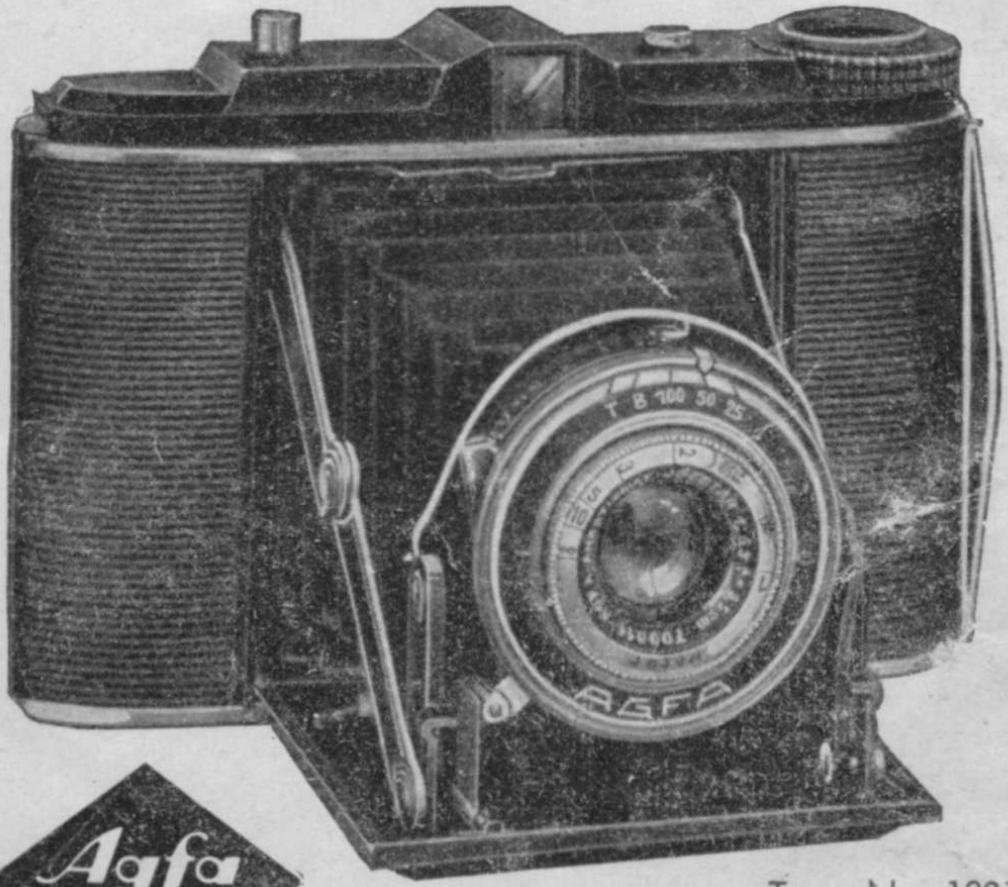
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Agfa

Type No. 1331

ISOLETTE 6,3

with Agfa Igestar lens, f/6,3

(Focal length 8,5 cm)

taking B 2—8 rollfilms

and giving 12 exposures in 6X6 cm size or else 16 exposures 4½X6 cm

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I. Loading the ISOLETTE with Agfa roll-film

Agfa films may be loaded into the camera in subdued daylight. Once the film has been removed from its wrappings, it should never be placed where the direct light of the sun can reach it, and in general it should be shielded from light as much as possible.

The camera back is first opened by pushing the locking button 1 (fig. 1) on the edge top of the

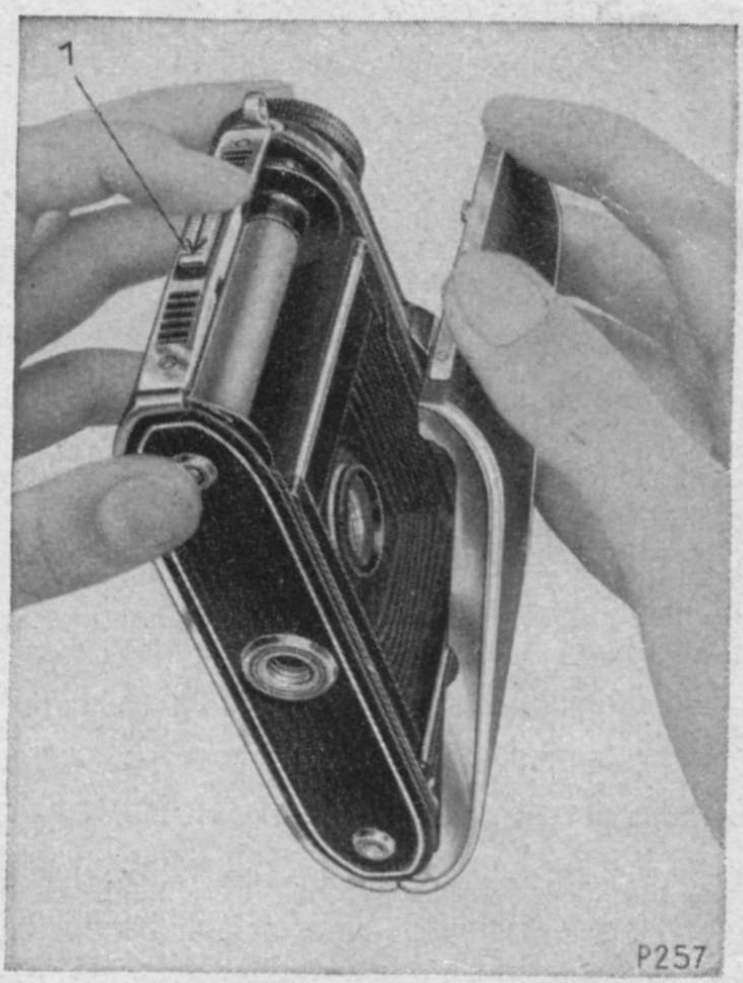


Fig. 1
Opening the back of the camera

camera in the direction of the arrow, and then swinging the back open on its hinges.

Before the full spool of film is loaded, it must be decided wheter the exposures are to be 6x6 cm



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Fig. 2
Swinging out the spool-holder

square or 4,5x6 cm (see also page 19 regarding the view-finder). If the smaller picture 4,5x6 cm is to be taken, the masking flaps 2 (fig. 4) must be turned over on their pivots so that they cover part of the picture aperture in the back of the camera.

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To move these masks the spool-holder 3 (fig. 2) is gripped by the bent tab and swung out of its chamber, the hinged flap 4 (fig. 2) being then turned outwards as shown by the arrow. The empty spool 5 (fig. 3) is then taken out of the other spool-

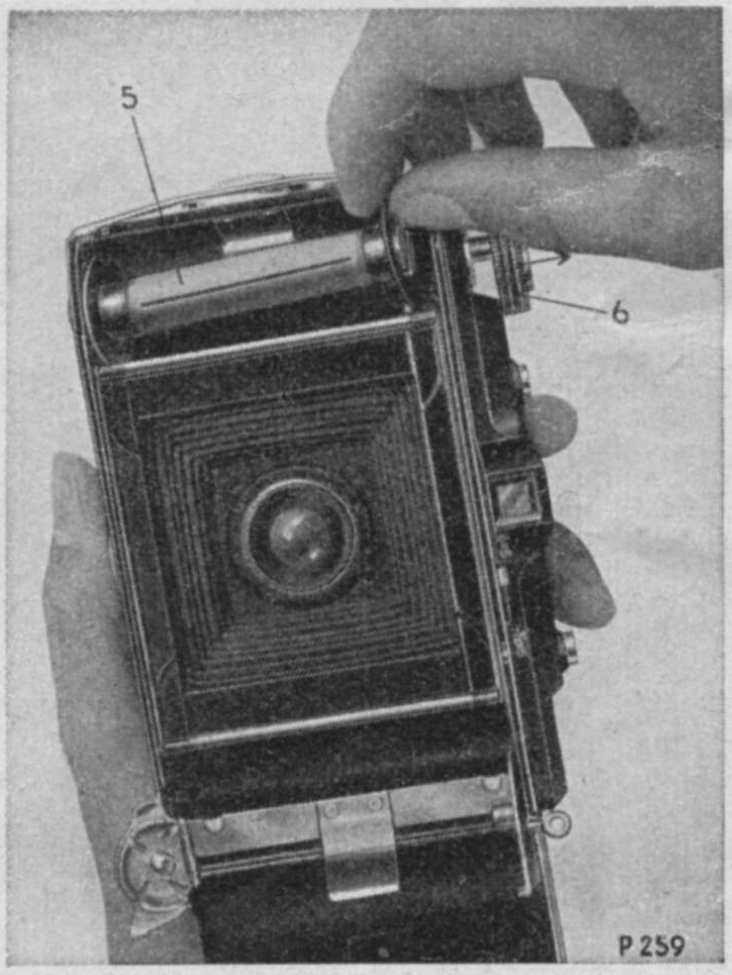


Fig. 3
Placing the empty spool

holder by pulling the film winding knob 6 (fig.3) outwards in the direction of the arrow. After lifting out the empty spool, the camera is turned over, and the masking flaps in the spool chambers will fall outwards. They may now be placed pointing

towards each other, and masking off part of the picture to give the smaller sized image. The empty spool is then replaced in the camera: the end with the round hole in it is placed on the locating peg 7

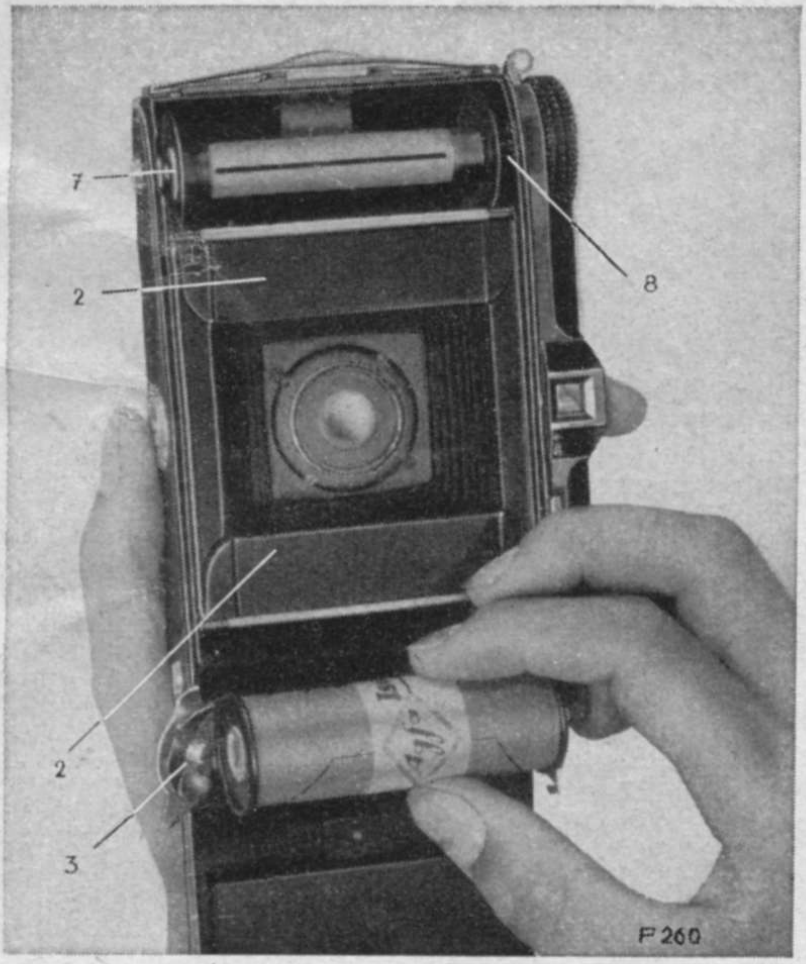


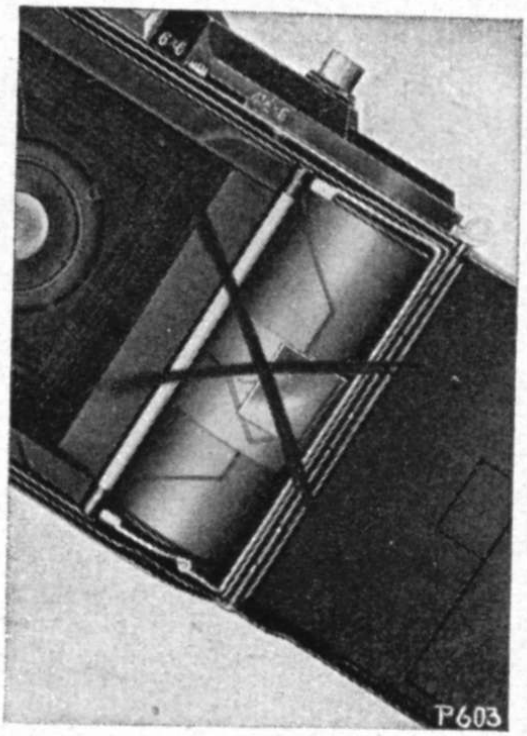
Fig. 4
Loading an unexposed spool of film

(fig. 4) and the end with the slot lowered into the chamber.

By turning the film winding knob to the right, and simultaneously pushing it inwards towards the camera body, its dogs will engage in the slot on the end 8 of the empty spool.

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The full spool is placed in the lower spool-holder in a similar manner: the hole in its core is placed over the fixed peg, and the hinged flap 3 swung back so that its peg holds the other end of the spool firmly. The entire spool-holder with the loaded spool can then be swung back into the chamber of the camera.



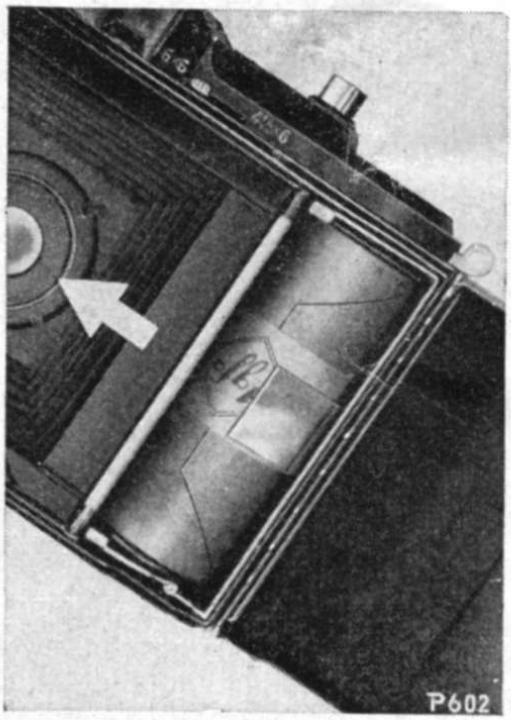


Fig. 5 Wrongly Correctly **Fig. 6**

loaded spool of film

Important: The spool must be loaded the right way round. As shown in figs. 4 and 6, the tapered end of the backing paper must always point towards the empty spool at the other end of the camera. The gummed strip holding down the end of the

backing paper on the full spool must then be broken, and the end of the paper drawn across the camera and placed into the longer of the two slots in the core of the empty spool (Fig. 7).

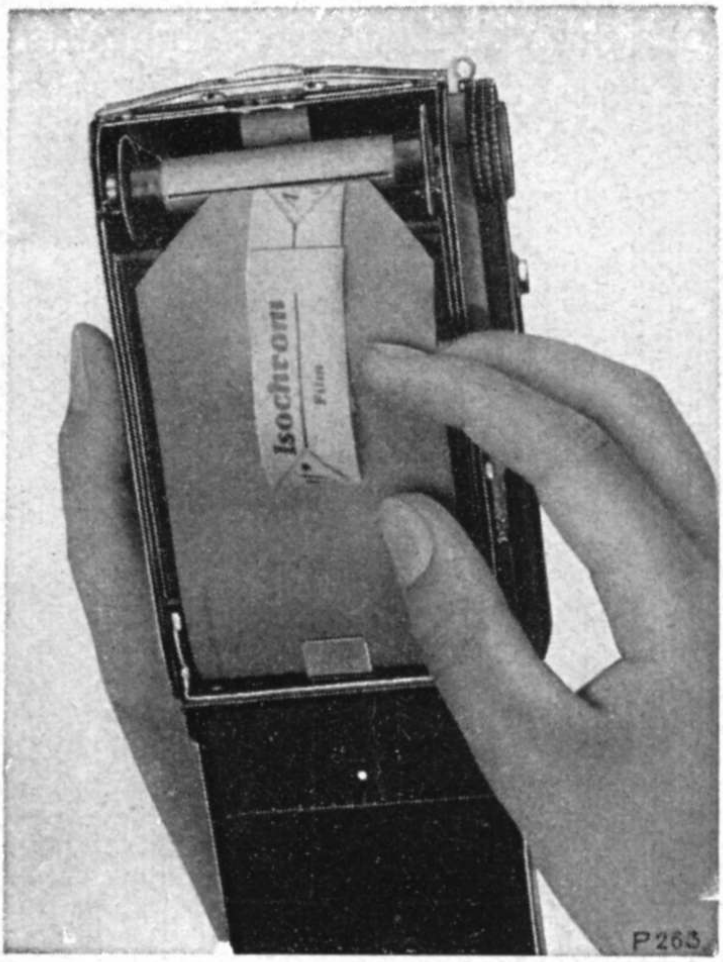


Fig. 7
Threading the backing paper into the longer slot in the core of the empty spool

The broken pieces of gummed strip are then carefully removed.
By turning the film winding knob 6 (Fig. 8) several

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times to the right, two or three layers of backing paper are wound on to the empty spool.

Important: The backing paper must be eased up and down so that it winds on accurately between the flanges of the empty spool, without chafing or rubbing at the edges. The camera back can now be closed, care being taken to ensure that the catch holding it shut snaps correctly into place.

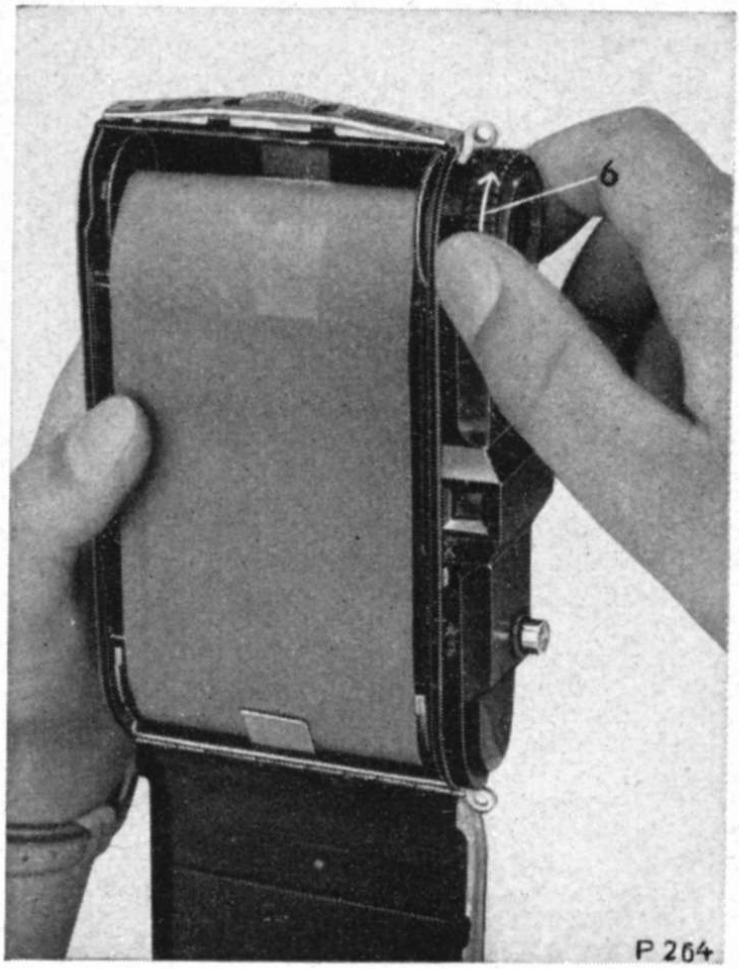


Fig. 8
Tightening the backing paper

In the camera back are two red windows for examining the progress of the film through the camera (see fig. 9). The center window 9 (fig. 9) shows the

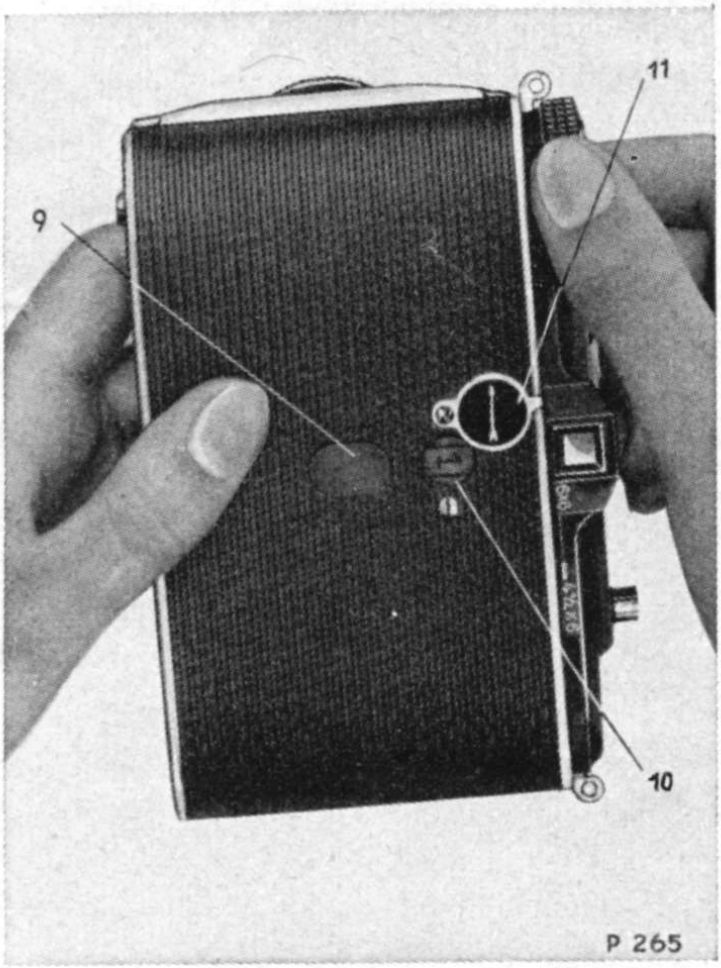


Fig. 9
Winding on the film and examining the red window in the camera back

numbers of exposures made in the square 6x6 cm size of picture, while the side window 10 (fig. 9) which is covered by a swinging cap 11 (for stopping too much light from reaching the film and

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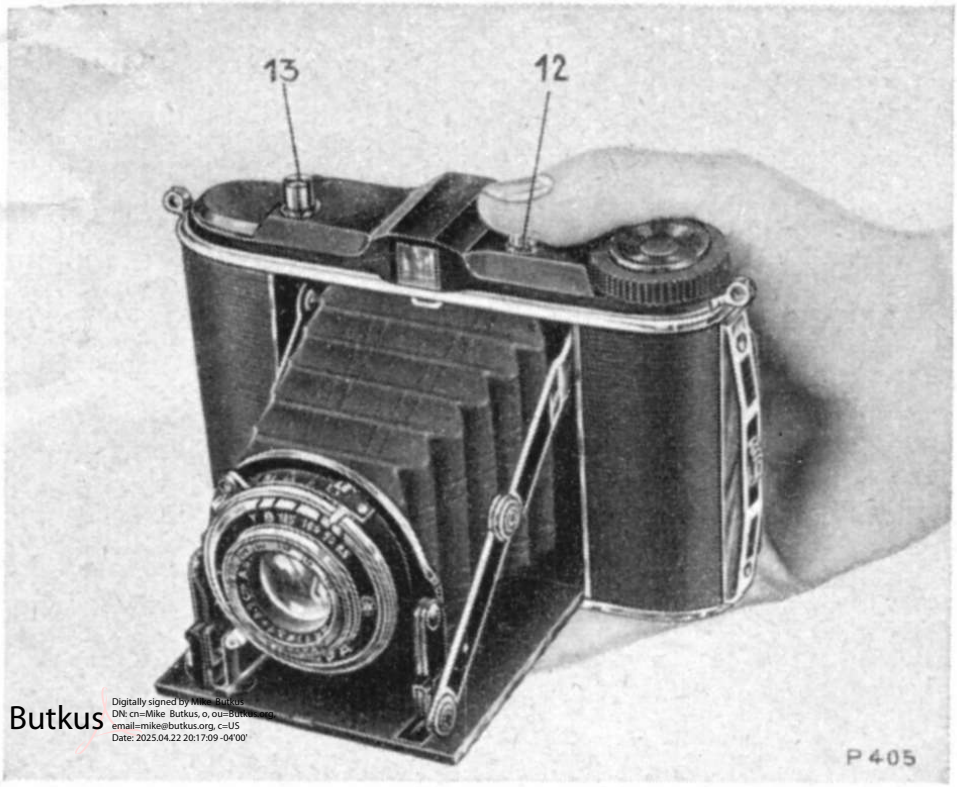
fogging it) shows the exposure numbers in the 4,5x6 cm picture size. As the film is wound on, a warning mark first appears in the shape of a hand followed by a number of dots. After these signs, the figure "1" appears, and when it is in the center of the red window the first section of film is ready to be exposed inside the camera. After examining the film number trough the red window for the 4,5x6 cm picture, the cover 11 (fig. 9) should be swung back again to stop light entering.

After exposing each picture, the film should be wound on at once until the next higher number appears in the appropriate red window, indicating that a fresh section of film has been brought into place inside the camera.

II. The lens and shutter

I. Opening the camera front

By pressing on the knob 12 (fig. 10) and holding the camera tilted slightly forward, the front will open, and the lens spring forward into position for exposing.



Mike Butkus
Digitally signed by Mike Butkus
DN: cn=Mike Butkus, o, ou=Butkus.org, email=mike@butkus.org, c=US
Date: 2025.04.22 20:17:09 -04'00'

Fig. 10 **Opening the camera front**

Important: When opening the camera, do not press the knob 13 (fig. 10) releasing the shutter, or the shutter will rufuse to work later on. If this knob has been accidentally pressed, the camera should be closed (see page 25) and then opened correctly, without touching the shutter release.

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2. Focussing the lens

The Isolette 6,3 is fitted with an Agfa Igestar anastigmat, with a full aperture of f/6,3 and focal length 8,5 cm. The focussing mount is arranged to cover all distances between 1 m and infinity.

The focussing scale is set to the distance at which sharp focus is required by turning the front mount 14 of the lens (fig. 11). This front mount bears a scale of distances in m, and the mark against the appropriate distance is placed against the index line 15 (fig.11) next to the mount itself.

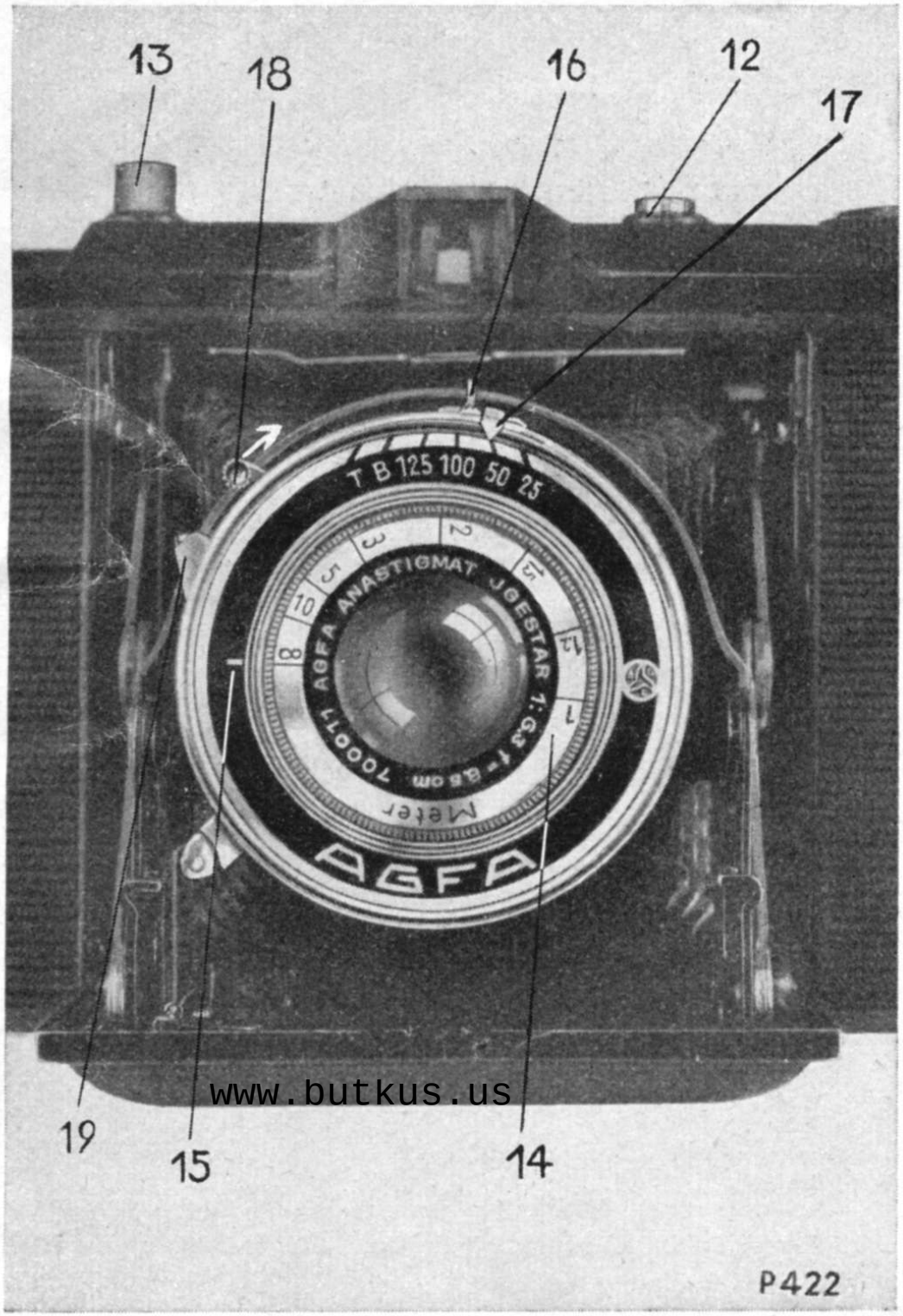
(A simplified focussing — so called Two Point Setting — for snapshot is described on the page 17.

3. The lens Aperture

The scale of lens apertures (fig. 12) is so placed that it can be read when the camera is in position for exposure. The index on the end of the lever 16 is set to the desired aperture value: In fig. 12, the scale is set to an aperture value of f/11. The largest aperture is f/6,3, and smallest f/32.

A larger aperture means that more light strikes the film but at the same time the depth focus decreases. With a small aperture more exposure time must be allowed but the larger the range within which sharper pictures are obtainable.

A table of depth focus at different apertures and focussing distances is given on page 16.



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Fig. 11 Shutter and lens

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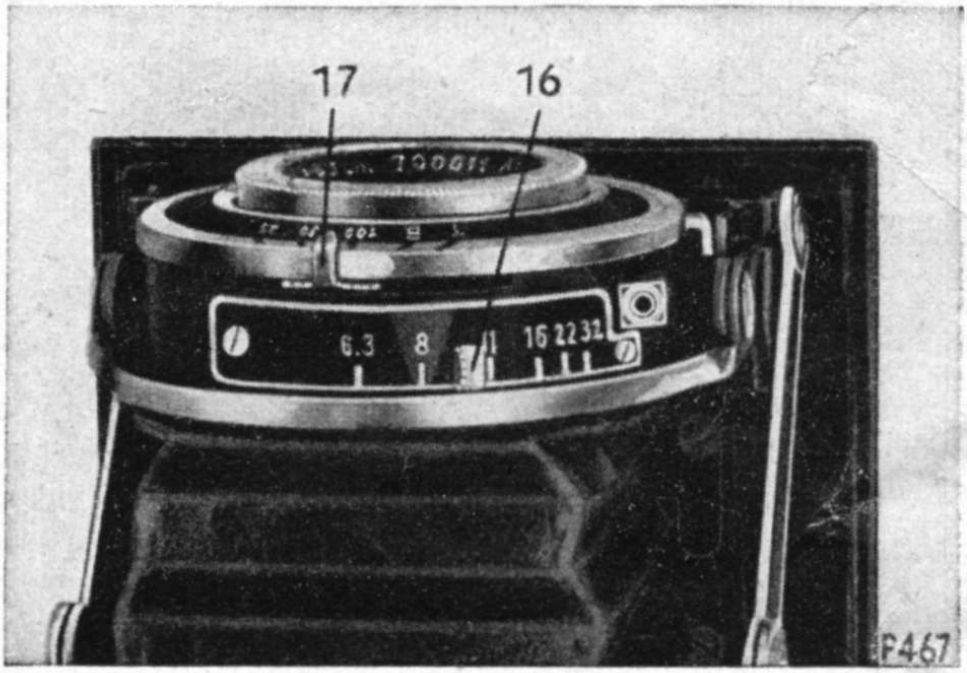


Fig. 12 **Setting the lens aperture**

Key to figs. 11 and 12

12 — Button for opening camera
13 — Release knob
14 — The front mount of lens (this is turned for focussing)
15 — Index mark for distance
16 — Lever for setting the aperture
17 — Indicator for setting the exposure time
18 — Lever for self timer
19 — Nipple for cable release

Depth Focus Table for Agfa Igestar f/6,3 F-8,5 cm

Distances	Apertures					
	f / 6,3	f / 8	f / 11	f / 16	f / 22	f / 32
	Sharp images between . . . m and . . . m					
1 m	0,93—1,08	0,91—1,11	0,88—1,16	0,83—1,25	0,79—1,38	0,72—1,66
1,2 m	1,10—1,32	1,07—1,37	1,03—1,44	0,97—1,59	0,90—1,80	0,81—2,33
1,5 m	1,34—1,70	1,30—1,77	1,24—1,90	1,15—2,17	1,05—2,60	0,93—3,91
2 m	1,73—2,37	1,66—2,53	1,55—2,80	1,41—3,43	1,27—4,69	1,09-12,05
3 m	2,42—3,94	2,28—4,40	2,09—5,32	1,84—8,22	1,60-23,60	1,32— ∞
5 m	3,56—8,38	3,26-10,80	2,88-18,90	2,42— ∞	2,02— ∞	1,59— ∞
10 m	5,51-53,70	4,81— ∞	4,02— ∞	3,17— ∞	2,52— ∞	1,88— ∞
∞	10,40— ∞	8,13— ∞	6,10— ∞	4,31— ∞	3,19— ∞	2,23— ∞

The Depth Focus means the distances from the camera between which all objects are sharp.

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Two Point Setting. Number 8 on the diaphragm scale is marked in red. When setting the pointer of the aperture at number 8 a simplified focussing (Two Point Setting) is possible as described below.

Setting "Near". If the objects are at a distance between 2,5 m and 5 m from the lens, use the setting "Near". For this purpose turn the front mount of the lens so that the red number 3 is opposite the index mark 15 for focussing (fig. 11).

Setting "Far" is applied if the objects to be photographed are within range between 5 m and ∞. For this frequently used setting turn to number 10 (also marked in red) opposite the index mark 15 (fig. 11).

With the two settings, 3 m for "Near", 10 m for "Far", the entire range from 2,5 m to ∞ can be focussed. This simplified method can be practised with great advantage for all snapshots.

The main essential for the above described Two Point Setting is:

Always set the lens aperture to f/8 (or larger aperture number).

Those who have used this method at first, and have obtained some experience, will have no difficulty in exposing on darker objects such as people indoors. In this case, the full lens aperture

will be used, and the camera placed on a tripod for a time exposure. The correct exposure for varying conditions will also be given by the Agfa exposure guide.
Exposures in artificial light are also very attractive and are not very hard to take.

4. Practising the shutter

The Agfa Isolette with f/6,3 Igestar lens is available with two shutters — Pronto and Vario. Fig. 11 shows the Pronto shutter, and the following comments relate to this type. The difference between Pronto and Vario shutters is merely that the latter has a top speed of $^1/_{100}$ th of a second (the Pronto has $^1/_{125}$ th second) and has no delayed-action shutter release 18 (fig. 11). Apart from these two points, the instructions below apply to the Vario shutter as well.
General notes. When the shutter is set to a longer exposure time than $^1/_{25}$ th of a second, the camera should be placed on either a tripod or a rigid support. Under all circumstances, shaking of the camera during exposure must be avoided, and it is best to screw a flexible shutter release into nipple provided and to release the shutter by this means (see 19, fig. 11).

Time of exposure.

The lens aperture and the time of exposure are intimately connected with one another. Other conditions remaining the same, the exposure time

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must be doubled if the lens aperture is changed to the next smaller size (i. e. next larger number) on the scale. Thus, if $^1/_{50}$th of a second were the correct shutter time at an aperture f/8, $^1/_{25}$th of a second would be needed if the aperture were reduced to f/11.

The beginner is recommended to start at first with the shutter speed always set to $^1/_{50}$th of a second, and to set the aperture scale to f/8, f/11, or f/16 according to the light ruling and the subject of the picture.

Where the objects in the picture are moving rapidly, it is often essential to use a shorter exposure time than $^1/_{50}$ sec. and to increase the lens aperture accordingly.

The exposure dates are to be used according to sensitivity of film and object brightnes—i. e. the shutter speed and the appropriate aperture are evaluated with help of Agfa DIN Exposure times table, or by the means of a photoelectric exposure meter.

If there is any doubt which aperture to use, the larger (i. e. smaller number) should be chosen of two. Over-exposure has very little effect on Agfa roll-films, but under-exposures may lead to bad results.

Time exposures. For long "time" exposures, the pointer 17 (fig. 11) is moved along the scale of shutter speeds until it is opposite the letter "T". In

this setting, a press on the shutter release opens the shutter, and a second press is necessary to close the shutter.

For the shorter time exposures of a few seconds only, the pointer 17 is better set to the letter "B" on the scale. Here the shutter opens as soon as the release 13 is pressed, but shuts the moment the finger is taken from the button. The exposure thus lasts as long as the release 13 is pressed.

Snapshot exposures. For "instantaneous" exposures the pointer 17 is moved along until it is opposite one of the numbers 25—50—100—125. These numbers indicate shutter speeds of $^1/_{25}$th to $^1/_{125}$th of a second.

The delayed-action release of the Pronto shutter. To take a portrait of oneself, the knob 18 above the shutter is pushed in the direction of the arrow, which winds up the clockwork inside the casing. The shutter is released by the button 13 as usual, but does not open until some twelve seconds have elapsed. After the exposure, the shutter will work in the normal way, and if a further delayed-action exposure is to be taken, the knob 18 must be moved once more in the direction of the arrow.

The delayed-action mechanism can be used with any snapshot shutter speed, but it does not work when the shutter is set to either B or T.

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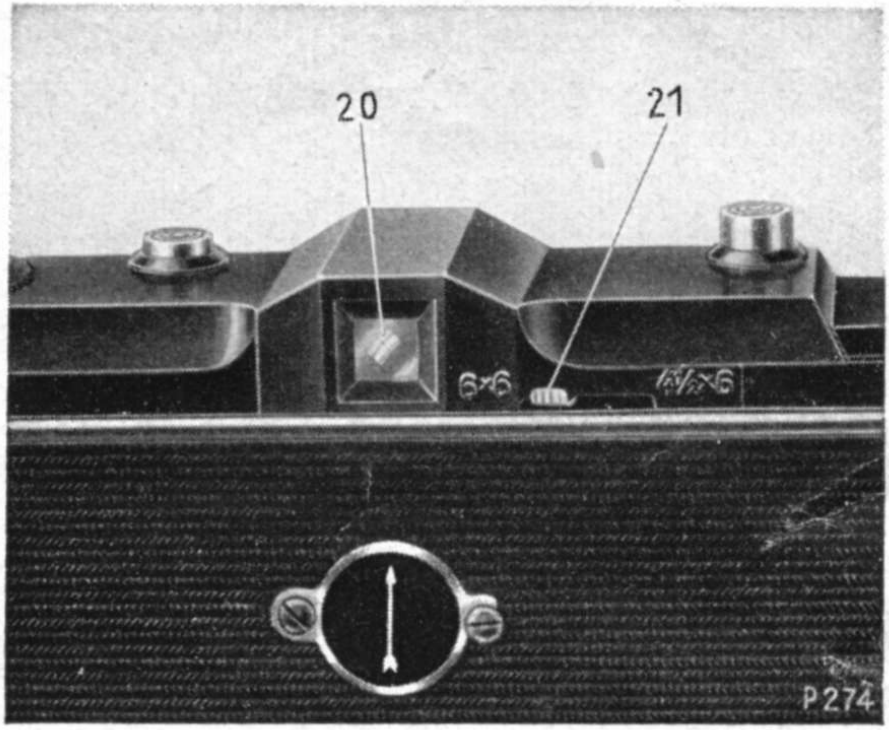


Fig. 13 The view-finder

5. The view-finder. In the centre of the camera top will be found the view-finder 20 (fig. 13). Beside it is a small lever 21 (fig. 13), which is used to change the view through the finder so that the correct field is seen for either 6 × 6 cm or $4^1/_2$ × 6 cm pictures. It must be decided before loading the full spool whether 6 × 6 cm or $4^1/_2$ × 6 cm pictures are to be made. For the former, the lever is placed against the mark "6 × 6" on the camera top, and for the latter against the mark "4,5 × 6". The view through the finder will then agree with the field covered by the camera for the respective picture size (see also page 4).

In use, the camera should be held in front of the eye, close to the face, so that the finder eye-piece is about 10—15 cm from the eye itself. Care must be taken that the front and back portions of the finder are symmetrically placed with respect to each other, and not skewed, otherwise the picture taken by the camera will not agree with the image seen through the finder eyepiece.

Where very close objects, such as portraits at 1 m, are being taken, the view seen through the finder will not absolutely agree with that covered by the camera on account of "parallax error". Since the finder is higher up than the lens of the camera, it will tend to include a little too much at the top of the picture, and not quite enough at the bottom. Where the camera is used in the broad-view picture position $4^1/_2 \times 6$ cm, as shown in fig. 15, this error will naturally be at the sides of the picture instead of at the top and bottom. The errors involved are not hard to correct by moving the camera slightly to one side, or upwards, after determining the field to be included in the picture through the finder.

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Fig. 14 Holding the camera for pictures 6x6 cm and for small view pictures $4^1/_2$x6 cm

III. Making the exposure

Holding the camera correctly

The best way of holding the camera during exposure is shown in figs. 14 and 15.

It is very important to press the shutter release gently and evenly: this is most simply done by placing the second joint of the thumb or finger on the



Fig. 15 Holding the camera for broad view pictures 4 1/2 x 6 cm

edge of the camera top, and the centre of the first section of the finger on the shutter release. When pressing the latter, only the first section of the finger need be moved, and the action should be slow and even, as well as unhurried.

During all exposures, it is essential that the camera is held still and that the pressing of the shutter

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release does not jar it. It is also best to keep the camera level, and not to tip it obliquely upwards or downwards, for this will result in unpleasant and badly distorted pictures.

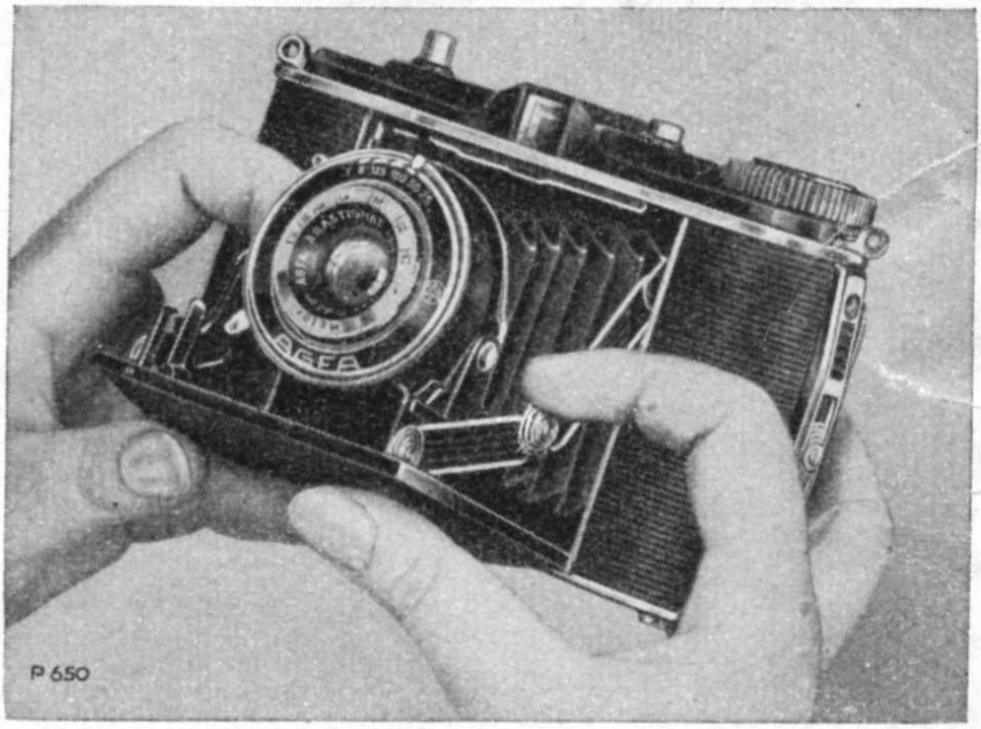


Fig. 16 **Closing the camera front**

IV. Closing the Camera

To close the camera, take it in both hands with the lens facing the operator. By pressing with the forefinger of each hand on the point above the hinge (fig. 16) on the struts, the hinge itself will fold. The baseboard of the camera front can then be pressed upwards with the thumbs until it snaps shut against the camera body.

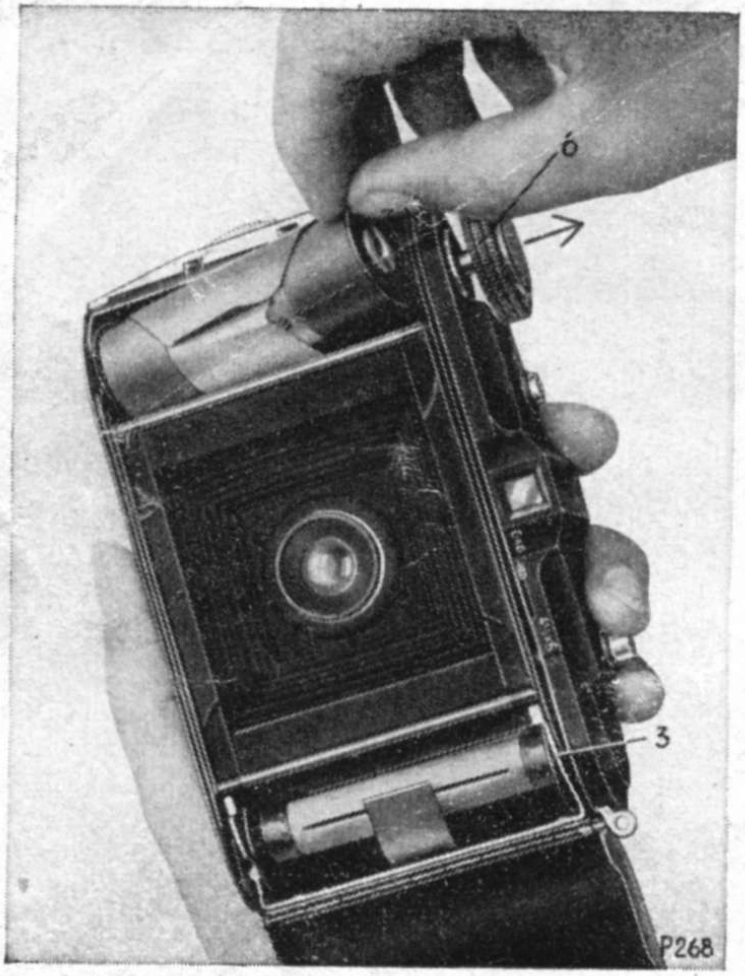


Fig. 17 Removing the exposed spool of film

V. Removing the exposed spool of film

After the last (12th or 16th) exposure, the film winding knob is turned continuously until the end of the backing paper of the film spool is seen to pass the red window in the back of the camera. The camera back is then opened as described on page 4, the film winding knob 6 (fig. 17) pulled out from the camera body as far as it will go, and the spool of exposed film lifted from the spool

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chamber as shown in fig. 17. In doing this, care must be taken that the paper around the spool does not become loose. The free end of the paper is then bent under, at the point indicated on it, and sealed down with the gummed strip provided.

VI. Changing over the empty spool

The spool-holder 3 (fig. 17) is now swung [illegible] the chamber as shown in fig. 2, and the flap turned outwards so that the empty spool can be removed. This spool is then placed in the holder as described on page 5.

VII. Filters

Yellow and red filters are available in a 30 mm push-on mount for the Isolette f/6,3 under the names of "Agfa Topas" and "Agfa Rubin" respectively. A special leaflet describing Agfa filters will be sent on request, and will prove of considerable interest and value to all photographers.

We reserve the right to make small changes and improvements in the construction of the Isolette.

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