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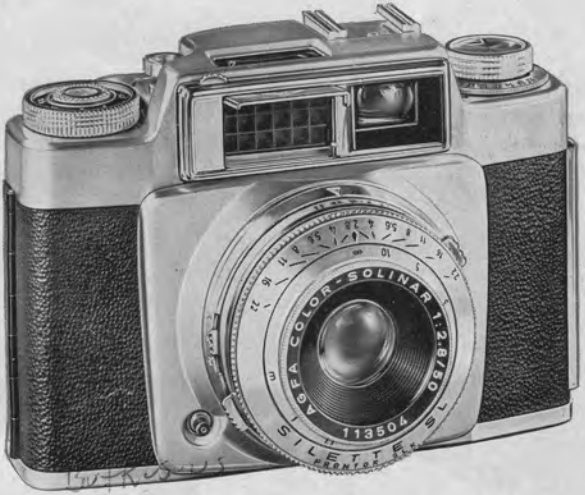



Agfa

MADE IN GERMANY

DIRECTIONS FOR USE

# AGFA SILETTE · SL

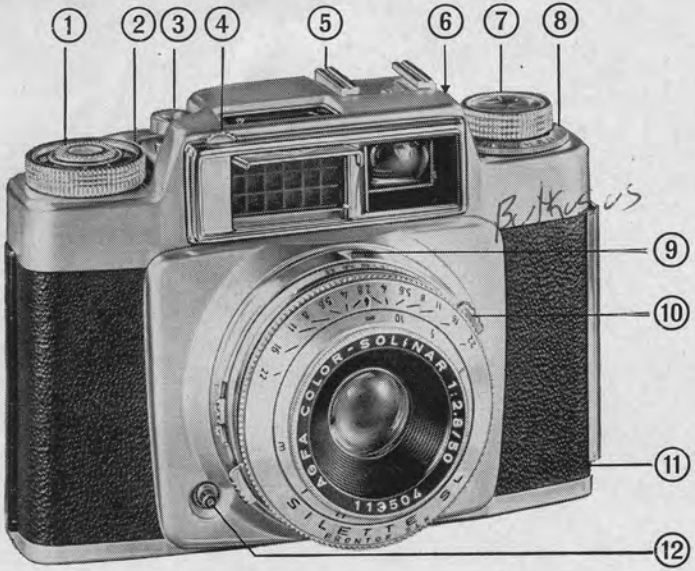



Fig. 2

① Exposure counter

② Rapid film wind lever

③ Release button with thread for cable release

④ Exposure meter scale

⑤ Accessory shoe

⑥ Locking button for film speed scale

⑦ Film type reminder disc

⑧ Film speed scale

⑨ Index pointer for stops and shutter speeds

⑩ Press-in release for setting the stop

⑪ Catch for camera back

⑫ Flash connection

# CONTENTS IN ALPHABETICAL ORDER

DEAR AMATEUR,

With the acquisition of an Agfa Silette SL, you will be looking at your surroundings, your house, your family, holidays, week ends—everything in fact that holds pleasant memories in a new light—as subjects for your camera. The purpose of this booklet is to help you to quick success and pictures with the expert touch. If you will read the following pages through really carefully, you will find this the quickest way to learn all about your Agfa Silette SL and the way to use it.

Taking photographs with this miniature camera is actually very simple; there are very few things to remember and they are quickly learnt. The use of the exposure meter, particularly, is simplicity itself, because an ingenious coupling of the meter setting pointer with the stop ensures automatically that the shutter gives the correct exposure. This innovation has effected a considerable simplification in the operation of the camera.

The 4-component Agfa Color-Solinar lens, with a maximum aperture of f/2.8 and, of course, coated, gives outstandingly good reproduction, whether for black-and-white or colour photography.

We are confident that your Agfa Silette SL will bring you a great deal of pleasure.

## INTRODUCTION

In the following guide to the use of your Silette SL, we begin with loading the film into the camera; since this is the first time you have handled the camera it is advisable in the first place merely to go through the motions of loading, without using an actual film.

Before inserting the film, it is advisable to set the film type reminder disc to the type of film to be loaded and the film speed scale to its speed. The latter is particularly important, because it is the basis of operation of the exposure meter.

## THE FILM SPEED SCALE

With the thumb press the small knob to the right and rotate the scale beneath the rewind knob until the black triangular index mark comes opposite the speed number of the film to be used—in Fig. 3 = 40 ASA ($^{17}/_{10}°$ DIN).

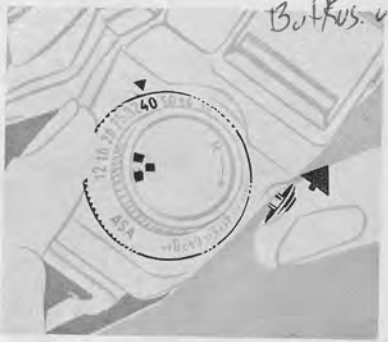



Fig. 3

## FILM TYPE REMINDER DISC

You will not always be using the same type of film in the camera: from time to time you will have occasion to change from one type to another. For this reason the Silette SL is provided with a film type reminder disc, so that should the camera not be used for some time—or perhaps be used alternatively with another camera—you will always know what type of film is loaded into it.

To set it, pull out the rewind knob and, taking the upper disc between finger and thumb (see Fig. 4), rotate the film type reminder disc by its underneath milled rim with the first finger until the figure corresponding to the film to be loaded appears in the window. The disc can be rotated in either direction.


If, for example, a **black-and-white film** is to be loaded, this is indicated by setting the black and white sectors in the window of the reminder disc (see also Fig. 3)

Fig. 4

If a **colour negative film** is to be used, the disc should be set as follows:

$\frac{\text{Col}}{\text{ND}}$ = Colour negative film for daylight

$\frac{\text{Col}}{\text{NT}}$ = Colour negative film for artificial light

$\frac{\text{Col}}{\text{N}}$ = Colour negative film for daylight and artificial light, e. g. Agfacolor CN 17.

For **colour reversal film** the following settings are used:

$\frac{\text{Col}}{\text{RD}}$ = Colour reversal film for daylight

$\frac{\text{Col}}{\text{RT}}$ = Colour reversal film for artificial light.

## OPENING THE BACK

To open the back of the Silette SL push the small projecting rim of the catch (see Fig. 5) in the direction of the arrow. The

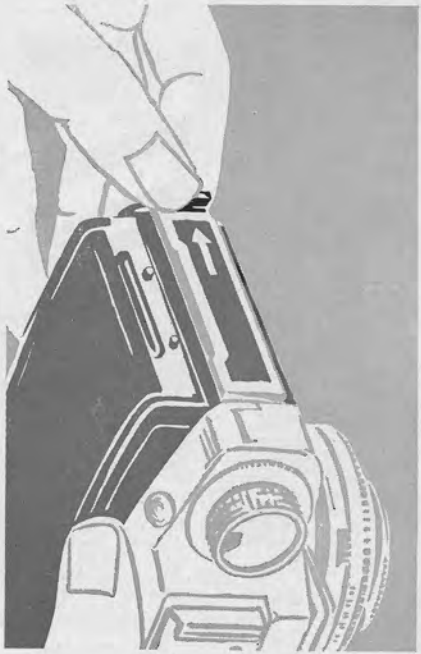


Fig. 5

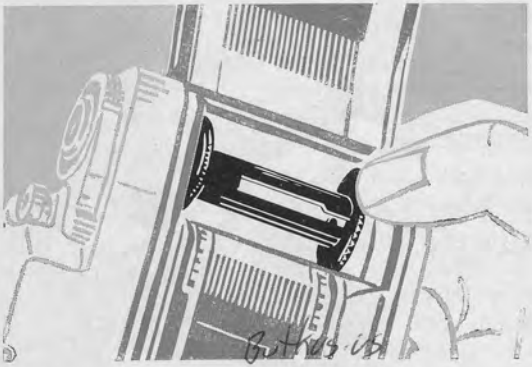


Fig. 6

back will then spring open and can be opened right out.

The two spool chambers will now be visible, on the left the empty chamber into which the cassette has to be placed, and on the right (see Fig. 6) the chamber housing the non-removable take-up spool. This spool must be turned by means of the milled flanges until the slot, with the small tooth at its right hand end, is in the position shown in Fig. 6.

## INSERTING THE CASSETTE

The unwrapping of the new cassette, and the loading of the camera, should if at all possible be done in subdued light, or at least in the shadow of the body. To insert the cassette, pull out the rewind knob until the spool driving key disappears into the housing (see Fig. 7).

Insert the cassette and push the rewind knob right back again, gently turning it the while so that it engages with the slot in the spool core.

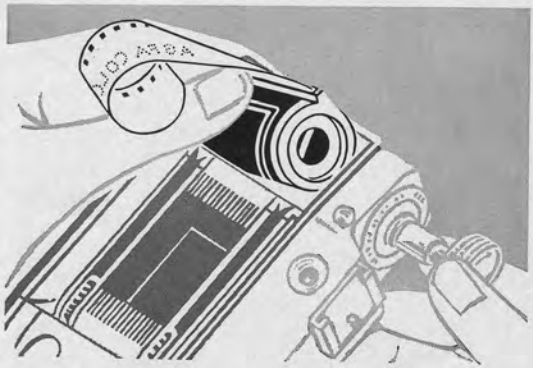
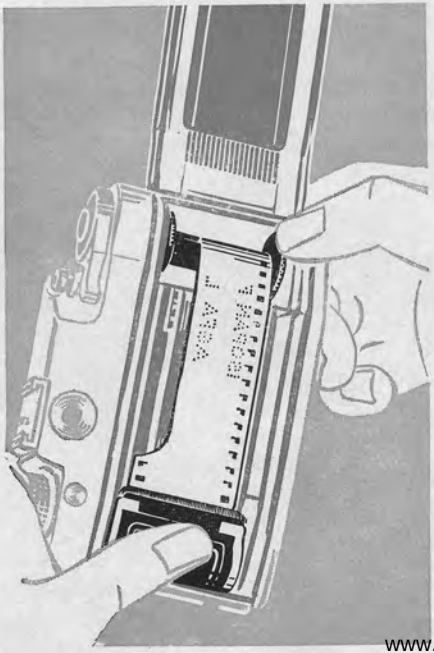


Fig. 7



## THREADING THE FILM AND PULLING IT TAUT

Insert the narrow end of the film into the slot in the take-up spool and hook the **second perforation** on to the tooth. Then rotate the empty spool by its milled flanges until the film is pulled taut with not more than about $^{3}/_{8}$ of an inch of the full width film projecting from the cassette (see Fig. 8).

Fig. 8

## CLOSING THE BACK

See that the film perforations are engaging properly with the teeth of the feed sprocket beneath it. The back may then be closed.

This should be done by pressing it with both hands, as shown in Fig. 9, until it snaps shut.

Fig. 9


Fig. 10

## EXPOSURE COUNTER

Having loaded the camera set the exposure counter to zero. With the thumb, press down the inner milled ring of the counter disc which is built into the rapid film wind lever, and turn it counter-clockwise until the green triangle comes opposite the index line engraved on the edge (see Fig. 10).

When loading a 36-exposure miniature cassette, use the green mark between 36 and 1; for a 20-exposure cassette, the green mark between 25 and 20. The counter runs backwards and indicates always **the number of frames still remaining unexposed.**

## THE FILM WIND

Two blank exposures must now be made. Each full turn of the rapid wind lever moves on the film one frame and at the same time loads the shutter. To operate

it use the thumb to swing the lever firmly right round to the stop (see Fig.11).

If it should be found that the lever cannot be moved, the release button must be pressed once again. When operating the film wind lever remember to press it right home.

The release button 3 (see Fig. 2) must now once again be pressed and the whole sequence of operations—film wind and release—repeated a second time. The exposure counter will now read one division before 36.

It is advisable to make a rule of never winding on the film until just before the next exposure is to be made; this obviates the risk of releasing the shutter inadvertently.

**Caution:** As a rule the rewind knob will revolve as the film is wound on; care must therefore be taken not to prevent it from doing so.

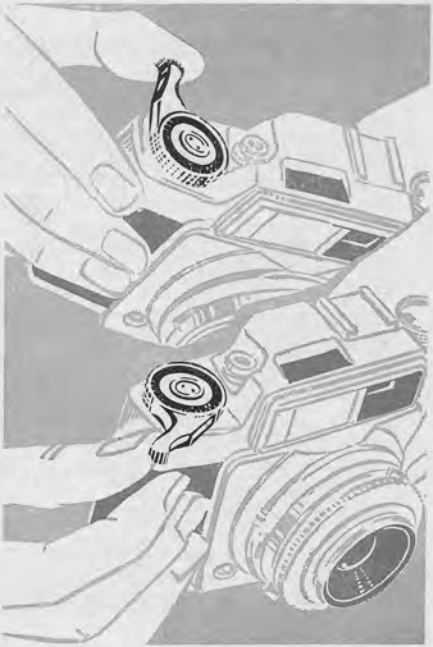


Fig. 11

## DOUBLE EXPOSURE AND BLANK FRAME PREVENTING INTERLOCK

The Agfa Silette SL is provided with an interlock for preventing double exposures and blank frames. This means that it is not possible to make two exposures on the same frame and also that the film cannot be wound on to the next frame until after a picture has been taken on it. If, therefore, it is found that the release button cannot be operated, this means either that the film has not been wound on after the previous exposure or that the rapid film wind lever was not taken right round to the stop. If the latter is the case, the winding can be completed, by again operating the lever as far as it will go, without wasting any film. If there is any doubt, when some time has elapsed since last using the camera, whether or not the film has been wound on, the film wind lever should be tried. If it cannot be operated, the camera is ready for the next exposure.

When the camera has been loaded as explained above, give the film wind lever one more turn—the exposure counter will now read 36—and the camera is now ready for the first exposure. The subject distance must then be set on the focusing scale and it remains to decide what shutter speed and stop to use.

## THE EXPOSURE METER

The setting frame of the exposure meter is coupled direct to the stop and shutter speed setting ring on the shutter; consequently the operation of setting the meter reading on the shutter, which would otherwise be necessary, is eliminated.

First of all make sure that the film speed scale (on the film rewind knob) has been set to the correct film speed as described on page 5. Then open the protecting cover by pressing the small catch to the left.

*See the hints on the use of the Exposure Meter on page 21.*

Point your Agfa Silette SL towards the subject. The light falling on the meter will cause the pointer to deflect, and the setting frame now has to be adjusted to be exactly over it.

The best procedure is as follows:

With normal light conditions, set the shutter to a medium speed, e. g. $^1/_{60}$, by rotating the large milled ring (see Fig. 12). Keeping the press-in key of the diaphragm ring pressed in with one finger of the left hand, rotate the diaphragm ring, watching the exposure meter pointer the while, until the pointer lies exactly central in the aperture of the setting frame.

Incorrect  Correct

It will be found easier to adjust the diaphragm ring if the fixed ledge ⑦ (Fig. 16) is used as a rest for the right hand (see fig. 12).

Fig. 12


Fig. 13

If the diaphragm ring comes to a stop before the setting frame reaches coincidence with the pointer, the shutter speed ring should be rotated to a point where this becomes possible. Finally, release the press-key: the measurement is now complete, and the meter reading has been transferred to the shutter. So long as the press-key is not pressed in the shutter speed and diaphragm rings are coupled together. **From now on, only the shutter speed ring** (see Fig. 13) **must be adjusted,** else the meter-controlled setting which has just been made will be altered.

In adjusting the shutter speed ring, you will notice that

the ring can only be rotated between certain limits,

and also that

the setting frame does not move from the position in which it was set above the meter pointer.

It only remains now to decide what combination of shutter speed and stop to choose. Remember that for hand held exposures the shutter speed must not be slower than $^1/_{30}$ second (e. g. $^1/_{15}$, $^1/_8$, etc.). The stop will automatically adjust itself to any alteration of shutter speed, and here it will also be necessary to bear in mind the consideration as to depth of field which is discussed in the next section.

As the shutter speed ring is rotated, the different combinations of shutter speed and stop which are possible with the particular meter setting can be read off opposite the triangular index pointer (see Fig. 14).

Thus, in the example illustrated in Fig. 14, the following combinations are available:

| Shutter speed: | $^1/_{300}$ | | $^1/_{125}$ | $^1/_{60}$ | $^1/_{30}$ | $^1/_{15}$ | $^1/_8$ |
|---|---|---|---|---|---|---|---|
| Stop: | 2.8 | 4 | 5.6 | 8 | 11 | 16 | 22 |

Note that only the **click settings** of the shutter speed ring can be used: the shutter speed must, in other words, always appear exactly above the triangular index pointer. *Intermediate settings cannot be used:* such settings are particularly liable to occur when the shutter speed ring is at the extremities of its motion. Intermediate **stop values,** on the other hand, are perfectly admissible, and may in fact be necessary to bring the shutter setting into agreement with the meter reading.

Fig. 14

## DEPTH OF FIELD

The lens is focused by rotating the front cell of the lens mount until the subject distance comes opposite to the index mark (e. g. 10 feet in Fig. 15).

Just as the shutter speed is dependent upon the stop, so does the stop control the range of definition in front of and behind the point on which the lens is focused. When the lens is "stopped down" to a small aperture this range of sharp focus is considerably extended, and this is said to "increase the depth of field". The depth of field also increases as the subject distance increases.

The depth of field is thus controlled jointly by the stop and the subject distance. The exact value of the depth of field for any particular stop and distance can be seen from the table on pages 30–31.

It should be emphasized that in calculating these values a very high standard of definition was used, so that strict adherance to them is necessary only for technical photography or for work intended for very considerable enlargement demanding the utmost sharpness in the negative. For all practical purposes the figures given by the depth-of-field scale provided on the camera will fully suffice. While these are somewhat greater than the values given by the table, experience has shown that they are adequate for most purposes. As an example may serve the 10 feet setting shown in the accompanying illustration.

On the depth-of-field scale, the stop numbers are engraved symmetrically to left and right of the distance pointer. Thus, if the lens is stopped down to f/8, the range of distances, on the adjacent distance scale, included between the 8 on one side of the depth-of-field scale to the 8 on the other represents the depth of field available at this stop and subject distance: in this case from about 8 feet to 13 feet.


Fig. 15

Where definite close-ups or distance shots are involved it is possible to use what is termed the two-point setting. This however assumes that the exposure meter setting allows the red dot between f/8 and f/11 to be set against the triangular pointer ① (Fig. 16). Note, too, that the red dot must always be set against a full shutter speed; if this is not possible, f/11 must be used. If then the red 10 or 30 of the distance scale is set against the pointer ④ (Fig. 16), the red 10 setting gives a depth of field from about 8 feet to 15 feet and the red 30 setting a depth of field from about 16 feet to ∞.

## THE CHOICE OF SHUTTER SPEED AND STOP

Referring back to the example on page 17, it still remains to decide which combination of stop and shutter speed is the best to use. In landscape photography greater importance is to be attached to using as small as possible a stop in order to secure maximum depth of field. In our example (page 17), one would therefore set the triangular index to $^1/_{30}$ and f/11. The reverse, however, is the case for example in sports photography where the fastet possible shutter speed is required to stop subject movement. For example, $^1/_{300}$ second with the stop intermediate between f/2.8 and f/4.

It is immaterial, so far as the film is concerned, how the light reaching it is controlled; that is to say, whether a large amount of light (= large stop) is allowed to pass through the lens for a short time, or whether the same total amount of light is achieved by the use of a smaller stop and a slower shutter speed. Since any alteration of shutter speed is automatically accompanied by the appropriate change in the stop, the film always receives the same exposure as determined by the exposure meter setting.

The fixed coupling precludes any possibility of inadvertently altering the combination. However, it is advisable to make frequent checks of the pointer deflection of the built-in exposure meter of the Silette SL. It is only necessary to open the protecting cover and check whether the pointer is still centred in the setting frame.

## SOME HINTS ON THE USE OF THE EXPOSURE METER

When measuring the exposure in sunshine, tilt the camera a few degrees downwards. Experience shows that as a rule the sky occupies a considerable proportion of the negative, and since with but few exceptions it is brighter than the subject proper, it is better to point the camera, for the purpose of the measurement, at this darker part of the picture area. If there are very great differences in brightness between different parts of the subject it is necessary to decide which parts of the picture must in any circumstances be **correctly** rendered. This—one might call it **essential**—part of the picture should be metered **from close up,** by approaching the subject with the camera directed at this essential part, watching the exposure meter, until it is seen that the lighter surroundings are clearly exerting no influence on the reading; this is indicated by the fact that the reading does not materially change on still closer approach. The photograph is then taken **from the original standpoint** using the exposure value thus determined.

*But note also the remarks on page 29 regarding the effect on exposure values of the use of filters.*

## THE PRONTOR SLK SHUTTER

Details of operation:

The large milled ring controls the shutter speeds.

The black figures

300 125 60 30 15 8 4 2 1

are automatically controlled exposure times, the last five of which, viz. 15, 8, 4, 2 and 1 cannot be safely used with the camera held in the hand. The numbers represent fractions of a second, e. g. 300 = $1/300$ second, 8 = $1/8$ second, etc.

When set to B the shutter remains open so long as the release button is kept depressed, and for such time exposures a tripod or other firm support is essential. The **green** figures are not used for setting purposes. They serve only to indicate how many full seconds time exposure are required with the shutter set to B, when only very small deflections of the meter pointer are attained. The appropriate stop is read off on the scale adjacent to the green figure.

Keeping the coupling key ③ (Fig. 16) pressed in, set the indicated stop opposite to the pointer ① and expose for the required number of seconds. This will alter the setting which has been made by means of the exposure meter setting frame, and the exposure value must therefore be re-set for the next exposure.

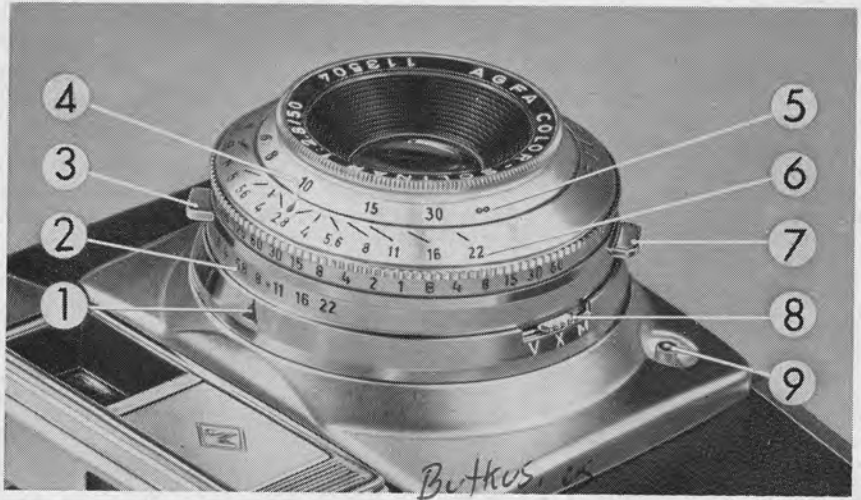



Fig. 16

① Setting index for stop and shutter speed. Shutter speeds must be set exactly at the apex of the triangle, so that they click into place

② Scale of stops

③ Press-in key for setting diaphragm ring

④ Index mark for distance setting. Rotate the front cell of the lens mount so that the required distance comes opposite the black index (e. g. 10 feet in Fig. 16).

⑤ Distance scale on front cell of lens mount. Slip-on diameter for filters and lens hood, 37 mm.

⑥ Depth-of-field scale (for explanation see pp. 18/19)

⑦ Fixed ledge to give purchase when pressing in the coupling release key (3) when setting the diaphragm ring.

⑧ Synchronizing lever with three positions, V, X, M

⑨ Flash contact, 3 mm. diameter, for connecting flash gun lead

## THE DELAYED ACTION (SELF TIMER)

**Setting V** = delayed action (also known as self-timer).

When, as occasionally happens, you wish to include yourself in a photograph, **after winding on the film,** push back the small lever (8) (Fig. 16) to V. About seven seconds will then elapse, after the release is pressed, before the shutter operates.

After operation, the lever automatically returns to X; it may also be pushed back to this position should it not be desired after all, to use the self-timer. **Once the delay-action mechanism has started running, the film must not be wound on, nor the release button be pressed a second time.** Any shutter speed may be used with the self-timer but not the B setting. The selftimer can also be used in conjunction with flash, but only with X-synchronization.

## FLASH SYNCHRONIZATION

**Setting X** = X-synchronization.

The usual setting for flashbulbs. Every carton of flashbulbs carries details of the type of synchronization they require, i. e. X or M setting. The best shutter speed to use with the X setting is $^1/_{30}$ or $^1/_{60}$ second.

With **electronic flash** the X setting is always used; in this case, however, even the fastest shutter speeds may be used for fast moving subjects.

**Setting M** = M-synchronization.

With the synchronizing lever set to M, only those flash bulbs can be used which are specifically stated on the carton as requiring M-synchronization.

With these it is possible also to use faster shutter speeds than $^1/_{60}$ second should fast moving subjects require it.

**The exposure meter and flash.** The exposure meter of the Silette SL cannot be used with flash. On account of the coupling between stop and shutter speed, the shutter speed must be set **first,** and the stop **afterwards.** The necessary exposure data will be found in the instructions issued with the flashgun.

Set at 1/60 at 15' F5.6 Flash

For *horizontal pictures* the camera should be held in both hands, as shown, and the release pressed firmly and steadily right down, using the first or second finger of the right hand.

For *vertical pictures* the thumb or first finger of the right hand is used for the release, according to which way you prefer to hold the camera.

When using the camera in the hand, it is important to adopt a firm stance, and by holding the arms close in to the body and pressing the camera against the face, keep the Silette SL perfectly steady as the subject is sighted in the finder.

Fig. 17

## EXPOSING

When the release button is operated, the shutter opens and, regardless of how long the button remains depressed, the shutter closes again after the lapse of the time period for which it has been set.

With the camera held in the hand, only the faster shutter speeds from $1/60$ to $1/300$ sec. should be used, or, in case of necessity, $1/30$ sec. For any slower speed a firm support, or better still, a tripod and a cable release are essential.

## VIEWFINDER PARALLAX

The viewfinder shows just what area of the subject will be included in the picture. When taking close-ups, however, a small error is introduced by the fact that the viewfinder is at a higher level than the camera lens. In practice this only becomes noticeable with subject distances from 3 to 6 feet. When taking horizontal close-ups, therefore, the camera should be tilted slightly upwards; for vertical close-ups it should be turned slightly towards the viewfinder side.

## UNLOADING THE CAMERA

When the exposure counter indicates 1, one more frame remains to be exposed.

If too much film has been pulled out of the cassette when loading the camera, it can happen that the film cannot be fully wound on for the last exposure: the film wind lever sticks half way. In this event, the last exposure has to be sacrificed.

The exposed film must now be wound back into the light-tight cassette. To rewind the film, with the left thumb press the rewind release button on the base of the camera (see Fig. 18) and with the right hand pull out the rewind knob **as far as the first catch** (about $^3/_8$ inch) and

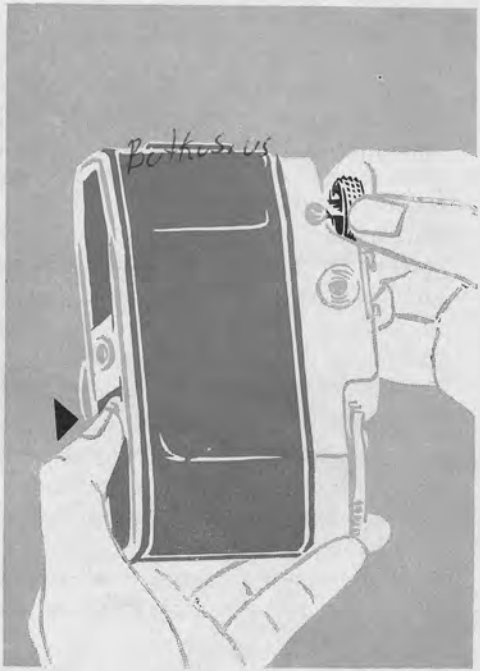


Fig. 18

wind the film right back by turning the knob in the direction of the arrow. This operation is complete when the film detaches itself from the take-up spool, and this point can be detacted by a slight resistance to rewinding. By carefully continuing rewinding check whether it is still possible to turn the rewind knob even when the rewind release button is released. As soon as this is the case the rewinding must be stopped.

The camera back can now be opened as described on page 7. Pull out the rewind knob as far as it will go, so that the cassette can easily be removed. It should at once be packed up in a light-tight wrapping and marked "exposed".

## CARE OF THE CAMERA

By taking care of your camera you can lengthen its useful life. It is specially important in this connection to protect your Silette SL from the weather by keeping it always in the convenient ever-ready case. The camera is secured in the case by the retaining screw, so that it can be used inclined at any angle without fear of its falling out.

Before loading the camera, take care too, that the interior of the camera, and the surface of the lens, are free from dust or any other foreign matter.

## THE EFFECT ON EXPOSURE OF THE USE OF FILTERS

Filters are used for the purpose of correcting or modifying the way in which colours are rendered on black-and-white film. We supply glass filters uniformly coloured in the mass and optically polished plane-parallel to the highest degree of precision. For the Agfa Silette SL these are available in the four colours, light yellow, medium yellow, yellow-green and orange-red, in 37 mm. diameter slip-on mounts.

When a filter is used the exposure has to be increased. This increase is termed the filter factor, and is specified in the instructions for the use of Agfa Filters.

If the filter factor is, for instance, 2, the iris diaphragm must be opened to one stop larger than the exposure meter indicates (i. e. it must be set to the next smaller number), or the next slower shutter speed used.

If you intend to take a series of photographs using the same filter, we suggest you take the filter factor into account in setting the film speed on the exposure meter. Thus a filter factor of 2 would call for a reduction of $^{3}/_{10}^{\circ}$ DIN (e. g. from 17 to 14), a filter factor of 4 a reduction of $^{6}/_{10}^{\circ}$ DIN (e. g. from 17 to 11). The advantage of thus incorporating the filter factor from the outset in the exposure measurement is that it reduces to a minimum the time occupied in taking the exposure reading and setting it on the shutter. Do not, however, forget when you remove the filter to reset the speed scale to the true speed of your film.

*You can obtain these Agfa Filters, in their up-to-date transparent screw-top boxes, from your photographic dealer: there is also a handy lens hood to match, made to fit the filters.*

# DEPTH-OF-FIELD TABLE FOR AGFA SOLINAR f/2.8 50 mm.

| With camera focused on | and lens stopped down to | | | |
|---|---|---|---|---|
| | f/2.8 | f/4 | f/5.6 | f/8 |
| | the image will be sharp between . . . and . . . | | | |
| 3½ ft. | 3′ 4¾″ — 3′ 7¼″ | 3′ 4¼″ — 3′ 8″ | 3′ 3½″ — 3′ 8¾″ | 3′ 2¾″ — 3′ 10″ |
| 4 ft. | 3′ 10¼″ — 4′ 1¾″ | 3′ 9¾″ — 4′ 2½″ | 3′ 8¾″ — 4′ 3¾″ | 3′ 7½″ — 4′ 5½″ |
| 5 ft. | 4′ 9½″ — 5′ 2¾″ | 4′ 8¼″ — 5′ 4¼″ | 4′ 7″ — 5′ 6″ | 4′ 5″ — 5′ 9″ |
| 6 ft. | 5′ 8¼″ — 6′ 4½″ | 5′ 6¾″ — 6′ ¼″ | 5′ 4¾″ — 6′ 9″ | 5′ 2″ — 7′ 1¾″ |
| 8 ft. | 7′ 5¼″ — 8′ 8″ | 7′ 2½″ — 8′ 11¾″ | 6′ 11¼″ — 9′ 5¼″ | 6′ 7″ — 10′ 3″ |
| 10 ft. | 9′ 1½″ — 11′ ¾″ | 8′ 9½″ — 11′ 7″ | 8′ 4¾″ — 12′ 4½″ | 7′ 10¼″ — 13′ 9½″ |
| 15 ft. | 13′ 1″ — 17′ 7″ | 12′ 5″ — 18′ 11¾″ | 11′ 7¼″ — 21′ 2¾″ | 10′ 7¼″ — 25′ ¼″ |
| 30 ft. | 23′ 2″ — 43′ | 21′ 1″ — 52′ | 18′ 10″ — 74′ | 16′ 3″ — 205′ |
| ∞ | 100′ — ∞ | 70′ — ∞ | 50′ — ∞ | 35′ — ∞ |

Diameter of circle of confusion: 0.03 mm.

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe).

# DEPTH-OF-FIELD TABLE FOR AGFA SOLINAR f/2.8 50 mm.

| With camera focused on | and lens stopped down to | | |
|---|---|---|---|
| | f/11 | f/16 | f/22 |
| | the image will be sharp between . . . and . . . | | |
| 3½ ft. | 3′ 1½″ — 3′ 11¼″ | 2′ 11¾″ — 4′ 3″ | 2′ 10″ — 4′ 7½″ |
| 4 ft. | 3′ 6¼″ — 4′ 10½″ | 3′ 4″ — 5′ ¼″ | 3′ 1¾″ — 5′ 6¾″ |
| 5 ft. | 4′ 3″ — 6′ 4¾″ | 3′ 11¾″ — 6′ 9¼″ | 3′ 8¼″ — 7′ 10″ |
| 6 ft. | 4′ 11″ — 7′ 8½″ | 4′ 6¾″ — 8′ 10¼″ | 4′ 2¼″ — 10′ 10″ |
| 8 ft. | 6′ 2″ — 11′ 5½″ | 5′ 7″ — 14′ 3½″ | 5′ ¼″ — 20′ 4″ |
| 10 ft. | 7′ 5¾″ — 17′ 2¼″ | 6′ 5¾″ — 22′ 4¼″ | 5′ 8¾″ — 42′ 1¾″ |
| 15 ft. | 9′ 6½″ — 39′ 2¾″ | 8′ 2½″ — 95′ 9½″ | 7′ ¼″ — ∞ |
| 30 ft. | 13′ 10½″ — ∞ | 11′ 2¼″ — ∞ | 9′ ¾″ — ∞ |
| ∞ | 25′ 3″ — ∞ | 17′ 8¼″ — ∞ | 12′ 11½″ — ∞ |

Diameter of circle of confusion: 0.03 mm.

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe).

Fast Shutter Speed at 60

AGFA CAMERA-WERK AG. MUENCHEN

We reserve the right to make structural alterations of the Agfa Silette SL as a result of further development of the camera.

865 engl. - 1057