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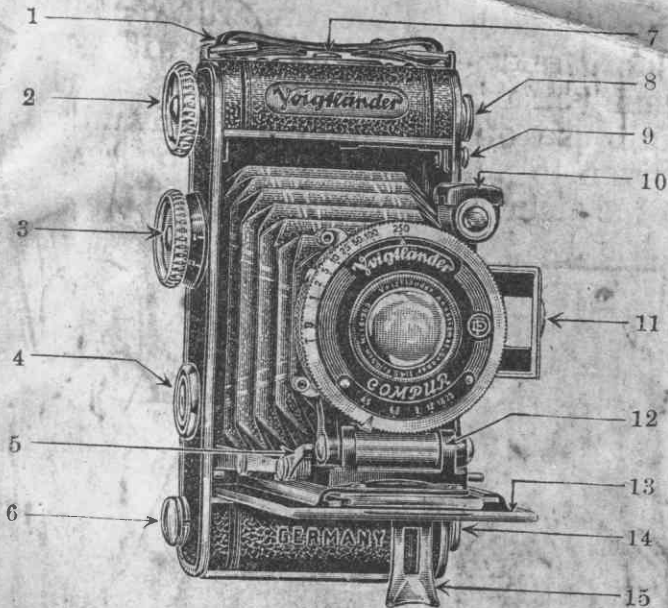


Fig. 1

Introduction

Long years of experience in the design and construction of automatic cameras have found their final expression in the INOS II. The very last word in design, the lens and mechanism combine to give you the utmost speed and you are justified in being proud of your camera. It is up to you to make yourself conversant with

the handling of the camera; read this short and simple booklet with care and you will understand how to make full use of the mechanical advantages given to you, thus you will be certain of a picture from each exposure.

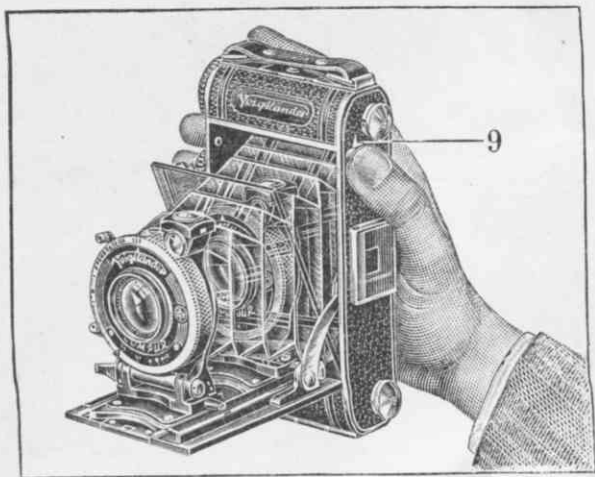


Fig. 2. Opening the Inos II

Opening and Shutting

When opening, the INOS II should be held so that the body is either vertical or tilted slightly downwards. Press the button 9 (fig. 2) on the right-hand side

of the camera, the base-board 13 (fig. 1) will then open and the lens carrier is automatically moved forward to the correct position by a spring. One single movement is thus enough to make the camera ready for an exposure.

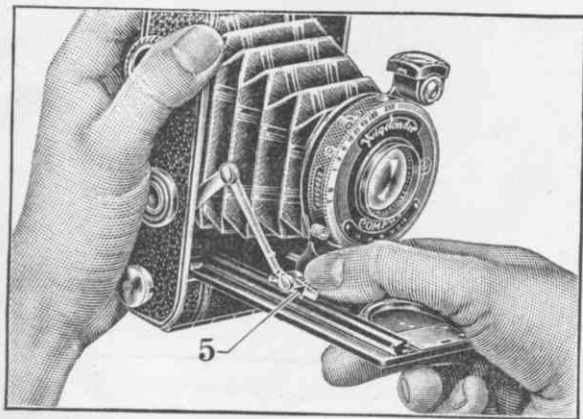


Fig. 3. Pushing home the lens carrier

The closing of the camera is also a moment's work. The lever 5 (fig. 3) is depressed by the right-hand thumb and the lens carrier pushed back as far as it will go. The strut is automatically

released and the base-board can be shut without further ado (fig. 4). The new folding lens carrier remains firmly anchored on the base-board when the

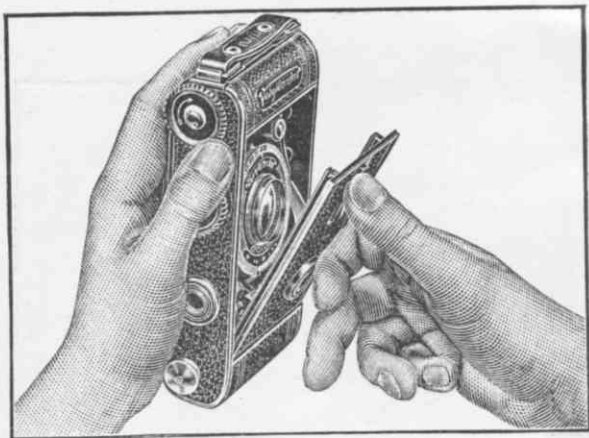


Fig. 4. Closing the base-board

camera is shut so that damage need not be feared.

Focussing and Iris diaphragm

The focussing of the INOS II is a completely new departure in camera

construction. It is achieved by turning the elegant knob 3 (fig.1) that is to say from the outside and you can even focus when the camera is shut. In this way you can prepare for the right

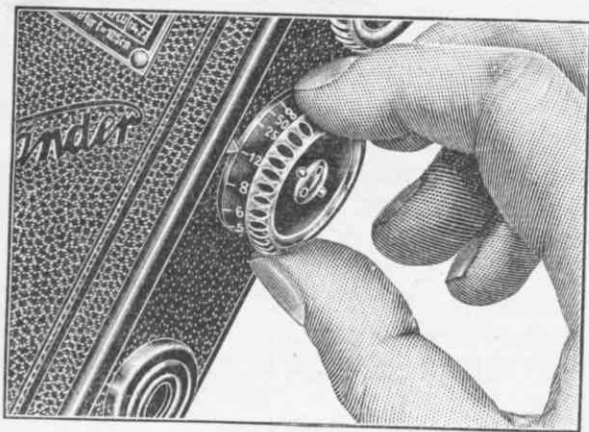


Fig. 5. Focussing

moment quickly and without attracting attention.

Around the circumference of the knob 3 the distances from 3,5 ft. to infinity are so engraved that they can be seen from the back of the camera (fig.5).

If you turn the knob so that the horizontal 8, — the sign of infinity — is opposite the small arrow head on the camera body, with the $2\frac{1}{4}'' \times 3\frac{1}{4}''$ size, everything will be sharp at full aperture that is more than 80 ft. from the camera. With the $2\frac{1}{2}'' \times 4\frac{1}{4}''$ camera, the sharpness extends from 93 ft. to infinity. When photographing nearer objects, the distance must be judged (you should practise this) and the knob turned until the corresponding figure is opposite the arrow head. Of course you can adjust this between two figures if necessary.

The Voigtländer Anastigmat Lenses, Heliar and Skopar with which the INOS II is equipped, are so constructed that they give at full aperture an absolutely sharp image on the film of every object in the focussing plane. All the objects to be included in the picture are, however, seldom in the same plane. If it is necessary that both near and distant objects are sharply defined on the film at the same time, we need "Depth of Focus" which — and this is true for any lens — can only be achieved by "stopping down".

For this reason there is the Iris diaphragm which is controlled by the lever 19 (fig. 6 and 7) moving over the aperture scale which is beneath the lens on the Compur Shutter. The smaller the stop number the larger the aperture and the values are so chosen that the next smaller opening always needs double the exposure of the one immediately preceding it. When you stop down you increase the exposure necessary so that a compromise must often be arrived at between these two.

It is the photographers task to so adjust the focussing and the Iris diaphragm that all important objects, particularly those lying near the camera, are within the sharp zone. This problem is simplified by consulting the depth of focus table on the base-board which is arranged on the co-ordinate system. In the left-hand vertical column are the distances in feet, and in the top horizontal column the stop values. If you go along the horizontal column opposite a particular distance until you arrive at the vertical column below a certain stop value, the

figures you find here represent the zone of sharpness in feet that this particular focus and stop value give you.

"Close-ups" with the Focar lens

The nearest distance at which you can normally focus with the INOS II is 3,5 feet. If you wish to get still nearer to the subject, thus increasing the scale of the picture, you need do nothing more than push a Portrait or Wide-angle Focar lens on to the front cell of the lens. The portrait Focar lens is for portraits and still life with the objects from **40 inches to 20 inches**, whilst the wide angle Focar lens is for objects from **20 inches to 13½ inches**, so that still greater scale pictures can be made of plants, animals and other small things.

When using the Focar lenses, the exposure remains the same as for the normal use of the lens under the same conditions. The focal length of the lens is just a little shortened so that — without lengthening the extension — the following close ups are possible.

Portrait Focar lens

No. 52 for Skopar and Heliar F/4.5 in
INOS II $3\frac{1}{4} \times 2\frac{1}{4}$

No. 53 for Skopar and Heliar F/4.8 in
INOS II $4\frac{1}{4} \times 2\frac{1}{2}$

focussing on	objects are obtained sharp at
∞	40 inches
50'	37 "
25'	35 "
12'	31 "
8'	28 "
6'	25 "
5'	24 "
4'	22 "
3,5'	20 "

Wide-Angle Focar lens

No. 30 for Skopar and Heliar F/4.5 in
INOS II $3\frac{1}{4} \times 2\frac{1}{4}$

No. 35 for Skopar and Heliar F/4.8 in
INOS II $4\frac{1}{4} \times 2\frac{1}{2}$

focussing on	objects are obtained sharp at
∞	20 inches
50'	19 "
25'	$18\frac{1}{2}$ "
12'	$17\frac{1}{2}$ "
8'	16 "
6'	$15\frac{1}{2}$ "
5'	$14\frac{1}{2}$ "
4'	14 "
3,5'	$13\frac{1}{2}$ "

The Portrait Focar Lenses can be used at full aperture for portraits; with the wide angle Focar Lens, however, one is well advised to stop down somewhat on account of the depth of focus. The distance must naturally be very accurately judged, it is best to measure the distance from the middle of the lens (Iris Diaphragm). With reference to parallax in the finder picture turn to page 21 of this booklet. Close-up Portraits are best taken about three-quarters full face so that the perspective is more natural.

Shutter

The camera is equipped with the Embezet or Compur shutters.

Embezet Shutter with delayed-action (fig.6)

The length of the exposure is controlled by the adjusting dial 21 on the edge of which the letters *T* (long time exposures) and *B* (short time exposures) also the instantaneous speeds,

($1/100$, $1/50$ and $1/25$ sec.) are engraved. The speeds are engraved as whole numbers, so that they can be more easily read.

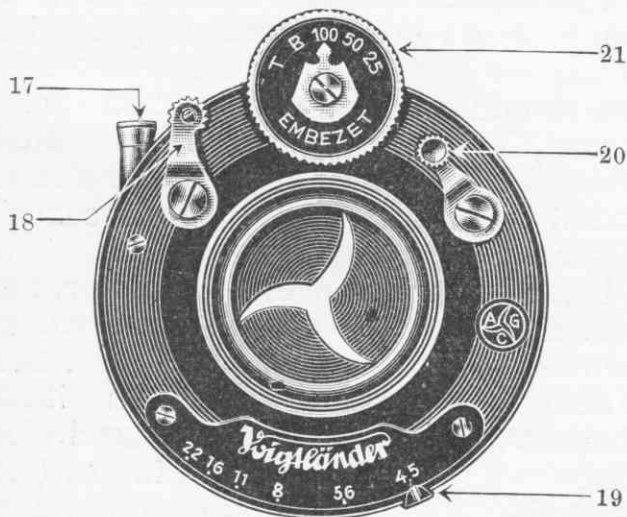


Fig. 6. Embezet Shutter

Instantaneous Exposures

By turning it to the left or right the dial 21 is so adjusted that the required speed is exactly over the pointer. Now the shutter is ready for the exposure and can be released either by pressing the lever 18 or the wire release which has been screwed in the nipple 17.

Time Exposures

The dial is turned so that the letter *B* is over the pointer. By pressing the wire release or the lever 18, the shutter is opened and remains open as long as the pressure is exercised. If you wish to expose for instance three seconds, you should count as follows, "One little second, Two little seconds, Three little seconds". At one, press the release, and at the end of "Three little seconds" relieve the pressure.

If the letter *T* is over the pointer, the shutter is opened by the first movement of the lever or wire release, and is shut by a second pressure on either of these. This position is used for exposures that will last for minutes (for example, Night Pictures) and when working with flashlight.

Delayed-action device

With the instantaneous speeds ($1/100$, $1/50$, $1/25$ sec.), the shutter can be made to release itself automatically through the delayed-action device, so that you can photograph yourself. After the exposure has been set to the correct speed, the lever 20 with red knob is

depressed as far as it will go. You can then press the release in the normal way which starts the delayed-action and the shutter is operated after an interval of ten or eleven seconds.

If the delayed-action device is prepared for an exposure which for some reason you do not wish to make, you should press the palm of your hand against the front of the lens mount, when you can release the shutter without the film being exposed. The delayed-action device should not be left set.

Compur Shutter

with delayed-action (fig. 7)

The shutter is surrounded by the revolving ring 21 on which the letters *T* (long time exposure), *B* (short time exposure), and the instantaneous exposures from 1 to $\frac{1}{250}$ sec. are engraved. The instantaneous speeds are not engraved as fractions but as whole numbers so that they are easier to read.

Instantaneous exposures

By turning the ring 21 the required speed is brought opposite the pointer

above the word "Voigtlander". The speeds from 1 to $1/100$ sec. are all on the same cam so that the shutter can be set between any two numbers for speeds such as $1/75$ which is between

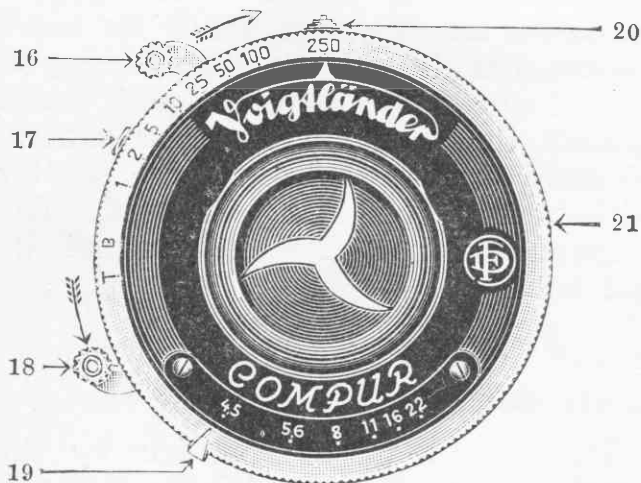


Fig. 7. Compur Shutter

$1/50$ and $1/100$ sec. The shutter must not, however, be set between $1/100$ and the highest speed nor between *B* and 1 sec. The shutter is set by pressing the lever 16 to the right (seen from the front) as far as it will go. In the ordinary way it does not matter whether you set the speed or the tension first.

It is, however, better when using the highest speed to set the ring before the shutter is tensioned, as setting the ring to this speed after the shutter has been tensioned is rather difficult. The shutter can be released either by pressing the lever 18 or the wire release screwed into the nipple 17.

Time exposures

The shutter must not be tensioned for time exposures, the tensioning lever 16 is locked when the ring is set to *T* and *B* and if it is forced the shutter will be damaged. If the letter *B* is over the index the shutter will open when pressure is exerted on the wire release or the lever 18 and remain open as long as the pressure is continued. If you wish to expose for instance three seconds, you should count as follows, "One little second, Two little seconds, Three little seconds". At "one" press the release and at the end of "Three little seconds" relieve the pressure.

If the letter *T* is over the pointer, the shutter is opened by the first movement of the lever or wire release and is shut by a second pressure on either

of these. This position is used for exposures that will last for minutes (for example, night pictures) and when working with flashlight.

Delayed-action device

If you wish to take a photo of yourself the shutter should first be set and tensioned as above, then the knob 20 on the top of the shutter should be pushed in the direction of the engraved arrow when the lever 16 can be moved further to the right, thereby tensioning the delayed-action device.

As with an ordinary exposure either the lever 18 or the wire release is pressed, this sets the delayed-action in motion and the shutter will open after an interval of about 12 seconds. The exposure will be that which is indicated on the ring above the index. The delayed-action device cannot be used with the highest speed.

Finders

The camera is equipped with two different finders which give the correct picture for full size as well as when the small picture insert is being used.

Frame Finder (direct vision finder)

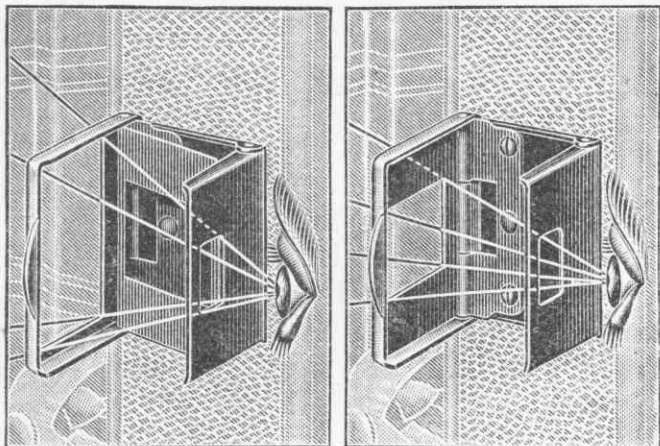
This consists of the actual frame 11 (fig. 1) with a black steel mask for small pictures and the second part with a smaller opening which is known as diopter. If the frame is lifted by the lip pointing towards the back of the camera it will spring up at right angles to the side of the camera and the diopter automatically assumes the correct position.

When taking pictures in normal size the steel mask is sloped towards the diopter as seen in fig. 8a. You find the correct picture by looking through the small opening of the diopter from such a distance that its sides coincide with those of the frame (fig. 8).

When taking small pictures the steel mask is lifted and pushed inside the frame (fig. 8b). Only the sides of the diopter have to coincide with the sides of the black steel mask. The upper and lower parts of the diopter and steel mask do not coincide. The mask itself shows the proper picture limits when holding the eye in such a posi-

tion that on looking through the diopter the outer, nickelled, smaller sides are just seen.

Even if it sounds a little complicated and uncomfortable to work with the frame finder this method has the great



a

b

Fig. 8. How to look through the frame finder

advantage that, because the camera is held at the same height as the eyes, the perspective of the picture is the same as that to which we are accustomed.

As the frame finder and brilliant finder are of necessity mounted to the side of and respectively above the lens, the picture seen is slightly offset from that actually projected on the film when the subject is very close to the camera; this is known as "parallax". This fact must be especially considered when using the portrait or wide angle Focar lenses. You see at the side of the frame finder away from the camera a little more than actually comes on the negative. The amount that the picture is offset is about $\frac{1}{6}$ of its size at 40 inches to $\frac{1}{3}$ at $13\frac{1}{2}$ inches, and it is the same with the brilliant finder but in a diagonal direction. If you focus up a few times with the unloaded camera and a piece of ground glass, you will soon solve all the problems of parallax so that you need not give it undue consideration.

Brilliant Finder (Reflex Finder)

For pictures taken at chest level you can use the brilliant finder 10 (fig. 1). The picture should be viewed from above from about 10 inches and it is particularly important that the eye is

directly over the centre of the finder. When the camera is held horizontally the brilliant finder must be turned at right angles.

Fig. 9 shows how you distinguish the edges of the vertical or horizontal



Vertical



Horizontal

Fig. 9. Brilliant finder pictures

picture. For the practically square small size pictures you can take the four points of the mask as giving the corners of the picture.

It is easier and more accurate to work with the Voigtlander Finder Magnifier No. 6 (only for $2\frac{1}{4}'' \times 3\frac{1}{4}''$ Inos) which has a special mask for the small pictures and at the same time enlarges

the image about three times. If you wish to have a finder magnifier for normal size without the small picture mask, you should order the Voigtlander finder magnifier No. 5 ($2\frac{1}{4}'' \times 3\frac{1}{4}''$ Inos) or No. 2 ($2\frac{1}{2}'' \times 4\frac{1}{4}''$ Inos). The Magnifier is so small that when closed it can easily be carried in the waist-coat pocket. In use it is pushed over the brilliant finder and held quite close to the eye (fig. 12). It can be focussed for all eyes by moving the nickel tube.

Holding the camera

If your pictures are to be successful, the way you hold the camera is important. As there is not always very much time for thought before an exposure, it is a good idea to practise the necessary movements with the camera unloaded, until everything can be done without thinking. Whether you are using the small picture mask or not has very little influence on the way you hold the camera. You have only to remember that with the mask vertical pictures are made with the camera horizontal and horizontal pictures with the camera

vertical that is, exactly opposite to the normal size pictures.

The best way to hold the camera can be seen in fig. 10, 11 and 12. The most important thing is to hold the camera still, as the slightest shake in the ca-

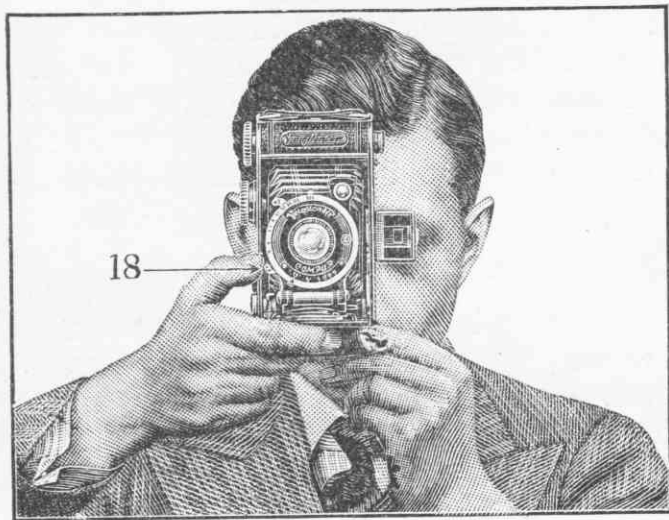


Fig. 10. Vertical picture with the frame finder

mera during exposure results in double outlines in the picture.

As you are opening the camera and focussing you should take up a firm position. When using the frame finder the back of the camera is rested against

the bridge of the nose and the forehead. If you prefer the brilliant finder, the camera should be pressed against the chest. The camera must be held so that the side edges are vertical otherwise everything will be crooked in the

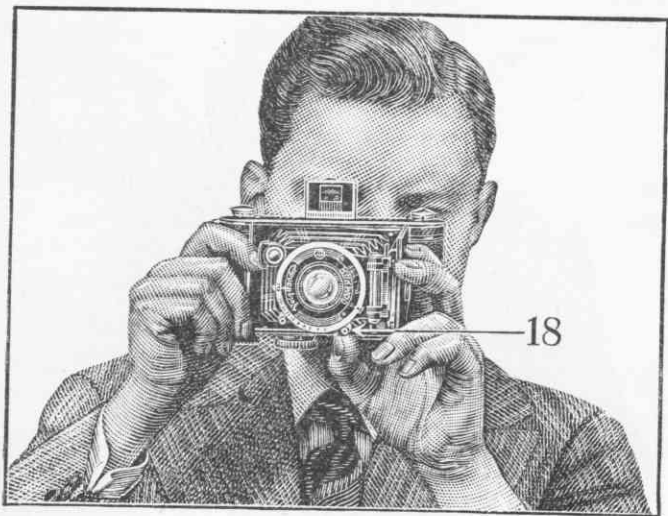


Fig. 11. Horizontal picture with the frame finder

picture, further, when buildings are in the picture, the camera must never be tilted upwards or downwards, as this will result in all the vertical lines running together.

The shutter is most comfortably released with the thumb on the lever

18 (fig. 10, 11) you must however — as with a rifle — find the release position and then press smoothly without a jerk. If you find that you are moving the camera when releasing with this lever,



Fig. 12

Picture with brilliant finder and finder magnifier

you had better use the wire release (fig. 12) which should be held in a gentle curve so that the movement of the hand is not transferred to the camera.

Exposures of $\frac{1}{25}$ th sec. and shorter can quite easily be made out of the hand. If you have to expose longer, the camera must stand still so that you will either use the leg 15 (fig. 1) to stand the camera on a table or other flat surface, or the camera should be screwed on a tripod. For the latter eventuality two bushes are built into the camera, one in the base-board and one in the side of the body (4, fig. 1). Should the screw on the tripod be too long, it must be shortened or a washer must be placed underneath the camera as it is otherwise possible to damage the thread.

Loading the Inos II

Now that we understand all the mechanism of the Inos II, we can pass on to the loading with rollfilm. This operation can be undertaken in daylight as the actual film is protected by many layers of light tight paper. You should not load the camera in brilliant sunshine, but at least in your own shadow.

To open the film chamber you must hold the camera with the right hand

from the front and with the left hand the carrying handle (fig. 13), then with the first finger of the right-hand you can release the lock 7 (fig. 13) by pushing it sideways in the direction of the arrow, when the back of the camera

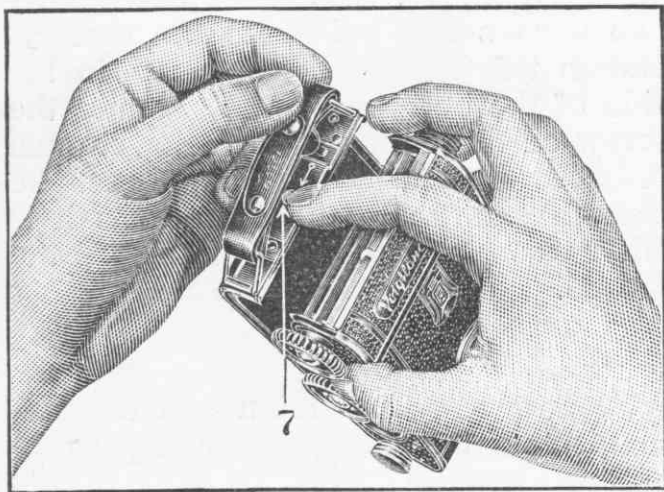


Fig. 13. Opening the film chambers

can easily be opened by pulling the carrying handle. In the top film chamber there is on the left hand side a knob 8 (fig. 14) which, when pulled out and turned either right or left, remains in this position so that the round pin

is withdrawn from the inside of the film chamber.

On the right hand side of the top film chamber there is a convenient film turning knob 2 (fig. 14). This has on the inside a key which transfers the move-

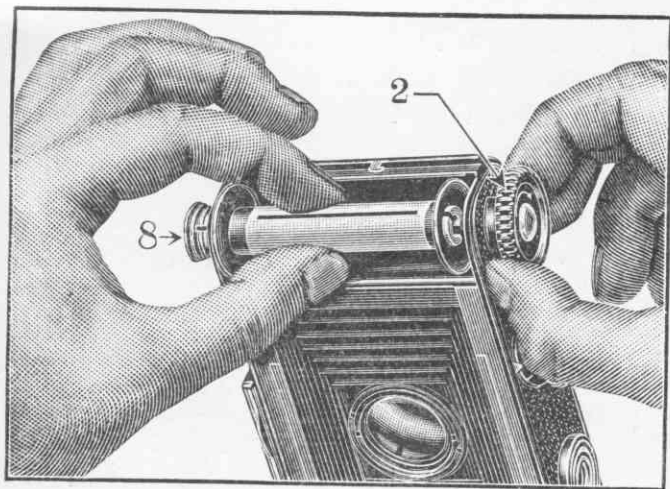


Fig. 14. Inserting the empty spool

ment of the knob to the spool. If you pull the knob outwards the key also disappears from the film chamber, it cannot, however, be arrested in this position. So you must hold the film turning knob out when you can push the

empty spool into the film chamber quite easily (fig. 14). One thing you must be careful about is, that the end of the spool with the slot in it is toward the film winder, also that the film spool is placed in the camera quite parallel. If you now let the knob 8 spring back into position, and turn the film turning knob a few times to the right the key will automatically find the slot in the film spool, and the two will be definitely connected.

The bottom film chamber, by the hinge of the back, has two knobs 6 and 14 (fig. 1) that can be drawn out and twisted as above. Here you must insert the new film spool so that it lies with the point of the safety paper appearing on the outside, that is the hinge side of the film chamber, so that the bottom spool turns in the same direction as the empty spool at the top. As you press the spool lightly against the spring in the film chamber you can release the knobs and the pins will hold the spool firmly.

Now remove the seal of the new spool with your finger nail and draw the safety paper as far as the top spool

chamber, where the point should be inserted in the long side of the slot in the empty spool (fig. 15) making sure that the paper runs absolutely parallel.

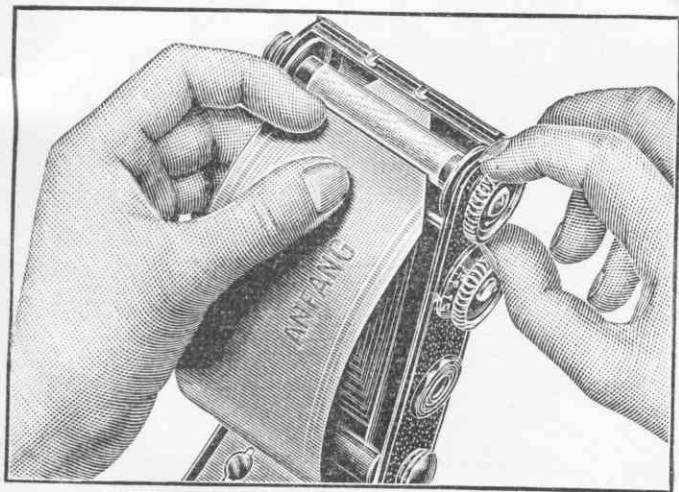


Fig. 15. Fixing the safety paper

If everything is correct, the back of the camera should be closed, by carefully pressing the two halves together.

$3\frac{1}{4} \times 2\frac{1}{4}$ or $2\frac{1}{2} \times 4\frac{1}{4}$ Pictures

When taking pictures in normal size only the lower of the two red windows in the back of the camera should be

used. Having inserted the film, the winder should be slowly turned until after about 10 to 15 turns a hand, some dots, and lastly the figure 1 appears in the lower window. The camera is now ready for the first picture. For the second and every other picture the film turning knob must be turned until the figures from 2 till 8 have appeared in the lower window. You will be well advised to turn to the next number immediately after each exposure, before the lens carrier is pushed back into the body as it is possible for the film to become scratched by the bellows.

Using the small picture insert

If instead of eight pictures in normal size you would like sixteen small pictures on one spool, you must use the small picture insert which is made of spring steel and is placed in the picture opening between the two film chambers before loading the camera (fig. 16).

You must open the back of the camera and the base-board so that the

folds of the bellows do not get in the way. Then the recessed edge of the mask are simply placed under the small sides of the picture opening when the side pieces of the mask will

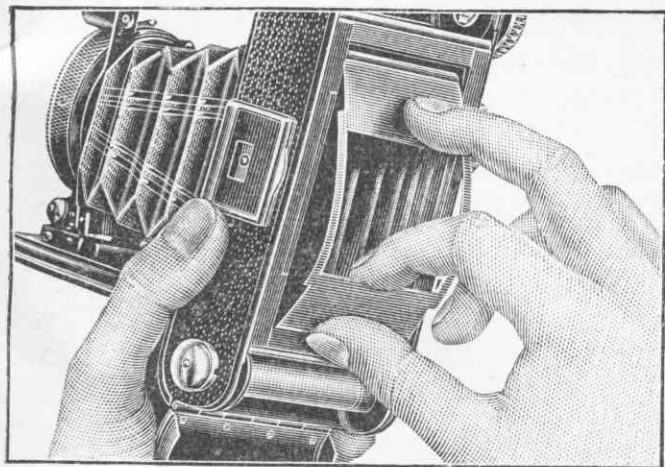


Fig. 16. Inserting the small picture mask

automatically fall into the recesses on the sides of the picture opening.

When taking pictures with this mask, the strip of film is used with practically no waste so that there is very little room between each picture. You must therefore be careful that the numbers are accurate in the film

windows. It is particularly important that the film should be wound on to the next number with the bellows extended as the folds of the bellows press against the mask and this would then probably scratch the film.

For the first picture the film must be wound until the number 1 is in the bottom window. Having exposed the first picture the film is wound until the same number 1 is in the top window. The difference between using the normal size and the small size, is, that each of the numbers one to eight is exposed first in the lower window and for the next picture in the top window.

Taking the film out of the camera

When you have exposed the whole film, wind it on until the end of the safety paper has gone past the window and the film is all on the top spool. You can't "overwind" anything doing this.

The back of the camera is now opened as explained under "loading" (fig. 13) then hold the end of the safety paper with the left hand and turn the winding knob a little further so that

the film is tightly wound, but not too much as you might then scratch the film, while a too loosely reeled film lets the light in at the edges. Now pull out the knob 8 and turn it slightly so

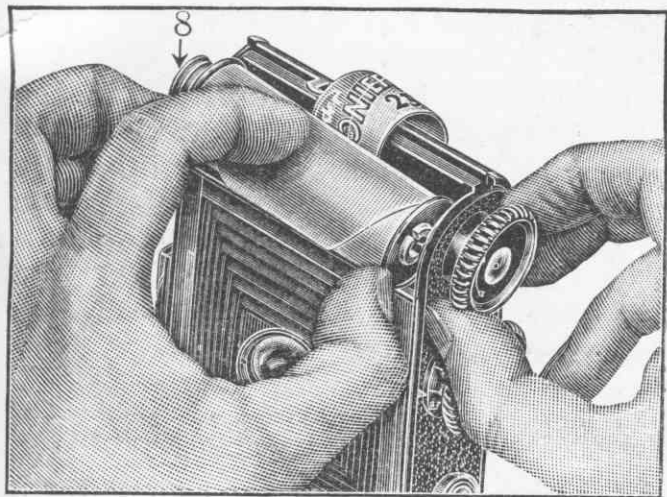


Fig. 17. Removing the exposed spool

that it stops there. Then take hold of the film with the tips of the thumb and middle finger (fig. 17) at the same time holding the end of the paper with the first finger so that the spool does not unroll, the winding knob is now drawn out and the spool can be removed from

the chamber without further difficulty. The spool is now sealed with the piece of gummed paper that you will find ready prepared.

All this can be done in daylight, but it is naturally better not to do it in direct sunlight but at least in your own shadow. The best way to pack the exposed film is to wrap it up in the paper and to put it in the carton of the new film, so as to avoid mixing up exposed with unexposed films, you should make some mark on the box. The empty spool in the bottom film chamber is now moved up to the top chamber.

Exposure

A Voigtländer Exposure Calculator is included with every Inos Camera and can easily be carried in your pocket. The advantage of this Exposure Calculator as opposed to others of the same type is that there is only one slide to be moved in order to find the correct exposure without reckoning. The exposure values are liberal so that under exposure need not be feared.



Voigtlander Yellow Filters

A white heavy sky, black flowers, grey fruit blossom against the dead white sky, pale, expressionless eyes and heavy freckles are things that no one wishes to see in their pictures. The colours of nature will only have the right tone values in your pictures, if you use really orthochromatic films. Be sure, therefore, that your films have not only "Orthochromatic" printed on the box, but really are colour sensitive.

The orthochromatism of the film cannot be fully utilised unless the blue rays are to a certain extent cut down by a yellow filter. Do not take any filter but be sure that you have a Voigtlander Yellow Filter which is in a special mount to fit over the lens of your INOS II. Generally you will use

the "Moment" filter which increases the exposure to about double so that instantaneous exposures are often possible. The "Normal" filter requires an exposure of about $5\times$ normal and should only be used when particularly strong correction is required.

To conclude

We want you to get the best possible results from your Inos Camera and this aim can best be achieved step by step. We would therefore advise you to give the developing and printing of your films to your dealer — at least at the beginning —. The correct development of a film is the most certain test for the mastery of exposure technique. The exposure — and we must always remember this — is the foundation of the photographic picture. If you have any difficulties, your dealer will be very pleased to help you.

Printed in Germany

AGFA-LICHTFILTER

Beim Gebrauch der Filter ist folgendes zu beachten:

Filter Nr. 0, Rapid-Gelbfilter, bewirkt eine leichte Blaudämpfung, ohne die Belichtungszeit merklich zu verlängern.

Filter Nr. 1, sehr helles Gelbfilter, bewirkt eine stärkere Dämpfung des Blau und kräftigere Wirkung des Gelb und Grün.

Filter Nr. 2, helles Gelbfilter, dürfte sich als Normalfilter empfehlen und ist das tonrichtige Gelbfilter für hochorthochromatisches Material.

Filter Nr. 3, mittleres Gelbfilter, das bei stärkerem Vordominieren von blauen Tönen Verwendung findet.

Filter Nr. 4, starkes Gelbfilter, bewirkt sehr kräftige Blaudämpfung, eignet sich für Landschafts- und Gemäldeaufnahmen mit viel Blau, sowie für Fernsichten mit stark blauem Dunst.

Filter Nr. 5, Orangefilter, hebt bei panchromatischen Schichten das Rot kräftig hervor und dämpft das Blau sehr stark.

Für Agfa-Material gelten folgende Verlängerungsfaktoren:

Bei Tageslicht

Gelbfilter

	0	1	2	3	4	5
Chromo-Isolar	1,2	2	3	4	5	6
Chromo-Isorapid	1,2	2	3	4	5	6
Ultra-Special	2	4	8	12	16	20
Andresa	1,2	2	3	4	5	6
Amateurfilm	2	3	6	8	12	20
Portraitfilm	2	3,5	7	12	16	20

Das **Pan-Filter** gibt bei zweifacher Belichtungszeit eine tonrichtige Aufnahme mit Agfa-Panplatte oder -Panfilm.

Für Aufnahmen mit Agfa-Farbenplatten sind erforderlich:
Nr. 20 (normal) ist bei weißem Tages- oder Bogenlicht zu verwenden.

Nr. 21 (stark) dient zu Aufnahmen von sonnigen Winterlandschaften bei stark blauem Himmel.

Nr. 22 (schwach) ist zu Gemäldeaufnahmen und im Freien bei rötlicher Morgen- und Abendbeleuchtung erforderlich.

Nr. 29 ist das Blauzlichtfilter für Farbenplatten.

Nr. 30 das Filter für Farbenplatten bei Nitraphotlampenbeleuchtung.

Nr. 31 wird bei Mikroaufnahmen mit Schwachstrombogenlampen verwendet.

AGFA-LICHTFILTER

Beim Gebrauch der Filter ist folgendes zu beachten:

Filter Nr. 0, Rapid-Gelbfilter, bewirkt eine leichte Blaudämpfung, ohne die Belichtungszeit merklich zu verlängern.

Filter Nr. 1, sehr helles Gelbfilter, bewirkt eine stärkere Dämpfung des Blau und kräftigere Wirkung des Gelb und Grün.

Filter Nr. 2, helles Gelbfilter, dürfte sich als Normalfilter empfehlen und ist das tonrichtige Gelbfilter für hochorthochromatisches Material.

Filter Nr. 3, mittleres Gelbfilter, das bei stärkerem Vorrherrschen von blauen Tönen Verwendung findet.

Filter Nr. 4, starkes Gelbfilter, bewirkt sehr kräftige Blaudämpfung, eignet sich für Landschafts- und Gemäldeaufnahmen mit viel Blau, sowie für Fernsichten mit stark blauem Dunst.

Filter Nr. 5, Orange-Filter, hebt bei panchromatischen Schichten das Rot kräftig hervor und dämpft das Blau sehr stark.

Für Agfa-Material gelten folgende Verlängerungsfaktoren:

Bei Tageslicht

Gelbfilter

	0	1	2	3	4	5
Chromo-Isolar	1,2	2	3	4	5	6
Chromo-Isorapid	1,2	2	3	4	5	6
Ultra-Special	2	4	8	12	16	20
Andressa	1,2	2	3	4	5	6
Amateurfilm	2	3	6	8	12	20
Portraitfilm	2	3,5	7	12	16	20

Das Pan-Filter gibt bei zweifacher Belichtungszeit eine tonrichtige Aufnahme mit Agfa-Panplatte oder -Panfilm.

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Nr. 29 ist das Blitzlichtfilter für Farbenplatten.

Nr. 30 das Filter für Farbenplatten bei Nitraphotlampenbeleuchtung.

Nr. 31 wird bei Aufnahmen mit Schwachstromlampen verwendet.