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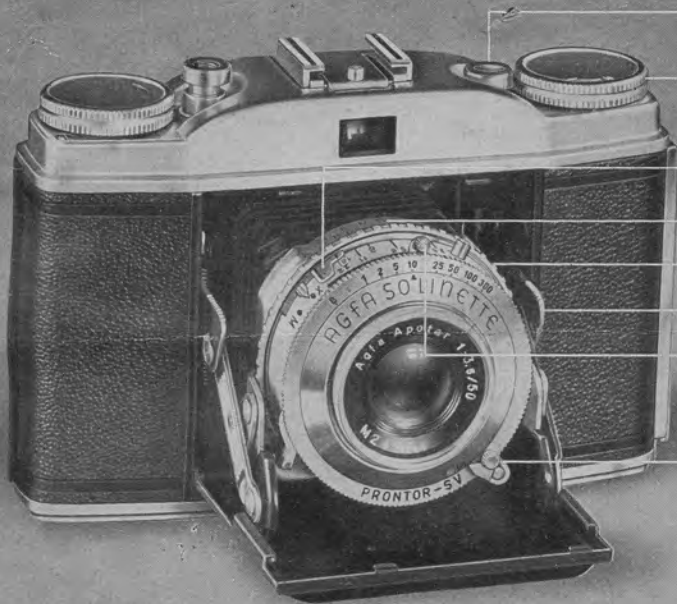


MADE IN  
GERMANY

INSTRUCTIONS FOR USE

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**AGFA SOLINETTE II**



Locking Button

Rewind Knob

Aperture Lever

Depth of Field Scale

Focusing Ring

Brace Lock

Shutter Lever

Lever for  
Self-Timing Device and  
M-Synchronization

FIG. 2

Release Button

Accessory Shoe

Locking Lever

Viewfinder Eyepiece

Rewind Button and Film Counter

Film Transport Knob

Lock for Camera Back

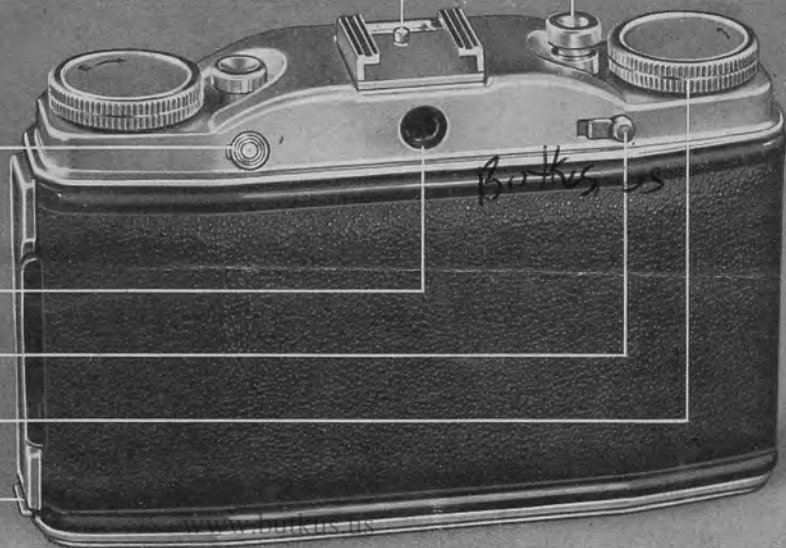


FIG. 3

The Agfa Solinette is a modern miniature camera of smart appearance. A horizontal base board protects the lens when not in use.

It is designed to take the normal miniature cassettes for 18, 20 or 36 pictures of size  $24 \times 36$  mm.

Our instructions will introduce to you all the important points—large and small—which will help you to utilize the camera to the full. In your own interest we would recommend you first of all to take the empty camera and practise the individual operations in their right order as shown in the illustrations. This will give you confidence in handling your camera and thus help you to take successful photographs later on.

The Agfa Apotar  $f/3.5$  lens is fast enough for winter as well as summer lighting conditions. It is a high-class anastigmat specially designed for the miniature size and gives highest definition to satisfy even the most discerning user. Naturally, it is coated.

FIG. 4

## OPENING AND LOADING THE CAMERA



To open the back of the Solinette, move the small projecting latch in the direction of the arrow (fig. 4). The back then springs open and can be swung out completely by the ledge.



FIG. 5

Both spool chambers are now accessible. On the left is the empty chamber which takes the miniature cassette for 18, 20 or 36 pictures. On the right is the fixed take-up spool. Before loading, turn the latter by the upper milled ring until the slot and its small pick-up tooth is in the position shown in fig. 5.

If the take-up spool happens to be blocked open the camera, turn by hand the small polished film transport wheel towards the take-up spool as far as it will go, and make one blank exposure as shown in fig. 10 and 11. What has been said about turning the film transport wheel applies also to the next paragraph.

Next, set the film counter disc. This is numbered 1 to 36 and the numbers 18 and the mark for 20 pictures for short films are marked in red. On the right hand side of the viewfinder window you will see a button which operates the counter disc and which, as we shall see later, also serves for rewinding. A locking lever on the left prevents the counter from being moved inadvertently. First pull this locking lever to the left in the direction of the arrow (fig. 6) and keep operating the counter button until the counter disc is in the starting position "A", marked in red.

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FIG. 6



The film can now be loaded, preferably in subdued light. Fully pull out the rewind knob (fig.7) and insert the new cassette with the start of the film towards the empty spool. Slightly turn the rewind knob and push back into the cassette spool.



FIG. 7

Next, insert the narrow end of the film into the slot of the take-up spool down to the second perforation so that the small take-up tooth of the spool hooks into the perforation. Turn the take-up spool by the milled ring until the film is taut (fig. 8). About  $\frac{3}{8}$  in. (1 cm.) of the *full* width of the film should at this stage protrude from the cassette.

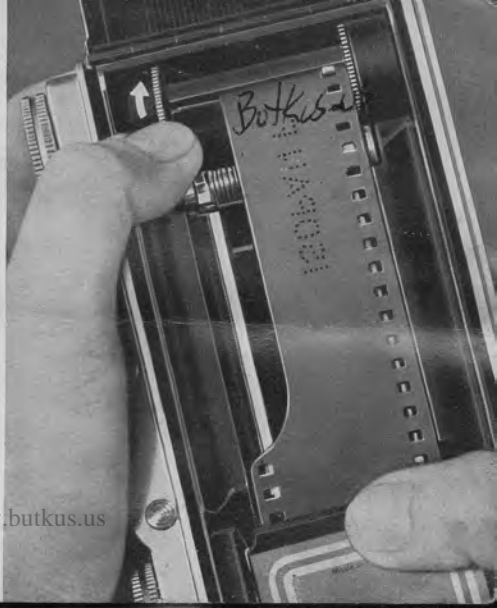


FIG. 8 [www.butkus.us](http://www.butkus.us)

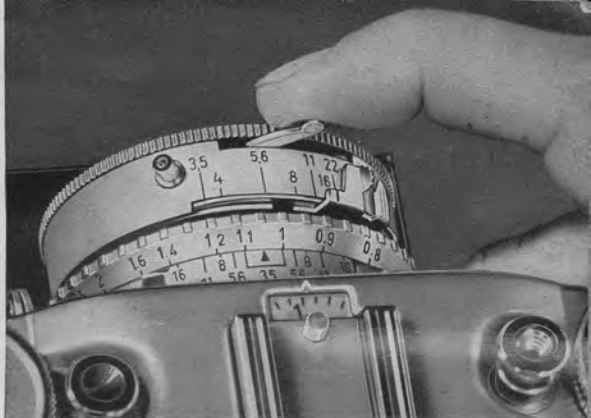


When you have satisfied yourself that the film runs smoothly over the film track, close the back by moving it upwards until it snaps shut (fig. 9).

FIG. 9

FIG. 10

The fogged end of the film must then be taken up until the film counter disc is at the division *before* the "1". For this you have to make two blank exposures as follows:



Open the camera baseboard by pressing the locking button (fig. 2), tension the shutter lever (fig. 10)

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and then release *once* (fig. 11).

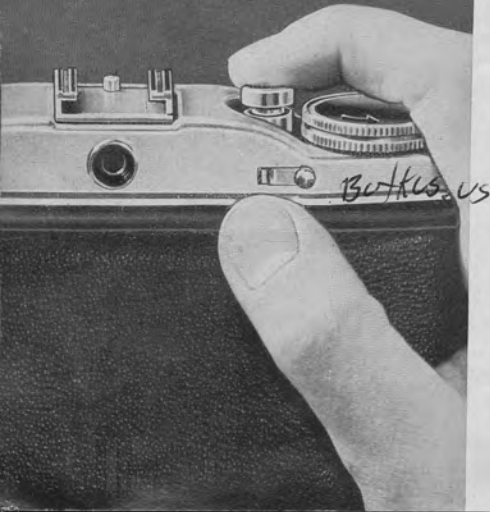


FIG. 11

Advance the film by one frame (fig. 12) by turning the film transport knob next to the release button, in the direction of the arrow until it locks. This procedure is repeated *once more*.

FIG. 12



## THE DOUBLE EXPOSURE LOCK

The Solinette contains a clever locking mechanism which prevents double exposures and blank frames. After every exposure the release button is locked, and only works again after the film has been advanced by one frame by means of the film transport knob.

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## THE SHUTTER

Before you take a photograph you must first set the shutter to the exposure time chosen and then wind the shutter. The shutter is set by turning the outer milled ring (fig. 13) carrying the figures 1, 2, 5, 10, 25, 50, 100 and 300. These figures indicate fractions of a second: thus  $2 = \frac{1}{2}$  second,  $50 = \frac{1}{50}$  second and so on. Set the desired number opposite the black triangular mark in the centre of the shutter ( $\frac{1}{25}$  second in

FIG. 13



our picture). For time exposures on a tripod, set the shutter to "B". With this setting the shutter stays open as long as the release button is depressed.

In addition, the shutter incorporates a self-timer which enables you to appear in your own picture. After tensioning the shutter, push the small red lever underneath the shutter towards the left. On pressing the release button, the selftimer will automatically release the shutter after approximately seven seconds. Make sure, however, that the synchronizing lever (fig. 14) is in the position "X".

The Prontor SV shutter of the Solinette is speed-synchronized and is equipped with a flash socket for connection to the flash gun; it also carries the synchronizing lever which may be set to "X" or "M" (fig. 14). This allows you to use all types of flash bulbs even with the fastest shutter speeds. For full details see the section "Speed-Synchronization" on page 24.



## APERTURE — SHUTTER SPEED — DEPTH OF FIELD

To set the aperture, move the aperture lever (fig. 14) over the scale which carries the aperture numbers:

3.5    4    5.6    8    11    16    22.

**APERTURES.** 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  $f/3.5$ , each succeeding 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 dependant 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  $1/25$  second at aperture 8. If, however you want to use  $1/50$  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, giving what is called great depth of field. The depth of field also increases the farther away the subject is from the camera. The aperture and the distance focused on are therefore the two factors governing the depth of field. The resulting zones of sharpness for the various settings are given in the table on page 28-29.

In addition, the depth of field scale next to the focusing ring with the distance figures gives a fairly accurate indication of how much of the subject will be sharp. For example, in fig. 14 the camera is focused on 10 feet. The lines to the right and left of the triangular mark indicate the depth of field on the distance scale: with aperture  $f/11$  from 7 to 20 feet, with aperture  $f/5.6$  from 8—12 feet.

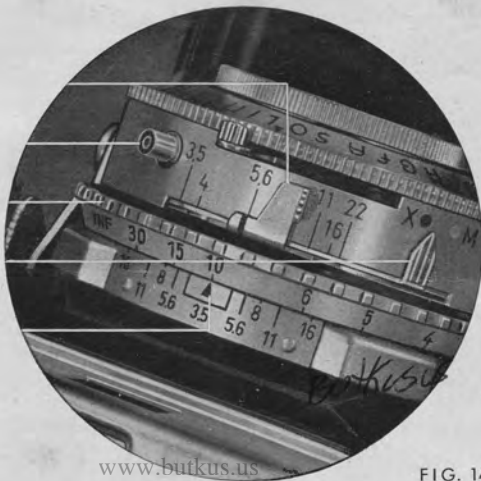
Aperture Lever

Flash Socket

Focusing Ring

Synchronizing Lever X-M

Marking for  
Depth of Field Scale



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FIG. 14



FIG. 15

## THE EXPOSURE

Before taking the first photograph, advance the film once more by making a further blank exposure with the camera open, as described on page 11—12, so that now the film counter disc indicates "1".

Ascertain that aperture and shutter setting are correct and focus on the subject distance by turning the large

milled ring (fig. 14) so that the required distance is opposite the triangular mark. Now tension the shutter (see page 11).

Bring the viewfinder eyepiece close to the eye so that you can clearly see the whole field of view right into the corners.

*For Horizontal Pictures* hold the camera with both hands as shown. Steadily and smoothly press the release button right home with the

index finger or second finger of the right hand. It is important here to take up a firm stance and to hold the camera really horizontally.

### THE PARALLAX ERROR

The finder shows a reduced image of the subject as it will appear on the film. With close-ups, however, the view of the finder does not correspond exactly with the film image, because the finder is situated above the camera lens. In practice this is only noticeable with subjects between 3 and 6 feet away. To compensate for the error, point the camera slightly up for horizontal shots, and turn it slightly in the direction of the finder for vertical pictures.

The best method of holding the camera for upright pictures is shown alongside.



FIG. 16

## CLOSING THE SOLINETTE

Evenly press down the two strut levers (fig. 17) to fold up the struts, and move up the baseboard until it snaps shut. However, remove any filters or lens hoods before closing the camera.



FIG. 17

## UNLOADING THE CAMERA

When the film counter disc indicates "36" the film is in position for the last picture. Before unloading the camera, take it out of the ever-ready case by unscrewing the screw at the bottom. After the last exposure the film must be rewound. To do this, pull the upper locking lever in the illustration towards the rewind knob, and let go while the left thumb pushes the rewind button downwards. Keep this button depressed during the rewinding. Then turn rewind knob with the right hand until the film is completely rewound (fig. 18).

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. 18





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.

## SPEED SYNCHRONIZATION

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 allows for these characteristics.

## X-SYNCHRONIZATION

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

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

## M-SYNCHRONIZATION

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 flash bulb like the Speed-Midget (SM) you can take synchronized flash shots at  $1/25$  second. The short duration of the flash within a slightly longer shutter exposure time will also capture subjects with moderate movement, such as children at play.

Insert the flash gun plug into the socket on the shutter. For "X"-synchronization set the synchronizing lever to "X" (fig. 14). For "M"-synchronization set the synchronizing lever to "M", and in addition pull the red lever of the self-timer to the left (yellow dot). The shutter looks after the rest. The table on page 27 gives full details of the required synchronizing settings and possible shutter speeds for X- and M-synchronization with most usual types of flash.

Refer to the data sheets enclosed with the flash lamps for further details.

# FLASH DATA

Suitable shutter speeds and corresponding synchronizing settings with the Prontor SV shutter

Class	Flash bulbs Mark	Type	Synchronizing Lever set on X	Synchron. Lever set on M Selftimer tensioned
F	Osram	F 0	1 — 1/50	Not suitable
		F1, F2, XP, XO	1 — 1/25	
	General Electric, G. E. C. Mazda (B. T. H.), Westinghouse Sylvania	SM	1 — 1/50	Not suitable
		SF		
M	Osram	S 0, S 1	1 — 1/25	1/50 — 1/300
	Philips	PF 14, 25, 56		
	Stella	SF 14, 25, 56		
	General Electric, G. E. C. Mazda (B. T. H.), Westinghouse	No. 5, 11, 22		
	Sylvania	Press 25, 40, 50 No. 0,	1 — 1/25	1/50 — 1/100
	Sylvania / Philips	No. 2, PF 3 N		
S	Philips /Stella	PF 100 / SF 100	1 — 1/10	1/25 — 1/50
	General Electric, Westinghouse	No. 50		
	Sylvania	No. 3		
Electronic Flash Units		Exposure time longer than flash		Not suitable
Delay-free firing		1 — 1/300		
Relay fired with 5 ms. delay		1 — 1/100		

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# DEPTH-OF-FIELD-TABLE FOR AGFA APOTAR 1 : 3.5, f = 50 mm

Apertures	Distances			
	3 feet	3½ feet	4 feet	5 feet
3.5	2 ft. 8¼' - 3 ft.	3 ft. 1½' - 3 ft. 6¾'	3 ft. 6¾' - 4 ft. 1¾'	4 ft. 4⅞' - 5 ft. 4⅛'
4	2 ft. 8' - 3 ft. ¼'	3 ft. 1⅛' - 3 ft. 7¼'	3 ft. 6¾' - 4 ft. 2¾'	4 ft. 4¼' - 5 ft. 8⅛'
5.6	2 ft. 7¼' - 3 ft. 1¼'	3 ft. ¼' - 3 ft. 8⅝'	3 ft. 5' - 4 ft. 4⅜'	4 ft. 2¼' - 5 ft. 8½'
8	2 ft. 6¼' - 3 ft. 2⅞'	2 ft. 10¾' - 3 ft. 11'	3 ft. 3¼' - 4 ft. 7⅝'	3 ft. 11½' - 6 ft. 2¾'
11	2 ft. 5' - 3 ft. 5⅛'	2 ft. 9⅛' - 4 ft. 2¾'	3 ft. 1⅛' - 5 ft. ¾'	3 ft. 8½' - 6 ft. 11⅛'
16	2 ft. 3⅛' - 3 ft. 9¾'	2 ft. 6¾' - 4 ft. 9'	2 ft. 10⅛' - 5 ft. 10¾'	3 ft. 4¼' - 8 ft. 7⅝'
22	2 ft. 1¼' - 4 ft. 4'	2 ft. 4¾' - 5 ft. 7⅞'	2 ft. 7⅛' - 7 ft. 3¾'	3 ft. ⅛' - 12 ft. 3'

# DEPTH-OF-FIELD-TABLE FOR AGFA APOTAR 1 : 3.5, $f = 50 \text{ mm}$

Apertures	Distances			
	6 feet	10 feet	15 feet	30 feet
3.5	5 ft. $2\frac{5}{8}'$ - 6 ft. $7\frac{1}{4}'$	8 ft. $2\frac{3}{8}'$ - 12 ft. $3\frac{3}{8}'$	11 ft. $4\frac{5}{8}'$ - 21 ft. $3\frac{1}{4}'$	18 ft. $6'$ - 76 ft. $11\frac{1}{2}'$
4	5 ft. $1\frac{3}{4}'$ - 6 ft. $8\frac{3}{4}'$	8 ft. $1\frac{1}{8}'$ - 12 ft. $8\frac{7}{8}'$	11 ft. $1\frac{1}{4}'$ - 22 ft. $8\frac{1}{8}'$	17 ft. $6\frac{5}{8}'$ - 99 ft. $4\frac{1}{2}'$
5.6	4 ft. $11'$ - 7 ft. $2\frac{1}{8}'$	7 ft. $5\frac{1}{2}'$ - 14 ft. $5\frac{3}{8}'$	9 ft. $11\frac{7}{8}'$ - 28 ft. $9\frac{1}{4}'$	15 ft. $7\frac{7}{8}'$ - $\infty$
8	4 ft. $7\frac{1}{4}'$ - 7 ft. $11\frac{1}{2}'$	6 ft. $9'$ - 18 ft. $7\frac{7}{8}'$	8 ft. $9\frac{1}{4}'$ - 48 ft. $1\frac{3}{4}'$	12 ft. $5\frac{1}{4}'$ - $\infty$
11	4 ft. $3\frac{1}{8}'$ - 9 ft. $2\frac{5}{8}'$	6 ft. $1\frac{1}{2}'$ - 26 ft. $4\frac{3}{8}'$	7 ft. $7\frac{1}{4}'$ - $\infty$	10 ft. $2\frac{3}{8}'$ - $\infty$
16	3 ft. $9\frac{5}{8}'$ - 12 ft. $6\frac{3}{8}'$	5 ft. $1\frac{3}{4}'$ - $\infty$	6 ft. $2\frac{5}{8}'$ - $\infty$	7 ft. $10\frac{1}{4}'$ - $\infty$
22	3 ft. $4\frac{3}{8}'$ - 22 ft. $1\frac{1}{4}'$	4 ft. $4\frac{3}{8}'$ - $\infty$	5 ft. $1\frac{1}{4}'$ - $\infty$	6 ft. $1\frac{3}{4}'$ - $\infty$

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## Instructions for use Agfa Solinette II

page 28/29

**Two points focussing** is the easiest and most simple way of practically exploiting the depth of field of the lens. The lever of the Iris diaphragm is put to the red mark between stops 8 and 11. Then make a note of the following items:

Stop	Focussing on:	Depth of field:
On red mark	10 ft (near)	7 ft to 22 ft
between 8 and 11	35 ft (far)	15 ft to infinity

# DEPTH-OF-FIELD-TABLE FOR AGFA APOTAR 1 : 3.5, f = 50 mm.

Aper- tures	Distances				
	3.5 feet	4 feet	4.5 feet	5 feet	6 feet
3.5	3f3 $\frac{1}{2}$ " - 3f8 $\frac{3}{4}$ "	3f8 $\frac{3}{4}$ " - 4f3 $\frac{3}{4}$ "	4f1 $\frac{7}{8}$ " - 4f10 $\frac{7}{8}$ "	4f6 $\frac{7}{8}$ " - 5f6 $\frac{1}{8}$ "	5f4 $\frac{5}{8}$ " - 6f9 $\frac{1}{4}$ "
4	3f3 $\frac{1}{4}$ " - 3f9 $\frac{1}{4}$ "	3f8 $\frac{3}{8}$ " - 4f4 $\frac{3}{8}$ "	4f1 $\frac{3}{8}$ " - 4f11 $\frac{5}{8}$ "	4f6 $\frac{1}{4}$ " - 5f7 $\frac{1}{8}$ "	5f3 $\frac{3}{4}$ " - 6f10 $\frac{3}{4}$ "
5.6	3f2 $\frac{1}{4}$ " - 3f10 $\frac{5}{8}$ "	3f7" - 4f6 $\frac{3}{8}$ "	3f11 $\frac{3}{4}$ " - 5f2 $\frac{1}{4}$ "	4f4 $\frac{1}{4}$ " - 5f10 $\frac{5}{8}$ "	5f1" - 7f4 $\frac{1}{8}$ "
8	3f $\frac{3}{4}$ " - 4f1"	3f5 $\frac{1}{4}$ " - 4f9 $\frac{5}{8}$ "	3f9 $\frac{1}{2}$ " - 5f6 $\frac{3}{4}$ "	4f1 $\frac{1}{2}$ " - 6f4 $\frac{3}{8}$ "	4f9 $\frac{1}{4}$ " - 8f1 $\frac{1}{2}$ "
11	2f11 $\frac{1}{8}$ " - 4f4 $\frac{3}{8}$ "	3f3 $\frac{1}{8}$ " - 5f2 $\frac{3}{8}$ "	3f7" - 6f1 $\frac{1}{4}$ "	3f10 $\frac{1}{2}$ " - 7f1 $\frac{1}{8}$ "	4f5 $\frac{1}{8}$ " - 9f4 $\frac{5}{8}$ "
16	2f8 $\frac{3}{4}$ " - 4f11"	3f1 $\frac{1}{8}$ " - 6f $\frac{3}{8}$ "	3f3 $\frac{3}{8}$ " - 7f3 $\frac{5}{8}$ "	3f6 $\frac{1}{4}$ " - 8f9 $\frac{5}{8}$ "	3f11 $\frac{5}{8}$ " - 12f8 $\frac{3}{8}$ "
22	2f6 $\frac{3}{8}$ " - 5f9 $\frac{7}{8}$ "	2f9 $\frac{1}{8}$ " - 7f5 $\frac{3}{4}$ "	2f11 $\frac{3}{4}$ " - 9f7 $\frac{1}{8}$ "	3f2 $\frac{1}{8}$ " - 12f5"	3f6 $\frac{3}{8}$ " - 22f2 $\frac{1}{4}$ "
32	2f3" - 8f5 $\frac{3}{8}$ "	2f5 $\frac{1}{8}$ " - 12f7 $\frac{1}{4}$ "	2f7 $\frac{1}{8}$ " - 20f5 $\frac{1}{4}$ "	2f8 $\frac{7}{8}$ " - 40f7 $\frac{3}{4}$ "	2f11 $\frac{7}{8}$ " - $\infty$



DEPTH-OF-FIELD-TABLE FOR AGFA APOTAR 1 : 3.5,  $f = 50$  mm.

Aper- tures	Distances				
	8 feet	10 feet	15 feet	35 feet	$\infty$
3.5	$6f 11\frac{1}{8}" - 7f 5\frac{5}{8}"$	$8f 4\frac{3}{8}" - 12f 5\frac{3}{8}"$	$11f 6\frac{5}{8}" - 21f 5\frac{1}{4}"$	$20f 5\frac{5}{8}" - 123f$	$40f 2\frac{3}{8}" - \infty$
4	$6f 9\frac{5}{8}" - 9f 8\frac{3}{4}"$	$8f 2\frac{1}{8}" - 12f 10\frac{7}{8}"$	$11f 2\frac{1}{4}" - 22f 10\frac{1}{8}"$	$19f 4" - 191f$	$35f 11\frac{5}{8}" - \infty$
5.6	$6f 5" - 10f 7\frac{7}{8}"$	$7f 7\frac{1}{2}" - 14f 7\frac{3}{8}"$	$10f 1\frac{7}{8}" - 28f 11\frac{1}{4}"$	$16f 4\frac{7}{8}" - \infty$	$26f 11\frac{1}{4}" - \infty$
8	$5f 11" - 12f 5\frac{1}{4}"$	$6f 11" - 18f 2\frac{7}{8}"$	$8f 11\frac{1}{4}" - 48f 3\frac{3}{4}"$	$13f 4\frac{5}{8}" - \infty$	$19f 7" - \infty$
11	$5f 4\frac{3}{4}" - 15f 9"$	$6f 2\frac{1}{2}" - 26f 6\frac{3}{8}"$	$7f 9\frac{1}{4}" - \infty$	$10f 10\frac{5}{8}" - \infty$	$14f 7\frac{1}{2}" - \infty$
16	$4f 8\frac{1}{2}" - 28f 5\frac{3}{4}"$	$5f 3\frac{3}{4}" - 112f$	$6f 4\frac{5}{8}" - \infty$	$8f 3\frac{7}{8}" - \infty$	$10f 3\frac{5}{8}" - \infty$
22	$4f 1\frac{1}{8}" - \infty$	$4f 6\frac{3}{8}" - \infty$	$5f 3\frac{1}{4}" - \infty$	$6f 6" - \infty$	$7f 7\frac{1}{2}" - \infty$
32	$3f 4\frac{3}{8}" - \infty$	$3f 7\frac{3}{4}" - \infty$	$4f 1\frac{1}{8}" - \infty$	$4f 9\frac{3}{8}" - \infty$	$5f 4\frac{1}{8}" - \infty$

## FOR AGFA CAMERAS — AGFA FILTERS AND LENS HOODS

Yellow filters help to achieve accurate tone reproduction of the different colours. In particular, they reduce the excessive blue sensitivity of negative materials.

We supply parallel ground filters, evenly dyed in the mass, to satisfy the most stringent requirements. They are available in the following depths:

Light yellow, medium yellow, and yellow-green.

Colour filters naturally require increased exposures. These are best expressed by the filter factors which, however, largely depend on the sensitivity of the film. Most film manufacturers therefore enclose factors for the most usual filters with their films. Where no factors are quoted, the following data will serve as a starting point for panchromatic materials.

Light yellow filter	No. 1: Factor 1.5—2 ×
Medium yellow filter	No. 2: Factor 1.8—2.3 ×
Yellow-green filter	No. 71: Factor 2 —2.5 ×

Ask your photo dealer for Agfa filters in the modern transparent screw top cases, and for the efficient Agfa lens-hoods which can also be used together with the filters.



FIG. 19

Diameter of the Solinette lens mount 30 mm.



The design of the camera is subject to changes and improvements  
to keep up with the technical progress and innovations.

AGFA CAMERA WERK MUENCHEN

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