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DIRECTIONS FOR USE

AGFA SILETTE



MADE
IN GERMANY



DEAR READER,

Once you are the owner of an Agfa Silette, your enjoyment of it should be complete. The few, simple points to be remembered for the use of this miniature camera are learned so quickly that the short time in which to study these directions carefully is not wasted. Take the camera without any film and put it through all its actions described in the text and illustra-

tions. The numbered main illustration (p. 4) serves as a useful guide if you want to read up further details about the functions and description of an individual part.

The 35 mm. Agfa Silette is designed to take miniature cassettes monochrome as well as—of course—colour film (Agfacolor).

It is equipped with the excellent miniature anastigmat Agfa Apotar, which has an aperture of $f/3.5$ and a focal length of 45 mm. Pronto or Prontor-S shutters are available.

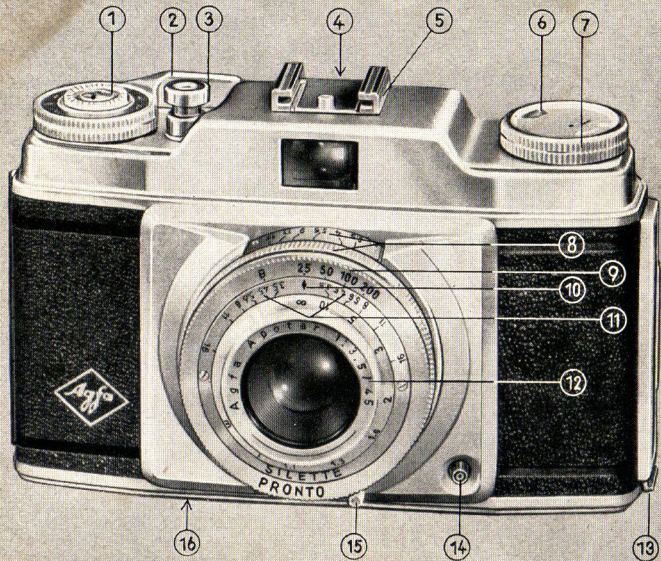


Fig. 2

DIRECTIONS FOR THE USE OF THE AGFA SILETTE

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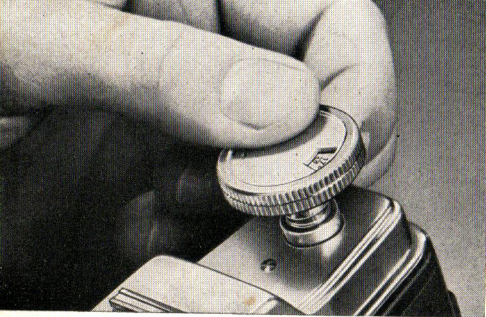


Fig. 3

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 sort 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). The indicator disc should now be rotated by the milled ring pointing downwards until it shows the setting corresponding to the film in use.

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

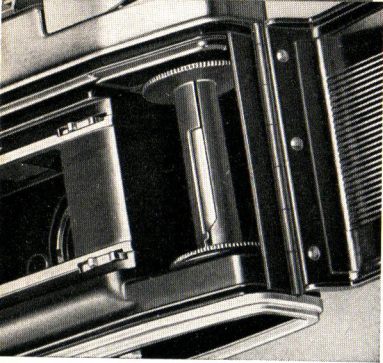


Fig. 5

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, so that it grips the cassette spool.

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

Fig. 6

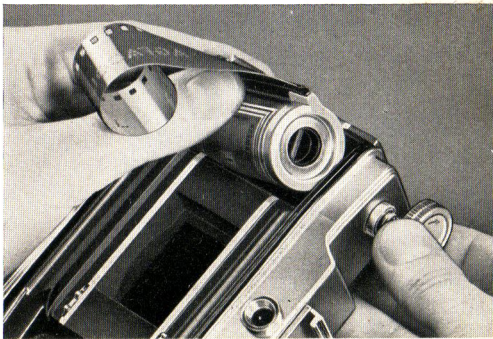




Fig. 7

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 $1/3$ " 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 bottom 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.



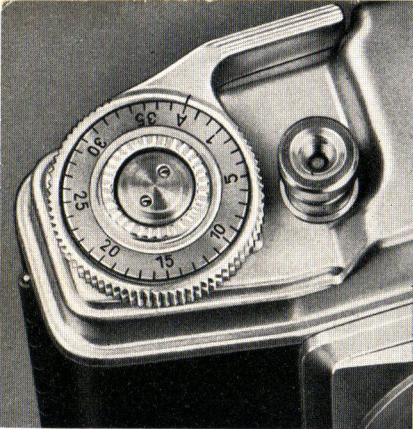


Fig. 9

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. The winding lever 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 by the length of one frame and at the same time winds the shutter. The thumb of the right hand grips the edge of the lever and pulls 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 one stroke ahead of "1".

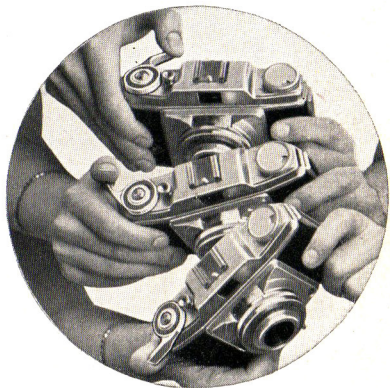


Fig. 10

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

DOUBLE AND EMPTY EXPOSURE LOCK

The Agfa Silette is fitted with a double and empty exposure locking device. This means that the same piece of film can never be exposed twice 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 as a first step the desired exposure time should be set. The index number is brought opposite the black double marking ($1/25$ sec. in the illustration) by rotating the large milled ring (No. 9, fig. 2). The same index is used later to adjust the distance setting.

SHUTTER TIMES:

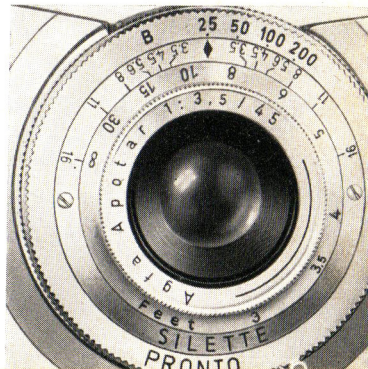
Pronto-Shutter: B 25 50 100 200

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

The numbers indicate fractions of seconds, e. g. 2 = $1/2$ sec., 25 = $1/25$ 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 an automatic shutter release. If the photographer

Fig. 11



himself wishes to become part of 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 $1/25$ sec.; with electronic flashes, any, even the shortest exposure times, may be employed.

The Agfa Silette is fitted with an accessory shoe to accommodate all the commercially available 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: Correct choice of the stop number requires some knowledge of its function. The light emitted from the object first strikes the diaphragm which admits to the film much light at full aperture, and a smaller amount when stopped down, but in any case only a fraction of the total light quantity. The above-mentioned numbers on the diaphragm scale are so graduated that beginning with the aperture $f/4$ each successive diaphragm stop (next higher number) reduces the photographically effective amount of light by half.

Exposure time: The amount of light required for the film to reproduce a given subject is fixed. Exposure time and stop number are in a fixed

relation to one another, and this relationship must be maintained when choosing the exposure time and stop: with high stop numbers, exposure times should be long; low stop numbers require short exposures. If, for instance, your exposure guide indicates $1/25$ sec. at f/8, but you want to reduce your exposure time to $1/50$ sec. in order to avoid camera-shake, the diaphragm must permit more light to affect the film to compensate for the shorter exposure time. Consequently, the smaller stop number f/5.6 should be chosen.

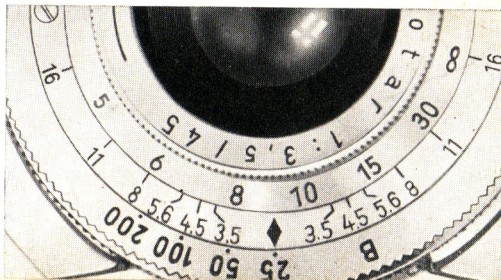
Depth-of-field: Similar to the exposure time, the range of sharp definition in front of, and behind the distance focused depends on the choice of the stop number. With a small stop (stopping down) this range of sharpness is considerably enlarged and is known as depth-of-field. Its extent increases further with the object distance.

Depth-of-field is therefore dependent on the degree of stopping down 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 f. was chosen. Each corresponding pair of stop numbers is marked equidistant to the right and the left of the joint index. If, e. g. a stop of $f/8$ is chosen, the range from one 8 to the corresponding one indicates on the adjoining feet scale the extent 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 dates should be written down:

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

THE EXPOSURE

Before we attempt our first exposure, the camera is opened and the film wound on by another frame, making an empty 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 at 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 1—2 m.

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 best 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 empty film was wound up, it may happen that from the last-but-one to the last exposure the film can no longer be wound on, i. e. the rapid winding lever is stopped 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 extracts the rewinding knob *until the first stop* and rotates it in the direction of the arrow until the film is fully rewound. Rewinding is complete when the film leaves the take-up spool. This is noticed in due course as a slight resistance to be overcome. After a careful further turn an attempt should

Fig. 14



be made to rotate the rewinding knob after release of the locking button. At this moment rewinding should be stopped. Please remember that your photo-dealer is to develop your film; 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, when 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 the densities yellow light, yellow medium, 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 therefore supply with their products details about the exposure factors of the most commonly used filter densities. Where these are not available, the following information may serve as guidance for panchromatic emulsions:

Filter yellow light	No. 1	Exposure factor	1.5 — 2
yellow medium	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 $\frac{1}{4}$ " — 13'8 $\frac{3}{4}$ "	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 mm. (1³/₄ in.)

Distance	Apertures			
	11	16	22	32
feet				
3	2'6 ¹ / ₄ "—3'9"	2'4"—4'2 ³ / ₄ "	2'2"—5'1 ¹ / ₄ "	1'11 ¹ / ₄ "—7'3 ³ / ₄ "
3,5	2'10"—4'7"	2'7 ¹ / ₂ "—5'4 ¹ / ₄ "	2'4 ³ / ₄ "—6'8 ³ / ₄ "	2'1 ¹ / ₄ "—11'10 ¹ / ₄ "
4	3'1 ³ / ₄ "—5'6 ¹ / ₄ "	2'10 ¹ / ₂ "—6'8 ¹ / ₂ "	2'7 ¹ / ₄ "—9'3 ³ / ₄ "	2'3 ¹ / ₄ "—22'3"
5	3'8 ¹ / ₂ "—7'8 ³ / ₄ "	3'4"—10'4 ¹ / ₄ "	2'11 ³ / ₄ "—17'6 ³ / ₄ "	2'6 ¹ / ₄ "—∞
6	4'2 ³ / ₄ "—10'6 ¹ / ₂ "	3'8 ³ / ₄ "—16'3"	3'3 ¹ / ₄ "—47'	2'8 ³ / ₄ "—∞
8	5'1"—19'4 ¹ / ₄ "	4'4 ¹ / ₂ "—56'	3'9"—∞	3'1 ¹ / ₂ "—∞
10	5'9 ¹ / ₂ "—38'10"	4'10 ¹ / ₂ "—∞	4'1 ¹ / ₄ "—∞	3'3 ¹ / ₄ "—∞
15	7'1 ¹ / ₂ "—∞	5'9 ¹ / ₄ "—∞	4'8 ¹ / ₂ "—∞	3'7 ¹ / ₂ "—∞
30	9'3"—∞	7'3 ³ / ₄ "—∞	5'6 ¹ / ₄ "—∞	4'3 ³ / ₄ "—∞
∞	12'5 ³ / ₄ "—∞	8'9 ¹ / ₄ "—∞	6'5 ³ / ₄ "—∞	4'6 ¹ / ₂ "—∞



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