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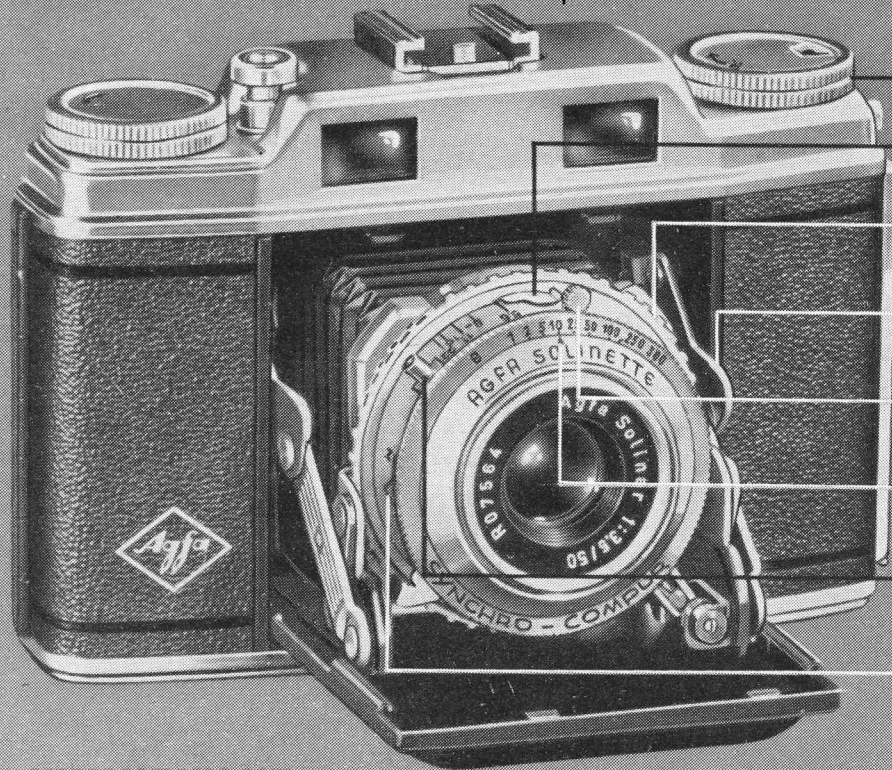
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MADE IN
GERMANY

INSTRUCTIONS FOR USE
AGFA SUPER SOLINETTE



Rewind Knob

Diaphragm Lever

Distance
Setting Ring

Brace Lock

Shutter
Tensioning
Lever

Shutter
Speed Mark

Flash Contact
3 mm. diam.

Synchro Lever X-M

FIG. 2



The Agfa Super Solinette is a modern miniature camera of an attractive and smart appearance. The general versatility of the Solinette type is, moreover, greatly enhanced by a built-in coupled range and view-finder. The camera is designed to take the standard miniature cassettes for 18, 20 or 36 pictures on 35 mm. film (size 24 x 36 mm.), black-white or colour film (Agfacolor).

This model is equipped with the Agfa Solinar lens 1 : 3.5, $f = 50$ mm. that is a record achievement of the Agfa Camera Work.

Our instructions will familiarize you with all the little but necessary manipulations which will help you to utilize the camera to the full. In your own interest we would recommend that you should first of all take the empty camera and practice the individual operations in their right order as shown in the illustrations. This will give you that confidence in handling your camera which is so important for successful snapshots.

Before releasing the camera *without film* the little blank sprocket wheel (p. 9/10) has to be turned *every time*, by hand until it locks.

FILM TYPE INDICATOR

Prior to loading the camera it is advisable to set the film type indicator built into the rewind knob. This useful device will remind you which type of film (which sensibility) you have in your camera should you not have used it for a long period.



FIG. 4

In order to do this pull out the rewind knob completely and take the upper disk between thumb and index finger (see illustration). The indicator disk can now be rotated by means of its lower milled ring until the film type required appears in the small window.

The following settings are provided

$\frac{8}{\text{ASA}}$	$\frac{40}{\text{ASA}}$	$\frac{100}{\text{ASA}}$	$\frac{160}{\text{ASA}}$	Col	Col	Col	Col
NT	ND	RT	RD				



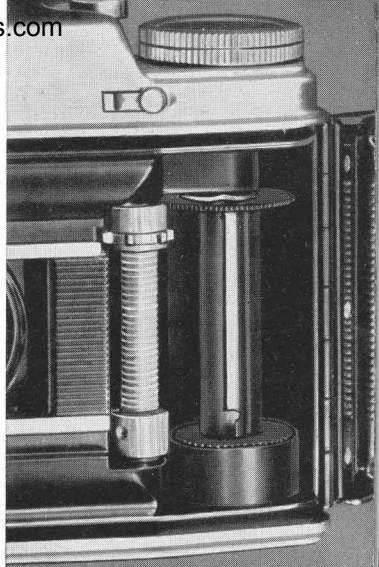
OPENING AND LOADING THE CAMERA

The back of the Super Solinette can be opened by moving the small projecting locking slide in the direction of the arrow (fig. 5). The back then springs open and can be swung out completely by the edge.

Both spool chambers are now accessible. On the left is the empty chamber which takes the miniature cassette, on the right is a fixed take-up spool that cannot be removed. Prior to loading turn the take-up spool by the upper milled ring until the slot and its small pick-up tooth is in the position shown in fig. 6.

If the take-up spool happens to be locked one blank exposure must be made as described on pages 12/13 and this must be done with the baseboard of the camera opened. The lock will then be released.

FIG. 6



The film can now be inserted — preferably in subdued light. The rewind knob must be pulled out until it stops (fig. 7). Then the cassette is inserted

into the left spool chamber, so that the beginning of the film lies towards the take-up spool.

Now push the rewind knob back into the cassette by slightly turning it until it engages the spool.

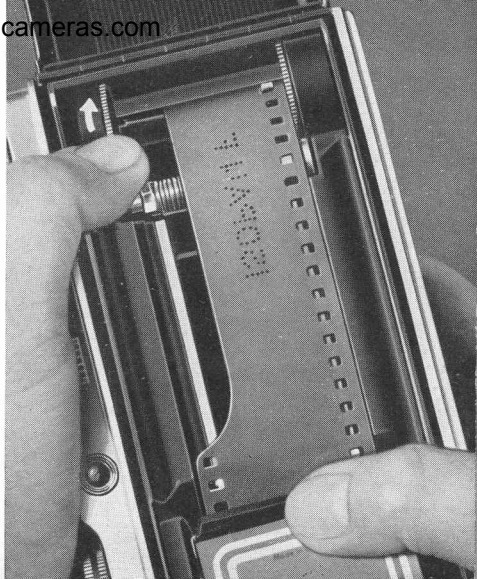


FIG. 7

The narrow start of the film is now drawn over the film-guides and inserted into the slot of the take-up spool down to the second perforation so that the little pick-up tooth of the take-up spool engages in a perforation hole of the film. Turn the take-up spool by its milled ring until the film is taut (fig.8). Not more than about $\frac{3}{8}$ in. (1 cm.) of the *full* width of the film should at this stage protrude from the cassette.

Notice! *Before closing the back turn the little blank sprocket-wheel*

FIG. 8





that lies under your thumb (fig. 8) in the direction towards the take-up spool until it locks. If the sprocket-wheel is in this position the back can be closed, but make sure that the film runs smoothly over the film track. Close the back by moving it upwards towards the camera body until it snaps shut (fig. 9).

Now the film counter disk must be set to its starting position "A". This disk is numbered 1-36 and the numbers 18 and 20 are marked red denoting the last pictures in short films.

FIG. 9

On the right hand side of the viewfinder's eyepiece is a locking bolt that must be moved in the direction of the arrow in order that the button for advancing the counter disk may operate. When the button is pressed down (see fig. 10) the counter disk is advanced by one division. The same button also serves for the re-winding of the film, as we shall see later.

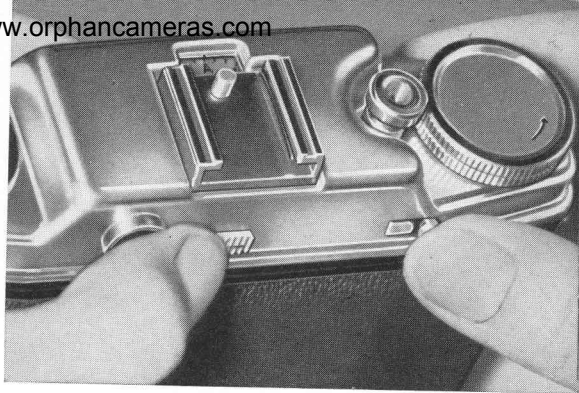


FIG. 10

Open the base-board of the camera by pressing the locking button (fig. 3) and tension the shutter by its lever (fig. 11).

When tensioning the shutter the lever should always be pushed home *as far as it will go*.



Then release the shutter *once*
(fig. 12).

Into the thread of the release knob a
cable release can be screwed for time
exposures (shutter setting on "B").



FIG. 12



Advance the film by one frame (fig. 13) by turning the film wind knob next to the release knob in the direction of the arrow until it locks. This procedure, that is, tensioning, release, film advance, is repeated *once more* in this order.

FIG. 13

THE DOUBLE EXPOSURE LOCK

The Super Solinette is equipped with an ingenious locking device that prevents double exposures and blanks. After every exposure the release button is locked and can be operated again only when the film has been advanced by one frame by means of the film wind knob.

Prior to any exposure the shutter has to be set to the exposure time required. Then the shutter must be tensioned (fig.11). The exposure time is set by rotating the outer milled ring (fig.14) carrying the figures 1, 2, 5, 10, 25, 50, 100, 250, 500. These figures indicate fractions of a second, thus $2 = 1/2$ second, $50 = 1/50$ second and so on. Set the exposure time required opposite the black triangular mark in the centre of the

Important advice: Adjust *first* the shutter speed and *only then* tension the shutter. For $1/500$ second this way is indispensable.

FIG. 14



shutter ($1/50$ sec. in our illustration). For time exposures from a tripod the shutter must be set to "B". With this setting the shutter stays open as long as the release button (or the screwed-in cable release) is depressed.

The Synchro Compur Shutter of the Super Solinette is fully synchronized and is equipped with a flash contact for connection to a flashgun, it also carries a synchronizing lever that may be set to "X" or "M". This device makes the use of almost all types of flash bulbs possible even with the fastest shutter speeds. For full details see the section "Speed Synchronization" on page 28.

DIAPHRAGM — EXPOSURE TIME — DEPTH-OF-FIELD

The setting of the iris-diaphragm is done by moving the lever (fig. 15) over the scale that carries the aperture numbers

3.5 4 5.6 8 11 16

Aperture: Before choosing the correct aperture or — for short — “stop” we have to go a little more into detail about the way it works. The amount of incident light coming from the subject to be photographed first meets the lens aperture that at a large stop lets through a lot, and at a small stop a little, of this light falling on it. The amount of light transmitted onto the film is, however, in any case only a fraction of that reaching the lens. The figures on the aperture scale, as listed above, are so arranged that, beginning with the stop $f : 4$, each succeeding stop (higher number) halves the effective light passed.

Exposure Time: The amount of light required to reproduce a given subject is fixed. Exposure time and aperture are, therefore, dependent of each other. In choosing the stop and the shutter speed we have to maintain this relationship carefully.

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

Distance setting ring

Diaphragm lever

Indicator for depth-of-field scale

Flash contact

Synchro lever X-M

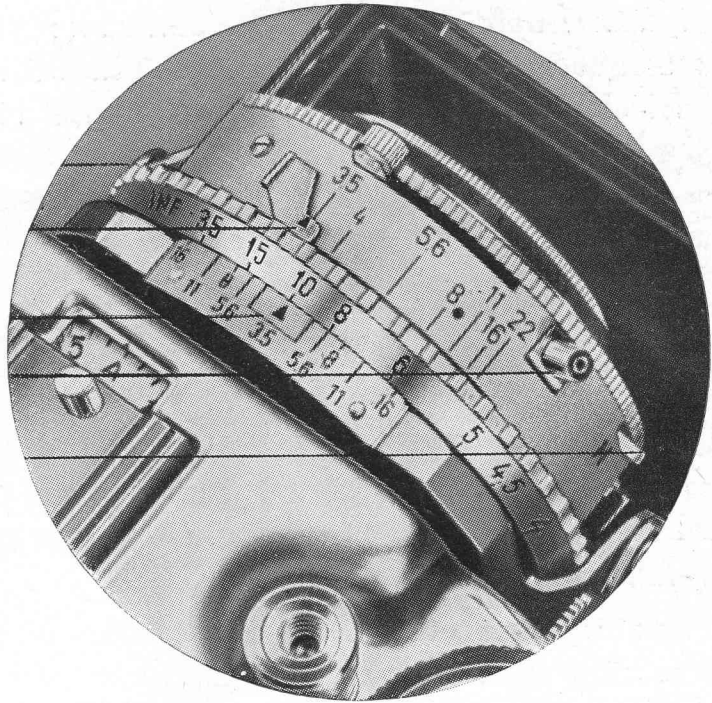


FIG. 15

For instance, your exposure table may indicate an exposure time of $\frac{1}{25}$ sec. at stop 8. If, however, you want to use a higher speed of, say, $\frac{1}{50}$ sec. in order to avoid camera shake, the stop must let more light through to the lens to compensate for the shorter exposure time. The correct stop in this case would then be f : 5.6, the aperture with the next smaller number.

Depth-of-Field: In addition to the exposure time, the aperture also determines the zone of sharp definition in front of, and behind, the correctly focused distance. Small apertures (stopping down) appreciably increase this zone of sharp definition, ensuring what is called great depth-of-field.

The depth-of-field also increases the farther away the subject is from the camera.

The depth-of-field is, therefore, dependent of the stopping-down of the lens and the distance on which the lens is focused. The resulting zones of sharp definition for the various settings are given in the table on pag. 34/35.

In addition the depth-of-field scale next to the focusing ring with the engraved distance figures gives a fairly accurate indication of the particular zones of definition. For example, in fig. 15 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 stop $f : 11$ from 7 to 20 feet, with stop $f : 5.6$ from 8 to 12 feet.

The Two Point Focusing is the easiest and most simple way of practically utilizing the depth-of-field of the lens. The diaphragm lever is set to the red dot between the stops 8 and 11, the focusing ring to the red numbers 10 or 35. Then make a note of the following settings:

STOP	FOCUSING 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

FIG. 16



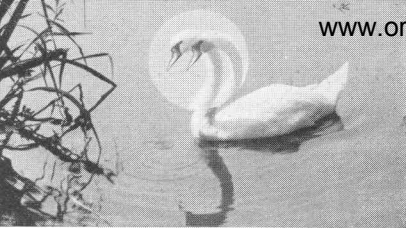
THE EXPOSURE

Prior to taking the first photograph the film must be advanced once more by one frame by making a further blank exposure with the base-board of the camera open, as described on page 12/13. The film counter disk now indicates the number "1".

Ascertain that the stop and exposure time settings are correct and focus on the subject distance.

THE RANGE- AND VIEW-FINDER

Focusing is done by means of the built-in, coupled range- and view-finder in the following extremely simple way. A look through the eyepiece of the view-finder (fig. 16) at the back shows a subdivided finder-image: the entire image area in a light yellow colour and a circular section in the centre that is dyed a light blue.



At first this (recording-) image in the centre will show the outlines of the subject displaced sideways relatively to each other (see fig. 17).

Moving the distance setting ring with the middle finger of the right hand will cause

FIG. 18

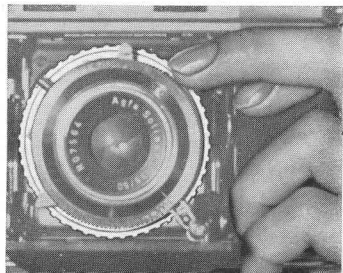
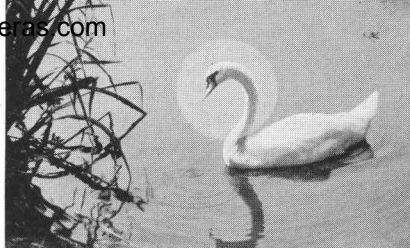


FIG. 19



the two centre images to superimpose until complete coincidence has been reached (fig. 19).

It is easy to coincide the double outlines and when this is done the lens is correctly focused on the subject to be photographed. A comparison with the distance figures on the distance setting ring (fig. 15) at the black triangular mark in the centre will prove the focusing to be correct.

You may confidently rely upon the result of your measuring. Errors are easily made when estimating the distance of a subject but this factor of insecurity will not trouble the owner of the Super Solinette. When horizontal pictures are taken the recording images move sideways, they move vertically with upright pictures.

Here are a few useful hints to utilize the range-finder to the full:

If you cover the front-window of the viewfinder next to the release knob with your finger the monochromatic finder image will make it easier to choose the subject and to find the most suitable image area. Uncover the window only when the distance has to be measured. This method has the great advantage that the double contours of the small centre image become much more distinct by the sudden appearance of the colour difference.

If you wish to take moving subjects (processions, etc.) it is more convenient to choose the required distance beforehand and to let the subject run into the zone of sharp definition. In this case set the range-finder to a certain distance. Then by looking into the eyepiece of the viewfinder you watch your subject until the two images in it coincide, then release the shutter. Now back to the exposure: prior to or immediately after the measuring of the distance the shutter must be tensioned (see page 12). — Bring the viewfinder eyepiece so close to the eye 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 on page 21. Steadily and gently press the release button completely home with the index or second finger of the right hand. It is of the greatest importance

to take up a firm stance and not to tilt the camera but to hold it really horizontally.

The best method of holding the camera for *upright pictures* is shown in fig. 20.

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

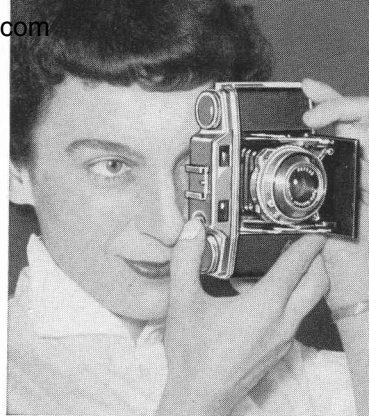


FIG. 20

CLOSING THE SUPER SOLINETTE

Evenly press down the two braces (fig. 21) to fold them up, and move up the baseboard towards the camera body until it snaps shut. Remove, however, any filters or lens hoods before closing the camera.

Never keep the camera with the shutter tensioned! If you cannot avoid this, you must ensure that the focusing ring is put back to infinity!

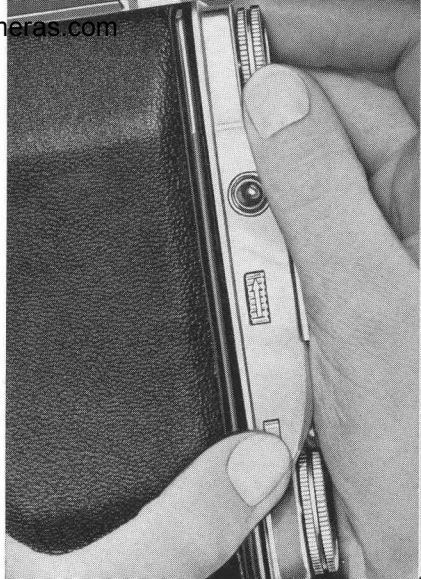


FIG. 21

UNLOADING THE CAMERA

Before unloading the camera, take it out of the ever-ready case by unscrewing the screw at the base. After the last exposure the film must be rewound. To do this, pull the upper locking bolt (as shown in the illustration) towards the rewind knob, and let go while the left thumb pushes the rewind button downward. Keep this button depressed during the rewinding. Then turn the rewind knob with the right hand until the film is completely rewound (fig. 22). Rewinding is complete when the film leaves the take-up spool. This can be felt after a little while by a slight resistance. Carefully continue rewinding

FIG. 22



and at the same time see whether you can rotate the rewind knob when the rewind button is released. If you can turn the knob then stop rewinding 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 6. Fully pull out the rewind knob to remove the exposed cassette. Place cassette immediately in a light-tight container or wrapping and mark it 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 the flash is at its peak.

The speed synchronized shutters allow 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 synchronization, 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 flashbulb like the Speed Midget (SM), Sylvania SF etc. you can take synchronized flash shots at $1/25$ or $1/50$ 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. Insert the plug of the flashgun into the socket of the shutter.

For "X"-synchronization set the synchro-lever (fig. 15) to "X", for "M"-synchronization set it to "M"; the shutter will do the rest.

The table on page 32 gives full details of the synchronizing settings required and the possible shutter speeds for "X" and "M" synchronization with most usual types of flash bulbs.

EXPOSURE TIMES

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 Super Solinette is provided with an accessory shoe for reliable fastening of a flashgun.

FLASH DATA

Suitable shutter speeds and corresponding synchronizing settings with the shutter

Class	Flash Bulbs Mark	Type	Synchronizing Lever set on X	Synchron. Lever set on M
F	Osram	F1, F2, XP, XO	1 — 1/25	Not suitable
	Pope	P 1011/1020		
	General Electric, G. E. C. Mazda (B. T. H.), Westinghouse	SM	1 — 1/50	Not suitable
	Sylvania	SF		
M	Osram	S 0, S 1, S 2	1 — 1/25	1/50 — 1/500
	Philips	PF 14, 25, 56		
	Stella	SF 14, 25, 56		
	General Electric, G. E. C. Mazda (B. T. H.), Westinghouse	No. 5, 11, 22		
	Pope	P 1021	1 — 1/25	1/50 — 1/100
	Sylvania	Press 25, 40, 50 No. 0,		
	Sylvania / Philips	No. 2, PF 3 N		
S	Philips / Stella	PF 110 / SF 100	1 — 1/10	1/25 and 1/50
	General Electric, Westinghouse	No. 50		
	Sylvania	No. 3		
Electronic Flash Units		Exposure time longer than flash		Not suitable
Delay-free firing		1 — 1/500		
Relay fired with 5 ms. delay		1 — 1/100		

FOR AGFA CAMERAS — AGFA FILTERS AND LENS HOODS

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

Light yellow, medium yellow, yellow-green and orange-red.

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 ×
Orange-red filter	No. 7: Factor 4 ×

Diameter of the Super Solinette lens mount 30 mm.

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.

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DEPTH-OF-FIELD TABLE FOR AGFA APOTAR

Apertures	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 $\frac{3}{8}$ "

Aper- tures	Distances				
	8 feet	10 feet	15 feet	35 feet	∞
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	40 f 2 $\frac{3}{8}$ " - ∞
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 $\frac{5}{8}$ " - ∞
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 $\frac{7}{8}$ " - ∞	26 f 11 $\frac{1}{4}$ " - ∞
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 $\frac{5}{8}$ " - ∞	19 f 7" - ∞
11	5f 4 $\frac{3}{4}$ " - 15f 9"	6f 2 $\frac{1}{2}$ " - 26f 6 $\frac{3}{8}$ "	7f 9 $\frac{1}{4}$ " - ∞	10f 10 $\frac{5}{8}$ " - ∞	14 f 7 $\frac{1}{2}$ " - ∞
16	4f 8 $\frac{1}{2}$ " - 28f 5 $\frac{3}{4}$ "	5f 3 $\frac{3}{4}$ " - 112f	6f 4 $\frac{5}{8}$ " - ∞	8f 3 $\frac{7}{8}$ " - ∞	10 f 3 $\frac{5}{8}$ " - ∞

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4/5



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

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