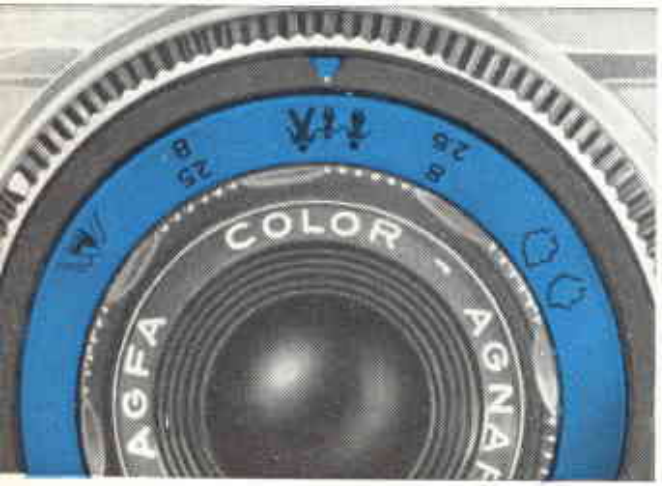
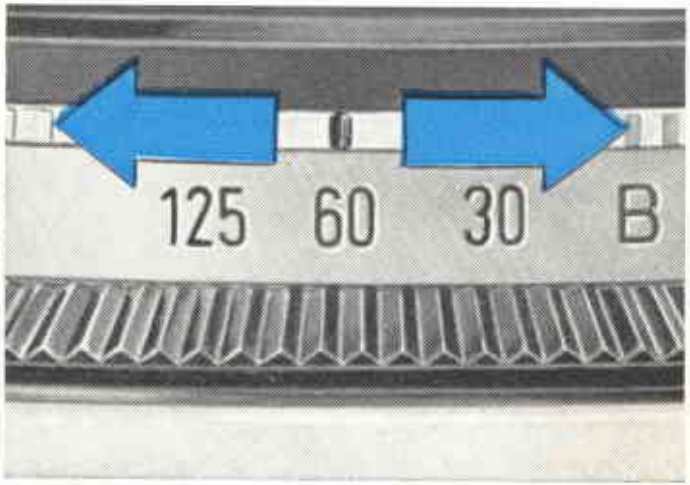
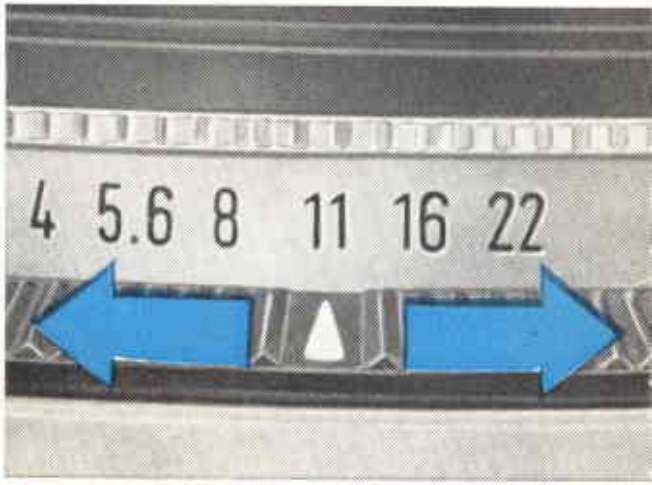
Agfa

SILETTE · I







A B C

You are now the proud owner of a new camera—the Agfa Silette I —a choice on which you are to be congratulated. The camera is very simple to use as you will see from this example (also shown in the adjacent illustration):

A SET THE FOCUSING SYMBOL

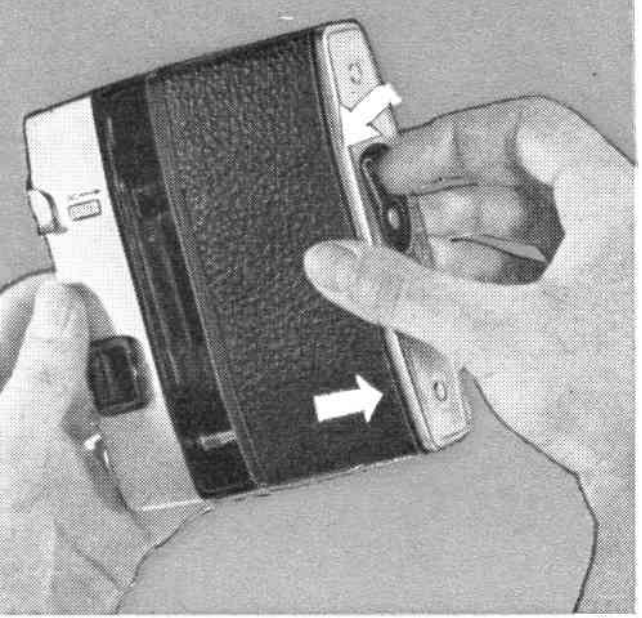
B CHOOSE SHUTTER SPEED

C SET LENS STOP–

then just press the shutter release and you will have taken the photograph.

The lens of the Silette I is the Agfa Color-Agnar f. 2.8/45.

You will probably wish to familiarize yourself with your new camera and learn more about its technical possibilities. Please turn over and fold out the rear cover flap. After reading the advice and hints given in this little booklet, you will soon be an expert.



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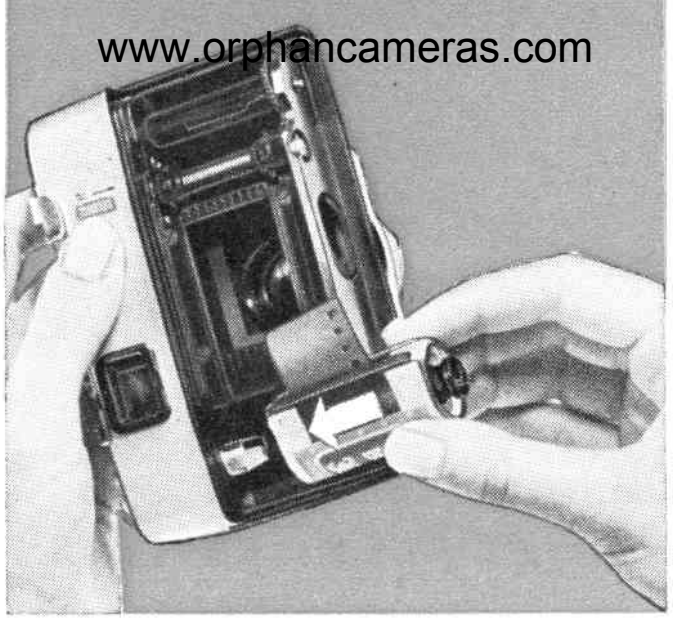

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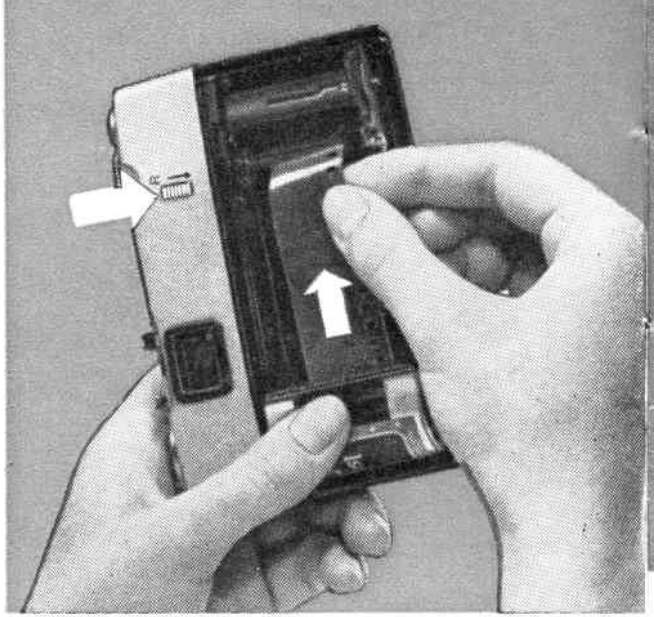


3

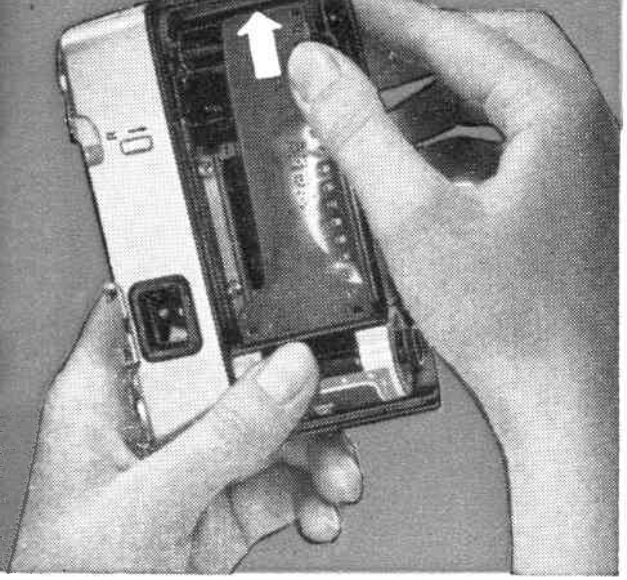
How to load the camera

The camera can be loaded in daylight, however not in direct sunlight but using body shadow.

1 First open the camera back by pressing the catch to "open". Then slide off the back.

2 Insert the cassette so that its hole engages with the rewind crank.

3 It is advisable to push the locking key (R) in the direction of the small arrow, so that the winding spool can be moved freely.
Turn the spool by the milled ring until one of the two broad slits and its small lug are uppermost. Draw out film from the cassette to the winding spool, holding the cassette with the other hand.



4

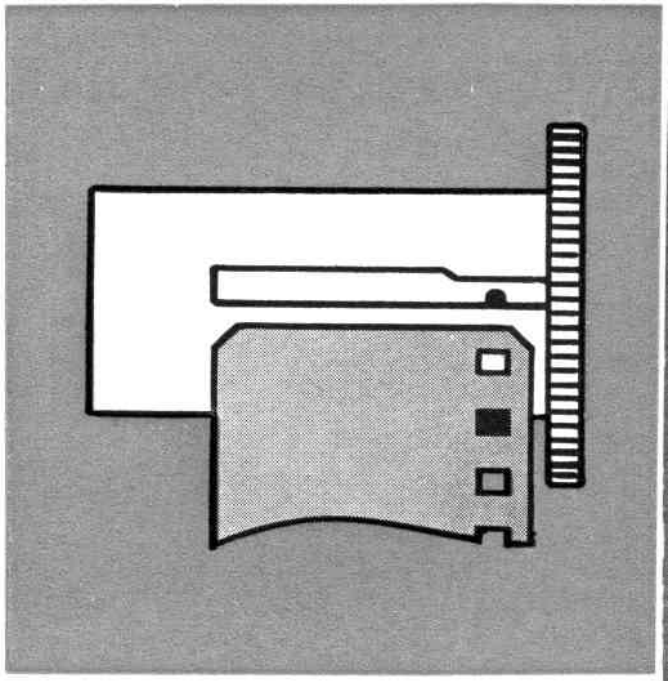
5

Important!

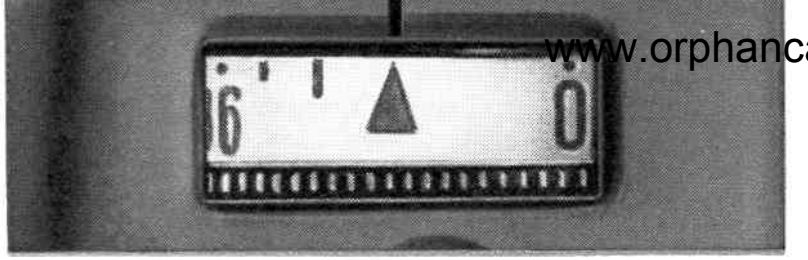
6

4 Insert the end of the film in the slit of the winding spool so that the lug engages in the second film perforation (see 6). Now turn the winding spool until the film is taut and the teeth of the transport wheel engage cleanly in the film perforations.

5 When about $^1/_3$rd inch full width of the film projects from the cassette, close the camera by replacing the back in the groove at an oblique angle, slide it close to the top part of the camera and then press down slightly. Continue pressure on the base plate, slide the back right home and set the catch to "lock".

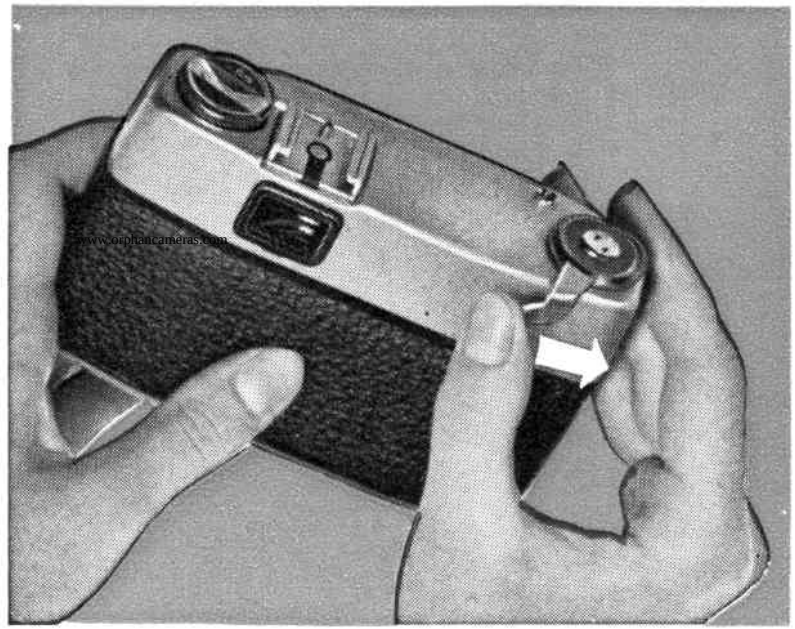


3



Film counter

On the top plate alongside the rapid transport lever is the film counter. It counts backwards and shows you the number of exposures still left on the film. On its dial are three triangular marks, one each before the numbers 36, 20 and 12. According to the length of the film loaded the appropriate triangle should be set against the fixed mark. This is done by setting the small milled wheel beneath the counter dial with your finger; move it only in the direction of the arrow.

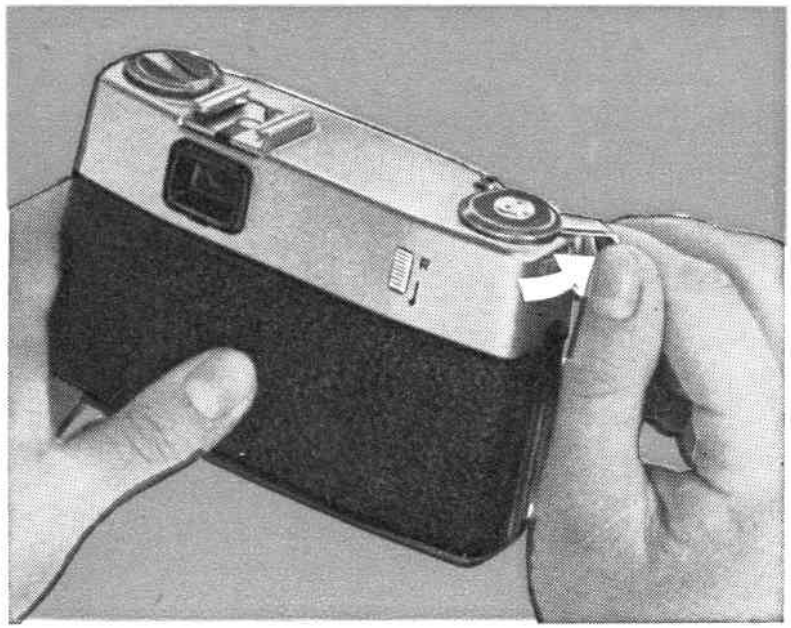


When loading the camera, the start of the film is wasted by exposure to light and so you must first make two blank exposures before starting to photograph.

Note: On transporting the film the disc of the rewind crank usually turns as well, and should therefore not be hindered in any way.

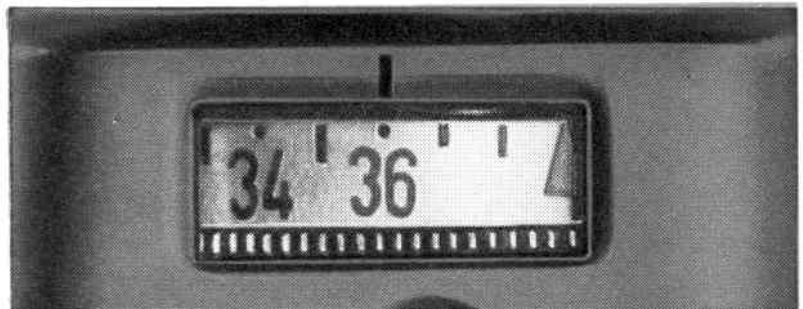
Film transport

With your thumb, swivel the rapid transport lever round as far as possible. Then press down the shutter release. You should repeat this operation of film transport and shutter release until the number of exposures marked on the film carton is opposite the fixed index mark on the film counter.



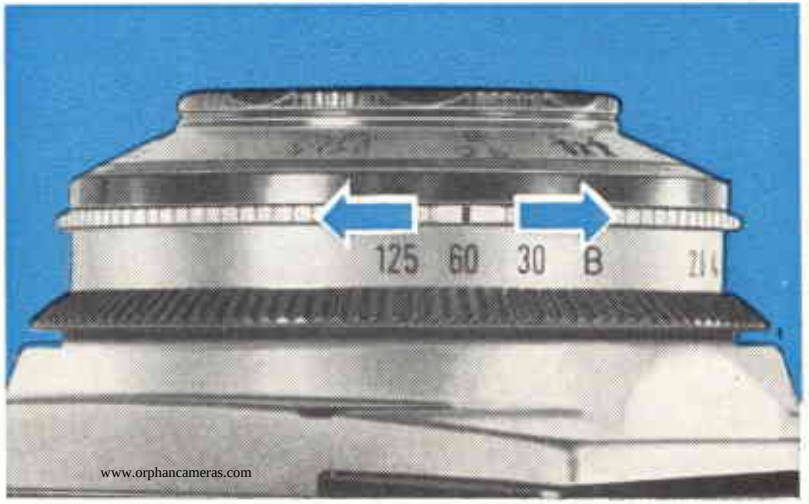
If the rapid transport lever is blocked, you will have to press the shutter release first. This is because the release and transport mechanisms have a lock to avoid double and blank exposures.

If you should inadvertently release the transport lever too soon, it returns to its starting position and must then be pushed forward again as far as possible.



Exposure

Lighting conditions are subject to considerable variations, which is why your Silette is fitted with different shutter speeds and apertures of varying sizes. By these means you can adjust the camera to suit the particular light and subject.



Setting shutter speeds

You have a choice of $^1/_{30}$, $^1/_{60}$ and $^1/_{125}$ sec. The required shutter speed is set by turning the milled ring ⑦ to bring the figure 30, 60 or 125 **exactly** opposite the setting mark. In the adjacent illustration a setting of $^1/_{60}$ sec. is shown. *Do not set intermediate values.*

The section entitled "What you need to know" on pages 15/16 provides information on choosing the correct shutter speed.

When set to B, the shutter remains open as long as the release button is pressed. For more details see page 12, "Time exposures".

Lens stops

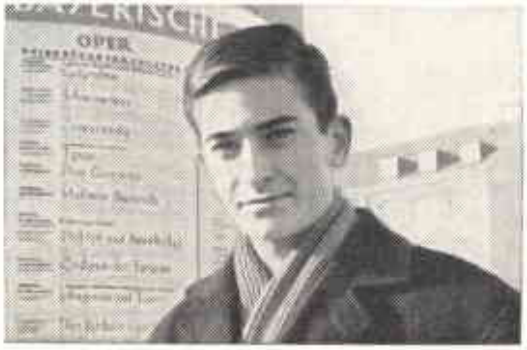
The necessary lens stop can be seen from the exposure tables on pages 8 and 9. The required lens stop is set by turning the black milled ring at the rear until the white triangular mark is in line with the lens stop number. The illustration below shows a setting of f. 8. For more details of lens stops and depth of field see the section on "What you need to know" (pages 15/16).

Please note:
Large stop = large opening,
but small
depth of field.

LARGE STOP
e. g. f. 2.8

Small stop = small opening,
but large
depth of field.

SMALL STOP
e. g. f. 22



EXPOSURE TABLE FOR COLOUR FILM

Aperture settings required from May to August, 10 a.m. to 4 p.m., shutter speed 1/125 sec.	Agfacolor Negative Film CN 17			Agfacolor Reversal Film CT 18		
	bright sunshine	slight haze	overcast dull	bright sunshine	slight haze	overcast dull
Beach scenes, mountains	f. 11 & 16	f. 8 & 11	f. 5.6 & 8	f. 16	f. 11	f. 8
Well lit streets and buildings, open landscapes with distant background	f. 8 & 11	f. 5.6 & 8	f. 4 & 5.6	f. 11	f. 8	f. 5.6
People, groups in the open, landscapes with dark foreground, street scenes	f. 5.6 & 8	f. 4 & 5.6	f. 2.8 & 4	f. 8	f. 5.6	f. 4
Dark buildings, people in the shade	f. 4 & 5.6	f. 2.8 & 4	—	f. 5.6	f. 4	f. 2.8

Agfacolor Negative Film CN 17: The universal film for colour or black and white paper prints and enlargements of any size.
Agfacolor Reversal Film: gives transparencies ready for viewing.

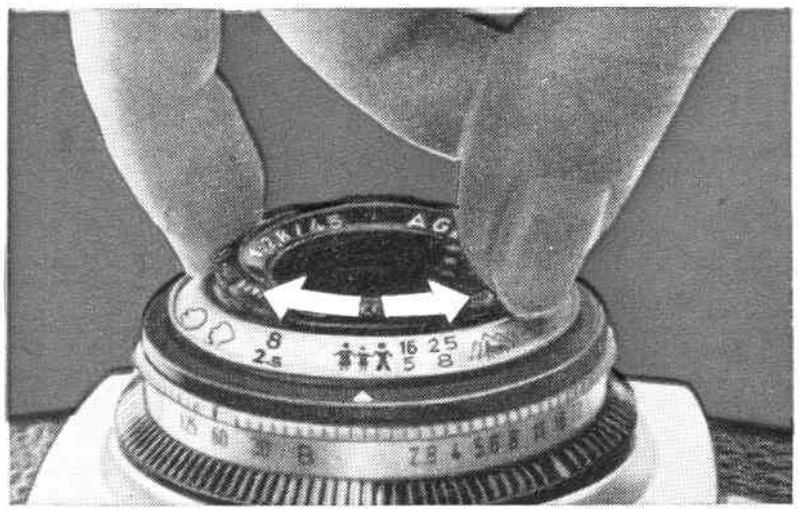
EXPOSURE TABLE FOR AGFA ISOPAN F BLACK AND WHITE FILM

from May to August, 2 hours after sunrise until 2 hours before sunset

Shutter speed	Lens aperture								
	1/125			1/60			1/30		
	sun-shine	over-cast	dull	sun-shine	over-cast	dull	sun-shine	over-cast	dull
Beach scenes, glaciers, snow	f. 16	f. 11	f. 8	f. 22	f. 16	f. 11	—	f. 22	f. 16
Open landscapes	f. 11	f. 8	f. 5.6	f. 16	f. 11	f. 8	—	—	—
Landscapes with foreground, people in the open	f. 8	f. 5.6	f. 4	f. 11	f. 8	f. 5.6	f. 16	f. 11	f. 8
Portraits (in the shade)	f. 5.6	f. 4	f. 2.8	f. 8	f. 5.6	f. 4	f. 11	f. 8	f. 5.6
Sports photography, action shots	f. 11	f. 8	f. 5.6	—	—	—	—	—	—

Focusing

Three symbols facilitate focusing. Depending on the subject, you should set one of the three symbols repro-



duced in enlarged form on the right to the white index mark.

If necessary, you can naturally choose any position between two symbols.

Focusing symbols

Close-ups 6 ft. (1.80 m.)

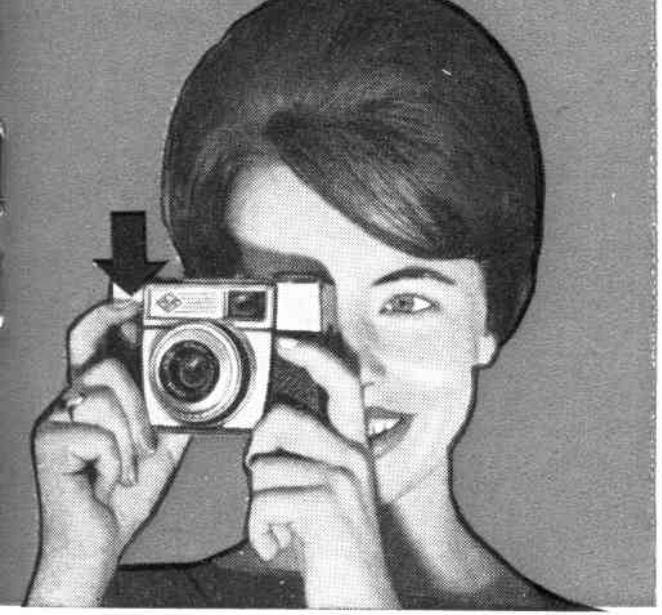
Groups 12½ ft. (3.80 m.)

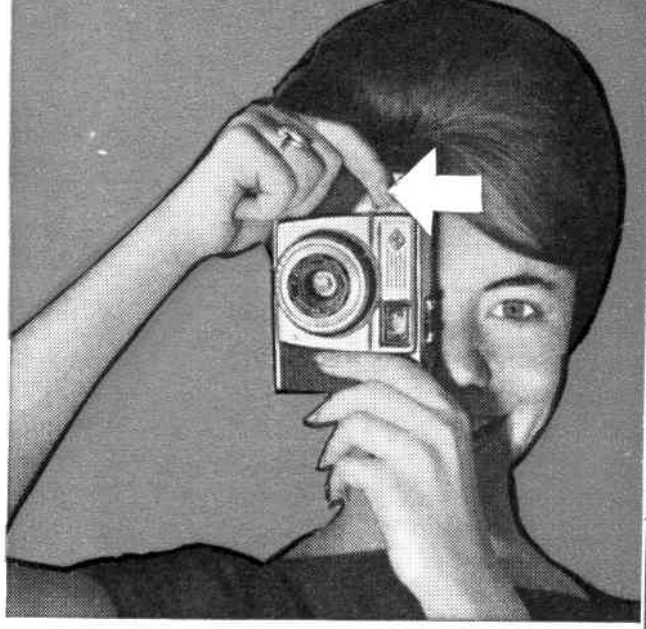
Landscapes infinity

Additional focus settings from 3¼ ft. to infinity are arranged on the focusing ring:

black figures = metres

green figures = feet





Holding the camera

After focusing your Silette, you can take the first photograph. It is essential to hold your camera steady to obtain sharp pictures. You should therefore take your Silette in both hands, bracing your arms against your body. Hold the camera straight without tilting it. Then make the exposure by pressing the release button down firmly and steadily as far as possible.

To take upright photographs, turn the camera through 90° and operate the shutter release with thumb or index finger. Hold the camera in the manner you prefer.

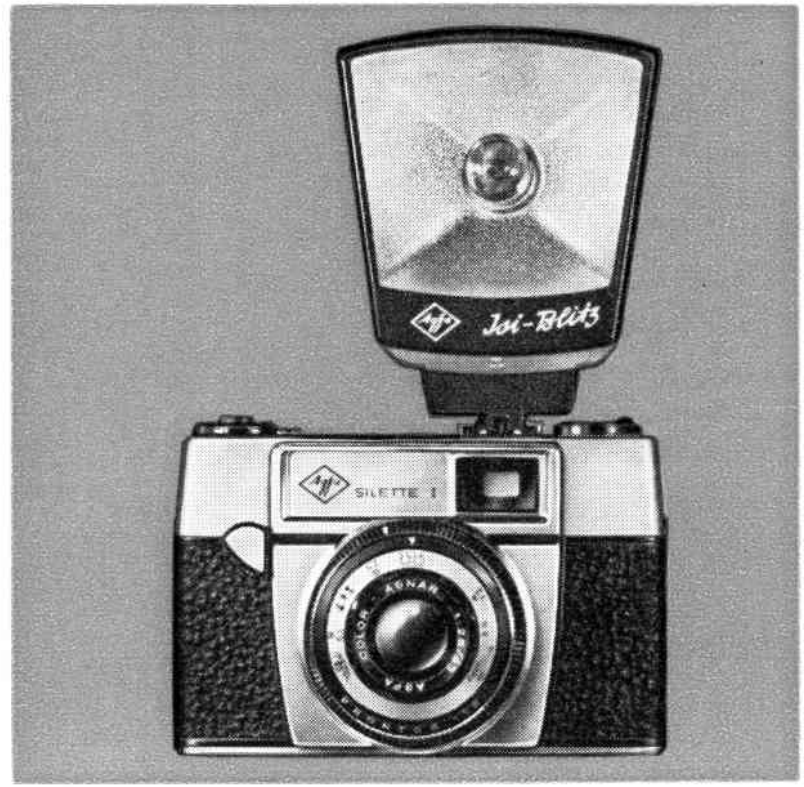
In poor light

flashlight and time exposures come to your assistance. This is done as follows:

Flash made very easy

A flashgun with a foot contact should be used for the Silette I (e. g. Agfa Isi Flashgun M). The contact with the camera shutter is made simply by sliding the flashgun into the accessory shoe. For flash photography the shutter speed ring should always be set to $^1/_{30}$ sec. The stops required should be taken from the instructions attached to each flash bulb carton.

When attaching an electronic flashgun, the use of the Agfa Adapter, type 6793, will be necessary. The lens stop can be calculated from the guide number of the flashgun.

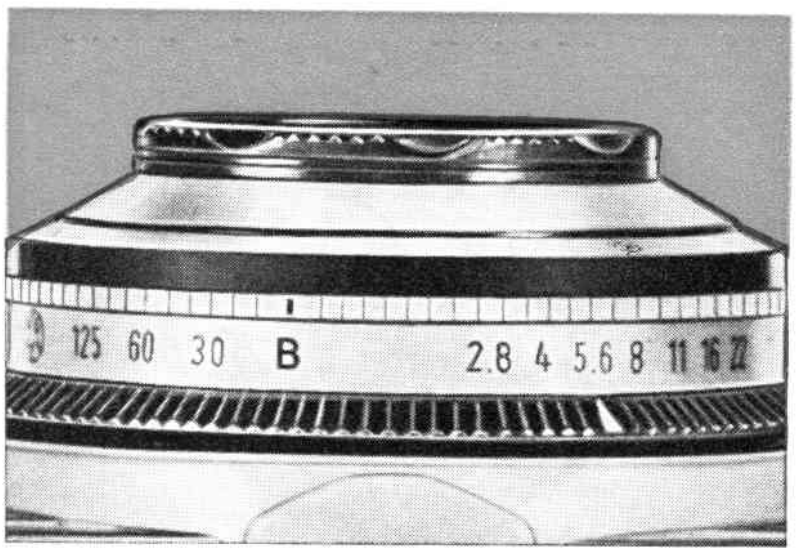


Time exposures

These are used for photographing motionless objects such as reproductions of pictures, documents or postage stamps, and for night photo-

graphy. You should first turn the large milled ring until the setting mark is in line with the B. On this setting the shutter remains open as long as the release button is pressed down.

Longer shutter speeds than $^1/_{30}$ sec. cannot be used without supporting the camera, and a tripod and cable release are then necessary. The cable release socket is on the top plate of the camera ① (see main illustration).

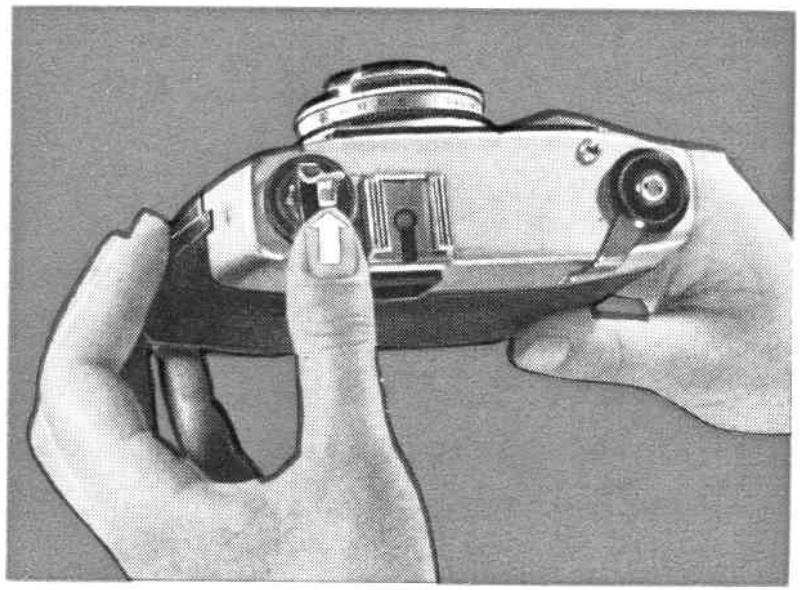


Rewinding the film

After the last exposure, the counter will indicate 1 and the rapid transport lever cannot usually be moved. The film now has to be rewound into its light-tight cassette by means of the rewind crank:

First slide the locking key on the rear of the top plate of the camera in the direction of the arrow. Then raise the crank with your finger-nail and swivel outwards as shown in the upper illustration on page 14.

Then turn the crank in the direction of the arrow (see right illustration page 14). When the rewind crank turns much more easily, rewinding

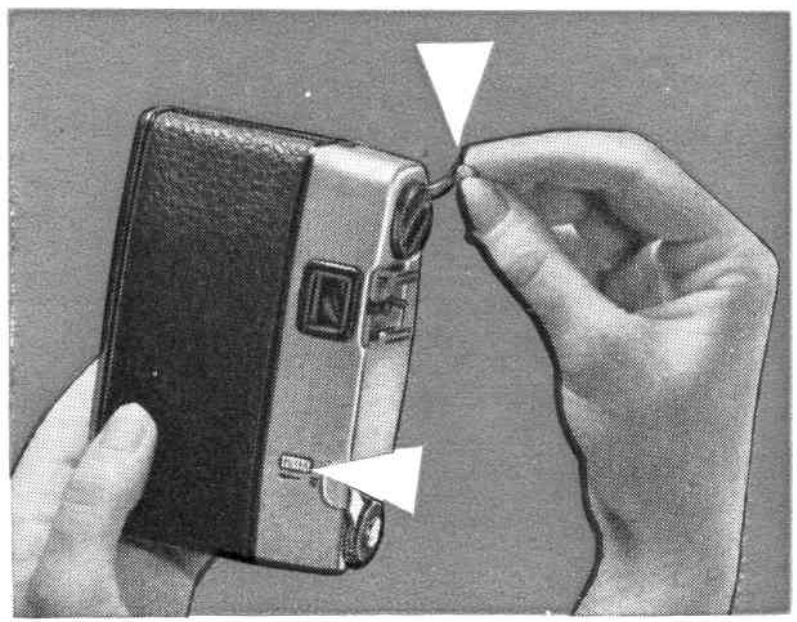


is complete and you can then open the camera. This is done by moving the catch on the base of the camera to "open" and then removing the camera back downwards. Put the cassette in its light-tight packing and mark it as exposed.

When operating the rapid transport lever, the locking key automatically returns to its original position.

Cleaning

Every time you change a film, it is advisable to clean the inside of the camera—the loading chamber, the winding spool and the pressure plate in the back—carefully with a soft camel-hair brush. The lens should be cleaned only with a similar brush or soft piece of chamois leather.



Film Tips

Before loading your camera with film as described on pages 2 and 3, here are a few suggestions to help you in choosing the right film.

First of all there is Agfa Isopan F, for black and white photography. It has fine grain and good contour sharpness.

For sports photography the high-speed Agfa Isopan ISS is the right film.

Agfacolor films open up the world of colour to you. For more than 25 years these films have been great favourites due to their natural reproduction of pastel tints and bright colours alike. Their high speed has also made colour snapshots a reality.

For sharp, brilliant, realistic transparencies:

Agfacolor Reversal Film CT 18.

For wonderful colour prints:

Agfacolor Negative Film CN 17.

What you need to know

As mentioned in brief, two factors are involved in the exposure: the lens stop and the shutter speed. The following information is designed to familiarize you with the association of these two factors.

The **lens stop** regulates the amount of light reaching the film. In poor lighting conditions, it is therefore necessary to use a large lens stop (e. g. f. 2.8 or 4). If lighting of the subject is good, a smaller lens stop can be chosen (e. g. f. 11 or 16); this is known as stopping down.

The **shutter** of your camera offers the second possibility of controlling the quantity of light. A short shutter speed, such as $^1/_{125}$ sec., will of course allow less light to reach the film than a longer speed such as $^1/_{60}$ sec. or even $^1/_{30}$ sec.

For action photographs a shorter speed should be chosen ($^1/_{125}$) and a larger lens stop used. On the other hand, if you wish to photograph a landscape in which the foreground and background are to be sharp, a smaller lens stop will have to be set and a correspondingly longer shutter speed. Do not use intermediate settings.

Depth of field is the sharp zone in front of and behind the point on which the camera is focused. This sharp zone is variable; it increases as the camera is stopped down and the distance increases. To help you in finding out how far this sharp zone extends, the table on pages 18 and 19 gives the exact depth of field for every focus setting.

Before making each exposure, glance through the viewfinder to see whether the subject would be better as an oblong or upright photograph.

Some general hints for your photographs

A very striking effect can be obtained by photographing the subject by oblique sunlight. Of course, you can also photograph with the sun behind you, but then you must be careful to keep your own shadow out of the picture. In such cases the relief effect is less.

Photographs without sunshine are also possible. With an overcast sky, contrast can be heightened on a black and white film by using a medium yellow or orange-red filter. The amount by which the exposure then has to be increased can be seen from the filter factor particulars supplied by the makers.

Photos against the light call for some experience because the rays of the sun should not fall directly on the lens. It is best to take advantage of the shadow of a tree or house and use a lens hood too.

People should not be photographed in front of bushes and trees and the sky is often a more satisfactory background. Try adopting a crouching position for such photographs. A change in the camera position often relieves the monotony. Try out your Silette with "bird's-eye" views, such as from a church tower down on to the market square. "Worm's-eye" views can also produce unusual effects. With views from a mountain peak or tower try to include some foreground interest.

DEPTH OF FIELD FOR AGFA f. 2.8/45 mm. LENSES

Diameter of circle of confusion: 0.03 mm.

At a distance setting of	and stopping down to			
	f. 2.8	f. 4	f. 5.6	f. 8
	sharp definition is obtained from . . . ft. to . . . ft.			
3 1/2′	3′4 7/16″—3′8″	3′3 13/16″—3′8″	3′3″—3′9 1/2″	3′1 7/8″—3′11″
4′	3′9 15/16″—4′2 1/4″	3′9 1/8″—4′3 1/4″	3′8 1/16″—4′4 3/4″	3′6 9/16″—4′7″
	5′6 5/16″—6′4″	5′4 9/16″—6′7″	5′2 3/8″—6′10″	4′11 5/16″—7′4 1/4″
8′	7′3 11/16″—8′10″	7′5/8″—9′3″	6′8 3/4″—9′10″	6′3 5/8″—10′12″
	10′10 1/16″—14′8″	10′3 3/16″—15′10 3/4″	9′7 1/16″—17′10 1/2″	8′8 3/4″—21′11 3/4″
25′	19′1 1/2″—36′2″	17′4 9/16″—44′8″	15′6″—65′4 1/2″	13′4 1/16″—215′
	79′11 5/8″—∞	56′1/4″—∞	40′11/16″—∞	28′1″—∞

The distances to the subject are measured from the film plane (rear edge of accessory shoe).

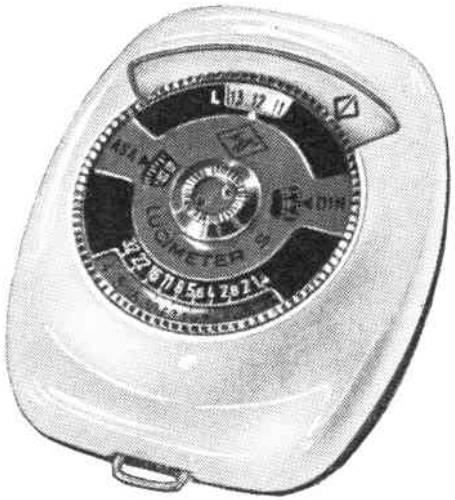
DEPTH OF FIELD FOR AGFA f. 2.8/45 mm. LENSES

Diameter of circle of confusion: 0.03 mm.

At a distance setting of	and stopping down to		
	f. 11	f. 16	f. 22
	sharp definition is obtained from . . . ft. to . . . ft.		
3½′	3′1/2″—4′11/2″	2′10 1/2″—4′6″	2′8 3/8″—5′1/2″
4′	3′4 7/8″—4′10″	3′2 5/16″—5′4″	2′11 5/8″—6′2 1/2″
	4′7 15/16″—8′1 1/4″	4′3 1/16″—9′9 1/4″	3′10 15/16″—13′
8′	5′10 1/8″—12′9″	5′2 1/2″—17′7 7/8″	4′7 3/8″—32′7 5/8″
	7′10 1/4″—30′10″	6′8 3/4″—95′10 7/16″	5′9″—∞
25′	11′4 3/8″—∞	9′1 1/2″—∞	7′4″—∞
	20′5 5/8″—∞	14′1 3/8″—∞	10′3″—∞

The distances to the subject are measured from the film plane (rear edge of accessory shoe).

Exposure tables of the kind shown on pages 8 and 9 are only guides. It is better to rely on an exposure meter such as the Agfa Lucimeter S. It is simple to use, handy and attractively styled.



For projection of your colour transparencies we recommend the attractive Agfa Diamator H magazine projector.

Like the Agfa lens hood, Agfa filters are supplied in standard mounts for your Silette I. There is a practical leather case taking the lens hood and two filters, for attaching to the carrying strap of the ever-ready case.

CONTENTS

With the Agfa close-up attachment, you can cover a range of 16 to 32 in., whilst the Natarix viewfinder attachment supplied with it ensures freedom from parallax. The tilted accessory shoe ensures equal illumination for close-ups with flash.

We reserve the right to make alterations to the Agfa Silette I, arising from further development.

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen

① Cable release socket

② Rapid transport lever

③ Flash contact
in accessory shoe

④ Rewind crank

⑤ Shutter release

⑥ Focusing ring

⑦ Shutter speed ring

⑧ Lens stop ring

The lens for the Agfa Silette has been specially computed and manufactured in accordance with the very latest scientific methods to suit this type of camera.

Its performance is of a standard hitherto unattained by other lenses having an equal number of elements. Brilliant definition, high resolving power and excellent reproduction of detail are its outstanding characteristics. A combination of these attributes makes it the ideal lens for miniature photography with black and white or colour film.

In addition, every lens leaving our factory is tested by the most up-to-date methods and is guaranteed for its quality and performance.

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen