

SUPER IKONTA

IV

INSTRUCTIONS FOR USE



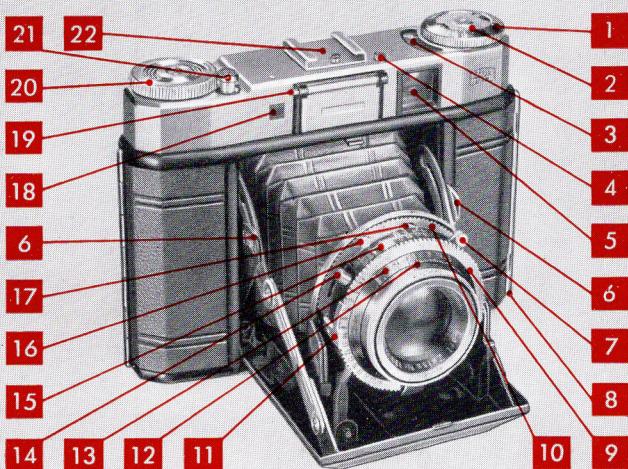
ZEISS IKON AG. STUTTGART



THE COMPONENTS OF THE SUPER IKONTA IV

- | | |
|--|--|
| 1 Adjusting knob with dial of the exposure meter. | 6 Struts for closing the camera |
| 2 Film speed adjusting knob of the exposure meter. | 7 Shutter tensioning lever |
| 3 Pointer of the exposure meter. | 8 Locking bar for camera back |
| 4 Button for opening the camera | 9 Shutter speed adjusting ring with exposure value scale |
| 5 Window of the combined view and rangefinder | 10 Adjusting ring for the rangefinder |
| | 11 Adjusting lever for exposure value and diaphragm |

Continued on page 34.



Good photographs

can easily be obtained with your handsome SUPER IKONTA camera. The built-in photo-electric exposure meter and the coupled view/rangefinder give you the adjustments required at a glance. When correctly handled the camera will automatically prevent failures and you will always gain great pleasure from your pictures.

In order to utilize to the full all the numerous advantages of this camera it is recommended that you should study these instructions carefully. Unfold the inner leaves of the cover for further reference and try to practice the various mechanical movements and operations before loading the camera with a film. If you are still in doubt, do not hesitate to ask your photographic dealer for advice.

The photograph on the second cover page was taken with a SUPER IKONTA IV against the light with stop $f: 4.5$ and $1/60$ second.



The most important features of the SUPER IKONTA IV

The *lens* is a ZEISS TESSAR *f: 3.5/75 mm* which for many years has been famous all over the world. It is, of course, coated and colour corrected and yields black and white as well as colour pictures of unsurpassed brilliance and definition.

The built-in rangefinder is coupled to the lens and ensures correct focusing. It is combined with the *viewfinder*, which means that the distance setting and the image field can be observed simultaneously.

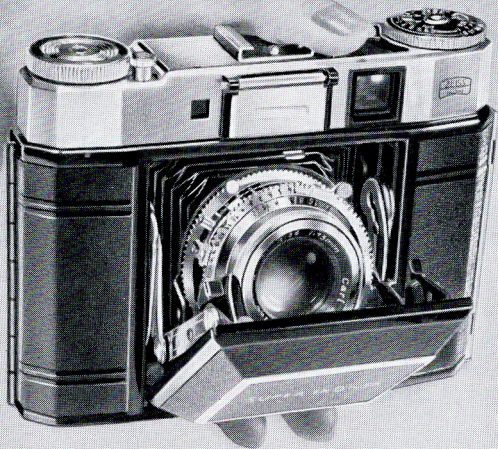
The *red dot setting* increases the versatility of the camera and makes it ready for action any time you want to take candid shots.

The built-in *photo-electric exposure meter* ensures the correct exposure time for black and white and colour films even in poor lighting conditions. The experience gathered in 20 years of making photo-electric exposure meters has borne good fruit in the SUPER IKONTA.

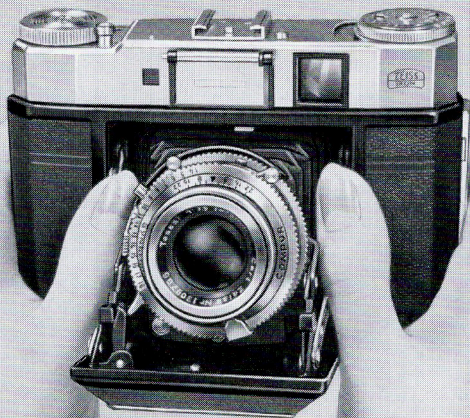
The *Synchro-Compur shutter with exposure values* can be set to shutter speeds from 1 second to $1/500$ second and time exposures of any period. A synchro-contact enables coupling to all types of flashguns and there is also a delayed action mechanism built-in.

The *interlocked shutter tensioning* and *film advance* combined with the *frame counter* simplify the operation of the camera and exclude double exposures and blanks automatically.

A No. 120 roll film should be used with the SUPER IKONTA giving 12 negatives in the $2\frac{1}{4}'' \times 2\frac{1}{4}''$ (6×6 cm) size.



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Opening and closing the camera

Span the back of the camera with your hand, slightly tilting it forward. When the opening button (4) is depressed the camera will open and the lens snap into the taking position (ill. 2). If the struts (6) do not snap in completely press the front edge of the baseboard downward with your finger.

To close the camera press against the upper sections of *both* struts (6) which makes the baseboard slide upwards. The camera can then be conveniently closed until the lock catches (ill. 3).

The camera can also be opened and closed in the taking position. Hold the camera with both hands as shown in illustrations 13 and 14 on pages 20 and 21 and press the button (4) with the index finger. The lens will then snap into the taking position if the camera is slightly tilted. For closing both struts (6) are pressed inwards and the baseboard closed with the other fingers.

The SUPER IKONTA can be closed no matter whether the shutter is tensioned or not or what distance the lens is focused upon. This makes the camera always ready for immediate use. When a filter is screwed in, however, the camera can be closed only when the lens is set to ∞ .

Measuring the exposure value

Prior to each exposure the exposure value necessary for the exposure should be measured with the built-in photo-electric exposure meter. (Ill. 4). You can rely absolutely on the reading even if the lighting conditions are poor and no matter whether the camera is loaded with black and white or colour negative or reversal film.

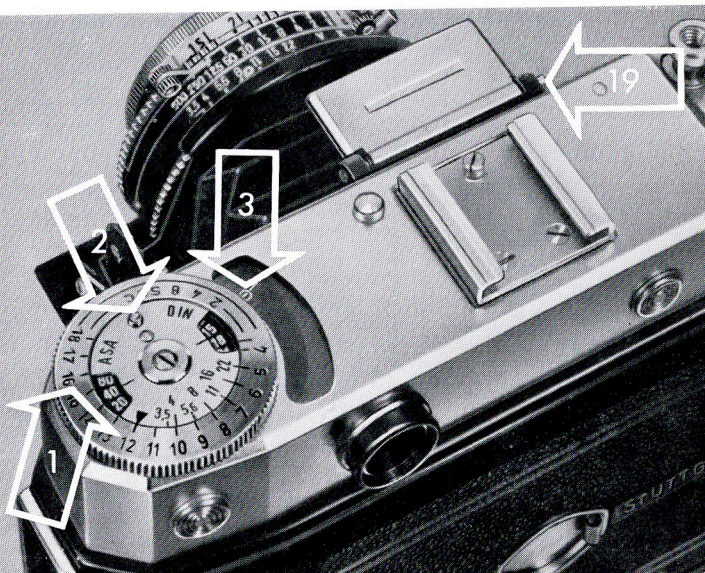
First thing to do is to set the exposure meter to the speed of the film in use. The inner disc is turned by means of the small button (2) until the black stroke mark at the right-hand window (seen in the taking direction) coincides with the DIN-speed or that at the left window with the ASA speed of the film in use. The disc can also be set to intermediate values. If the makers of the film have used film speed ratings other than DIN and ASA the corresponding values can be found in the table on page 11.

The speed of colour films cannot be determined as with black and white films since all film rating systems are based on values obtained from black and white film. The film manufacturers, therefore, give the speed of their colour films by comparison with black and white films, recommending "to be exposed like...". In general this method has proved quite reliable, but to make quite sure, you can calibrate your exposure meter for the colour film used by exposing

several frames of the same object with different shutter speeds.

To determine the exposure value the flap of the exposure meter should be opened by pressing button (19) slightly to the left. For closing the lid, slightly press it to the left with the finger tip. The SUPER IKONTA IV is then directed to the object so as it is intended to be taken. This will cause the white pointer (3) to deflect. By turning the adjusting ring (1) the small white circular mark is moved so that it appears symmetrically on top of the pointer when looked at from above. The exposure value required (red figure) can

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now be read off from the adjusting ring and will be found opposite the red triangle mark placed on the setting disc for the film speed.

If the exposure time is found to become longer than 1 second the shutter must be set to "B" (see page 14) and the exposure times in seconds (black figures) should be read off the adjusting ring. They are opposite the various stops of the diaphragm engraved on the inner disc of the film speed windows. The figures can be continued by doubling the last value. If, for instance, a measurement results in an exposure time of 8 seconds at $f:8$, the exposure time should be 16 seconds at $f:11$, 32 seconds at $f:16$ and 64 seconds — or 1 minute — at $f:22$. The exposure value or stop and shutter speed measured should then be transferred to the shutter of the SUPER IKONTA IV.



Comparison Table

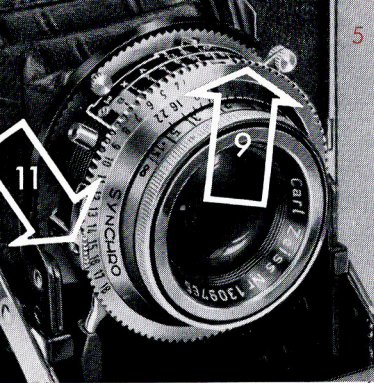
of the most commonly used film speed systems

ASA Exp. Ind.	Scheiner Europe	Scheiner USA	Weston	DIN
5	20	13	4	12
6	21	14	5	13
8	22	15	6	14
10	23	16	8	15
12	24	17	10	16
16	25	18	12	17
20	26	19	16	18
25	27	20	20	19
32	28	21	24	20
40	29	22	32	21
50	30	23	40	22
64	31	24	50	23
80	32	25	64	24
100	33	26	80	25
125	34	27	100	26
160	35	28	125	27
200	36	29	160	28
250	37	30	200	29
320	38	31	250	30

The figures of this table have been suitably adapted to readings of commercially available exposure meters.

Setting the exposure value

Pull out the grooved lever (11) a little and set its setting mark to the figure required on the exposure value scale (9). Half exposure values can also be set when indicated by the exposure meter (ill. 5).



Since this lever has a limited travelling space only, the exposure value can sometimes only be set by also turning the adjusting ring (9) on which the exposure value scale is placed. When the correct exposure value has been set the diaphragm and the

shutter speed are coupled. The amount of light necessary for the correct exposure of a film is always determined by the size of the lens aperture (diaphragm) and the time the light is effective (exposure time). The figure of the exposure value denotes the correct pairing of diaphragm and shutter speed for the prevailing lighting conditions. If the shutter speed is altered by one or two values of the scale (15) after the exposure value has been set, the coupling will set the diaphragm automatically (17) to the correct ratio and vice versa.

Setting the shutter speed

Turn the milled front ring (9) until its mark (black dot) is opposite the shutter speed required. The various shutter speeds are engraved on scale (15). The figures engraved on this scale indicate fractions of

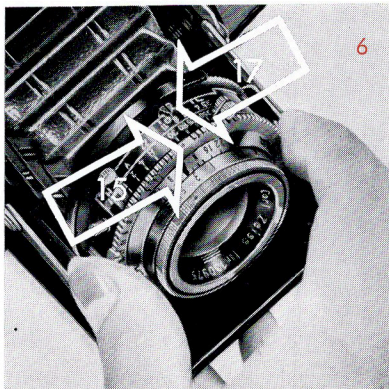
a second ($60 = 1/60$ second, etc.). With the setting "B" the shutter remains open as long as the release knob (21) is depressed (see page 22). The shutter is tensioned by pushing the cocking lever (7) to the left, until it stops (seen from the taking direction). It is immaterial whether the shutter speed is set prior to tensioning or after it.

Setting the diaphragm

Turn the same milled ring (9) until the red mark is opposite the stop required (scale 17).

With one exposure value once determined, only such combinations of diaphragm and shutter speed which result in a correctly exposed negative can be set. It is recommended to place the thumb on the exposure value lever (11) and the index finger on the opposite side of the adjusting ring (9). (See illustr. 6). This manipulation prevents an unintentional changing of the exposure value.

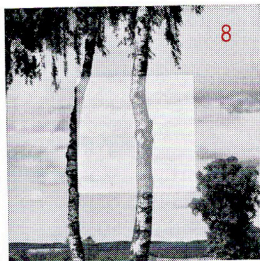
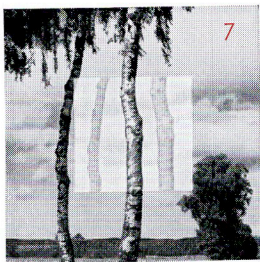
If, after having determined the exposure value, the stop becomes so small that a time exposure (shutter setting



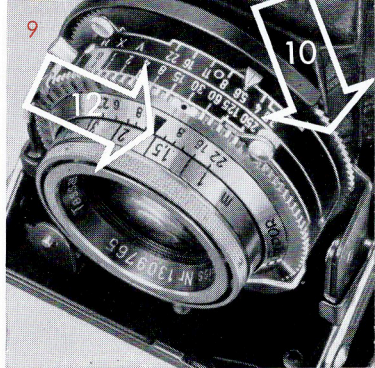
"B") is indicated the exposure time required is 2 seconds. If it is intended to use a smaller stop (to do this pull out lever (11) as it is done for the setting of the exposure value), the exposure time required can be read off from the exposure meter as described on page 10. This means, of course, that the exposure value setting is out of action. When the shutter setting is changed from "B" to one of the various shutter speeds, the exposure value must also be re-set in the first place.

Measuring the distance

The object distance is determined by means of the built-in rangefinder. Looking through the eyepiece (24) of the combined view/rangefinder, you see the image as it will be recorded by the camera but with a light square portion in its centre in which the

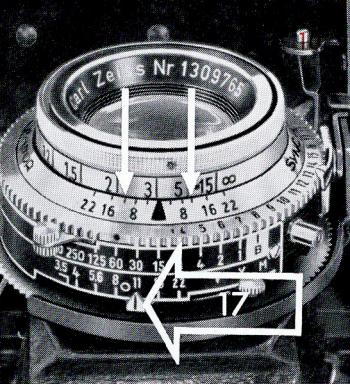


outlines of the object will appear double (ill. 7). By turning the milled ring (10) with the middle finger of the left hand these double outlines in the centre of the measuring field can be brought to coincidence. (The best objects for obtaining an accurate focus are vertical lines, such as the edge of a house, a tree, etc.) (ill. 8). As soon as the contours coincide the lens is accurately focused at the correct distance required. Moreover, the correct distance may be read off from the black distance setting mark on the scale (12) of the lens ring (ill. 9).



Depth of field

When the lens is focused on some definite object distance it yields a sharp picture not only of the object at this distance but also of those objects that are nearer to the camera or further away from it. This zone of sharp definition is called the depth of field which, however, is rather small when the diaphragm is fully open (stop $f: 3.5$). The depth of field increases gradually the more the lens is stopped down. The depth of field for any given lens aperture and distance can be read off from the depth-of-field ring



(13). Diaphragm figures will be found on the right and left side of the distance setting mark. The figures on the distance scale (12) opposite these stop figures indicate the extent of the depth of field. The strokes without figures beside the triangular mark indicate the depth of field at stop $f:4$

and the strokes between 8 and 16 that of stop $f:11$. For instance: When focused at 15 ft the stroke for $f:11$ on the right-hand side indicates 48 ft, that on the left-hand side a little more than 9 ft. Focused on 15 ft with stop $f:11$ the lens will yield a sharp zone reaching from approx. 9 ft. in the foreground, to 48 ft in the background. The exact range of the depth of field can be found in the table on page 33.

A different way of utilizing the depth of field is this: the range that is required to be sharp is measured with the rangefinder, first the foreground then the background. The necessary stop to cover this particular depth of field is then determined by the depth-of-field ring (13).

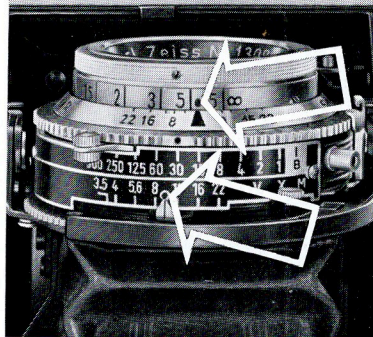
A special snapshot technique

The fact that the SUPER IKONTA is always ready for action especially when candid shots are concerned

increases the versatility of this camera. When the prevailing light conditions are good and rapid sequence shots have to be taken it is no good losing time with rangefinder reading and distance setting. In this case the red-dot setting should be used. Set the diaphragm and the distance

to the individual red dots and everything from 13 ft to "infinity" will be sharp (ill. 11).

When fast moving objects have to be taken, a different method is advisable. Set the rangefinder to a suitable distance. Then, by looking into the eyepiece you approach your object until its double outlines coincide in the rangefinder. When the image field required appears in the viewfinder you press the button and expose.



Flash photography and delayed action release

The speed synchronized Synchro-Compur-MXV shutter can be coupled to all types of flashgun. With the Synchrolever (16), three different settings are possible (ill. 12).

With the "X" setting the shutter fires the flash at the moment the shutter blades are fully open. Most flashbulbs can be fired by this setting when the shutter



speed does not exceed $1\text{--}1/30$ second. However, it must be borne in mind, that the flash duration of most bulbs is appr. $1/100$ second so that you actually expose $1/60$ to $1/100$ second. Electronic flashes *must* always be fired with the "X" setting.

The "M" setting allows for

the firing delay to peak of most average flashbulbs. This setting is, therefore, suitable for standard flashbulbs at all shutter speeds.

When set to "V" the delayed action mechanism is switched on. After depressing the body shutter release (21) this mechanism runs for about 8 seconds and then releases the shutter automatically at the shutter speed to which it is set. Time exposures with "B" setting cannot be made with the delayed action mechanism. If the shutter is set to "V" and a flash-gun is connected to it the flash will be fired in the same way as if set to the "X" position. **Setting the synchro-lever (16) to "V" must, on no account, be done before the shutter has been tensioned by means of the lever (7)!** This important operation has to be done prior to any exposure with the delayed action mechanism.

For flash exposures set the synchro-lever (16) to the required position. Connect the flash lead from the

flashgun to the flash contact socket (14, ill. 12). Only then place the flashbulb in the gun. When the shutter is released (21) the flashbulb will be fired in synchronisation with the shutter on the delayed action mechanism put into operation. Listed in the table are the suitable shutter speeds for flashbulbs of different types at "X", "M" and "V" settings.

Table of exposure times for flashbulbs and electronic equipment

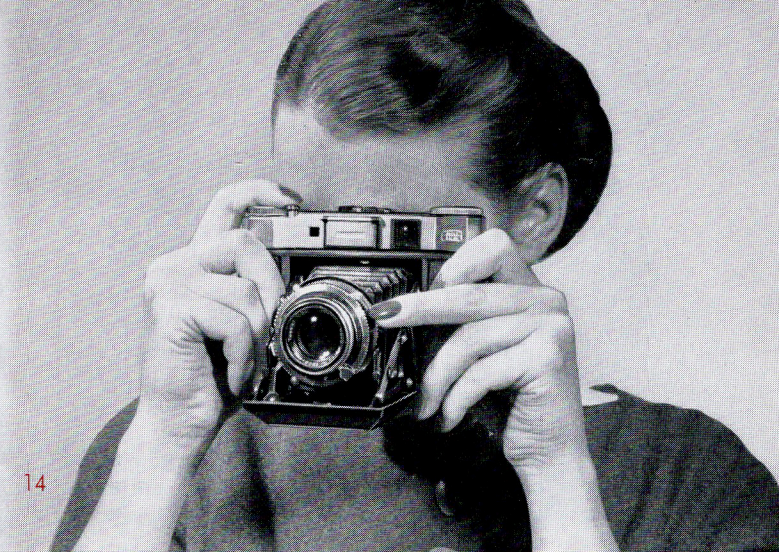
Flash	Synchronizing Lever Set To	
	X or V	M
Osram		
XM 1, S O	1—1/30	1/60—1/500
XM 1B, S OB	1—1/30	1/60—1/125
XP	1—1/60	—
XO	1—1/30	—
S 2	1—1/15	1/30—1/500
Philips		
Pf 1, Pf 3, Pf 14, Pf 25, Pf 60	1—1/30	1/60—1/500
Pf 100	1—1/15	1/30—1/60
General Electric		
No. 5, No. 11, No. 22	1—1/30	1/60—1/500
SM	1—1/125	—
No. 50	1—1/15	1/30—1/60
M 2	1—1/60	—
Sylvania		
Bantam 8, 0, 2, 25C, Press 40	1—1/30	1/60—1/500
Press 2B, 25, 25B, 40B	1—1/30	1/60—1/125
Press SF	1—1/125	—
Press 3, 3B	1—1/15	1/30—1/60
M 2	1—1/60	—
Electronic Flash Units	1—1/500	—

How to hold the camera

The SUPER IKONTA IV must be held as steady as possible during exposure, if sharp negatives are to be obtained. It is one of the advantages of the square format that no weighty decision is needed as to whether to take an object with the camera in a horizontal or vertical position.

Hold the camera with both hands, the fingers spanning the camera body while the thumbs are on the back. The middle finger of the left hand operates the milled ring (10) of the rangefinder. The index finger of the right hand releases the shutter (21).





When looking through the view/rangefinder with the right eye the camera must be held as shown in illustr. 13. In this case the left eye should be closed. It is, therefore, more convenient to use the left eye for sighting through the eyepiece, since then the right eye need not be closed (ill. 14). Instantaneous exposures of a longer duration than $\frac{1}{30}$ second and time exposures should always be made from a tripod or some other firm support. The SUPER IKONTA IV has a tripod bush at the base of the camera.

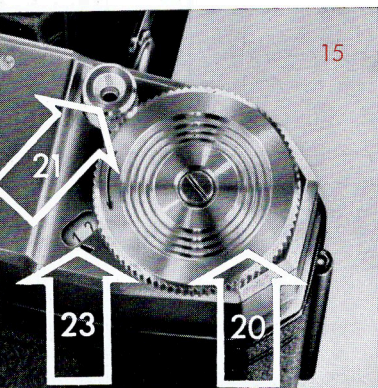
How to release the shutter

The shutter is released by completely depressing the body shutter release knob (21). Do not press but squeeze the button gently without a jerk, taking up the slack in the releasing mechanism slowly. Releasing the shutter is possible only if:

1. the film is correctly advanced (see page 22)
2. the shutter is tensioned (see page 13).

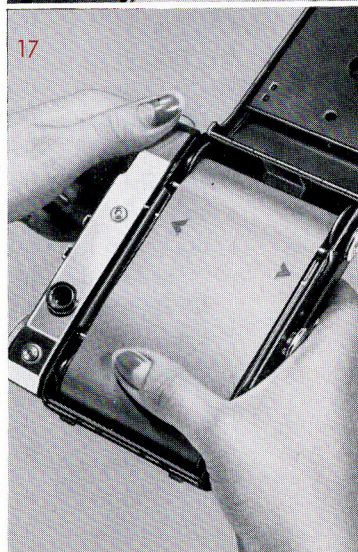
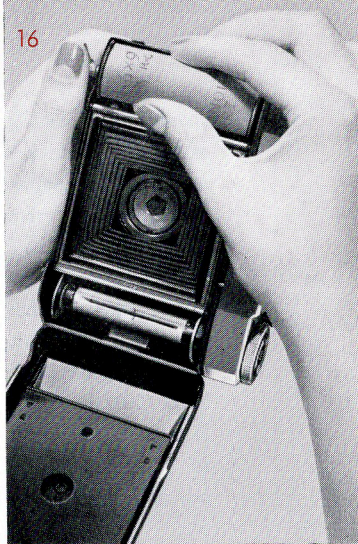
Film advance

After every exposure the film must be advanced one frame by turning the film wind knob (20) until it stops (ill. 15). The same movement automatically advances the frame-counter (23) by one figure. The frame counter indicates the number of the film frame which is ready for exposure. Since the film can be advanced only when the shutter release has been depressed (21), while on the other hand releasing the shutter is only possible when the film has been advanced, double exposures and blanks are excluded.



Loading the camera

For the SUPER IKONTA IV standard roll film No. 120 is used. The camera can be loaded in daylight, but do it in the shade and never in bright sunshine, even your own shadow will do. The back of the camera can be opened after the locking bar (8) has been pulled out. The full film spool is inserted into the spool chamber below the setting knob of the exposure meter (1). Ill. 16. Pull out the spring loaded prong at the underside of the camera. The spool must be inserted so that the tapered end of the red backing paper points toward the empty (take-up) spool. Break the gummed seal of the film and draw the tapered end of the backing paper across the film gate until you can slip it into the longer slot in the core of the empty take-up



spool. Pull the red backing paper taut by a few turns of the film wind knob (20) until the two triangular marks on the paper (or, with other makes of film, a doubleheaded arrow) are exactly opposite the two white marks on the film guide of the camera (ill. 17). The backing paper must lie flat between the flanges of the take-up spool and must on no account chafe them. Then close the back of the camera and push the locking bar (8) completely home. The film wind knob (20) should now be turned several times until it locks automatically. The film counter is thus set to "1" and when the shutter is tensioned (7) the SUPER IKONTA IV is ready for the first shot.

Unloading the camera

After the 12th exposure, turn the film wind knob (20) until it locks. The frame counter now shows a red dot. The camera back can then be opened, which makes the frame counter (23) snap back automatically into its initial position (black dot). The lower spring-loaded prong is then pulled out and the spool removed cautiously (in the shade, never in bright sunshine). Seal the exposed film immediately. Before inserting a fresh film remove the empty spool and

insert it into the take-up spool chamber. By turning the film wind knob (20) make sure that the take-up spool has engaged in the key of the film wind knob. Whether the camera is loaded or not can be established easily by pushing the slide of the film window sideways (25). When the camera is loaded the coloured backing paper of the film will be visible through this window.





ACCESSORIES

Ever-ready case

The practical ever-ready case protects the SUPER IKONTA from damage and dust. The camera is held in its case by means of a screw and need not be taken out of the case for taking photographs. (illustr. 18). Order No. 1237/16.

ZEISS IKON precision filters

For special effects ZEISS IKON precision filters are available in yellow, yellow-green, orange, red, IKOLOR-A and -B as well as U. V. filter. They are screwed onto the lens mount and need not be removed when the camera is closed (lens focused at ∞). Diameter 35.5 mm. When filters are used the exposure time has to be extended in accordance with the filter

factor which is engraved on the mount of every filter. Filter factor 2 x means that the exposure time must be multiplied by 2 (e. g. $\frac{1}{60}$ second without a filter becomes $\frac{1}{30}$ second with a filter). However, it is even more simple to set the shutter to a smaller exposure value when filters are used. Filter factor 2 x = 1 exposure value, factor 4 x = 2 exposure values, factor 8 x = 3 values. When filters with other factors are used intermediate exposure values must be chosen. Order No. 353.

Polarising filter

To eliminate reflections in highly polished, non-metallic surfaces of the object to be photographed, the polarising filter ZEISS BERNOTAR (diameter 32 mm) is slipped onto the lens mount. This filter can also be used to advantage for colour exposures. Its filter factor is 3, that is to say, the exposure value lever should be moved by one and a half values towards the smaller figures. For particulars see the instructions for use of the polarising filter. Order No. 330.

Supplementary lenses for close-ups

(ZEISS PROXAR)

The SUPER IKONTA can be focused at any distance up to 4 feet. The supplementary lenses allow to focus the camera at shorter distances. The ZEISS PROXARS (diameter 32 mm) are merely slipped onto the lens mount. For subject distances up to about $19\frac{3}{4}$ ins

(50 cm) PROXAR-lens $f = 1$ m is used, for subject distances up to about 14 ins (35 cm) it is the PROXAR-lens $f = 0.5$ m. Image scale and size of the image field can be found in the table. The distance between the object and the camera is measured from the front rim of the mount of the supplementary lens. The depth of field will be sufficient when the lens is stopped down to $f:8$. Order No. 910.

Table for the use of supplementary lenses
(ZEISS PROXAR)

Lens setting m	Subject distance cm	Reduction 1:	Subject size cm	
inf.	3' 3 $\frac{1}{4}$ "	13.3	2' 6"	\times 2' 6"
48'	3' $\frac{1}{2}$ "	12.3	2' 3 $\frac{3}{4}$ "	\times 2' 3 $\frac{3}{4}$ "
24'	2' 10 $\frac{1}{2}$ "	11.7	2' 2 $\frac{1}{2}$ "	\times 2' 2 $\frac{1}{2}$ "
15'	2' 8"	10.8	2' $\frac{1}{2}$ "	\times 2' $\frac{1}{2}$ "
12'	2' 6 $\frac{1}{2}$ "	10.3	1' 11 $\frac{1}{4}$ "	\times 1' 11 $\frac{1}{4}$ "
9'	2' 4 $\frac{1}{2}$ "	9.5	1' 9 $\frac{1}{2}$ "	\times 1' 9 $\frac{1}{2}$ "
7'	2' 2 $\frac{1}{4}$ "	8.8	1' 8"	\times 1' 8"
6'	2' $\frac{3}{4}$ "	8.2	1' 6 $\frac{3}{4}$ "	\times 1' 6 $\frac{3}{4}$ "
5'	1' 11"	7.6	1' 5 $\frac{1}{4}$ "	\times 1' 5 $\frac{1}{4}$ "
4'	1' 9 $\frac{1}{4}$ "	6.9	1' 3 $\frac{1}{2}$ "	\times 1' 3 $\frac{1}{2}$ "
Proxar lens $f = 1$ m				
inf.	1' 7 $\frac{3}{4}$ "	6.7	1' 3 $\frac{1}{4}$ "	\times 1' 3 $\frac{1}{4}$ "
48'	1' 7"	6.4	1' 2 $\frac{1}{2}$ "	\times 1' 2 $\frac{1}{2}$ "
24'	1' 6 $\frac{1}{4}$ "	6.2	1' 2"	\times 1' 2"
15'	1' 5 $\frac{1}{2}$ "	5.9	1' 1 $\frac{1}{4}$ "	\times 1' 1 $\frac{1}{4}$ "
12'	1' 5"	5.7	1' 1"	\times 1' 1"
9'	1' 4 $\frac{1}{2}$ "	5.5	1' $\frac{1}{2}$ "	\times 1' $\frac{1}{2}$ "
7'	1' 3 $\frac{3}{4}$ "	5.3	1'	\times 1'
6'	1' 3 $\frac{1}{4}$ "	5.1	11 $\frac{1}{2}$ "	\times 11 $\frac{1}{2}$ "
5'	1' 2 $\frac{1}{2}$ "	4.8	10 $\frac{3}{4}$ "	\times 10 $\frac{3}{4}$ "
4'	1' 1 $\frac{1}{2}$ "	4.5	10 $\frac{1}{4}$ "	\times 10 $\frac{1}{4}$ "
Proxar lens $f = 0.5$ m				

Lens hood

The lens hood prevents irradiations and fog in against-the-light pictures. A lens hood is just as useful with a coated lens as with an uncoated one, it protects the lens from rain and snow. The ZEISS IKON lens hood (diameter 32 mm) can be slipped over ZEISS IKON precision filters and the ZEISS PROXAR lenses.

It may happen that the lens hood has some influence on the correct functioning of the exposure meter. When in doubt, the lens hood should be slipped on to the lens after the use of the photo-electric exposure meter.

Order No. 1111

Cable release

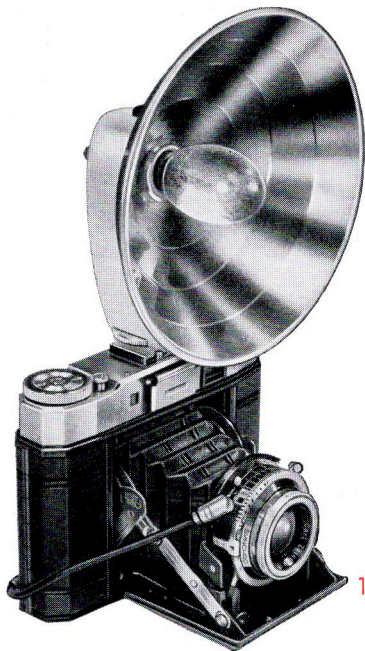
For long instantaneous and time exposures a cable release should be used which can be screwed into the thread of the body shutter release (21). For long time exposures (shutter setting "B") the ZEISS IKON cable release has a special time lock.

Order No. 1312/24

Correction lens for spectacle-wearers

Wearers of spectacles can use the view/rangefinder without their glasses when they screw a correction lens suitable to the defect in their eye-sight into the eyepiece of the viewfinder (24). The black ring on the eyepiece must be removed. When ordering a correction lens, please add the optician's prescription.

Order No. 901



Flashlight photography

For flashlight exposures the ZEISS IKON flashguns IKOBLITZ 0 and folding IKOBLITZ have proved to be especially suitable. The IKOBLITZ 0 (ill. 19) is a very handy capacitor flashgun indeed. By means of a test lamp the flashbulb can be tested before firing. This flashgun is supplied with a practical zip-fastener bag.

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The reflector of the folding IKOBLITZ is collapsible when not

in use; the entire outfit is then no larger than a soap box.

The electronic flashgun ZEISS IKON IKOTRON is especially designed for press photographers and keen amateurs. Ask your dealer for leaflets of these ZEISS IKON accessories.

In order to keep the image field of the viewfinder free from the dangling flash lead the flashgun is connected to the shutter by the more convenient ZEISS IKON angle-plug (Order No. 1340), as can be seen in fig. 12 on page 18.

Exposures with artificial light

Exposures with artificial light are easily mastered by using the MOVILUM universal lighting unit. This practical accessory is supplied with two reflectors, but can also be equipped with 4 or 6 reflectors. The MOVILUM can be connected to the camera in the same



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way as a flashgun by means of a special bracket so that the light will always fall on to the subject no matter whether the taking direction is changed or not, since every reflector can be moved individually to give the light required.

Order No. 1310



How to take care of the SUPER IKONTA IV

The inside of the camera should be cleaned from time to time with a fine brush. All dust must be removed. If the surfaces of the lens show spots and finger marks they should be cleaned with lens tissue paper or with a soft, frequently washed, non-fluffy piece of linen (not leather). The lens should be cleaned only when absolutely necessary, dust on the lens can be removed with a lens cleaning brush of selected camel hair.

The window of the exposure meter should be kept free from dust by using a very soft brush.

Serial number

Each SUPER IKONTA camera bears a serial number (a letter in front of a number), which is embossed on the back of the camera. The mount of the standard Tessar lens, built into the camera also has a serial number. Every owner of a SUPER IKONTA camera is advised to take a careful note of both numbers, as they may be of valuable aid in establishing ownership in cases of loss or theft.

The technical development may require slight changes on the camera as compared with this description.

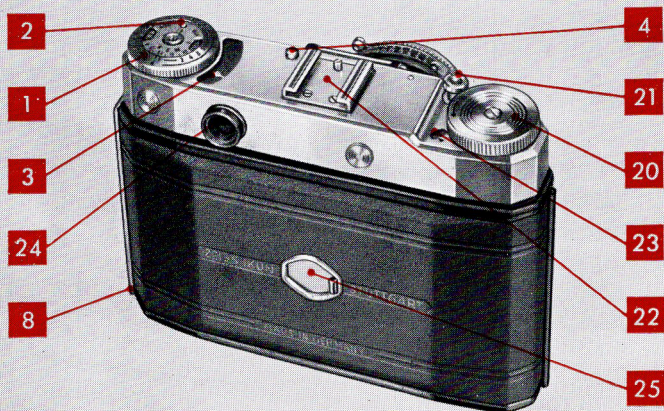
Depth-of-field-table for SUPER IKONTA IV $2\frac{1}{4}" \times 2\frac{1}{4}"$ ($f = 75\text{ mm}$)

Distance at	f/3.5	f/4	f/5.6	
inf.	70' 8"— ∞	61' 8"— ∞	44' 4"— ∞	
48'	28' 8"—147' 8"	27' 4"—210' 0"	23' 4"— ∞	
24'	18' 0"— 36' 0"	17' 4"— 38' 8"	15' 8"— 51' 4"	
15'	12' 8"— 19' 0"	12' 4"— 19' 8"	11' 4"— 22' 4"	
12'	10' 4"— 14' 4"	10' 4"— 14' 8"	9' 8"— 16' 4"	
9'	8' 0"— 10' 4"	8' 0"— 10' 4"	7' 8"— 11' 0"	
7'	6' 6"— 7' 8"	6' 4"— 7' 8"	6' 2"— 8' 4"	
6'	5' 6"— 6' 6"	5' 6"— 6' 6"	5' 4"— 6' 10"	
5'	4'8.5"— 5' 4"	4' 8"— 5' 4"	4' 7"— 5' 6"	
4'	3' 10"— 4' 2.5"	3'9.5"— 4' 3"	3' 9"— 4' 4"	
	f/8	f/11	f/16	f/22
inf.	31' 0"— ∞	22' 8"— ∞	15' 8"— ∞	11' 4"— ∞
48'	19' 0"— ∞	15' 8"— ∞	12' 0"— ∞	9' 4"— ∞
24'	13' 8"—101' 0"	11' 8"— ∞	9' 8"— ∞	8' 0"— ∞
15'	10' 4"— 28' 0"	9' 4"— 42' 4"	8' 0"—265' 4"	6' 8"— ∞
12'	8' 8"— 19' 0"	8' 0"— 24' 4"	7' 0"— 47' 0"	6' 0"— ∞
9'	7' 0"— 12' 4"	6' 6"— 14' 4"	5' 10"— 19' 8"	5' 2"—35' 8"
7'	5' 10"— 8' 8"	5' 6"— 9' 8"	5' 0"— 12' 0"	4' 6"— 16' 4"
6'	5' 2"— 7' 4"	4' 10"— 8' 0"	4' 6"— 9' 4"	4' 1"— 11' 8"
5'	4'4.5"— 5'10"	4'2.5"— 6' 2"	3' 11"— 7' 0"	3'7.5"— 8' 4"
4'	3'7.5"— 4' 6"	3'5.5"— 4' 8.5"	3'3.5"— 5' 1.5"	3'1.5"— 5' 8.5"

THE COMPONENTS OF THE SUPER IKONTA IV

- | | |
|--|---|
| 12 Distance scale | 19 Knob for opening the exposure meter |
| 13 Depth-of-field ring | 20 Film wind knob |
| 14 Flash contact socket | 21 Body shutter release with thread for cable release |
| 15 Shutter speed scale | 22 Accessory shoe |
| 16 Lever for synchro-contact and delayed action mechanism. | 23 Frame counter |
| 17 Diaphragm scale | 24 Eyepiece of combined view/rangefinder |
| 18 Window of rangefinder | 25 Film window |

Some of the figures refer also to the front-view on the front flap.





STUTTGART

Comparison of DIN, ASA and BSI Film Speeds

During the last years the Committee for Sensitometry and the Committee for Exposure Meters of the German Standard Organization have made great endeavours to reach the adherence to the ASA system as regards the rating of film speeds and the calibration of exposure meters. This has now been achieved. Hence we are pleased to be in a position to carry out uniform calibration. Comparative figures of DIN, ASA and BSI speeds in conformity with the new relationship may be seen from the table on the backside superseding the table on page 20 of the instruction booklet.

ZEISS IKON AG. STUTTGART

Comparison of speed system in current use

ASA	BSI	°DIN
10	21	11
12	22	12
16	23	13
20	24	14
25	25	15
32	26	16
40	27	17
50	28	18
64	29	19
80	30	20
100	31	21
125	32	22
160	33	23
200	34	24
250	35	25

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