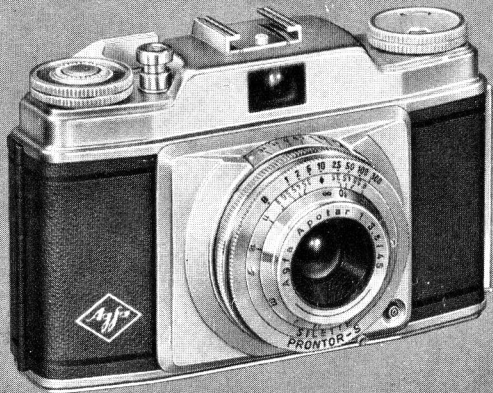


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MADE
IN GERMANY

DIRECTIONS FOR USE

AGFA SILETTE

DEAR READER

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

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

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

It is equipped with the Agfa Apotar which is an excellent miniature Anastigmat lens having an aperture of $f3.5$ and a focal length of 45 mm. Pronto or Prontor-S shutters are fitted to this camera.

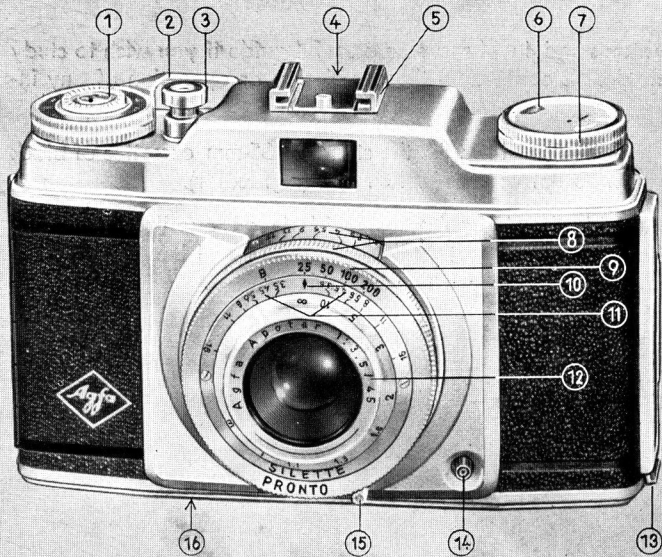


Fig. 2

DIRECTIONS FOR THE USE OF THE AGFA SILETTE

| | Page | | Page |
|---|-------|---|-------|
| 1 Exposure Counting Device | 12 | 10 Joint Index for Exposure Time and Distance Setting | 14/15 |
| 2 Rapid Winding Lever . . . | 13 | 11 Depth-of-Field Scale . . | 19 |
| 3 Release Button | 13 | 12 Front Lens Mount for Focusing | 20 |
| 4 View Finder Eye-Piece . | 20 | 13 Lock for Camera Back . | 7 |
| 5 Accessory Shoe | 16 | 14 Flash Contact 3 mm. diam. | 15 |
| 6 Film Indicator | 6 | 15 Winding Lever for Delayed Action Shutter Release . | 15 |
| 7 Rewinding Knob | 23 | 16 Locking Knob for Re- winding | 23 |
| 8 Diaphragm Ring and Scale | 17 | | |
| 9 Exposure Time Setting Ring | 14/15 | | |



Fig. 3

FILM INDICATOR

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

For this purpose the rewinding knob is completely pulled

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

The following settings are provided:

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

OPENING AND LOADING THE CAMERA

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



Fig. 4

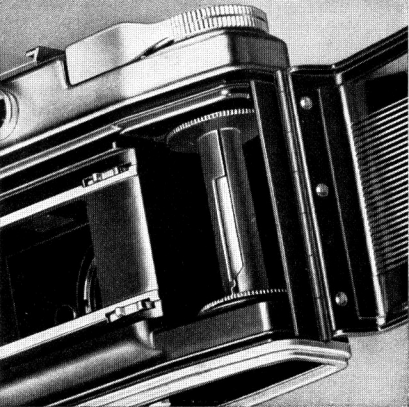


Fig. 5

BACK OPENED

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

INSERTING THE CASSETTE

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

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

Fig. 6

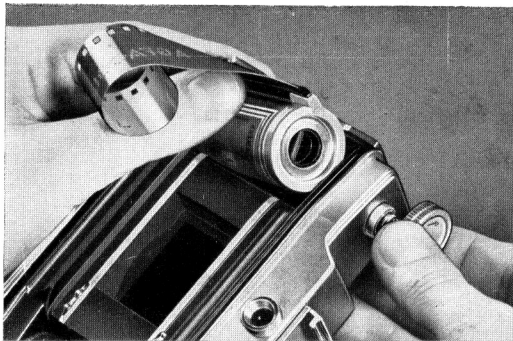




Fig. 7

INSERTING THE FILM AND PULLING IT TIGHT

The tapering end of the film is pushed into the slot of the spool up to the second perforation hole; the little transport cog of the take-up spool should engage the perforation. The empty spool is turned by its milled ring until the film pulls tight. Of the *full* width of the film, only a length of $\frac{1}{3}$ " should protrude from the cassette.

Fig. 8

CLOSING THE BACK

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

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



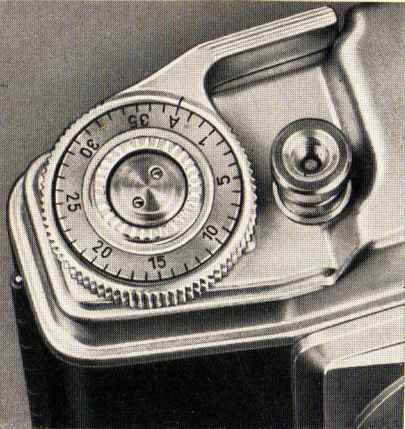


Fig. 9

EXPOSURE COUNTING DEVICE

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

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

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

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

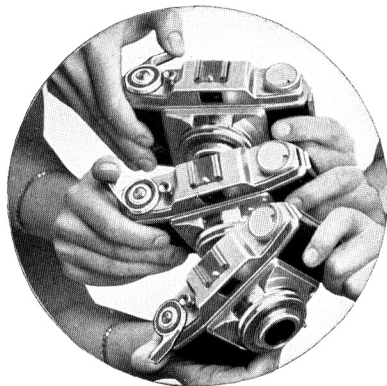


Fig. 10

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

DOUBLE AND BLANK EXPOSURE LOCK

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

THE SHUTTERS

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

SHUTTER TIMES

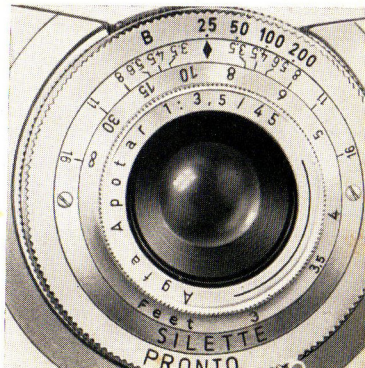
Pronto Shutter: B 25 50 100 200

Prontor-S Shutter: B 1 2 5 10 25 50 100 300

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

Both shutters incorporate a delayed action shutter release. If the photo-

Fig. 11



grapher himself wishes to be in the picture, he must wind the little red button 15 below the shutter (fig. 2) after he has made his preparations. If now the release button is pressed, appr. 7 seconds will elapse before the shutter is released.

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

Flash bulbs as well as electronic flashes can be fired by this contact in such a way that they are triggered when the shutter is fully open. For flash-bulbs, the exposure time should invariably be $\frac{1}{25}$ sec.; with electronic flashes, any, even the shortest exposure times, may be employed.

The Agfa Silette is fitted with an accessory shoe to accomodate all the available standard flash-units.

STOP — EXPOSURE TIME — DEPTH-OF-FIELD

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

3.5 4 5.6 8 11 16.

Stop: Setting the aperture requires some knowledge of its function which is to regulate the amount of light passing through the lens. It consists of a diaphragm the size of which can be varied at will and the above numbers bear a relation to its size. If the aperture is set at the smallest number, it will be fully open and will of course, admit the maximum amount of light. The larger numbers indicate progressively smaller apertures and f 16 indicates the smallest aperture available. Stop f 4 admits $\frac{3}{4}$ of the amount of light passed by f 3.5, but all other stop numbers pass half the amount of light passed by the next smaller number.

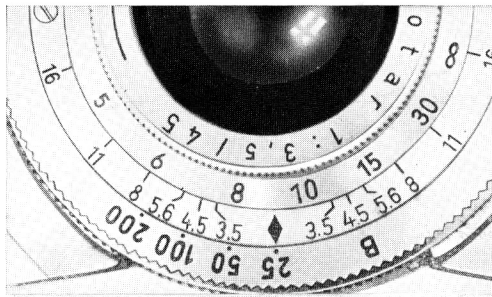
Exposure time: A definite amount of light is required to record a picture and this amount is regulated by the aperture and the time of exposure. Thus, for a small aperture a longer time or shutter setting will be required than for a larger aperture under the same conditions. If, for instance, the correct exposure is $1/25$ sec. at f 8, only $1/50$ sec. would be required for f 5.6.

Depth-of-field: This is the range of sharp definition which extends in front of and behind the actual distance at which the lens focus is set. The depth-of-field is small when the focus is set for close objects but increases as the focusing distance increases. It can also be increased by making the aperture smaller (setting at a larger number).

Depth-of-field is therefore dependent on the degree of stopping down of the lens and on the object distance. The exact ranges of sharpness determined by these factors for the various choices of settings can be obtained from the table on p. 26/27.

In addition, the depth-of-field scale (No. 11, fig. 2) above the focusing ring bearing the distance numbers gives sufficiently detailed information. Take as an example our illustration, on which a distance of 9 feet was chosen. Each corresponding pair of stop numbers is marked to the right and the left of the scale. If, for example, a stop of $f/8$ is chosen, the range from one 8 to the other indicates on the adjoining feet scale the extend of sharp definition at this stop and distance: in this instance from appr. 6 to 18 feet or at $f/11$ from appr. 5.5 to 30 feet.

Fig. 12



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

| Stop: | Focusing on: | Depth-of-field: |
|---------------------------------|-----------------------------|-------------------------------------|
| On red mark between 8 and 11 | 10 ft (near) 30 ft (far) | 7 ft to 15 ft 13½ ft to infinity |

THE EXPOSURE

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

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

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

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



Fig. 13

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

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

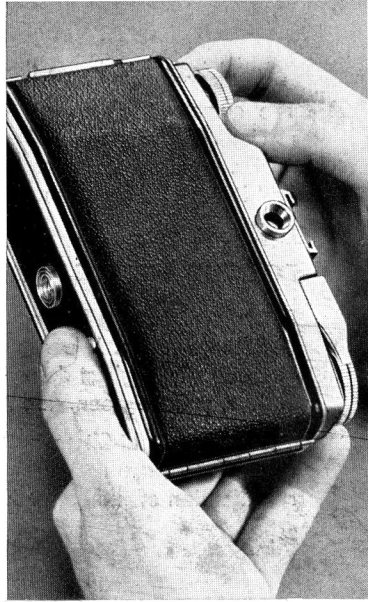
For *vertical pictures* it is better to press the release button with the thumb of the right hand.

EMPTYING THE CAMERA

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

last exposure the film must be wound back into the lightproof cassette. For this purpose the locking button at the bottom of the camera (see illustration) is depressed with the left thumb; the right hand pulls out the rewinding knob *until the first stop* and rotates it in the direction of the arrow until the film is fully rewound. The locking button should be released and the rewinding knob given a further half turn. This will indicate that the film has been fully rewound.

Fig. 14



It is advisable to leave the end of the film protruding from the cassette. The camera back may now be opened as described on page 7. The rewinding knob is completely pulled out, the cassette can be taken out easily. It should be placed in a light-tight wrapping as quickly as possible and it is advisable to mark it "Exposed".

FOR THE AGFA CAMERA – AGFA FILTERS AND LENS HOOD

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

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

fore supply with their products details about the exposure factors of the most commonly used filters. Where these are not available, the following information may serve as guidance for panchromatic emulsions:

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

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

Diameter of the Agfa Silette lens mount 30 mm.

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

| Distance | Apertures | | | |
|----------|--|--|--|---------------------------------|
| feet | 3.5 | 4 | 5.6 | 8 |
| 3 | 2'10" — 3'2 $\frac{1}{2}$ " | 2'9 $\frac{1}{2}$ " — 3'2 $\frac{3}{4}$ " | 2'8 $\frac{3}{4}$ " — 3'4" | 2'7 $\frac{1}{2}$ " — 3'6" |
| 3.5 | 3'3" — 3'9 $\frac{1}{2}$ " | 3'2 $\frac{3}{4}$ " — 3'10" | 3'1 $\frac{1}{2}$ " — 3'11 $\frac{3}{4}$ " | 3' — 4'2 $\frac{3}{4}$ " |
| 4 | 3'8 $\frac{1}{4}$ " — 4'4 $\frac{1}{2}$ " | 3'7 $\frac{3}{4}$ " — 4'5 $\frac{1}{4}$ " | 3'6 $\frac{1}{4}$ " — 4'8 $\frac{1}{2}$ " | 3'4" — 5' |
| 5 | 4'6" — 5'7 $\frac{1}{2}$ " | 4'5 $\frac{1}{4}$ " — 5'8 $\frac{3}{4}$ " | 4'3" — 6'1" | 4' — 6'8 $\frac{3}{4}$ " |
| 6 | 5'3 $\frac{1}{2}$ " — 6'11 $\frac{1}{4}$ " | 5'2 $\frac{1}{4}$ " — 7'1 $\frac{1}{4}$ " | 4'11 $\frac{1}{4}$ " — 7'8 $\frac{1}{4}$ " | 4'7" — 8'8 $\frac{3}{4}$ " |
| 8 | 6'9" — 9'9 $\frac{3}{4}$ " | 6'7 $\frac{1}{4}$ " — 10'1 $\frac{3}{4}$ " | 6'2 $\frac{1}{4}$ " — 11'4 $\frac{1}{2}$ " | 5'7 $\frac{3}{4}$ " — 13'11" |
| 10 | 8'1 $\frac{1}{4}$ " — 13'3 $\frac{3}{4}$ " | 7'10 $\frac{3}{4}$ " — 13'8" | 7'3 $\frac{1}{2}$ " — 16'1 $\frac{1}{4}$ " | 6'6 $\frac{1}{2}$ " — 21'8" |
| 15 | 11'1" — 23'4" | 10'8 $\frac{1}{4}$ " — 25'4" | 9'7" — 35'1" | 8'3 $\frac{3}{4}$ " — 83' |
| 30 | 17'5 $\frac{1}{4}$ " — 129' | 16'5 $\frac{1}{2}$ " — 176' | 13'11 $\frac{1}{2}$ " — ∞ | 11'4 $\frac{1}{2}$ " — ∞ |
| ∞ | 34'11" — ∞ | 31'2" — ∞ | 23'2" — ∞ | 16'9" — ∞ |

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

| Distance | Apertures | | | |
|----------|--|--|---|---|
| feet | 11 | 16 | 22 | 32 |
| 3 | $2'6\frac{1}{4}'' - 3'9''$ | $2'4'' - 4'2\frac{3}{4}''$ | $2'2'' - 5'1\frac{1}{4}''$ | $1'11\frac{1}{4}'' - 7'3\frac{3}{4}''$ |
| 3,5 | $2'10'' - 4'7''$ | $2'7\frac{1}{2}'' - 5'4\frac{1}{4}''$ | $2'4\frac{3}{4}'' - 6'8\frac{3}{4}''$ | $2'1\frac{1}{4}'' - 11'10\frac{1}{4}''$ |
| 4 | $3'1\frac{3}{4}'' - 5'6\frac{1}{4}''$ | $2'10\frac{1}{2}'' - 6'8\frac{1}{2}''$ | $2'7\frac{1}{4}'' - 9'3\frac{1}{4}''$ | $2'3\frac{1}{4}'' - 22'3''$ |
| 5 | $3'8\frac{1}{2}'' - 7'8\frac{3}{4}''$ | $3'4'' - 10'4\frac{1}{4}''$ | $2'11\frac{3}{4}'' - 17'6\frac{3}{4}''$ | $2'6\frac{1}{4}'' - \infty$ |
| 6 | $4'2\frac{3}{4}'' - 10'6\frac{1}{2}''$ | $3'8\frac{3}{4}'' - 16'3''$ | $3'3\frac{1}{4}'' - 47'$ | $2'8\frac{3}{4}'' - \infty$ |
| 8 | $5'1'' - 19'4\frac{1}{4}''$ | $4'4\frac{1}{2}'' - 56'$ | $3'9'' - \infty$ | $3'1\frac{1}{2}'' - \infty$ |
| 10 | $5'9\frac{1}{2}'' - 38'10''$ | $4'10\frac{1}{2}'' - \infty$ | $4'1\frac{1}{4}'' - \infty$ | $3'3\frac{1}{4}'' - \infty$ |
| 15 | $7'1\frac{1}{2}'' - \infty$ | $5'9\frac{1}{4}'' - \infty$ | $4'8\frac{1}{2}'' - \infty$ | $3'7\frac{1}{2}'' - \infty$ |
| 30 | $9'3'' - \infty$ | $7'3\frac{1}{4}'' - \infty$ | $5'6\frac{1}{4}'' - \infty$ | $4'3\frac{1}{4}'' - \infty$ |
| ∞ | $12'5\frac{3}{4}'' - \infty$ | $8'9\frac{1}{4}'' - \infty$ | $6'5\frac{3}{4}'' - \infty$ | $4'6\frac{1}{2}'' - \infty$ |



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

AGFA CAMERA-WERK AG. MUENCHEN