

Agfa Recorder I and II

English

Posted 12-10-2022

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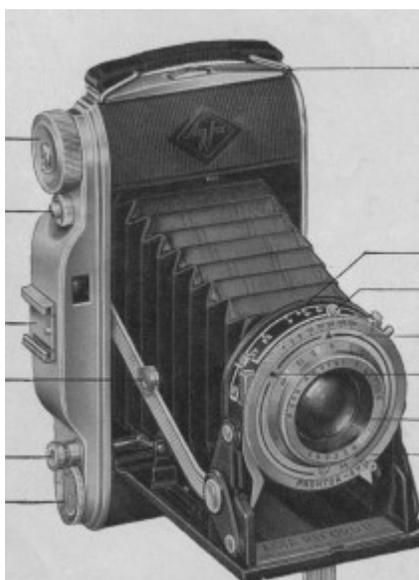
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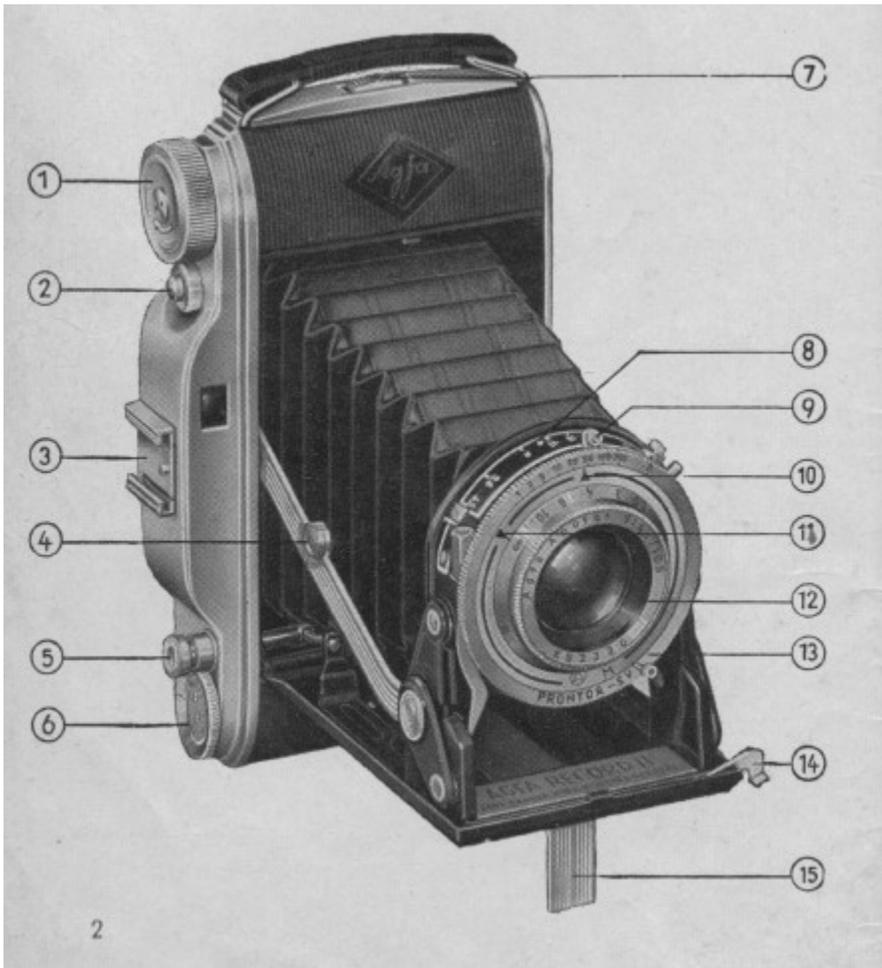
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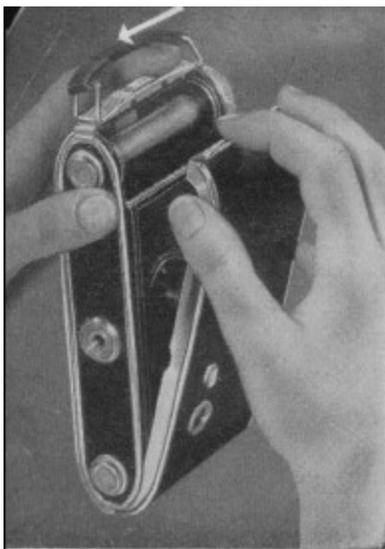
Translated via Google after OCR. This was very difficult and the translation is not perfect.

The Agfa Record I and II models are hardly different from one another in as it relates to their exterior. As for the material they are absolutely equal. Their narrow objectives are perfectly corrected anastigmats which are also very suitable for Agfacolor photography.

The Agfa Record II is equipped with an Agfa Apotar lens or the Agfa Solinor enclosed housing objective and Prontor S, SV or Synchro-Compur shutters. In these models has a blocking device against double exposure.



1. Film advance button
2. Close button
3. Slide for accessories
4. articulated scissors (to open and close the device)
5. Trigger button and splitter-signal of blockage of the film (Record II)
6. Depth of field ring
7. Camera back lock
8. Diaphragm scale
9. Shutter cocking lever
10. Exposure time registration mark
11. Distance setting marker
12. Ring or focus of distances
13. Exposure time ring
14. Support for wide shots
15. Support for overhead shots



To open the camera back:

Push the lock under the belt in the direction of the arrow. Open the back of the device.

To load the 6x9 B2 (120) film camera

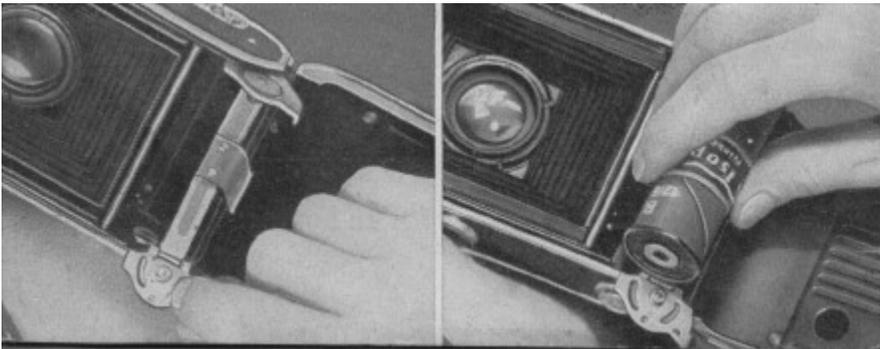
Never change the device in direct sunlight, but only in dim daylight.

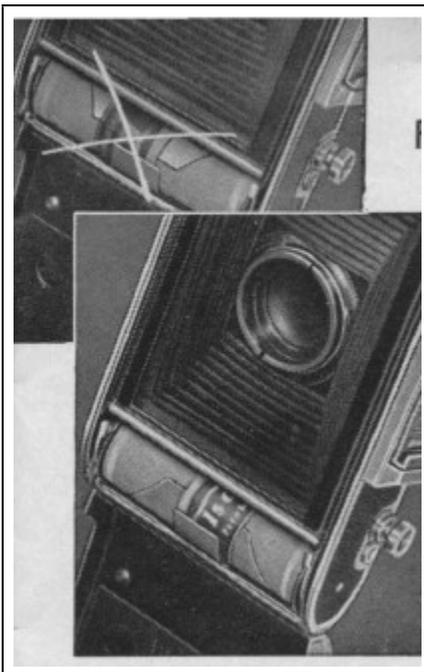
Tilt the spool holder and pull out the tab of guide. The empty spool should be in its housing next to the belt.

When you press the close button (number 2, page 2) the lens holder slides forward and engages bootie. It is appropriate, for this maneuver, to incline the back slightly forward. It is sometimes necessary, e.g. when the appliance has been at rest, to help a little with the hand this setting until the fastening clicks.

The advantage of the Agfa Record I is that scissor device resides in its setting in the blink of an eye. The careful construction of the scissors ensures a particularly robust stability of the lens holder.

Place the full spool on the fixed trunnion, fold the movable leg and retract the spool holder.

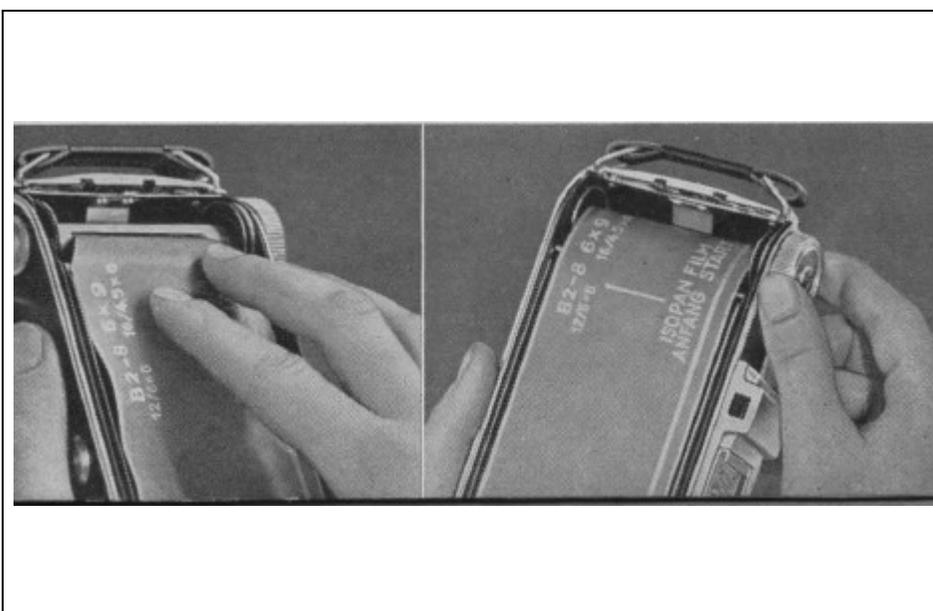




Not correct

Insert the reel of film in such a way that the pointed end of the protective paper is directed towards the empty spool.

Open the sticky tape and remove it carefully, pull the protective paper and slip the tip of it the longest slot of the empty spool.



Turn film drive bolt to tighten the paper; adjust the paper, pushing it properly, so that the tape rolls up quite exactly - that is to say without letting in light - between the two edges of the empty spool.



Press hard, two hands the back of the device until we hear the closing click.

Tilt sideways the projector wheel of the window of film control. Turn the drive knob until the preliminary signals appears (points, hands or arrows) and stop when it comes to the number 1. The film is then ready for the premiere shooting.

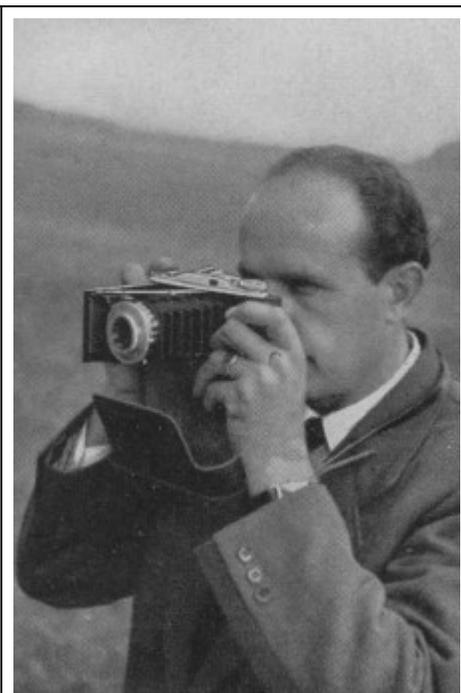
Viewfinder.

Closer to the eye the optical viewfinder in such a way that the field of its anterior lens is visible up to the corners.

Way to hold the camera for the pictures in length...

Find a position quite stable. Hold the device right: don't tilt it in any direction.

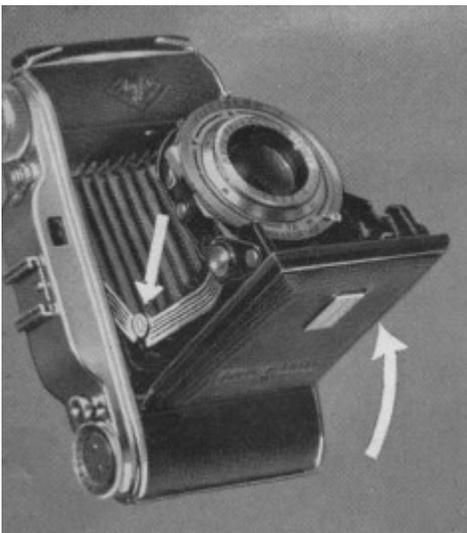
Press down on the release button of the box, regularly and without haste, with the index finger of the right hand.





. . and for height images
Operate by weighing gently with the thumb
of
the lower right, on the trigger button.
Do not weigh in spurts, to avoid pictures
<aspen>.
Always press the trigger all the way!

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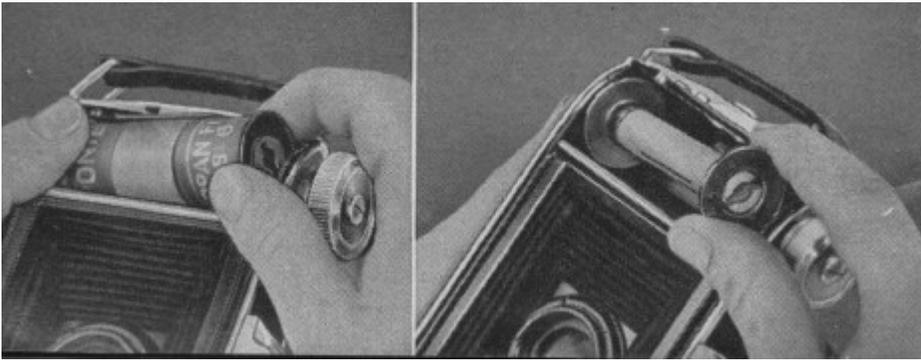


Method of closing the device:

Weigh with two fingers from top to bottom
on lens holder scissors;
pressure on the closed button of the device
and you should hear the click of closing.

Attention!

Set the distance to infinity and remove the
yellow screen and the flexible trigger. Before
closing the appliance, re-enter the small
support (14 page 2) fixed on the flap, if it has
been used.



To unload the camera:

After the last (8th) shooting, continue to turn the button film drive until the end of the protective paper from the reel passes in front of the window.

Open the back of the device. Exit completely the training button. Carefully pull out the full spool - the paper should not unroll - fold the end of the paper, glue it and wrap the film in such a way that it is protected against the light.

Place the empty spool in the housing next to the belt, the end to the axis split rotates on the side of the drive button.

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Some tips from the manufacturer

A photographic device is a particularly trained in optics and mechanics precision, which must be properly monitored.

Before taking the first shot, we should be familiarized with how to use it.

The Agfa Record II is equipped with a blocking device which surely prevents any double exposure.

Thanks to the red sign of the small window next to the trigger (page 2, number 5), you can see that the exhibition is already done and that we must move forward the film. If you only start it just before taking next, there will be no triggering by inadvertence and an error cannot occur from a careful operator. As for the instantaneous hunter, who knows his opponent, he will proceed as he has the habit, because above all he wants to be always ready to (conquer) a scene.

You should also know what the errors are that we can do. If you weigh once on the shutter release of the case by opening the device - it need some <address> to do it - the trigger no longer works.

What fair? First close the device. The trigger is blocked. We could remove this blockage by advancing the film, but then you lose that portion of film. In this exceptional case, trigger using the trigger hose that attaches to thread 10 (page 12) or polished lever 6 (see pages 12 - 13) emerging from the shutter. However, you have to do it a little delicately and do not put your fingers in front of the lens.

With the Agfa Record I it is easy to remedy this by closing the device again and open it again correctly.

Always observe: Never press the shutter button when opening the camera!

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It goes without saying that you must always think, before to close the flap, to remove the release flexible cable, the filter, etc. Rotate the front lens on infinity. The shutter is a very fine clockwork mechanism with the finest precision. Do not arm it on principle just before shooting. He shouldn't ever happen that a camera is stowed with the shutter cocked.

It is also necessary to adjust the exposure time before cock the shutter; this point is particularly important for very short exposure times.

By turning the knurled ring, you can feel how much the tension of the spring for a time of exposure of 1/500 of a second.

Device maintenance

Careful maintenance prolongs the life of the camera.

Protect it from dust and unnecessary exposure prolonged in the sun's rays. Before there

introduce a new film, make sure the inside of the camera and the lens do not contain dust or foreign bodies.

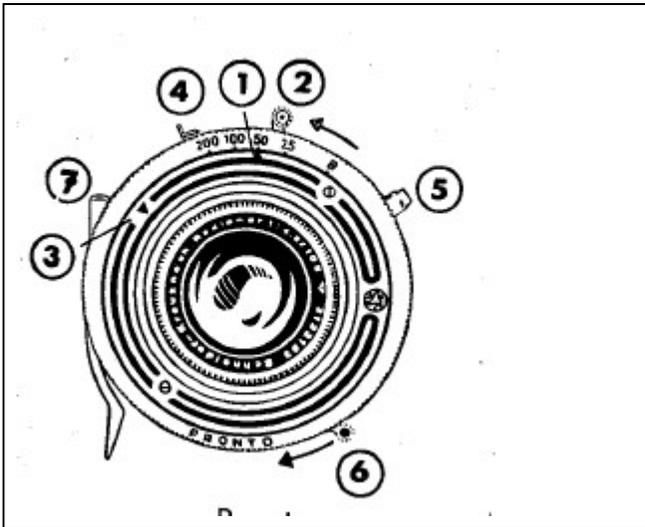
An optical instrument of this high quality must be constantly kept very clean. We will therefore avoid

to touch the lenses and we will immediately remove any fingerprints or smudges.

For cleaning, use only a chamois cloth or a soft linen cloth, which should be

absolutely dust-free and grease-free or soap. Take the rag on the tip of a finger or a small piece of wood, but never on a metallic object. There is no downside to blow breath on the surface of the lenses to clean more easily. On the other hand, never disassemble the lens, which should only be done by a specialist.

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SHUTTERS

Agfa Record I
with shutter Pronto or Vario

Pronto

Speed: B, 25, 50, 100, 200

Distances

(meters): 1 - 1.2 - 1.5 - 1.7 - 2 - 2.5 - 3 - 4 -
6 - 10 - ∞

Diaphragm: 4.5 5.6 (6.3) 8 11 16 22

Vario

Speed: B, 25, 50, 200

Distances (meters): 1 - 1.2 - 1.5 - 1.7 - 2 - 2.5 - 3 - 4
- 6 - 10 - ∞

Diaphragm: 4.5 5.6 (6.3) 8 11 16 22

1. Exposure time setting mark: Turn the knurled outer ring.
2. Shutter cocking lever: Cock before each shot, also for B.
3. Distance adjustment mark: Turn the front lens.
4. Diaphragm lever.
5. Synchronized flash socket 0 3 mm.
6. Automatic trigger (for Pronto only). Delay: about 7 seconds. (Can't be used in "B".)
 1. Cock the shutter.
 2. Arm the lever (6) of the automatic release.

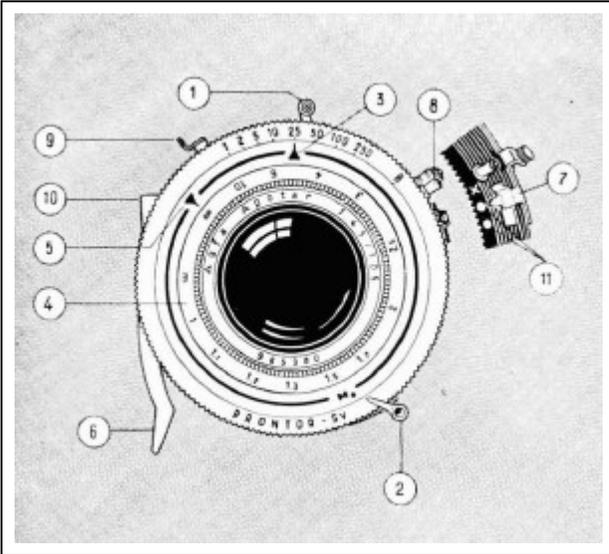
3. Trigger by pressing the trigger button.

7. Socket for cable release.

Diameters of usable filters: Vario 6.3 = 30mm. Pronto 4.5 = 37mm.

The figures indicated on the knurled ring of the shutter indicating fractions of a second, e.g. ex. 25 = 1/25 of a second, 50 = 1/50 of a second.

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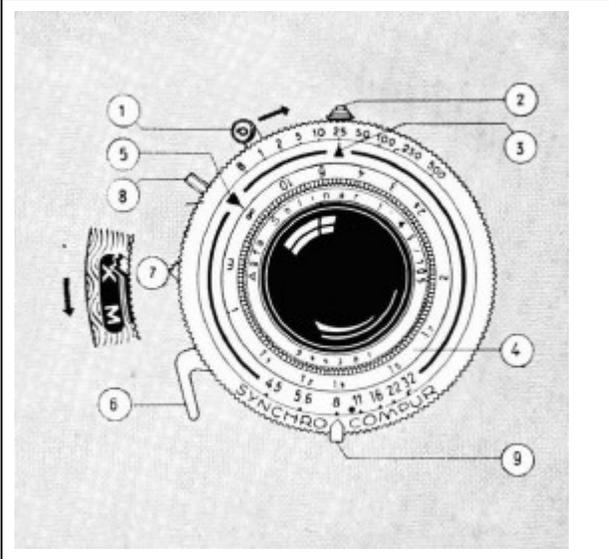


Agfa Recorder II with

Prontor S - Prontor SV

Synchronisio integro

Speed: B, 1, 2, 5, 10, 25, 50, 100, 250



Agfa Recorder II with

Synchro-Compur

Synchronisio integro

Speed: B, 1, 2, 5, 10, 25, 50, 100, 250, 500

Distances (meters): 1 - 1.2 - 1.5 - 1.7 - 2 - 2.5 - 3 - 4 - 6 - 10 - oo

Agfa Record II

1. Shutter cocking lever: Cock the shutter, before each shot, up to the stop (also for “B”).

2. Self-timer lever (and synchronization for Prontor SV), unusable in position B and I/500 - delay about 7 seconds.

Continuation of manipulations:

- 1° Arm the shutter.
 - 2° Arm the retarder; for the Compur, after pushing button 2 arms lever 1 again.
 - 3° Trigger.
 3. Exposure time setting mark - turn the outer knurled ring; the mark indicates the chosen time.
 4. Front lens frame.
 5. Distance adjustment mark: Turn the desired distance.
 6. Shutter release lever.
 7. Lever controlling X or M synchronization (for Prontor SV and Synchro-Compur only).
 8. Flash socket; diameter 3mm.
 9. Scale and aperture adjustment lever.
 10. Socket for flexible trigger.
 11. Reference points for X or M synchronization (Prontor SV).
- For indications 2, 7 and 11, see the following pages.

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FLASHING TECHNIQUE WITH AGFA CAMERAS - (these are flash bulbs, no electronic)

The different flash lamps obtained on the market are distinguished: by the lighting time, by their intensity of light and by the time which flows between the contact and the ignition of the lamp.

Integrally synchronized shutters are adapted to these different properties.

With fixed focus synchronization (Shutter and Vario, Pronto and Prontor S) the lighting of the lamp takes place at the moment of maximum opening of the sectors of the shutter.

But its use is restricted to low speeds, e.g. ex. 1/25 sec. This is called X synchronization use, in addition to this synchronization X, the synchronization M. Unlike synchronization X, which is fixed, we can, by the synchronization M, delay the opening of the shutter by a few thousandths of a second and thus use the flash technique with the highest speeds.

Table 1 gives all the necessary information regarding the position of the synchro lever for X and M synchronization with or without use of the self-timer.

For shots without flash the position of the synchro lever is indifferent - except for one exception - if you want to use the self-timer with the Prontor SV shutter, you

must ensure that the synchro lever 7 is in the red X position, otherwise the movement for delay does not work.

For flash photography, the exposure time must be chosen according to the distance from subject and type of flashlamp used. Refer to the instructions for use which found with the flashlight.

Table 2 gives all the necessary indications for the adjustment of the lever and speed, for X and M synchronization, depending on the types of lamps most currents.

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| Lever positions for flash shots In any case, the cable plug must be connected at flash socket 8 | | |
|---|---|---|
| Shutter | X Sync | M Sync |
| Vario | No switching leverage | Not possible |
| Pronto without and with time delay | Automatic ignition of the flash | Not possible |
| Pronto S without and with time delay | Cable connection - see above | Not possible |
| Prontor SV with self timer | Synchro lever 7 on Red X | Synchro 7 lever on yellow dot tip. Arm at end of stroke delay lever 2 |
| Prontor SV without delay | Synchro lever 7 on red X. Arm at end of stroke delay lever 2 | With synchronization delay M not possible |
| Synchro-Compur without delay | Synchro Lever 7 of X | Synchro lever 7 on M X |
| Synchro-Compur with delay | Synchro lever 7 on X, push back button 2 and continue cocking | With synchronization delay M not possible |
| See shutter illustrations - pages 11-13 | | |

These are flash bulb settings.

Table 2

| Temps d'exposition possibles et positions de levier correspondantes: | | | | | | |
|--|-----------------------|-----------------------|-------------------------------|--|-------------------------------------|--|
| Classe | Pour lampes-éclair | | Synchron. X | | Synchronisation M Armer levier 2 | |
| | Fabrication | Type | Levier Synchro-Compur 7 sur X | Levier Prontor 7 sur X rouge. Levier 2 sur point | M Synchro-Compur | Levier Synchro 7 sur point jaune Prontor SV |
| F | Osram | F 0 | 1 à $1/30$ | | pas pour position M | |
| | XP - XO - F 1 - F 2 | | 1 à $1/25$ | | | |
| | General El. Westingh. | SM | 1 à $1/30$ | | pas pour position M | |
| | Sylvania Wabash | SF | | | | |
| Philips | PF 3 N | $1/50$ et $1/100$ | | | | |
| M | Osram | S 2 | 1 à $1/10$ | | | |
| | | S 0, S 1 | | | | |
| | Philips | PF 14, 25, 56 | | | | |
| | General Electric | Nr. 5, 11 et 22 | 1 à $1/25$ | $1/30$ à $1/500$ | $1/50$ à $1/300$ | |
| | Westinghouse | | | | | |
| | Sylvania Wabash | Press 25, 40, 50 ou 0 | | | | |
| | Sylvania Wabash | Nr. 2 | 1 à $1/25$ | $1/50$ à $1/100$ | $1/50$ à $1/100$ | |
| S | Philips | PF 110 | 1 à $1/10$ | | $1/25$ et $1/50$ | $1/25$ et $1/50$ |
| | General Electric | Nr. 50 | | | | |
| | Westinghouse | | | | | |
| | Sylvania Wabash | Nr. 3 | | | | |
| Pour lampes électroniques | | | 1- $1/300$ Compur | pas pour position M | | |
| Déclenchement sans retard | | | | | | 1- $1/300$ Prontor |
| Déclenchement à relais flash avec retard de 5 ms | | | | | | |

Depth of field without any calculation

The depth of field is the extent in depth of the zone of perfect sharpness of the image since

in front to the bottom of the motif to be photographed.

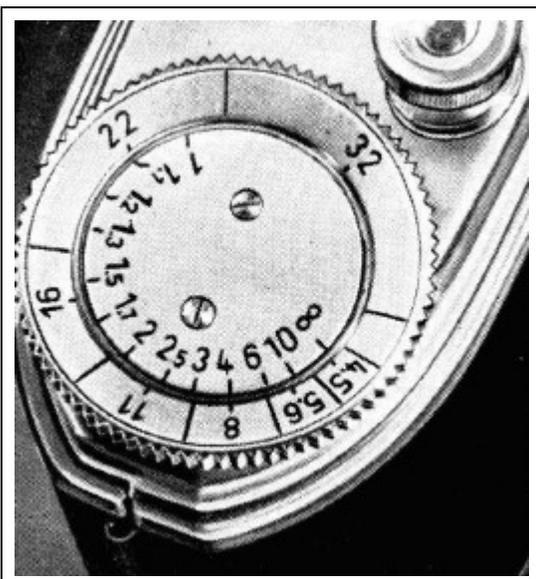
In front of the point on which the distance is set, the zone of sharpness is less deep than behind this point.

When focusing on a near object, the area of sharpness is less than when focusing takes place at a point located at a greater distance.

| | |
|---|---|
|  <p>Large diaphragm p. ex. 4.5 =</p> | <p>High light intensity, bright but low depth of field.</p> |
|  <p>Small diaphragm, e.g. ex. 16 =</p> | <p>Low light intensity but great depth of field.</p> |

By choosing small apertures (higher numbers), you obtain a greater depth of field (see the table on page 19).

The simplest way is to stick to two-point rule focusing. For snapshots this is almost always enough.



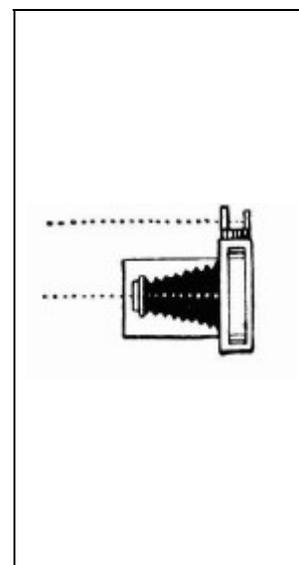
The depth of field ring fixed on the upper plate of the camera constitutes a very useful supplementary working aid. If, by turning the outer ring, we place p. ex. the diaphragm 8 on the number 4 (meters) of the inner disc, the field limiting the zone of the diaphragm 8 shows us the limits of the depth of sharpness from the most advanced point to the most backward point, that is to say approximately from 3 to 6 m.

| Setting of the diaphragm | Setting distance | Depth of field. sharpness between distances |
|----------------------------|---|--|
| Red point between 8 and 11 | 3m. (proximity) 10m. (distant) missed in red | 2.5m.-5m. and 5 m.- 00 Areas that will be out of focus. |

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What is viewfinder parallax?

Don't be put off by this complicated word - the thing is very simple. The axes of the lens and the optical viewfinder are not at the same height. But they are already set so that, in most views, the viewfinder image coincides with the lens image. For images taken up close, if you want the edges of the image to correspond exactly to the sight, you have to hold account for a slight offset known as parallax of the viewfinder.



In close-up shots
(at less than 2m.) we see the upper part
of the image
a little less than in the viewfinder.



It is therefore sufficient to slightly turn the device viewfinder direction:
for shots in width: upwards; for height views: sideways towards the viewfinder.

PG 19

Depth of field in meters.

Table de profondeur de champ
pour Solinar, Apotar et Agnar $f = 105 \text{ mm.}$

| Mise au point sur distance de | En diaphragmant sur | | | | | | |
|-------------------------------|---|-----------|-----------|-----------|-----------|-----------|-----------|
| | 1:4,5 | 1:5,6 | 1:6,3 | 1:8 | 1:11 | 1:16 | 1:22 |
| | on obtient des images nettes de - m. jusqu'à - m. | | | | | | |
| 1 m | 0,97—1,04 | 0,96—1,05 | 0,95—1,06 | 0,94—1,07 | 0,92—1,10 | 0,89—1,15 | 0,85—1,22 |
| 1,2 m | 1,15—1,26 | 1,14—1,27 | 1,13—1,29 | 1,12—1,30 | 1,09—1,34 | 1,05—1,41 | 1,02—1,51 |
| 1,5 m | 1,41—1,59 | 1,39—1,62 | 1,38—1,65 | 1,35—1,68 | 1,30—1,76 | 1,23—1,91 | 1,15—2,14 |
| 1,7 m | 1,60—1,82 | 1,57—1,85 | 1,54—1,90 | 1,52—1,92 | 1,47—2,02 | 1,38—2,21 | 1,29—2,49 |
| 2 m | 1,84—2,17 | 1,81—2,22 | 1,78—2,28 | 1,74—2,33 | 1,66—2,50 | 1,55—2,80 | 1,42—3,30 |
| 2,5 m | 2,28—2,80 | 2,23—2,85 | 2,16—2,96 | 2,13—3,05 | 2,02—3,30 | 1,86—3,85 | 1,69—4,80 |
| 3 m | 2,80—3,40 | 2,60—3,55 | 2,53—3,69 | 2,46—3,80 | 2,32—4,30 | 2,08—5,30 | 1,87—7,5 |
| 4 m | 3,45—4,75 | 3,35—5,00 | 3,19—5,35 | 3,10—5,60 | 2,90—6,5 | 2,55—9,2 | 2,25—18 |
| 6 m | 4,85—7,90 | 4,62—8,56 | 4,34—9,7 | 4,20—10 | 3,78—14,5 | 3,23—∞ | 2,76—∞ |
| 10 m | 7,10—17 | 6,7 —20 | 6,1 —28 | 5,80—35 | 5,05—∞ | 4,02—∞ | 3,25—∞ |
| ∞ | 24 —∞ | 19 —∞ | 15 —∞ | 14 —∞ | 10 —∞ | 6,0 —∞ | 5,0 —∞ |

The numbers in this depth-of-field table are calculated to meet the highest demands of negative sharpness. We can therefore also count on a very satisfactory sharpness even in an area substantially exceeding the frame indicated in the table above.

PG 20

Film 17 / 18 DIN - ASA Exposure index 40

Time of exposure: from 3h. after sunrise 1 until 3 hr. before sunset

| Pattern | Season | sunny - cloudy - dark | Exposure time in seconds | When using the medium yellow Agfa filter, open the diaphragm one stop more (near lower figure), i.e.: double the exposure time |
|---|--------|-----------------------|--------------------------|--|
| Bright subjects, snow, beach, etc. | Summer | 16 - 11 - 8 | 1/100 | |
| | Winter | 11 - 8 - 5.6 | 1/50 | |
| Children, outdoor groups, landscapes, etc | Summer | 8 - 5.6 - 4.5 | 1/50 | |
| | Winter | 5.6 - 4.5 - none | 1/25 to 1/10 | |
| In a bright room, near the window | Summer | 5.6 - 4.5 - none | 1/10 - 1/5 - 1/2 | |
| | Winter | none - none - 4.5 | 1/2 - 1 sec. to 2 sec. | |

When in doubt, it is better to expose too long than too little!
 Exposures longer than 1/2S sec. are likely to be shaken. "B" poses should be done using a tripod. The cable release can be screwed into the thread of the release button.

Comparative table of film speed

Table comparative de la sensibilité des films

| Degrés DIN en /10 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
|--|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| ASA—BSI Arithmetic Exposure Index | 8 | 10 | 12 | 16 | 20 | 25 | 32 | 40 | 50 | 64 | 80 | 100 | 125 | 160 | 200 | 250 | 320 | 400 |
| ASA—BSI Logarithmic Exposure Index | 20 ⁰ | 21 ⁰ | 22 ⁰ | 23 ⁰ | 24 ⁰ | 25 ⁰ | 26 ⁰ | 27 ⁰ | 28 ⁰ | 29 ⁰ | 30 ⁰ | 31 ⁰ | 32 ⁰ | 33 ⁰ | 34 ⁰ | 35 ⁰ | 36 ⁰ | 37 ⁰ |
| Weston Numbers | 6 | 8 | 10 | 12 | 16 | 20 | 24 | 32 | 40 | 50 | 64 | 80 | 100 | 125 | 160 | 200 | 250 | 320 |
| General Electric | 10 | 12 | 16 | 20 | 24 | 32 | 40 | 48 | 64 | 80 | 100 | 125 | 150 | 200 | 250 | 300 | 400 | 500 |
| H. & D. en Europe | 1300 | 1700 | 2100 | 2700 | 3500 | 4400 | 5600 | 7200 | 9100 | 11600 | | | | | | | | |
| Exposition relative | 8,00 | 6,40 | 5,13 | 4,00 | 3,20 | 2,56 | 2,00 | 1,60 | 1,28 | 1,00 | 0,80 | 0,64 | 0,50 | 0,40 | 0,32 | 0,25 | 0,20 | 0,16 |

In the table, the films of equivalent sensitivity are placed one under the other. Figures in the "Relative Exposure" heading are comparative figures indicating the proportional value light required for films of different speeds. For example, a 16/10 DIN film requires twice as much light as a 19/10 DIN film (difference 3/ 10° DIN). Practically it means that it is necessary to use a larger diaphragm opening or to double the exposure time.

Pg 22

With the Agfa device -
Agfa filters and lens hoods

Agfa filters are used to render the various colors by the exact values corresponding in the range from black to white.

We provide quality filters, uniformly colored in the mass, rigorously plan parallel and of nature, has to satisfy the greatest requirements.

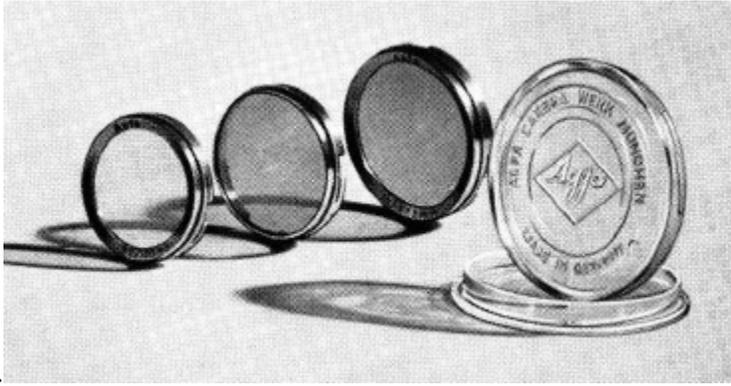
Densities: light yellow, medium yellow, yellow green and red-orange.

The use of filters naturally requires a longer exposure. We use at this effect the pose extension factors which depend mainly on the movie awareness. Film manufacturers indicate on the packaging which are the extension factors to be taken into account for the highest filter densities currents. When these indications are lacking, the following data will serve as a standard for the panchromatic films:

| Filter | Exposure factor |
|--------------------|-------------------|
| light yellow No.1 | filter 1.5 - 2 |
| medium yellow No.2 | 1.8 - 2.3 |
| yellow-green No. 7 | 1.2 - 2.5 |
| red-orange No.7 | 4 |

Ask your supplier for the Agfa filters in the transparent threaded case and the Agfa lens hood can also be used with filters.

For Agfa Record I f/6.3 dia. 30mm.
For Agfa Record I f/4.5 dia 37 mm.
For Agfa Record II 37mm



In addition we provide an Agfa lens hood in plastic material, in its frame metal, for the diameters mentioned above. Screens and lens hood in protective transparent case.

The lens hood provides effective protection against direct frontal or lateral incidence of light rays. This is why it lends itself especially to taking backlit shots or reading shots artificial light or lightning where the light source is closer to the object than the device photographic.