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*How
to
use
Your*

RANGE
FINDER

AGIFOLD

Made by



www.agiluxcameras.com

PURLEY WAY, CROYDON.

Before using the **AGIFOLD** for the first time, read this folder and make sure that you are familiar with the simple instructions. A few minutes study will well repay you and help you to get the best results.

HOW TO OPEN THE AGIFOLD

Hold the camera in both hands or suspend it at waist level by the neck strap provided. Gentle pressure on the right-hand side of the view-finder will make the front spring open and bring the lens and shutter into position. (Take care not to press on the rangefinder focussing knob).

HOW TO CLOSE THE AGIFOLD

Hold the camera as in Fig. 2, and press on the hinged struts with both thumbs, then continue pressing on the camera base until it is closed.

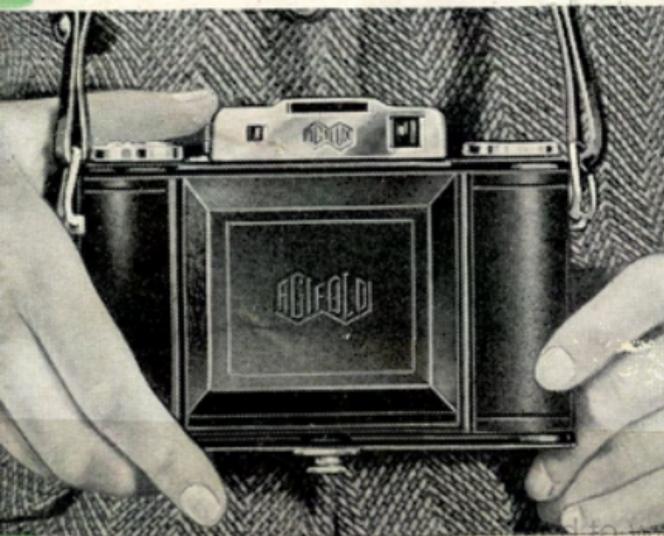


Fig. 1.

THE LENS

The lens (a f/4.5 Agilux anastigmat of 90 m.m. focal length), is "coated," thereby reducing internal reflection and adding to the light transmission efficiency of the lens. The focussing of the lens is scaled from Infinity to 3½ feet. Fig. 3.

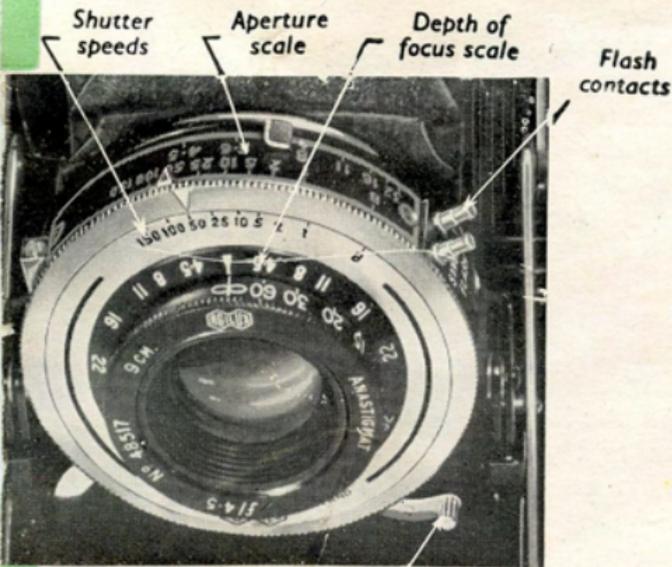


Fig. 3.

Exposure Meter Rangefinder dial Shutter release button

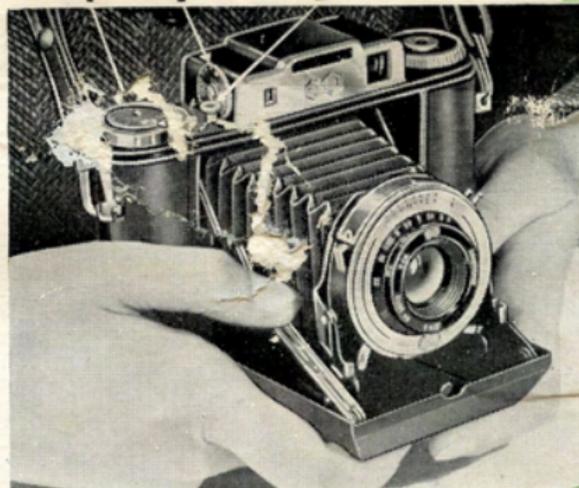


Fig. 2.

THE SHUTTER

The Agifold camera is fitted with either an 8 speed or a 4 speed shutter. The 8 speed shutter has settings: B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/150 sec., and the 4 speed: T, B, 1/25, 1/50, 1/100, 1/125 sec. The shutter is loaded by lifting the shutter reset lever (Fig. 3), and released by pressing on the shutter release button (Fig. 2).

RANGEFINDER

When looking through the viewfinder you will see in the centre of the picture a golden square. Inside the square there will appear a second image, which will move if the rangefinder dial be rotated (Fig. 4).

To measure the distance from the camera to the object being photographed, rotate the rangefinder dial until the two images formed by the object are coincident. The distance can then be read off from the scale on the rangefinder dial.

For best results concentrate on a small part of the object and place it in the centre of the small golden square when adjusting for coincidence. Always remove your finger from the rangefinder dial before taking your eye from the viewfinder, so that should the wheel be accidentally displaced when removing your finger, it will be noticed.

Rangefinder dial



Fig. 4.

FOCUSING THE LENS

Measure the distance from the camera to the object to be photographed with the rangefinder then rotate the lens focussing scale on the front of the camera until the number, representing the distance in feet, is in line with the large white arrow on the depth of focus scale (Fig. 3). With the large aperture lens of the Agifold, pay particular attention to the measuring of distance to produce sharp and clear photographs.

DEPTH OF FOCUS

The depth of focus scale (Fig. 3), engraved on the lens mount, shows at a glance the distance before and behind the principal object to which other objects will be acceptably sharp. This can be done by comparing the depth of focus scale with the focussing scale, thus, with the focussing ring of the lens set at 30 feet and the iris set at $f/4.5$, the range of acceptable sharpness is from 20 feet to 60 feet. By stopping down to $f/11$ an increased range of from 15 feet to Infinity is obtained. Make yourself quite familiar with this very useful scale—your photographs will be all the better for your knowledge.

THE "EVER READY" SETTING

Sometimes the opportunity arises to take a photograph and by the time you have set the focussing, iris and shutter speed, it is too late and the chance of a good picture is lost. Avoid this by setting for "Ever Ready" condition:

- (a) Load Shutter
- (b) Set speed to RED DOT i.e., $1/50$ sec.
- (c) Set aperture stop to RED DOT i.e., $f/8$
- (d) Set focus to RED DOT i.e., 30 ft.
- (e) Wind on new film number
- (f) Close camera

The camera is now ready, without any further setting, for taking a picture at the instant of opening.

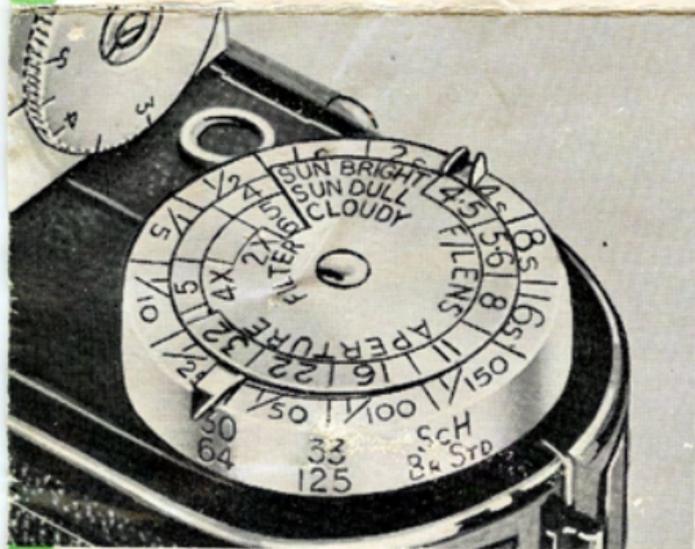


Fig. 7.

FILTERS

If you are using a filter with, for example, a factor of 2X, the setting would be as in Fig. 8, i.e., with a speed of 1/100 sec., the aperture will be f/11 and with a speed of 1/50 sec., the aperture will be f/16.

NOTES. Do not expect to get an accurate reading until you have been in the same intensity of light for about five minutes or so, to allow the eye to make a natural adjustment to the surrounding light, so do not go out from a house into a brilliantly sunlit street and take a reading straight away.

condition engraved on the top disc. For example, the scene is a bright sunny beach and the highest number easily read is "4." Rotate the top disc as shown in Fig. 7, i.e., until "4" is adjacent to "sun bright."

When the top disc has been set, the lens apertures on the top disc are radially in line with the appropriate exposure times on the base, i.e., with a speed of 1/100 sec., the aperture will be f/16; with a speed of 1/50 sec., the aperture will be f/22 and so on.

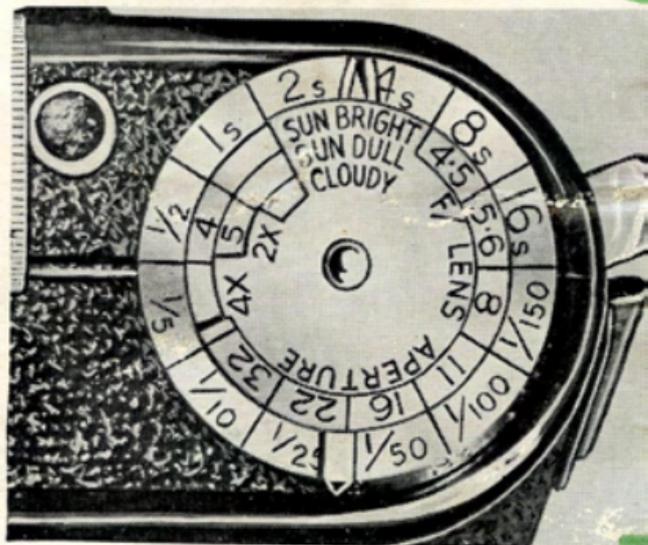


Fig. 8. 

HOW TO LOAD THE AGIFOLD

First, pull out the small catch with the thumb and forefinger (Fig. 9) and then completely detach the back from the rest of the camera. The Agifold can be loaded with any standard 120 or 620 film and takes 12 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ (6×6 cms.).

Place the empty spool into the upper spool chamber and the new film into the lower spool chamber (Fig. 10). Draw the paper backing slowly and tautly over the metal rollers and insert the pointed paper tongue into the centre of the

wider slot on the empty upper spool. Turn the film winder knob in a clockwise direction until the paper backing is firmly gripped and correctly centred between the flanges of the spools. Replace the camera back, taking care that the catch is securely fastened. Don't forget to set the exposure calculator to the speed of the film just fitted.



Fig. 9



Fig. 10.



Fig. 11.

WINDING THE FILM

By moving the buttons in the back of the Agifold, the green window (for panchromatic film), or the red window (for orthochromatic film), can be opened. Slide back the appropriate window and wind on the film by means of the winder knob until the figure "1" appears in the window. (The windows should always be kept closed when using colour film, except when winding on a new number, when the green window should be used). The camera is now ready for the first exposure.

MAKING AN EXPOSURE

Fig. 12, shows the camera held at the eye level position, with the right forefinger in position ready to exert gentle pressure on the shutter release button. As soon as the exposure has been made, wind on the film until the next number appears in the film viewing window. Reset the shutter lever.



Fig. 12.



Fig. 13.

UNLOADING THE AGIFOLD

When 12 exposures have been made, continue turning the film winder knob until no more backing paper is visible in the film viewer window. Open the back of the camera and remove the spool of film by pressing spool gently against the spring pin (Fig. 13). Make sure that the film is tight on the spool and secure it with the gummed "exposed" label which you will find attached to the backing paper. Remove the empty spool from the lower to the upper chamber and the camera is ready for reloading.

GENERAL INFORMATION AND USE OF ACCESSORIES COLOUR FILTERS AND OTHER ACCESSORIES

All photographic films suffer from the inability to reproduce accurately the grey tone values of colours and so filters are used to obtain a correct colour rendering. Donated to www.orphancameras.com

Agilux makes three colour filters :—

1. Yellow (X2) (Correction Filter) : Useful for landscapes and cloud effects.
Suitable for panchromatic and orthochromatic films.
2. Orange (X5) (Effect Filter) : Produces heavy clouds on a dark sky—penetrates mist.
For use only with panchromatic films.
3. Green (X3) (Correction Filter) : Used in portraiture with artificial light. Produces pleasing tones to lips and hair.
For use only with panchromatic films.

All filters cut out a certain portion of the light and it is, therefore, necessary to increase the exposure time. The filter factor or the number of times that the exposure has to be increased is marked on the outside edge of the filter, e.g., "Green (X3)" which means that the exposure has to be increased three times when using this filter. This may be done by decreasing the speed of the shutter, by opening the iris diaphragm, or a combination of both.

Supposing that before the addition of a filter the correct exposure was $1/50$ sec., at $f/8$ and you wanted to fit a Yellow (X2) filter, all that would be necessary would be to set the shutter speed at $1/25$ sec., and leave the iris setting at $f/8$, or leave the shutter speed at $1/50$ sec., and alter the iris to the next aperture marking ($f/5.6$).

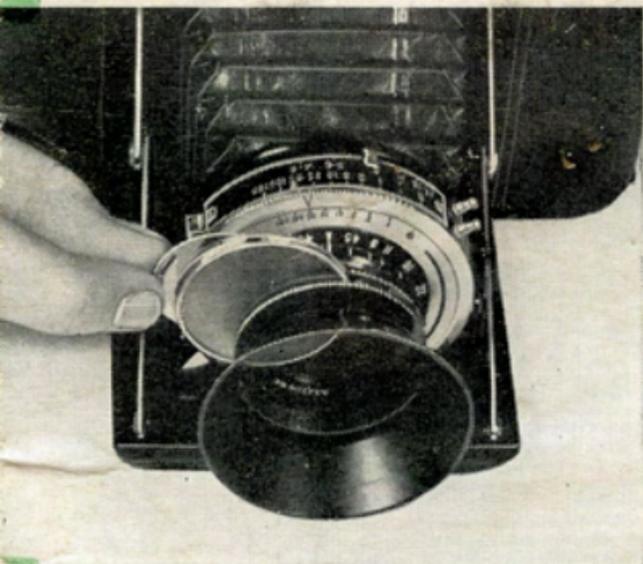


Fig. 14.

a 'T' or 'B' shutter setting (already described). For good results with these settings it is essential to avoid "shake" and the camera must be supported on a tripod or stood firmly on a table. There is a tripod bush on the base of the camera and you can unscrew the inner portion of this when standing the camera on a flat surface. For both time and brief exposures use an Agilux cable release screwed into the socket on the shutter (Fig. 3)

SYNCHROFLASH CONTACTS

If you want to use flash light for your photography, the shutter of the Agifold is fitted with two contacts to which an Agilux flashgun can be connected. It multiplies the uses of the Agifold many times and, in fact, enables you to take pictures anywhere and at any time.

Press the mount on to the front of the lens, keeping the slot at the top. To insert the filter—hold the tag between the thumb and first finger, then place the filter in the slot and press it lightly until it has passed the spring clips (Fig. 14). The filter is now secured and will not drop or shake out.

LENS HOOD

You should always prevent the sun's rays impinging directly on the surface of the lens, otherwise you will spoil your picture. By fitting an Agilux lens hood over the filter mount, you will, in most cases, avoid this trouble.

TRIPOD, TRIPOD BUSH AND CABLE RELEASE

Photography with the AGIFOLD does not stop on going indoors. The longer exposures necessary for indoor photography may mean