
SILETTE LK

AGFA COLOR-APOTAR f 2.8/45 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.

AGFA AKTIENGESELLSCHAFT
Camera Werk, Munich

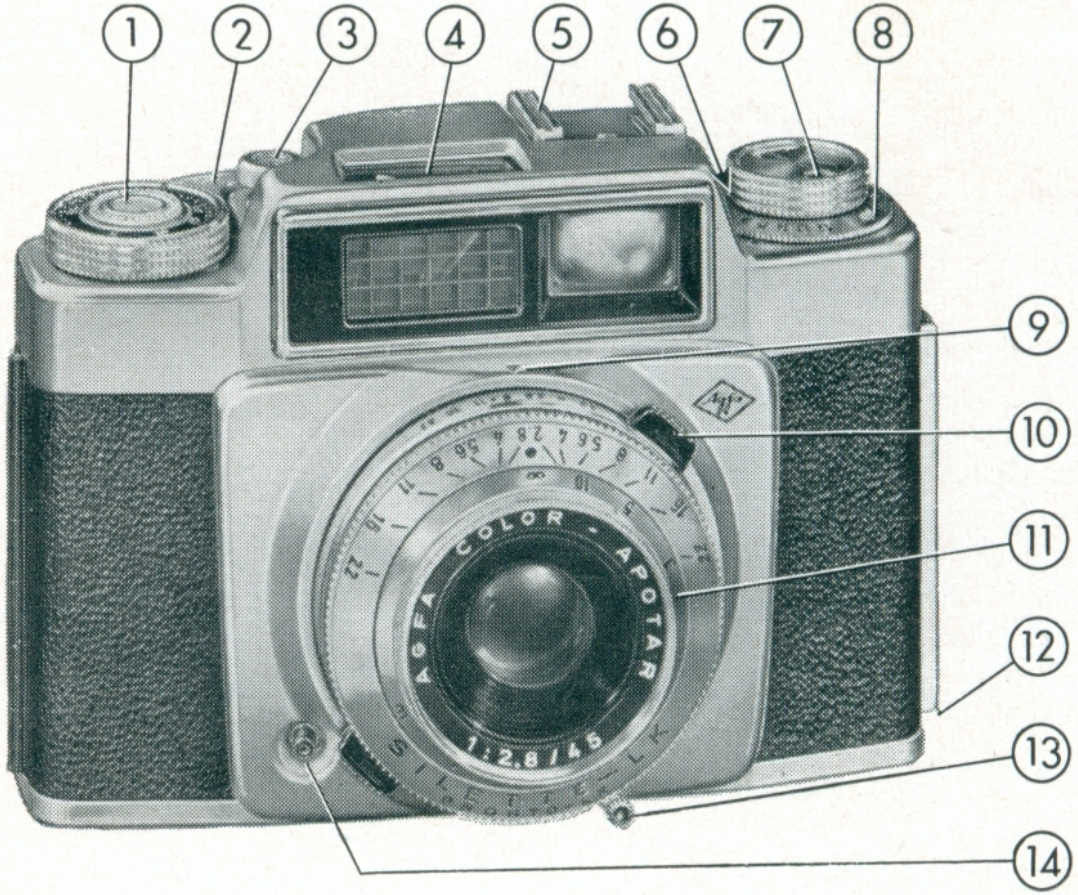


Fig. 1

① Film Counter

② Rapid Winding Lever

③ Shutter Release Button with Cable Release Socket

④ Exposure Meter Indicator Window

⑤ Accessory Shoe

⑥ Locking Button for DIN/ASA Scale

⑦ Film Indicator Disc

⑧ DIN/ASA Scale

⑨ Index Mark for stop and shutter speed

⑩ Press-in Release for Stop Ring

⑪ Focusing Ring

⑫ Back Lock

⑬ Delayed Action

⑭ Flash Contact

ALPHABETICAL INDEX

A VERY OLD WISH OF YOURS

has at last come true. You are the owner of a new camera, the technically perfect Agfa Silette LK. May we congratulate you on your choice, and express the hope that it will give you much pleasure. See how simple it is to take photographs with the Silette LK!

Make two pointers coincide — — — set the distance,
glance through the bright-line viewfinder and . . . . . press the release button.

These four movements you will learn very quickly, but we would recommend that you spend a few moments studying this little book that we have prepared for you, so that you may fully enjoy the use of your Agfa Silette LK camera.

Probably your photo dealer has already *"loaded"* your camera. Details on loading your camera will be found on page 22. The film is supplied in a light proof cassette and is available in two different lengths, i.e. of 36 and 20 exposures. The picture size of your camera is 24 x 36 mm. Moreover, there are various types of film available. If no film has been inserted refer to instructions on pages 22–23.

FILM INDICATOR DISC

The Silette LK is fitted with a film indicator disc which serves to remind you of the film currently loaded in the camera. It is advisable to set it immediately you insert the film.

For this purpose the re-wind button is pulled out and its top disc gripped between thumb and index finger (see fig. 2). The indicator disc can now be moved on by the index finger along the milled edge until the appropriate film data appears in the window. The disc can be rotated in either direction. If you insert e.g. a **black and white film,** the black and white fields should be set in the window of the field indicator disc to signify this fact (see also fig. 3).

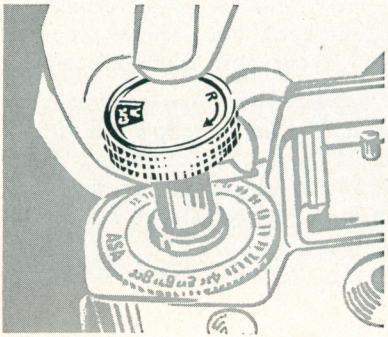


Fig. 2

Two settings are available for **colour negative film:**

CN 14 = Colour negative film for daylight
CN 17 = and artificial light

For **colour reversal film** three settings are provided:

$\frac{CK}{A}$ = Colour reversal film, artificial light type (incandescent lamps with 3400° Kelvin)

$\frac{CF}{F}$ = Colour reversal film, artificial flashlight type (3800° Kelvin)

$\frac{CT}{DAY}$ = Colour reversal film, daylight tipe

DIN/ASA SCALE

It is also advisable at this stage to set the film speed which is stated on all film cartons as the basic operation of the exposure meter built into your camera depends on it.

To do this, move the little button to the right with your thumb and rotate the scale found under the rewind button until the black index mark is opposite the number corresponding to the speed of the film you are using (fig. 3: 40 ASA).

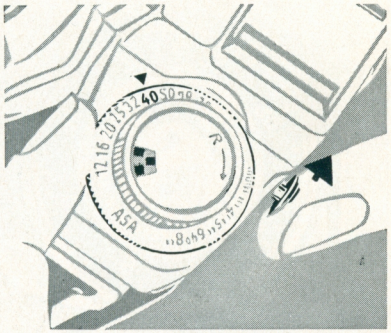
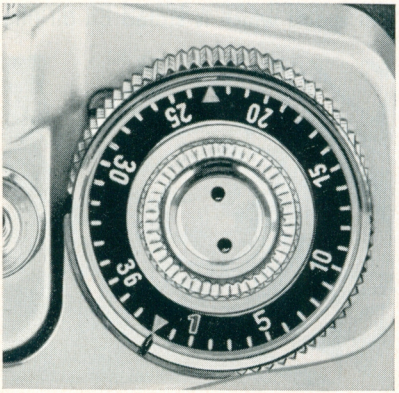


Fig. 3

THE FILM COUNTER

indicates how many exposures you have left on your film at any time. Provided of course you set the film counter at its starting position when you insert the film.

For this purpose the thumb is pressed on the inner milled ring of the counter-mechanism, built into the rapid winding lever, and the ring turned anti-clockwise until the green triangle lies opposite the index mark engraved on the rim (see fig. 4).



For a 36 exposure film the green mark located between 36 and 1, and for a 20 exposure film the green mark located between 25 and 20 is used. The counting disc operates backwards, always **indicating the number of the remaining exposures.**

Thus, you should adjust three settings when inserting the film: *film indicator disc, film speed disc, film counter.*

What you do at once, you cannot forget later!

Fig. 4

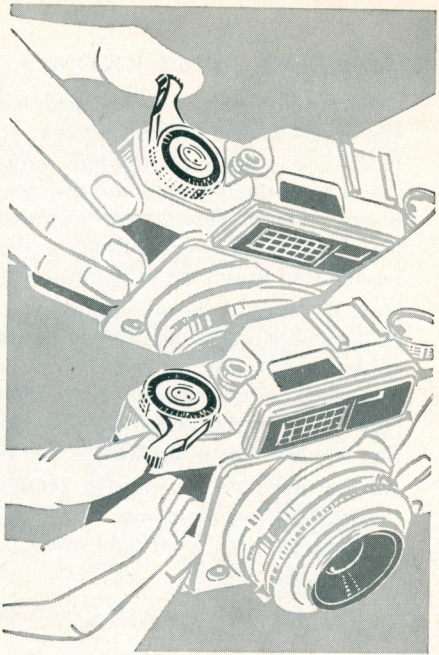
FILM TRANSPORT

Fig. 5

During loading the beginning of the film is rendered un-usable by the effect of light, and you must begin by making two blank exposures. Each turn of the rapid winding lever winds the film on one frame. Swing the rapid winding lever with your thumb firmly right round to the stop. Should the lever be locked, the release button must be depressed to free it. After these operations of winding on the film and releasing the shutter have been made twice your camera will be ready for action.

Attention! If inadvertently you release the rapid winding lever halfway through its travel, swing it once more firmly right round to the stop.

Attention! The rewind button usually rotates as the film is transported. Care therefore must be taken to ensure free movement.



WHAT WE MUST KNOW . . .

With the preparatory work completed, you can now begin to take photographs. The great moment has arrived: you raise your camera to your eye and are able to take your first photograph with your new Silette LK Camera. Since the intensity of the light is not always the same, your camera is provided with a number of different shutter speeds and also different aperture stops. With the aid of these two adjustments, the amount of light admitted to the film can be adjusted to suit the brightness of the subject.

Now the task of the photographer consists of determining the correct amount of light required by the film. This task, which may become very difficult without an exposure meter especially in poor weather conditions and in artificial light, is solved for you by your Agfa Silette LK with its strikingly simple mechanism. Not only is the exposure meter built in, but it is also coupled to the iris diaphragm ring which makes photography with the Silette LK easy and enjoyable.

All you need do in order to obtain the correct exposure setting, is to make the two pointers which are visible in the window in the top part of the camera coincide. Let's try it out right away.

Make certain once more that the DIN/ASA scale under the rewind button has been set at the speed of the film in the camera—as described on page 5—and now point your camera in the direction of your subject. The incident light causes the little pointer to move—we say it is deflected—and to settle at a certain point. This pointer deflection will be small in poor light, and great in bright light. This pointer must now be "captured" within the setting frame, also visible in the window. To do this, the iris diaphragm is moved, while at the same time both keys (4 and 8, fig. 10, page 16) are depressed with the upper one yielding to the pressure, until the pointer is in the centre of the setting frame.

Wrong  Right

Now it may happen that the iris diaphragm ring will reach the end of its movement before you are able to set the pointer to the correct position; in this case you must rotate the large milled ring slightly (for shutter speed setting) and again adjust the stop ring as already described.

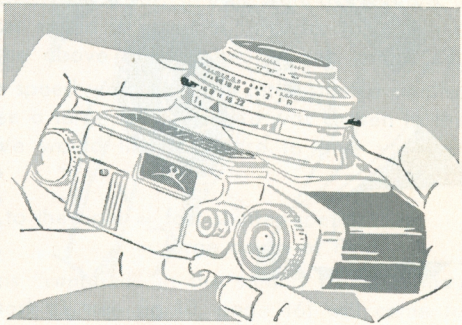


Fig. 6

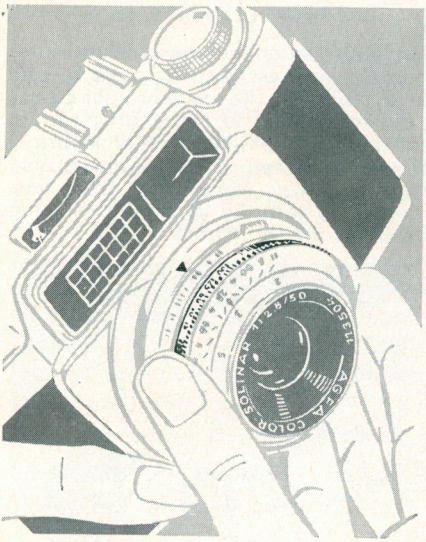


Fig. 7

As soon as the pointer adjustment has been carried out **the measurement is completed.** Release of the pressure key establishes a firm connection between the stop and shutter speed setting rings. You will now still have the choice of various stop-shutter speed combinations, but you must only turn the large milled ring so as not to alter the setting made.

When you choose the shutter speed-stop combination most favourable for your subject, you only have to see to it that a shutter speed short enough for a hand held instantaneous exposure (e.g. $^1/_{60}$, $^1/_{125}$ sec., etc.,) is opposite the triangular mark (1, see fig. 10, page 16). Any combination you might now choose to set will admit the same quantity of light to the film.

Let us assume that the light measurement allows—as we can also see from fig. 9 (see page 15)—the following shutter speed-stop combinations:

1/250	1/125	1/60	1/30	1/15	B
2.8	4	5.6	8	11	16

In order to make the correct choice, i.e. the choice most suitable for the subject, the following facts are important to know:

If you want to photograph a landscape in which the foreground as well as the background is to be sharp, a small lens aperture is necessary (according to the table above, e.g. f/8 and 1/30 sec.). However, if you want to capture a rapidly moving subject, a fast shutter speed is essential in order to obtain a sharp, crisp picture (according to the above table, e.g. 1/250 sec. and f/2.8).

In the first case, then, a slow shutter speed was set in the interest of a smaller lens aperture, and in the second case a large lens aperture was chosen in the interest of a fast shutter speed. We would like therefore to give you this small tip:

Rotation of the milled ring to the right = fast shutter speed
Rotation to the left = large depth of field

When the exposure meter pointer is *"captured"* in the setting frame it may happen that the black triangular mark (1, see fig. 10, page 16) will come to

rest between two stop values. It is quite in order to use an intermediate setting on the aperture scale, *but an intermediate setting cannot be used on the shutter speed scale.* The triangular mark must always be directly opposite a shutter speed rating. It is quite easy to ensure that the shutter setting is correct as each shutter speed has a positive click stop position.

You can continue to work with the setting determined so long as the light conditions remain the same. However, it is advisable to make a habit of checking the reading before each exposure. This extra precaution takes only a few seconds and is time well spent.

A FEW TIPS FOR THE EXPOSURE MEASURING PROCEDURE

Experience shows that in landscape subjects the sky occupies a considerable proportion of the picture and since with very few exceptions the sky is lighter than the main subject it is advisable to point the meter at the darker part of the subject to ensure accurate reading. If the subject shows extreme differences in brightness, you must decide which parts of it must be rendered correctly; this is particularly important with color photography. The reading should be taken **close to the essential part of the picture.** This essential feature should be approached, and the exposure meter watched until the influence of the brighter

surroundings has been eliminated. This point will be reached as soon as the pointer of the exposure meter ceases to react noticeably on further approach to the subject. With the exposure value thus found, the photograph is then taken **from the original position.**

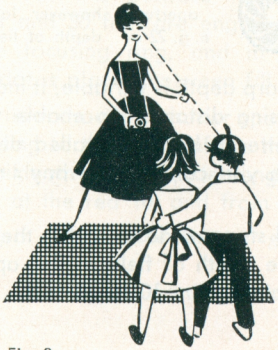


Fig. 8

JUDGE THE DISTANCE — AND FOCUS

On the front rim of the lens mount the distance values in feet are engraved. The black dot (5, see fig. 10, page 16) is the focusing point which the distance value arrived at must face. Stop numbers are engraved to the left and the right of this focusing mark. These auxiliary numbers have a special task in conjunction with the distance settings, as we shall now explain in some detail.

DEPTH OF FIELD

We have already mentioned a large and a small aperture when discussing the choice of shutter speed–stop combinations.

Large aperture e. g. 2.8 = high lens speed, but little depth of field.

Small aperture e. g. 22 = slow lens speed, however, large depth of field.

As you will see from the example, the zone of sharp depth is variable; it increases with decreasing aperture and also with increasing distance. To enable you to control the extent of the sharp zone, your Silette LK has a so called depth of field scale (7, see fig. 10, page 16), from which you can read at any time the approximate extent of the zone.

If, for instance, you have focused on 15 ft. and stopped down to f/8, the range from one engraved 8 to the other 8 defines the depth of field at this aperture and distance: in this particular case approximately from 10 to 30 feet.

SNAPSHOT SETTING

Your readiness for action will be increased for close-up or long distance shots if you make use of the so called snapshot setting. For this purpose the distances 10 feet and 30 feet are engraved in red on the focusing ring, and in addition, a red dot is placed between f/8 and f/11.

Fig. 9

If you now choose a shutter speed-stop combination so that the red dot or f/11 (according to the result of the measurement) faces the triangular mark you will have a depth of field extending from about 7 ft. to 16 ft. at the distance ring setting at the red 10, and from about 14 ft. to infinity at the "red 30" setting.

The depth of field table pp. 26/27 gives the accurately calculated depth of field zones.

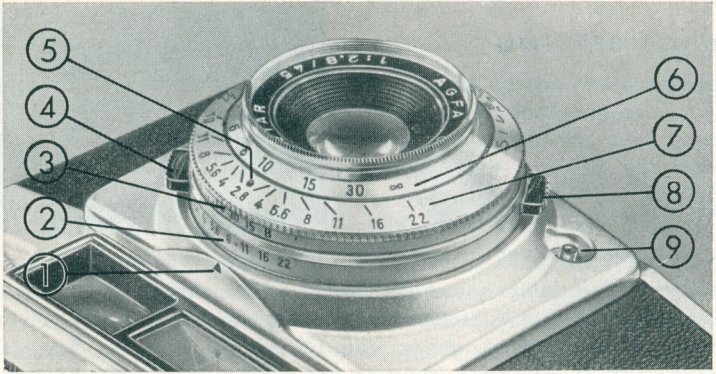


Fig. 10

① Setting mark for stop and shutter speeds. Shutter speeds must face the apex of the triangle accurately, i. e. they must click into position.

② Aperture (Stop) Scale

③ Shutter Speed Scale

④ Spring Loaded Locking Key for setting the stop ring

⑤ Distance Setting Mark. Rotate the front mount ring 6, until the desired number faces the little black mark (e.g. 10 feet in fig. 10).

⑥ Mount Ring with Feet Scale

⑦ Depth of Field Scale (Explanation see pp. 14/15)

⑧ Rigid Key for the Stop Ring adjustment in connection with the spring loaded key (4)

⑨ 3mm. Flash Contact for the connecting cable of the flash unit

DELAYED ACTION

Occasionally the photographer may want to be in the picture himself, and to enable this wish to be met your Silette LK is equipped with a delayed action mechanism. Start by setting your camera on a tripod, or at least placing it on a firm support and then after you have made all your preparations for the exposure, move the lever with the red knob (13, see fig. 1) as far as possible in the direction of the centre of the camera. As soon as you depress the release button, the small lever will move, automatically releasing the shutter at the set speed after about 7 secs. The lever will always return to its starting position and must therefore be wound afresh for each delayed action exposure. All shutter speeds with automatically controlled exposure times can be used, and flash photographs can also be taken in conjunction with the correct shutter speed. *Time exposures however (B setting), cannot be made in conjunction with the delayed action.*

AND WHEN THE LIGHT IS SO POOR . . .

that the pointer of the exposure meter is no longer or not enough deflected, you can take time exposures on the B setting. In this case the camera is placed on a rigid support such as a tripod, a cable release—preferably one with a lock-

ing screw—is screwed into the socket on the release button and the shutter released. The shutter will remain open as long as the release button is depressed.

In many cases—above all with indoor snapshots—the missing quantity of light can be made up with flashlight, because the Silette LK is equipped with a flash contact. You place the flashgun (e.g. Agfa KM or Agfalux flashgun) in the accessory shoe on the camera, and insert the synchro cable into the flash contact bush. **The shutter should always be set at $^1/_{30}$ sec.** The exposure meter cannot be used in connection with flash photography but the table opposite gives the recommended apertures for various flashbulbs and various subject distances.

Since the stop and shutter speed rings are coupled, the stop required can **only** be set—again by depressing the pressure key—**after the shutter speed has first been set.** It is also recommended to insert the flashbulb only after the rapid winding lever has been operated. You now raise the Silette LK to your eye and ..... shoot! Firing of the flash and opening of the shutter occur simultaneously. You see, taking flash pictures is as simple as that!

Of course you can also use flash outdoors, e.g. for softening the foreground in against-the-light subjects or if the use of instantaneous exposures is not possible due to very bad weather.

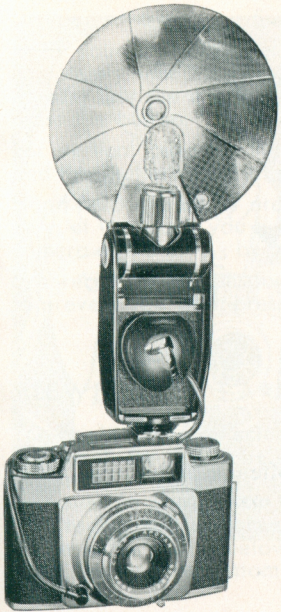


Fig. 11

STOP TABLE FOR FLASH EXPOSURES

Exposure distance	Clear Flashbulb Black and White Film Colour Negative Film (CN 17) 17° DIN = 40 ASA		Blue Coated Flashbulb Daylight Colour Reversal Film 18° DIN = 50 ASA	
	Type of Lamp		Type of Lamp	
feet	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 $^1/_{30}$ sec.			

Any shutter speed, i.e. $^1/_{30}$ to $^1/_{250}$ sec., can be set if an **electronic flash** unit is used for black and white and daylight type colour film. However, the above table cannot be used for setting the stop which must be calculated from the guide number of the flash unit used, e.g. the guide number 96 is divided by 12 ft. (distance from subject), which equals 8, this is the aperture at which the lens should be then set.

CAMERA POSITION — SHUTTER RELEASE

This is of special importance, because the best exposure setting and focusing is of no use at all if the picture is blurred through holding the camera wrongly.

You should therefore hold the Silette LK as shown in the illustration, with the finger tip resting on the release button. You see your subject in the viewfinder; the part of the image situated within the reflected bright frame will appear on your film. If you can only see part of the frame, it means that you are not holding your camera close enough to your eye. As soon as you have "taken aim" at your subject, the shutter can be released; to do this, press down slowly with the finger tip as far as possible.

Fig. 12

Do try it all from your first exposure:

Hold your camera level **raising it to your eye as closely as possible.** It is completely immaterial which eye you use for viewfinding, it is however important that the eye not used is closed. Now take a breath, hold it and ..... press the button.

For vertical pictures, the camera is turned to the left or right as preferred, and the shutter released either by the thumb or the index finger.

Hand held exposures are only possible at $^1/_{60}$ to $^1/_{250}$ secs., perhaps, if necessary, at $^1/_{30}$ sec. If you have a very steady hand, you may even be able to avoid camera shake at $^1/_{15}$ by propping your elbows up on a firm support.

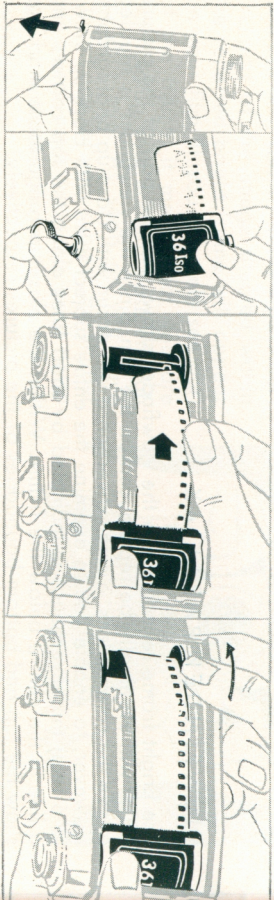
We recommend transporting the film shortly before the next exposure only, to prevent you from pressing the release button by mistake.

VIEWFINDER PARALLAX

The bright frame reflected into the viewfinder shows you the part of the picture which will eventually be reproduced on the film. Since the viewfinder is situated above the camera lens, a small divergence will occur with close-up photographs. However, to enable you to examine the entire subject even with close-up views (3–6 feet) this divergence is indicated by short lines along the top corners and a line in the centre below the frame. Within the close-up range these markings show the top and bottom boundaries of the pictures respectively.

WE INSERT THE FILM OURSELVES

(only in subdued daylight, in sunlight this operation should be carried out in the shadow of the body)



To open the camera back, push the locking bar in the direction of the arrow.

Pull out the rewinding button with your right hand as far as possible and insert new cassette.
Return the rewind button back into its original position.

Pull out the film far enough for its narrow end to reach the take-up spool comfortably. Turn the spool by the milled disc until the wide slit with the small tooth faces upwards.

Insert film in the slit, so that the small tooth engages in the second perforation. Turn the take-up spool a little further in the direction of the arrow until the full width of the film protrudes about $1/3$ of an inch from the cassette mouth.

Close the back, pressing it until it snaps shut.

FILM TRANSPORT TO THE FIRST EXPOSURE

The disc of the exposure counter is rotated as explained on page 6 until the apex of the green triangle in front of the number 36 or 20—according to the length of the inserted film—is opposite the marking. Swing the rapid winding lever as already described as far as it will go and press the shutter release. After this pocedure has been repeated twice the camera is ready for action.

DOUBLE AND BLANK EXPOSURE LOCK

The Agfa Silette LK is equipped with a double and blank exposure lock. This makes it impossible to expose the same piece of film twice, moreover the film cannot be wound on without releasing the shutter. If therefore the release button cannot be operated, you have either not yet wound the film on, or you previously failed to pull the rapid winding lever to its stop. This latter fault can be corrected by repeating this movement to its completion without losing any film. If you are nevertheless in doubt whether the film has been wound or not, it would be wrong to try the release button, as this might lose you an exposure; instead, you should try to move the rapid winding lever. If this is locked, your Silette LK will be ready for the next picture.

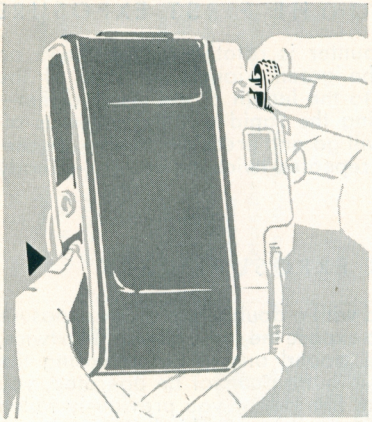


Fig. 14

THE FILM HAS BEEN EXPOSED— REWINDING THE FILM

After the last exposure (No. 1 on the counting mechanism) the rapid winding lever can no longer be operated. Since, however, the film in a miniature camera is always wound openly on the take-up spool, it must be rewound into its light-proof cassette before the back is opened. Therefore, pull out the rewind button until you feel the first resistance (approx. ¼") and rotate it in the direction of the arrow, at the same time depressing the locking button in the bottom of the camera (see fig. 14). When the rewind button cannot be rotated further the rewinding is complete, and the camera back can be opened as described on page 22. The rewind button is pulled out as far as possible, and the cassette removed. It must be placed immediately in a light-proof wrapping and marked "exposed".

CHANGE OF EXPOSURE VALUES THROUGH THE USE OF FILTERS

Color filters are available for your camera. They can increase the atmosphere of your black and white pictures or alternatively achieve special effects by deliberate exaggeration (over-filtering). As the Agfa Filters are made of the best quality dyed, optically flat glass, the full optical performance of the Color-Apotar is maintained.

The color filters for the Silette LK are available in push-on mounts with a diameter of 37 mm. in the following range:

Light yellow, medium yellow, yellow-green, and red-orange.

The instructions with the filter give full details of its use. As the light passing through the lens is reduced according to the density of the filter the exposure time must be increased. The filter factor indicating the degree of increased exposure required is given in the instructions. Where it gives, for instance, a filter factor of 2, you will have to open up your stop by one light value number after having made the setting (i.e. set your scale to the next lower number) or to choose the next slower speed.

If you want to make a series of exposures with the same filter, we would advise you to allow for the filter factor on the DIN/ASA scale of the exposure meter. Thus, the filter factor 2 would mean a downward adjustment of the film speed scale by 3° DIN, e.g. from 17° DIN to 14° DIN (with ASA readings the adjustment is made by setting to a rating equal to one half of the original setting, i.e. from 40 to 20), filter factor 4 by 6° DIN, e.g. from 17° DIN to 11° DIN. If you allow for the filter factor on the film speed scale you will have the advantage, then, of obtaining the correct exposure setting directly. But you must not forget to reset your film speed scale as soon as you remove the filter.

DEPTH-OF-FIELD TABLE FOR AGFA COLOR-APOTAR f/2.8—45 mm.

Circle of confusion of diameter 0.03 mm

Distance focused upon	With diaphragm set at			
	2.8	4	5.6	8
	sharp definition from ft. . . . to ft. . . .			
3 ft.	2′ 10¾″ — 3′ 1¼″	2′ 10½″ — 3′ 1¾″	2′ 10″ — 3′ 2¼″	2′ 9¼″ — 3′ 3½″
3½ ft.	3′ 4½″ — 3′ 7¾″	3′ 4″ — 3′ 8¼″	3′ 3¼″ — 3′ 9¼″	3′ 2″ — 3′ 10¾″
4 ft.	3′ 10″ — 4′ 2¼″	3′ 9¼″ — 4′ 3″	3′ 8¼″ — 4′ 4½″	3′ 7″ — 4′ 6½″
5 ft.	4′ 8¾″ — 5′ 3½″	4′ 7¾″ — 5′ 5″	4′ 6¼″ — 5′ 7¼″	4′ 4″ — 5′ 10¾″
6 ft.	5′ 7¼″ — 6′ 5½″	5′ 6″ — 6′ 7½″	5′ 3¾″ — 6′ 10¾″	5′ ¾″ — 7′ 4½″
8 ft.	7′ 3½″ — 8′ 10¼″	7′ 1¼″ — 9′ 2″	6′ 9½″ — 9′ 8¾″	6′ 4¾″ — 10′ 8¾″
10 ft.	8′ 11″ — 11′ 4½″	8′ 7½″ — 11′ 11″	8′ 2″ — 12′ 10¾″	7′ 7″ — 14′ 9″
15 ft.	12′ 8″ — 18′ 4¾″	12′ ¾″ — 19′ 10¼″	11′ 2¼″ — 22′ 9¾″	10′ 1¼″ — 29′ 5¼″
30 ft.	21′ 10¼″ — 47′ 11½″	20′ 1″ — 59′ 7¼″	17′ 8¾″ — ∞	15′ 1¼″ — ∞
∞	59′ — ∞	47′ 6″ — ∞	36′ 1¼″ — ∞	26′ 6½″ — ∞

The focusing distance is measured from the film plane (rear edge of the accessory shoe)!

DEPTH-OF-FIELD TABLE FOR AGFA COLOR-APOTAR f/2.8—45 mm.

Circle of confusion of diameter 0.03 mm

Distance focused upon	With diaphragm set at		
	11	16	22
	sharp definition from ft. . . . to ft. . . .		
3 ft.	2′ 8¼″ — 3′ 4¾″	2′ 6¾″ — 3′ 7½″	2′ 5¼″ — 3′ 11¼″
3½ ft.	3′ ¾″ — 4′ 1″	2′ 11″ — 4′ 5″	2′ 8¾″ — 4′ 10¾″
4 ft.	3′ 5¼″ — 4′ 9½″	3′ 2¾″ — 5′ 3¼″	3′ ¼″ — 5′ 11¾″
5 ft.	4′ 1¾″ — 6′ 4″	3′ 10″ — 7′ 2¾″	3′ 6½″ — 8′ 8½″
6 ft.	4′ 9½″ — 8′ 1″	4′ 4½″ — 9′ 7¼″	4′ — 12′ 5½″
8 ft.	5′ 11¼″ — 12′ 3¾″	5′ 4″ — 16′ 4½″	4′ 9″ — 27′ 2¼″
10 ft.	6′ 11½″ — 17′ 11½″	6′ 1½″ — 28′ 3¾″	5′ 4¼″ — 93′ 2″
15 ft.	9′ — 46′ 2½″	7′ 7½″ — ∞	6′ 5½″ — ∞
30 ft.	13′ 1″ — ∞	10′ 1½″ — ∞	8′ 1¾″ — ∞
∞	19′ 11¾″ — ∞	14′ 2″ — ∞	10′ 6¼″ — ∞

The focusing distance is measured from the film plane (rear edge of the accessory shoe)!

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

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1417 engl. - 0559
MADE IN GERMANY