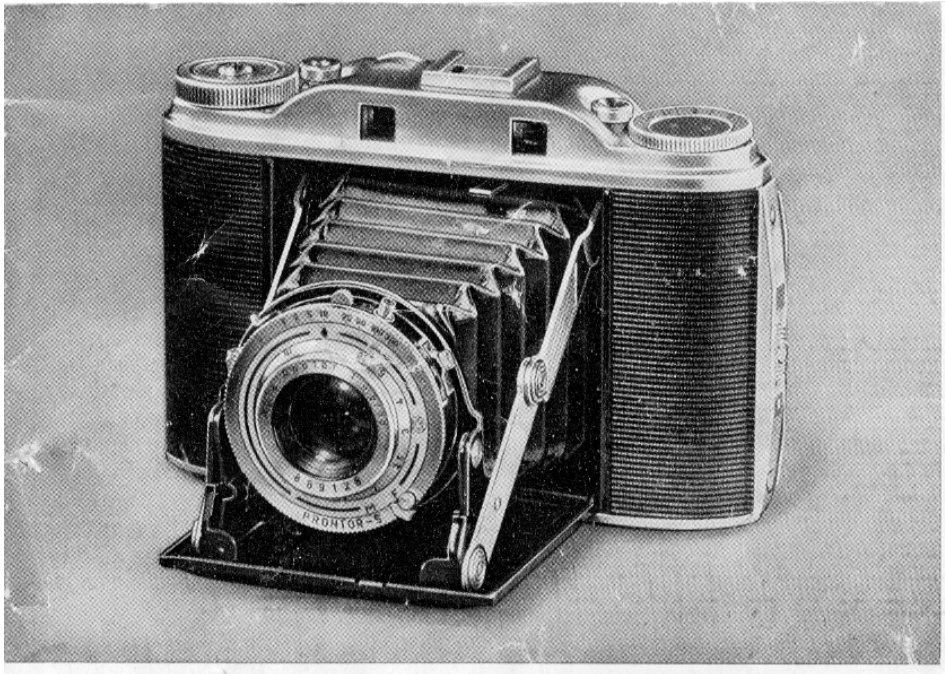


Agfa

MADE IN
GERMANY

INSTRUCTIONS FOR USE

AGFA ISOLETTE III

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AGFA ISOLETTE III

with Agfa "Apotar" 1 : 4,5 f = 85 mm (3¼") in Prontor SV-shutter, fully synchronised . . . No. 1350/316

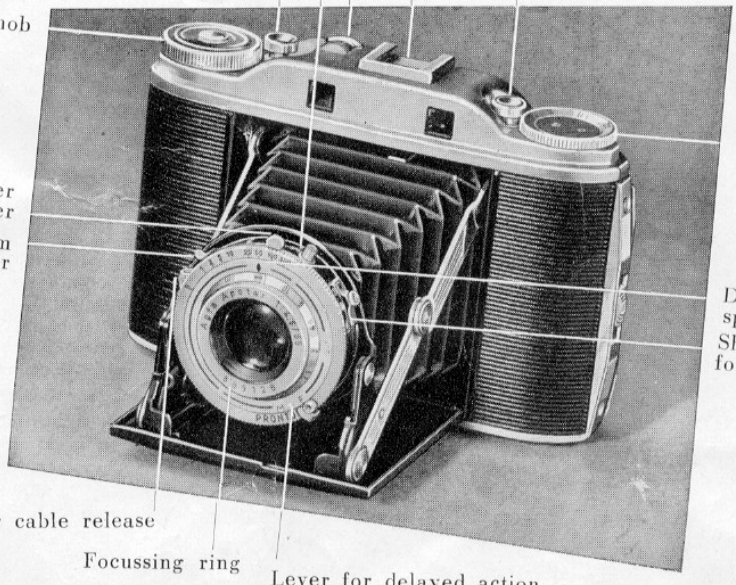
with Agfa "Solinar" 1 : 4,5, f = 85 mm (3¼") in Synchro-Compur shutter, fully synchronised No. 1350/314

The Agfa "Isolette" camera is fitted with the high-class lenses Agfa "Apotar" or Agfa "Solinar" 1 : 4,5, f=85 mm (3¼ in.) the excellent optical correction of which as well as their marginal definition and even illumination qualifies them as well for black and white camera work as for Agfacolor photography. The coating of these lenses increases slightly their practical speed, improves the brilliance of the picture and assures at the same time a far reaching prevention of the irregularities caused by reflected light on the surfaces of the lenses like "ghost" images and "flare".

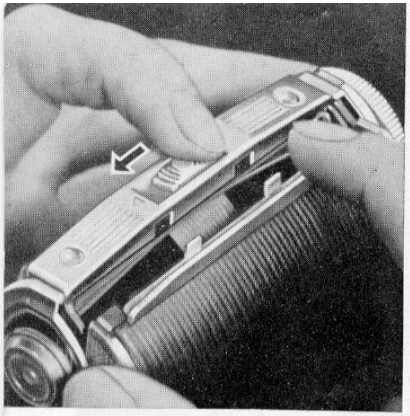
The Agfa "Isolette" camera is used with the normal **120** (B 2) film yielding 12 negatives of the popular square size 2¼ × 2¼ in. (6 × 6 cm). The built-in, but non-coupled rangefinder allows for the immediate and correct finding of the distance between the camera and the subject and the distance thus ascertained can easily be transferred to the focussing ring of the lens.

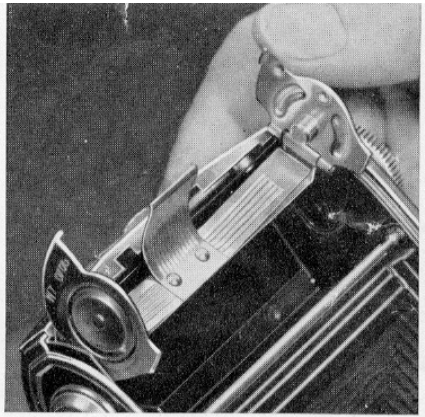
The following photographs show the best way to handle the camera. We recommend to study first and foremost the operation of the shutter and the rangefinder and to work them preferably without any film in the camera. This is the best way to get used to them and to get the "feel" of the "Isolette" before taking snapshots.

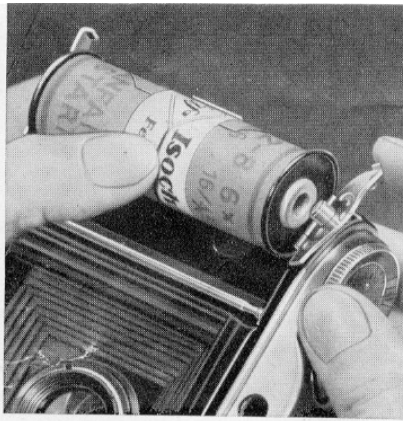
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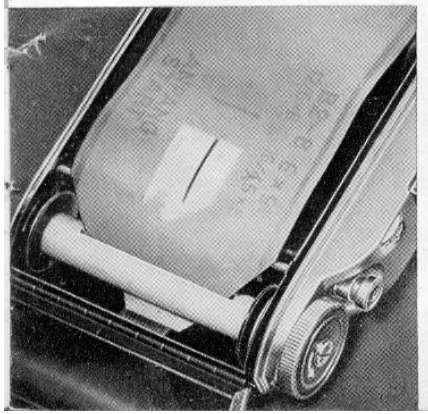




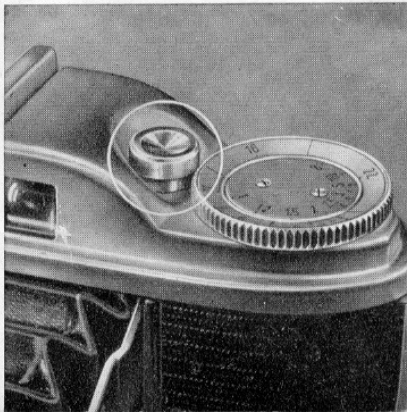
1. **Open the back of the camera:** Press the locking catch sideways in the direction of the arrow and open the back of the camera.
2. **Take out the filmholder** and swing hinged flap outward. In the film chamber on the joint of the camera back is an empty spool. (Loading see page 14). A fresh film should be inserted in dimmed light only.
3. **The spool with the groove-or slit** first to be inserted on fixed pivot then hinged flap with pivot inserted into round bore hole. Spool is now held by both pivots. Swing spool holder back into its place. Make absolutely sure that the spool is in its place exactly as the photograph shows. The pointed end of the covering paper should be directed toward the empty take-up spool.

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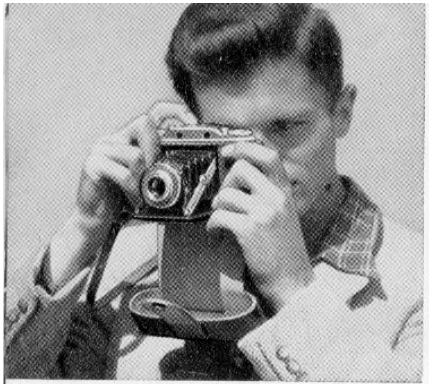
4. **To thread film:** Rip open the seal on film and remove it carefully. Roll off a small part of the covering paper and push the pointed end into the longer slot of the empty take-up spool. Give the transporting knob a few turns and make sure that the covering paper between the two flanges winds up in a straight way so that the flanges protect the film against any light.
5. **To close the back:** Take the camera in both hands and press firmly and evenly until the lock catches audibly. When turning the transporting knob in the opened film counting window at first the usual pre-signals will appear: points, hands or arrow. When No. 1 appears stop turning the knob. The film is now ready for the first snapshot.
6. **Opening the camera:** A slight pressure on the safety lock and the self-erecting lens mount glides into the working position. If it does not catch audibly a little help should be given.

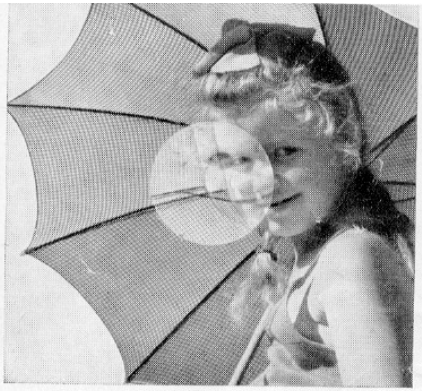


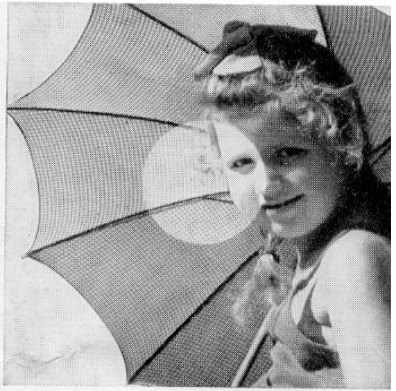




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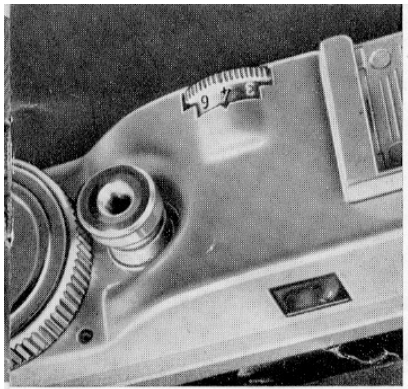






The non-coupled range finder. Take the camera into both hands and put the eyepiece of the combined view-and rangefinder as near as possible to the eye so that the picture in the viewfinder is fully visible right up to the corners. The viewfinder shows the picture in a light tint revealing in its centre a round section in a brighter colour. By turning the milled indicator ring — which is best done with the index finger of the right hand — it is clearly visible that the small pictures in the viewfinder are moving towards each other, especially when vertical lines are observed. The ring must now be turned on until the separation between the two images disappears and they are in complete coincidence. When this is achieved the exact distance between the subject and the camera can be read off the indicator ring.

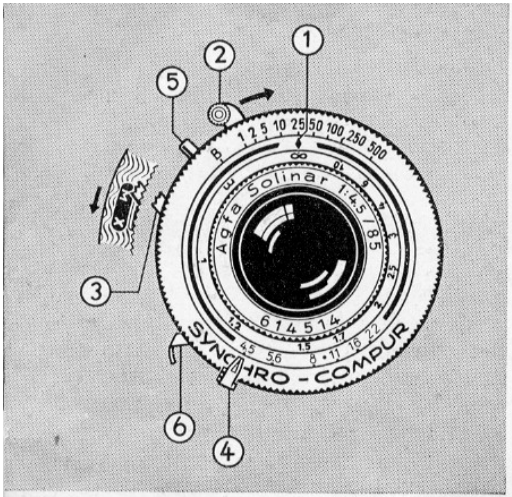
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Transfer of the distance to the focussing ring:
The distance found 10 ft in the photograph is then transferred to the lens by turning the focusing ring to the black mark in the centre of the shutter. Transfer intermediate dots corresponding.

Some practical hints:
It is a good idea to cover the frontal opening of the viewfinder — that one besides the exposure trigger — with a finger. Then you will see that the now one-coloured picture in the viewfinder is more agreeable to the eye when observing and composing the picture. Only when it comes to the measuring of the distance the finger should be lifted. This method has, by the way, the advantage that the sudden appearance of a different colour makes the double lines of the small picture especially clear.
Another technique of measuring the distance is this: Estimate the distance of the subject from the camera and transfer the estimated distance to the focussing ring of the lens and the indicator of the range-finder. Then move with the camera backwards and forwards until the pictures in the rangefinder are in coincidence. Moving subjects, for example a procession, are easier to catch when the photographer himself chooses the most favourable distance, adjusts lens and range-finder to this distance and lets the subject move on to this distance. The photographer then has nothing to do, but follow the movements of the subject in the viewfinder and to press the exposure trigger the moment the clear centre picture indicates coincidence and thus best definition.

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Setting the shutter speeds: When turning the shutter to $^1/_{500}$ second a marked resistance will be felt. $^1/_{500}$ must, therefore, principally set first and only then the shutter should be cocked. Doing it the other way round makes it extremely difficult to overcome the tension of the additional spring.

Synchro Compur Shutter:

Iris diaphragms (stops): 4,5 5,6 8 11 16 22
Shutter speeds: B 1 2 5 10 25 50 100 250 500
Distances in feet: 3 3,5 4 5 6 8 10 15 30 ∞

The figures on the shutter ring are fractions of seconds, for example 2 = $^1/_2$ second, 50 = $^1/_{50}$ second, 250 = $^1/_{250}$ second.

1) Double markings for adjustment of shutter speeds and distances:
   Adjustment of shutter speeds: Turn milled outer ring, mark on it indicates wanted shutter speed.
   Focussing: Turn front lens until mark indicates wanted distance.
2) Cocking lever for shutter: Shutter requires cocking before each exposure by turning it to the right — also when "B" is used.
3) Synchro lever: To be used for "X" or "M". See special instructions for fully synchronised shutters.
4) Lever for diaphragms (stops) and scale.
5) Contact nipple for flash-light, normal compur nipple 3 mm diam.
6) Lever for the release of the shutter.

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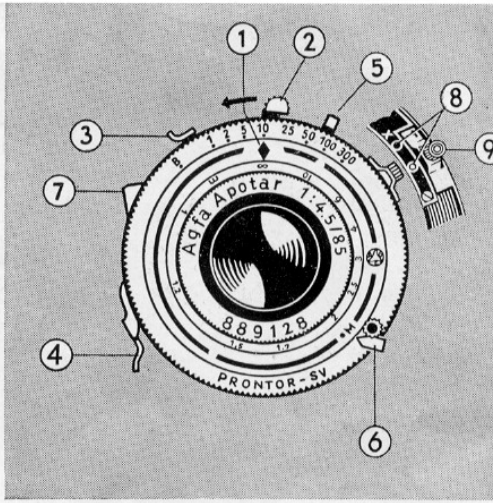
Prontor SV-Shutter fully synchronised:

Iris diaphragms (stops): 4,5 5,6 8 11 16 22 32
Shutter speeds: B 1 2 5 10 25 50 100 300
Distances in feet: 3 3,5 4 5 6 8 10 15 30 ∞

1) Double markings for adjustment of speeds and distances: like Synchro Compur.
2) Cocking lever for shutter: Shutter requires cocking before each exposure by turning it to the left — also when "B" is used.
3) Lever for diaphragms (stops) and scale.
4) Lever for the release of the shutter.
5) Contact nipple for flash light, normal contact 3 mm diam.
6) Lever for delayed action release (and synchronisation F—M). Not to be used for "B" — Delay about 7 seconds.

   Operation: 1) Cock the shutter.
   2) Turn lever 6 to the left as far as it will go. Shifting lever 9 must be put implicitly on "RED X".
   3) Press exposure trigger in the usual way.

7) Nipple for cable release.
   If a cable release is used the interlock for the prevention of double exposures does **not** work, so do not forget to transport the film.



8) Marks "Red X" and "Yellow" for full synchronisation. See paragraphs 6, 8 and 9 of the special instructions for fully synchronised shutters.
9) Shifting lever for "X" or "M" synchronisation.

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Adjustment of shutter speeds and stops

On page 13 you will find some hints for the exposure of your pictures. The exposure values found out in the table must be transferred to the shutter and the diaphragm. The scales of both the shutter speeds and stops are easily readable from above when the camera is in the taking position. Turn the wanted speed figure on the shutter ring to the black mark, move the lever of the Iris diaphragm to the stop wanted and cock the shutter by way of lever 2 (see pages 8 and 9).

Depth of field

The serious amateur should know the meaning of "depth of field" and should make a general and intelligent use of it, because it facilitates photography of moving subjects. Depth of field is the simultaneous definition of both comparatively near and distant subjects with a sufficient degree of sharpness before and beyond the point the lens has been focussed to. When focussing on a nearer subject the zone of sharpness is less than by focussing on a distant point.



Large aperture, for example 4,5 = great speed, but small depth of field.



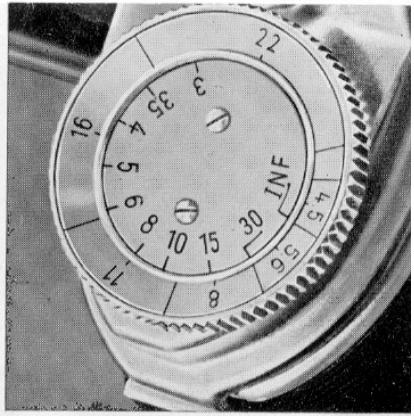
Small aperture, for example 22 = small speed, but great depth of field.

With a smaller aperture (larger figure like 22 or 32) the depth of field will always be greater, but the speed of the lens will decrease. The depth of field table on the last page of the cover contains all ranges of depth of field for many different stops and distances.

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Two points focussing is the easiest and most simple way of practically exploiting the depth of field of the lens. The lever of the Iris diaphragm is put to the red mark between stops 8 and 11. Then make a note of the following items:

Stop	Focussing on:	Depth of field:
On red mark	10 ft (near)	7 ft to 16 ft
between 8 and 11	30 ft (far)	14 ft to infinity



To have the figures of the depth of field always handy the "Isolette" is fitted with a depth of field ring, which shows clearly that the depth of field increases or decreases according to the proportion of the aperture of the lens to the distance. The photograph above shows that the stop f : 8 points to the fixed figure of 10 feet. The lines to the right and the left of the number 8 indicate that the depth of field at this combination lies between 3,5 ft in the foreground and 15 ft in the background, that is to say, everything within this range is of a satisfactorily sharp definition.

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The shooting

Press the eye-piece of the combined view-and rangefinder so near the eye that the entire picture can be watched right to the corners. Hold the camera firmly with both hands. Press the exposure trigger calmly and gently downward. If the subject is very near — 3 to 6 feet — the picture in the viewfinder nedds some correction. This is easily done by lifting the camera a little bit higher. The picture in the viewfinder then shows more than the photograph will show later. The stability of the camera during exposure is very important, but with an exposure time of $^1/_{25}$ second it should be possible to obtain pictures without any camera-shake. Even in this case it will be necessary to take a firm stand and to squeeze the upper-arms firmly against the body. The camera should never be tilted, but kept square. The shutter must be released by a squeezing action between the index finger on the exposure trigger and the thumb on the body of the camera at a point diametrically opposite to the trigger.

The prevention of double exposure

Film transport and shutter are ingeniously interlocked in the Agfa "Isolette" to prevent double exposure. After an exposure the body release on the camera is automatically blocked and can be used again only after the film has been transported. **It is, therefore, of the utmost importance, to transport the film only just before the next exposure!**

If the body release has been pressed by a mistake when the camera was opened for the first exposure (see page 5), the camera must be opened and closed again in the ordinary way according to the instruction. But even in this case the body release will still remain blocked. To prevent losing film No. 1 by transporting it un-exposed, it is necessary to expose by way of the lever 6 (Compur), lever 4 (Prontor) and not by way of the body release.

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Exposure Table

Negative material 17—19/10° DIN or: ASA Exposure Index 40—64

Time of Day: 3 hours after sunrise until 3 hours before sunset

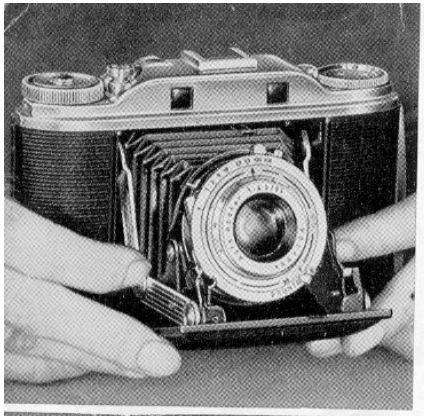
Subject	Season	Aperture: Sunny	Aperture: Overcast	Aperture: Dull	Time of exposure sec.
Bright scenes, snow, beach, etc.	Summer	16	11	8	1/100
	Winter	11	8	5,6	1/50
Children, outdoor groups, landscapes, etc.	Summer	8	5,6	4,5	1/50
	Winter	5,6	4,5	—	1/25
		—	—	4,5	1/10
Light room, close to window	Summer	5,6	4,5	—	1/10—1/5
		—	—	4,5	1/5—1/2
	Winter	5,6	4,5	—	1/2—1
		—	—	4,5	1—2

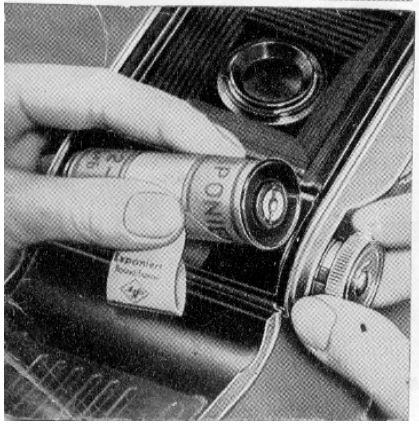
When using Agfa Yellow Filter No. 1 open lens aperture one measurement more than usuai (next smaller figure) or double the time of exposure.

When in doubt it is advisable to rather expose longer than too short.

Very simply, however, you will obtain the proper exposure time with the new electric exposure meter **Agfa Lucimeter** which guarantees highest accuracy even under difficult light conditions.

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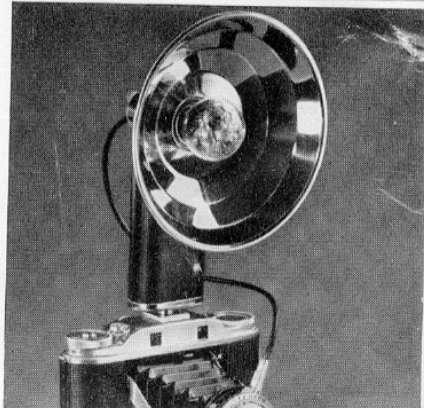
Closing the camera:

After a slight pressure with both the index fingers on the joints of the stays, the baseboard will fold up and close audibly when firmly pressed towards the body of the camera.

After the last, the 12th shot, the film transport knob is turned on and on until the end of the covering paper appears in the film counting window.

Now open the back of the camera (see page 4), extract film transport knob and take out the full take-up spool in such a way that the covering paper does not loosen. Fold





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end of paper sharply, stick seal on film spool and keep film in a light-tight place.
Swing film holder outward and take empty spool out. Transfer empty spool to opposite film chamber. For this purpose extract film transport knob again, put empty spool at first with the round hole on the fixed pivot and press it into the film chamber. Then turn the film transport knob and press it carefully down so that the groove of the spool engages in the cross bar of the transport knob.

Synchro flash-light

The photograph shows the Agfa Synchro-Flash-Light which can be inserted into the fieder-shoe on top of the "Isolette". This well approved flash-light enables snapshots from hand in artificial light during night-time and may at the same time serve as a fill-in light when daylight is too dull, making the "Isolette" a universal camera for all kinds of snapshots.

Care of camera and lens

Regular care increases the life of the camera. Protect it against shock and dust by carrying it in the elegant ever-ready case and keep it out of the direct rays of the sun. The lens wants special care, of course. Finger prints, grease spots or other marks should be avoided because they affect definition. The lenses should be cleaned only with a very soft brush or a piece of clean, well-washed linen or chamois leather, which must be absolutely free from fat or dust. Wind the linen around the finger-tip or take a piece of thin, soft wood to clean the angles. Never use a sharp-cornered object or metal for cleaning purposes. Only a very skilled optician should unscrew the lenses.

AGFA CAMERA-WERK AG. MÜNCHEN

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Depth-of-Field Table

f/4.5 3.35 in. (85 mm.)

Lens focussed for distance of (feet):	Lens set for					
	f/4.5	f/5.6	f/8	f/11	f/16	f/22
	Sharp definition will be obtained within the range given (feet):					
3	2.9—3.1	2.8—3.2	2.7—3.3	2.6—3.4	2.5—3.7	2.4—4.0
3.5	3.4—3.7	3.3—3.8	3.1—3.9	3.0—4.1	2.9—4.5	2.7—5.0
4	3.8—4.3	3.7—4.4	3.6—4.6	3.4—5.1	3.2—5.4	3.0—6.1
5	4.6—5.5	4.5—5.6	4.3—5.9	4.1—6.4	3.8—7.3	3.5—8.9
6	5.4—6.7	5.3—7.0	5.0—7.5	4.8—8.2	4.4—9.8	3.9—13
8	7.0—9.4	6.8—9.8	6.4—11	5.9—12	5.3—17	4.7—28
10	8.4—12	8.2—13	7.5—15	6.9—18	6.1—29	5.3—103
15	12—21	11—23	10—30	9—48	7.5—∞	6.4—∞
30	19—69	18—101	15—∞	13—∞	10—∞	8—∞
∞	53—∞	42—∞	30—∞	22—∞	15—∞	11—∞

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