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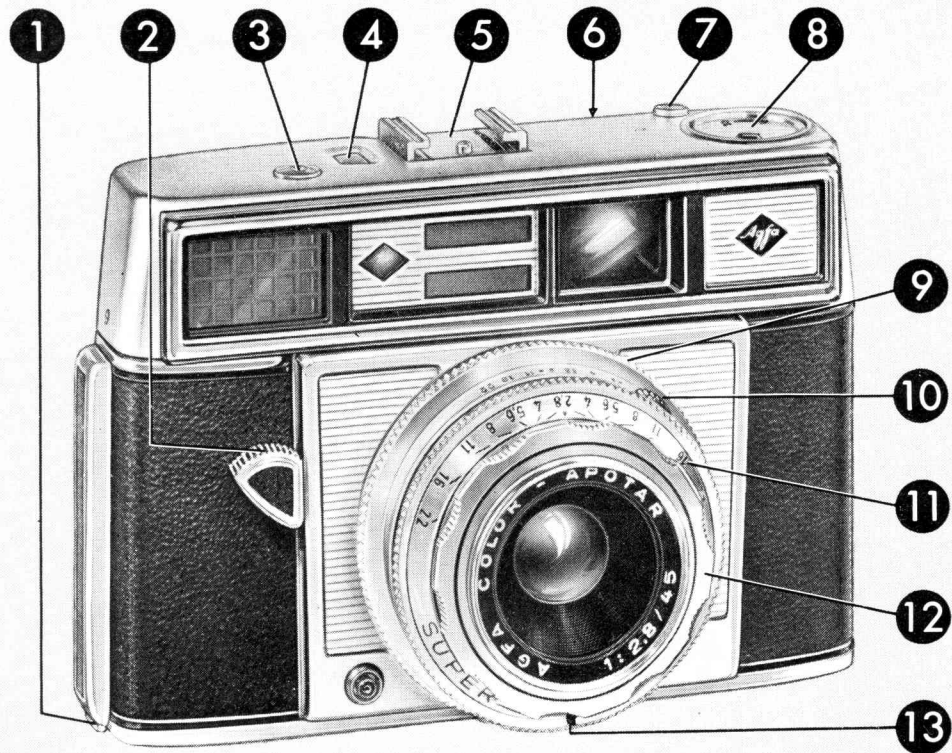
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SUPER SILETTE LK
TYPE 2110



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AT LAST YOU HAVE REALIZED YOUR AMBITION

by becoming the owner of a new precision miniature camera, the Agfa Super Silette LK. You are to be congratulated on your choice and we wish you many happy hours of relaxation with your camera.

Your Agfa Super Silette LK offers you the following special advantages: A coupled rangefinder, bright-line viewfinder, built-in exposure meter free from scales, coupled shutter speeds and diaphragm, and a high-speed colour-corrected anastigmatic lens of maximum definition.

We know that you are eager to learn more about this fine camera, and so we suggest that you read through this little booklet and familiarize yourself with your Super Silette LK.

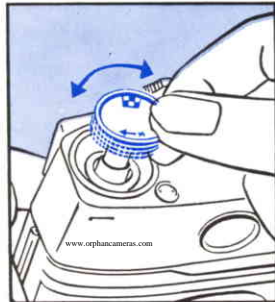
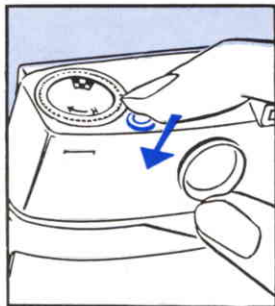
Your photographic dealer may have helped you to "load" the first film in the camera. Films for 35 mm. miniature cameras are wound on a spool enclosed in a light-tight cassette and contain either 36 or 20 exposures, the actual size of the picture being 24 x 36 mm. There is a wide selection of different types of films available, and further details of these are given on pages 22/23. If you have not been shown how to load the camera, instructions are contained on pages 24/25.

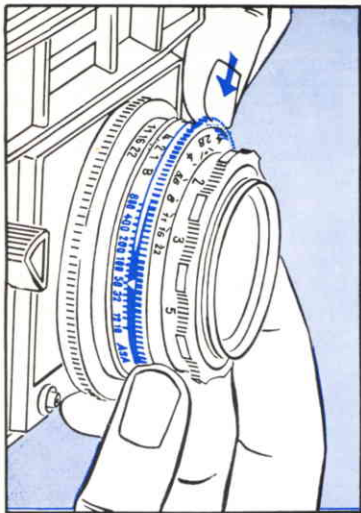
FILM TYPE INDICATOR

The Super Silette LK is provided with a film type indicator so that you always know what film is in the camera. It should be set when inserting the film.

To do this, push the small button in the direction of the arrow (see illustration) and the rewinding knob will automatically spring upwards. Now pull out this knob as far as it will go and grasp the disk between thumb and forefinger (see illustration). The disk can then be set with the forefinger by its milled edge protruding at the bottom until the desired symbol appears in the window. The disk is rotatable in both directions.

If, for example, you are loading a **black and white film**, the black and white markings should be set in the indicator window (see illustration).





When using a **negative colour film**, set the following lettering:

CN = negative colour film for daylight and artificial light (e. g. Agfacolor CN 17).

For **colour reversal film** (from which colour transparencies are obtained) two settings are provided:

CT = colour reversal film for daylight
CK = colour reversal film for artificial light

FILM SPEED SCALE

To ensure that the built-in exposure meter is adjusted to the speed of the film in the camera it is necessary to set the appropriate figure on the shutter before making the exposure.

Between the shutter speed scale and the aperture ring you will see a small button — shown in the illustration underneath the photographer's thumb (with arrow). This button is depressed and the other hand used to turn the shutter speed setting ring until the red triangular mark is in line with the appropriate DIN/ASA number.

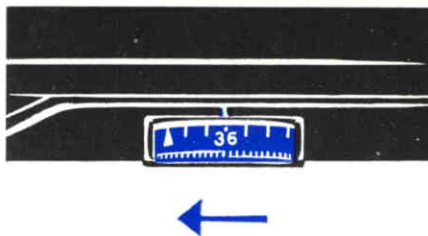
FILM COUNTER

After loading the camera, the film counter underneath the camera should be set to the starting position.

To do this, turn the milled ring in the direction of the arrow (see illustration) so that the fixed mark is opposite the green triangle. When using a cassette with 36 exposures this is done by setting the scale to the green triangle between 36 and 1, for films with 20 exposures the green triangle between 25 and 20. The camera is ready for the first exposure after transporting the film to bring this number (i. e. 36 or 20) opposite the fixed setting mark (see illustration). The film counter indicates **the number of exposures you still have left on the film.**

Three operations are therefore necessary when loading your camera before taking the first photograph:

Set the film type indicator, DIN/ASA number and film counter at once, before you forget!



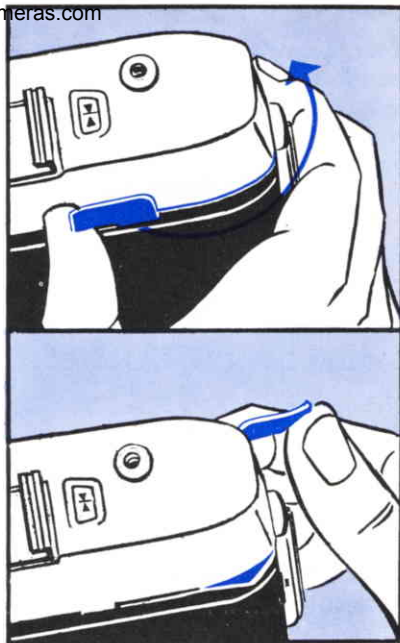
FILM TRANSPORT

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

The rapid transport lever moves the film on one frame each time it is operated. Place your thumb behind this lever and swivel it round as far as possible. If the lever is blocked you will have to press the shutter release first. You should repeat this operation of film transport and shutter release twice at the start of every new film before the camera is ready for use.

If you inadvertently release the rapid transport lever only half way round you must take hold of it again and push it right round.

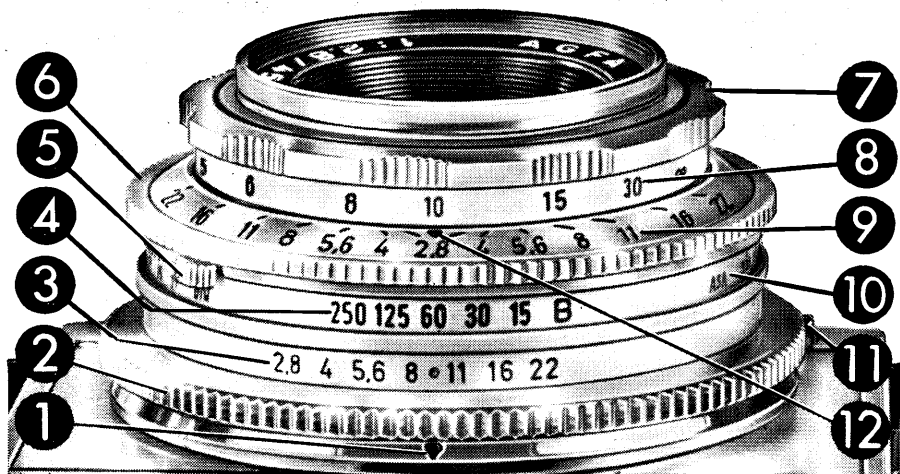
Caution! The rewinding knob turns as the film is transported and should therefore not be hindered in any way.



Your camera's readiness for instant action is largely increased by this rapid transport lever; this is a real advantage when taking a series of pictures. Very often split-second timing is needed to capture a tense or comical situation with the camera. If you line up horizontal subjects in the viewfinder with your right eye you need not even lower the camera to transport the film. You just move the lever with your right thumb and are always "in the picture".

DOUBLE AND BLANK EXPOSURE PREVENTION

Naturally your Super Silette LK is fitted with double and blank exposure prevention which avoids two exposures on one negative or pressing the shutter release before transporting the film. If you cannot operate the shutter release, therefore, you have either not turned the film on or the transport lever was not swung right round. This latter omission can be remedied by moving the lever round as far as it will go, without losing any film. In cases of doubt do not press the shutter release, because you might lose a frame of film, but first try to operate the rapid transport lever. If this is blocked, your Super Silette LK is ready for the exposure.



- | | |
|--|--|
| <p>① Setting mark for shutter speed and aperture. Shutter speeds should engage in their click stops directly opposite the triangle.</p> <p>② Aperture setting ring coupled to exposure meter pointer</p> <p>③ Aperture scale</p> <p>④ Shutter speed scale</p> <p>⑤ Film speed setting button</p> | <p>⑥ Shutter speed setting ring</p> <p>⑦ Focusing ring</p> <p>⑧ Focusing scale</p> <p>⑨ Depth of field scale</p> <p>⑩ Film speed scale in ASA coupled to button ⑤</p> <p>⑪ Flash contact for flashgun lead</p> <p>⑫ Focusing mark (set to 10 feet in the illustration)</p> |
|--|--|



THE RANGEFINDER

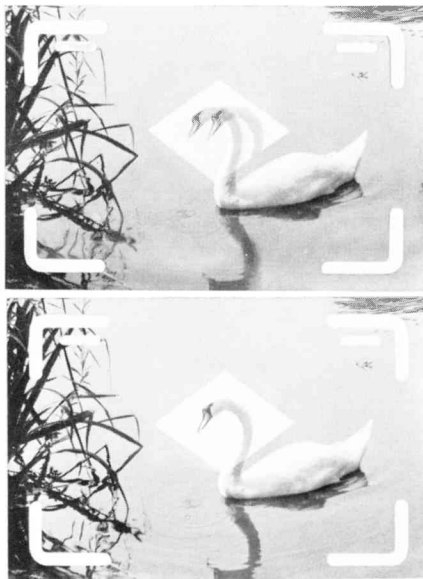
Focusing is very simple with the aid of the built-in, coupled rangefinder. Through the viewfinder eyepiece at the back of the camera you will see that the entire field of view is coloured slightly and has a diamond-shaped portion in the centre.

At first this centre image will be separated into two horizontally displaced outlines (see illustration, top right). If you now move the focusing ring with the index or middle finger of your left hand you will find that the outlines of the double centre image converge (lower illustration). When this point is reached, the object is automatically in focus. You can rely implicitly on the accuracy of the rangefinder which takes the guess work out of focusing.

With the camera held horizontally the image outlines move sideways, when held upright they move vertically.

A useful tip:

Place your finger over the right viewfinder window at the front of the camera. You will find that the viewfinder image is no longer coloured and is more suitable for lining up your subject. When you want to focus the camera with the rangefinder you can remove your finger; by this method the double outlines are more clearly visible.



WHAT YOU NEED TO KNOW . . .

The preparatory work is over, the camera has been focused with the rangefinder and now you require the correct exposure. Lighting conditions are subject to considerable variations, which is why your camera is fitted with different shutter speeds and apertures of varying size. With both these means you can adjust the camera to suit the particular light and subject. For moving objects it is best to use a fast shutter speed and a large aperture, for landscapes a small aperture and a slower shutter speed. Only a limited amount of light should be allowed to reach the film—according to its speed—and so it is up to you to see that the right amount is obtained for each photograph.

This is where the **built-in exposure meter** comes to your assistance; it is independently coupled to both, the aperture setting ring and to the shutter speed setting ring. And now let us see how delightfully easy it is to obtain the correct exposure with the Super Silette LK.

First make sure that you have set the speed of the film on the scale, as described on page 3.

... HOW TO DO IT

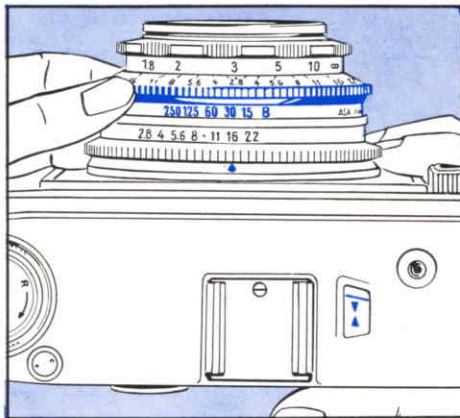
1. Shutter speed

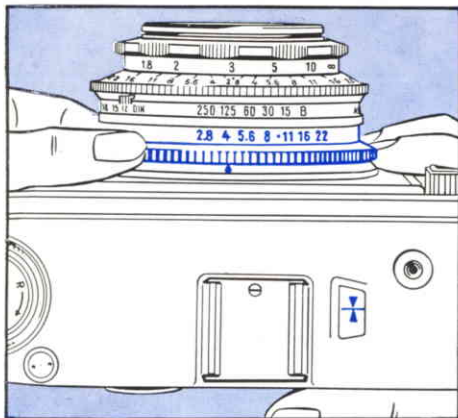
First set a shutter speed suited to the particular subject. For photographs without a tripod only speeds between $1/30$ and $1/250$ sec-ond should be used. To do this, turn the milled ring (see illustration) until shutter speed is oppo-site the black triangular mark.

2. Light reading

Point the camera at the subject so that reflected light from it reaches the photoelectric cell through the exposure meter window.

Caution! Do not cover the win-dow of the photoelectric cell with your finger when measuring the light.





Turn the aperture setting ring to centre the pointer on the setting mark.

Now adjust the exposure meter pointer in its window (top of the camera) to the centre of the setting mark by turning the aperture setting ring (see illustration).

This is then the correct exposure reading and gives the proper aperture for the shutter speed originally selected.



Just press down the shutter release as described on pages 18 and 19, and you have taken your first photo.

If you are unable to centre the pointer on the mark this means you have set a shutter speed which is either too fast or too slow for the lighting conditions. In such cases select another shutter speed and repeat the procedure.

RED WARNING MARK

Occasionally the illumination of the camera lens is ~~greater or~~ less than the measuring range of the exposure meter. In borderline cases of this kind a red warning mark appears over the pointer after centring with the aperture setting ring. This is a sure sign that no reading is possible and so prevents incorrectly exposed film.



SOME HINTS ON EXPOSURE READINGS



In landscape photography the sky usually occupies a large part of the picture and is normally lighter than the remainder of the subject, and so you should point the camera at the darker parts. If the brightness of the subject varies considerably you must

decide which parts must be rendered absolutely correctly, a fact of great importance with colour film. **Close-up readings** should then be taken of these more **important parts** of the subject by approaching it (watching the exposure meter) until the effect of brighter surrounding areas has definitely been excluded. This point is reached when the exposure meter pointer no longer changes its position appreciably on further approach to the subject. The reading thus obtained is then used for a photograph **from your original position.**

With **colour reversal films** (e. g. Agfa-color Reversal Film CT18) it is advisable to take a reading on the main **brighter** parts of the subject. Subjects lacking in contrast (taken in fog, dull weather or shade) require longer exposures and it is best to use the next largest aperture or a correspondingly longer shutter speed. **This only applies to colour reversal films** and only to the cases mentioned.

With **negative colour** films you should always point the exposure meter at the main **darker** parts of the subject.

FOR VERY POOR LIGHTING

Sometimes there is not enough light to give an exposure meter reading on any of the instantaneous shutter speeds. Then you use the "B" shutter setting for time exposures.

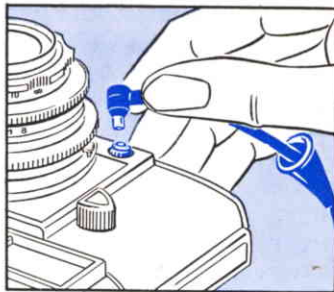
In such cases place the camera on a firm support, preferably on a tripod, attach a cable release (if possible with time lock) to the connection provided and make the exposure. The shutter stays open as long as pressure is exerted on the cable release button.

In many cases, particularly with indoor photography, a flashgun will be needed to supplement the available light and for this your Super Silette LK is

provided with a flash contact. You merely slide the flashgun (such as the Agfa KM or Agfalux flashgun) on to the accessory shoe of the camera and attach the flash lead to the contact (see illustration). **Always use a shutter speed of $\frac{1}{30}$ sec.** Of course you cannot use the exposure meter in these cases and the appropriate aperture should be taken from the adjacent table or from the lamp carton.

It is advisable to operate the rapid transport lever before inserting the flash bulb. Then line up your subject in the viewfinder and press the shutter release. The shutter opens and the bulb ignites simultaneously—that's all there is to it!

You can use flash outdoors too, for brightening the foreground with photographs taken against the light, or when the light is so poor that instantaneous shutter speeds cannot be used.





APERTURE TABLE FOR FLASHLIGHT

Distance from subject in feet	Clear bulb Black and white film Colour negative film (CN 17) 17° DIN = 40 ASA		Blue bulb Daylight colour reversal film (CT:18) 18° DIN = 50 ASA	
	Type of bulb		Type of bulb	
	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
12	f/5.6	f/8	f/5.6	f/8
17	f/4	f/5.6	f/4	f/5.6
Shutter speed always $\frac{1}{30}$ sec.				

With an electronic flashgun for black and white or daylight colour film you can use any shutter speed between $\frac{1}{30}$ and $\frac{1}{250}$ sec., although the apertures should not be taken from the above table. These are calculated from the guide numbers for the flashgun concerned, e. g. guide number 96 divided by a distance of 12 feet = aperture f/8.

HOLDING THE CAMERA

Hold the camera steady to obtain sharp results. We advise you to take your Super Silette LK in both hands and form an angle with your arms against your body. Your thumbs should lie along the back of the camera with the forefinger of your right hand on the shutter release. Line up your subject in the viewfinder. Everything within the luminous frame area will appear on the picture. If you can see only part of the frame, this indicates that you are tilting the camera or not looking through the centre of the viewfinder. As soon as you are satisfied with what you see, press the shutter release; this is done by slowly pressing down the release knob as far as possible with your finger tip. For subjects nearer than 7 feet use the two short lines (see illustration, page 9) as the upper limit of the subject, and tilt the camera slightly upwards.





Give it a trial with your very first photograph: Don't forget to hold the camera level and **as close to your eye as possible**. It does not matter which eye you use for viewing the subject, the main thing is to close your other eye. Then take a deep breath, hold it, and press the shutter release.

When holding the camera upright turn it to the right or left as desired and operate the shutter release either with your middle finger or thumb, depending on the camera's position.

Photographs without a tripod should only be taken with shutter speeds of $1/60$ to $1/250$ sec., possibly $1/30$ sec. too. If you have a steady hand you may be able to avoid camera shake at $1/15$ sec. by supporting your elbows somehow, but you must try that out for yourself.

DEPTH OF FIELD

We already mentioned large and small lens apertures (on page 10) in the choice of suitable shutter speed and aperture combinations.



Large aperture
e. g. f. 2.8 = big opening
but small
depth of field.



Small aperture
e. g. f. 22 = little opening
but great
depth of field.

As you will see from this example, depth of field is variable; it increases as the aperture becomes smaller and the distance becomes greater. To help you in finding out how far this zone of sharp focusing extends, your Super Silette LK has what is known as a depth of field scale (⑨, illustration page 7). From it you can find the approximate depth of field for any given lens aperture.

If, for example, you focus the camera to a distance of 15 feet with an aperture of f. 8, you look for the two numbers marked 8 on the depth of field scale and read off the range in feet between these two points on the adjacent focusing ring; in this case it will be about 10 to 30 ft.

SNAPSHOT SETTING

If the shutter speed initially selected gives an exposure reading in which the aperture can be set on the red dot between f.8 and 11 or on f.11 you can use the so-called snapshot or zone focusing setting. For this purpose the 10 feet and 30 feet markings are engraved in red on the focusing scale. When focused on 10 feet you obtain a sharp zone from 7 to 17 feet; on 30 feet the depth of field is about 17 feet to Infinity (see illustration).



This method is used for close-range and long distance photographs where you want to avoid focusing the camera at all.

Exact particulars of the depth of field obtainable at various apertures and distances can be seen from the table on pages 30/31.

DELAYED ACTION RELEASE

Sometimes you want to be in the picture yourself. Your Super Silette LK provides for this wish with its delayed action release. First place the camera on a tripod or other firm support and then, after seeing to all the other preparations for the photograph, move the red lever (13, see cover page) as far as possible towards the centre of the camera. As soon as you press the shutter release the small lever starts to move and operates the shutter automatically after about 7 seconds. The lever always returns to its original position and has to be re-set for every delayed action shot. Any of the instantaneous shutter speeds can be used with it, and those for flash. Time exposures (= B setting) cannot be made with the delayed action release mechanism.

THE RIGHT FILM FOR EVERY OCCASION

Before we explain how to load your Super Silette with film, here are a few hints on different kinds of film.

*First of all there is **Agfa Isopan F**, 40 ASA (17° DIN), a universal film of medium speed. It is a sharp, fine-grain film from which you can obtain good enlargements. In bad weather **Agfa Isopan ISS**, 100 ASA (21° DIN), is the right film. It allows you to use instantaneous shutter speeds or, when the sun is shining, smaller apertures to obtain greater depth of field.*

For special needs there are special films to deal with difficult situations. When you want extra fine grain for enlargements **Agfa Isopan FF**, 16 ASA (13° DIN), is "your" film.

In very poor lighting conditions you can fall back on **Agfa Isopan Ultra**, 250 ASA (25° DIN), which combines extra high speed with very good sharpness.

If the worst comes to the worst and even the high speed of Isopan Ultra is not sufficient, you can use **Agfa Isopan Record**. It is of equal grain size and sharpness whilst giving just that little extra "something" in speed, enabling you to stop down more or use a higher shutter speed. Hints on its use are contained in the film package.

Agfacolor films open up the world of colour to you. For more than twenty years these films have been great favourites because of the natural way they reproduce pastel tints and bright colours alike.

There are two film types. For home projection of colour transparencies you use **Agfacolor Reversal Film**. The CT 18 or CK film — that is how they are described in the trade — are rated at 50 ASA (18° DIN) and 40 ASA (17° DIN) respectively.

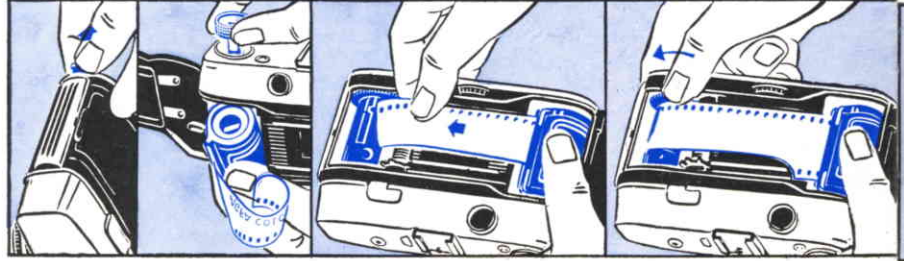
The letter T indicates the daylight film, K the film for use in artificial light.

If you wish to have colour paper prints for your album, the right film is **Agfacolor Negative Film CN 17**, a universal film for use in daylight, artificial light and flashlight.

The correct way to load the camera with film is described on the next two pages.

HOW TO LOAD THE CAMERA

(only in subdued daylight, using body shadow on sunny days)



Open camera back by sliding the catch in direction shown by arrow.

Push locking button in direction of arrow (see illustration, page 2). Draw out the rewinding knob with right hand as far as possible and insert the film cassette.

Push back the rewinding knob.

Draw out enough film for the narrow tongue to reach the winding spool easily. Turn the spool by its milled ring until the broad slit and film perforation lug are uppermost.

Insert the film in the slit so that the lug engages in the second film perforation. Now turn the winding spool in the direction of the arrow until about $\frac{1}{2}$ in. full width of film projects from the cassette.

Close the back of the camera
by pressing until it snaps
home.

FILM TRANSPORT FOR THE FIRST EXPOSURE

Turn the disc of the film counter as described on page 4 until the tip of the green triangle—situated just in front of number 36 or 20 (depending on the length of the film)—is in line with the fixed mark on the camera back. Then operate the rapid transport lever as already described and press the shutter release. Repeat this process twice more and your camera is then ready for the first exposure.

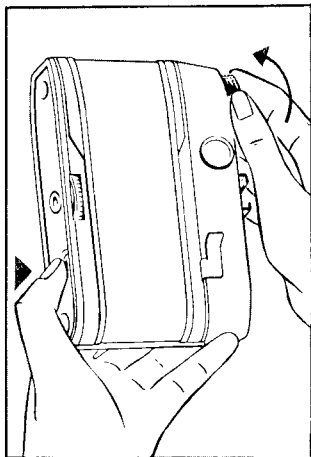
CARE OF THE CAMERA

Whenever you change the film it is advisable to clean the space occupied by the cassette, the winding spool and the pressure plate in the camera back with a soft lens brush. This will prevent any scratches on the film.

CAMERA NUMBER

The number of your Super Silette LK is engraved on the accessory shoe of your camera. It is a good thing to make a note of this number directly after purchasing the camera.





REWINDING THE FILM AFTER EXPOSURE

After the last exposure, shown by the number 1 on the film counter, the rapid transport lever will not move. The film is now on the winding spool and must be rewound into its light-tight cassette before opening the back of the camera. To do this, push the locking button in the direction of the arrow (see illustration, page 2) and pull the rewinding knob out **only about $1/12$ in.** to its first stop. Then press in the locking button in the base of the camera (see illustration) and turn the rewinding knob in the direction shown by the arrow. When it cannot be turned any further, rewinding is complete. You can now open the back of the camera, as described on page 24, pull out the rewinding knob as far as it will go and remove the cassette. Put the cassette in its light-tight packing and mark it as exposed.

SOME GENERAL HINTS FOR YOUR PHOTOGRAPHS

A very striking effect can be obtained if you photograph the subject by oblique sunlight. Of course you can also photograph with the sun behind you, but then you must be careful to keep your own shadow out of the picture. Photos against the light call for some experience because the rays of the sun should not fall directly on the lens. It is best to take advantage of the shadow of a tree or house and use a lens hood too.

Photographs without sunshine are also possible. With an overcast sky, contrast can be heightened by using a medium yellow or orange-red filter (see page 28). Try out shots from a mountain peak or tower, including foreground interest of some kind. Think of the foreground in your landscape photos too, and enliven them by including a person, fence or other suitable object.

A change in the camera position also relieves the monotony. Try out "bird's-eye" or "worm's-eye" views at an oblique angle! Action photographs of processions and similar subjects are easier to take if you work out the most suitable distance, set the focusing ring to this figure and let the procession enter this sharp zone. This leaves you free to concentrate on the picture in the viewfinder and to press the shutter release at the moment when the diamond-shaped portion of the rangefinder gives a sharp image.

THE EFFECT OF FILTERS ON THE EXPOSURE TIME

There is a range of filters available for your camera with which you can emphasize the mood of your black and white photographs or obtain special effects by deliberate over-emphasis. Agfa filters are made from specially selected coloured optical glass and are ground plane-parallel so that the image obtained with the Color-Apotar lens is unaffected.

For the Super Silette LK light yellow, medium yellow, green-yellow, and orange-red filters are available in 37 mm. push-on mounts or 35.5 mm. screw-in mounts. As filters restrict the density of certain types of light reaching the film, the exposure time has to be increased. The filter factor is given with the instructions for each filter.

If, for example, the filter factor is 2, you must increase the aperture by one stop (the next smallest number) after first obtaining the correct exposure reading, or take the next slowest shutter speed.

Comparative Film Speeds

If you wish to take a series of photographs with the same filter, we advise you to make allowance for the filter factor on the film speed scale of the exposure meter. For example, a filter factor of 2 would mean that the setting on the film speed scale can be reduced by 3° DIN or its ASA equivalent (e. g. from 17 to 14° DIN = 40 to 20 ASA). With a filter factor of 4 the reduction would be 6° DIN (e. g 17 to 11° DIN = 40 to 10 ASA).

By adopting this method you have the advantage of being able to obtain the correct exposure reading just as quickly as when not using a filter. The only point to bear in mind is that the film speed should be re-set after removing the filter

DIN	ASA	Scheiner	Weston	G.E.
11°	10	21°	8	12
12°	12	22°	10	16
13°	16	23°	12	20
14°	20	24°	16	25
15°	25	25°	20	32
16°	32	26°	25	40
17°	40	27°	32	50
18°	50	28°	40	64
19°	64	29°	50	80
20°	80	30°	64	100
21°	100	31°	80	125
22°	125	32°	100	160
23°	160	33°	125	200
24°	200	34°	160	250
25°	250	35°	200	320
26°	320	36°	250	400
27°	400	37°	320	500
28°	500	38°	400	640
29°	640	39°	500	800
30°	800	40°	640	1000
31°	1000	(41°)	800	1250
32°	1250	(42°)	1000	1600

DEPTH OF FIELD ZONES FOR AGFA COLOR-APOTAR f. 2.8 — 45 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.			
3 ft.	2' 10 $\frac{3}{4}$ " — 3' 1 $\frac{1}{4}$ "	2' 10 $\frac{1}{2}$ " — 3' 1 $\frac{3}{4}$ "	2' 10" — 3' 2 $\frac{1}{4}$ "	2' 9 $\frac{1}{4}$ " — 3' 3 $\frac{1}{2}$ "
3 $\frac{1}{2}$ ft.	3' 4 $\frac{1}{2}$ " — 3' 7 $\frac{3}{4}$ "	3' 4" — 3' 8 $\frac{1}{4}$ "	3' 3 $\frac{1}{4}$ " — 3' 9 $\frac{1}{4}$ "	3' 2" — 3' 10 $\frac{3}{4}$ "
4 ft.	3' 10" — 4' 2 $\frac{1}{4}$ "	3' 9 $\frac{1}{4}$ " — 4' 3"	3' 8 $\frac{1}{4}$ " — 4' 4 $\frac{1}{2}$ "	3' 7" — 4' 6 $\frac{1}{2}$ "
5 ft.	4' 8 $\frac{3}{4}$ " — 5' 3 $\frac{1}{2}$ "	4' 7 $\frac{3}{4}$ " — 5' 5"	4' 6 $\frac{1}{4}$ " — 5' 7 $\frac{1}{4}$ "	4' 4" — 5' 10 $\frac{3}{4}$ "
6 ft.	5' 7 $\frac{1}{4}$ " — 6' 5 $\frac{1}{2}$ "	5' 6" — 6' 7 $\frac{1}{2}$ "	5' 3 $\frac{3}{4}$ " — 6' 10 $\frac{3}{4}$ "	5' 3 $\frac{1}{4}$ " — 7' 4 $\frac{1}{2}$ "
8 ft.	7' 3 $\frac{1}{2}$ " — 8' 10 $\frac{1}{4}$ "	7' 1 $\frac{1}{4}$ " — 9' 2"	6' 9 $\frac{1}{2}$ " — 9' 8 $\frac{3}{4}$ "	6' 4 $\frac{3}{4}$ " — 10' 8 $\frac{3}{4}$ "
10 ft.	8' 11" — 11' 4 $\frac{1}{2}$ "	8' 7 $\frac{1}{2}$ " — 11' 11"	8' 2" — 12' 10 $\frac{3}{4}$ "	7' 7" — 14' 9"
15 ft.	12' 8" — 18' 4 $\frac{3}{4}$ "	12' 3 $\frac{1}{4}$ " — 19' 10 $\frac{1}{4}$ "	11' 2 $\frac{1}{4}$ " — 22' 9 $\frac{3}{4}$ "	10' 1 $\frac{1}{4}$ " — 29' 5 $\frac{1}{4}$ "
30 ft.	21' 10 $\frac{1}{4}$ " — 47' 11 $\frac{1}{2}$ "	20' 1" — 59' 7 $\frac{1}{4}$ "	17' 8 $\frac{3}{4}$ " — ∞	15' 1 $\frac{1}{4}$ " — ∞
∞	59' — ∞	47' 6" — ∞	36' 1 $\frac{1}{4}$ " — ∞	26' 6 $\frac{1}{2}$ " — ∞

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

DEPTH OF FIELD ZONES FOR AGFA COLOR-APOTAR f. 2.8 — 45 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 ft.	2' 8 $\frac{1}{4}$ " — 3' 4 $\frac{3}{4}$ "	2' 6 $\frac{3}{4}$ " — 3' 7 $\frac{1}{2}$ "	2' 5 $\frac{1}{4}$ " — 3' 11 $\frac{1}{4}$ "
3 $\frac{1}{2}$ ft.	3' 3 $\frac{3}{4}$ " — 4' 1"	2' 11" — 4' 5"	2' 8 $\frac{3}{4}$ " — 4' 10 $\frac{3}{4}$ "
4 ft.	3' 5 $\frac{1}{4}$ " — 4' 9 $\frac{1}{2}$ "	3' 2 $\frac{3}{4}$ " — 5' 3 $\frac{1}{4}$ "	3' 1 $\frac{1}{4}$ " — 5' 11 $\frac{3}{4}$ "
5 ft.	4' 1 $\frac{3}{4}$ " — 6' 4"	3' 10" — 7' 2 $\frac{3}{4}$ "	3' 6 $\frac{1}{2}$ " — 8' 8 $\frac{1}{2}$ "
6 ft.	4' 9 $\frac{1}{2}$ " — 8' 1"	4' 4 $\frac{1}{2}$ " — 9' 7 $\frac{1}{4}$ "	4' — 12' 5 $\frac{1}{2}$ "
8 ft.	5' 11 $\frac{1}{4}$ " — 12' 3 $\frac{3}{4}$ "	5' 4" — 16' 4 $\frac{1}{2}$ "	4' 9" — 27' 2 $\frac{1}{4}$ "
10 ft.	6' 11 $\frac{1}{2}$ " — 17' 11 $\frac{1}{2}$ "	6' 1 $\frac{1}{2}$ " — 28' 3 $\frac{3}{4}$ "	5' 4 $\frac{1}{4}$ " — 93' 2"
15 ft.	9' — 46' 2 $\frac{1}{2}$ "	7' 7 $\frac{1}{2}$ " — ∞	6' 5 $\frac{1}{2}$ " — ∞
30 ft.	13' 1" — ∞	10' 1 $\frac{1}{2}$ " — ∞	8' 1 $\frac{3}{4}$ " — ∞
∞	19' 11 $\frac{3}{4}$ " — ∞	14' 2" — ∞	10' 6 $\frac{1}{4}$ " — ∞

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

We reserve the right to make structural alterations to the Super Silette LK arising from further development of the camera.

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen

An ever-ready case is well worth having because it protects your Super Silette LK from knocks and the weather, apart from making it easier to carry. ▶



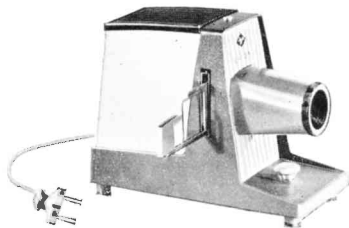
Like the Agfa Lens Hood, Agfa Filters are supplied in standard mounts for your Super Silette LK. There is a practical leather case taking the lens hood and two filters, for attaching to the carrying strap of the camera. ▶



The Agfalux pocket flash-gun is small, light and handy. A practical zip case is supplied in green and brown. ▶

Developing your own films increases the pleasures of photography. With the Agfa Rondix or Agfa Rondinax 35 U you can actually develop them in daylight. ▶

The finishing touch to your brilliant colour transparencies is provided by an Agfa projector, such as the high quality Agfa CP 35, with which you can re-live all the wonderful photos taken with your Super Silette LK.



Those who demand more and want to sit in an easy-chair while showing their transparencies will be enthusiastic at the new Agfa Diamator S with fully automatic remote control. All the necessary operations are done automatically by simply pressing a button.

