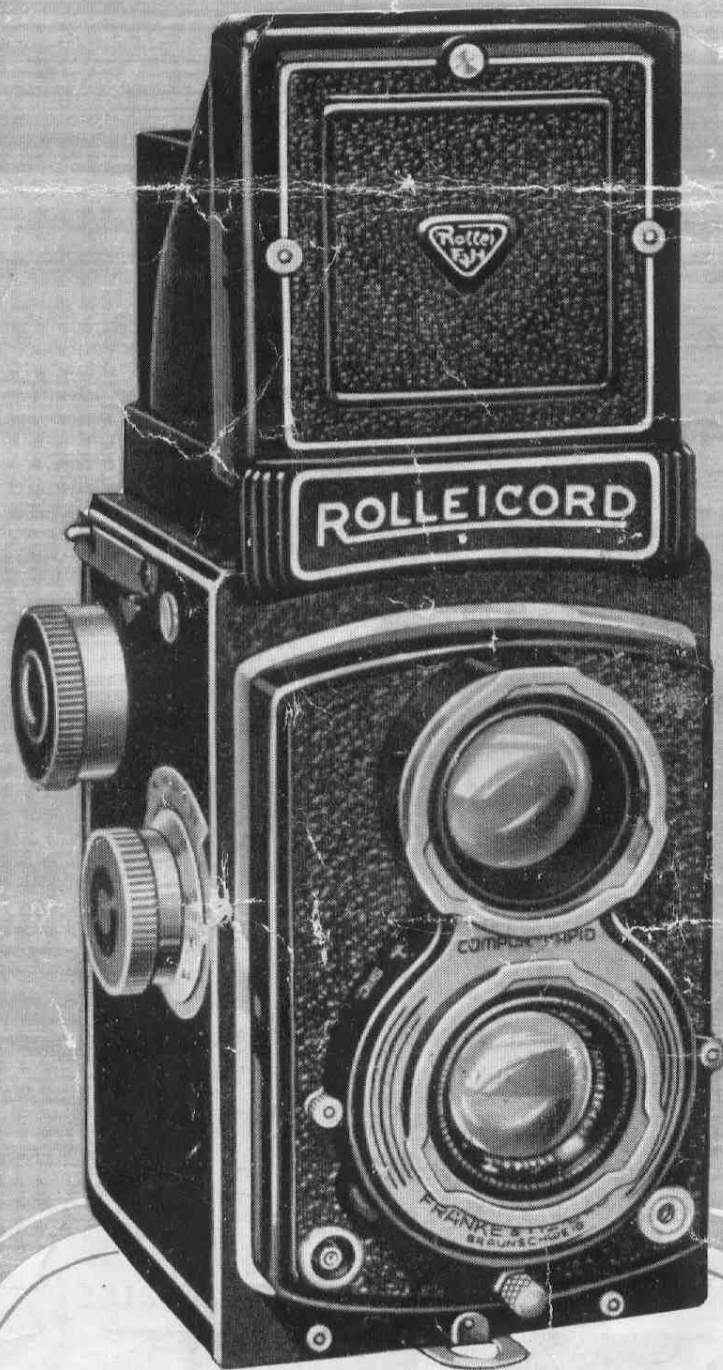




Rolleicord III

Handwritten notes:
135
135/1-1
135/1-1

OPERATING FEATURES:

Twin-lens mirror-reflex camera. Takes 12 pictures, size $2\frac{1}{4} \times 2\frac{1}{4}$ in., on No. 120 (B 2) roll film.

Filmtransport: Proper film setting is obtained without a red window while fastening paper lead. Filmtransport is effected for all exposures by winding-knob with locking device. Automatic film counter.

View-Finder: Constantly visible mirror-reflex ground glass image, full print size. Parallax compensation. Focusing hood with finger-tip control. Large focusing magnifier. Built-in frame finder. Anti-reflection coated finder lens.

Lens and Shutter: Anti-reflection coated Zeiss Triotar or Schneider Xenar lens $1:3.5/f = 75$ mm. Double bayonet mounts for lens accessories. One-Lever-Compur-Rapid shutter, $1 - \frac{1}{500}$ second. Diaphragm and shutter settings, visible from above, adjusted by lateral levers. Flash-contact coupled with shutter release. Cable release socket.

Focusing knob with depth of field indicator. Focusing range: ∞ to 32 in.; with Rolleinar Lenses: $39\frac{1}{2}$ to $12\frac{1}{8}$ in. Exposure table on camera back.

Weight and Measurements: Height $5\frac{5}{8}$ in., Width $3\frac{13}{16}$ in., Depth $3\frac{29}{32}$ in., Weight approx. $29\frac{1}{2}$ oz.

THE LARGE $2\frac{1}{4} \times 2\frac{1}{4}$ IN.-PICTURE SIZE



A Perfect Shot Every Time

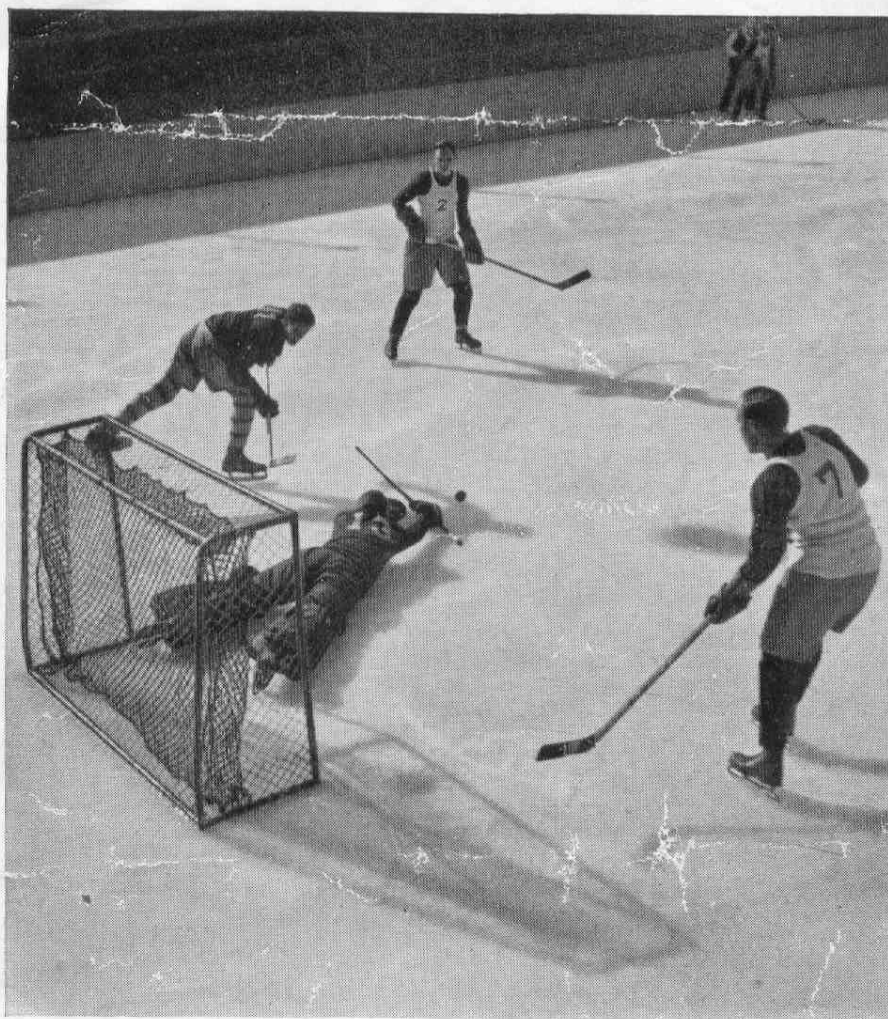
A flick of a finger opens the focusing hood and, like magic, the ground glass screen of the Rolleicord reveals the finished picture before you actually take it. This amazing feature explains the remarkable superiority of the mirror-reflex finder: **At a single glance, the eye checks focusing and framing, composition and expression of the subject.** Thanks to the twin-lens system, the brilliant finder image is kept under constant control even during the exposure. At the same time, rigid coupling of both lenses assures extremely precise transmission of sharp focusing to the film. For fast action sports and flash shots, the previously focused subject may also be viewed through the direct frame finder. — The sum total of all these advantages is expressed by the constant readiness for action and sure performance of the Rolleicord.

Simple and Convenient Operation

The vividness of the ground glass image makes focusing a real pleasure. A swift turn of the knob — and maximum sharpness is obtained. The left hand remains free to set and release the One-Lever-Compur shutter in a single operation. Stops and speeds are centrally controlled from above up to the very instant of exposure. Film loading is effected with equal convenience: While fastening the paper lead, the film is simultaneously set to the arrow-marks in daylight. Closing the camera back engages the film counter and locking mechanism, while a mere turn of the knob to the stop brings the film into proper position for the first or any subsequent exposure. Pressing the locking disk after each exposure again releases the winding knob.

Sure, Fast Action

Great depth of field, large scale of reproduction, very generous angle of view, all these render the Rolleicord versatile to the point of almost limitless universality. The film-saving and yet amply large picture size further increases the operating speed, for the $2\frac{1}{4} \times 2\frac{1}{4}$ inch-square is always ready for action. Utilizing the sharp circular picture area of the lens to the fullest extent, the square includes both horizontal and vertical compositions, thereby eliminating all indecision as to shape when taking the picture, yet, thanks to its crisp definition, permitting truly large scale enlargements of any desired portion of the negative.



The Successful Salon-Camera

Side by side with the Rolleiflex, its famous companion, the popular Rolleicord has acquired international renown as the successful Salon-Camera due to the "Visual" Rollei-Principle. With innumerable prize-winning pictures to their credit, 500 000 Rolleis have ably demonstrated the high quality of their precision engineering and top efficiency in all leading fields of photography. Thanks to the superior color correction of its lens and the pictorial training provided by its ground glass image in natural colors, the Rolleicord is ideal for color photography, too. Requiring but few accessories, it offers the photographic possibilities of roll film, plate, sheet and miniature film, thereby answering every desire for universal application.

More fun ...



TECHNICAL SECTION

is obtained from photography when you have mastered the hints mentioned and are thoroughly familiar with your camera too.

First of all, something about films and how to choose them: The size of the picture given by your camera is $1\frac{1}{2} \times 1\frac{1}{2}$ in. (4 x 4 cm.), which means that you will obtain sixteen exposures from a 120 roll film.

First use Agfa Isopan F. It is a fine-grain black and white film of good contour sharpness.

In dull weather, it is advisable to use a film of higher speed such as Agfa Isopan ISS or Agfa Isopan Ultra.

With Agfacolor films you can explore the world of colour. These films have been firm favourites for twenty-five years because of their natural reproduction of both pastel and brilliant colours.

For sharp, brilliant colour transparencies

by daylight: Agfacolor Reversal Film CT

by artificial light: Agfacolor Reversal Film CK

For wonderful colour prints

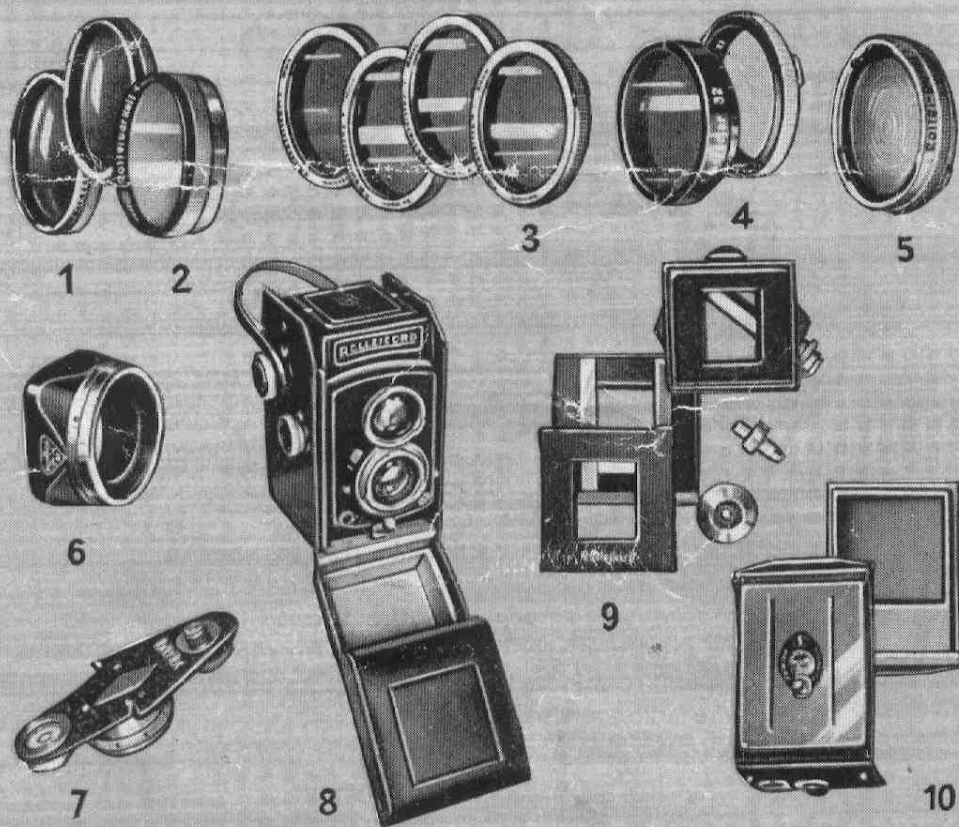
by daylight and artificial light:

Agfacolor Negative Film CN

THE PRACTICAL ACCESSORIES

1. **Rolleinar Lenses:** Paired lens accessories for both lenses. Set 1 for close-ups from $39\frac{1}{2}$ to $17\frac{3}{4}$ in., set 2 from $19\frac{3}{4}$ to $12\frac{1}{8}$ in. Ground glass focusing as usual.
2. **Rolleipar Lenses:** Correct parallax when using Rolleinar lenses, available in corresponding sizes 1 and 2.
3. **Rollei-Filters:** For special effects and greater black and white contrast of certain colors:
For clouds, landscapes, snow: the **Sport-Filter**, the lightest yellow filter (1.5x)*, the **Light** (2x)* and **Medium** (3x)* **Yellow Filter**. Especially for pan. emulsions: the **Light Green Filter** (2x)* and the **Green Filter** (3x)*.
For seascapes and at high altitudes: the **UV Filter** (1.5x)*. Improves definition by eliminating ultra-violet rays.
For hazy distances: The **Orange Filter** (6x)* and for stronger effects the **Light Red Filter** (8x)*.
For portraiture with artificial light: the **Light Blue Filter** (1.5x)*. Subdues red when using ultrapan. emulsions.
4. **Bernotar:** Polarizing screen (3x)*. Eliminates or subdues unwanted reflections.
5. **Duto-Rollei Soft-Focus Lens:** For softer definition and radiant halo-effects. Duto 0 for strong contrasts of light; Duto 1 for flat lighting.
6. **Lens Hood:** Protects the lens from extraneous light and drops of water in wet weather.
7. **Panorama Head:** For panoramic views taken from a tripod. 10 separate exposures give a full circular view of 360° .
8. **Ever-Ready Case:** Affords excellent protection and permits instant use of the Rolleicord. Self-locking top folds down with front panel; a great convenience when sighting through the direct frame finder.
9. **Rolleikin:** A miniature film attachment for 36 exp., size $1 \times 1\frac{1}{2}$ in., with rewind. Filmtransport as usual. Highly desirable for portraiture, reproductions and series of pictures: Saves film. The 75 mm lens acts as a long focal length with the reduced picture size.
10. **Plate Adapter:** For single $2\frac{1}{4} \times 2\frac{1}{4}$ inch-exposures on 6.5x9 cm plates or sheet film. Valuable for urgent special exposures — technical tests, reproductions, microphotography etc. — and individual processing. Interchangeable adapter back with special holders. Focusing as usual on the viewing screen, or — with a special ground glass holder — directly with the taking lens. Adapter sheaths are available for sheet-film use.

* Filter factors = intermediate values for ortho and pan emulsions



Code for Rolleicord III and Accessories

Coxen	Rolleicord III / Xenar 3,5	Lekoe	1 Leather Case containing: 2 Sets of Rolleinar Lenses, 2 Rolleipar Lenses and your choice of 5 Filters
Colux	Rolleicord III / Triotar 3,5	Foapt	Plate Adapter $2\frac{1}{4} \times 2\frac{1}{4}$ in.-size (6x6 cm)
Becor	Ever-ready Case for Rolleicord III	Fosli	Slide $2\frac{1}{4} \times 2\frac{1}{4}$ in.-size (6x6 cm)
Baobe	Lens Hood	Fofoc	Focusing Screen Slide (6x6 cm)
Baspo	Rollei Sport Filter	Fopla	Cut-Film Sheath
Baihe	Rollei Yellow Filter, light	Focom	Complete Plate Adapter Equip- ment comprising: 1 Plate Adap- ter, 3 Slides, 1 Focusing Screen Slide
Baimi	Rollei Yellow Filter, medium	Focas	Leather Case for 2 Slides $2\frac{1}{4} \times 2\frac{1}{4}$ in.
Balin	Rollei Green Filter, light	Rorsp	Rolleikin Attachment
Bceen	Rollei Green Filter	Roras	Rolleikin DirectView FinderMask
Basky	Rollei UV Filter	Foead	Panorama Head
Baora	Rollei Orange Filter	Blika	Connecting Cord for Flash Attachment 16 in.
Baubi	Rollei Red Filter, light	Blilo	Connecting Cord for Flash Attachment 80 in.
Babla	Rollei Blue Filter, light		
Batnu	Duto-Rollei Soft Focus Lens 0		
Baton	Duto-Rollei Soft Focus Lens 1		
Batar	Bernotar Polarizing Screen with intermediate mount		
Bapun	Rolleinar Lenses, set 1 (40-18 in.)		
Baodo	Rolleinar Lenses, set 2 (20-12 in.)		
Baken	Rolleipar Lens 1		
Bakdu	Rolleipar Lens 2		

FRANKE & HEIDECKE · BRAUNSCHWEIG

K O W A R

All about



Cameras

Films

Recording tapes





AGFA CLACK 2 1/4 x 3 1/4

The small camera taking a large picture. For all persons requiring an uncomplicated but sturdy camera the Agfa Clack is just right. It is a favourite with more than a million amateur photographers all over the world. Meniscus lens. Automat shutter for instantaneous and time exposures. Built-in portrait lens for 3-10 ft. and built-in yellow filter. Synchronised for Agfa Clibo flashgun. Bright optical finder.

AGFA CLICK 2 1/4 x 2 1/4

An inexpensive snapshot camera that makes photography really simple. Synchronised for Agfa Clibo flashgun.

Click I with meniscus lens and Automat shutter for instantaneous exposures. Built-in yellow filter. Large, bright viewfinder.

Click II with Agfa Achromat lens. Automat shutter for instantaneous exposures. Built-in yellow filter and portrait lens. Large, bright viewfinder.



AGFA ISOLA 2 1/4 x 2 1/4

Low price – high performance. Photography is a real pleasure with this handy camera, **Isola I** with meniscus lens, three focus settings. Automat shutter for instantaneous and time exposures. Two apertures. Built-in yellow filter. Double exposure prevention.



Isola II with 3-element Agfa Agnar f. 6.3/75 mm. colour-corrected and coated lens and Singlo 2 shutter (B, 1/30 and 1/100 sec.).

AGFA SILETTE 24 x 36

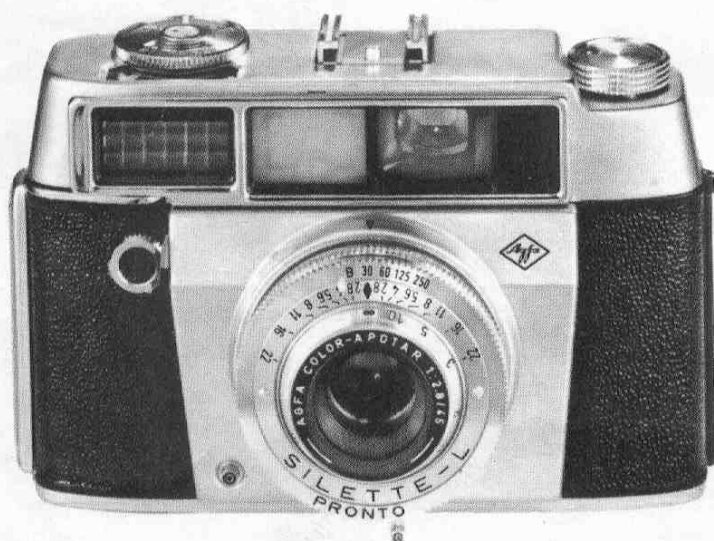
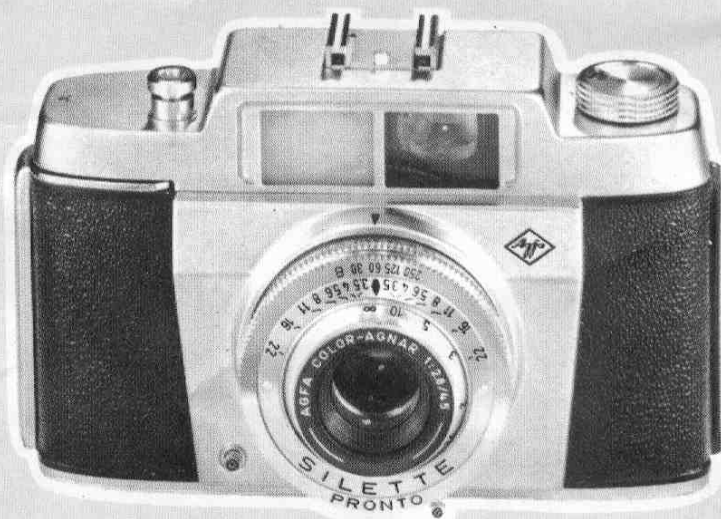
More than a million amateur photographers all over the world use the Agfa Silette. Small, quick and handy – it masters every situation.

Agfa Color-Agnar f. 2.8/45 mm. lens. Vario shutter (B, $\frac{1}{25}$ – $\frac{1}{200}$ sec.), synchronised. Large viewfinder.

Agfa Color-Agnar f. 2.8/45 mm. lens. Pronto shutter (B, $\frac{1}{30}$ – $\frac{1}{250}$ sec.), with delayed action release, synchronised. Bright-line viewfinder.

Agfa Color-Apotar f. 2.8/45 mm. Prontor SVS shutter (B, $\frac{1}{1}$ – $\frac{1}{300}$ sec.) with light value scale and delayed action release, synchronised. Bright-line viewfinder.

All models have a rapid lever wind coupled with film transport, shutter loading, double exposure prevention and film counter.



AGFA SILETTE L 24 x 36

A real snapshot camera with handsome styling and high performance. A built-in exposure meter ensures correctly exposed black and white or colour films.

Just bring two pointers of the exposure meter into line. Then the aperture and exposure time can be set on the shutter immediately.

Agfa Color-Apotar f. 2.8/45 mm., coated and colour-corrected lens. Pronto shutter (B, $\frac{1}{30}$ – $\frac{1}{250}$ sec.) with delayed action release. Rapid lever wind, bright-line viewfinder.

AGFA SUPER SILETTE LK

24 x 36

The super camera for perfect photographs. Coupled rangefinder. Built-in exposure meter coupled with shutter. Turn the diaphragm ring until exposure meter pointer and frame coincide – and you have the correct shutter speed and aperture combination. Agfa Color-Apotar f. 2.8/45 mm., coated and colour-corrected lens. Pronto LK shutter (B, $\frac{1}{15}$ – $\frac{1}{500}$ sec.), synchronised, delayed action release. Large, clear bright-line viewfinder. Recessed rewind knob. Rapid lever transport. Agfa Silette LK: technical features as above but without rangefinder.



AGFA SUPER SILETTE AUTOMATIC 24 x 36

A miniature camera for the more exacting amateur. The coupled exposure meter, automatic exposure control mechanism and reliable Agfa Color-Solinar lens always ensure first-class photographs. One special advantage is that the pointer of the exposure meter is reflected in the large, bright-line viewfinder.

Four-element Agfa Color-Solinar f. 2.8/50 mm. lens. Bright-line viewfinder with parallax compensation, coupled rangefinder, automatic viewfinder exposure control. Prontor SLK shutter, (B, $\frac{1}{1}$ – $\frac{1}{300}$ sec.) fully synchronised with delayed action release.





COLORFLEX 24 x 36

Single-lens reflex camera with prism viewfinder giving an upright true vision image on a ground glass screen. Split-image rangefinder. Built-in exposure meter. Agfa Color-Apotar f. 2.8/50 mm. coated and colour-corrected lens, with pre-set iris diaphragm. Prontor Reflex shutter with light value scale, fully synchronised. Rapid lever wind. Double exposure prevention. The prism viewfinder is interchangeable with a hood waist-level finder.

Colorflex I: As for the Colorflex II (see illustration) but with a hood waist-level viewfinder.

Agfa

FLEXILETTE 24 x 36

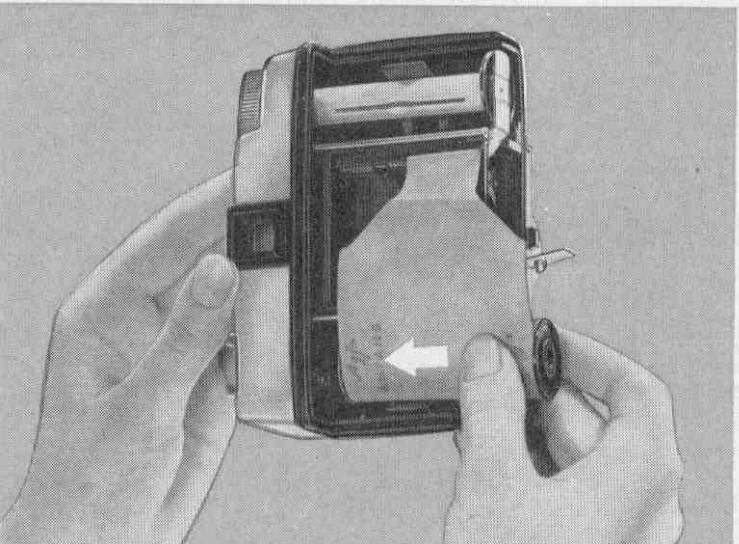
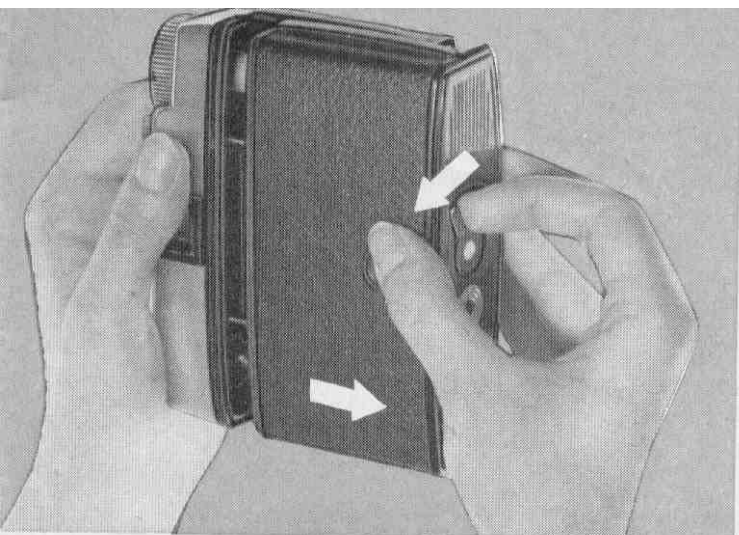
The Flexilette is a new type of twin-lens reflex camera for miniature photography. A camera which has created a big stir because it combines progress with an attractive appearance in its technical conception and practical modern styling.

Two identical Agfa Color-Apotar f. 2.8/45 mm. lenses, coated and colour-corrected.

Prontor special shutter (B, 1-1/500 sec.) synchronized.

Large bright reflex viewfinder with split-image rangefinder, optical frame finder, rapid transport lever.





Inserting the film

The camera can be loaded in daylight, but always in the shade—at least in body shadow.

First open the camera back by sliding catch in direction of upper arrow. Remove camera back to the side as shown by lower arrow.

Open up the lower spool retaining clip as illustrated. The upper spool compartment should contain an empty spool.

Break the seal of the film with a finger nail and remove any surplus sealing paper.

Insert the film so that the paper tongue with the writing on the paper uppermost points towards the empty spool. Insert film spool on to the peg. Return spool retaining clip to its original position.



AMBI SILETTE 24 x 36

A high-class precision miniature camera with interchangeable lenses. Large, universal parallax-free bright-line viewfinder adjustable to the focal length of each lens. This makes it very easy to select the correct lens. Even before taking the photo the different bright-line frames show you which focal length will give the best results. Rangefinder coupled with all lenses.



Agfa Ambi Silette with standard four-element Agfa Color-Solinar f. 2.8/50 mm. lens. Quick-change mount. Universal bright - line viewfinder. Synchro Compur shutter (B, 1-1/500 sec.), fully synchronised. Delayed action release. Rapid lever wind.



Interchangeable lenses:

Agfa Color-Ambion f. 4/35 mm. (4-element) wide-angle lens

Agfa Color-Telinear f. 4/90 mm. (5-element) telephoto lens



Agfa Color-Telinear f. 4/130 mm. (6-element) telephoto lens with special bright-line viewfinder and leather case.



AMBIFLEX 24 x 36

A very versatile miniature reflex camera which is easy to use. Interchangeable viewfinder system: waist-level hood viewfinder with focusing magnifier or prism finder. Aperture and shutter speed settings are coupled with the exposure meter independently of each other. Another advantage is offered by the interchangeable lenses ranging from a wide-angle to a long-focus telephoto lens, all coupled with the split-image rangefinder.



The Ambiflex is fitted with a Prontor Reflex shutter and the following standard models are available:

Ambiflex I: Agfa Color-Solinar f. 2.8/50 mm. lens with waist-level hood viewfinder

Ambiflex II: Agfa Color-Solinar f. 2.8/50 mm. lens with prism viewfinder

Ambiflex III: Agfa Color-Solagon f. 2/55 mm. lens with prism viewfinder

Interchangeable lenses:

Agfa Color-Ambion f. 3.4/35 mm. (5-element) wide-angle lens

Agfa Color-Telinear f. 3.4/90 mm. (5-element) telephoto lens

Agfa Color-Telinear f. 4/135 mm. (5-element) telephoto lens



AGFA OPTIMA the fully automatic camera

Have you a secret fear of technical matters? Many people avoid photography for this reason and so miss some grand experiences and memories of the past. But times have changed. The Agfa Optima represents the dawn of a new era in photography. With it photography is free of all its technicalities. No more setting shutter speeds and apertures. All this is performed by the "magic button" – just a touch of it suffices to carry out all the usual operations automatically. A colour signal in the bright-line viewfinder indicates when the camera is ready for use. Green for all clear, red for stop (not enough light).



The film speed scale of the exposure meter ranges from 11° to 25° DIN (10–250 ASA) for black and white or colour films, and so the Optima is suitable for all types of films.

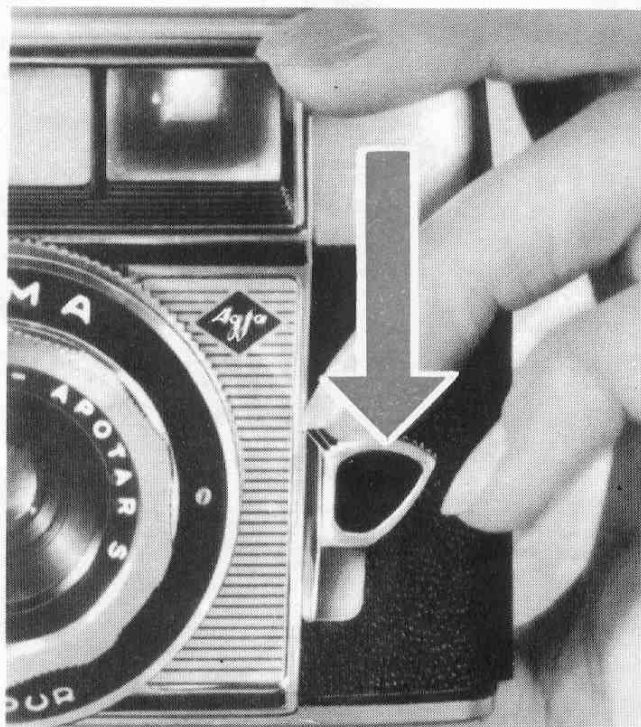
If the light is not strong enough a flashgun can of course be used.

Agfa Optima with Agfa Color-Apotar S lens, Compur shutter.

The Agfa Optima will help you to make better pictures by banishing all fears of photographic technicalities.

The secret of the "magic button"

The "magic button" automatically sets shutter speed and aperture to suit prevailing lighting conditions. At the same time it operates a colour signal in the viewfinder.



No more focusing problems

The special Agfa Color-Apotar S lens has three focusing symbols for close-ups, groups and landscapes whilst its short focal length always ensures adequate depth of field.



SANGAMO

WESTON

WESTON RATINGS



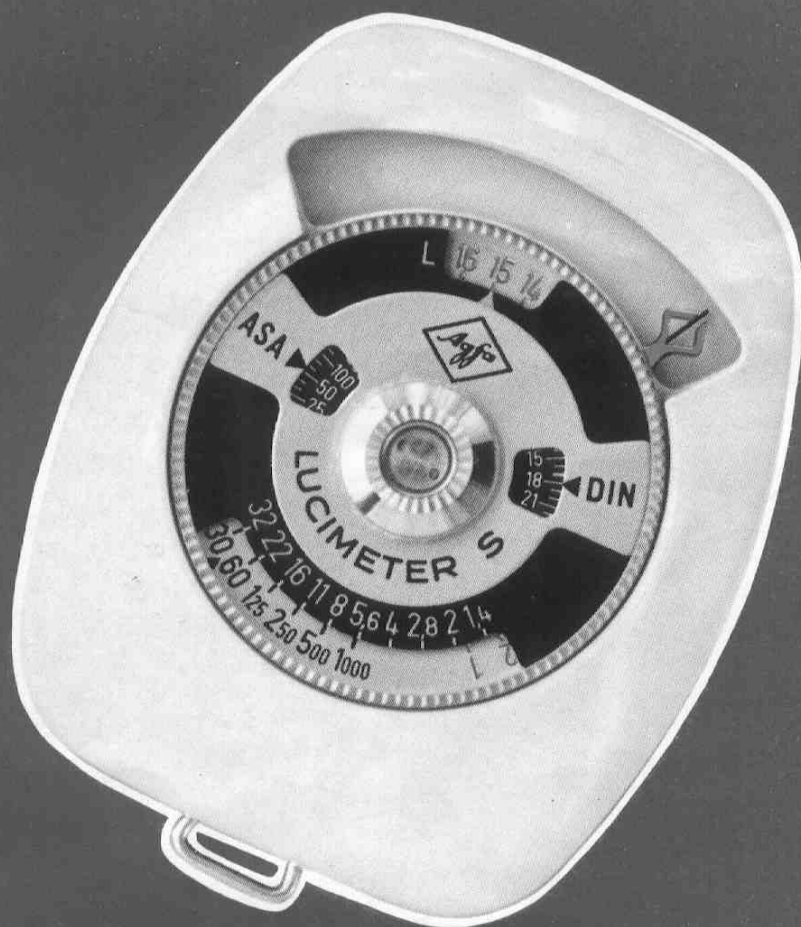
AGFA KM FLASHGUN

A practical capacitor flashgun with unbreakable plastic reflector. Flashgun casing fits into reflector when dismantled. Combines small size with high flash intensity. For 22 1/2 volt batteries.

AGFALUX

The right flashgun for "home-made sunshine". Despite its small, handy size the folding, fan-shaped reflector of this flashgun provides a very intense light. On the back there is an aperture table for the popular film speed and flash bulb combinations. The Agfalux is available in black or ivory.





AGFA LUCIMETER S

Pocket size exposure meter. Handsomely styled two-tone case. Pointer and frame-marker principle, therefore extra simple to operate. Absolutely "weather-matic" due to built-in thermal conductor. Double shockproof mounting. Shutter speeds from 8 sec. to $\frac{1}{1000}$ sec., film speeds from 11° to 34° DIN (10 to 2000 ASA) can be set to the nearest 1° DIN. Easily legible light value and aperture-shutter speed combinations. Reflected and incident light readings. Carrying cord.

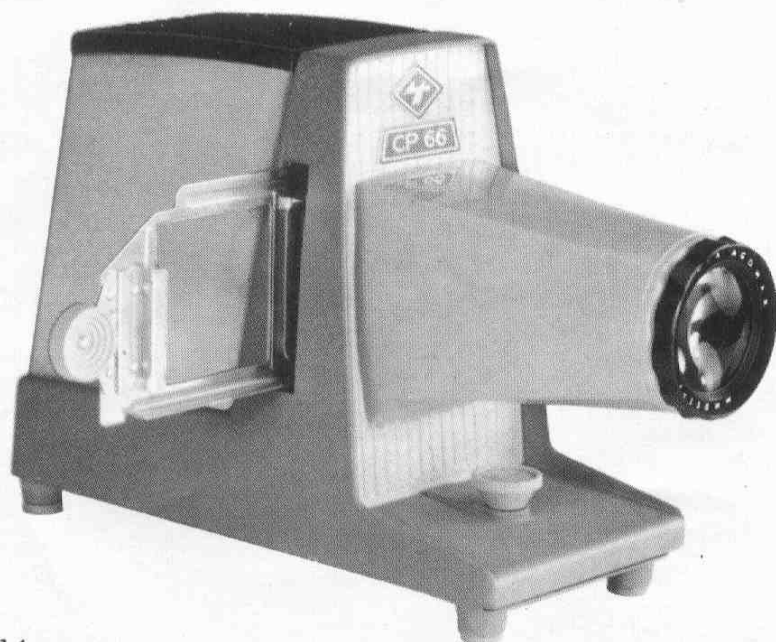
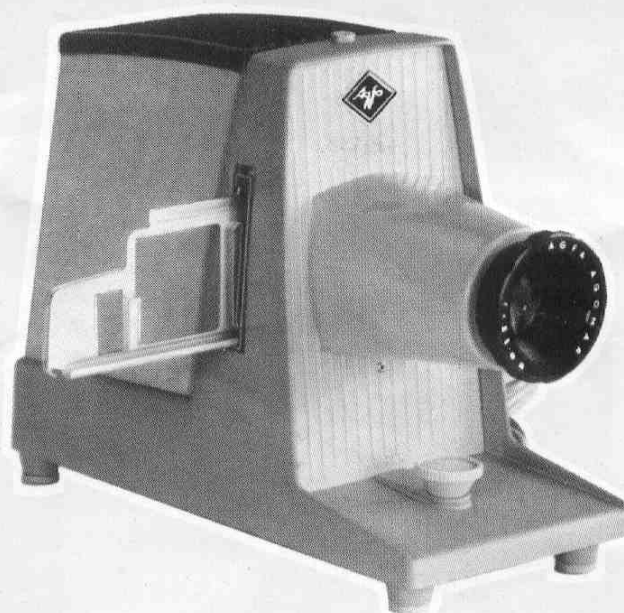
AGFA CLIBO-BLITZER

The ideal flashgun for the Agfa Click and Agfa Clack cameras. Special connection ensures maximum dependability. The Agfa Clibo flashgun is so small and handy that it slips easily into a jacket pocket.



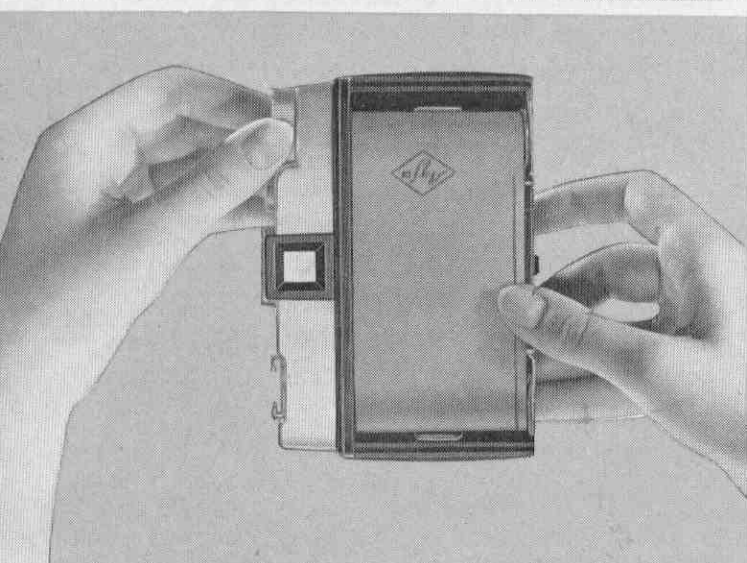
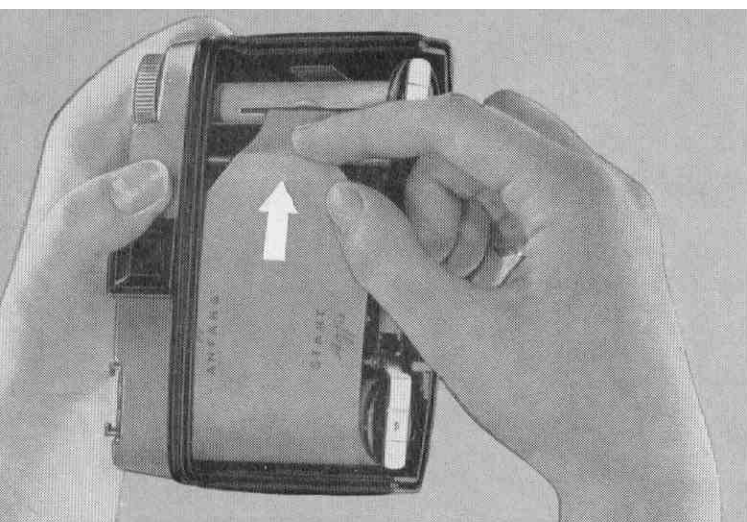
AGFA CP 35/CP 35 V

A reasonably priced projector for your 2x2 in. transparencies. High light output and the well tried Agfa Agomar lens ensure brilliant screen pictures. Simple operation by slide carrier, tilt device and adjusting lever for the projection lamp. Good light output from a 150 watt lamp, for improved performance the CP 35 V model with fan for a 300 watt lamp.



AGFA CP 66/CP 66 V

An efficient colour projector for $2\frac{1}{4} \times 2\frac{1}{4}$ transparencies. Astonishing light output from a 150 watt lamp. Aspherical double condenser system guarantees even illumination of your transparencies right to the edge of the picture. The high-class Agfa Agomar projection lens gives absolutely sharp screen pictures. An attractive feature of this projector is its clean-cut, modern styling. For higher light output the CP 66 V model with fan for a 300 watt lamp.



Loading the camera ...

Draw the paper tongue towards the empty spool and insert it in the longer of the two slits.

Before closing the camera back make sure that the backing paper is exactly in line with the camera edges. Then turn the film transport knob 2 to 3 times to tauten the paper. Make sure that it winds on to the spool evenly to protect it against exposure.

This is important to ensure proper transport of the film.

AGFA DIAMATOR S

Offers the comfort of automatic, remote-controlled projection of your transparencies. Slide-changing is fully automatic by the remote control switch. The high-speed Agfa Agomar lens is available in three different focal lengths – 85 mm., 100 mm. and 150 mm. Brilliant projection from the 300 watt lamp. With the Agfa Diamator control unit it is possible to effect remote-controlled slide projection in conjunction with a tape recorder. The Diamator S with remote-control focusing offers a maximum of operational convenience: Only gentle pressure on a button is needed to adjust the focusing of the screen picture from the comfort of your easy chair.





AGFA MOVEX 88

The inexpensive 8 mm. cine camera for double-run spools. Normal filming speed and single frame release, both possible with cable release sockets. Agfa Kine Anastigmat f. 2.5/11 mm. fixed focus lens, iris diaphragm, film counter and optical viewfinder.



AGFA MOVEX 88 L

An 8 mm. cine camera with built-in exposure meter for double-run spools. Normal filming speed and single frame release both with cable release sockets. Agfa Movestar f. 1.9/13 mm. lens focusing from 7½ inches to infinity. Fixed focus setting, film counter.

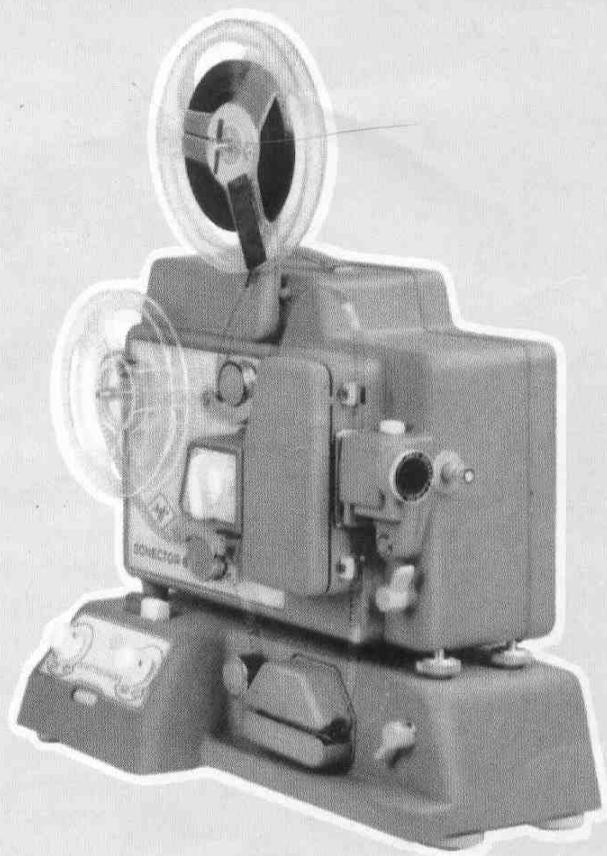


AGFA MOVEX AUTOMATIC

8 mm. cine camera with fully automatic exposure control for double-run spools. Agfa Movestar f. 1.9/12 mm. lens focusing from 7½ inches to infinity, fixed focus setting. Normal filming speed and single frame release, both with cable release sockets. Large, brilliant viewfinder with automatic parallax compensation to 33 inches.

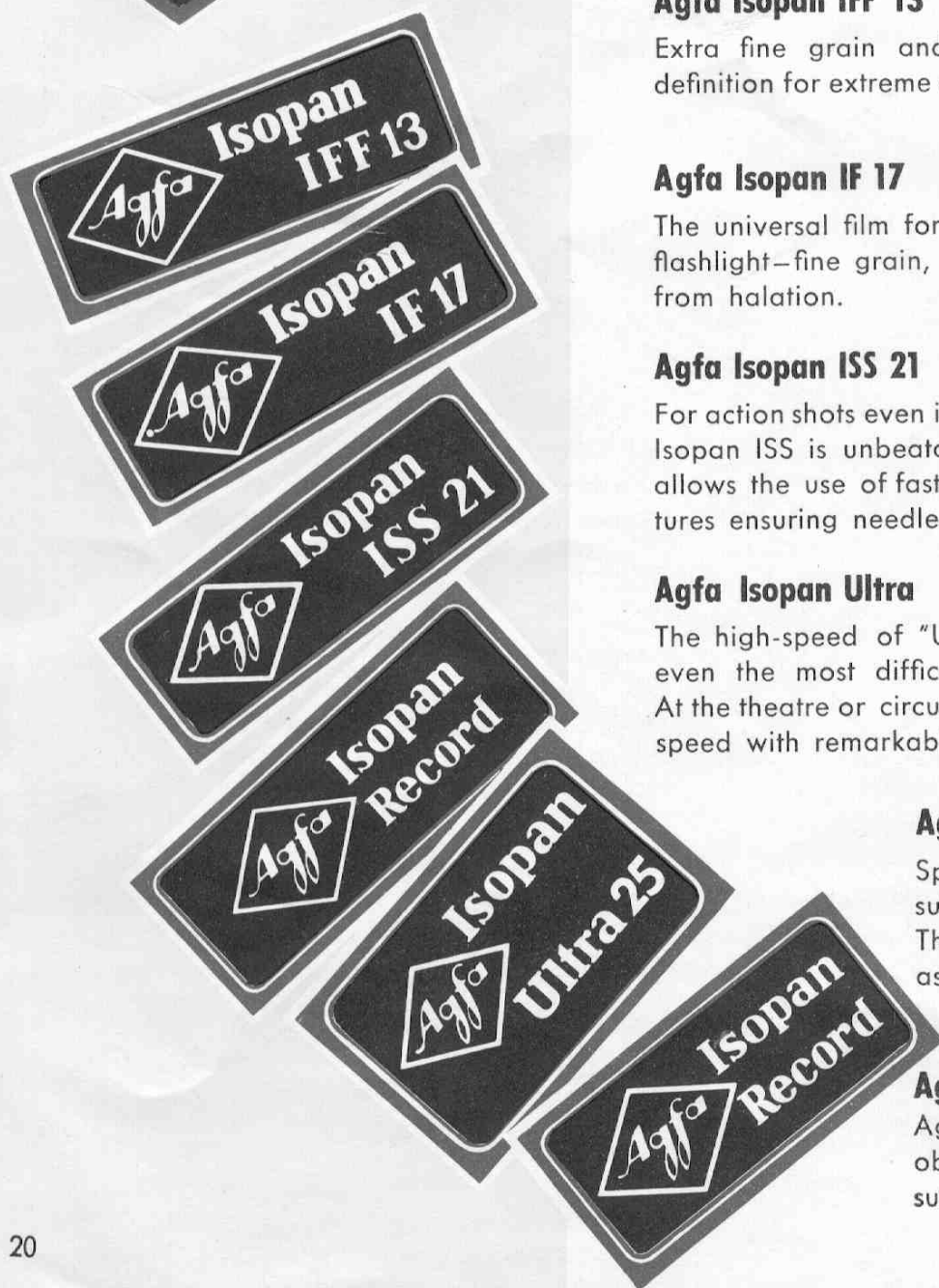
AGFA MOVECTOR F8 T

The Movector F8T 8 mm. ciné projector is fitted with a sound coupler which enables speech and music recorded on a tape to be synchronized with the screen picture. The Agfa Movector gives brilliant, needle-sharp screen pictures, an 8 volt/50 watt low-voltage lamp provides maximum light intensity. It is fitted with the reliable Agfa Movenar f. 1.4/20 mm. projection lens. Constant projection speed, therefore no regulation necessary. Further technical features: Highly effective cooling system, tilting adjustment, spools up to 400 ft. capacity, for use on 110, 220 and 240 volt AC supplies.



AGFA SONECTOR 8

8 mm. sound projector. With the Agfa Sonector Phon recording unit this efficient projector can be used for sound synchronisation by the magnetic film stripe method. The recording is made on a stripe of about 0.8 mm. in width cemented to the film. The Sonector 8 can also be used in conjunction with a normal tape recorder by means of the Synchro Vox coupler. Technical features of the Agfa Sonector 8: Agfa Movenar f. 1.4/20 mm. projection lens, suitable for 110 to 240 volt AC supplies – 8 volt 50 watt low-voltage lamp, highly effective cooling system, very silent operation, spools up to 400 ft. capacity, interval light connection.



Agfa Isopan IFF 13

Extra fine grain and exceptional definition for extreme enlargements.

13° DIN
16 ASA

Agfa Isopan IF 17

The universal film for daylight and flashlight—fine grain, good contour sharpness and free from halation.

17° DIN
40 ASA

Agfa Isopan ISS 21

For action shots even in dull weather Isopan ISS is unbeatable. This film allows the use of faster shutter speeds and smaller apertures ensuring needle-sharp pictures.

21° DIN
100 ASA

Agfa Isopan Ultra

The high-speed of "Ultra" masters even the most difficult situations: At the theatre or circus without flash. Combines extreme speed with remarkably fine grain.

25° DIN
250 ASA

Agfa Isopan Record

Speed rating 34°/2000 ASA, with poor subject contrast 40°/8000 ASA.

The film which requires only a match as light source.

Agfa films are always consistent!

Agfa Isopan black and white films are obtainable as roll or miniature films to suit all cameras.

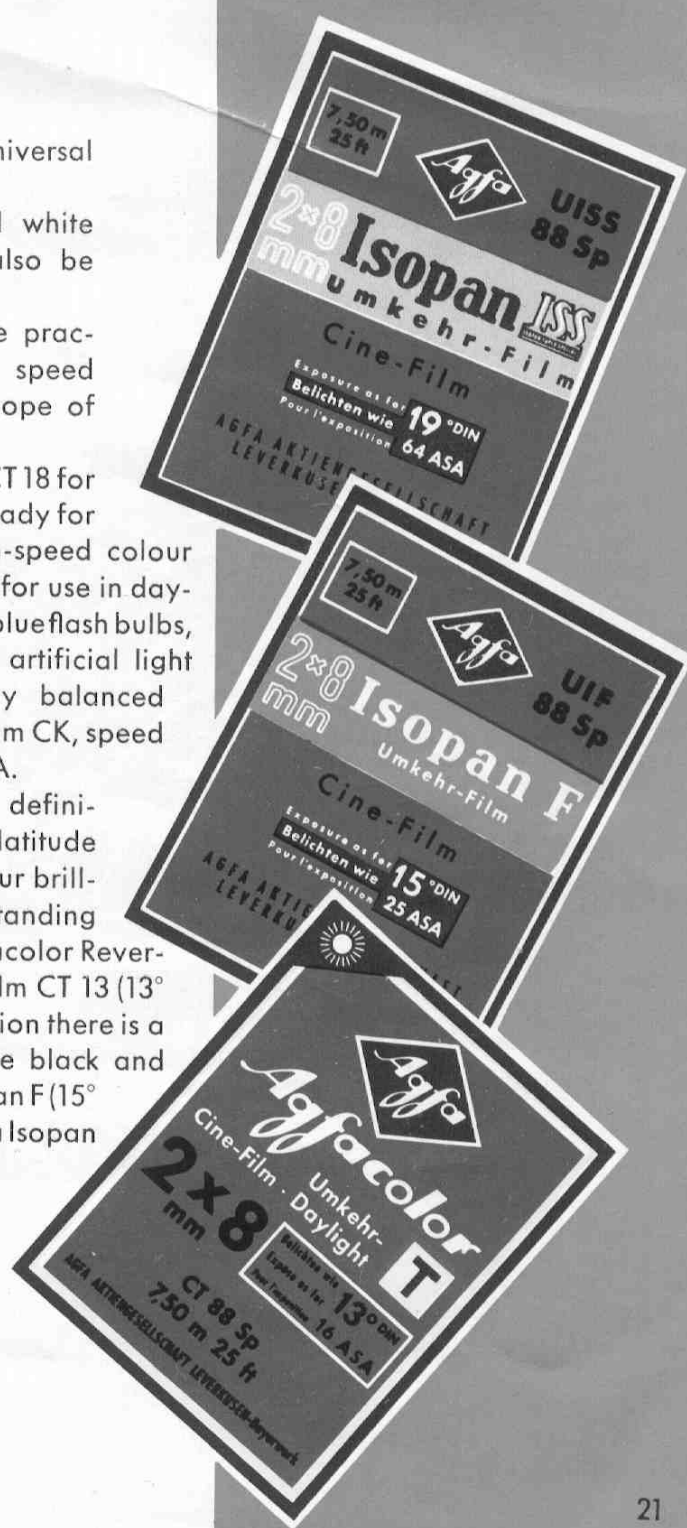
AGFACOLOR FILMS

Agfacolor Negative Film CN 17 (17° DIN/40 ASA) is a universal film for daylight, artificial light or flashlight.

Agfacolor CN 17 for sparkling colour prints. Black and white prints, colour or black and white transparencies can also be obtained from CN 17 negatives.

Enlargements made from Agfacolor CN 14 negatives are practically grainfree (Available only in 35 mm. cassettes, speed rating 14° DIN/20 ASA). This film greatly widens the scope of miniature photography.

Agfacolor Reversal Film CT 18 for brilliant transparencies ready for projection. It is a high-speed colour film (18° DIN/50 ASA) for use in daylight and similar light (blue flash bulbs, electronic flash). For artificial light there is the specially balanced Agfacolor Reversal Film CK, speed rating 17° DIN/40 ASA. Fine grain, improved definition, greater exposure latitude and exceptional colour brilliance are the outstanding characteristics of Agfacolor Reversal Narrow-Gauge Film CT 13 (13° DIN/16 ASA). In addition there is a choice of the reliable black and white films, Agfa Isopan F (15° DIN/25 ASA) and Agfa Isopan ISS (19° DIN/64 ASA).





MAGNETON



AGFA PE* tapes offer something entirely new

POLYESTER

that is the word which ushers in
a new era in tape recording.

Agfa are the first German firm to offer recording tapes on a pre-stretched POLYESTER base. Simultaneously a completely new, abrasion-resistant binding agent has been developed, in which the magnetizable substance (specially treated iron oxide) is embedded.

These entirely new types of tapes offer advantages which will exceed your wildest expectations.

Agfa PE tapes are:

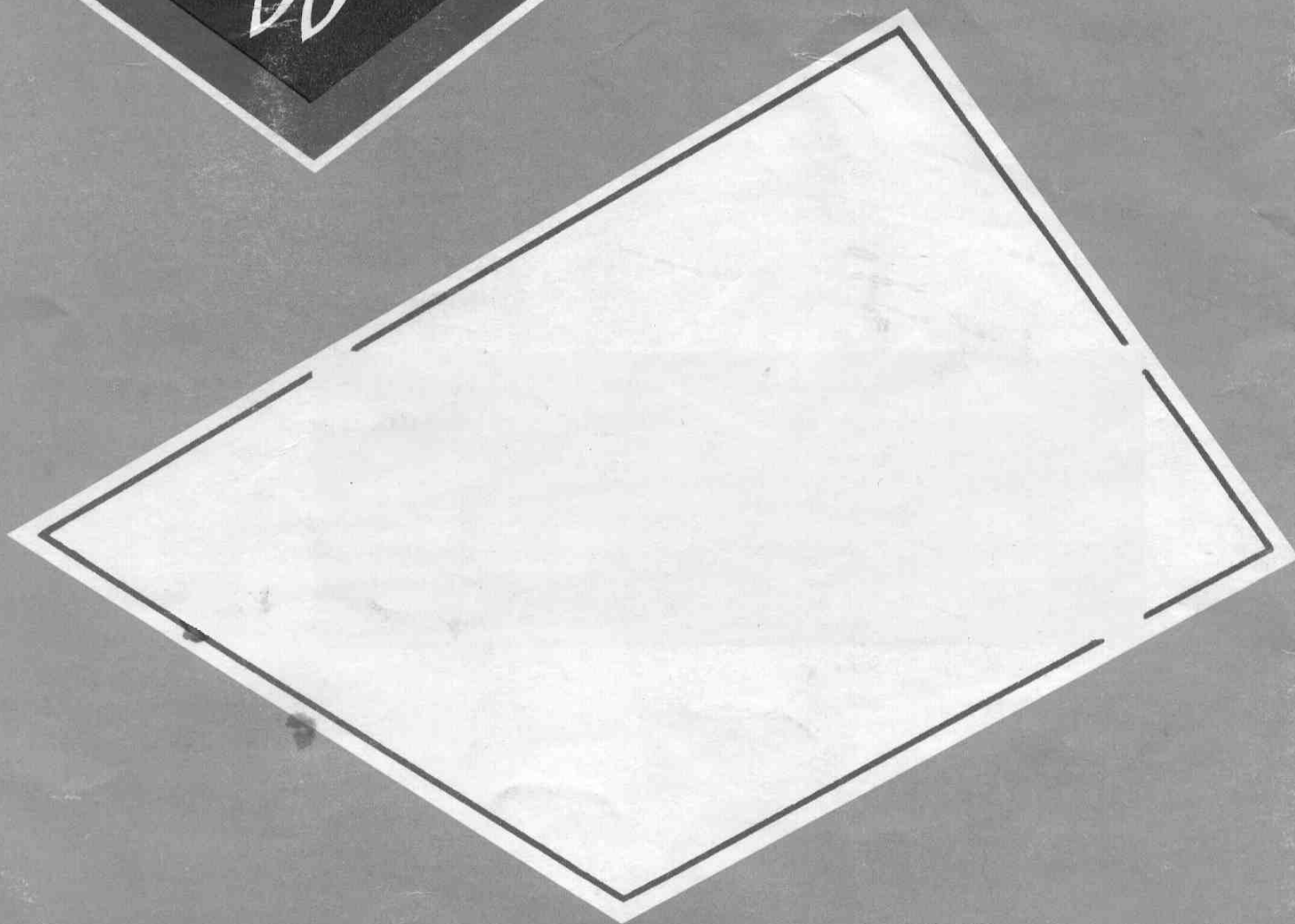
- resistant to heat and cold
- unaffected by chemical influences
- as hard as steel and
- proof against over-modulation

The high abrasion-resistance of Agfa PE tapes means less wear on your tape recorder too.

Their coating uniformity and big frequency range ensure top-quality tonal reproduction.

* **POLYESTER**

pre-stretched



WESTON RATINGS

Correct exposure depends upon two variables: (1) the available light and (2) its effect on the film in use.

WESTON have always considered these two to be of equal importance and therefore introduced their own system of film ratings. Subsequently this system was found to be so successful that it was widely accepted in photographic circles and formed the basis for internationally agreed standards.

Although primarily written for owners of the latest WESTON MASTER III exposure meter, this booklet can be used with all types of WESTON meter.

Our laboratories are continually engaged on rating new and existing emulsions using a conventional M.Q. developer for roll and sheet film and plates, and M.Q.-Borax for 35mm stock. However, there will obviously be changes and additions occurring after publication of this booklet and when in doubt the B.S. or A.S.A. arithmetical index will serve as a convenient starting point if used with developers as indicated above.

For photoflood lamps use tungsten values.

FOR WESTON MASTER III UNIVERSAL AND ALL CINE MODELS

use the ratings as given on the following pages.

If the film you are using is not shown, use the B.S. or A.S.A. arithmetical index recommended by the manufacturer. Or—ciné models only—if the required value does not appear on the calculator dial, the nearest available rating should be used. For colour ciné work, the nearest lower rating is recommended.

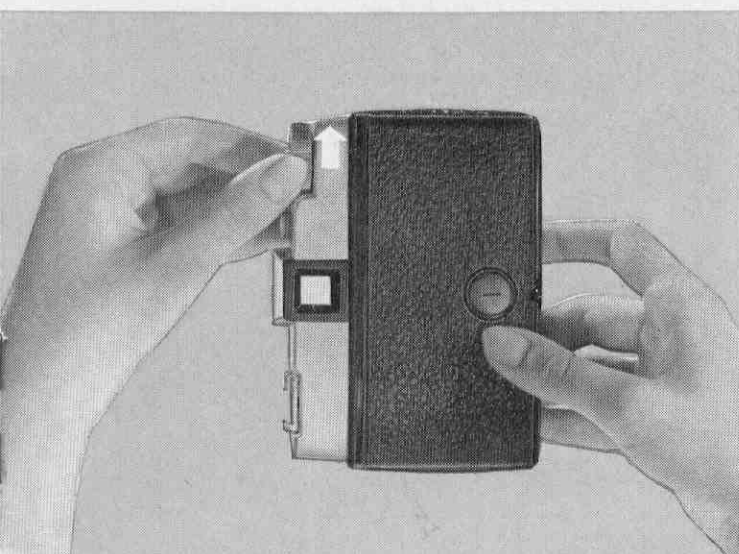
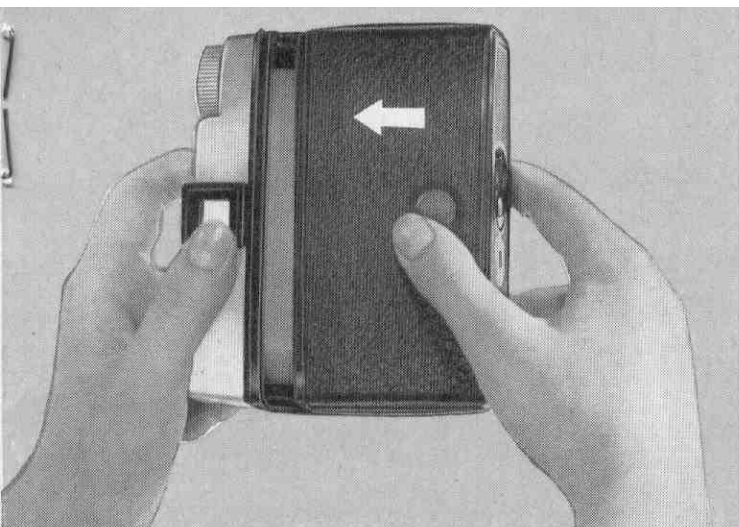
FOR WESTON MASTER II UNIVERSAL AND FOR EARLIER UNIVERSAL MODELS

use the next lower rating on your meter in preference to the one shown in this booklet.

If the film you are using is not shown, use the next lower rating to the B.S. or A.S.A. arithmetical index recommended by the manufacturer.

For example if this booklet shows a WESTON RATING of 200 you should set your meter to 160. Alternatively, if the film is not shown but the B.S. or A.S.A. arithmetical index is given as 64 your meter should be set to 50.

When using a particular type of film for the first time, it is advisable to confirm that the correct Weston Rating has been used before exposing a large quantity. Equipment errors can lead to under or over exposure and the listed Weston Rating should be lowered if results are under exposed or raised if over exposed.



... is so easy

Your Isoly-mat can now be closed again by inserting the back in the housing groove. Push the lid back into position, and secure the catch.

Watch the film window and start to transport the film until the figure 1, preceded by a few dots, is visible in the window. The camera is then ready for use.

DIE NACH WESTON GEMESSENE FILMEMPFINDLICHKEIT FÜR DEN WESTON MASTER III UNIVERSAL-BELICHTUNGSMESSER UND ALLE KINO-MODELLE

Man benütze die auf den folgenden Seiten angeführten Werte.

Ist der verwendete Film hingegen nicht angeführt, dann benütze man die B.S. oder A.S.A. Tabelle, die vom Hersteller empfohlen wird.

Wenn bei Kino-Modellen die B.S. oder A.S.A. Werte auf der Einstell-Skala nicht angeführt sind, dann verwende man den nächstliegenden Wert. Bei Verwendung von Farbfilmen wird der nächstkleinere Wert empfohlen.

FÜR DEN WESTON MASTER II UND FRÜHERE UNIVERSAL-MODELLE

Man benütze eher den nächstkleineren Wert auf seinem Belichtungsmesser als den in diesem Büchlein angegebenen.

Ist der verwendete Film hingegen nicht angeführt, dann benütze man in Bezug auf den vom Hersteller empfohlenen B.S. oder A.S.A. Wert den nächstkleineren.

Bei der erstmaligen Verwendung eines bestimmten Filmtyps ist es ratsam, sich zu vergewissern, dass der richtige Wert verwendet wurde, bevor der grössere Teil des Filmes belichtet worden ist. Fehlerquellen, die vom verwendeten Filmapparat herrühren, können zu Unter- oder Ueberbelichtung führen. Die hier angegebenen Weston - Werte sollten im Falle von Unterbelichtung herabgesetzt, im Falle von Ueberbelichtung heraufgesetzt werden.

RAPIDITÉ D'EMULSION WESTON

POUR MODÈLE WESTON MASTER III UNIVERSEL ET TOUS MODÈLES POUR FILM CINÉ

Employer les chiffres de rapidité d'émulsion donnés aux pages suivantes.

Si la pellicule que vous employez n'y figure pas, appliquer l'indice B.S. ou A.S.A. recommandé par le fabricant.

Sur les modèles pour film Ciné, lorsque les valeurs d'indice B.S. ou A.S.A. ne sont pas portées sur le cadran du calculateur, on devra appliquer le chiffre de rapidité d'émulsion disponible le plus voisin. Pour la photographie en couleurs, il est recommandé de prendre le chiffre inférieur le plus rapproché.

POUR LE MODÈLE WESTON MASTER II ET LES MODÈLES TYPE UNIVERSEL ANTÉRIEURS

Employer le chiffre de rapidité d'émulsion inférieur suivant indiqué sur votre posemètre, de préférence à celui qui figure dans cette brochure.

Si la pellicule que vous employez n'y figure pas, appliquer le chiffre de rapidité suivant inférieur à l'indice B.S. ou A.S.A. recommandé par le fabricant.

Lorsqu'on emploie un type de pellicule particulier pour la première fois, il est plus prudent de vérifier si l'on a bien appliqué le chiffre de rapidité d'émulsion Weston qui convient, avant d'exposer beaucoup de pellicule. Les erreurs dues au matériel sont souvent la cause d'un manque ou d'un excès de pose, il faudra donc prendre un chiffre de rapidité Weston, dans la liste, plus petit si les résultats révèlent une insuffisance de pose, ou plus grand en cas de surexposition.

VELOCIDADES WESTON

PARA EL WESTON MASTER III UNIVERSAL Y TODOS LOS MODELOS DE CINE

Adopte las velocidades que se indican en las páginas siguientes.

Si no ha sido incluída la película que Vd. emplea, adopte el índice B.S. o A.S.A. recomendado por el fabricante.

En los modelos cinematográficos, cuando no aparecen sobre el cuadrante del calculador los valores de índice B.S. o A.S.A. deberá adoptarse la velocidad próxima disponible. Para los trabajos en colores se recomienda la velocidad más baja inmediata.

PARA EL WESTON MASTER II Y LOS MODELOS UNIVERSALES PRECEDENTES

Adopte la velocidad inmediatamente más baja sobre su medidor con preferencia a la indicada en el presente librito.

Si no ha sido incluída la película que Vd. emplea, adopte la velocidad inmediatamente más baja del índice B.S. o A.S.A. recomendado por el fabricante.

Cuando se emplea un tipo determinado de película por la primera vez, se recomienda confirmar que ha sido adoptada la Velocidad correcta antes de efectuar una gran cantidad de exposiciones. Los errores en el equipo pueden dar lugar a una exposición insuficiente o excesiva y se deberá reducir la Velocidad Weston catalogada si los resultados acusan una exposición insuficiente o aumentar si ésta es excesiva.

WESTON RATINGS FOR STILL CAMERA FILMS AND PLATES

ADOX

Daylight

Tungsten

Roll Film

Panchromatic R23P	...	...	125	100
Panchromatic R21P	...	...	80	64
Panchromatic R17P	...	...	32	24
Panchromatic R14P	...	...	16	12
Orthochromatic R.180	..		40	20

Miniature 35mm Film

Panchromatic KB.21	...	...	80	64
Panchromatic KB.17	...	...	32	24
Panchromatic KB.14	...	...	16	12

Sheet Film

Panchromatic PL.21.PM	...		80	64
Panchromatic PL.21.PT	...		80	64

Filmpack

Panchromatic FP.21	...	...	80	64
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AGFA

Roll Film

Isopan Ultra	...	...	...	200	320
Isopan ISS	...	...	...	80	40
Isopan F	...	...	...	32	20
Isopan FF	...	...	...	16	12
Isochrom	...	...	...	50	32

Miniature 35mm Film

Isopan Ultra	...	...	...	200	320
Isopan ISS	...	...	...	80	40
Isopan F	...	...	...	32	20
Isopan FF	...	...	...	16	12

WESTON RATINGS FOR STILL

AGFA (Continued)

				Daylight	Tungsten
Sheet Film					
Isopan ISS	...	...	...	80	40
Isopan Portrait	...	...	...	80	40
Isopan F	...	...	...	32	20

ANSCO

Roll Film

Supreme	...	...	...	50	32
All Weather Pan	...	...	...	64	50

Miniature 35mm Film

Supreme	..	...	...	50	32
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Sheet Film

Triple S. Pan	...	...	...	200	160
Superpan Press	...	...	...	125	80
Isopan	...	...	...	50	32
Superpan Portrait	...	...	...	50	32
Triple S. Ortho	...	...	...	125	64
Commercial Ortho	...	...	...	25	12
Commercial	...	...	...	25	6

CRUMIERE

Roll and Sheet Film

Aviapan	...	...	...	125	100
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Miniature 35mm Film

Aviapan	...	...	...	64	50
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CAMERA FILMS AND PLATES

FERRANIA

Daylight Tungsten

Roll and Sheet Film

Pancro S4	...	...	...	250	160
Pancro 32	...	...	...	100	80
Pancro 28	...	...	...	40	32
Ultracromatica	...	...	...	64	32

Miniature 35mm Film

Pancro S2/32	...	...	...	100	80
Pancro P3/28	...	...	...	40	32

Plates

Super Rapida Pancro Antialo				125	100
Superex	...	...	...	80	64
Ultra Pancro 30	...	...	...	64	50
Fine Pancro	...	...	...	24	20
Super Orto	...	...	...	100	100
Extra Rapida	...	...	...	12	12

GEVAERT

Roll Film

Gevapan 36	...	...	...	250	160
Gevapan 33	...	...	...	125	80
Gevapan 30	...	...	...	64	40
Gevapan 27 (Microgran)	...	...	...	32	20
Gevachrome 30	...	...	...	64	32
Infra-R...	...	...	...	40*	50*

*With Gevaert No. 719 Filter

WESTON RATINGS FOR STILL

GEVAERT (Continued)

Miniature 35mm Film

				Daylight	Tungsten
Gevapan 36	...	...	...	250	160
Gevapan 33	...	...	...	125	100
Gevapan 30	...	...	...	64	40
Gevapan 27 (Microgran)	...	...	...	32	20
Dia Direct 26 Pan (Reversal)	...	...	...	24	16

Sheet Film

Gevapan 36	...	...	...	250	160
Gevapan 33	...	...	...	125	100
Gevapan 30	...	...	...	64	40
Gevachrome 32	...	...	...	100	50

Plates

Gevapan 36	...	...	...	250	160
Gevapan 33	...	...	...	125	80
Gevapan 30	...	...	...	64	40
Gevapan 27	...	...	...	32	20
Gevachrome 32	...	...	...	100	50

ILFORD

Roll Film

H.P.S.	...	...	...	400	320
H.P.3	...	...	...	200	160
Selochrome (Panchromatic)	...	...	...	80	64
F.P.3	...	...	...	64	50

CAMERA FILMS AND PLATES

ILFORD (Continued)

Miniature 35mm Film

				Daylight	Tungsten
H.P.S.	...	...	...	400	320
H.P.3	...	...	...	200	160
F.P.3	...	...	...	64	50
Pan. F.	...	...	...	24	16

Sheet Film

H.P.S.	...	...	...	400	320
H.P.3	...	...	...	200	160
F.P.3	...	...	...	64	50
Hyperchromatic	...	...	...	200	100
G8.30 Commercial Ortho	...	...	...	40	20

Plates

H.P.S.	...	...	...	400	320
H.P.3	...	...	...	200	160
F.P.4	...	...	...	80	50
R.10 Soft Gradation Pan.	...	...	...	50	32
R.25 F.P. Special	...	...	...	40	32
R.20 Special Rapid Pan.	...	...	...	24	16
Selochrome	...	...	...	80	40
G.30 Chromatic	...	...	...	5	2.5
Special Rapid	...	...	...	10	2.5

WESTON RATINGS FOR STILL

KODAK

Daylight

Tungsten

Roll Film

Tri-X	200	160
Verichrome Pan.	80	64
Panatomic X	24	20

Miniature 35mm Film

Tri-X	200	160
Plus-X	80	64
Quick-finish Panchromatic	40	32
Panatomic-X	24	20

Sheet Film

Panchro-Royal	200	160
Super-XX	100	80
Plus-X	80	64
Ortho-Royal	200	125
Commercial Ortho	24	8
Commercial Fine-Grain	20	4

Plates

P.2000	500	400
P.1600	200	160
P.1200	200	160
P.300	24	20
0.800	64	32
0.250	8	3

PERUTZ

Roll Film

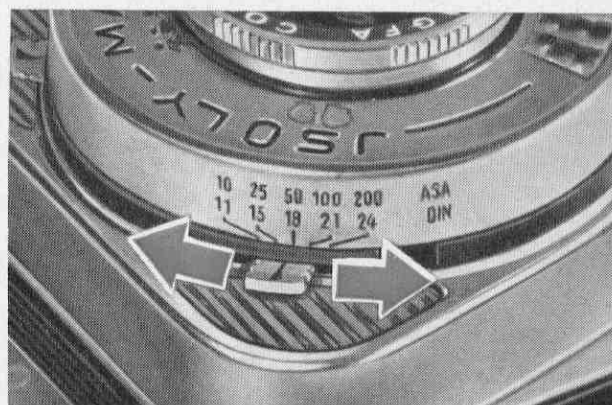
Peromnia 25	250	160
Peromnia 21	100	64

Setting the film speed

Directly after loading the camera, note the film speed from the carton and set this figure on your camera. This will ensure correctly exposed photographs.

To do this, set the black line on the lever opposite the corresponding film speed value. The lever can be moved freely to both sides. It engages by click stops in each of the film speed settings shown and the intermediate and final values not marked. You can thus photograph fully automatically with all types of film ranging from 11 to 25 DIN or 10 to 250 ASA.

When the magic release button is pressed down the exposure meter reading is transferred to the shutter. During the exposure the correct lens stop for the constant shutter speed of $\frac{1}{70}$ sec. is selected and set accordingly.



CAMERA FILMS AND PLATES

PERUTZ

Daylight

Tungsten

Roll Film (Continued)

Perpantic 18	...	...	...	50	32
Persenso	...	...	...	50	24

Miniature 35mm Film

Peromnia	..	...	...	100	64
Perpantic	...	..	...	40	24
Pergrano 14	..	...	...	16	10
35mm Reversal	...	...	...	24	16

Sheet Film

Peromnia 25	..	...	...	250	160
Superomnia	...	...	..	100	64
Portrait	...	...	...	100	64
Perpantic	...	...	...	40	24

Plates

Superomnia	...	...	...	125	80
Portrait	...	...	...	100	64
Peromnia	..	...	...	64	40
Perchromo	...	...	...	40	24
Persenso	..	...	...	80	40
Silver Eosin	..	...	...	12	6

Note : Where high contrast material and developments are employed, exposure is very critical and for the best results a practical trial is advisable.

WESTON RATINGS

ANSCO

		Daylight	Tungsten
Supreme Negative		64	50
Triple S. Pan (Reversal)	...	125	100
Hypan (Reversal)		50	32

FERRANIA

Pancro 37 (Reversal)	...	320	320
Pancro 32 (Reversal)	...	100	80
Pancro 28 (Reversal)	...	40	32

GEVAERT

Gevapan 33 (Negative)	...	125	100
Gevapan 27 (Negative)	...	32	24
Gevapan 32 Ultra (Reversal)		100	64
Gevapan 26 Super (Reversal)		24	16
Gevapan 23 Micro (Reversal)		12	8

FOR CINÉ FILM

ILFORD

			Daylight	Tungsten
H.P.S. Negative	...	...	400	320
H.P.3 Negative	...	...	200	160
F.P.3 Negative	...	...	64	50
Pan. F. Negative	...	...	24	16

KODAK

Tri-X (Negative)	...	...	320	250
Plus-X (Negative)	...	...	80	64
Tri-X (Reversal)	...	...	200	160
Plus-X (Reversal)	...	...	50	40
Super-X (Reversal)	...	...	40	32

PATHE

Super Pan V.F.	...	...	100	80
S.X. Panchromatic	...	...	24	20
S.S. Panchromatic	...	...	12	10

COLOUR PHOTOGRAPHY

When using a particular type of film for the first time it is advisable to confirm that the correct Weston Rating has been used before exposing a large quantity. Equipment errors can lead to under or over exposure and the listed Weston Rating should be lowered if results are under exposed or raised if over exposed.

STILL FILMS

ADOX

	Daylight	Tungsten
Negative Daylight Type R-CNT	24	—
Negative Daylight Type KB-CNT	24	—

AGFA

Agfacolor CN17 (Negative) .	32	32
Agfacolor CT18 (Reversal) ...	40	—
Agfacolor CK (Reversal) ...	—	32

ANSCO

Super Anscochrome (Daylight type)	100	40*
Anscochrome (Daylight type)	32	12*
Anscochrome (Flash type) ...	25†	20‡
Anscochrome (Tungsten type)	20††	25

* With Wratten No. 80B or Ansco No. 10 Filter

† With Wratten No. 85C Filter

‡ With Wratten No. 82A Filter

†† With Wratten No. 85B or Ansco No. 11 Filter

AND COLOUR FILM RATINGS

STILL FILMS (Continued)

EKTACHROME

(see under Kodak)

Daylight

Tungsten

FERRANIA

Reversal Daylight	...	...	10	—
Reversal Artificial Light	...	...	—	10
Negative	...	...	10	10

GEVAERT

Reversal Daylight	Type R.5	24	—
Negative Daylight	Type N.5	24	—

ILFORD

Reversal Type D	...	...	10	2.5*
Reversal Type F	...	...	{ — 10§	{ 16† 10††

* Photoflood with Ilford No. 351 Filter

† Photoflood without Filter

§ Daylight with Ilford No. 172 Filter

†† Photoflood with Ilford No. 362 Filter

COLOUR PHOTOGRAPHY

STILL FILMS (Continued)

KODAK

Daylight

Tungsten

EKTACHROME

Daylight Type (E2)	...	...	32	12*
Type F (E2)	...	...	16†	16‡
Daylight Type (E1)	...	...	12	6*
Type B (E1)	...	...	6††	10

KODACHROME

Reversal Daylight Type	...	...	10	5*
Reversal Type A	...	...	10‡‡	16

KODACOLOR

Negative	...	...	32	20§
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- * Photoflood with Wratten No. 80B Filter
- † With Wratten No. 85C Filter
- ‡ Photoflood with Wratten No. 82A Filter
- †† With Wratten No. 85B Filter
- ‡‡ With Wratten No. 85 Filter
- § Photoflood and Wratten No. 82A Filter for shutter speeds faster than half a second.

RAYCOLOR

Negative Universal	...	...	40	40
Reversal Type R32	...	...	32	—

PAKOLOR

Daylight	...	...	40	12*
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- * With Ilford No. 830 Filter or Wratten No. 80A

AND COLOUR FILM RATINGS

CINÉ FILMS

AGFA

	Daylight	Tungsten
Agfacolor Type T (Reversal)	20	—
Agfacolor Type K (Reversal)	—	20

ANSCO

Super Anscochrome (Daylight)	100	40*
Anscochrome (Daylight Type)	32	12*
Anscochrome (Tungsten Type)	25††	32

* With Wratten No. 80B or Ansco No. 10 Filter

†† With Wratten No. 85 or Ansco No. 11 Filter

EASTMAN

Negative Type 5248	... 16††	24
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†† With Wratten No. 85B Filter

FERRANIA

Reversal Daylight 16mm	... 10	—
Reversal Artificial Light 16mm	—	10
Reversal Daylight 8mm	... 8	—

KODACHROME

Reversal Daylight Type	... 10	5*
Reversal Type A	... 10††	16

* Photoflood and Wratten No. 80B Filter

†† With Wratten No. 85 Filter

PATHESCOPE

Reversal Daylight Type	... 12	—
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ADDITIONAL COPIES OF THIS
LIST ONE SHILLING EACH

*To the best of our knowledge, the
information contained in this booklet
is correct. However, we cannot be held
responsible for any changes, errors or
omissions.*

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Port Glasgow, Renfrewshire

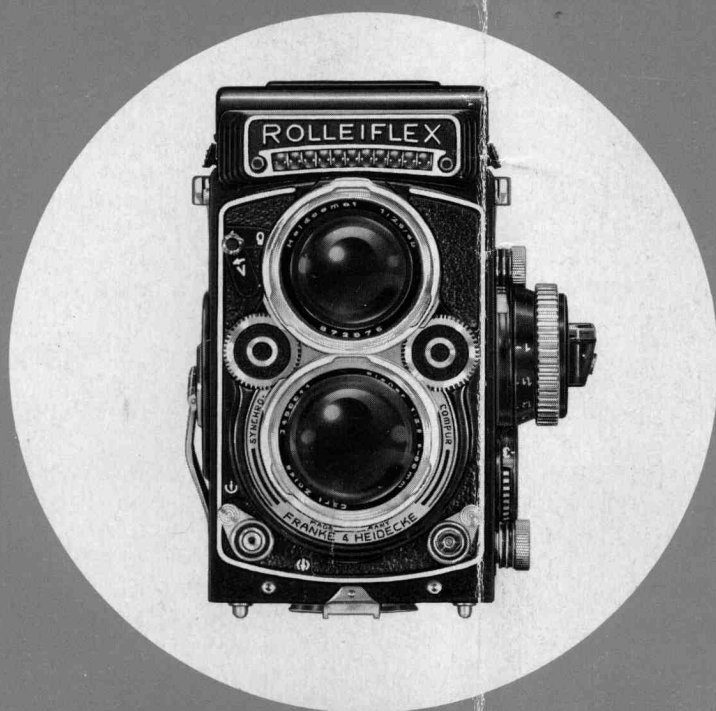
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ROLLEI 2 1/4 x 2 1/4"

its assets - and yours!



Rollei

Is it worth spending a little more for a really good camera?

Many ask and – significantly – many agree that it is. They do their reckoning sensibly. They judge a camera by its quality and performance. They will gladly spend more on it – because it is worth it.

Why?

See for yourself. Read on and check what you must have in a good camera – to satisfy your requirements.





Ever-ready case

After loading the film it is advisable to return the camera to its ever-ready case and to screw it up.

Double exposures impossible

A suitable locking mechanism prevents a picture from being exposed twice by mistake. When the red dot is visible alongside the transport knob, the film has to be transported before making the next exposure.

Close-ups

It is a fascinating pastime to explore and capture the world of miniature objects. With the suitable close-up attachment, type 6719/320, for your Isoly-mat, you can cover a range of 59 to 31 in. (150–80 cm.). With the Natarix attachment, type 6711/320, you can actually approach to within 19 in. (48 cm.) of the object photographed. An additional viewfinder attachment is provided for parallax correction.

The Free Preview

If you are in a hurry, you go straight to the point. In picture taking the most urgent question is: What will the shot be like?

Shooting a picture starts with the view through the finder. That is where you decide whether the camera is set to the right distance. The lens translates different distances into sharpness and unsharpness. A good finder must show this directly – without figures or auxiliary scales.

Look into the ROLLEI finder. Here you see for the first time the live picture. The finder itself is already a camera. It has its own lens to project the picture via a mirror onto the finder screen. You get a preview of the photograph, in full size – a proof without charge.

Focusing the ROLLEI correctly is almost a subconscious action. You merely adjust the image for maximum sharpness. You see like the camera sees, and do the right thing without having to think about it.

The finder lens is always at full aperture. So the finder image remains at its maximum brilliance even when the camera lens is stopped down. This image appears on a special micro-grained screen consisting of millions of tiny light-gathering prisms which ensure that the picture is evenly bright right into the corners. This is one of many ROLLEI patents. You never get such a bright picture with an orthodox ground-glass screen. You can check the definition of the finest detail even in dim light conditions. And if you wear spectacles, you still view this finder image comfortably with both eyes. If necessary, check it with the magnifier at over twice natural size for maximum accuracy. The magnifier is interchangeable and you can select alternative ones to compensate for eyesight defects (up to ± 3 dioptries).

The finder image appears like a luminous colour transparency in the depth of the focusing hood. You can assess every colour subject within the picture frame – isolated from your surroundings. You learn to see photographically. You compare different viewpoints and choose the best. The ROLLEI cuts short aimless trial-and-error experiments and waste of film. The camera virtually trains you to see and to select.

The finder image at waist level also has other advantages. You look at it from above, down into the camera. That makes for more natural, less self-conscious pictures. People are less aware of the camera pointing at them. Also, this waist-level system is remarkably versatile. You can change the viewpoint in any way you like, get the camera down to floor level without having to lie down behind it, or shoot from high above your head or even "round the corner". And with all these new views and aspects you constantly see the result as it will be, exactly framed and with automatic parallax correction.

So at a glance you control the subject, sharpness and framing. And you still see the view during the exposure. This is the principle of twin-lens photography, with the fully open finder lens and fixed mirror. You follow your subject during and after the moment of exposure. You notice any sudden movement or somebody rushing into the picture at the last moment – then you can straightaway repeat the shot. With the slow shutter speeds in particular, you can guard against such misadventures. On the other hand, with picture series and sequences you can shoot faster because the finder image is always there to check.

Yes, it is true – you see what you get.

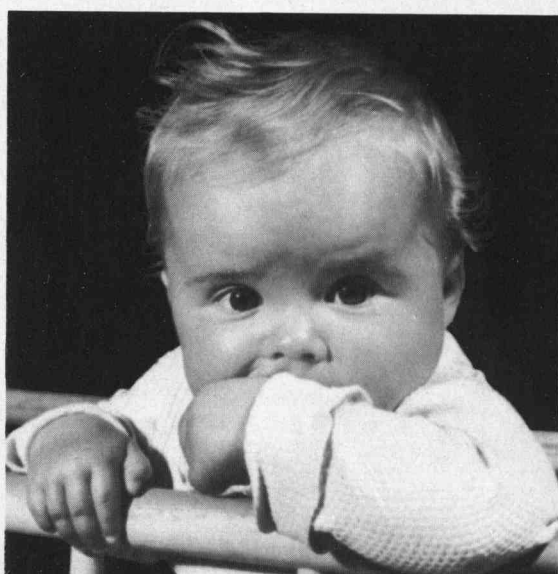
The finder mirrors the finished result of every picture like an open album. You get the overall view of the subject, its colour and sharpness.

Photo: Fritz Prenzel

Looking into the finder from above frees the camera from the humdrum eye-level view. Even with low camera angles near the floor you look comfortably into the finder. For unobtrusive shooting the downward view hides the photographer's intentions.



The ROLLEI sees like you do – a broad view in full sharpness. The square shape makes the most of the picture space in both directions. The shot is as sharp as you see it in the finder.



Left: Paul Sinclair,
Giovanni Poggiali.
Right: Dieder Renner,
Wolfgang Speckmann.

The ROLLEI finder
isolates reality.
The eye learns to see
in terms of shape
and colour.
No wonder
the ROLLEI is famous
as the ideal
colour camera.

Photo: Marcella Pedone



The Importance of the Large Format

The final picture is rarely as small as it is on the film. But if you are going to enlarge the negative, what does the film size matter?

It does matter when you project your pictures. How high is your room? You have that much space for your screen, and can project your colour slides to this super size for really impressive effects. Why shouldn't you?

It is a little like painting a wall. A given amount of paint covers a certain stretch of wall – it won't do for twice the area. For that you need a bigger paint pot – or fewer coats. When you project colour slides, you can blow up the image size as much as you like. But you cannot replenish colours or detail – you are limited to what you have in the film frame to start with. So the larger the picture size, the more detail and the more colour it can hold.

That is why the picture size matters. And that is why the ROLLEI is so ideal for colour photography.

The $2\frac{1}{4} \times 2\frac{1}{4}$ -inch format is a spacious picture size. It is already one jump ahead on the way to the final big enlargement. So you can utilize the maximum film speed of any black-and-white film and get large prints without visible grain. And for brilliant colour enlargements a $2\frac{1}{4} \times 2\frac{1}{4}$ -inch negative is virtually essential. A further point also counts in projection: you still need a square screen for rectangular formats, but you waste part of the screen area when you project the picture upright or horizontally. The square $2\frac{1}{4} \times 2\frac{1}{4}$ -inch slide gets the full light of the projector and completely fills the square projection screen. That yields more brilliant images with a wider viewing angle. Check for yourself by observing a ROLLEI slide projected really big in a large hall.

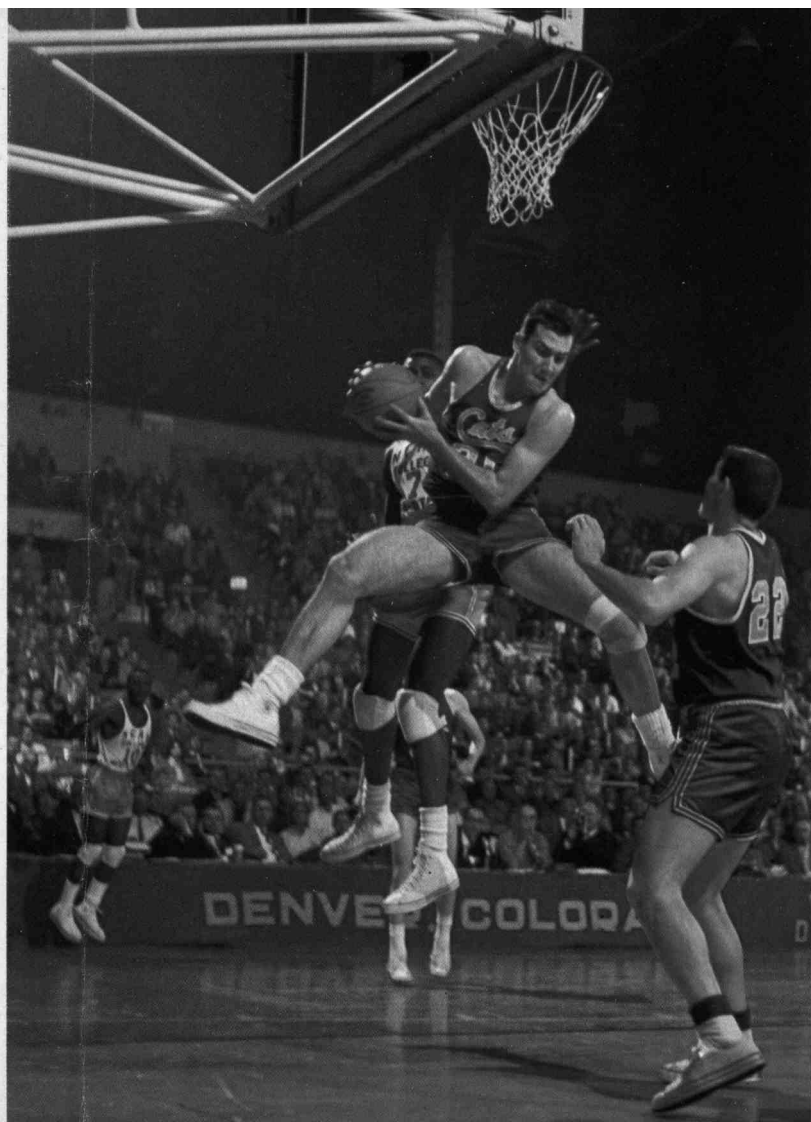
You notice the difference already when you start shooting. For many subjects a rectangular frame is distinctly cramped. You cannot add on what is missing. The square shape has no narrow side. That is why you always shoot with a camera in the same position, without worrying about upright or horizontal compositions, and without waste of time. The final cropping you can decide later when the film is processed. And here, too, you have to wait less with the ROLLEI. The roll film holds twelve exposures $2\frac{1}{4} \times 2\frac{1}{4}$ inches (6 x 6 cm) – just handy for a leisurely weekend. Then you can send your colour films for processing straight-away while they are fresh. And you can look forward immediately to seeing the finished pictures.

The $2\frac{1}{4} \times 2\frac{1}{4}$ -inch size of course takes in any smaller format. You can use a cropped section when evaluating your negatives, but you can also utilize a smaller image size. It would never work the other way round, but with the ROLLEI you always have the possibility of conversion to a miniature camera. According to the model, special masks and accessories are available for this purpose. The roll film can yield several horizontal image sizes: $1\frac{5}{8} \times 2\frac{1}{8}$ inches (4 x 5.5 cm) which also takes in the $1\frac{5}{8} \times 1\frac{5}{8}$ -inch or 4 x 4cm super slide format – or 28 x 40 mm, which includes 24 x 36 mm. Alternatively you can load the camera with perforated 35mm miniature film. This has various advantages with certain subjects, as well as in sequence shooting. There you make the best possible use of the film, and you have the extra capacity of 16, 24 or 36 exposures without reloading.

Whichever way you look at it – you get more out of a $2\frac{1}{4} \times 2\frac{1}{4}$ -inch picture!

Two pictures in one!
 The $2\frac{1}{4} \times 2\frac{1}{4}$ inch format is big enough
 to pick out pictures within pictures
 with effective impact.
 The normal shot becomes a tele-photograph;
 the large ROLLEI negative
 permits really big part-enlargements.
 You can gain this new pictorial effect
 even by duplicating colour transparencies.

Photo: John F. Urwiller



Alternative ROLLEI Picture Sizes



You have plenty of latitude with the standard ROLLEI format, too. With some models masks cut down the normal roll film picture size. This is what you get: The large horizontal picture, taking in the $1\frac{5}{8} \times 1\frac{5}{8}$ inch (4×4 cm) Super Slide size. You gain 4 exposures on every roll.

Photos:
Erich Bauer (2)
Goetz Sobek



Alternatively, the small horizontal format, covering both miniature sizes. This time a 12-exposure film yields even 24 shots.



You can even convert the ROLLEI to 35mm film. With the 24×36 mm frame the normal focal length becomes a tele lens. And you can shoot up to 36 pictures without reloading.

But the principal ROLLEI
picture size is
 $2\frac{1}{4} \times 2\frac{1}{4}$ inches
(6×6 cm). It masters
every subject in width,
depth and height.

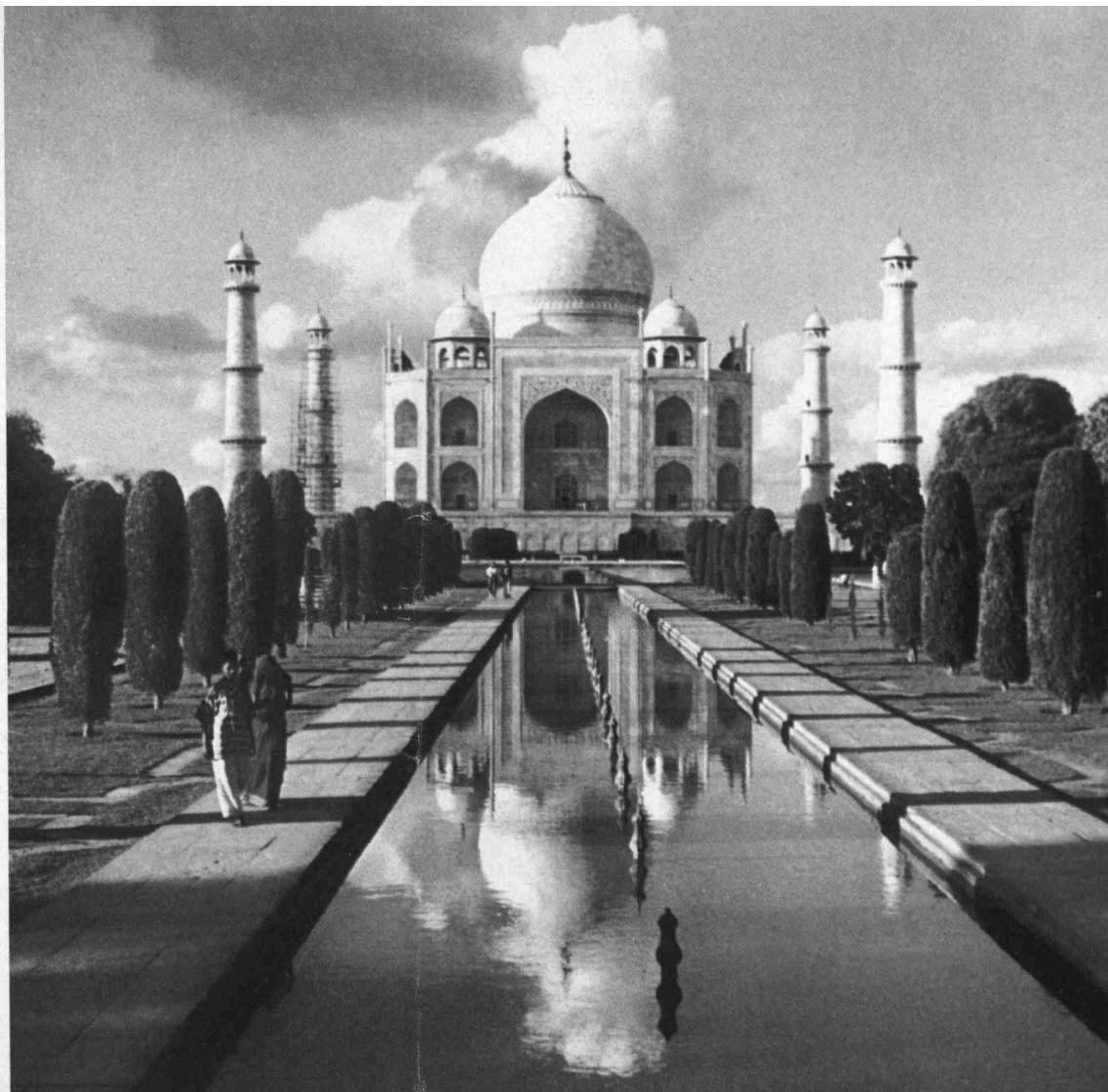
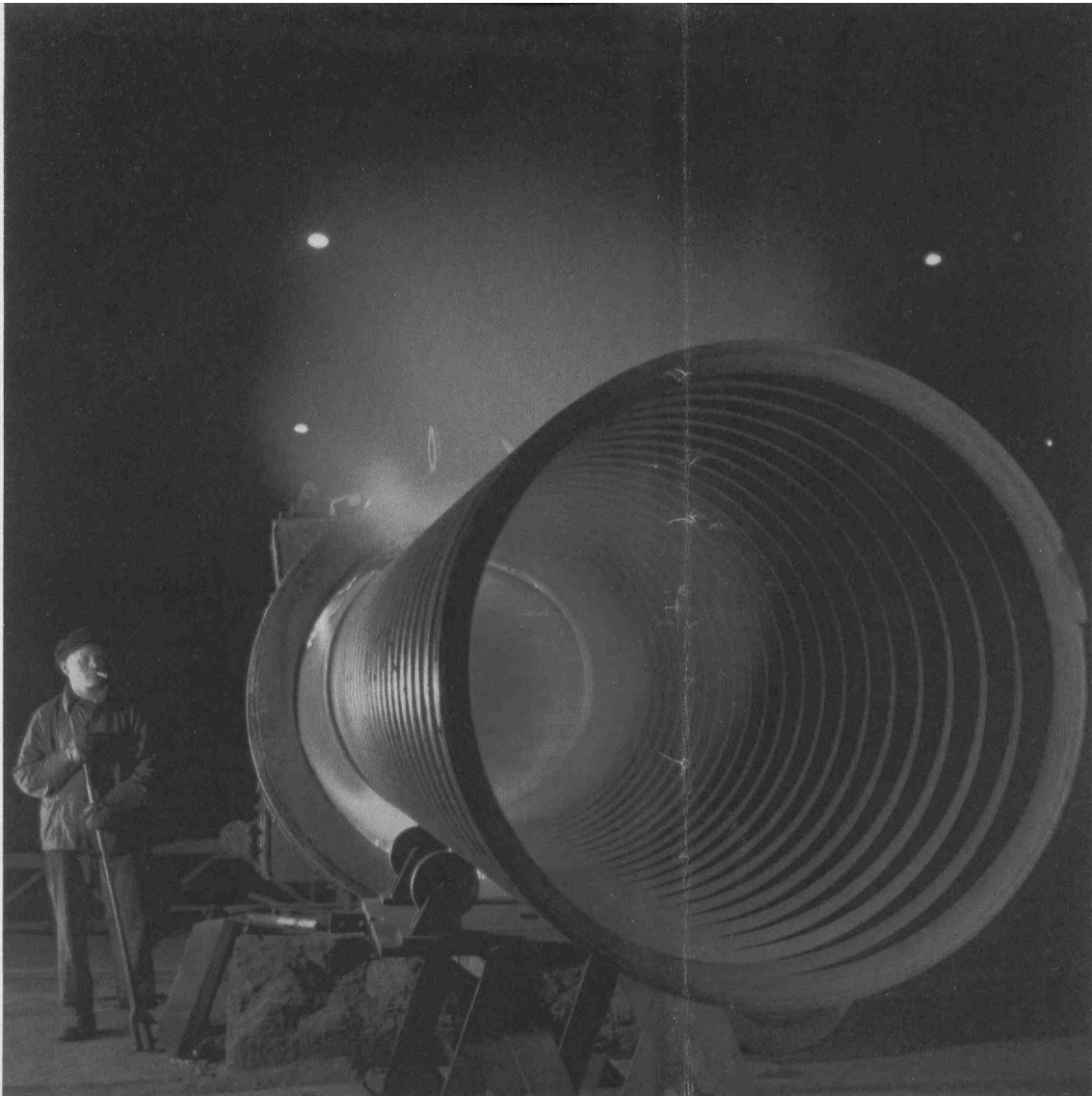


Photo: Fritz Römer



From brilliant sun
to shady dusk
the measuring range of
the exposure meter covers
every lighting level.
It gives reliable exposures
for the most difficult
subject.

Photo:
Ludwig Windstosser 11

With or Without an Exposure Meter?

You don't walk up the stairs where there is a lift. It is far more convenient to press a button and get there quickly and reliably.

In picture taking something else, however, matters too: the pleasure of creating something. That is why you will get on better with a ROLLEI than with a camera which is designed just for button pushing and little else.

Exposing by instinct is risky. Colour film especially calls for great accuracy in exposure. And on special and unique picture-taking occasions an exposure meter is worth far more than the film you expend on getting experience. The meter inevitably belongs to the camera.

It is most convenient when the meter is built right into the ROLLEI. Then you can never leave it behind. It is always there when you need it. And it takes in the same view as the lens, neither more nor less. You can aim it precisely with the aid of the finder, and can watch the pointer without losing sight of the subject. The finder and the meter needle are close alongside each other as you look down on the camera. By sighting through the finder you can also take any kind of special reading, with or without the incident-light diffuser. With its wide measuring range, the meter covers the trickiest lighting conditions. Nor do you have to worry about the effect of strong light on the meter cell; even when constantly exposed to light, the instrument remains indefinitely precise and reliable.

There are ROLLEI cameras with and without exposure meters. Where the meter is not built in already, you can fit it yourself afterwards or attach it together with

a lens hood. The ways of doing it vary according to the camera model. You can take your choice.

1. The uncoupled exposure meter always indicates an exposure value. You transfer this to the camera and immediately select the appropriate depth of field for the required exposure time – or vice versa. Shutter speeds and apertures are cross-coupled, but can be set individually.

2. As an improvement on this idea you can switch over the uncoupled exposure meter to automatic exposure control. The "magic" ROLLEI is unique in offering these two possibilities: free choice of camera settings, or complete automation. You let the camera get on with it: it selects on its own the best possible compromise between exposure time and depth of field. That is the quickest and most up-to-date way of snap-shooting there is.

3. Finally, the coupled exposure meter by-passes exposure-value settings. The meter directly controls the correct settings of the ROLLEI. The shutter speed, aperture and depth-of-field adjustments are coupled constantly with the setting pointer, but can be adjusted individually. You take your pictures with a pre-selected exposure time or depth of field – and have an exposure aid which, however, gives you free scope to arrange things your own way.

A special refinement of the models with automatic exposure control and coupled exposure meters is the fact that you do not even have to worry about exposure corrections when using filters.

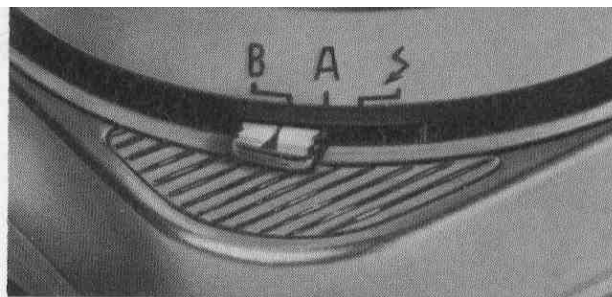
The ROLLEI really looks after everything.

Without the automatic mechanism

We have already mentioned the two signals in the viewfinder. Photographs with the automatic mechanism are not possible when the signal remains red. However, this mechanism can be disconnected and there are then two possible ways of obtaining satisfactory photographs with your Isoly-mat in poor lighting conditions.

Time exposures

Set the black mark on the lever to "B". On this setting the shutter stays open as long as the magic release button is depressed. You cannot therefore expose with the camera held in the hand. The use of a tripod and cable release



is advisable in such cases. The latter is screwed into a thread in the release button. On the "B" setting you always photograph at the full lens aperture of f. 5.6.

Much simpler—flash photos

Set the black line on the lever opposite the flash symbol (see illustration on page 13).

On this setting the shutter speed will be $\frac{1}{30}$ sec. The adjacent table shows the apertures needed for a number of flash bulbs at present on the market. The aperture numbers can be seen and set underneath the lens mount; follow

The tele system increases the focal length of the ROLLEI. It bridges distances and brings far away objects close to fill the frame.

Pictures without and with the ROLLEI-Mutar 1.5X:
Uwe Schultheiss



The wide-angle system reduces the focal length. The increased angle covers the whole field at short range, particularly in confined quarters.

Pictures without and with the ROLLEI-Mutar 0.7X:
Erich Kramell



The Universal Lens

How much luggage you carry indicates what you know about the art of living.

Let other people run around weighed down by hold-all cases – for the ROLLEI, the ever-ready case is enough. Possibly you can carry the case with the lens hood or one or two filters on the camera strap. But then you are equipped for 90% of all subjects. You can travel around and are more free, more mobile and quicker off the mark than anyone else. You will never miss a picture through having to change accessories. And it is the fleeting moments that yield the most live subjects.

The ROLLEI lens is always right. The names of world-famous optical manufacturers guarantee its proverbial sharpness and colour reproduction. Every lens is specially computed for the ROLLEI. Its design and number of elements achieve the utmost in optical performance in every ROLLEI model. You have one lens to cope with every subject.

Whether you take sports shots at $1/500$ second or action shots at night, you will always be concerned with adequate depth of field. Most shots, therefore, call for small lens apertures. Fast films and flash provide the necessary exposure level in poor light. With the ROLLEI format in particular you can safely use the latest high-speed films. But even at full aperture the f/3.5 and f/2.8 lenses of the ROLLEI still offer a useful depth of field.

Consider other borderline cases. You cannot get close enough to every subject to fill the frame completely. So even parts of the negative must stand up to a sufficient degree of enlargement. And in a landscape picture distant details must still appear large and

clearly recognisable. With the large image scale of the focal length of the ROLLEI lens you have just this virtually unlimited scope for enlargement.

Or you may want to shoot indoors or in narrow streets where you have to cover a wide and high field of view. The ROLLEI lens does that, too. Its sharp circular image field – as round as the lens itself – takes in a square as the largest single subject frame. This fits exactly into the width of the $2\frac{1}{4} \times 2\frac{1}{4}$ -inch roll film. So the ROLLEI covers the largest picture area in height as well as in width – with that extra gain in space missing from the rectangular image frame.

Occasionally you may perhaps be attracted to special fields. You may come across photographic subjects calling for a still larger scale of reproduction, or an extended angle of view. That is where the ROLLEI Mutar lenses score. These optical systems effectively increase or shorten the focal length of the camera lens with virtually no loss of speed – and without changing the lens or interfering with the camera mechanism. According to the subject conditions you can increase the scale of the image to a 1.5x telephoto effect, or again extend the normal 56° angle of view to a wide angle of 72° . You still keep a check on the result on the finder screen. You have three focal lengths instead of one, but still:

One lens for every subject.

Converting the ROLLEI

Like a car, a camera has certain accessories. These are items for individual extra requirements – convenient, useful or necessary, as the case may be. For example, you may want to use filters to give the film a hand in coping with colour values – or the soft-focus attachment for flattering portraits or special lighting effects. Even more important are the supplementary lenses for extending your scope to close-ups between 36 and 9½ inches (90 and 24 cm). Look into the finder to see the surprising effects of scale and pictorial possibilities at close range. For the usual system of focusing remains unchanged with the supplementary lenses.

There are also further fields beyond the normal range of photography. You may meet applications really calling for a specialist camera. Even there you do not have to give up the convenient ROLLEI features. The practical accessories extend the scope of the ROLLEI to a comprehensive photographic system of equipment. By simple adaptation the standard camera becomes a specialist instrument for specific purposes. Are you interested in –

Press-style feature shots? The focusing hood with built-in frame finder is interchangeable – you can replace it by the pentaprism finder. That brings the finder image up to eye level. The pistol grip gives a secure camera hold. With the flash gun you are independent of the prevailing light.

Single exposures? When the occasion demands immediate results or special sensitive materials, just remove the camera back and replace it by the plate and sheet-film adapter back. Instead of roll film you then use single film or plate holders.

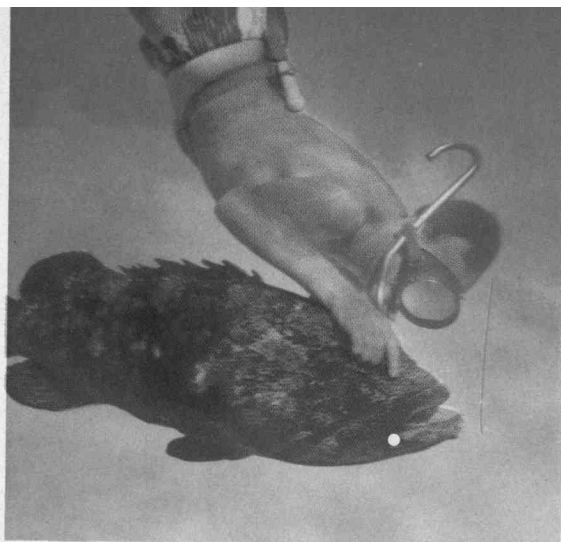
Large-scale close-ups? Photomicrography? We have already mentioned the supplementary lenses. The micro-adapter joins the ROLLEI to a microscope. So any microscope specimen becomes a ROLLEI subject.

Underwater photography? The Rolleimarin housing is a tailor-made diving suit for the main ROLLEIFLEX model. You operate the camera under water as you would on dry land, and you can still work with supplementary lenses, filters, and a special flash gun.

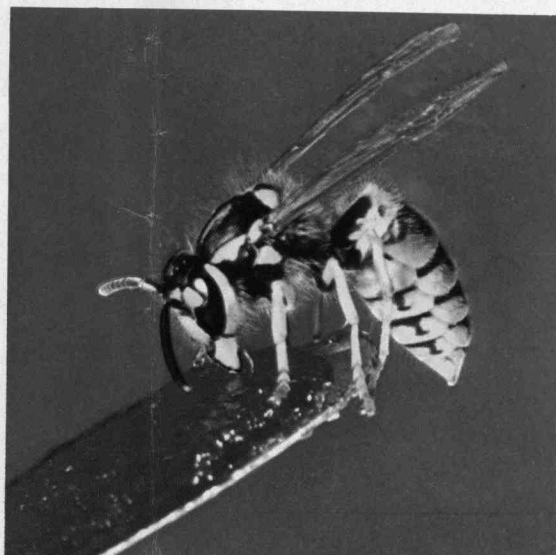
And did you know that you can use the finder lens of your camera to project your colour transparencies? The ROLLEI for projection is another example of the scope of this amazingly versatile camera.

This is an outline of the possibilities of combination and conversion with the ROLLEI. They extend the application of photography as a hobby as well as in professional work. After all, a photographic illustration is today the most compact yet comprehensive record.

The ROLLEI combines the scope of many cameras – to cover the whole field of photography with one camera.



Picture taking
for your enjoyment
- or your job?
The ROLLEI covers both.
Versatile accessories
turn it into
a universal camera
even for unusual
photographic tasks.



Under-water picture:
André F. De Bloos.
Photomicrograph
(larva of mosquito, 65x):
Dr. Werner Faasch.
Sports shot
with tele lens unit:
Carlheinz Albrand.
Close-up with
supplementary lens set:
Fritz Prenzel



Hidden Assets

Photography Sure and Simple.

The ROLLEI makes specially sure of positive sharpness and reliable operation. The lenses are selected in pairs and carefully checked for matching definition. A pressure-free film guide keeps the film precisely in the plane of maximum sharpness. The adjustable film track is indeed designed to allow for the different thicknesses of roll and 35mm film. For utmost accuracy of sharpness the top models of the ROLLEI hold the roll film as flat as a plate with the aid of a glass film plane. And the ROLLEI already had a feeler mechanism for automatic film transport when other cameras still advanced the film by the numbers on the backing paper. Other automatic safety features include the self-resetting film counter, the locking system for the exposure-value setting, the lock of the flash plug, of the removable camera back and of the detachable front of the ever-ready case.

The ROLLEI accessories also have their own special features. The focusing screen with rangefinder wedge provides an additional check on exact image sharpness. All optical lens attachments are coated just like the lens itself. The filters have a special multiple coating which not only cuts down reflections, but also reinforces the effect of the filter itself. To compensate optically for the required focusing difference, the infra-red filter is ground to act as a weak lens. The air-tight metal ever-ready case keeps the camera afloat in water. With the underwater housing the pressure of the water-tight seals automatically increases at greater diving depths – up to a limit of 55 fathoms.

They go without saying – because it is the ROLLEI.

It speaks
for the ROLLEI...
Ever Photo: Duilio Zanni.

Right-hand page:
Above the clouds
Photo: Joachim Illenberger
(Released Bremen Air
Control; Ji 62-723/1)



It Speaks for the ROLLEI –

- that the ROLLEI was the first twin-lens reflex camera, achieving a world-wide success with this concept;
- that the ROLLEI principle needed no modification in the course of technical improvements;
- that the Rollei-Werke still service models built nearly forty years ago;
- that the ROLLEI is highly popular with many world-famous photographers;
- that ROLLEI pictures keep on being responsible for an appreciable proportion of cover shots and illustrations in magazines, picture books and photo annuals;
- that the ROLLEI year after year gains a lion's share of the prizes in competitions and exhibitions;
- that these successes still include pictures taken with some of the earliest ROLLEI models;
- that the ROLLEI is the most imitated camera;
- that nearly all ROLLEI copies have since dropped out of the running;
- that ROLLEI cameras command high second-hand values;
- that the ROLLEI is a favourite among press photographers;
- that for this reason the ROLLEI is so often seen in the hands of press men and fashion photographers in news reels, magazines and on television;
- that the ROLLEI has proved its worth on expeditions in the tropics, in the Himalayas and in the Arctic, as well as in aerial and underwater photography;
- that sections of ROLLEI shots have been used to make colour enlargements up to 15 feet long – at some 90 times magnification!

Photos:

Left: Eugen Gary Gruber,
Rudi Herzog.

Right: Eiji Miyazawa,
Loren G. Snook.





So: Is it Worth it?



The wide world,
the big adventure
always thrill
the first time.
They are familiar
to the ROLLEI
with its experience
gathered over
more than a generation.

Glass, sheet metal, castings and screws are common enough. Envisaged as a camera, they become valuable. This first takes shape on the drawing-board. After that the cost starts mounting – because performance and long life of the camera depend on proper selection of the raw materials. Then comes production with its 5,632 manufacturing steps, interspersed by 2,069 quality checks. These figures give already some idea of the value of a ROLLEI.

The ROLLEI idea and system have often been imitated – so they must be sound. But why have the imitations never reached the ROLLEI standard? Possibly false economy – but the real reason goes deeper: The originator of an idea puts everything into it. He cannot help trying to surpass himself: he backs the original concept with his name. No imitation can compete with this aspect of uniqueness.

So is it worthwhile choosing a ROLLEI?

Now you know the idea and its advantages. Now you can compare – and arrive at the answer yourself.

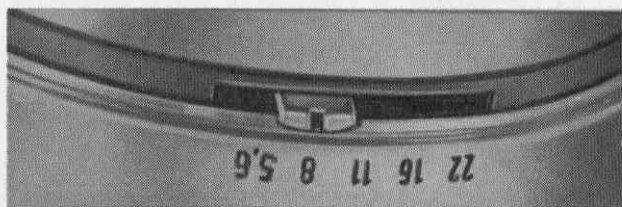
Further ROLLEI literature:

Camera leaflets for each ROLLEI clearly and concisely describe the technical features of the individual models. "The Practical Accessories" is the title of a detailed and illustrated catalogue of the entire range of ROLLEI accessories.

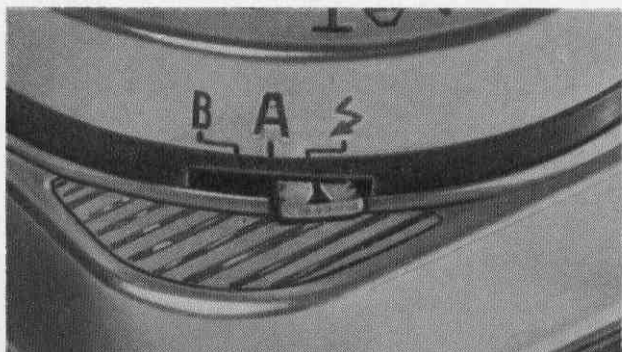
Now that you have read about the "free preview"
– why not try it yourself?
Look into the ROLLEI hood –
you can do it any time you like
at your photo dealer.
He will gladly show you the ROLLEI – without obligation.

Rollei Werke Franke & Heidecke • Braunschweig (Germany)

the particulars given on the flash bulb package but do not set any intermediate aperture values for flash photos.



The Isi Flashgun M has a simple contact which is made by merely sliding the foot into the accessory shoe of the camera from the rear. This synchronises the shutter with the flashgun.



APERTURE TABLE FOR FLASH PHOTOGRAPHY

Symbol	Distance feet	Black and white film Negative colour film 17 DIN / 40 ASA	Daylight colour reversal film 18 DIN / 50 ASA
		XM 1 PF 1	XM 1 B PF 1 B
	5	f. 16	
	6		
	8	f. 11	
	13	f. 8	
	20	f. 5.6	

When the setting lever is returned from the flash symbol to A (= automatic mechanism), the aperture lever automatically returns to its original position.



If an **electronic flashgun** is used, an adapter will be necessary. The required aperture can be calculated from the guide number of the flashgun.

Special exposure hints

Where clear detail is required in photographs taken against the light or in deep shadows, the automatic mechanism of the camera can still be used with the setting on the DIN/ASA scale reduced by about 3 DIN. Similarly, with an overcast sky, the reduction should be about 2 DIN and for dull weather about 4 DIN. If, for example, the film in the camera has a speed of 18 DIN = 40 ASA, a reduction of 3 DIN would give a setting of 15 DIN for these special photographs.

Do not forget to re-set the correct DIN number after taking the photograph.

Filters available for your Isoly-mat

Slip-on 32 mm. mount
for black and white
photographs:

reduce the film speed
setting for:

light yellow by 1 DIN

medium yellow by 2 DIN

yellow-green by 2 DIN

UV filter no change

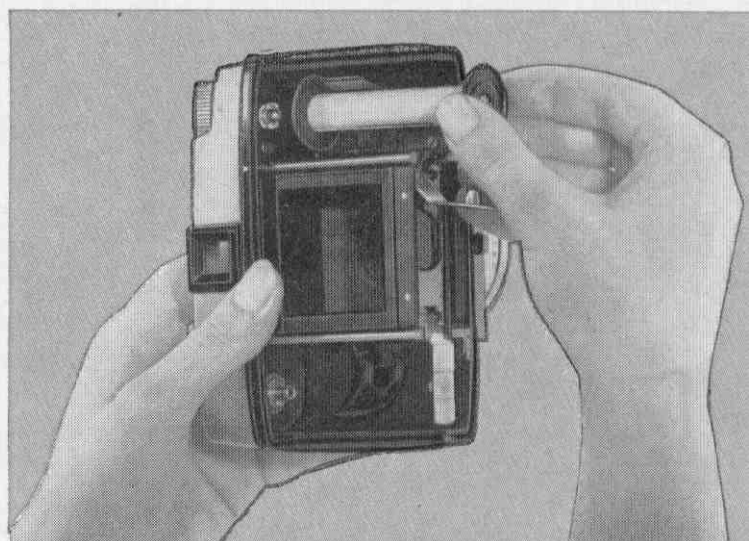
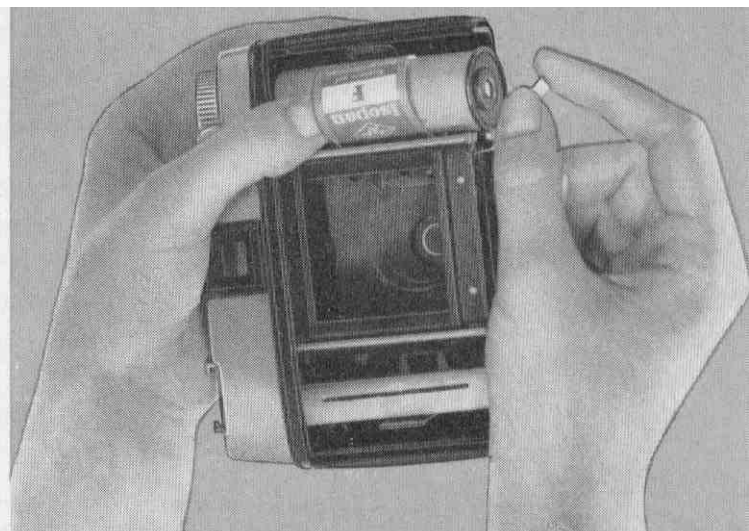
For special colour
reversal film photo-
graphs:

Agfa Color Filter R 1.5
no change

Removing exposed film

After the 16th exposure, the film transport knob should be turned on until the end of the backing paper passes the film window.

Open the camera (only in the shade and at least in body shadow) by pushing the catch towards the back of the camera. Then withdraw the camera back, swivel out the upper spool retaining clip and remove the full film spool from the camera. Fold the end of the backing paper inwards, secure the film with the attached sealing strip and place the film in its protective paper in the carton.



Before inserting the next roll of film, the empty spool will have to be transferred to the top film compartment. To do this, open up both spool retaining clips and place the empty spool from the bottom compartment in the top compartment. Make sure that the slit in the end of the spool engages with the drive of the film transport knob. Then close the two spool retaining clips again.

We reserve the right to make alterations arising from further development of the Agfa Isoly-mat.

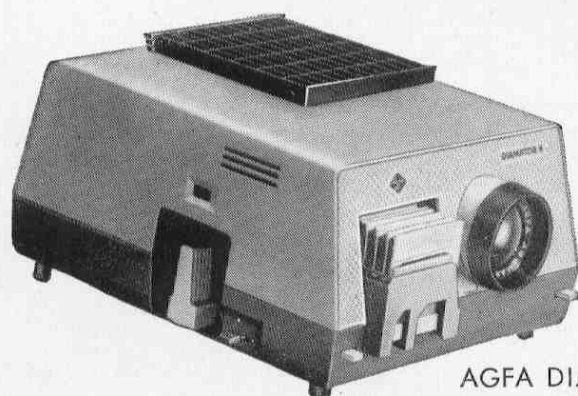
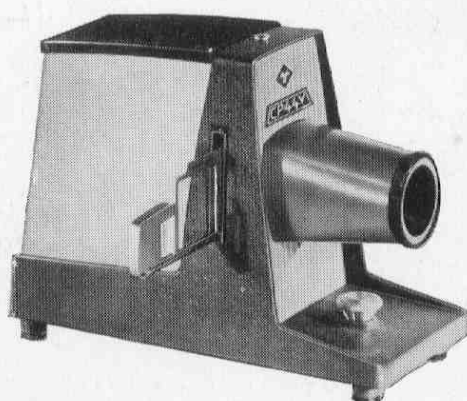
AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen

Mounting and projecting slides

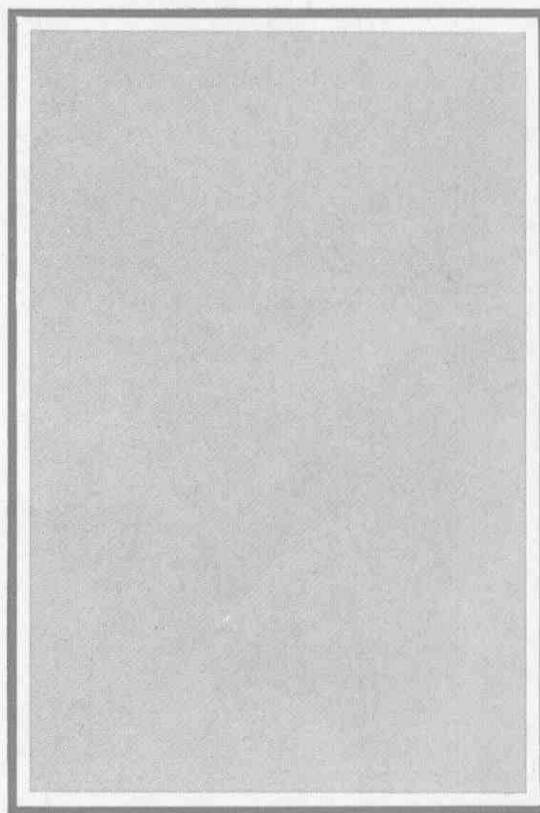
You will be delighted with the first colour transparencies which you take with your Agfa Isoly-mat. Before projecting your slides, however, the film has to be cut and framed separately. We advise you to use Agfacolor Transparency Frames for this purpose. They are practical and you can mount your transparencies quickly with them.

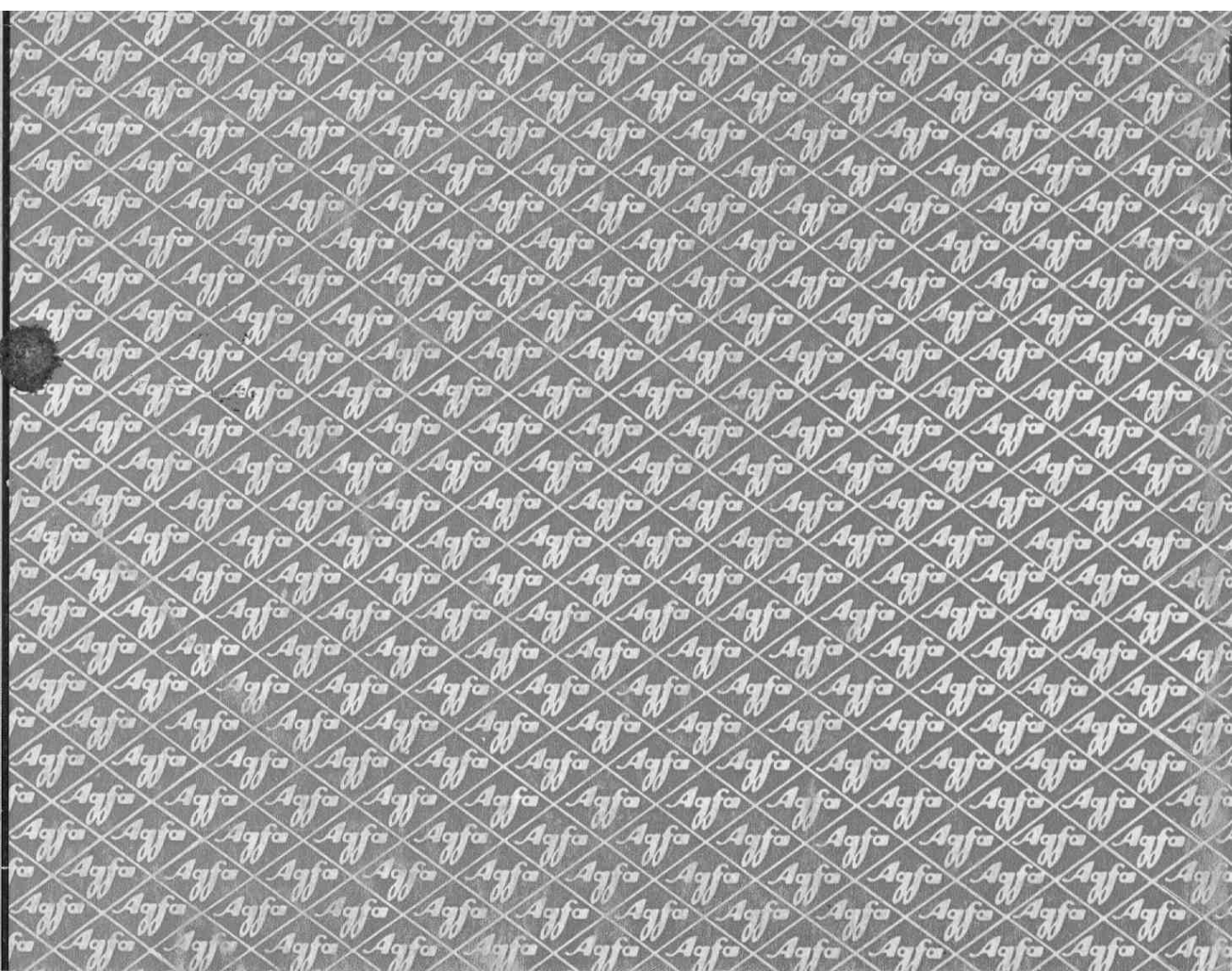
Projecting your own colour transparencies of your holidays or week-end outings is a real experience. Of course, with an efficient Agfa projector. For your Isoly-mat we recommend the Agfa CP 44 or the pleasingly styled magazine projector Agfa Diamator H. The fully automatic Agfa Diamator M projector offers you genuine technical progress. If you own this projector, you can sit back in your easy chair and do everything from there: the commentary, changing the slides and focusing the projector. The finishing touch to your brilliant colour transparencies is provided by the Agfa Lumenta bright silk screen.

AGFA CP 44
projector



AGFA DIAMATOR H
magazine projector





AGFA AKTIENGESSELLSCHAFT

CAMERA-WERK MUENCHEN

2435 engl. - 1261

Made in Germany



INSTRUCTIONS FOR USING YOUR

AGFA OPTICUS 100

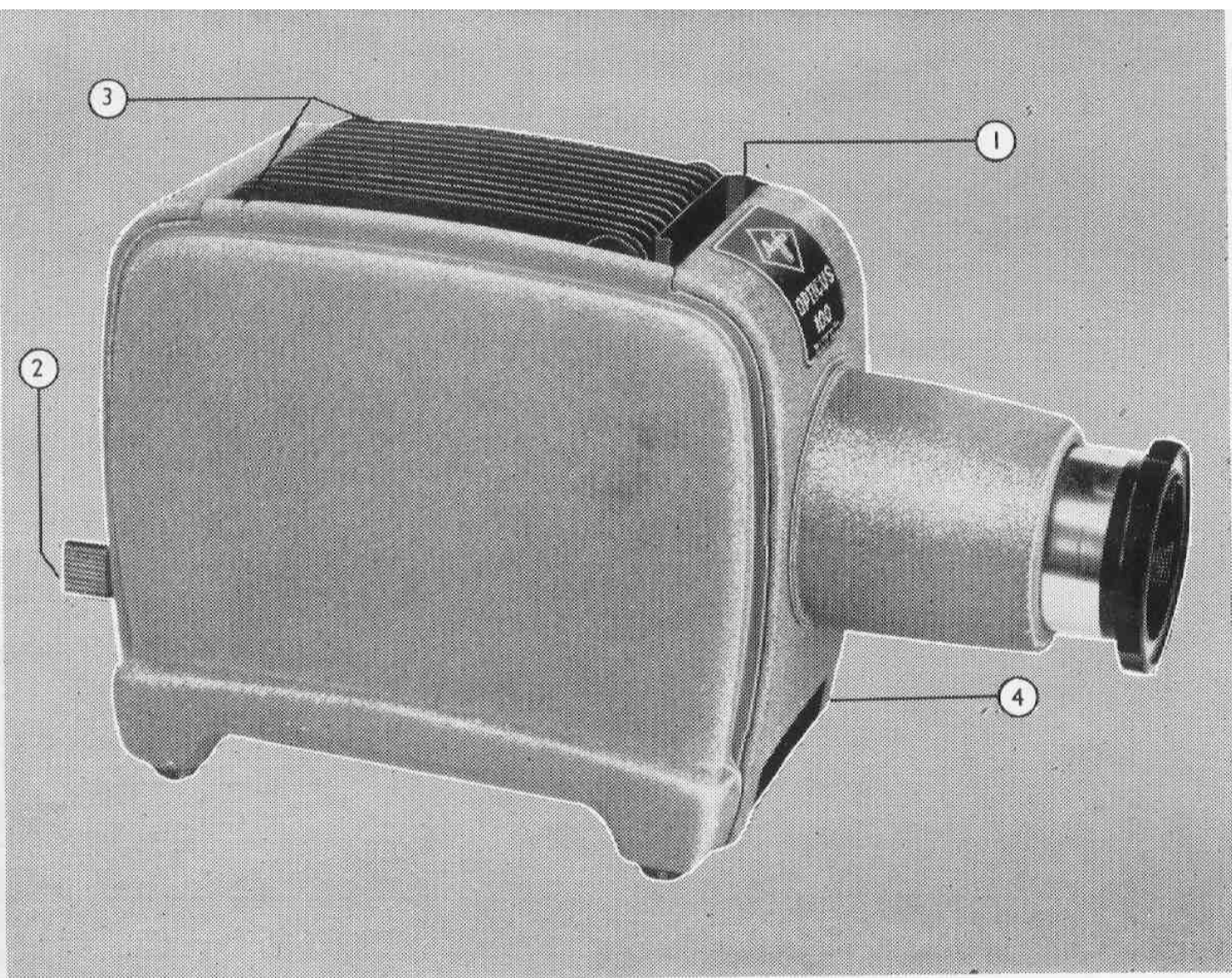


Fig. 1.



OPTICUS 100

- 1. Slide feed channel**
- 2. Slide change lever**
- 3. Finger grips for lifting ventilator cover**
- 4. Slide exit**

* Registered trade mark Proprietors Agfa Leverkusen

SETTING UP AND CONNECTING TO SUPPLY

The Agfa Opticus 100 should be set up so that the projection lens points to the middle of the screen. If the screen is so high that the projector has to be tilted upwards, the tilt should not be carried so far that the side margins of the projected picture diverge upwards to any great extent. If this is the case the projector itself should be raised accordingly.

The Agfa Opticus 100 is designed to take a 250V/100W ASCC base projection lamp and is provided with a double condenser and heat absorbing filter. It can be used on either AC or DC supply.

INSERTING AND CHANGING THE LAMP

Before a lamp is inserted or changed **THE PROJECTOR MUST BE DISCONNECTED BY PULLING OUT THE PLUG FROM THE SUPPLY SOCKET.**

The procedure is as follows:

1. Grasp the ventilator top by the two protruding lugs 3, Fig. 1, and swing back. The projection lamp (or lamp holder) will now be visible.
2. Insert the new lamp so that the two lateral pins on the cap slip into the slots of the holder. Press the lamp down against the spring of the centre contact and lock it by a slight turn to the right.
3. To remove a lamp reverse the procedure, turning it to the left with light downward pressure and then withdrawing it. Any finger-marks should always be removed from the glass bulb of a newly inserted lamp.

CENTRING THE LAMP

Normally the cap of a projection lamp is already pre-set to give the best light distribution. Should the screen image not be evenly illuminated after inserting a new lamp, it will necessitate recentring of the lamp; the procedure is as shown in Figs. 2 to 4.

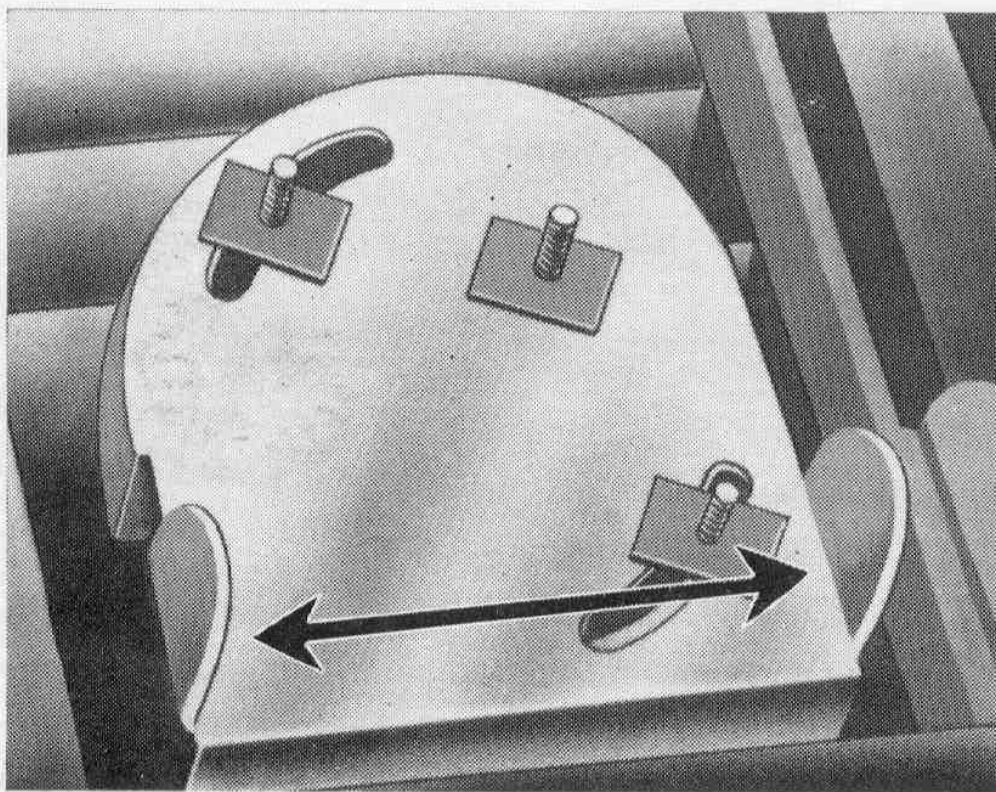


Fig. 2.

INSERTING

First remove the projection lens completely and stand a book, with as dark and smooth a covering as possible, on edge on a table (Fig. 3). Insert the plug

and rest the projector with its front feet on the edge of the table so that the projection lens mount is a few inches from the surface of the book. An image of the luminous filaments (spirals) of the lamp will then be seen. The required adjustment then consists in bringing the blurred reflected images of the filaments as exactly as possible into the spaces between the sharp images.

Fig. 4 shows the ideal appearance to be aimed for. The desired result can be achieved by swinging the base plate of the lampholder; this is accessible only from beneath and can be turned right or left in its tilting mount. The adjustment is facilitated by the two semi-circular finger grips indicated in Fig. 3 by the double arrow. With the front of the Opticus resting on the table, the lamp is easily adjusted to the correct position by the use of both index fingers on the finger grips (see Fig. 2).

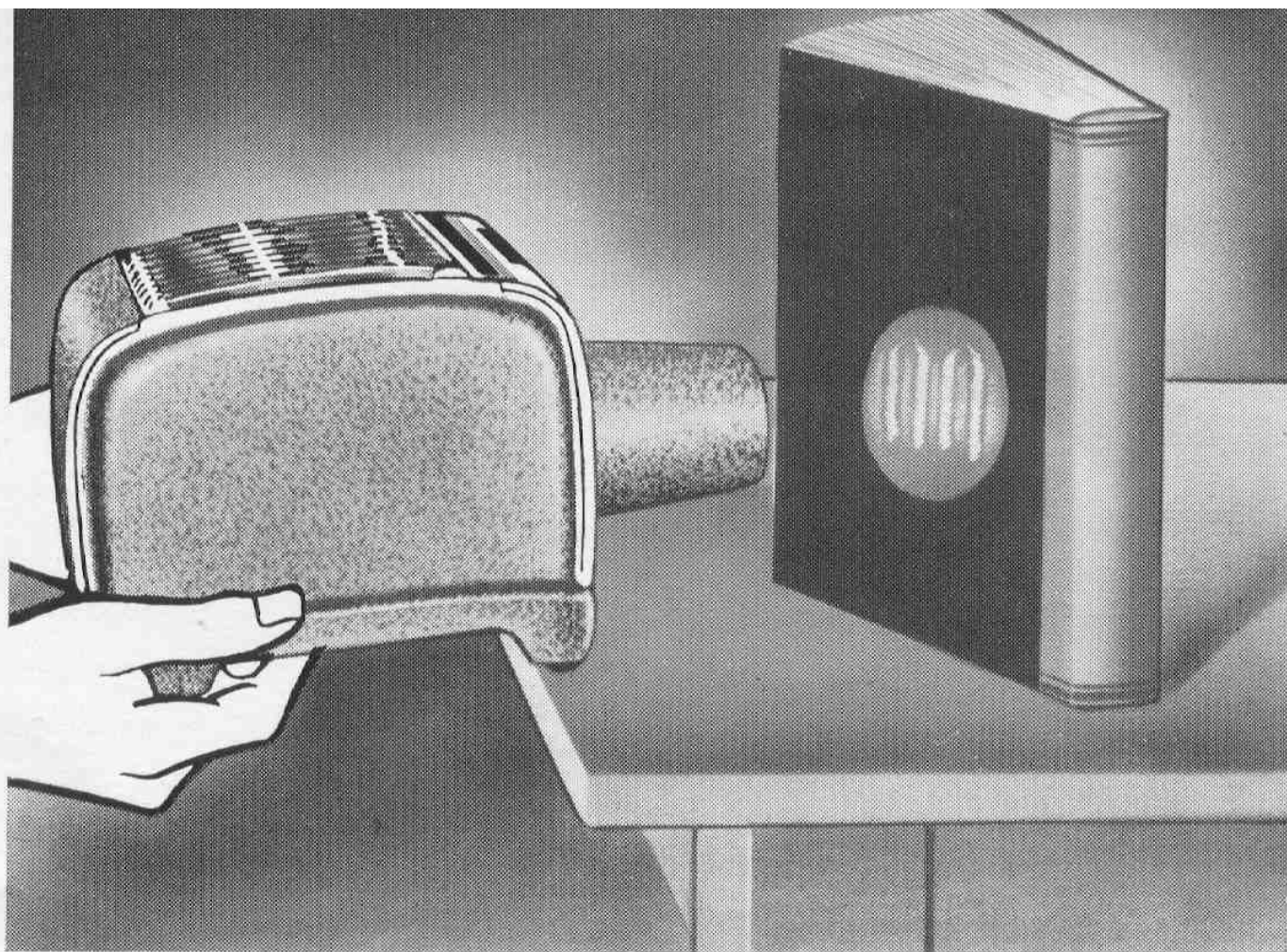


Fig. 3.

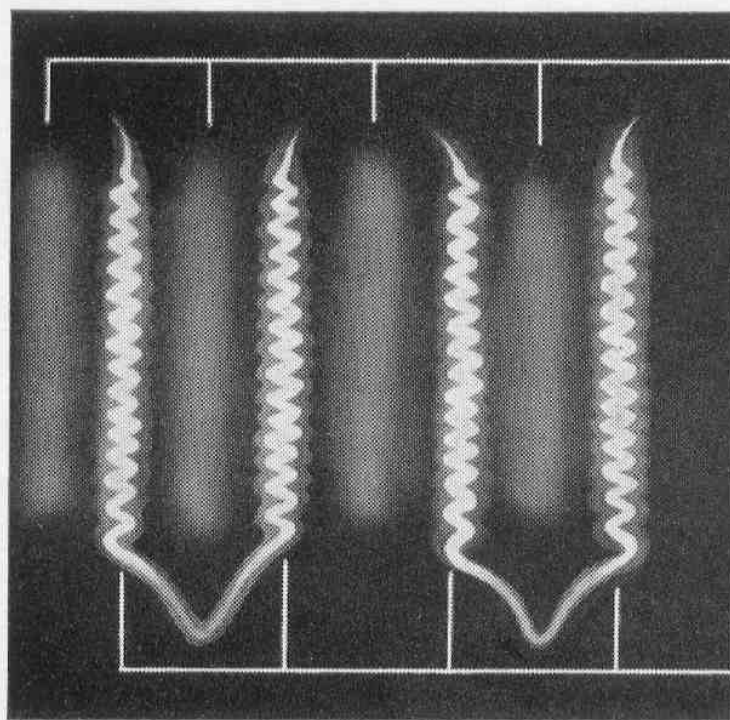


Fig. 4.

Special Note:

Some projection lamps are fitted with a "W" shaped filament. Fig. 4. In this case the blurred reflected image will appear as an "M." This should be superimposed on the "W."

PROJECTION

The Opticus 100 is designed for projecting all types of 2" x 2" slides, including paper and cardboard mounted or plastic and metal framed transparencies. The new design of slide feed channel has an ingenious spring device which compensates for difference in thickness between the several types of slide.

Manipulation is simplicity itself: The plug is inserted into a supply socket, and the first slide placed in the feed channel 1, Fig. 1, where it will remain projecting. On depressing the slide change lever 2, Fig. 1, the slide will slip down the channel into the projection gate, where its image on the screen can be brought into sharp focus by rotating the milled collar of the projection lens mount, and by pushing in or drawing out the lens tube. Before this final adjustment is made the distance of the screen should of course have been checked to ensure that both vertical and horizontal pictures are accommodated within it.

The next slide can be inserted while the first is being shown: there is no interruption for slide changing.

A further pressure of the transport lever 2, Fig. 1, causes the projected slide to fall through the forward sloping channel 4, Fig. 1, from which it emerges to lie beneath the lens mount, the next slide automatically falling into position in the projection gate. The slide change lever should always be pressed quickly down as far as it will go and not released too quickly, to ensure that it offers no resistance to the fall of the slide. If slides are being shown in quick succession, each slide as it is ejected should be quickly removed—and preferably replaced immediately in its storage case—to make way for the following slide. For the same reason it is desirable to set up the projector on a polished, or at least a smooth, surface, over which the slides can glide easily, so that if occasion arises two or three slides can be ejected one after the other without hindering the ejection of the next slide.

CLEANING AND CARE OF THE PROJECTOR

After use, any projector should, in the interests of lamp and condenser, always be allowed to cool off in the same room in which it has been used, before putting it away in its box or case.

The condenser is best cleaned with a fine hair brush or a soft linen cloth.

The concave reflector and the back surface of the heat filter are accessible from above after removal of the lamp: the condenser from below.

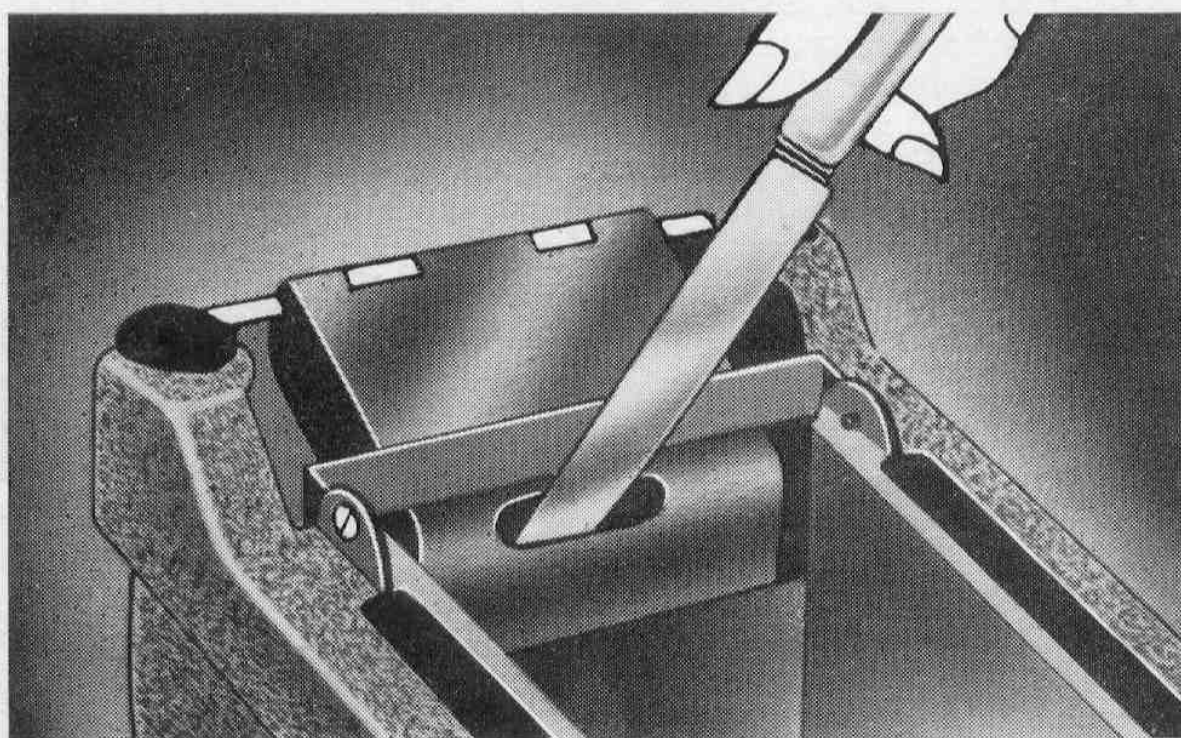
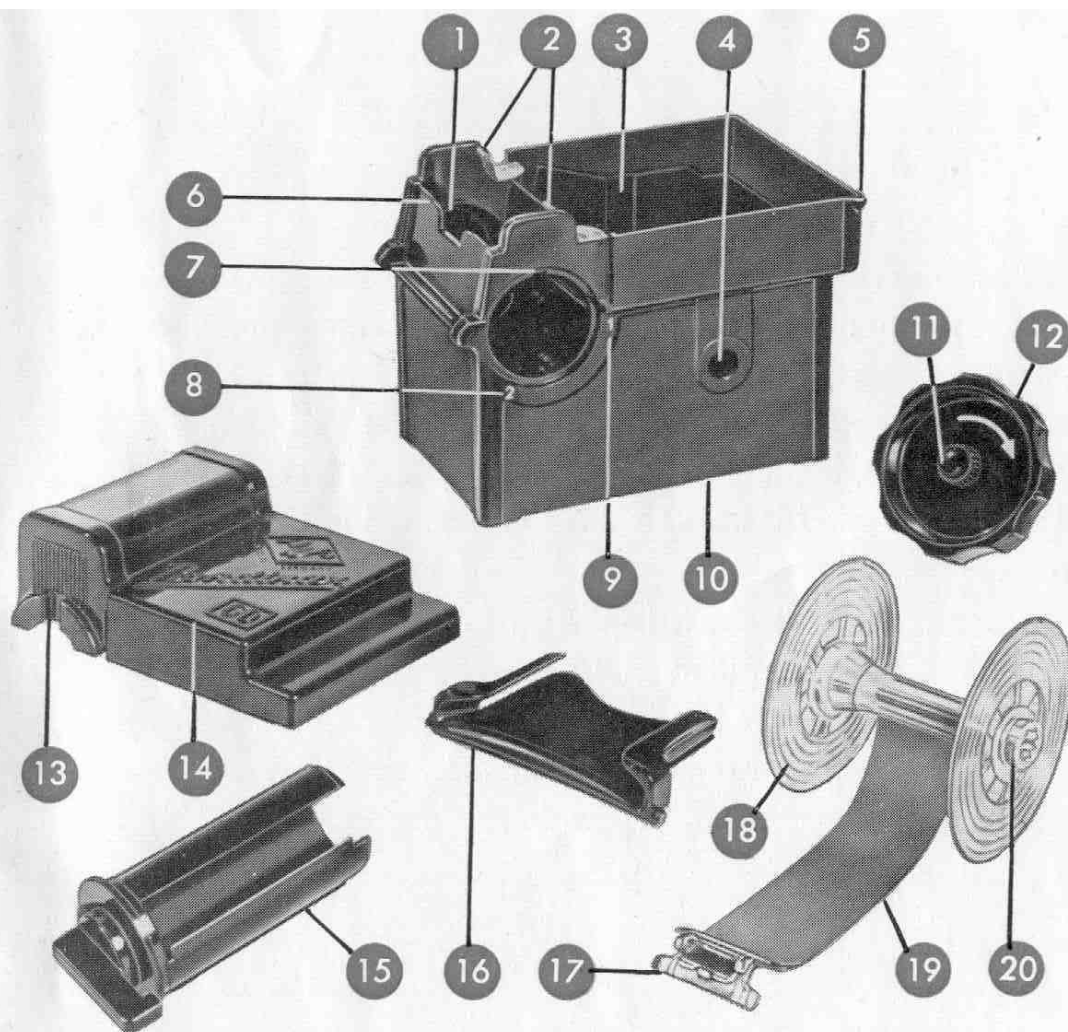


Fig. 5.

As the space between the heat filter and the first condenser is very narrow, these are best cleaned with a wooden spill or a table knife wrapped round with a soft cloth. The side of the front condenser which faces the projection lens can, after withdrawing the latter, be cleaned with a brush from the front. Should a warped or damaged slide become jammed in the slide channel, it may be readily removed by **FIRST SWITCHING OFF THE POWER**, inverting the projector, and, while keeping the slide change lever depressed, inserting a small knife or similar object in the slot. (Fig. 5.) The slide may then be pushed out through the top of the slide feed channel.



- ① Spooling chamber
- ② Clamping springs
- ③ Developing chamber
- ④ Guide hole
for turning knob
- ⑤ Pouring lip
- ⑥ Knife edge
- ⑦ Cassette guide
groove
- ⑧ } Setting marks for
- ⑨ } cassette handle
- ⑩ Tank body
- ⑪ Packing screw
- ⑫ Turning knob
- ⑬ Guide groove
- ⑭ Lid
- ⑮ Cassette
- ⑯ Film guide
- ⑰ Leader strap clip
- ⑱ Spiral
- ⑲ Leader strap
- ⑳ Square spindle end

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PREPARATIONS

It is advisable to learn how to handle the tank before using it, and the various operations should therefore be practised on the dry tank without a film.

The following solutions and items should be prepared before starting work:

4-5 ounces (130-150 ml.)
ready-for-use developer at
68° F (20° C)
3 x 5½ oz. (150 ml.) water
(for intermediate washes)
5 oz. (150 ml.) fixing solution
at 64-68° F (18-20° C)
also a dish—scissors—a
thermometer—a soft, clean
chamois leather, or better
still—an Agfa film wiper—
two film clips.

Now that you have decided to develop your own films the Agfa Rondinax 60 will help you to achieve the personal touch and will ensure that the developing process can be carried right through to its conclusion without handling the negatives at all. The easy, trouble-free operation of this daylight developing tank is confirmed by its thousands of owners and by the fact that it has remained unchanged in design for many years.

Before using it for the first time it is important to become thoroughly conversant with the sequence of the various operations, because development should proceed without interruptions of any kind. We therefore advise you to pay special attention to the sections dealing with the preparatory work and loading, and wish you every success with your films.

Under no circumstances should higher or lower developing temperatures be compensated by shortening or increasing the development time. This can very easily lead to faulty results and should therefore be avoided.

TEMPERATURE

The correct developing temperature is 68° F (20° C). Both tank and developer must therefore **each** be brought to the prescribed temperature before loading the film. The quickest way of reaching this temperature is to store the empty tank at normal room temperature, because an empty tank cooled, for example, to 50° F (10° C) requires about 1½ hours in a warm room before it reaches 68° F (20° C). The temperature can be determined by placing a thermometer in the empty tank.

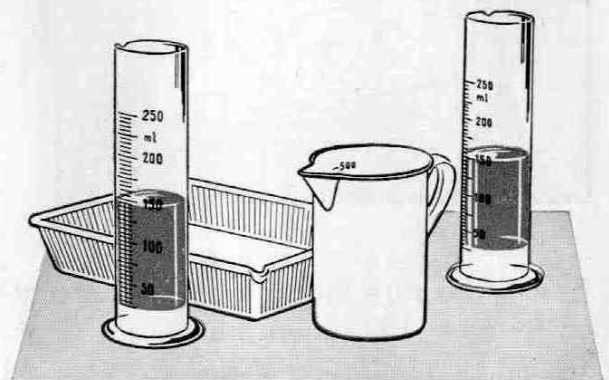


Fig. 2

It is advisable to unfold this page
when reading the instruction booklet.

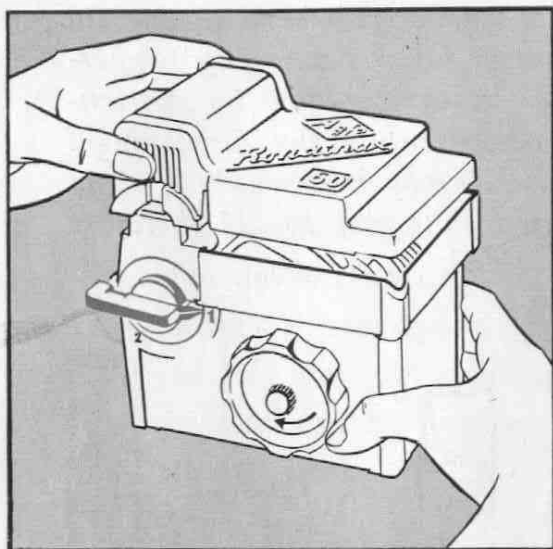


Fig. 3

OPENING THE TANK

To open the Rondinax 60 first turn the cassette handle until the pointer is opposite the mark "1" and then lift off the lid. To keep the film clip quite dry draw the leader strap taut over the edge of the tank. The film guide should also be removed beforehand.

ADDING THE DEVELOPER

First make sure that the packing screw is tight enough to allow the turning knob to revolve; only then the tank is watertight. The developer can now be poured into the developing chamber. You will require 4-5 fluid. oz. (130-150 ml.), just enough to cover the middle of the spiral spindle. *Take care that no liquid spills or splashes on to the cassette, the spooling chamber or the leader strap and clip.*



Check the temperature of the developer with a dish-type thermometer and find the correct development time from the table on page 18.

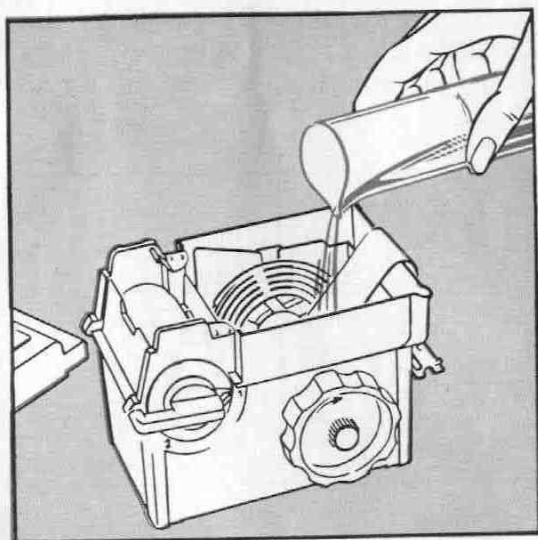
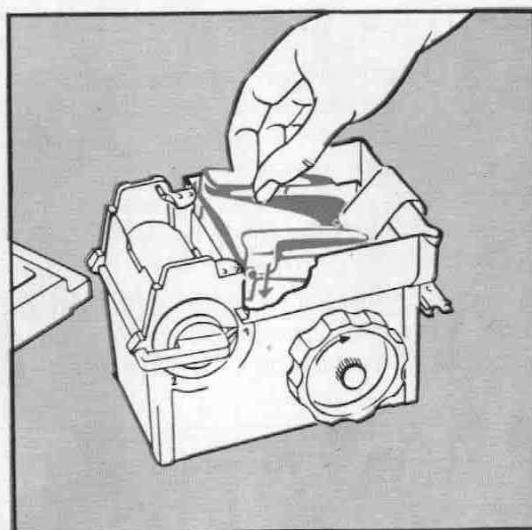


Fig. 4

Fig. 5



INSERTING THE FILM GUIDE

After pouring in the developer the film guide should be inserted with its ribs uppermost. By moving the axis of the film guide gently to and fro its end can be lowered to rest on the spindle of the spiral.

The Agfa Ambi Silette

The Agfa Ambi Silette is an improvement on the well known Agfa Silette. Without sacrificing the small, convenient shape of the Silette, the Ambi Silette has been given the added facility of easily interchangeable lenses, which are obtainable in various focal lengths. When you have familiarized yourself with your Ambi Silette with the help of this little handbook, you will appreciate that the designers of the Agfa Camera Works have succeeded in reducing the manipulation of the camera to the simplest possible terms.

Reflected in the viewfinder can be seen the exact limits of the picture for any one of the 35, 50 or 90 mm. focal length lenses, according to the setting of the slide on the top of the camera. As this is independent of the lens which happens to be in the camera it simplifies the choice of focal length, since each field of view can be examined in turn and judged accordingly.

Viewfinder parallax, which can be particularly troublesome in close-ups, is automatically compensated as the viewfinder framing is changed from one focal length to another. The actual changing of the camera lens is a matter of seconds only.

All in all these small refinements make the Ambi Silette a joy to use, for this model now comprises:

- A miniature camera with rapid film wind lever,
automatic shutter wind, and double and blank exposure lock,
equipped with the rapid 4-element standard
Agfa Color-Solinar 50 mm. f/2.8 lens.

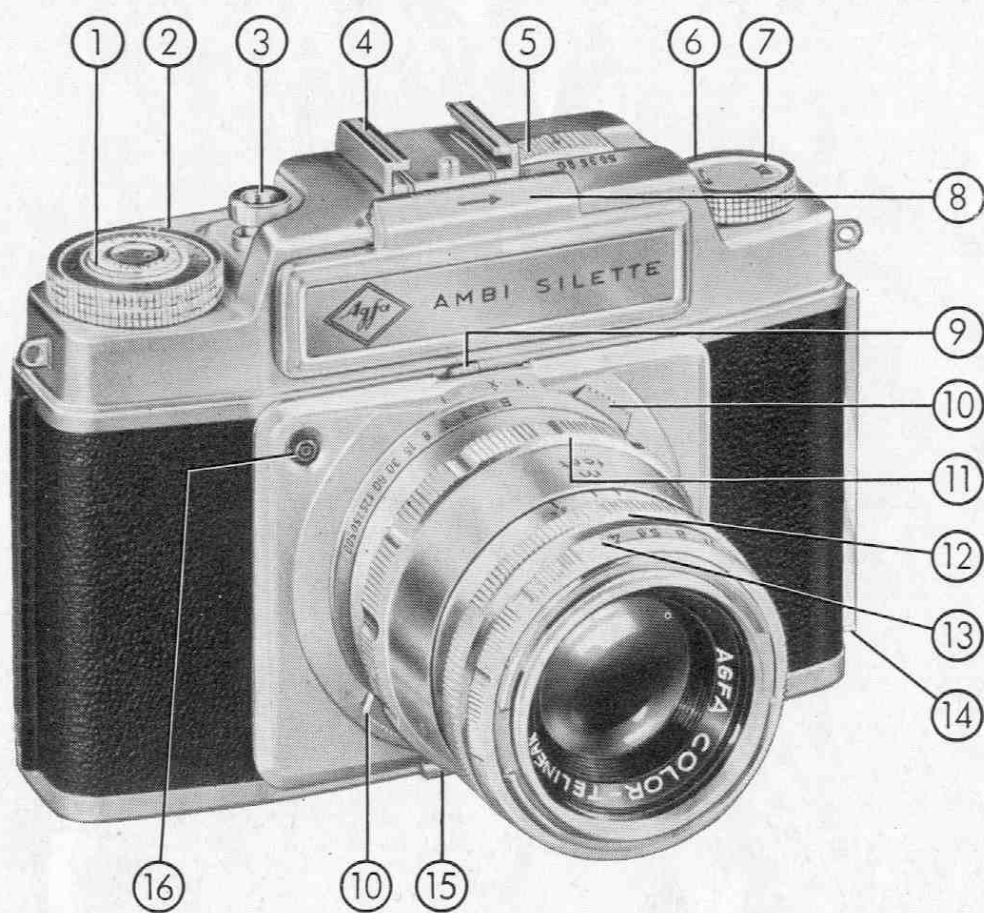


Fig. 1