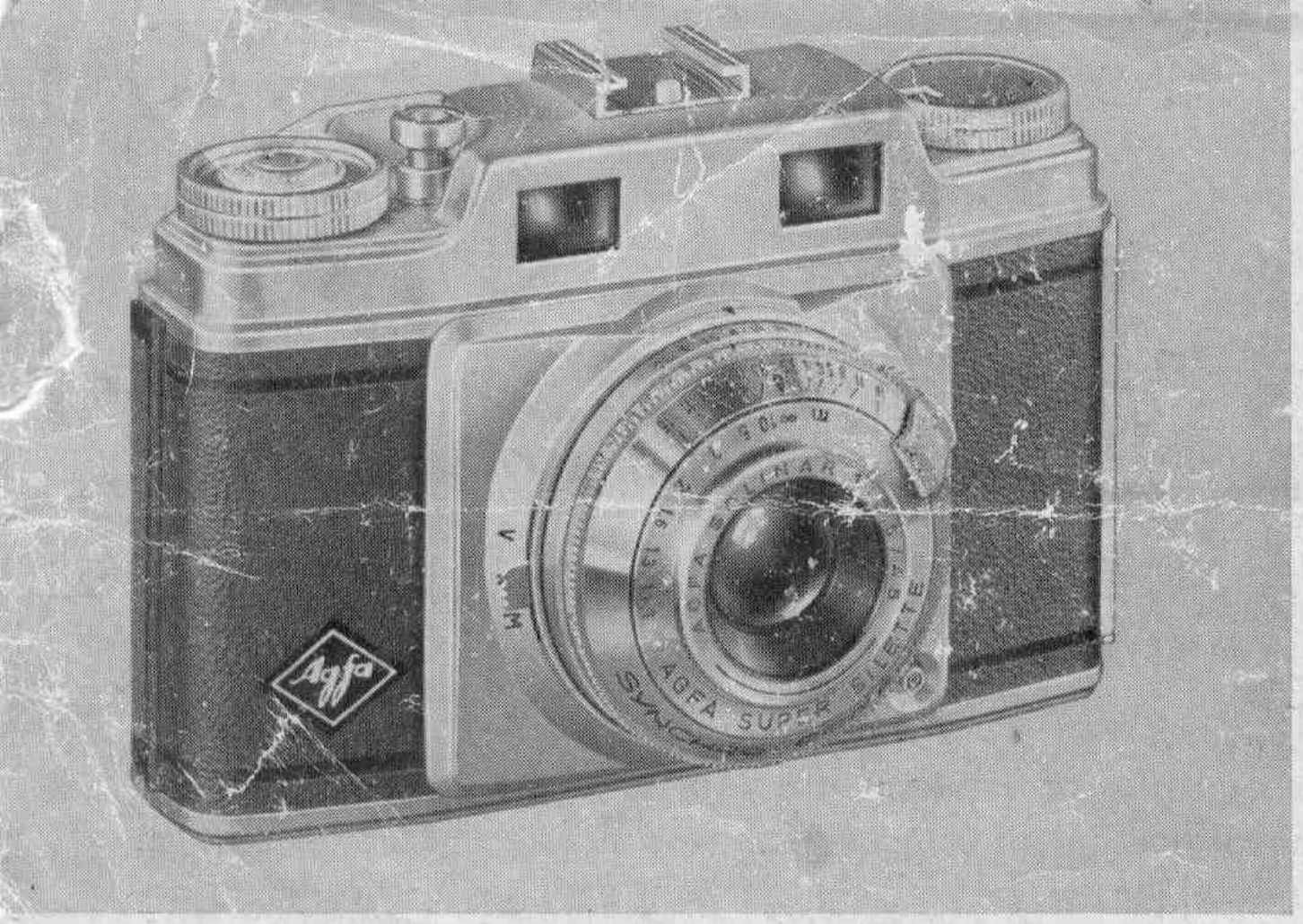



Agfa

MADE
IN GERMANY

# INSTRUCTIONS FOR USE
# AGFA SUPER SILETTE

DEAR READER,

If you have acquired an Agfa Super Silette your enjoyment of it should not be marred by any difficulties in using it. The few simple instructions which are set out in this booklet can be quickly learnt in a single careful reading, trying out for yourself, with the unloaded camera, the operations which are

described and illustrated in it. The general view of the camera on page 4, with its numbers corresponding to the index on the opposite page, will simplify reference to the names and functions of the various parts.

A few trial settings of the coupled rangefinder, checked against the actual measured distances of the object on which the camera is focused, will quickly convince you how simple to use and how reliable it is.

The 24 x 36-mm. Agfa Super Silette is designed to take 35-mm. miniature film, both black-and-white and, of course, colour film (Agfacolor).

The Agfa Super Silette is supplied in two models one of which is equipped with the three-element Agfa Apotar lens in Prontor-SVS shutter whilst the other is fitted with the four-element Agfa Solinar lens in Synchro-Compur shutter with Light Value Scale; both lenses are f / 3.5 – 45 mm. miniature anastigmats of highest correction and utmost sharpness.

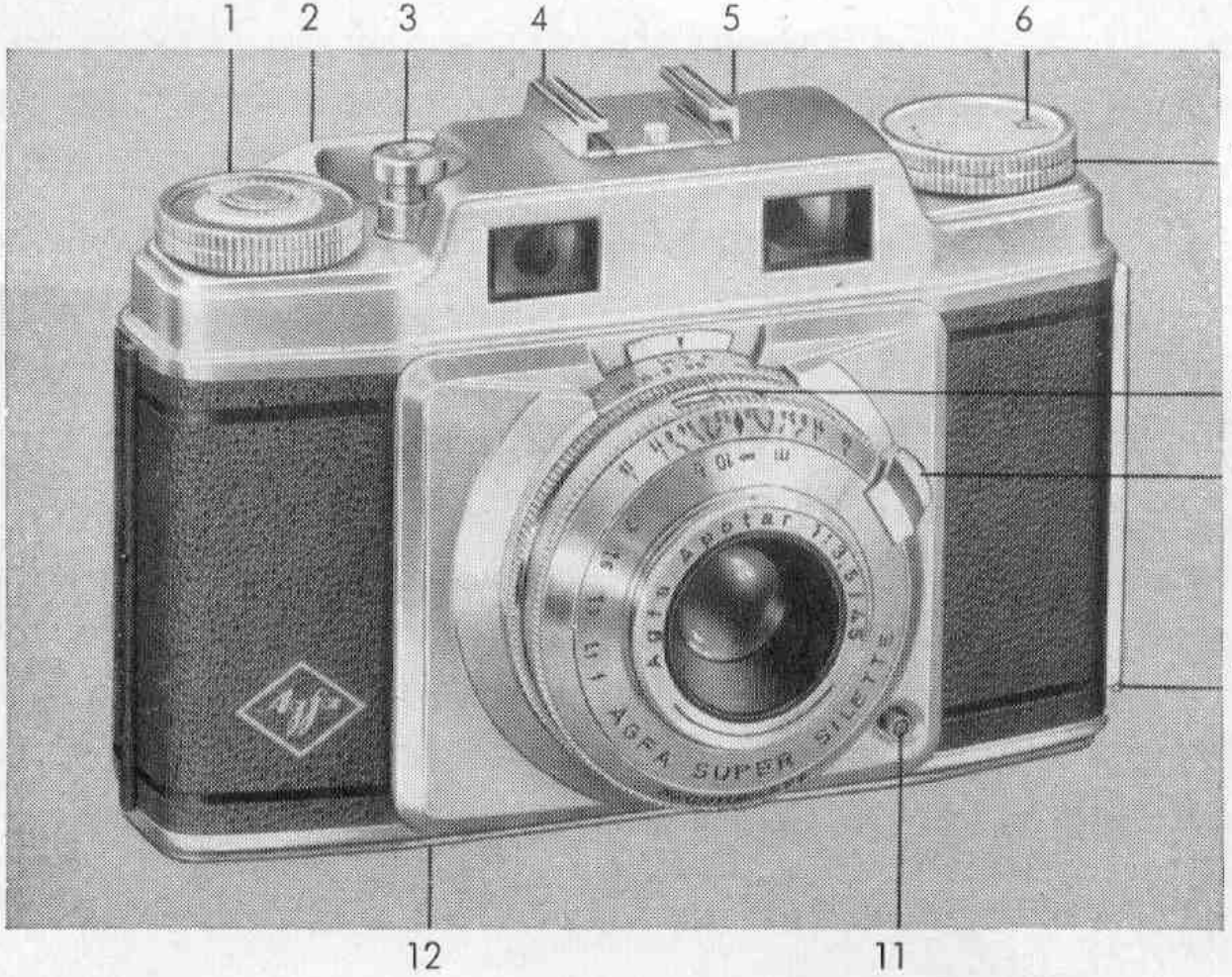



Fig. 2

# INSTRUCTIONS FOR USE OF THE AGFA SUPER SILETTE


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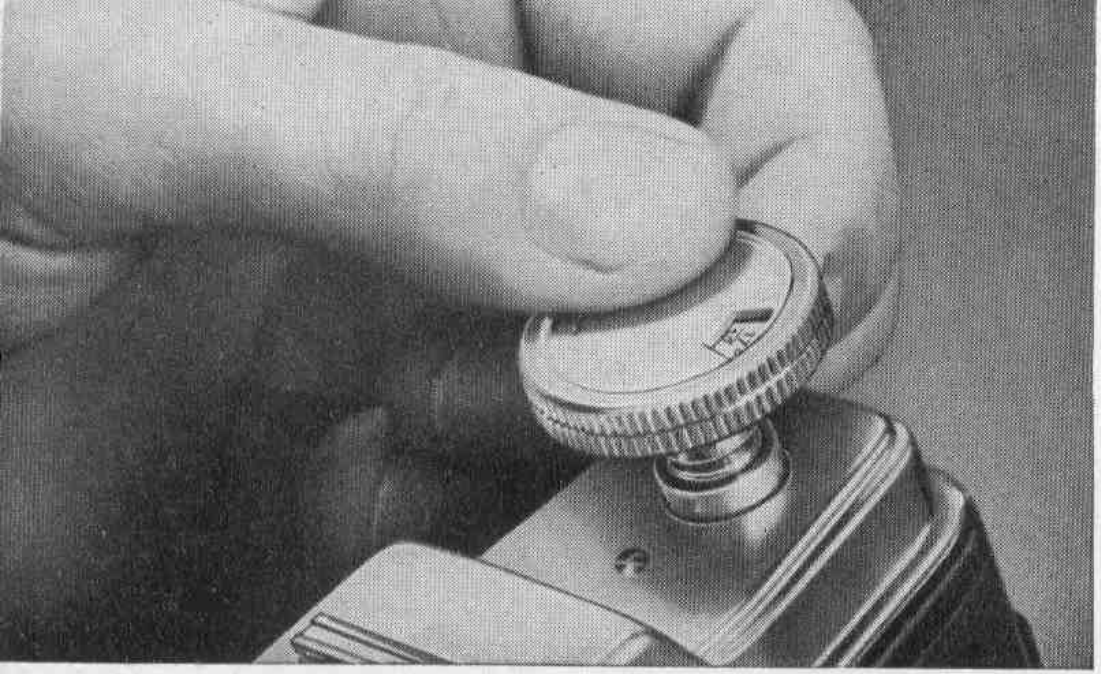


Fig. 3

## FILM TYPE INDICATOR

Before loading the film into the camera it is advisable to set the film type indicator, which will be found on the face of the rewind knob, so that if a long interval should elapse between exposures there will never be any doubt as to what type (or speed) of film is in the camera.

To set the indicator, the rewind knob is pulled right out and taken between index and thumb as shown in Fig. 3. The indicator disc can then be rotated by the milled edge pointing downwards until the required film designation appears in the window, for example:

| 8 ASA | 40 ASA | 100 ASA | 160 ASA | Col NT | Col ND | Col RT | Col RD |
|---|---|---|---|---|---|---|---|

## OPENING THE CAMERA

The back of the Super Silette is opened by sliding the latch plate by its projecting lip (Fig. 4) in the direction of the arrow. The back will then spring up and can be opened by the finger grip provided.

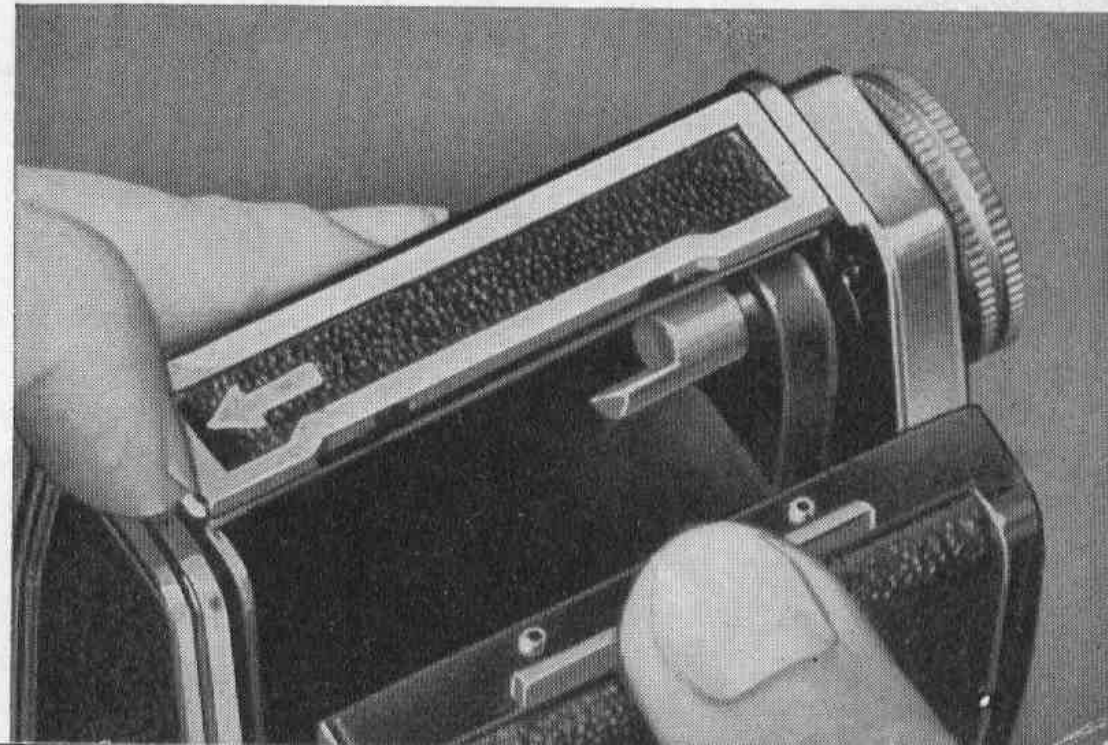


Fig. 4

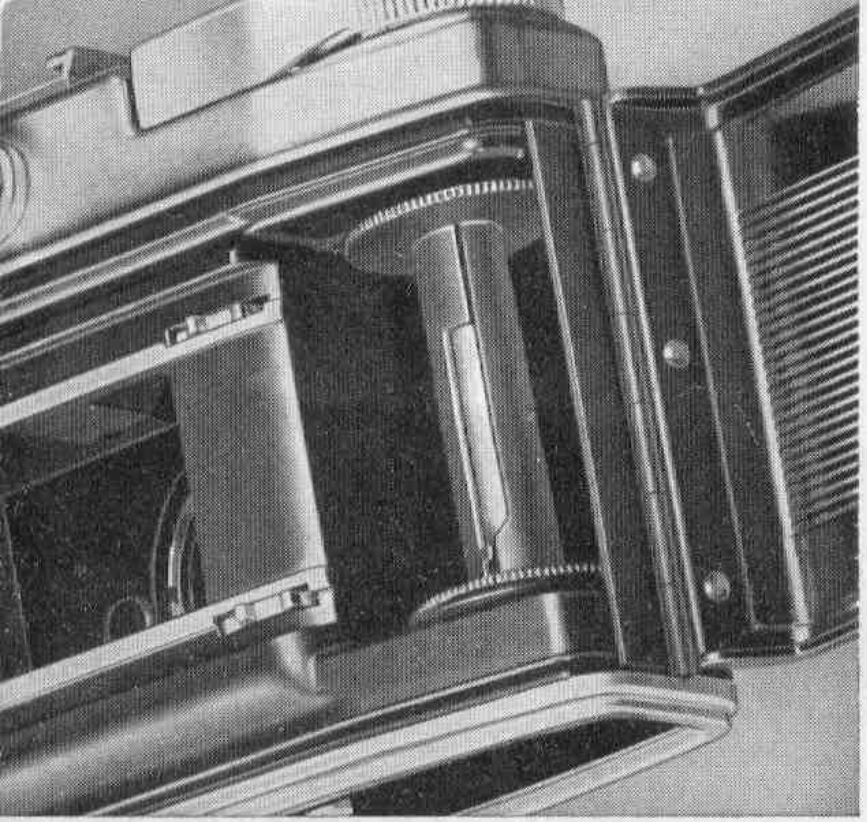


Fig. 5

## WITH THE BACK OPEN

the two film chambers are visible, on the left the empty chamber to take the 35 mm. cassette and on the right (Fig. 5) the fixed take-up spool. For loading, the milled disc should be rotated until the slot with its transport cog is in the position shown.

# INSERTING THE CASSETTE

To insert the new cassette—this should be done if possible in subdued light—the rewind knob is pulled right out. With the new cassette inserted the knob is then gently pushed back, rotating it slightly, so as to engage with the spool of the cassette.

Note:

The rewind knob is rather loose in its seating.

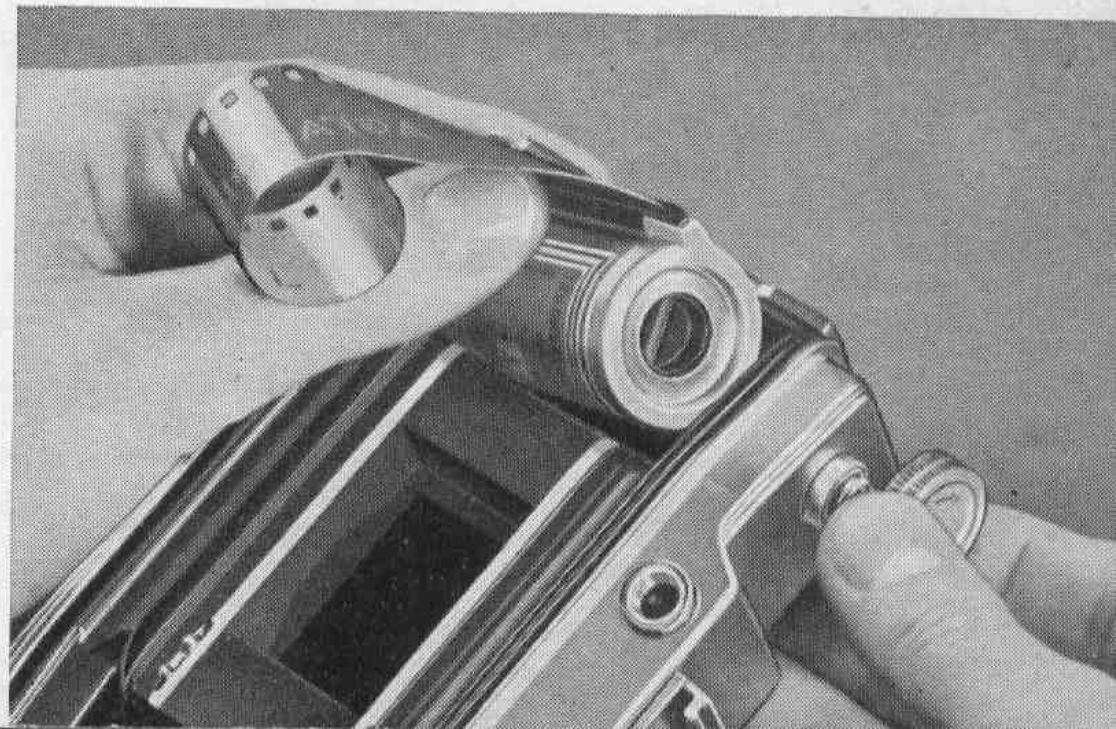
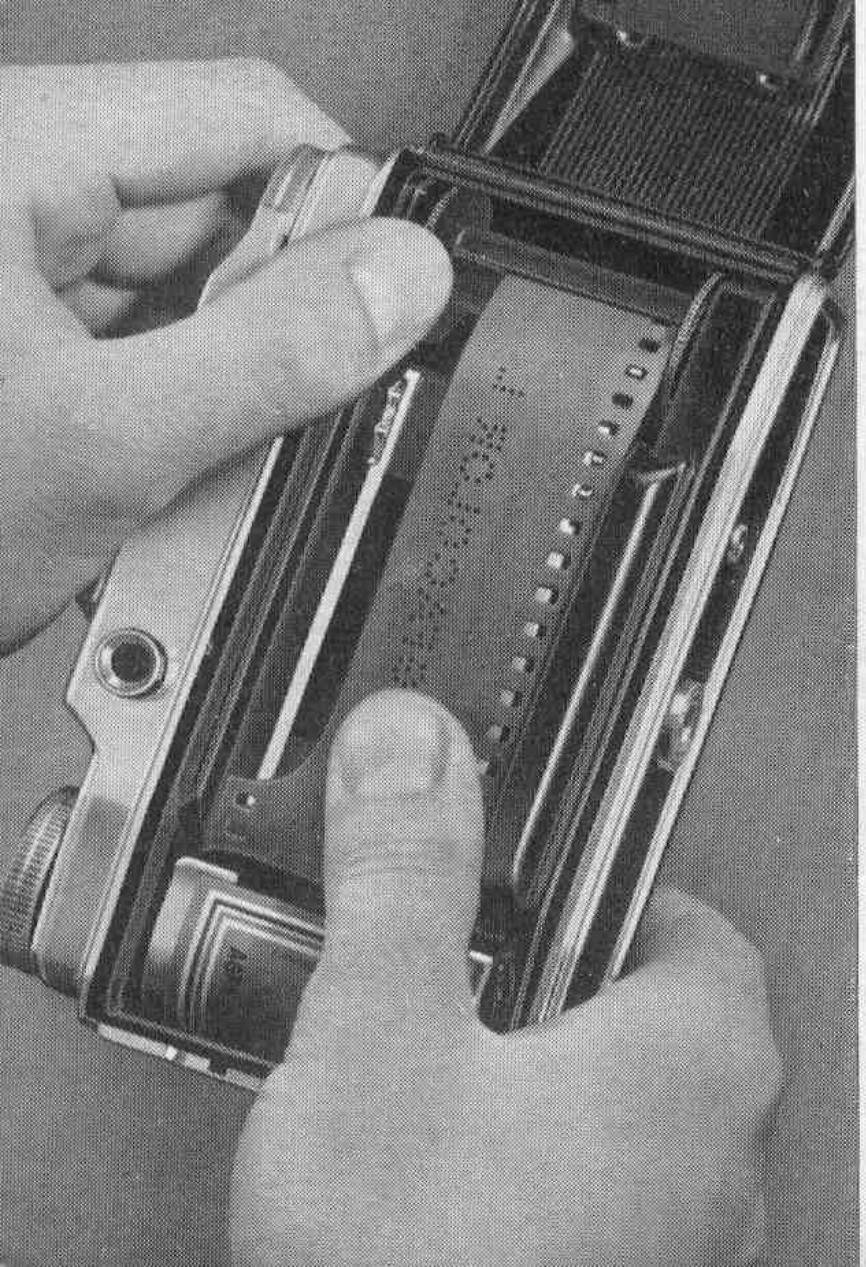


Fig. 6



## THREADING THE FILM AND PULLING IT TAUT

The **narrow** end of the film is now inserted into the spool slot as far as the second perforation; the perforation must engage with the small cog on the take-up spool. The take-up spool is then turned by means of the milled disc until the film is pulled taut. Only about $1/3$" of the **full** width film should project from the cassette.

Fig. 7

# CLOSING THE CAMERA

Having checked that the film perforations are engaging cleanly with the teeth of the lower drive sprocket the back of the camera may be closed, and locked by pressing with both hands, as shown in Fig. 8, until the catch snaps to.

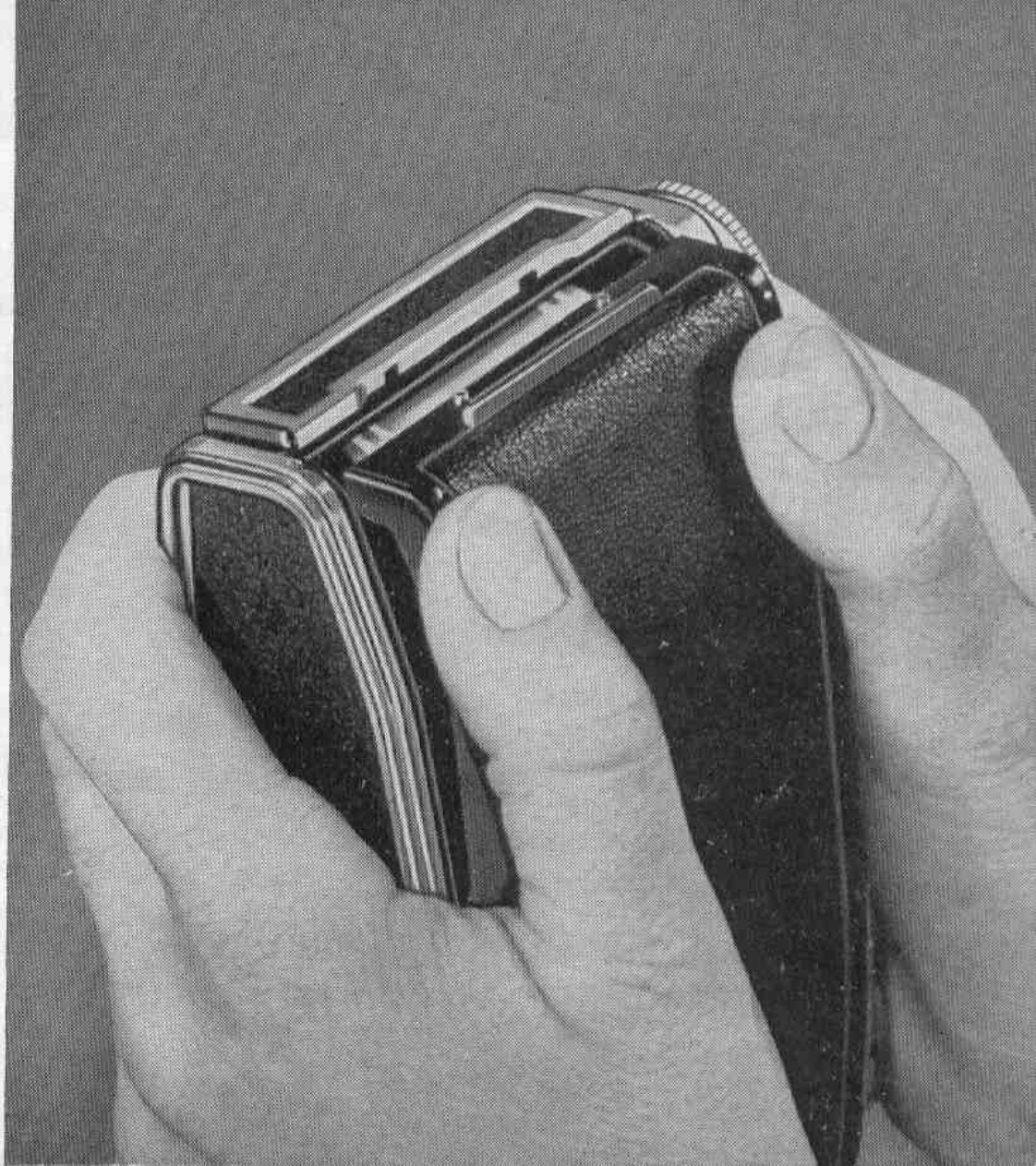


Fig. 8

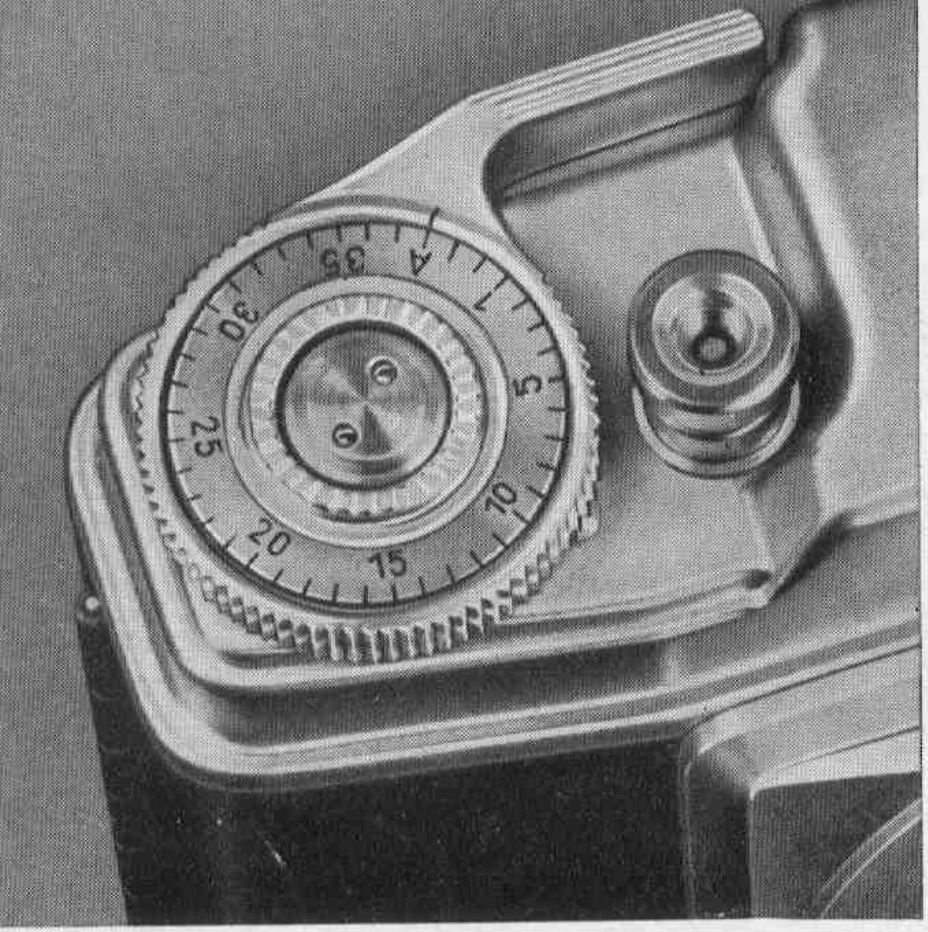



Abb. 9

## EXPOSURE COUNTER

Before the first exposure can be made the film counter must be set to the zero position.

The inner, milled, ring on the top of the dial, which is incorporated in the rapid winding lever, is depressed with the thumb and rotated anti-clockwise until the letter A is opposite the index line on the rim (see Fig. 9). Two blank exposures must now be made as follows:

Each time the lever is operated it transports the film by one frame and at the same time winds the shutter.

With the thumb of the right hand grip the edge of the lever and swing it firmly round as far as it will go (Fig. 10).

If the lever is found to be locked it must be freed by first pressing the shutter release button.

**Caution:** In operating the rapid winding lever do not forget to pull it right to its stop.

Now depress the shutter release knob which is beside the counter dial and repeat once again the whole operation of winding on the film and releasing the shutter. The exposure counter is now set on one stroke ahead of "1".

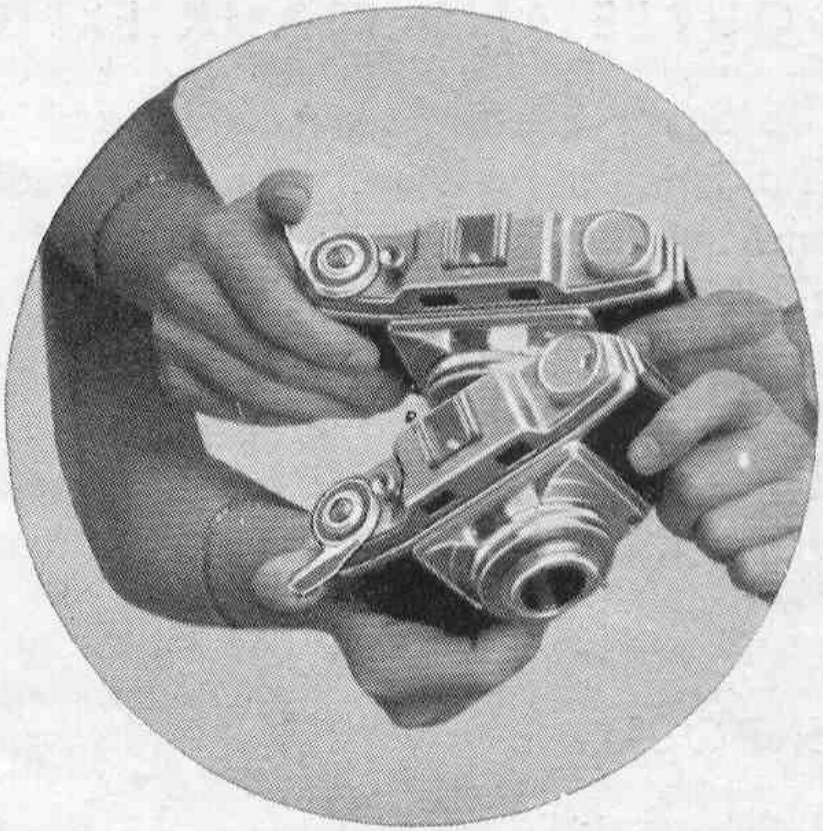


Fig. 10

**Caution:** The rewind knob usually rotates as the film is wound on: it must not therefore be prevented from turning while the lever is operated.

## DOUBLE AND BLANK EXPOSURE LOCK

The Super Silette has a safeguard against double and blank exposures. That is to say, it is not possible to make two exposures on the same frame, and the film cannot be inadvertently fed forward until an exposure has been made. If therefore it is found that the release button cannot be pressed, the film must be wound on by operating the rapid winding lever, or the lever was not moved right up to the stop. This can be remedied, without wasting any film, by again operating the lever as far as it will go. When it cannot be moved the camera is ready for another exposure.

## EXPOSURE

Before making the first exposure, the film should be moved on one frame by operating the rapid winding lever, so that the exposure counter index now reads "1" (see page 13).

The handling of the shutter fitted to the Agfa Super Silette calls for detailed explanation since the exposure (determined by the shutter speed and the relative aperture) is decisive for obtaining negatives of correct density.

Please read carefully the chapter referring to the shutter of your camera (p. 25 for Prontor-SVS, or p. 28 for Synchro-Compur).

## RANGE FINDING

Range finding with the built-in coupled rangefinder is an extremely simple operation, and is carried out as follows: A glance through the view-finder eyepiece will reveal that in the middle of the slightly tinted field-of-view there is a circular central patch of a light blue colour.

This central image, which is the part used for range finding, will at first appear double, consisting of two overlapping identical images laterally displaced relatively to one another (see Fig. 11).

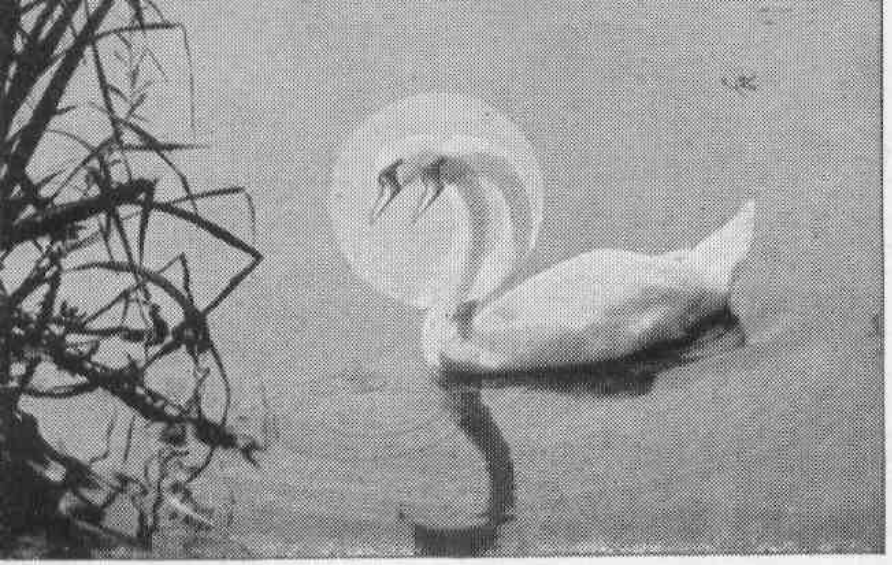


Fig. 11

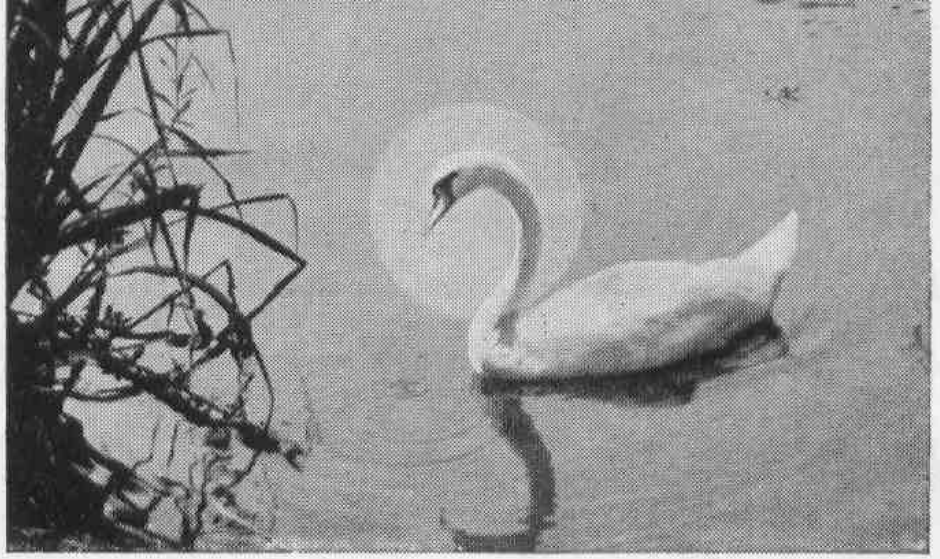


Fig. 12

If the focusing lever 9 on the front of the lens mount (Fig. 2) is now moved with the middle or index finger of the left hand the overlapping images in the centre will approach one another and at one position of the focusing lever will completely coincide (Fig. 12).

At this point the camera lens is automatically focused on that portion of the subject which is seen in the central blue image. This can be checked by noting the distance which is now indicated on the distance scale by the black index mark in the centre of the depth-of-field scale.

The focus settings obtained with the rangefinder can be absolutely relied upon; they entirely eliminate any need for judging distances. When the camera is used horizontal the images move sideways — with vertical pictures they move up and down.

Here are a few hints:

Cover up for a moment with the finger the front viewfinder window on the release button side. It will be found that the image, now all one colour, is more agreeable, particularly for selecting and studying the subject. By removing the obstructing finger only when it is desired to use the rangefinder, the advantage is gained of a sudden change of colour in the small central patch which shows up the double image very clearly.

Moving subjects, such as processions, can be photographed with greater certainty if the most suitable distance is first of all decided upon, the distance scale set to this distance, and the subject watched in the rangefinder as it passes into the range of sharp focus. All that one need then do is to watch the procession in the rangefinder and press the shutter release at the moment that the two images coincide in the bright central circle, indicating that the subject is exactly in focus.



For *horizontal pictures* the camera is held firmly in both hands as shown, and with the index finger or middle finger of the right hand the release button is pressed down gently and steadily as far as it will go. It is important to take up a firm stance, and not to tilt the camera sideways.

*Viewfinder parallax:* The image in the viewfinder shows at a reduced scale the actual picture which will appear on the film. When taking *close-ups* a

Fig. 13

small error arises from the fact that the view-finder is higher than the camera lens. In practice this only affects pictures in which the subject is within about 3–6 feet from the camera. To compensate for this the camera should be slightly raised when taking horizontal pictures; for vertical pictures it should be turned slightly towards the viewfinder side.

When taking *vertical pictures* it is most convenient to use the thumb of the right hand to operate the shutter release.

## UNLOADING THE CAMERA

When the exposure counter registers 36, 20, or 18, as the case may be, there is only enough film left for one exposure. If, in loading, too much film has been wound up, it may happen that the film cannot be wound on to this last exposure, the rapid film transport lever coming to a stop before the end of its travel. In this case, the last exposure has to be sacrificed.



After the last exposure, the film must be wound back into its light-proof cassette. To do this, the release knob on the base of the camera (see fig. 14) should be depressed with the left thumb whilst with the right hand the rewind knob is pulled out **until the first stop** (appr. ¼"), and the film wound right back by turning the knob in the direction of the arrow. This point has been reached when the film leaves the take-up spool; this can be felt by the slightly increased resistance which has to be overcome. The knob is then given a careful further turn to see

Fig. 14

whether it can still be rotated after release of release knob 12. When this point is reached rewinding should be stopped, for it must be remembered that the processing laboratory has still to develop the film, and its end must not be allowed to slip into the cassette. The back of the camera can now be opened as described on page 7. The rewind knob is pulled right out to the stop so that the cassette can be removed easily. It should be placed as soon as possible in a light-tight wrapping, and for convenience marked "exposed".

## DIAPHRAGM – EXPOSURE TIME – DEPTH-OF-FIELD

The diaphragm scale of the Agfa Super Silette shows the following stop values:

3.5 4 5.6 8 11 16. Stops may be set to intermediate half-way positions.

*Stop:* The choice of stop, or aperture, calls for some more detailed explanation of its function. The light coming from the subject has to pass through the iris diaphragm. This will allow more or less of the light to pass through, according to whether it is fully open or closed down, but in any case it only allows a fraction of the light to reach the film. The apertures corresponding to the numbers which appear on the diaphragm ring are so chosen that, commencing with the aperture f/4, the next smaller aperture (next higher number) reduces by one half the light which is actually used in taking the photograph.

*Shutter speed:* The amount of light needed to photograph any particular subject on any particular film is definitely fixed. There is a fixed relationship between the shutter speed (or exposure time) and the size of the stop,

and in order to maintain this relationship the following rule must be observed: The higher the stop number, the longer must be the exposure time; the lower the stop number, the shorter the exposure time. For example, if the exposure table gives an exposure time of $^1/_{30}$ second at f/8, and it is necessary to use $^1/_{60}$ second in order to avoid camera shake, then this shorter exposure time demands a larger stop so as to let through more light, and the diaphragm scale must therefore be set to 5.6.

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

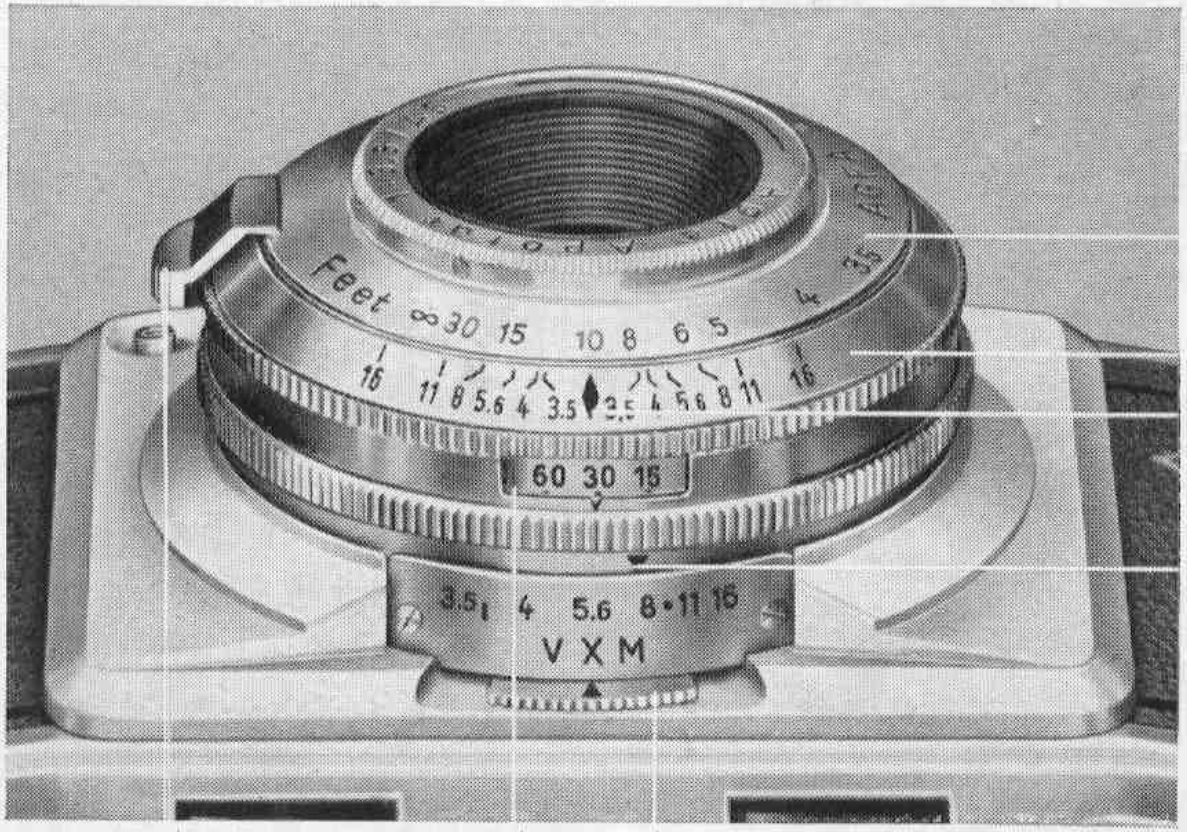
The depth-of-field is thus a function of the stop and the subject distance, and the exact values corresponding to a range of subject distances and f/numbers are given in the table on pages 38/39.

The **approximate** depth-of-field corresponding to the actual distance on which the camera is focused can, however, also be read off from the *depth-of-field scale* on the focusing ring. Take for example the setting shown in Fig. 15, page 25, where the camera is focused on 10 feet. The stop numbers are marked out symmetrically to left and right of the distance index. The scale shows that if the lens is stopped down to f/8 the range of sharp focus will extend from the distance which appears opposite 8 on the one side to that opposite 8 on the other side, viz. from about 6 feet to about 20 feet.

*The two-point setting* is the easiest and quickest practical way of arriving at the depth-of-field. The index of the diaphragm ring is set on the red dot between 8 and 11 and the focusing index mark to the red 10 or 30 of the distance scale. The following data should then be noted:

| DIAPHRAGM SETTING | DISTANCE SETTING | DEPTH-OF-FIELD |
|---|---|---|
| between 8 and 11 | 10 feet (near) | 7 feet to 20 feet |
| | 30 feet (distant) | 15 feet to infinity |

# THE PRONTOR-SVS SHUTTER




Distance Scale

Depth-of-Field Scale

Index Mark
for Distance Setting

Diaphragm Ring
and Index

Fig. 15

Setting Lever for Flash Synchronization and Delayed Action

Window and Index Notch for Shutter Speeds

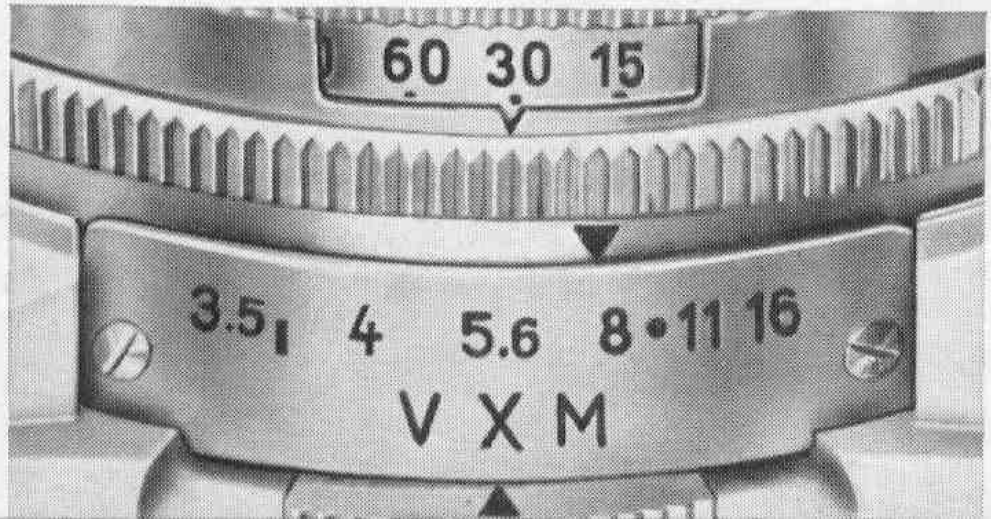
Focusing Lever

By rotating the upper milled ring (Fig. 16) the following shutter speeds may be set against the notch in the small window:

B 1 2 4 8 15 30 60 125 300

It is not possible to set intermediate values.

These figures indicate fractions of a second: thus, for example, 2 = $^1/_2$ second, 30 = $^1/_{30}$ second. The setting B gives time exposures (from a tripod): so long as the release button continues to be pressed, the shutter remains open. The B setting must not be used when taking pictures with delayed action (synchro-lever set to "V").




The shutter is fully synchronized, i. e. it has a synchro-lever (Fig. 16) which can be set either to X or M as desired. The purpose of these settings is explained under the heading "Flash Technique" (p. 35).

Fig. 16

If the photographer himself wishes to be in the picture, he must set the synchro-lever to the "V" position, which cocks the delay mechanism. (**Cannot be used with B setting.**) This may be done either before or after winding the shutter. Moreover, should the lever have been set to "V" inadvertently, it can be moved back again without setting the delay mechanism in operation. When set to "V" the delayed action can be used with flash, but only for X-synchronization. The lever should be returned to the X setting after each exposure using the delayed action, as a safeguard against making the next exposure with the delayed action unwittingly in operation.

## THE SYNCHRO-COMPUR SHUTTER WITH LIGHT VALUE SCALE

### THE MEANING OF LIGHT VALUE

Before commencing for the first time to use a camera with a "Light Value" shutter the following notes should be very carefully studied, with the camera at hand, in order that the fullest possible use may be made of the advantages of the Light Value system. The figures given in this chapter refer to Fig. 17, page 33.

The correct exposure for a particular subject has in the past been expressed—whether by tables, or exposure meter, or as the result of experience—in terms of the required shutter speed and stop for a film of given sensitivity. The factor which determines the ultimate density of the negative is however simply that proportion of the total *quantity of light* reflected from the subject which is permitted to reach the film. This factor is completely determined by the shutter speed and the relative aperture.

It is quite immaterial, so far as correct exposure is concerned, how these two factors are varied so long as their product remains the same: whether, in other words, the lens is permitted to pass a high proportion of light (by using a large stop) for a short time, or whether a longer exposure is given

with a smaller stop to pass the same total quantity of light. To simplify work and allow the use of *one* value, expressing the quantity of light in relation to a film of given sensitivity, the *Light Value* method has been introduced. By an ingenious coupling of the iris diaphragm ring with the ring which sets the shutter speed it has now been made impossible, having once set the shutter to a particular Light Value combination of stop and shutter speed, to alter this Light Value inadvertently. Any alteration to the shutter speed automatically adjusts the iris diaphragm to compensate, so that the Light Value remains unaltered and the same total light reaches the film.

## THE NEW SHUTTER SPEED SCALE

With the introduction of the Light Value scale the shutter speed scale has been altered from that hitherto customary on between-lens shutters. Because the speed scale and diaphragm scale are coupled, the successive speeds have had to be adapted to the factor of 2 by which the effective aperture increases from one stop to the next. Commencing, therefore, with $^1/_{500}$ sec., the exposure time is doubled with each successive setting, viz. $^1/_{250}$, $^1/_{125}$, $^1/_{60}$, $^1/_{30}$, etc. At the same time the spacing of the figures on the diaphragm scale is now completely uniform.

## SETTING THE LIGHT VALUE

It is of advantage, but not indispensable, to use an exposure meter which is already calibrated in Light Values. To set the shutter to the measured Light Value the small serrated projection 1, on the sprung diaphragm ring is pressed down towards the camera body and held securely in this position.

The milled shutter speed ring is then rotated with the other hand until the required Light Value on the red scale 6 comes opposite the red dot 7.

It should be noted that:

Light Values and stops may be set to the intermediate half-way positions but *not* shutter speeds. This latter situation may arise if when setting the shutter speed the beginning or end of the diaphragm scale is reached, and must be avoided. The step from f/4 to f/3.5, in any case, is only a half stop.

Should it be desired to set shutter speed and stop independently, as in the past, *without using the Light Value,* the only precaution necessary is that the *shutter must be set first,* and *then the stop.* As explained above, the finger grip 1 is pressed back, and the required shutter speed first set to the black arrow head 4. Then, and not before, the iris diaphragm ring may be rotated to give the desired stop.

The new Synchro Compur shutter has the further advantage that the correct Light Value corresponding to the combination of shutter speed and stop to which it has been set can be read off direct opposite the red mark 7. So long as the lighting conditions remain unaltered this figure may be used as the basic Light Value setting for any further exposures.

The Light Values of the following Table apply to the time between 3 hours after sunrise and 3 hours before sunset.

| Subject | Bright sunlight | Hazy | Slightly overcast | Overcast (dull) |
|---|---|---|---|---|
| Bright | Light Value 14 | 13 | 12 | 11 |
| Medium | Light Value 13 | 12 | 11 | 10 |
| Dark | Light Value 12 | 11 | 10 | 9 |
| In the shade | Light Value 7—9 | 6—8 | 5—7 | 4—6 |

These Light Values apply to negative material of $^{17}/_{10}°$ DIN (ASA Exposure Index 40). When using material of different sensitivity, increase or reduce the Light Value by *one* number for every $^{3}/_{10}°$ DIN difference.

## THE USE OF THE SCALES

On the shutter speed ring there are three separate scales:

*Red figures:* The Light Value scale, graduated from 2–17. The Light Value is set by rotating the adjoining diaphragm ring until the required figure comes opposite the red dot 7.

*Black figures:* These are the shutter speeds, with the revised timings already explained, viz. 1 2 4 8 15 30 60 125 250 500. These values represent fractions of a second, e. g., 2 = $^1/_2$ sec., 60 = $^1/_{60}$ sec.

*Green figures:* This is not a setting scale, but is used for calculating Time exposures. With the shutter speed ring set to B, and the Light Value scale to one of the lower values 2½ to 6, the green figure indicates the length in seconds of the exposure required, and what stop to use.

If for example the Light Value is set to 3, any of the following combinations may be used:

4 secs. at f/5.6 * 8 secs. at f/8 * 15 secs. at f/11 or 30 secs. f/16.

① Finger grip for setting the diaphragm ring

② Index mark for distance setting (e. g. 10 feet)

③ Black figures = shutter speeds

④ Index mark for setting diaphragm and shutter speeds

⑤ Diaphragm scale

⑥ Red Light Value numbers

⑦ Red index dot for setting Light Value

⑧ Synchronizing and delayed action lever (green). Never set this lever to "V" unless shutter is wound.

⑨ Finger grip for distance setting and range finding.

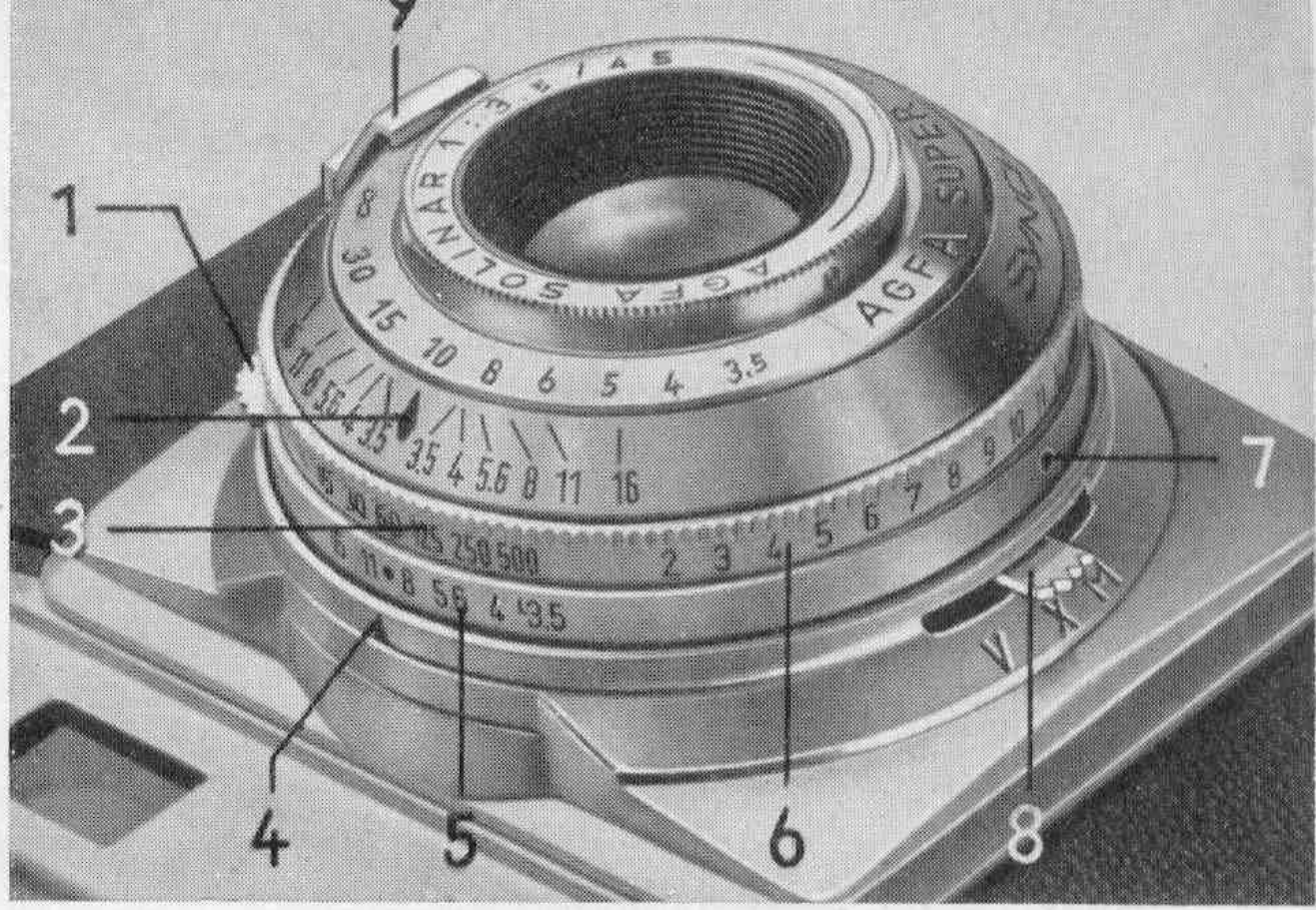



Fig. 17

## SHUTTER SPEED — DIAPHRAGM

Assuming that the required exposure — expressed in Light Values — has been set by means of the diaphragm lever, the coupling of the shutter speed and diaphragm rings will allow up to five combinations. The more you approach the beginning or the end of the diaphragm scale when rotating the shutter speed scale, the smaller is the number of possible combinations; e. g. Light Value 17 : $^1/_{500}$ sec. at f/16, or Light Value 3 : 1 sec. at f/4. Good lighting conditions give a high Light Value, poor light a low Light Value. It therefore remains only to decide which shutter speed and stop combination is the best to choose, and this naturally depends entirely on the subject. For landscapes importance will be attached to small stops, in order to increase depth-of-field; for sports photography, on the other hand, the shortest possible exposure will be needed to stop movement.

No matter which combination is chosen, there is always the assurance that the resulting negative will be of the correct density as determined by the basic Light Value setting.

## FLASH SYNCHRONIZATION — DELAYED ACTION

The Synchro Compur shutter fitted to the Super Silette is fully synchronized and provided with a green lever 8 giving X-synchronization when set to X,

and M-synchronization when set to M. See the following chapter "Flash-Technique".
In addition to these settings, the green lever can be set to V (delayed action mechanism) so that pictures with selftimer can be taken. When released the shutter opens with a delay of approx. 10 seconds.
The delayed action can only be set when the shutter is wound, i. e., when the film has been wound on; it may also be used in conjunction with flash but for X-synchronization only. The delayed action lever automatically returns to X after each exposure, and must therefore be re-set each time it is required. On no account must it be moved, or the release again operated, while the delay mechanism is running.

Important! The lever must not be set to **"V"** unless the shutter **has been wound.**

## FLASH TECHNIQUE

Commercial flashbulbs differ in their duration of flash, their total light output, and the delay between making contact and firing of flash (firing delay). These characteristics are all allowed for in fully synchronized shutters.
When shutter is set to *X-Synchronization* the flash occurs at the instant that the shutter blades are fully open. It can however only be used with

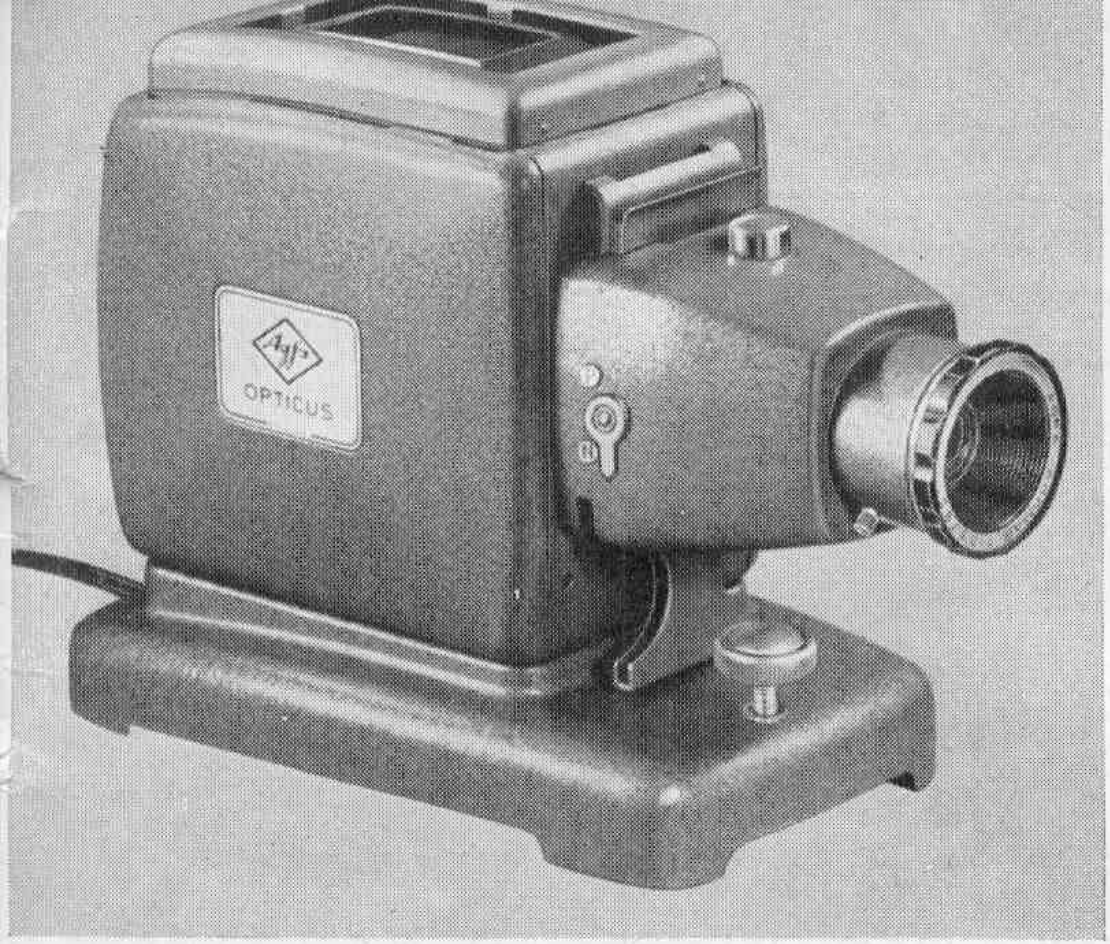
the longer shutter exposures, e. g. $^1/_{25}$ (or $^1/_{30}$); flashbulb types recommended for this method are: Philips PF 1 and PF 3 or G.E. No. 1.

*M-Synchronization:* In contrast to X-synchronization, when the synchro-lever is set to M the opening of the shutter blades is delayed by a few milliseconds (thousandths of a second), thereby permitting the use of flash with the shortest exposures. Only the more powerful flashbulbs are suitable for this method, e. g. Philips PF 1, 14, 25, and 56 or G.E. No. 5 and 11.

**Electronic flash units** can be used with **X-Synchronization** only which, however, allows of taking pictures with the fastest shutter speeds in order to catch quick movement.

The *exposure time* and the *stop setting* in flash photography depend upon the distance of the subject and the type of flashbulb used, and for this the instructions issued with the flashbulb must always be followed.

The Super Silette has an accessory shoe on which a flashgun can be mounted. The plug of the flashgun is then inserted in the flash socket 11 (page 4) on the camera front. If the flashgun is mounted on the Super Silette by means of a bracket, care must be taken that the rewind release knob on the bottom of the camera is not inadvertently pressed in by any projection on the bracket, thus possibly interfering with the film transport.




# *AGFA OPTICUS*

*for projecting your miniature colour transparencies 2 × 2″ (5 × 5 cm.).*

*The stylish home projector with 150 W. lamp; elegant shape, high light intensity, and easy handling.*

*If you wish to get your colour transparencies mounted between glasses, ask your Photodealer for the practical Agfa Slide Frames.*

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

| Distance | Apertures | | |
|---|---|---|---|
| feet | 3.5 | 4 | 5.6 |
| 3 | 2′10 3/4″—3′1 1/2″ | 2′10 1/2″—3′1 3/4″ | 2′10″—3′2 1/4″ |
| 3.5 | 3′4 1/4″—3′8″ | 3′4″—3′8 1/4″ | 3′3 1/4—3′9 1/4″ |
| 4 | 3′9 3/4″—4′2 3/4″ | 3′9 1/4″—4′3″ | 3′8 1/4″—4′4 1/2″ |
| 5 | 4′8 1/4″—5′4 1/4″ | 4′7 3/4″—5′5″ | 4′6 1/4″—5′7 1/4″ |
| 6 | 5′6 1/2″—6′6 1/2″ | 5′6″—6′7 1/2″ | 5′3 3/4″—6′10 3/4″ |
| 8 | 7′2 1/2″—9′ | 7′1 1/4″—9′2″ | 6′9 1/2″—9′8 3/4″ |
| 10 | 8′9 1/4″—11′7 1/2″ | 8′7 1/2″—11′11″ | 8′2″—12′10 3/4″ |
| 15 | 12′4 1/2″—19′1″ | 12′3/4″—19′10 1/4″ | 11′2 1/4″—22′9 3/4″ |
| 30 | 20′11 1/4″—53′1/2″ | 20′1″—59′7 1/4″ | 17′8 3/4″—∞ |
| ∞ | 52′8 3/4″—∞ | 47′6″—∞ | 36′1 1/4″—∞ |

Circle of confusion of diameter 0.03 mm.

The subject distance should be measured from the focal plane (the back edge of the accessory shoe).

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

| Distance | Apertures | | |
|---|---|---|---|
| feet | 8 | 11 | 16 |
| 3 | 2′9 1/4″—3′3 1/2″ | 2′8 1/4″—3′4 3/4″ | 2′6 3/4″—3′7 1/2″ |
| 3.5 | 3′2″—3′10 3/4″ | 3′3/4″—4′1″ | 2′11″—4′5″ |
| 4 | 3′7″—4′6 1/2″ | 3′5 1/4″—4′9 1/2″ | 3′2 3/4″—5′3 1/4″ |
| 5 | 4′4″—5′10 3/4″ | 4′1 3/4″—6′4″ | 3′10″—7′2 3/4″ |
| 6 | 5′3/4″—7′4 1/2″ | 4′9 1/2″—8′1″ | 4′4 1/2″—9′7 1/4″ |
| 8 | 6′4 3/4″—10′8 3/4″ | 5′11 1/4″—12′3 3/4″ | 5′4″—16′4 1/2″ |
| 10 | 7′7″—14′9″ | 6′11 1/2″—17′11 1/2″ | 6′1 1/2″—28′3 3/4″ |
| 15 | 10′1 1/4″—29′5 1/4″ | 9′—46′2 1/2″ | 7′7 1/2″—∞ |
| 30 | 15′1 1/4—∞ | 13′1″—∞ | 10′1 1/2″—∞ |
| ∞ | 26′6 1/2″—∞ | 19′11 3/4″—∞ | 14′2″—∞ |

Circle of confusion of diameter 0.03 mm.

The subject distance should be measured from the focal plane (the back edge of the accessory shoe).

We reserve the right to make structural alterations of the Agfa Super Silette as a result of further development of the camera.

AGFA CAMERA-WERK AG. MUENCHEN

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