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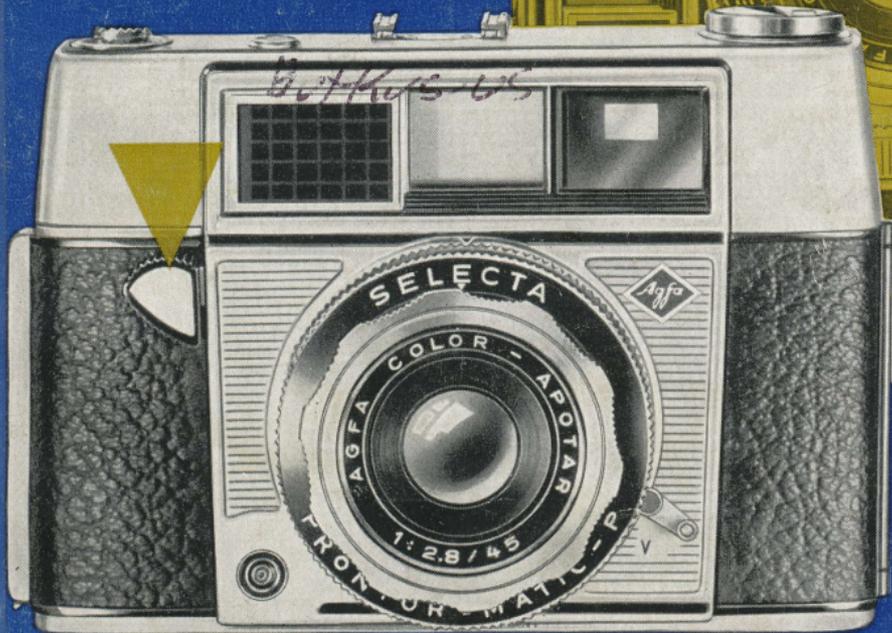
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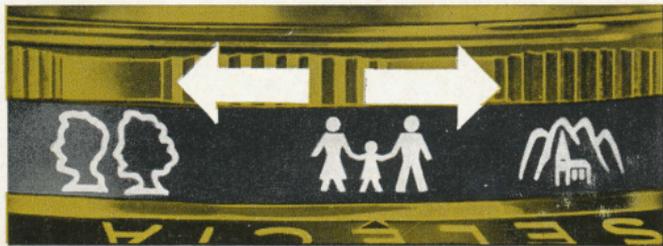
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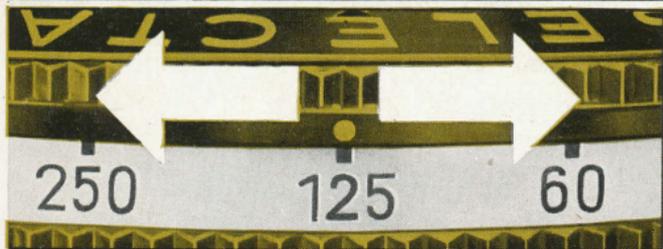
OPERATING INSTRUCTIONS



SELECTA



1



2



3

You are now the proud owner of a technically perfect camera—the Agfa Selecta which does not require any complicated manual operations and so leaves you free to concentrate on the subject.

From your photographic dealer you will have learned how simple the Agfa Selecta is to handle.

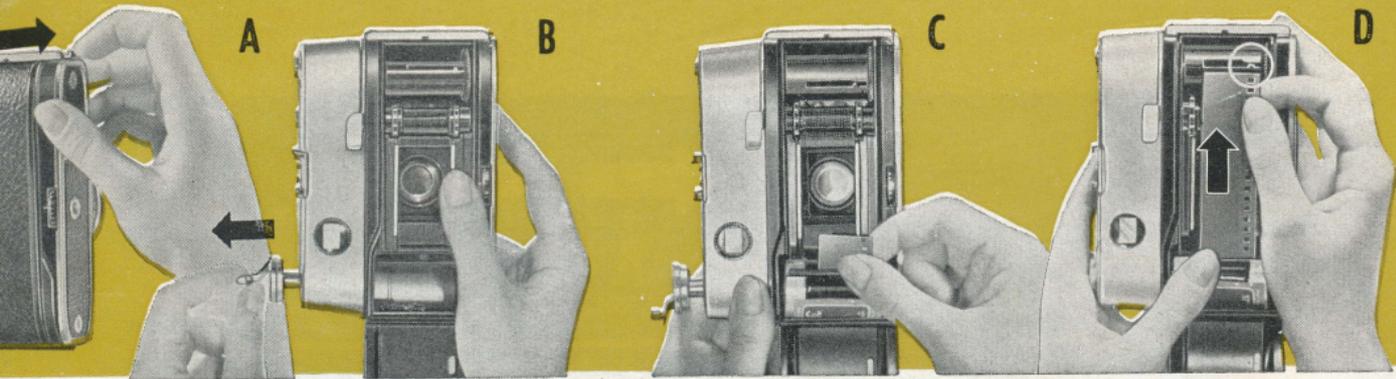
The Agfa Selecta is a masterpiece of precision incorporating **selective automation** which can be controlled as required. You select the required shutter speed and the camera sets the correct lens stop automatically.

Three special features make rapid photography possible:

1. Focusing by means of three symbols.
2. Pre-selection of a shutter speed suited to the subject.
3. Automatic lens stop control by pressure on the magic lever.

A red and green signal incorporated in the viewfinder informs you of the lighting conditions at all times.

If required, the automatic mechanism can also be disconnected to enable shutter speeds **and** lens stops to be set by hand. This little booklet will show you how all this is done.



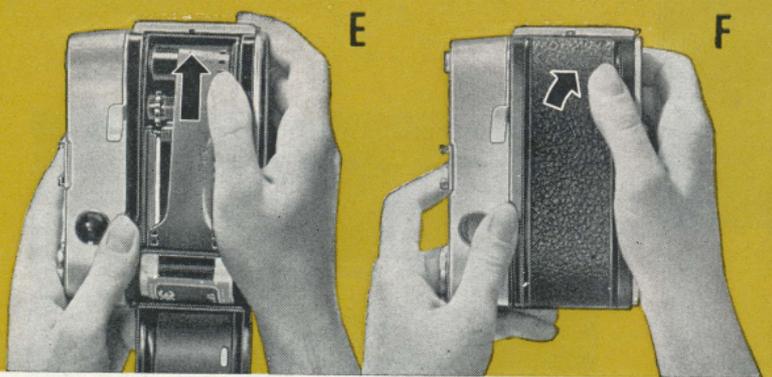
The film can be loaded in daylight, but always in the shade—making use of body shadow.

- A** First open the camera back by sliding catch in direction of arrow.
- B** Draw out rewind crank by inserting your fingernail underneath the crank, raising this and drawing out firmly as far as possible.
- C** Insert new film cassette with hole towards rewind crank. Push back rewind

crank, if necessary turning slightly backwards and forwards until the recessed portion engages in the hole of the cassette.

- D** Turn take-up spool by its milled disc until one of the three slits and film perforation lug are uppermost (shown in the illustration by a circle).

It is best to press in the locking button on the base of the camera to ensure that the transport wheel moves freely.

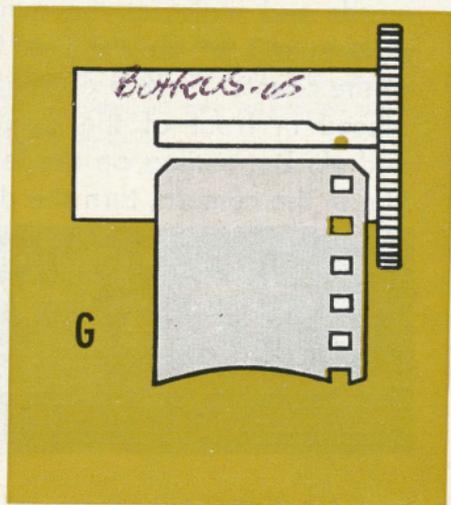


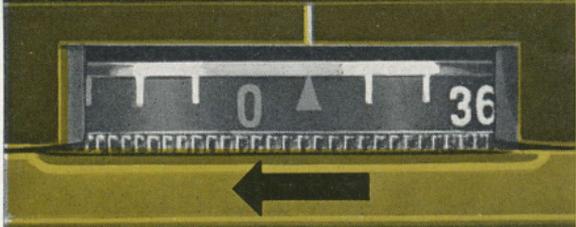
Loading
the film
is so easy

Draw out the film from the cassette in the direction of the arrow.

E Insert the end of the film in the slit of the take-up spool so that the lug engages in the second film perforation (see figure G). Now turn the take-up spool on slightly. When properly loaded the film should be taut between the cassette and take-up spool and the teeth of the transport wheel should engage cleanly in the perforations.

F When just under half an inch of the full film width projects from the cassette, close the camera back by pressing it home firmly.





Setting the film counter

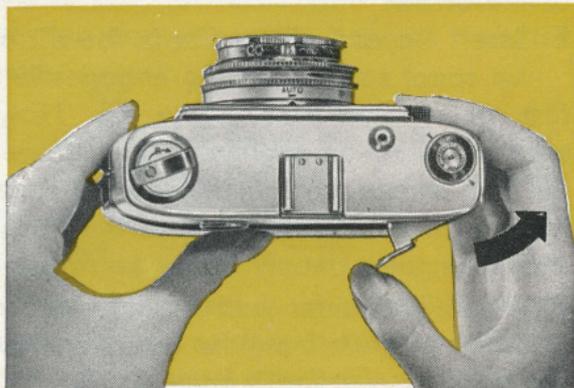
The film counter is situated at the lower edge of the camera back. It counts backwards and indicates the number of exposures still left on the film. On the disc of the counter there are triangular marks placed in front of the numbers 36, 20 and 12. Depending on the length of the film in the camera, turn the disc until the respective triangle is in line with the fixed mark. This is done by means of the small milled wheel beneath the counter disc.

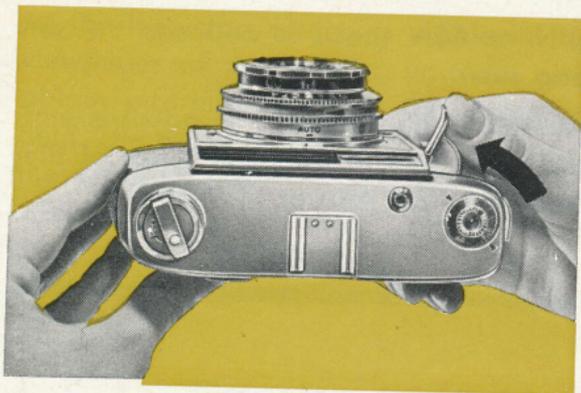
The beginning of the film was fogged when loading the camera and two blank

exposures will therefore have to be made before using the camera.

Film transport

Operate the rapid transport lever with your thumb, swing it forward as far as it will go and let it return. Then press down the magic release lever as far as





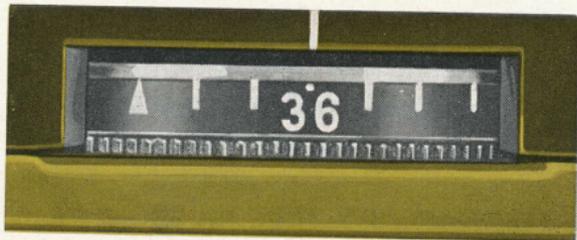
possible and repeat this procedure with the rapid transport lever and release lever until the number 36, 20 or 12 is opposite the fixed mark, according to the length of the film.

If the rapid transport lever will not move, the release lever will first have to be pressed. The release and film

transport mechanism is fitted with a lock to avoid double and blank exposures.

If you should inadvertently release the rapid transport lever too soon, it will have to be operated again, although in such cases the full stroke is not necessary and the lever need only be moved until resistance is encountered.

Note: During transport of the film the disc of the rewind crank usually turns as well and should therefore not be hindered in any way when operating the transport lever.





Before taking any photographs remember to set the speed of the film on the camera to be sure of correctly exposed photographs. The film speed disc is turned by means of a coin until the required

DIN or ASA speed is opposite the setting mark.

Automatic photography is possible with the Agfa Selecta using all types of film from 10 to 250 ASA or 11 to 25 DIN.

Focusing

Three focusing symbols are used for snapshots. According to the distance from the subject you set one of the three symbols against the white mark. Intermediate settings are also possible.

As the lens stop setting is visible in the viewfinder of the Selecta, you can also obtain information about the depth of field. The table on pages 18/19 gives you the exact figures.



Close-ups 6 ft. (1.8 m.)



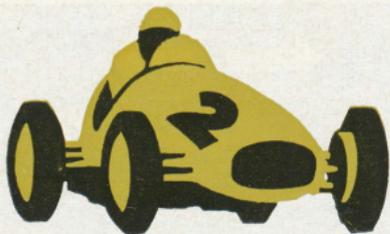
Groups about 12 ft. (3.8 m.)



Distant views, landscapes infinity



Exact distances are indicated on the lower part of the focusing ring. The white mark between the word "Prontor-Matic" indicates the actual distance setting.



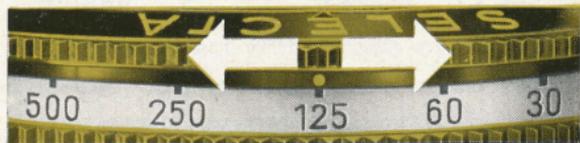
Selecting the shutter speed

You are thus able to select the shutter speed yourself. For highspeed action, such as sports photographs, it is best to set a short shutter speed of $1/250$ to $1/500$, and for landscapes a longer speed, such as $1/60$ sec.

Turn the shutter speed ring until the index dot is opposite the shutter speed desired or suited to the particular subject (e.g. $1/125$ sec. in the illustration below).

If you should be uncertain about the choice of the best shutter speed, first set the milled ring so that the dot faces the shutter speed of $1/125$ sec. (click setting).

Shutter speeds are regulated continuously; intermediate values are therefore possible and can also be set.



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Holding the camera

When photographing it is important to hold the camera steady. You should therefore take your Agfa Selecta in both hands and brace your arms against your body. Place the index finger of your right hand on the magic release button. The luminous frame shows you the exact picture area. For close-ups ($3\frac{1}{4}$ ft. = 1 m. setting), the two lines below the top margin

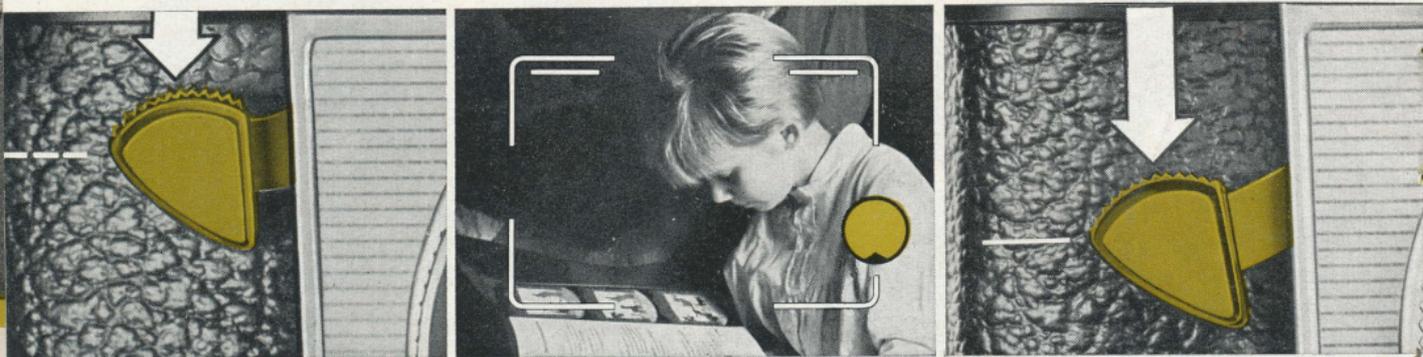
of this frame indicate the upper or lateral edge of the picture area.

To take upright photos, operate the release button with your thumb or index finger, whichever suits you best (see ill.).

NOTE!



The automatic mechanism is connected when the word AUTO is exactly in front of the triangular mark and engaged in the click setting.



When you look through the viewfinder of the camera, you will first see a red circle on the right-hand edge of the luminous frame. On pressing the magic lever the red changes to green and the lens stop figures appear in the circle.

As soon as you feel the resistance of the pressure point from the release lever, you will know that the correct lens stop for the pre-selected shutter speed has been set. This lens stop can be seen above the triangle in the green signal; in the adjacent illustration a setting between f. 8 and 11 is shown.

Then keep the camera in the same position and release by pressing down the magic release button as far as it will go.



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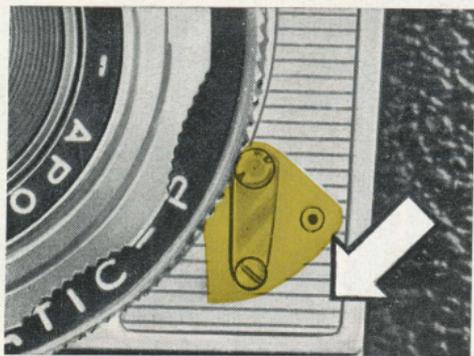


If the signal remains red on reaching the pressure point: stop—there is not enough light (see illustration above). Let the release button return to its original position.

If the intended exposure does not take place after reaching the pressure point, remove the finger from the shutter release.

The reflection of the red signal in the viewfinder may be due to one of two reasons:

- a) Under **good** lighting conditions the shutter speed chosen is too slow, in which case a faster speed should be set. If the fastest speed of $1/500$ sec. has already been set, a coloured filter can be placed in front of the lens when using black and white film.
- b) Under **poor** lighting conditions the shutter speed chosen is too fast, in which case a slower speed should be set. If the red signal is visible in the viewfinder even when using a speed of $1/30$ sec., flashlight or time exposure can be used after first disconnecting the automatic mechanism.



Delayed action photographs

are possible at all shutter speeds, **but not** for time exposures (B setting).

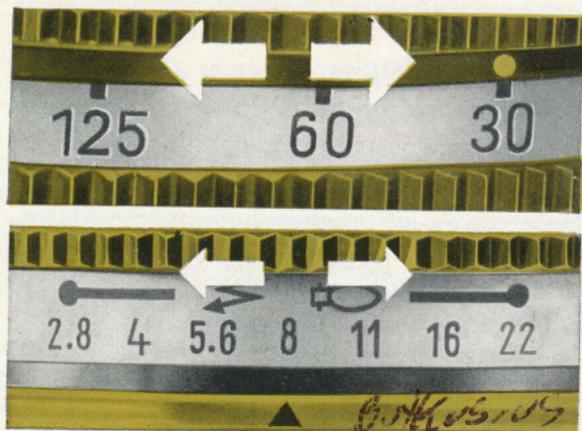
First make sure whether the light is sufficient for your subject by pressing the release lever down to the pressure point. Then place the camera on a firm support,

preferably on a tripod. Set the delayed action lever to V and press down the magic release lever **as far as it will go**. It will then be arrested in this position. A buzzing noise indicates that the delayed action mechanism is operating and will release the shutter automatically in about 10 seconds.

After taking the photograph **press the release button down again**, and the lever will then return to its original position. **Then transport the film.**

We have already mentioned that the red signal coupled to the **exposure meter** warns you of under-exposure and over-exposure. If, in spite of setting a shutter speed of $1/30$ sec., the red signal is seen in the viewfinder when taking the first pressure on the shutter release—with the automatic mechanism disconnected—, flash or time exposure can be used.

This is done as follows:



Flash photography

First set the red dot of the shutter speed ring in line with the shutter speed of $1/30$ sec., as illustrated above. Then disconnect the automatic mechanism by turning the rear milled ring until the re-

quired figure on the red lens stop scale is in line with the triangular mark (e.g. f.8 in the illustration). The correct lens stop setting can be obtained from the instructions printed on the flash bulb package (X synchronization).

Remember to set also the distance.

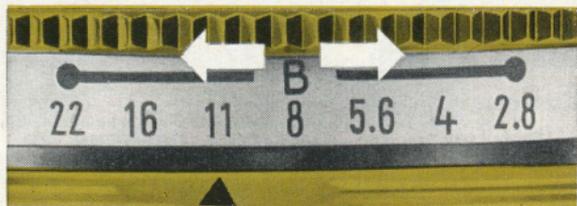
Attach the flashgun and lead only to the camera.

When using an **electronic flashgun** you can set any shutter speed and the lens stop can be calculated from the guide number of the flashgun.

Time exposures

By these are meant longer exposure times from $1/2$ sec. to several minutes which are used for motionless objects such as reproductions of pictures, documents, postage stamps or for night photography.

Turn the automatic mechanism ring to the green B-scale and set the triangular mark opposite the required lens stop. The shutter will then stay open as long as the release lever is depressed. This means that



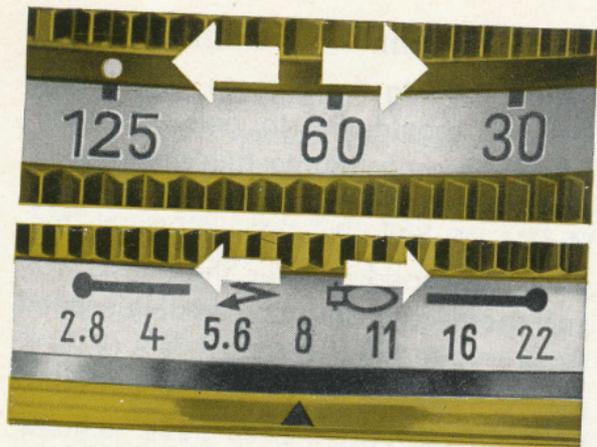
you cannot photograph without some means of support for the camera, such as a tripod, and that a cable release should be used. The length of the plunger on the cable release should be at least $\frac{4}{5}$ in. (20 mm.) due to the risk of camera shake. The cable release socket is on the top of the camera.

Free choice of shutter speed and lens stop

Selective automation on your Agfa Selecta offers you the possibility of choosing the shutter speeds in advance.

Sometimes experienced amateurs like to control both factors, lens stop and shutter speed, themselves in order to arrange deliberate over- or under-exposure or to bring out details in the background of a subject. That is also possible with the Agfa Selecta. You merely set the milled ring bearing the word "AUTO" so that the red lens stop scale faces upwards and the required figure is in line with the triangular mark. The shutter speed can then also be selected from the scale or the coloured field.

For this purpose the automatic exposure control mechanism must be disconnected.



Rewinding the film

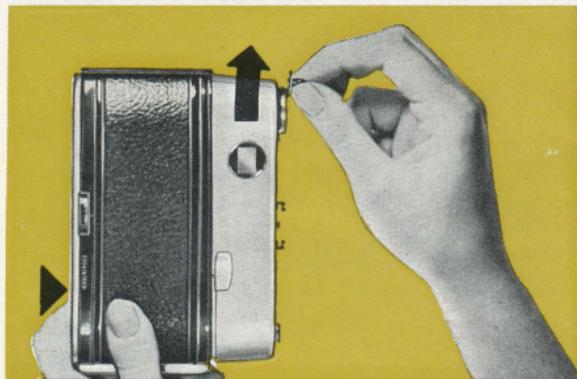
When the film is finished the counter will indicate the number 1 and the rapid transport lever will not move. The film then has to be rewound into its light-tight cassette by means of the rewind crank.

First press in the locking button in the base of the camera, lift the crank with your fingernail and turn it so that the handle points outwards.

Now turn the crank in the direction of the arrow. Rewinding is complete when the rewind crank turns freely. You can now open the back of the camera by pushing



the locking lever to the right (see illustration A on page 2). Then pull out the rewind crank as far as it will go and remove the cassette from the camera, place it in its light-tight packing and mark it as exposed. On operating the rapid transport lever the locking button will spring out again.



Choice of film

Before loading the camera with a new film, we should like to give you some advice on 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 sharp,
brilliant colour transparencies
in daylight:

Agfacolor Reversal Film CT 18,
in artificial light:

Agfacolor Reversal Film CK.

For wonderful colour prints:

Agfacolor Negative Film CN 17
or **Agfacolor Negative Film CN 14.**

Exposure hints

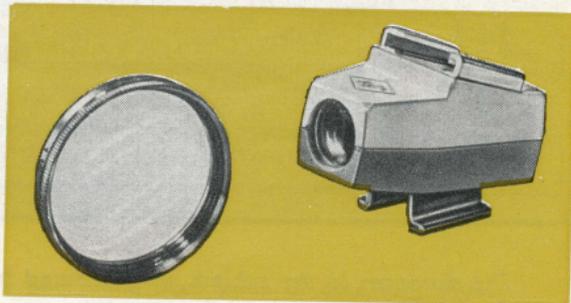
Where clear detail is required in photographs taken **against the light**, it is advisable to set the automatic mechanism to a film speed of about 3 DIN or its ASA equivalent less than that marked on the film package.

When photographing with **reversal film**, such as Agfacolor CT 18, with an overcast sky the setting on the DIN/ASA disc should be reduced by 2 DIN, in dull weather even by 3-4 DIN, e.g. instead of 18 DIN/50 ASA, 16 DIN/32 ASA or 14 DIN/20 ASA should be set. Do not forget to **re-set the original film speed** after the exposure has been made.

It is advisable to take a **close-up measurement** when a very contrasty subject has to be photographed and it is wished to obtain the correct exposure for an object which is small in comparison with its surroundings.

In such cases approach with the camera to a short distance from the subject and press down the release lever gently to the first pressure point. Hold the lever in this position and return to your original position to take the photograph.

You can also easily photograph the wonders of the miniature world with your Selecta. With the Agfa close-up attachment you can cover a range of 16 to 32 inches (40-80 cm.) and the additional Natarix viewfinder attachment compensates for parallax when lining up your 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 stopping down to			
	f. 2.8	f. 4	f. 5.6	f. 8
	sharp definition is obtained from . . . ft. to . . . ft.			
3½'	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 ³ / 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 ¹ / ₄ "—∞	40'11 ¹ / ₁₆ "—∞	28'1"—∞

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

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 stopping down to		
	f. 11	f. 16	f. 22
	sharp definition is obtained from ... ft. to ... ft.		
3 1/2'	3'1/2" — 4'1 1/2"	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 1/8"	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 distances to the subject are measured from the film plane (rear edge of accessory shoe).

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EXPLANATIONS OF ADJACENT ILLUSTRATION

- ① Magic release lever
- ② Film speed scale
- ③ Cable release socket
- ④ Accessory shoe
- ⑤ Setting ring
for automatic mechanism,
flash and time exposures
- ⑥ Rewind crank
- ⑦ Catch for camera back
- ⑧ Flash contact
- ⑨ Focusing ring
- ⑩ Delayed action release

