt of 6 degrees.



The Scheimplug Indicator

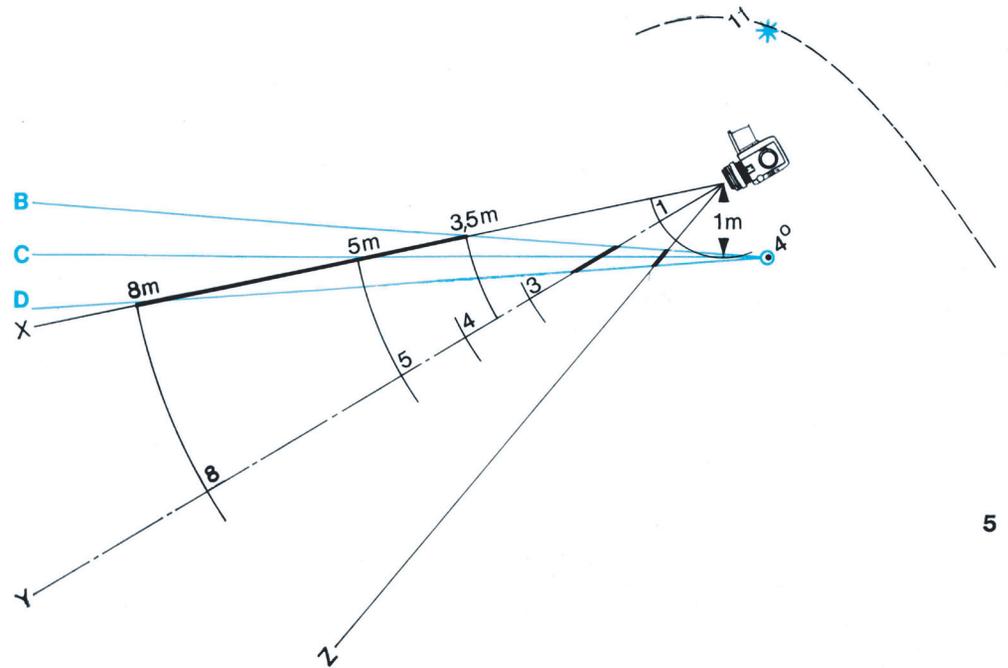
Depth of Field

With the lens simultaneously set to a number of subject distances we get an equal number of different depth of field zones. When using the depth tilt these zones therefore cannot be tabulated. However, the indicator shows visually the depth of field at one selected aperture.

Instead of the line A, use the center line C to represent the subject plane. Place it over the indicator such way that the circle covers the point representing the required tilt in degrees. The lines B and D then show the limit of the depth of field in front and behind the subject plane. The aperture for which this is valid is shown by the smaller star.

Example 3 (pict. 5): The conditions are the same as for example # 1, 80mm lens covering a subject from 1.3 to 5 meters.

Aligning and reading off the line C gives the values obtained earlier. The circle surrounds the 4 degree tilt indicator. The smaller star touches the curve for an aperture of f/11. The lines B and D therefore show the limit of the depth of field at f/11.



As shown by the location of these lines, the depth of field zone is also inclined together with the sharply focused subject plane. The depth of field limit encloses the subject plane in space and increases with increasing distance. The direction and distance at which this depth of field gain is most useful will depend on the subject.

Depth of field gain along the camera direction (5): The different increases in the depth of field for the upper edge, center and lower edge of the image can be read off directly, for example along line X: 3.5 to 8 meters.

The Scheimplug Indicator

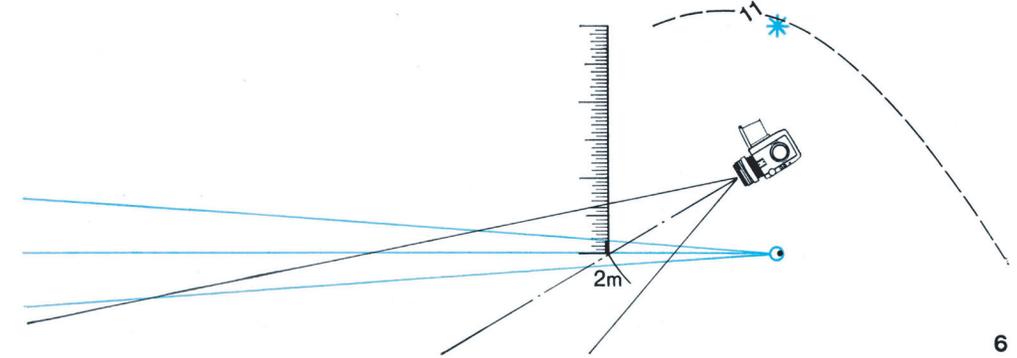
Depth of Field Gain atop the Subject Plane

More significant in real life is the height of the subject (i.e. emerging from the subject plane) which will be reproduced sharply. Exact values are obtained with a ruler, utilizing the scale of reproduction of the indicator (6):

Place the ruler at a right angle to the subject plane on the blue line C at the center of the subject field (here: 2m) and read off the distance to the point of intersection with line B, (here: 1.6mm). Multiplied by factor 100, this value results in 16cm of sharp reproduction above the subject plane.

Depth of field at other apertures: The lines B and D of each indicator always define the zone of sharpness for one aperture, as shown by the small star *. To estimate the zone of sharpness at other apertures, double the angle between the lines B and D to obtain the values for double the f-number (example: when reading for f/11, double the angle for f/22).

Determining other distances: Since the visual arrangement of the indicator shows all distances reduced to the same scale, you can work out any other distance of the camera setup by measuring with a ruler and multiplying by the reduction factor. For example, the average overall length of the subject plane covered is 4 meters. For every job the indicator facilitates the choice of the best camera setup.



Practical Applications

This procedure of extending the depth of sharpness is applicable to suitable objects irrespective of their location in space: the floor, a table top, ceiling decorations, vertical house fronts, or a row of houses taken obliquely from the side. In this last case the camera is half sideways and the screen image observed from the side.

The ideal case is a completely flat object plane. Parts of the subject to either side above or below this plane are reproduced with acceptable sharpness as long as they lie within the depth of field zone.

The lens is always tilted towards the subject plane. Make sure to use the correct value of the vertical distance of the camera above the subject plane. When photographing a table top, this distance is the height of the camera above the table; picturing a ceiling, this would be the vertical distance of the camera from the ceiling.

Practise first with imaginary subject conditions to get a feeling for the idea of the indicators. It will also give you an idea about the scope of this procedure: for instance, with the 80mm lens, maximum lens tilt and a height of 60cm, the sharpness at f/2.8 extends from infinity to as close as 1 meter. As you get acquainted to the possibilities, you will have enough experience to apply the rule without using the indicators.

The Easy Way without Indicators

Select the subject field to be covered on the screen. Focus to the middle of the subject field and keep this distance setting fixed. Slowly tilt the lens and keep the sharply focused middle of the subject plane in the center of the screen. As soon as the whole subject plane appears sharp also at the lower and upper end of the screen, maximum result has been achieved. Double check by slightly turning the focusing knob whether the entire image is focused best.

Care & Maintenance of the Camera

The Rolleiflex SL66 calls for the same care as any camera of which you expect long-term reliability.

For cleaning, rely on these proven methods:

Remove dust with a soft camel hair brush or a rubber blower bulb. To clean lens surfaces, breathe on them and remove persistent dirt with a soft, dry and fluffless rag. As an antistatic protection, breathe on the lens surface but then let the mistiness evaporate on its own.

The focusing screen needs special care: the rougher underside may only be cleaned with a soft brush or air blower. Protect this side especially against soiling and finger marks. A good practice is to wear cotton gloves when handling focusing screens.

Protect the camera against harmful vapours and especially against humidity. The increased atmospheric humid-

ity in tropical and sub-tropical areas represents a high risk of corrosion to the camera. Leather surfaces are object to mold and lenses can grow fungus in humid conditions.

If at all possible, dry the camera frequently by fresh air and in bright sun.

Keep the magazine and all surfaces which have contact to film emulsion especially clean. Note that gelatine fragments rubbed off the film are especially likely to breed fungus!

When not in use for a longer period of time keep the camera in a light tight container with Silica gel cartridges to keep it dry. Do not store a leather case together with the camera (fungus growth!).

Protect the camera against every kind of dirt, and especially against shocks.

Maintenance: the SL66 should be

used regularly to keep all lubrication fluids soft. If the camera is not used for a longer period, exercise the camera functions without loading a roll of film regularly (about every 3 months).

Lubricating agents age in time, therefore this camera should be cleaned, adjusting and lubricated every 2-3 years.

Please keep in mind that this camera is a highly sophisticated instrument, precisely engineered and assembled from a thousand mechanical parts. You should never leave the service and maintenance to a non authorized repair station, because only certified Rollei Repair Centers have original Rollei instruments and test equipment needed to service this camera properly.

For addresses of certified Rollei repair facilities, consult www.Rollei.de or the RolleiClub web site at www.RolleiClub.com

Problem	Cause	Remedy
<i>Magazine slide will not push in fully</i>	<i>Gear wheel on the front of the magazine was moved with the slide pulled out</i>	<i>Pull the slide half way out, turn the gear wheel in the direction of the arrow until it locks</i>
<i>Magazine back will not close</i>	<i>Film insert loaded into the magazine in a wrong way</i>	<i>Make sure the gear wheels on the magazine and insert and inside the magazine match</i>
<i>Magazine will not attach to camera</i>	<i>Crank not tensioned</i>	<i>Remove the magazine and complete a full crank movement</i>
<i>Magazine will not release from camera</i>	<i>Slide not fully pushed in</i>	<i>Push the slide all the way down</i>
<i>Release button blocks</i> <i>After attaching the magazine:</i> <i>After advancing the loaded film to # 1</i>	<ol style="list-style-type: none"><i>1. Release lock engaged</i><i>2. Magazine dark slide pushed in</i><i>3. Shutter not tensioned</i><i>4. Crank movement completed only partially</i><i>5. Crank not tensioned before film loading</i>	<ol style="list-style-type: none"><i>1. Turn the lock to free the release button</i><i>2. Remove the magazine dark slide</i><i>3. Complete the crank movement</i><i>4. Remove the magazine with the slide pushed in and complete the crank movement</i><i>5. Press the lever in the crank base and complete the crank movement</i>
<i>With the magazine on the camera, the crank movement blocks before it completes</i>	<i>Incomplete movement of the crank before attaching the magazine</i>	<i>Remove the magazine with the slide pushed in and complete the crank movement</i>
<i>Magazine knob will not turn after loading the film</i>	<i>Magazine knob pushed in too soon</i>	<i>Slightly open the magazine back (knob pops out)</i>
<i>The crank movement cannot be completed</i>	<i>Magazine knob not pushed in after it blocks</i>	<i>Push knob in and complete crank movement</i>
<i>Screen image is not visible</i>	<i>Mirror pre-released</i>	<i>Release or return the mirror (refer to page 12)</i>
<i>Lens will not tilt up to full 8 degrees</i>	<i>Focusing Screen pushed forward</i>	<i>Remove hood, push the frame down and backwards</i>
<i>Flash does not fire from X outlet</i>	<i>Inappropriate shutter speed</i>	<i>See recommended speeds for flash (page 13)</i>

Rolleiflex SL 66 System

Standard Camera Set:

Rolleiflex SL66 with Planar 1:2,8/80mm,
Magazine 6x6 for 120/220, Focusing Hood,
Micro Prism Focusing Screen, Strap and
Lens Caps.

Magazines:

6x6 for 120/220 roll film
4,5x6 (and 4x4) for 120/220 roll film
6x4,5 for 120/220 roll film
Polaroid Magazine (3 versions)
Adapter for sheet film and ground glass

Lenses (* = also available without HFT):

F-Distagon 3,5/30mm HFT
Distagon 4/40mm HFT*
Distagon 4/40mm HFT FLE
Distagon 4/50mm HFT*
Distagon 3,5/60mm HFT
Rolleigon Shift 5,6/75mm HFT
Planar 2,8/80mm HFT*
Distagon 4/80mm w. Leaf Shutter
S-Planar 5,6/120mm HFT*
Makro Planar 4/120mm HFT
Sonnar 4/150mm HFT*
Sonnar 4/150mm w. Leaf Shutter
Sonnar 5,6/250mm HFT*
Tele Tessar 5,6/500mm
Tele tessar 8/1000mm
Miotar 5,6/1000mm

Lens Adapters:

Adapter for large format lenses
Adapter for Luminar lenses
Adapter for Componon lenses

Focusing Screens

Various screens have been available, see
www.SL66.com for details

Focusing Hoods:

Folding Waist level Finder
Action Waist Level Finder with Frames
Rigid Magnifying Hood
45 Degree Prism Finder
Sport Finder Attachment for Prism Finder
Metered Magnifying Finder (spot/average)

Lens Hoods:

Bayonet VI Hood for 80-250mm Lenses
Bayonet VIII Hood for 40 & 75mm Lenses
Bayonet VI Hood for 50 & 60mm Lenses
Special Hoods for all other Lenses

Filters:

UV, R 1,5, Yellow, Light Red, Infrared, Green,
Polarizing, Soft Focus I & II, Filter Foil
Holder

Close-Up:

Extension Ring 40mm
Extension Ring 80mm
Universal Automatic Extension Ring (4 Pcs.)
Additional Bellows System
Focusing Rail
Transparency Copy Stage 35mm and 6x6
Microscope Adapter
Movement Silencer for Bellows
Micro Focusing Device for Bellows

Mounting:

Tripod Quick Mount
Hand Grip

Cases:

ER Case (Hard Leather)
Soft Leather Pouch
Leather Cases for Lenses
Leather Shoulder Bag
Medium Size Case (Leather and Aluminum)
Large Size Case (Aluminum)

**For detailed information on the complete
system, visit the special SL66 web site at:**

SL66.com