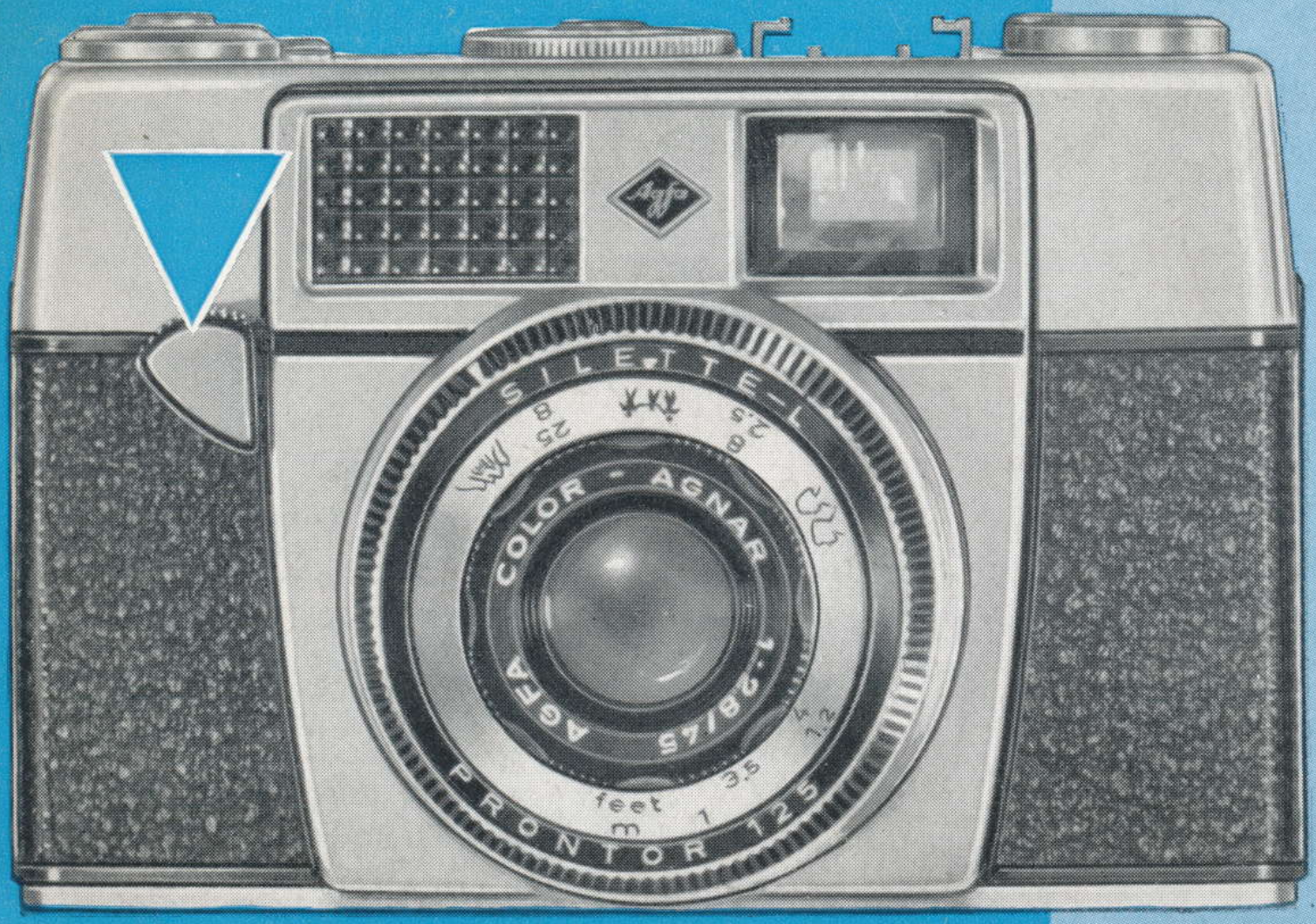
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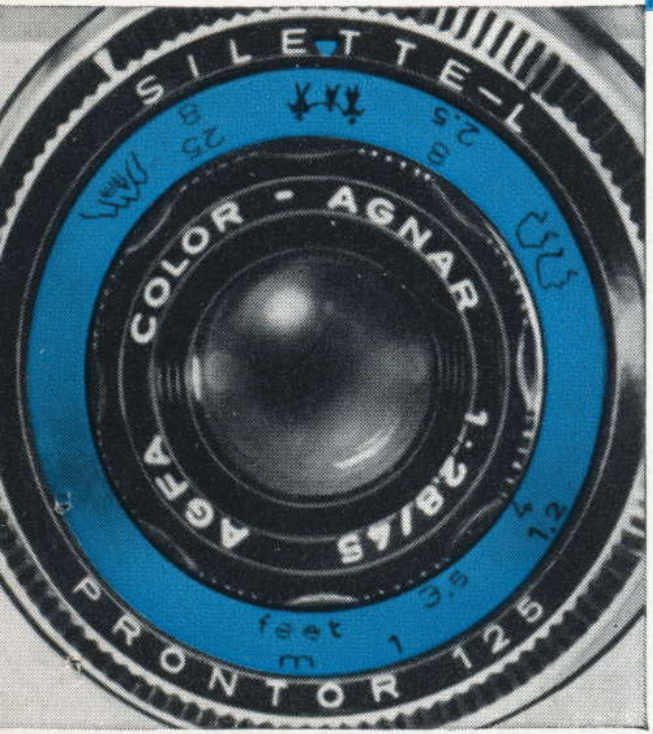
Agfa

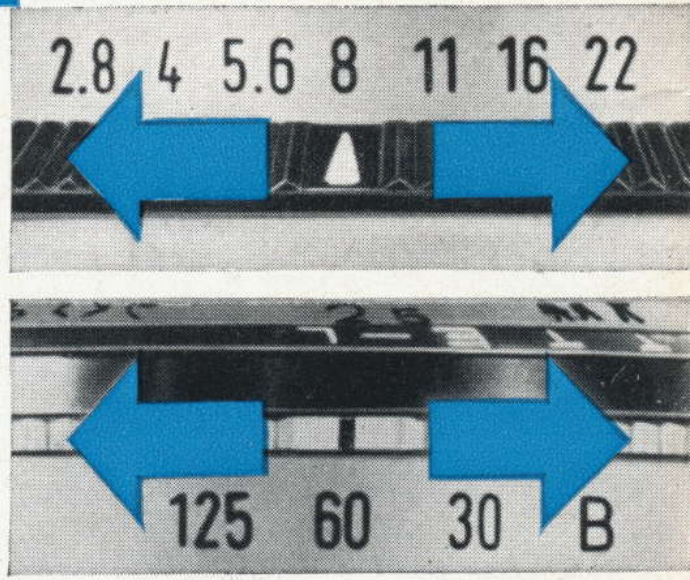
SILETTE·L



B


2.8 4 5.6 8 11 16 22
ASA
DIN


SILETTE-L
COLOR - AGNAR
1:2.8/45
PRONTOR 125
feet
m


2.8 4 5.6 8 11 16 22
125 60 30 B

A

C

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You are now the proud owner of a new camera—the Agfa Silette L —a choice on which you are to be congratulated. The camera is very simple to use, as you will see from this example:

A SET THE FOCUSING SYMBOL

B MEASURE THE EXPOSURE

C SET SHUTTER SPEED AND LENS STOP–

then just press the shutter release and you will have taken the photograph.

The lens of the Silette L is the Agfa Color-Agnar f.2.8/45.

You will probably wish to familiarize yourself with your new camera and learn more about its technical possibilities. Please turn the pages and fold out the rear cover flap. After reading the advice and hints given in this little booklet you will soon be an expert.

① Cable release socket

② Rapid transport lever

③ Built-in exposure meter

④ Flash contact in accessory shoe

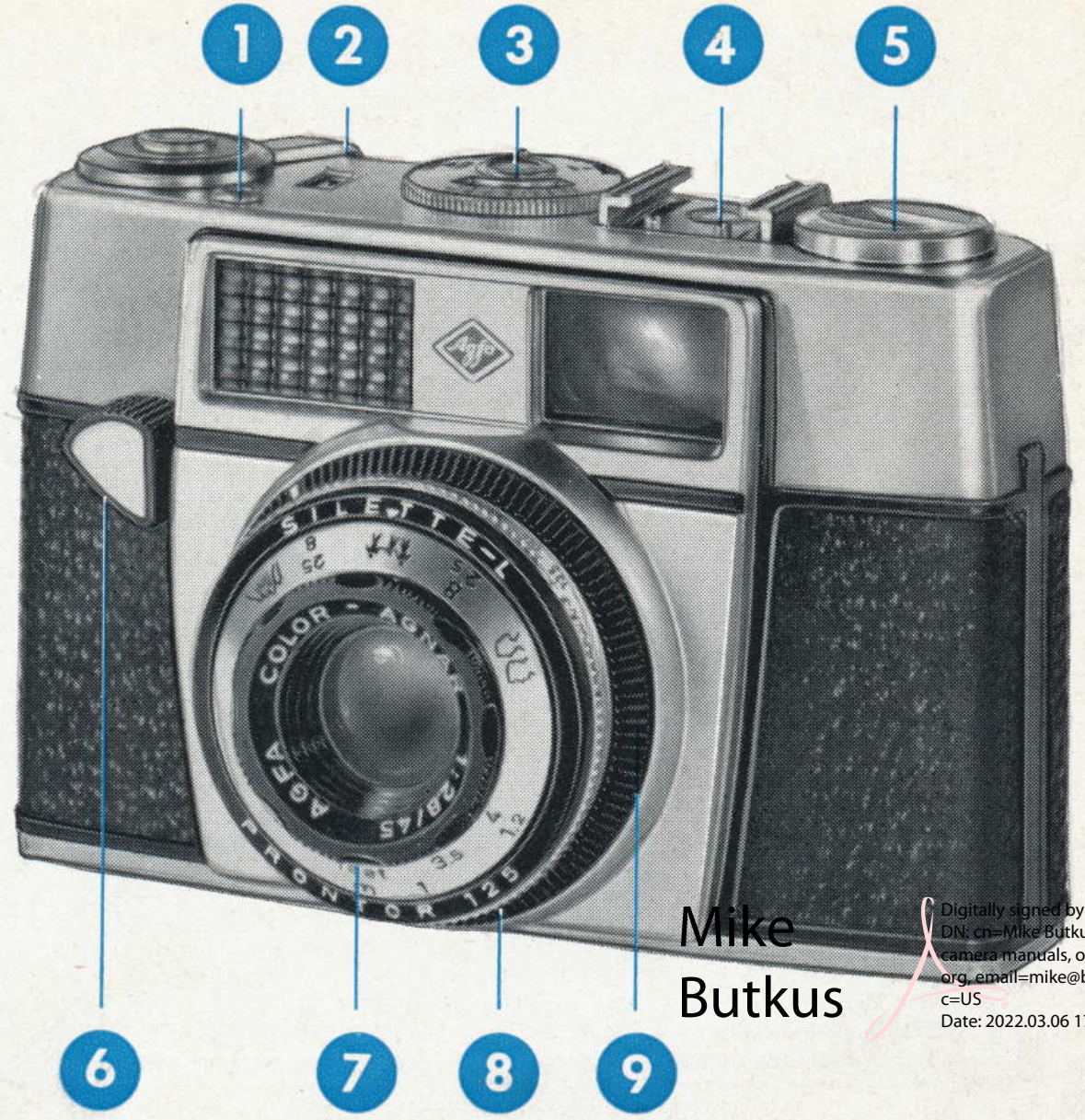
⑤ Rewind crank

⑥ Shutter release

⑦ Focusing ring

⑧ Shutter speed ring

⑨ Lens stop ring



Mike Butkus

Digitally signed by Mike Butkus
DN: cn=Mike Butkus, o=Butkus camera manuals, ou=butkus.org, email=mike@butkus.org, c=US
Date: 2022.03.06 17:12:15 -05'00'

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1



2



3

How to load the camera

The camera can be loaded in daylight, however not in direct sunlight but using body shadow.

1 First open the camera back by pressing the catch to "open". Then slide off the back.

2 Insert the cassette so that its hole engages with the rewind crank.

3 It is advisable to push the locking key in the direction of the small arrow, so that the winding spool can be moved freely.

Turn the spool by the milled ring until the broad slit and small lug are uppermost. Draw out film from the cassette to the winding spool, holding the cassette with the other hand.

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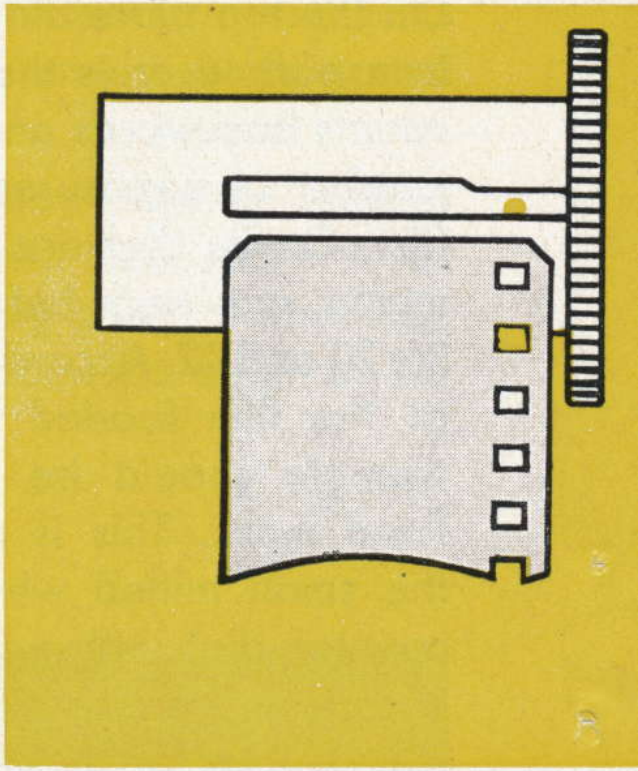
4



5

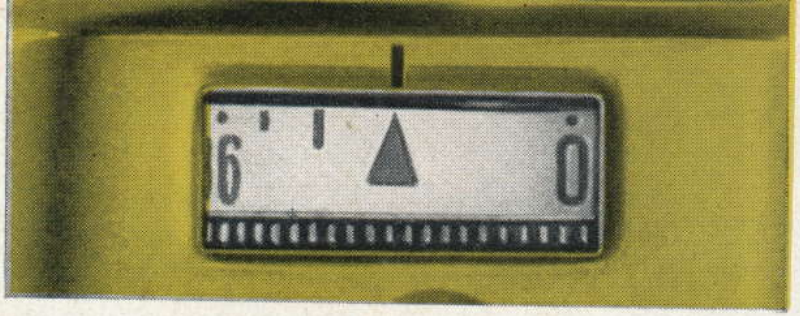
Important!

6



4 Insert the end of the film in the slit of the winding spool so that the lug engages in the second film perforation (see 6). Now turn the winding spool until the film is taut and the teeth of the transport wheel engage cleanly in the film perforations.

5 When about $^1/_3$rd inch full width of the film projects from the cassette, close the camera by replacing the back (catch to "open") in the groove at an oblique angle, slide it close to the top part of the camera and then press down slightly. Continue pressure on the base plate, slide the back right home and set the catch to "shut".



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Film counter

On the top plate alongside the rapid transport lever is the film counter. It counts backwards and shows you the number of exposures still left on the film. On its dial are three triangular marks, one each before the numbers 36, 20 and 12. According to the length of the film loaded the appropriate triangle should be set against the fixed mark. This is done by setting the small milled wheel beneath the counter dial with your finger; move it only in the direction of the arrow.



When loading the camera the start of the film is wasted by exposure to light and so you must first make two blank exposures before starting to photograph.

Note: On transporting the film the disc of the rewind crank usually turns as well, and should therefore not be hindered in any way.

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Film transport

With your thumb swivel the rapid transport lever round as far as possible and then let it return to the original position. Then press down the shutter release. Repeat this operation of film transport and shutter release until the number of exposures marked on the film carton is opposite the fixed index mark on the film counter (see illustration below).



If the rapid transport lever is blocked, you will have to press the shutter release first. This is because the release and transport mechanisms have a lock to avoid double and blank exposures.

If you should inadvertently release the transport lever too soon, it returns to its starting position and must then be pushed forward again as far as possible.





Exposure

The lens stops and shutter speeds of your Silette are the means by which you can adjust the camera to suit the particular light and subject.

Each film should only be exposed to a definite quantity of light, according to its speed, and it is therefore necessary to adjust the correct proportions for each exposure. This is all done for you by the built-in exposure meter.

First set the speed of the film on the DIN/ASA scale of the exposure meter. This is done by turning the disc of the scale by means of the small pin until the required speed is opposite the triangular setting mark. (In our example a setting of 50 ASA/ 18 DIN is shown.)

Now point your camera towards the subject. The light will then reach the photo-electric cell of the exposure meter and you should be quite sure that your finger does not cover the exposure meter window.

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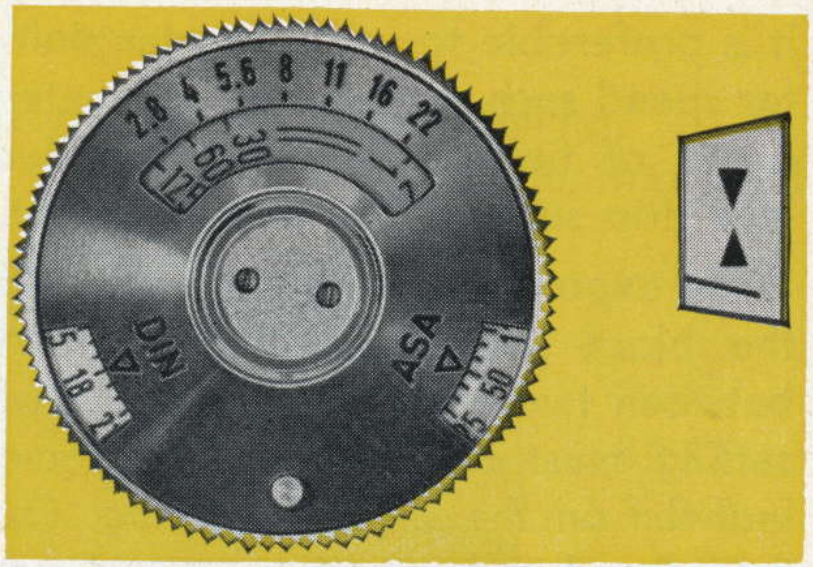
Then turn the outer milled ring on the exposure meter until the needle visible in the window on top of the camera is centered between the two marks (see lower illustration).

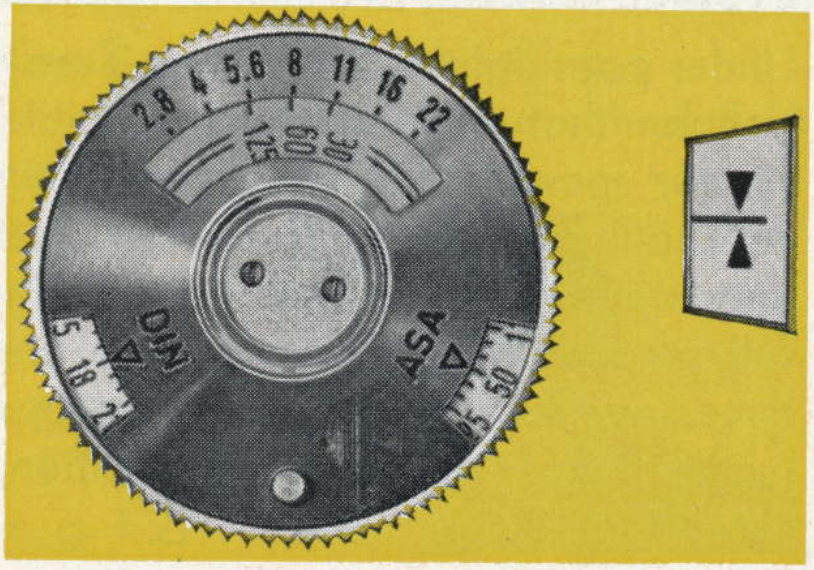
You can then obtain the correct exposure reading from a combination of the shutter speed in the green field and the lens stops on the disc.

In the example illustrated the following settings would be possible:

Shutter speeds:	$^1/_{125}$	$^1/_{60}$	$^1/_{30}$
Lens stops:	f.5.6	f.8	f.11

Each of these shutter speed and lens aperture combinations will allow the same amount of light to reach the film. The combination chosen by you will therefore depend only on the type of subject. For a moving object

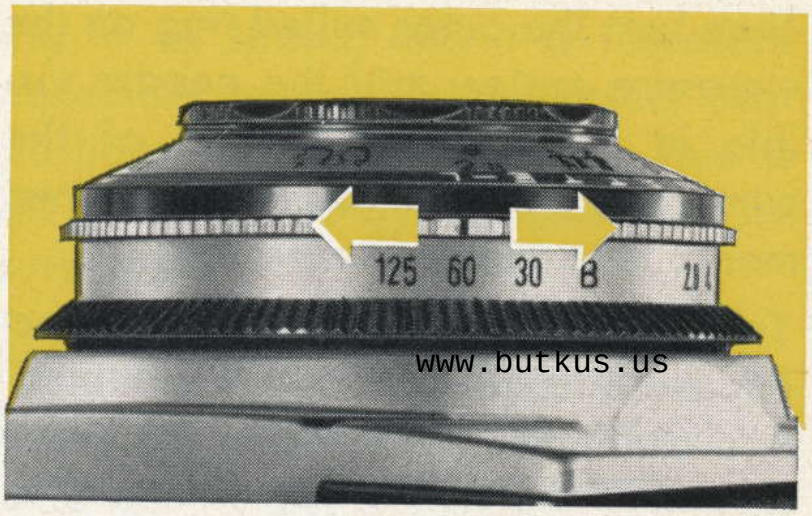




it is preferable to use a shorter shutter speed such as $^1/_{125}$, but if greater depth of field is desired a smaller lens stop such as f. 11 should be set.

If the exposure meter reading shows the black line of a shutter speed between two lens stop numbers, the setting must be made in the same manner on the diaphragm ring. On the other hand, **a setting should not be made between two shutter speeds.**

Under poor lighting conditions it may happen that none of the available shutter speeds appears in the green field, although the numbers 1, 2, 4, 8 may appear to indicate how many **full** seconds of a **time** exposure are necessary for the various lens stops (with shutter set to the B position, see page 12).



Setting shutter speeds

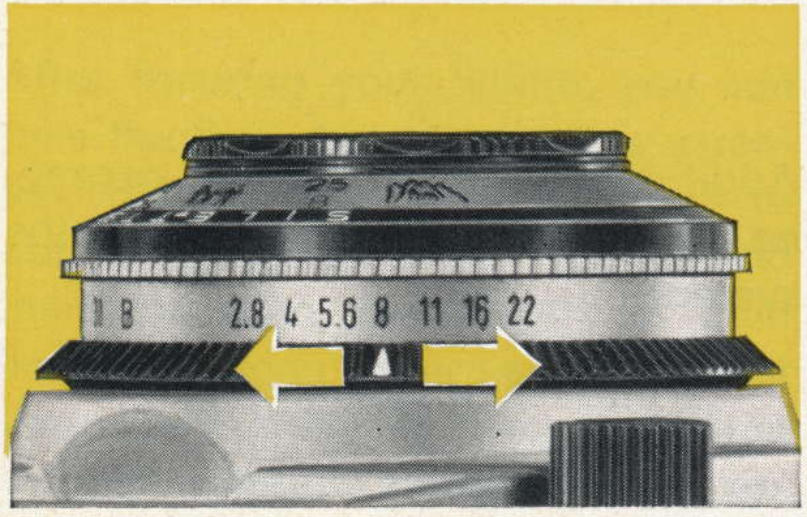
The shutter speed indicated by the exposure meter is set by turning the milled ring ⑧ to bring the figure 30, 60 or 125 exactly opposite the setting mark. In the illustration $^1/_{60}$ sec. is shown. Do not set intermediate values.

When set to B, the shutter remains open as long as the release button is pressed. For more details see page 12, "Time exposures".

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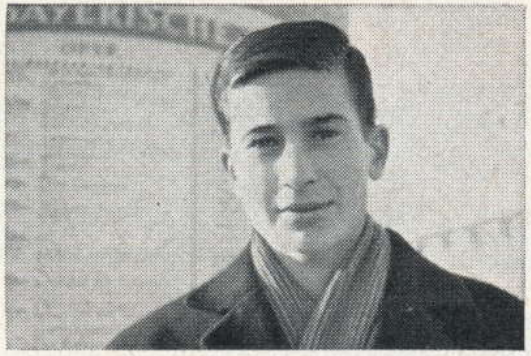
Setting lens stops

The required lens stop is set by turning the black milled ring at the rear until the white triangular mark is in line with the lens stop number. The illustration below shows a setting of f. 8. For more details of lens stops and depth of field see the section on "What you need to know", pag. 15/16.



Please note:

Large stop = large opening,
but small depth of field





LARGE STOP
e. g. f. 2.8

Small stop = small opening,
but large depth of field



SMALL STOP
e. g. f. 22



Focusing

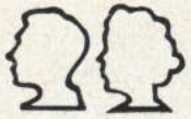
Three symbols facilitate focusing. Depending on the subject, you should set one of the three symbols re-



produced in enlarged form on the right to the white index mark.

If necessary, you can naturally set the triangular mark to any position between two symbols.

Focusing symbols

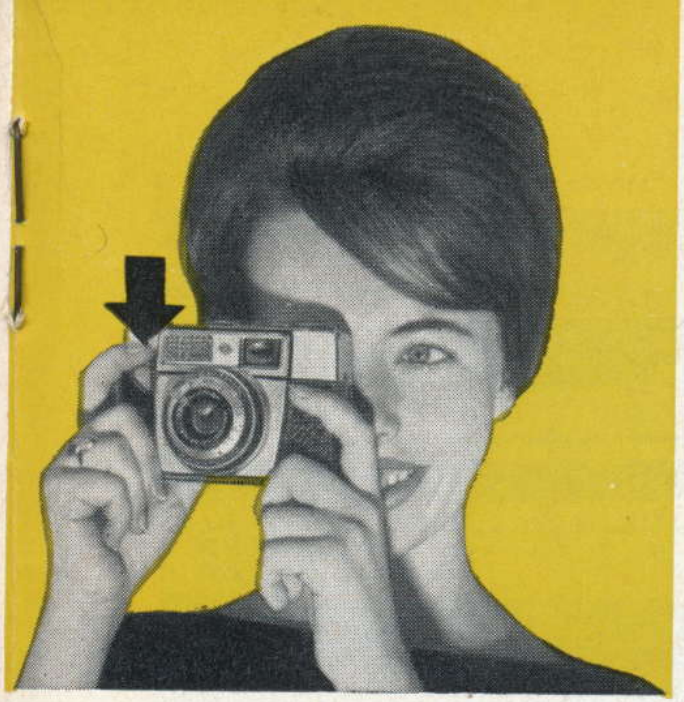
	Close-ups	6 ft. (1.80 m.)
	Groups	12½ ft. (3.80 m.)
	Landscapes	infinity

Additional focus settings are arranged on the focusing ring between the symbols:

black figures = metres

green figures = feet

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Holding the camera

After focusing your Silette, you can take the first photograph. It is essential to hold your camera steady to obtain sharp pictures. You should therefore take your Silette in both hands, bracing your arms against your body. Hold the camera straight without tilting it. Then make the exposure by pressing the release button down firmly and steadily as far as possible.

To take upright photographs, turn the camera through 90° and operate the shutter release with thumb or index finger. Hold the camera in the manner you prefer.

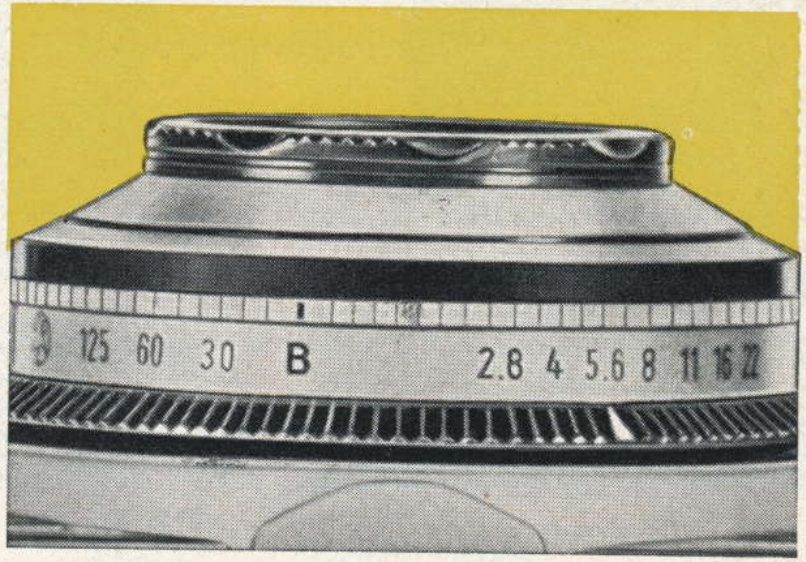
In poor light

flashlight or time exposures come to your assistance. This is done as follows:

Time exposures

First turn the shutter speed ring (8, see main illustration) until the setting mark is in line with the B. On this setting the shutter remains open as long as the release button is pressed down.

Longer shutter speeds than $^1/_{30}$ sec. cannot be used without supporting the camera and a tripod and cable release are then necessary. The cable release socket is on the top plate of the camera (see ① in main illustration).



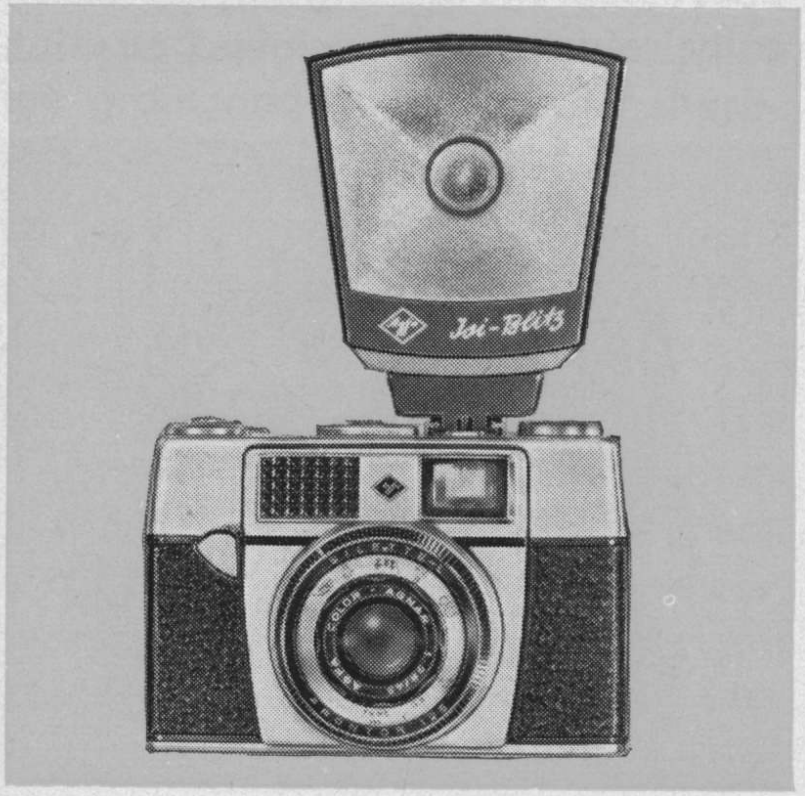
Time exposures are used for photographing motionless objects such as reproductions of pictures, documents or postage stamps and for night photography.

Flash made very easy

A flashgun with a foot contact should be used with the Silette L (e. g. Agfa

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Isi M or Agfa Tully M flashgun). The contact with the camera shutter is made simply by sliding the flashgun into the accessory shoe. For flash photography the shutter speed ring should always be set to $^1/_{30}$ sec. The stops required should be taken from the instructions printed on each carton of flash bulbs.

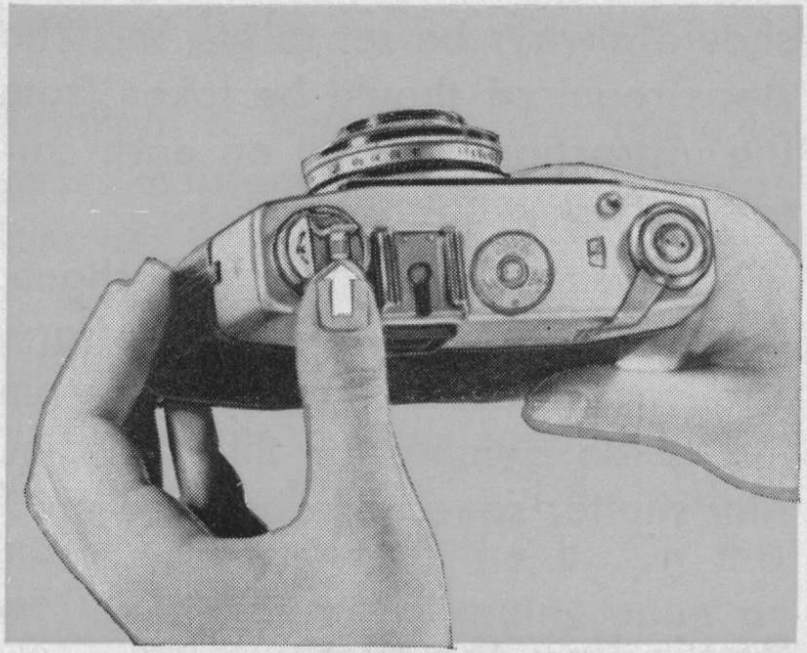


When using an electronic flashgun, a small adapter will be necessary. The lens stop can be calculated from the guide number of the flashgun. Any shutter speed can be chosen.

Rewinding the film

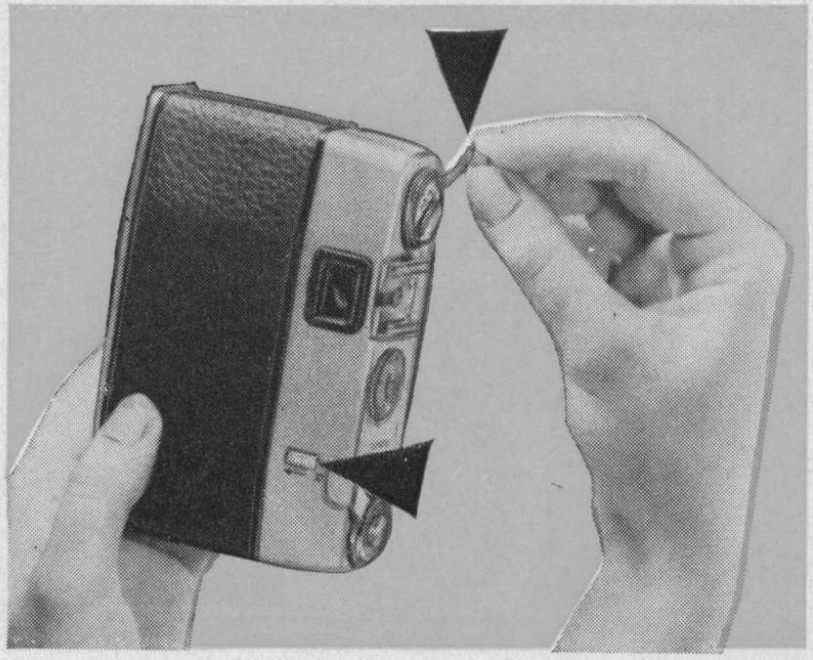
After the last exposure, the counter will indicate 0 and the rapid transport lever cannot usually be moved. The film now has to be rewound into its light-tight cassette by means of the rewind crank.

First slide the locking key on the rear of the top plate of the camera in the



direction of the arrow. Then raise the crank with your finger-nail and swivel outwards as shown in the upper illustration.

Then turn the crank in the direction of the arrow (see illustration). When the rewind crank turns much more easily, rewinding is complete and you can then open the camera. This is done by moving the catch on the base of the camera to "open" and then removing the camera back to one side. Put the cassette into its light-tight packing and mark it as exposed. On loading the camera with a new film the locking key automatically returns to its original position.



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Film Tips

Before loading your camera with film as described on pages 2 and 3, here are a few suggestions to help you in choosing the right film.

First of all there is Agfa Isopan F, for black and white photography. It has fine grain and good contour sharpness.

For sports photography the high-speed Agfa Isopan ISS is the right film.

Agfacolor films open up the world of colour to you. For more than 25 years these films have been great favourites due to their natural reproduction of pastel tints and bright colours alike. Their high speed has also made colour snapshots a reality.

For sharp, brilliant, realistic transparencies:

Agfacolor Reversal Film CT 18.

For wonderful colour prints:

Agfacolor Negative Film CN 17.

What you need to know

As mentioned in brief, two factors are involved in the exposure: the lens stop and the shutter speed. The following information is designed to familiarize you with the association of these two factors.

The **lens stop** regulates the amount of light reaching the film. In poor lighting conditions the exposure meter of your Silette L will therefore indicate a large lens stop (e. g. f. 2.8 or 4). If the lighting is good the reading will show a small stop such as f. 11 or 16.

The **shutter** of your camera offers the second possibility of controlling the quantity of light. A short shutter speed, such as $^1/_{125}$ sec. will of course allow less light to reach the film than a longer speed such as $^1/_{60}$ sec. or even $^1/_{30}$ sec.

For action photographs a shorter speed should be chosen ($^1/_{125}$) and a larger lens stop used. On the other hand, if you wish to photograph a landscape in which the foreground and background are to be sharp, a smaller lens stop will have to be set and a correspondingly longer shutter speed.

Depth of field is the sharp zone in front of and behind the point on which the camera is focused. This sharp zone is variable; it increases as the camera is stopped down and the distance increases. To help you in finding out how far this sharp zone extends, the table on pages 18/19 gives the exact depth of field for every focus setting.

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Hints on measuring the exposure

Experience shows that the sky forms a major part of the picture in landscapes. With very few exceptions the sky is lighter than the main part of the subject and the camera should therefore be pointed at the darker parts. If there are great brightness contrasts in the subject, you will have to decide which parts of the picture must definitely be reproduced in the correct manner. For this area of the total subject—referred to as the **important part of the subject**—a **close-up measurement** should be taken. In such cases, approach with the camera to a short distance from the important part of the subject and turn the outer milled ring of the exposure meter until the needle lies between the two marks in the window. Any influence from lighter surrounding parts of the subject is definitely excluded when the needle of the exposure meter does not alter its position appreciably on approaching closer with the camera.

When using **colour reversal films** (such as Agfacolor Reversal Film) it is always advisable to take a reading from the main **lighter** parts of the subject. For photographs of subjects which lack contrast (e. g. in fog, dull weather or shade), you will have to give a longer exposure than indicated by the exposure meter; it is then advisable to set the film speed scale to 15 instead of to 18 DIN or a correspondingly lower ASA number. **This applies only to colour reversal films** and only **for the cases mentioned.**

When photographing with **colour negative film** the reading with the exposure meter should be taken from the more important **dark portions of the subject.**

DEPTH OF FIELD FOR AGFA f.2.8/45 mm. LENSES

Diameter of circle of confusion: 0.03 mm.

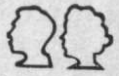
At a distance setting of	and at lens stops of			
	f. 2.8	f. 4	f. 5.6	f. 8
	sharp definition is obtained from . . . ft. to . . . ft.			
3 1/2′	3′4 7/16″—3′8″	3′3 13/16″—3′8″	3′3″—3′9 1/2″	3′1 7/8″—3′11″
4′	3′9 15/16″—4′2 1/4″	3′9 1/8″—4′3 1/4″	3′8 1/16″—4′4 3/4″	3′6 9/16″—4′7″
	5′6 5/16″—6′4″	5′4 9/16″—6′7″	5′2 3/8″—6′10″	4′11 5/16″—7′4 1/4″
8′	7′3 11/16″—8′10″	7′5/8″—9′3″	6′8 3/4″—9′10″	6′3 5/8″—10′12″
	10′10 1/16″—14′8″	10′3 3/16″—15′10 3/4″	9′7 1/16″—17′10 1/2″	8′8 3/4″—21′11 3/4″
25′	19′1 1/2″—36′2″	17′4 9/16″—44′8″	15′6″—65′4 1/2″	13′4 1/16″—215′
	79′11 5/8″—∞	56′1/4″—∞	40′11/16″—∞	28′1″—∞

The distance to the subject is measured from the film plane (rear edge of accessory shoe).

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DEPTH OF FIELD FOR AGFA f.2.8/45 mm. LENSES

Diameter of circle of confusion: 0.03 mm.

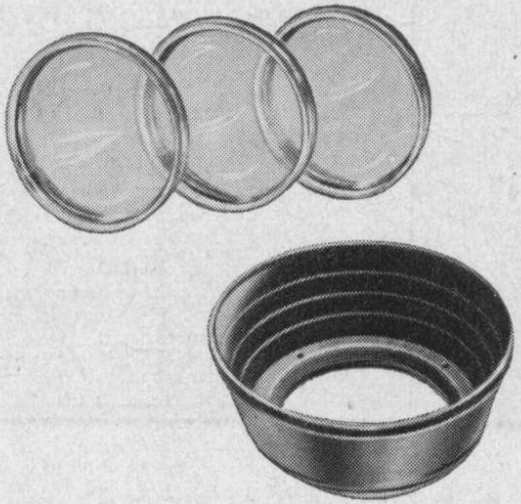
At a distance setting of	and at lens stops of		
	f. 11	f. 16	f. 22
	sharp definition is obtained from . . . ft. to . . . ft.		
3 1/2′	3′1/2″—4′11/2″	2′10 1/2″—4′6″	2′8 3/8″—5′1/2″
4′	3′4 7/8″—4′10″	3′2 5/16″—5′4″	2′11 5/8″—6′2 1/2″
	4′7 15/16″—8′1 1/4″	4′3 1/16″—9′9 1/4″	3′10 15/16″—13′
8′	5′10 1/8″—12′9″	5′2 1/2″—17′7 7/8″	4′7 3/8″—32′7 5/8″
	7′10 1/4″—30′10″	6′8 3/4″–95′10 7/16″	5′9″—∞
25′	11′4 3/8″—∞	9′1 1/2″—∞	7′4″—∞
	20′5 5/8″—∞	14′1 3/8″—∞	10′3″—∞

The distance to the subject is measured from the film plane (rear edge of accessory shoe).

It is well worth buying an ever-ready case for your camera, as it will guard your Silette L against knocks and blows, protect it from the weather and help you to carry the camera.



For projection of your colour transparencies we recommend the attractive Agfa Diamator H magazine projector.



Like the Agfa lens hood, Agfa filters are supplied in standard mounts for your Silette L. There is a practical leather case taking the lens hood and two filters, for attaching to the carrying strap of the ever-ready case.



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▲

It is also easy to explore the wonders of the miniature world with your Silette L. With the Agfa close-up attachment you can cover a range of 16 to 32 inches, whilst the Natarix viewfinder attachment supplied with it ensures freedom from parallax.

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GUARANTEE

The lens for the Agfa Silette has been specially computed and manufactured in accordance with the very latest scientific methods to suit this type of camera.

Its performance is of a standard hitherto unattained by lenses having an equal number of elements. Brilliant definition, high resolving power and excellent reproduction of detail are its outstanding characteristics. A combination of these attributes makes it the ideal lens for miniature photography with black and white or colour film.

In addition, every lens leaving our factory is tested by the most up-to-date methods and is guaranteed for its quality and performance.

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen