

MADE
IN GERMANY

DIRECTIONS FOR USE
AGFA SILETTE

DEAR READER

This booklet has been produced to enable you to obtain the maximum benefit and enjoyment from your new Agfa Silette. To acquaint yourself with the few simple points to be remembered in the use of this miniature camera we suggest that you put the camera through its various operations several times before loading a film. These operations should be carefully carried out in accordance with the instructions illustrated in this booklet.

The illustration on page 4 will serve as a useful guide if you wish to study further specific details concerning the description or operation of any individual part.

The Agfa Silette is designed to take the standard 35-mm cassettes of black and white as well as—of course—colour film (Agfacolor).

It is equipped with an excellent miniature Anastigmat, either Agfa Apotar or Schneider Radionar, both f 3.5/45 mm focal length, in Pronto or Prontor-SVS shutter.

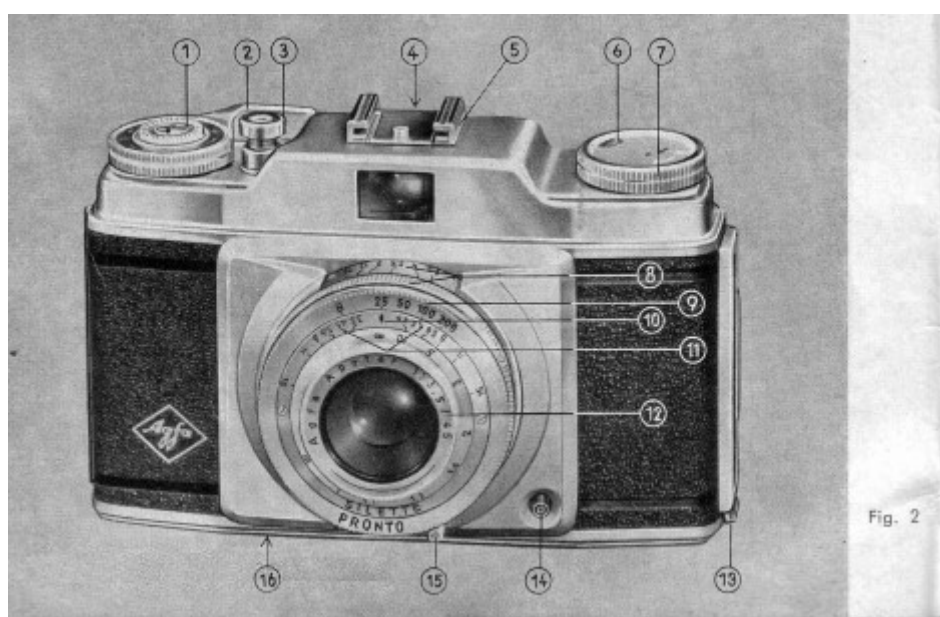


Fig. 2

DIRECTIONS FOR THE USE OF THE AGFA SILETTE

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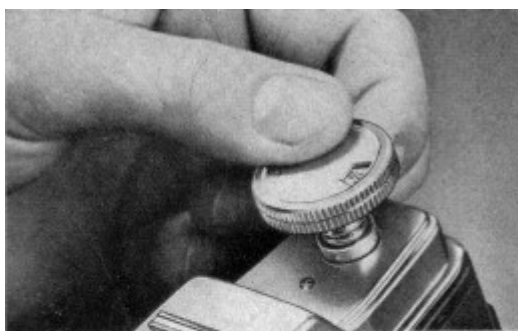


Fig. 3

FILM INDICATOR

Before the film is inserted it is advisable to set the film indicator in the winding knob, in order to make sure that even after long intervals between exposures the type of film (speed) inside the camera is known.

For this purpose the rewinding knob is completely pulled out, and its top disc gripped between thumb and index finger (see illustration). This indicator disc should now be rotated by the milled ring pointing downwards until it shows the setting required.

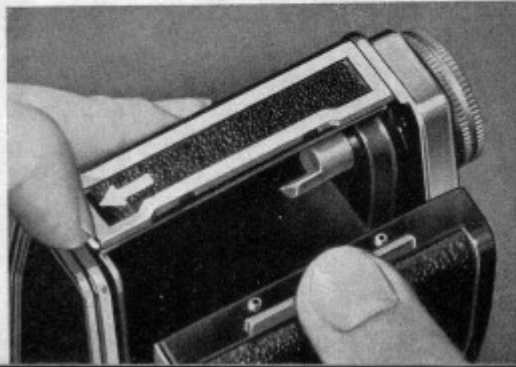
The following settings are provided:

8	40	100	160	Col	Col	Col	Col
ASA	ASA	ASA	ASA	NT	ND	RT	RD

OPENING AND LOADING THE CAMERA

The back of the Agfa Silette is opened by pushing the little locking lever in the direction of the arrow (see illustration). The back is released and is opened by the thumb grip.

Fig. 4



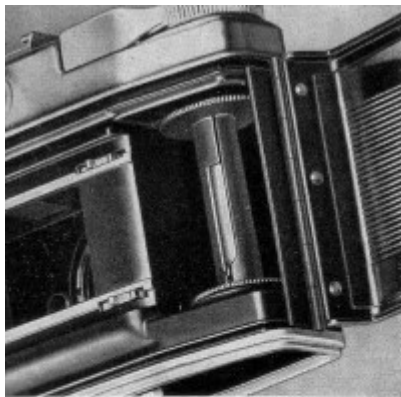


Fig. 5

BACK OPENED

Both spool chambers are now visible, the empty chamber on the left to take the miniature cassette, and on the right (see illustration) the take-up spool, which is fixed and, when a film is to be inserted must be rotated by one of its milled flanges until the film slot with the little transport cog has reached the position indicated in the illustration shown above.

INSERTING THE CASSETTE

To insert the new cassette—preferably in subdued light—the rewinding knob is pulled out completely; it is then pushed in again rotating it slightly, until it grips the cassette spool.

When there is no cassette in the camera the rewinding knob is rather loose.

Fig. 6

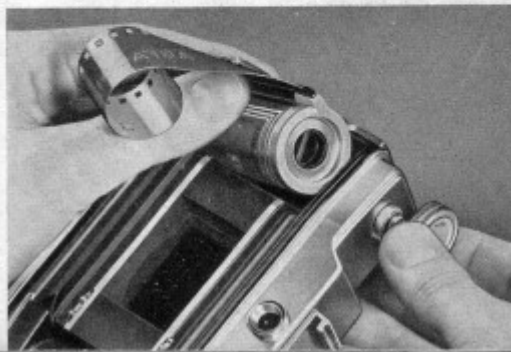




Fig. 7

INSERTING THE FILM AND PULLING IT TIGHT

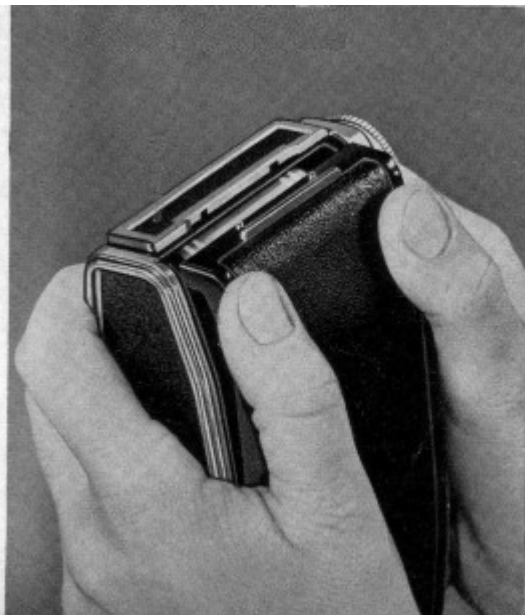
The tapering end of the film is pushed into the slot of the spool up to the second perforation hole; the little transport cog of the take-up spool should engage the perforation. The empty spool is turned by its milled ring until the film pulls tight. Of the *full* width of the film, only a length of $\frac{1}{8}$ " should protrude from the cassette.

Fig. 8

CLOSING THE BACK

Having made sure that the perforation holes of the film are properly engaged by the cogs of the lower transport wheel, the back of the camera is closed.

To close the lid it should be pressed home with both hands as the illustration shows until it snaps shut.



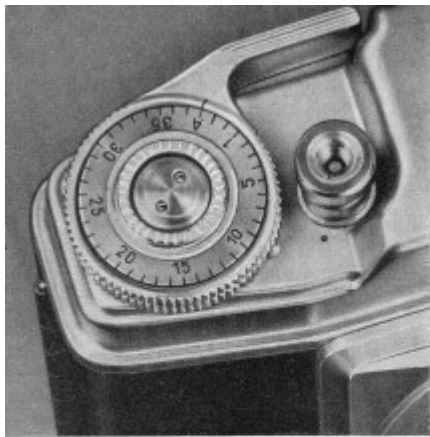


Fig. 9

EXPOSURE COUNTING DEVICE

Before the first exposure can be made, the exposure counting device and film must be brought to their start positions.

The inner milled ring of the counting device which is built into the rapid winding lever is depressed with the thumb and is rotated anti-clockwise until the letter A appears opposite the index mark on the edge (see illustration). Two empty exposures should now be made as follows: The rapid winding lever transports the film one frame at a time and also winds the shutter. The thumb of

the right hand should grip the edge of the lever and pull it right to its stop (see illustration). The release button close-by is now depressed and the whole action—film transport and shutter-release—repeated once more. The counting device is now set on the stroke before number 1.

If the rapid winding lever happens to be blocked, press **first** the release button. Be sure to pull the rapid winding lever right to its stop. Then let loose; it will swing back by itself.

Caution! The rewinding knob rotates each time the film is transported; it must therefore not be interfered with during this action.

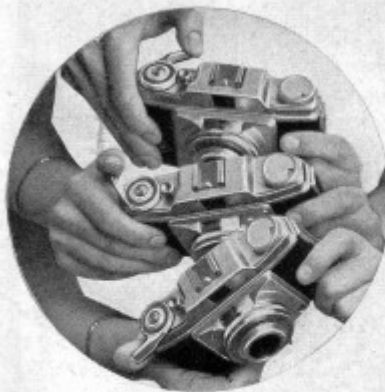


Fig. 10

DOUBLE AND BLANK EXPOSURE LOCK

The Agfa Silette is fitted with a double and blank exposure locking device. This means that the same film can never be exposed twice on one frame and further, that the film cannot be wound on by mistake before an exposure has been made. If therefore the release button cannot be pressed, the film must either be wound on using the rapid winding lever, or the latter had not been fully moved to its stop; a further complete turn will remedy this without the loss of film. If the rapid winding lever cannot be moved, the camera is ready for use.

THE SHUTTERS

Before each exposure is made the desired exposure time should be set. The shutter speed is brought opposite the black double index mark ($\frac{1}{25}$ sec. in the illustration) by rotating the large milled ring (No. 9, fig. 2). The same index is used later for the distance setting.

SHUTTER TIMES

Prontor-SVS Shutter	B	1	2	5	10	25	50	100	300
Pronto Shutter	B	25	50	100	200				

The numbers indicate fractions of seconds, e. g. 2 = $\frac{1}{2}$ sec., 25 = $\frac{1}{25}$ sec. Position B gives time exposures (from a tripod). As long as the release button is depressed the shutter will remain open.

Both shutters incorporate a delayed-action shutter release.

Fig. 11



The PRONTO SHUTTER is equipped with a little lever with red button 15 (fig. 2) below the shutter. This lever has to be cocked when taking pictures with delayed-action shutter release (selftimer).

If now the release button is pressed, appr. 7 seconds will elapse before the shutter is released.

This shutter is synchronized for flash; the contact nipple for the flash unit cable is fitted on the bottom right-hand corner of the lens panel next to the shutter (No. 14, fig. 2).

The PRONTOR-SVS SHUTTER is speed synchronized, e. g. equipped with synchro-lever (see illustration) to be set on "X" or "M". For further details see the following chapter "FLASH TECHNIQUE".



When taking pictures without flash, the position of the synchro-lever on "X" or "M" is irrelevant.

In addition, the synchro-lever can be set on "V" to wind the delayed action shutter release. The setting on "V" can be made before or after winding the shutter.

In case that the lever has been set on "V" unintentionally, it may be reset without setting working the delayed action mechanism. The position "V" can be used also for flash exposures with selftimer, but with X-synchronization only.

It is advisable to reset the lever on "X" after each exposure with selftimer, to avoid any undesired delay in shutter release when taking the next picture.

FLASH TECHNIQUE

The different flash lamps available vary in the following characteristics:

1. Their flash duration,
2. Their light output,
3. The time taken from the moment of firing until they light up.

The speed-synchronized shutter (Prontor-SVS) allows for these characteristics.

X-SYNCHRONIZATION (Pronto and Prontor-SVS)

Where the synchronization is preset, the flash lights up at the moment when the shutter blades are fully open. This synchronization, known as X-synchronization, works, however, only with the slower shutter speeds, e. g. $\frac{1}{25}$ or $\frac{1}{50}$ second.

In addition to this setting, speed-synchronized shutters have a second one, known as M-synchronization.

M-SYNCHRONIZATION (Prontor-SVS only)

While the X-synchronization is preset, M-synchronization delays the opening of the shutter blades by several milliseconds, and thus allows the use of flash with the fastest shutter speeds. This technique uses powerful flash bulbs which require a certain firing delay before they reach their peak brightness. When set to M, the shutter makes the necessary allowance for this delay, and ensures that the full light of the flash falls within the period when the shutter is fully open even at the fastest shutter speeds.

Application: The previous remarks indicate that, at any rate in the beginning, X-synchronization is easier to handle. With a flashbulb like the Speed Midget (SM), Sylvania SF etc. you can take synchronized flash shots at $\frac{1}{25}$ or $\frac{1}{50}$ second. The short duration of the flash within a slightly longer shutter exposure time will also catch subjects with moderate movement, such as children at play.

EXPOSURE TIMES FOR FLASH EXPOSURES

The exposure time depends upon the distance between the flashgun and the subject and the type of flashlamps used. Please refer to the maker's data sheets for exposure for particular flash equipment.

The Silette is provided with an accessory shoe for reliable fastening of a flashgun.

STOP — EXPOSURE TIME — DEPTH-OF-FIELD

The diaphragm stop is adjusted by rotating the diaphragm ring (No. 8, fig. 2) against a scale bearing the following stop numbers:

3.5 4 5.6 8 11 16.

STOP. Before choosing the right aperture we have to go into a little more detail about the way it works. The rays coming from the subject

first meet the lens aperture which at a large opening lets through a lot, and at a small opening a little, of the light falling on it. The amount of light transmitted is, however, always only a fraction of that reaching the lens.

The figures on the aperture scale as listed above are so arranged that, beginning with the full opening $f/4$, each succeeding (higher) number halves the effective light passed.

EXPOSURE TIME. The amount of light required to reproduce a given subject on the film is fixed. The exposure time and aperture are therefore dependent on each other. In choosing the aperture and shutter speed we have to preserve this relationship:

High aperture numbers call for slow shutter speeds (long exposure times) and low aperture numbers need fast speeds (short times).

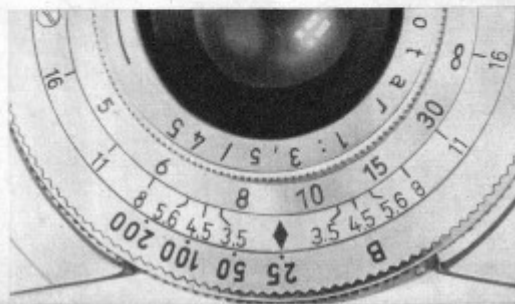
For instance, your exposure table may indicate an exposure of $\frac{1}{25}$ second at aperture 8. If, however, you want to use $\frac{1}{50}$ second to avoid camera shake, the aperture must let more light through to the lens to compensate for the shortened exposure time. Therefore set it to the lower number 5.6.

DEPTH-OF-FIELD. In addition to the exposure, the aperture also determines the zone of sharpness in front of, and behind, the focused distance. Small apertures (stopping down) appreciably increase this zone of sharpness, or depth-of-field. It also increases the farther away the subject is from the camera.

The depth-of-field is therefore dependent on the degree of stopping down and on the object distance. The exact ranges of sharpness determined by these factors for the various settings can be obtained from the table on page 30/31. The depth-of-field scale on the lens mount gives only *approximate* depth-of-field values.

In the illustration, the camera is focused on 9 feet. The lines to the right and left of the double mark indicate the depth-of-field, with the opening of $f/11$ and at the distance of 9 feet, on the distance scale: from appr. 5.5 to 30 feet.

Fig. 12



Two-point focusing is the simplest and most convenient method of using the depth-of-field intelligently. To do this, the diaphragm lever is brought opposite the red mark between 8 and 11, and the distance ring set on the red 10 or 30. The following data should be written down:

Stop:	Focusing on:	Depth-of-field:
On red mark	10 ft (near)	7 ft to 15 ft
between 8 and 11	30 ft (far)	13 1/2 ft to infinity

THE EXPOSURE

Before we attempt our first exposure, the film is wound on one frame, making a blank exposure as described on p. 12/13, so that the mark on the exposure counting dial points to "1".

Correct setting of stop number and exposure time is checked, and the object distance determined. It is set by rotating the lens mount ring, and the desired number is brought up against the triangular index mark. The eye-piece of the camera viewfinder is brought close against the eye, so that the field of view may be fully surveyed to its corners.

For *horizontal pictures* the camera, as shown, is held with both hands, and the release button pressed home steadily and firmly with the index or middle finger of the right hand. It is important to assume a firm posture and to avoid holding the camera to an angle.

View-finder parallax: The picture in the view-finder shows the image which will be formed on the film at a reduced scale. With *close-up pictures* a small error is introduced, as the position of the view-finder is higher than that

Fig. 13



of the camera lens. However, a practical effect is not noticed at distances exceeding 3-6 ft.

With horizontal exposures the camera is raised slightly, and a slight lateral adjustment is made in the direction of the view-finder in the case of vertical pictures.

For *vertical pictures* it is better to press the release button with the thumb of the right hand.

EMPTYING THE CAMERA

If the exposure counting device reads 36, 20, or 18 respectively according to the length of film loaded, only one more exposure can be made. If during loading too much blank film was wound up, it may be found that the last exposure can no longer be wound on, i. e. the rapid winding lever stops halfway. In this case the last exposure cannot be made. After the

last exposure the film must be wound back into the lightproof cassette. For this purpose the locking button at the bottom of the camera (see illustration) is depressed with the left thumb; the right hand pulls out the rewinding knob *until the first stop* and rotates it in the direction of the arrow until the film is rewound.

Rewinding is complete when the film leaves the take-up spool. This can be felt after a little while by a small resistance. Carefully continue rewinding and at the same time try whether



Fig. 14

you can turn the rewind knob when you release the rewind button. If you can turn the knob, stop winding at this point. Please remember that your dealer will have to process your film, so do not allow the start of the film to slip into the cassette.

The camera back can now be opened as described on page 5. Fully pull out the rewind button to remove the cassette. Wrap it up light-tight immediately and marked appropriately as exposed.

FOR THE AGFA CAMERA – AGFA FILTERS AND LENS HOOD

Filters are designed to reproduce correctly the brightness values of the different colours. We supply optically flat, homogeneously dyed filters to satisfy the highest demands. They are available in light yellow, medium yellow, yellow-green, and red-orange.

The use of light-filters naturally requires an increase in exposure time. Filter factors are used which, however, depend to a large degree on the

sensitization of the negative material employed. Film manufacturers therefore supply with their products details about the exposure factors of the most commonly used filters. Where these are not available, the following information may serve as guidance for panchromatic emulsions:

Filter light yellow	No. 1	Exposure factor	1.5 — 2
medium yellow	No. 2	" "	1.8 — 2.3
yellow-green	No. 71	" "	2 — 2.5
red-orange	No. 7	" "	4

Ask your photo-dealer for Agfa Filters in their modern transparent screw-top cases, and the handy Agfa Lens Hood, which can also be used together with the filters.

Diameter of the Agfa Silette lens mount 30 mm.

DEPTH-OF-FIELD TABLE FOR AGFA APOTAR 1:3.5, $f = 45 \text{ mm } (1\frac{3}{4} \text{ in.})$

Distance	Apertures		
	3.5	4	5.6
3	2'10" — 3'2 $\frac{1}{2}$ "	2'9 $\frac{1}{2}$ " — 3'2 $\frac{1}{4}$ "	2'8 $\frac{1}{4}$ " — 3'4"
3.5	3'3" — 3'9 $\frac{1}{2}$ "	3'2 $\frac{1}{4}$ " — 3'10"	3'1 $\frac{1}{2}$ " — 3'11 $\frac{3}{4}$ "
4	3'8 $\frac{1}{4}$ " — 4'4 $\frac{1}{2}$ "	3'7 $\frac{3}{4}$ " — 4'5 $\frac{1}{4}$ "	3'6 $\frac{1}{4}$ " — 4'8 $\frac{1}{2}$ "
5	4'6" — 5'7 $\frac{1}{2}$ "	4'5 $\frac{1}{4}$ " — 5'8 $\frac{1}{4}$ "	4'3" — 6'1"
6	5'3 $\frac{1}{2}$ " — 6'11 $\frac{1}{4}$ "	5'2 $\frac{1}{4}$ " — 7'1 $\frac{1}{4}$ "	4'11 $\frac{1}{4}$ " — 7'8 $\frac{1}{4}$ "
8	6'9" — 9'9 $\frac{3}{4}$ "	6'7 $\frac{1}{4}$ " — 10'1 $\frac{3}{4}$ "	6'2 $\frac{1}{4}$ " — 11'4 $\frac{1}{2}$ "
10	8'1 $\frac{1}{4}$ " — 13'9 $\frac{1}{4}$ "	7'10 $\frac{1}{4}$ " — 13'8"	7'3 $\frac{1}{2}$ " — 16'3 $\frac{1}{4}$ "
15	11'1" — 23'4"	10'8 $\frac{1}{4}$ " — 25'4"	9'7" — 35'1"
30	17'5 $\frac{1}{2}$ " — 129'	16'5 $\frac{1}{2}$ " — 176'	13'11 $\frac{1}{2}$ " — ∞
∞	34'11" — ∞	31'2" — ∞	23'2" — ∞

DEPTH-OF-FIELD TABLE FOR AGFA APOTAR 1:3.5, $f = 45 \text{ mm } (1\frac{3}{4} \text{ in.})$

Distance feet	Apertures		
	8	11	16
3	27 $\frac{1}{2}$ "—36"	26 $\frac{1}{4}$ "—39"	24"—42 $\frac{1}{4}$ "
3.5	3"—42 $\frac{1}{4}$ "	2'10"—47"	27 $\frac{1}{2}$ "—54 $\frac{1}{4}$ "
4	3'4"—5'	3'1 $\frac{1}{2}$ "—5'6 $\frac{1}{4}$ "	2'10 $\frac{1}{2}$ "—6'8 $\frac{1}{2}$ "
5	4"—6'8 $\frac{1}{4}$ "	3'8 $\frac{1}{2}$ "—7'8 $\frac{1}{4}$ "	3'4"—10'4 $\frac{1}{4}$ "
6	47"—8'8 $\frac{1}{4}$ "	4'2 $\frac{1}{4}$ "—10'6 $\frac{1}{2}$ "	3'8 $\frac{1}{4}$ "—16'3"
8	57 $\frac{1}{2}$ "—13'11"	5'1"—19'4 $\frac{1}{4}$ "	4'4 $\frac{1}{2}$ "—56'
10	6'6 $\frac{1}{2}$ "—21'8"	5'9 $\frac{1}{2}$ "—38'10"	4'10 $\frac{1}{2}$ "— ∞
15	8'3 $\frac{1}{4}$ "—83'	7'1 $\frac{1}{2}$ "— ∞	5'9 $\frac{1}{4}$ "— ∞
30	11'4 $\frac{1}{2}$ "— ∞	9'3"— ∞	7'3 $\frac{1}{4}$ "— ∞
∞	16'9"— ∞	12'5 $\frac{1}{4}$ "— ∞	8'9 $\frac{1}{4}$ "— ∞