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SILETTE

AGNAR 3,5/VARIO

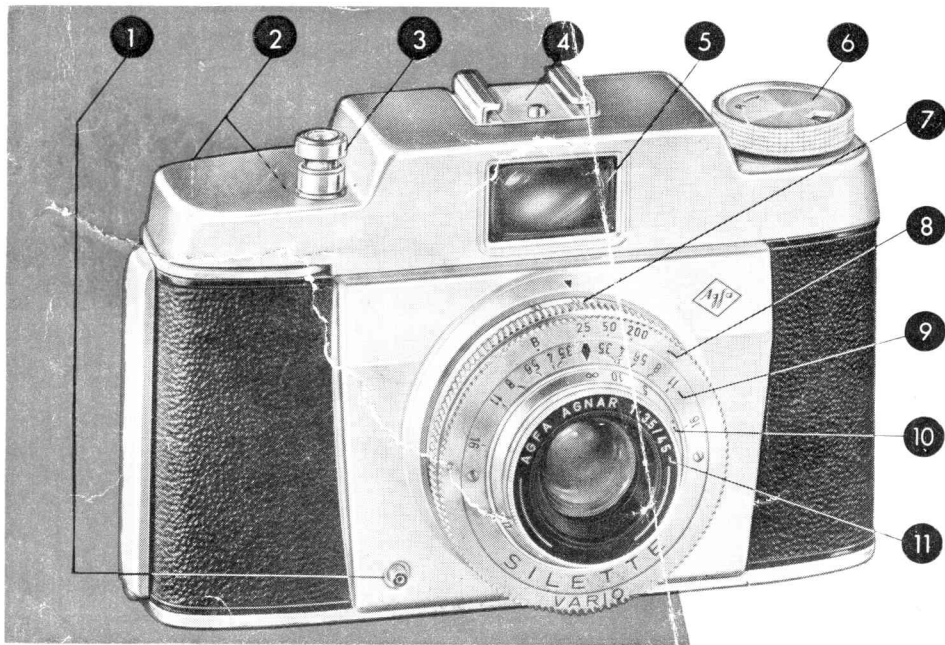
- 1 Flash contact
- 2 Rapid film lever wind
- 3 Release button with screw socket for cable release
- 4 Accessory shoe
- 5 Large full size image viewfinder
- 6 Rewind knob and film type reminder disc
- 7 Diaphragm scale (stops)
- 8 Shutter speeds
- 9 Depth-of-field scale
- 10 Distance focusing scale
- 11 Agfa Agnar f/3.5 lens

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## AGFA AGNAR f 3.5/45 mm LENS

*The lens of your Agfa Silette camera was computed and manufactured in conformity with the most up to date scientific methods. It was thoroughly tested in the test laboratories of the Agfa Camera Works, Munich, and the high quality of its performance is positively assured with brilliant definition, extremely high resolving power and exceptional contrast rendering to meet the exacting requirements of miniature photography—both colour and black and white.*



In your Agfa Silette you have acquired a camera of the highest technical perfection. Everyone will congratulate you on your purchase. The great moment has come for you to press the release for the first time. Your dealer will have explained to you how simple the Agfa Silette is to use, but you will want now to sit down quietly with your new camera and once again go over its movements and investigate its technical potentialities. In the following pages you will find advice and hints which will make you an expert in a twinkling.



## THE FILM TYPE REMINDER DISC

is an ever present reminder of the type and speed of the film loaded in the camera. Should your dealer have already loaded the camera it will be wise to set this at once. Pull out the rewind knob and rotate the disc by its milled under surface (see illustration) until the appropriate figure or designation appears in the window.

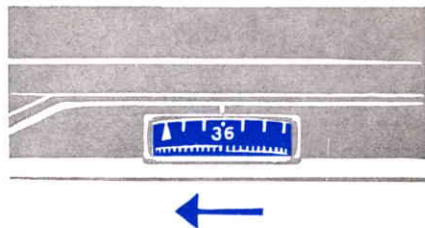
The figures 14, 17, 21, 25 indicate the speed of black-and-white films in degrees DIN (as printed on the film carton).

CN 17 = Agfacolor negative film for daylight and artificial light.

CN = Colour negative film.

CK = Colour reversal film for artificial light.

CT = Colour reversal film for daylight.

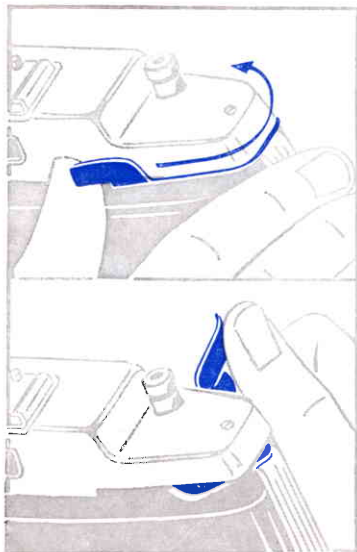


## THE EXPOSURE COUNTER

at the lower edge of the back shows how many frames still remain unexposed. In loading the film the apex of the green triangle — in front of the figure 36 (or 20) — must be opposite the fixed index line. Turn the milled ring in the direction of the arrow (see illustration). If the film has been loaded in the manner later to be described, the camera is ready for use when the figure 36 (20) is opposite the index line (see illustration).

This is effected by winding on the film by means of the →





## RAPID WINDING LEVER

With the thumb of the right hand under the lever swing it round in a half circle as far as it will go towards the front of the camera (see illustration) and release it to allow it to return to its original position. If the rapid wind lever is found to be locked, the shutter release button must first be depressed. Repeat this process of transporting the film and releasing the shutter twice more and the camera will be ready for use.

*Caution! If inadvertently, the rapid lever wind is not be taken right round to the stop, the operation must be repeated; this time it will usually be checked before reaching the end of its travel. It must not be forced beyond this point.*

## THE FIRST EXPOSURE

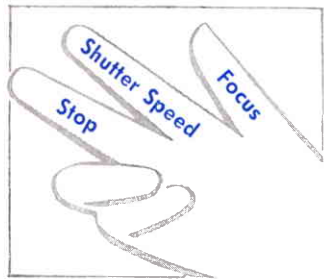
Holding the camera in both hands, bring the viewfinder close up to the eye so that the whole of the image field can be seen, right into the corners. Take care not to look through the eyepiece obliquely as this will lead to faulty framing of the subject. Press the shutter release smoothly and firmly right down (see illustration).

With *vertical pictures* it is most convenient to operate the release with the right thumb.

## VIEWFINDER PARALLAX

Since the viewfinder is at a higher level than the camera lens, in the case of close-ups at distances between 3-6 feet there will be a small error. To compensate for it, for horizontal pictures the camera should be tilted slightly upwards, for vertical pictures turned slightly in the direction of the viewfinder.



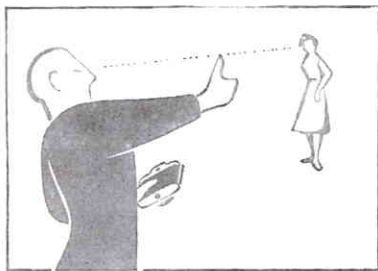


## THINGS TO REMEMBER BEFORE MAKING THE EXPOSURE

Three adjustments to lens and shutter:

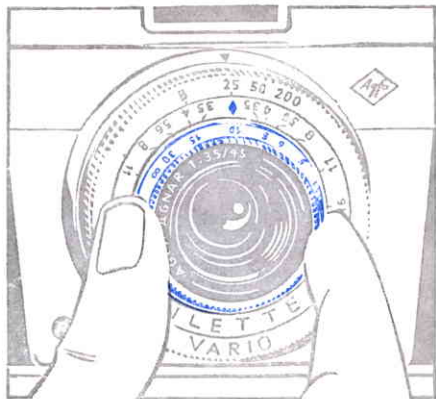
1. **Focus**
2. **Shutter speed**
3. **Stop**

*Notes on 2 and 3 will be found in the "Exposure hints" on pp. 10/11, and these will serve as a useful guide for the summer holidays. An invaluable companion, especially for colour photography, is an exposure meter such as the Agfa Lucimeter. Ask your dealer for advice.*



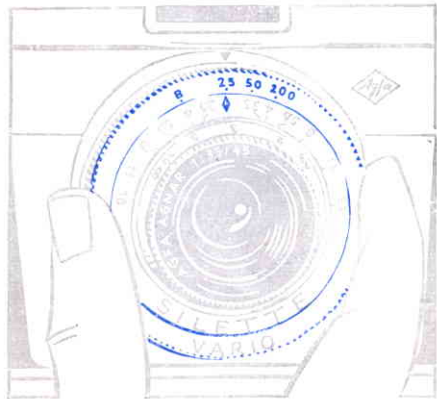
## 1. JUDGING THE DISTANCE

Rotate the front cell of the lens until the estimated distance of the subject comes opposite the central black index: in the illustration 9 feet.



... AND FOCUSING THE LENS

## 2. SETTING THE SHUTTER SPEED

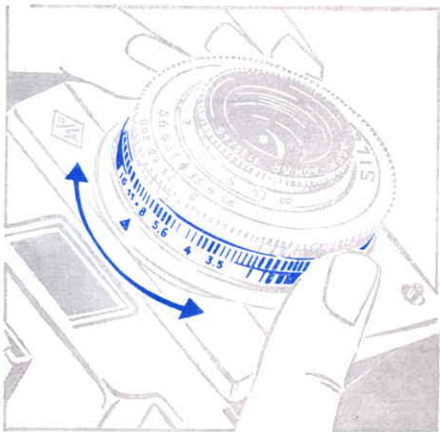


The shutter allows a choice of three speeds:  $1/25$ ,  $1/50$  and  $1/200$  sec. Here again the required shutter speed is set opposite the central black index—in our illustration  $1/25$ . The speed is set by rotating the large front milled ring.

If the shutter is set to B it will remain open as long as the shutter release is kept depressed. This setting is required only for time exposures: for further details see p. 12.

### 3. SETTING THE STOP

From the exposure table on pp. 10/11 look up the stop required. Rotate the back milled ring until this number comes opposite the triangular mark on the housing. The figures can be read from above. For our illustration f/8 was chosen: for further details on stops and depth of field see pages 17 and 18.



## EXPOSURE HINTS FOR COLOUR

Correct stop for $1/100$ sec. between 10 a. m. and 4 p. m. in the months of May to August	Agfacolor Negative Film CN 17			Agfacolor Reversal Film CT 18		
	Bright sunshine	Sun through light cloud	Cloudy (dull)	Bright sunshine	Sun through light cloud	Cloudy (dull)
Beach scenes, high mountains	between f/11 and 16	between f/8 and 11	between f/5.6 and 8	f/16	f/11	f/8
Well lighted streets and buildings, open landscape including distance	f/8 and 11	f/5.6 and 8	f/4 and 5.6	f/11	f/8	f/5.6
Figures, groups in the open, landscapes with dark foreground, street scenes	f/5.6 and 8	f/4 and 5.6	f/3.5	f/8	f/5.6	f/4
Dark buildings, figures in shadow	f/4 and 5.6	f/3.5	—	f/5.6	f/4	—

**Agfacolor negative film CN 17:** the universal film for colour prints on paper or if desired black-and-white prints of any size.

**Agfacolor reversal film:** for direct transparencies ready for projection.

# EXPOSURE HINTS FOR BLACK-AND-WHITE AGFA ISOPAN F FILM 17° DIN

May to August, 2 hours after sunrise to 2 hours before sunset

Shutter speed	<sup>1</sup> / <sub>200</sub>			Stop <sup>1</sup> / <sub>50</sub>			<sup>1</sup> / <sub>25</sub>		
	Sun- shine	Cloudy	Dull	Sun- shine	Cloudy	Dull	Sun- shine	Cloudy	Dull
Beach scenes, glaciers, snow	f/11	f/8	f/5.6	—	f/16	f/11	—	—	f/16
Open landscapes	f/8	f/5.6	f/4	f/16	f/11	f/8	—	—	—
Landscapes with fore- ground, figures in open	f/5.6	f/4	f/3.5	f/11	f/8	f/5.6	f/16	f/11	—
Portraits in shade	f/4	f/3.5	—	f/8	f/5.6	—	f/11	—	—
Sports photography, rapid movement	f/8	f/5.6	f/4	—	—	—	—	—	—



## AND IF THE LIGHT IS NOT GOOD ENOUGH

you can still make a time exposure. Set the camera on a firm support or use a tripod. Set the shutter to B, and use a cable release. Much quicker and easier is to

## USE FLASH

Flash is simplicity itself. The flashgun is slipped into the accessory shoe and connected to the camera with the synchronising lead. The shutter should be left set at  $1/25$  sec. The exact stop to use can then be seen from the following table. When the shutter release is pressed, the flashbulb will fire simultaneously with the opening of the shutter.



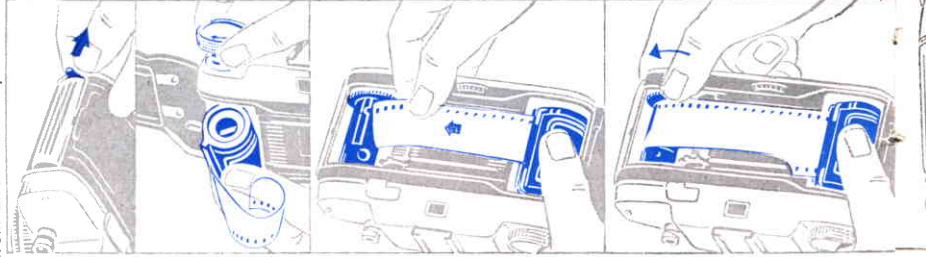
This is what your camera will look like with the handy Agfa Synchron Flashgun KM attached

## STOP TABLE FOR FLASH EXPOSURES

Subject distance feet	Clear flashbulb Black-and-white film 17° DIN = 40 ASA		Blue flashbulb Colour film 18° DIN for daylight	
	XM 1 PF 1	XM 5 PF 5	XM 1 B PF 1/97	XM 5 B PF 5/97
5	f/11	f/16	f/11	f/16
7	f/8	f/11	f/8	f/11
11	f 5.6	f/8	f/5.6	f/8
16	f/4	f/5.6	f/4	f/5.6
Use always 1/25 sec.				

## LOADING THE FILM INTO THE CAMERA

(in subdued light only, or at least using the body as a screen from direct sunshine)



To open the back of the camera press the catch in the direction of the arrow.

Pull the rewind knob right out with the right hand and insert the new film.

Press back the rewind knob.

Pull out film until the narrow end easily reaches the take-up spool. With the milled head turn the spool until the broad slot with its small tooth is uppermost.

Insert the end of the film in the slot, so that the tooth engages in the second perforation. Then continue to turn the winding head in the direction of the arrow until about half an inch of the full width of the film is projecting from the cassette.

Close the camera back and simply snap it shut.

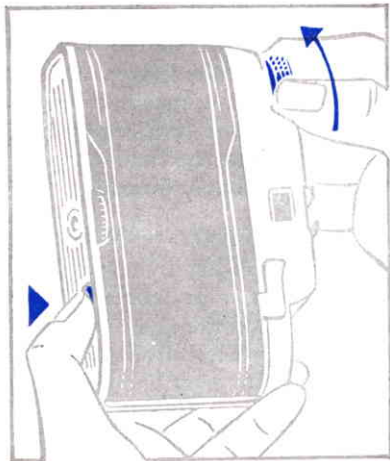


## WINDING THE FILM ON FOR THE FIRST EXPOSURE

Turn the milled disc of the exposure counter as described on page 3 until the green triangle in front of the figures 36 or 20 — according to the length of film loaded — appears opposite the central index line. Swing the rapid wind lever right round to the stop as already described and depress the shutter release. Repeat this twice more and the camera is ready for use.

## SHUTTER RELEASE AND FILM WIND INTERLOCK

The Agfa Silette is provided with a double exposure and blank frame prevention lock. This means that it is impossible to make two exposures on the same frame or to wind on the film inadvertently before a frame has been exposed. If therefore the release button cannot be operated the film must first be wound on by the rapid lever wind.



## REWINDING THE FILM AFTER EXPOSURE

The film has no light protection when it is wound onto the take-up spool of a miniature camera, and must therefore be wound back into its original cassette. When the exposure counter stands at 0, it will be found impossible to wind the film on further with the rapid lever wind. The rewind knob must then be pulled out about an eighth of an inch to the first catch and turned in the direction of the arrow; the locking button on the bottom of the camera must be kept depressed with the thumb of the left hand (see illustration).

Rewinding is complete when on releasing the lock the rewind head can be turned without further check.

Then open the back, pull out the rewind knob, remove the cassette and immediately place it in light proof wrapping.

## STOP — SHUTTER SPEED — DEPTH OF FIELD

**The stop**, or diaphragm, of a lens regulates the amount of light which reaches the film from the subject. If the light is bad the full aperture of the lens must be used, and the stop accordingly set to 3.5. With better light, the stop can be correspondingly reduced: this is termed "stopping down".

**The shutter speed.** The shutter of the camera provides the second way of controlling the incoming light. High speeds, e. g.  $1/200$ , naturally allow much less light to reach the film than the slower speeds, such as  $1/25$  second.

Note, therefore, that with higher shutter speeds the diaphragm must be opened wide and with slower speeds it is "stopped down" further.

One further word of explanation as to why different shutter speeds and a range of stops are necessary. In the first place fast shutter speeds are needed, for example, for subjects in motion which call for short exposures to prevent blurred pictures. The loss of light thereby occasioned is compensated by increasing the size of the stop (opening up the diaphragm).

There is, however, yet another factor of considerable importance, and that is

## Depth of Field



Large stop  
e. g.  $f/3.5 =$  increased light  
but reduced  
depth of field



Small stop  
e. g.  $f/16 =$  reduced light  
but increased  
depth of field

We have spoken above of reduced and increased depth of field. It is in the nature of a lens that sharpness in its image is not confined to the point on which the lens is actually focused, but extends to a certain distance, termed the depth of field, in front of and behind this point. This depth of field is not a fixed quantity. It is small with the lens working at full aperture, and increases as the diaphragm is stopped down. It increases also as the distance of the subject increases. The **exact** depth of field obtained with different settings can be seen from the table on pp. 20/21.

The depth-of-field scale (9), Fig. 1, above the focusing ring on which the subject distances are engraved, is intended as a guide to the **approximate** depth of field. On either side to right and left of the central index pointer the stop numbers are engraved as two corresponding scales. If for example the focus has been set to 10 feet and the stop to  $f/8$ , the depth of field corresponding to these settings will be the range on the distance scale between the two figures 8 on the depth-of-field scale: in this case from about 7 to 20 feet.

*The two-point setting* provides the simplest and most convenient way of dealing with the depth-of-field problem in practice. The red dot between 8 and 11 is simply set to the stop setting index and the red figure 10 or 30 of the distance scale to the distance setting index mark. It is worth while to memorise the following data:

STOP	DISTANCE SETTING	DEPTH OF FIELD
between $f/8$ and $f/11$	10 feet (near)	8 feet — 16 feet
	30 feet (distance)	15 feet — $\infty$



# DEPTH-OF-FIELD TABLE FOR AGFA AGNAR f/3.5 — 45 mm.

Distance focused upon	with diaphragm set at		
	3.5	4	5.6
3	2'10 <sup>3</sup> / <sub>4</sub> " — 3'1 <sup>1</sup> / <sub>2</sub> "	2'10 <sup>1</sup> / <sub>2</sub> " — 3'1 <sup>3</sup> / <sub>4</sub> "	2'10" — 3'2 <sup>1</sup> / <sub>4</sub> "
3.5	3'4 <sup>1</sup> / <sub>4</sub> " — 3'8"	3'4" — 3'8 <sup>1</sup> / <sub>4</sub> "	3'3 <sup>1</sup> / <sub>4</sub> " — 3'9 <sup>1</sup> / <sub>4</sub> "
4	3'9 <sup>3</sup> / <sub>4</sub> " — 4'2 <sup>3</sup> / <sub>4</sub> "	3'9 <sup>1</sup> / <sub>4</sub> " — 4'3"	3'8 <sup>1</sup> / <sub>4</sub> " — 4'4 <sup>1</sup> / <sub>2</sub> "
5	4'8 <sup>1</sup> / <sub>4</sub> " — 5'4 <sup>1</sup> / <sub>4</sub> "	4'7 <sup>3</sup> / <sub>4</sub> " — 5'5"	4'6 <sup>1</sup> / <sub>4</sub> " — 5'7 <sup>1</sup> / <sub>4</sub> "
6	5'6 <sup>1</sup> / <sub>2</sub> " — 6'6 <sup>1</sup> / <sub>2</sub> "	5'6" — 6'7 <sup>1</sup> / <sub>2</sub> "	5'3 <sup>3</sup> / <sub>4</sub> " — 6'10 <sup>3</sup> / <sub>4</sub> "
8	7'2 <sup>1</sup> / <sub>2</sub> " — 9'	7'1 <sup>1</sup> / <sub>4</sub> " — 9'2"	6'9 <sup>1</sup> / <sub>2</sub> " — 9'8 <sup>3</sup> / <sub>4</sub> "
10	8'9 <sup>1</sup> / <sub>4</sub> " — 11'7 <sup>1</sup> / <sub>2</sub> "	8'7 <sup>1</sup> / <sub>2</sub> " — 11'11"	8'2" — 12'10 <sup>3</sup> / <sub>4</sub> "
15	12'4 <sup>1</sup> / <sub>2</sub> " — 19'1"	12'3 <sup>4</sup> / <sub>4</sub> " — 19'10 <sup>1</sup> / <sub>4</sub> "	11'2 <sup>1</sup> / <sub>4</sub> " — 22'9 <sup>3</sup> / <sub>4</sub> "
30	20'11 <sup>1</sup> / <sub>4</sub> " — 53'1 <sup>1</sup> / <sub>2</sub> "	20'1" — 59'7 <sup>1</sup> / <sub>4</sub> "	17'8 <sup>3</sup> / <sub>4</sub> " — ∞
∞	52'8 <sup>3</sup> / <sub>4</sub> " — ∞	47'6" — ∞	36'1 <sup>1</sup> / <sub>4</sub> " — ∞

Circle of confusion of diameter 0.03 mm.

The subject distance should be measured from the film (or focal) plane (the back edge of the accessory shoe). The depth-of-field scale of your camera has been based on a circle-of-confusion diameter of 0.05 mm, which is sufficient for normal amateur work.

# DEPTH-OF-FIELD TABLE FOR AGFA AGNAR f/3.5 — 45 mm.

Distance focused upon	with diaphragm set at		
	8	11	16
3	2'9¼" — 3'3½"	2'8¼" — 3'4¾"	2'6¾" — 3'7½"
3.5	3'2" — 3'10¾"	3'¾" — 4'1"	2'11" — 4'5"
4	3'7" — 4'6½"	3'5¼" — 4'9½"	3'2¾" — 5'3¼"
5	4'4" — 5'10¾"	4'1¾" — 6'4"	3'10" — 7'2¾"
6	5'¾" — 7'4½"	4'9½" — 8'1"	4'4½" — 9'7¼"
8	6'4¾" — 10'8¾"	5'11¼" — 12'3¾"	5'4" — 16'4½"
10	7'7" — 14'9"	6'11½" — 17'11½"	6'1½" — 28'3¾"
15	10'1¾" — 29'5¼"	9' — 46'2½"	7'7½" — ∞
30	15'1¼" — ∞	13'1" — ∞	10'1½" — ∞
∞	26'6½" — ∞	19'11¾" — ∞	14'2" — ∞

Circle of confusion of diameter 0.03 mm.

The subject distance should be measured from the film (or focal) plane (the back edge of the accessory shoe). The depth-of-field scale of your camera has been based on a circle-of-confusion diameter of 0.05 mm, which is sufficient for normal amateur work.