

SILETTE

COLOR-APOTAR 2,8 PR. SVS

TYP 2102

- ① Back Lock
- ② Flash Contact
- ③ Synchro- and Delayed Action Selection Lever
- ④ Rapid Winding Lever
- ⑤ Release Button
- ⑥ Accessory Shoe
- ⑦ Rewind Button
- ⑧ Film Indicator Disk
- ⑨ Triangular Mark for setting shutter speed and stop
- ⑩ Exposure Value Setting Key
- ⑪ Milled Ring
- ⑫ Depth of Field Scale
- ⑬ Lens Mount Ring

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In your Agfa Silette you have acquired a camera of the highest technical perfection. Everyone will congratulate you on your purchase. The great moment has come for you to press the release for the first time.

Your dealer will have explained to you how simple the Agfa Silette is to use, but you will want now to sit down quietly with your new camera and once again go over its movements and investigate its technical potentialities. In the following pages you will find advice and hints which will make you an expert in a twinkling.

Probably your photo dealer has already "*loaded*" your camera. 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 16-17.



## THE FILM TYPE REMINDER DISC

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

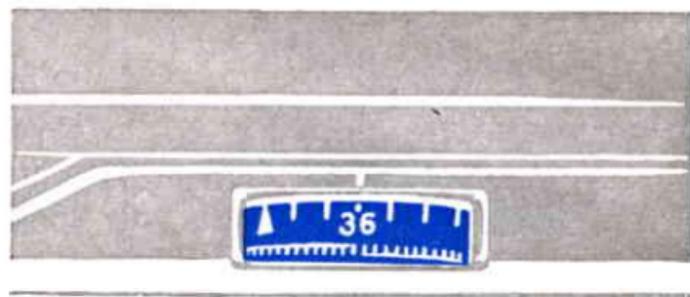
The figures 16, 40, 100, 250, 640 indicate the speed of black-and-white films in degrees ASA (as printed on the film carton).

Other symbols are:

CK = Colour reversal film, artificial light type (incandescent lamps with 3400° Kelvin)

CN  $\frac{17}{14}$  = Colour negative film for daylight and artificial light

CT = Colour reversal film, daylight type

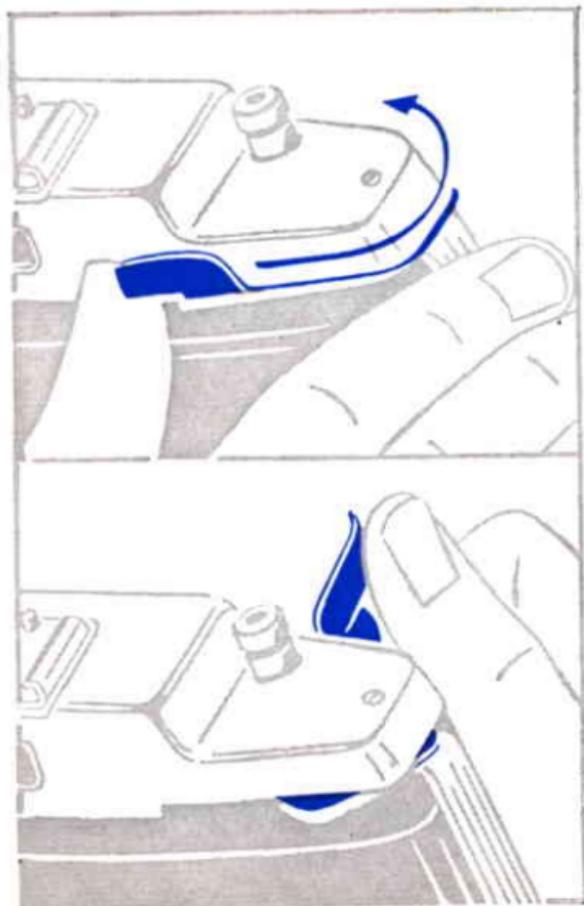


## THE EXPOSURE COUNTER

at the lower edge of the back shows how many frames still remain unexposed.

In loading the film the apex of the green triangle—before the figure 36 (or 20)—must be opposite the fixed index line. Turn the milled ring in the direction of the arrow (see illustration). If the film has been loaded in the manner later to be described, the camera is ready for use when the figure 36 (20) is opposite the index line (see illustration).

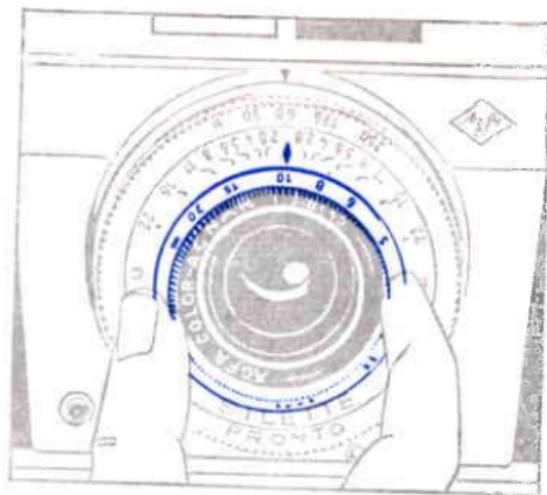
This is effected by winding on the film by means of the →



## RAPID WINDING LEVER

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

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

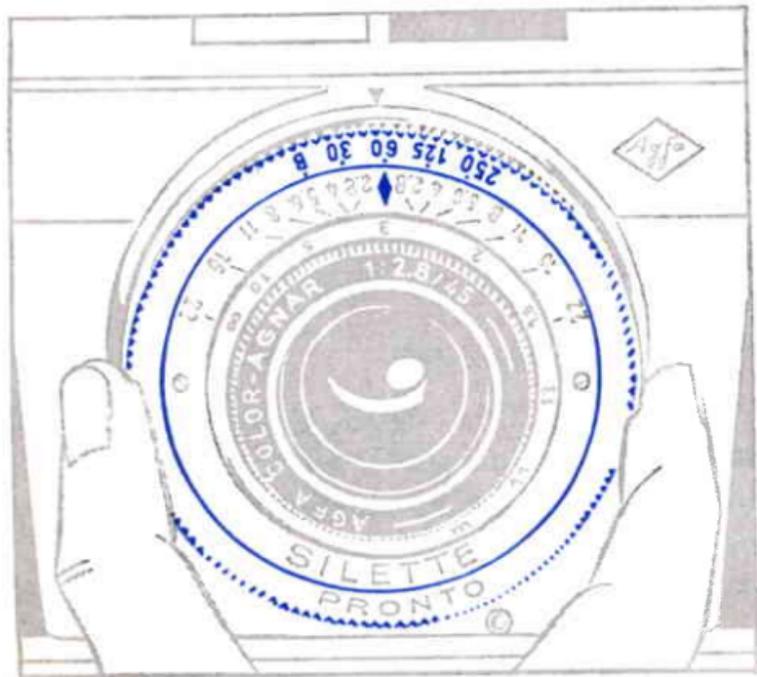


## 1. JUDGE THE DISTANCE

On the front rim of the lens mount the distance values in feet are engraved. The black dot on the adjacent ring is the focusing point (see illustration) 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 explain in some detail on pages 19-21.

## AND FOCUS

## 2. SETTING THE SHUTTER SPEED

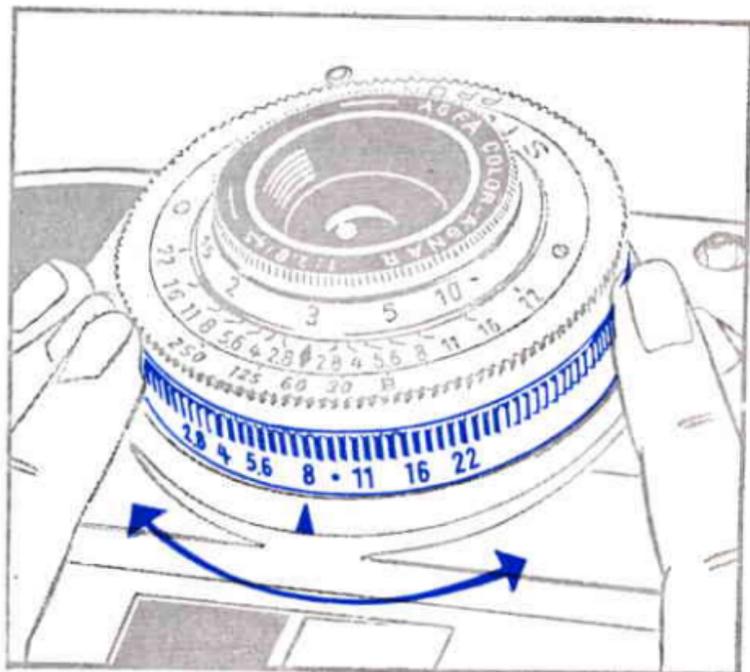


The shutter allows a choice of four speeds:  $1/30$ ,  $1/60$ ,  $1/125$  and  $1/250$  sec. Here again the required shutter speed is set opposite the central black index—in our illustration  $1/60$ . The speed is set by rotating the large front milled ring. For the choice of the correct shutter speed see chapter "What we must know" on pp. 19–21.

If the shutter is set to B it will remain open as long as the shutter release is kept depressed. This setting is required only for time exposures: for further details see page 10.

### 3. SETTING THE STOP

From the exposure table on pp. 8/9 look up the stop required. Rotate the back milled ring until this number comes opposite the triangular mark on the housing. The figures can be read from above. For our illustration f/8 was chosen: for further details on stops and depth of field see chapter "What we must know" on pp. 19 to 21.



## EXPOSURE HINTS FOR COLOUR

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

Correct stop for $\frac{1}{125}$ sec.	Agfacolor Negative Film CN 17			Agfacolor Reversal Film CT 18		
	Bright sunshine	Sun through light cloud	Cloudy (dull)	Bright sunshine	Sun through light cloud	Cloudy (dull)
Beach scenes, high mountains	between f/11 & 16	between f/8 & 11	between f/5.6 & 8	f/16	f/11	f/8
Well lighted streets and buildings, open landscape including distance	f/8 & 11	f/5.6 & 8	f/4 & 5.6	f/11	f/8	f/5.6
Figures, groups in the open, landscapes with dark foreground, street scenes	f/5.6 & 8	f/4 & 5.6	f/2.8 & 4	f/8	f/5.6	f/4
Dark buildings, figures in shadow	f/4 & 5.6	f/2.8 & 4	—	f/5.6	f/4	f/2.8

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

**Agfacolor Reversal-Film:** for direct transparencies ready for projection.

EXPOSURE HINTS FOR BLACK-AND-WHITE AGFA ISOPAN F FILM 17° DIN  
 May to August, 2 hours after sunrise to 2 hours before sunset

Shutter speed	Stop											
	1/250			1/125			1/60			1/30		
	Sun-shine	Cloudy	Dull									
Beach scenes, glaciers, snow	f/11	f/8	f/5.6	f/16	f/11	f/8	f/22	f/16	f/11	—	f/22	f/16
Open landscapes	f/8	f/5.6	f/4	f/11	f/8	f/5.6	f/16	f/11	f/8	f/22	f/16	f/11
Landscapes with foreground, figures in the open	f/5.6	f/4	f/2.8	f/8	f/5.6	f/4	f/11	f/8	f/5.6	f/16	f/11	f/8
Portraits in shade	f/4	f/2.8	—	f/5.6	f/4	f/2.8	f/8	f/5.6	f/4	f/11	f/8	f/5.6
Sports photography, rapid movement	f/8	f/5.6	f/4	—	—	—	—	—	—	—	—	—

## AND IF THE LIGHT IS NOT BRIGHT ENOUGH

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

When you photograph a fireworks display you are unable to determine any exposure value number because the time of keeping the shutter open depends on how long the fireworks burn. In this case, you use the lens at full aperture (f/2.8), set B against the black triangle, and the infinity symbol ( $= \infty$ ) against the focusing point. In addition you need a cable release with a locking screw, a rigid tripod with ball and socket or tilting head, and a clear view for yourself and your Silette. Such pictures are specially rewarding on Agfacolor Film.

## USE FLASH

Flash is simplicity itself. The flashgun is slipped into the accessory shoe and connected to the camera with the synchronising lead. The shutter should be left set at  $1/30$  sec. The exact stop to use can then be seen from the following table. When the shutter release is pressed, the flashbulb will fire simultaneously with the opening of the shutter.



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

## STOP TABLE FOR FLASH EXPOSURES

Use always  $\frac{1}{30}$  sec.

Subject distance feet	Clear flashbulb Black-and-white film Colour Negative Film (CN 17) 17° DIN = 40 ASA		Blue flashbulb Colour Reversal Film for daylight 18° DIN = 50 ASA	
	XM 1 PF 1	XM 5 PF 5	XM 1 B PF 1/97	XM 5 B PF 5/97
5	f/11	f/16	f/11	f/16
7	f/8	f/11	f/8	f/11
11	f/5.6	f/8	f/5.6	f/8
16	f/4	f/5.6	f/4	f/5.6

Any shutter speed, i. e.  $\frac{1}{30}$  to  $\frac{1}{250}$  sec., can be set if an **electronic flash** unit is used for black and white or 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.



## HOLDING THE CAMERA —

### SHUTTER RELEASE

To obtain sharp pictures the camera must be steady. Our advice is to hold your Silette in both hands. In that way your arms form an angle with your body and act as a support. Your thumbs should lie along the back of the camera and the index finger of your right hand operates the shutter release.

You view your subject in the viewfinder; the part of the picture visible inside the reflected bright-line frame only will appear on the film. If you can see only part of the frame then your camera is being held too far away from your eye. As soon as you have taken aim at your subject you slowly depress the release button as far as it will go.

Do try it with your very first picture: e. g. hold your camera level and **as close to your eye as possible**. It is entirely up to you which eye you use for viewfinding, the only important thing is to close the other eye. Now take a breath, hold it ... and release your shutter.

How you hold your camera for vertical pictures, that is whether the rapid winding lever is up or down, is absolutely immaterial. Choose the position which you find to be more convenient and use either the thumb or the index finger to release the shutter.

Hand held exposures are only possible at shutter speeds  $1/60$ ,  $1/125$ ,  $1/250$  or in exceptional cases at  $1/30$  sec. With time exposures (shutter set to B) a tripod or a firm support and possibly a cable release should be used.



## VIEWFINDER PARALLAX

When taking close-ups (3-7 ft.), a small error is introduced by the fact that the viewfinder is at a higher level than the camera lens. For this reason, small index lines are found below the corners of the bright frame in your viewfinder, representing the upper edge of your close-up picture.

## DELAYED ACTION

Occasionally the photographer may want to be in the picture himself, and to enable this wish to be met your Silette 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 wound on the film**, move the lever with the red knob (12, see main illustration) 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.*

## A FEW HINTS FOR THE CORRECT CHOICE OF FILM

Before we start describing how to load your camera we wish to give you a few hints regarding the speed of the various films:

For general purposes always use Agfa Isopan F, 17° DIN (approx. 40 ASA). It is a fine-grain film of excellent definition and compensates a wide measure of over and under-exposure.

On murky days we recommend the use of Agfa Isopan ISS, 21° DIN (approx. 100 ASA) allowing greater latitude for stop and shutter speed.

Where the light is really poor, use Isopan Ultra, 25° DIN (approx. 250 ASA). Should even this speed not be sufficient you can fall back on Isopan Record. When you want extra fine grain for enlargements, Isopan FF, 13° DIN (approx. 16 ASA) is "your" film. Detailed hints on the exposure are contained in each carton.

Agfacolor Film opens to you the wondrous world of colour! For more than twenty years it has been in public favour because it renders in their natural shades both the subdued and bright colours. The high sensitivity of Agfacolor Film admits of striking colour snapshots!

For colour transparencies use Agfacolor Reversal Film, for colour paper prints—Agfacolor Negative Film.

For details regarding loading of your camera please refer to pages 16 and 17.

## LOADING THE FILM INTO THE CAMERA

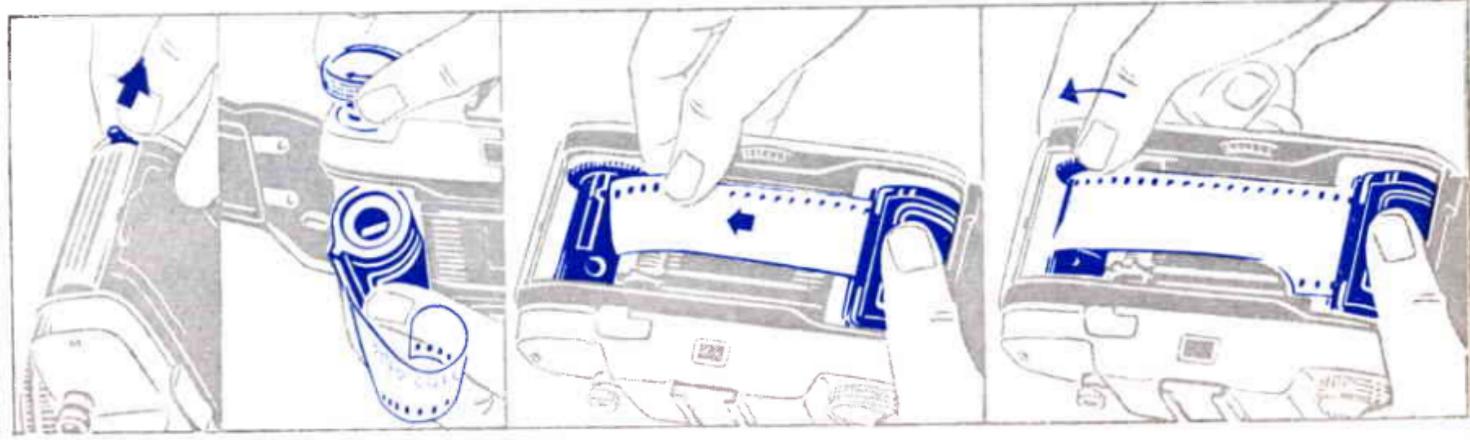
(in subdued light only, or at least using the body as a screen from direct sunshine)

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

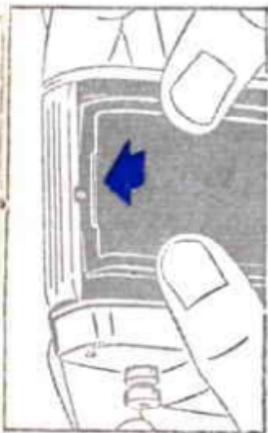
Pull the rewind knob out with the right hand as far as possible and insert the new film. Push back the rewind knob.

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

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



Close the camera back and simply snap it shut.

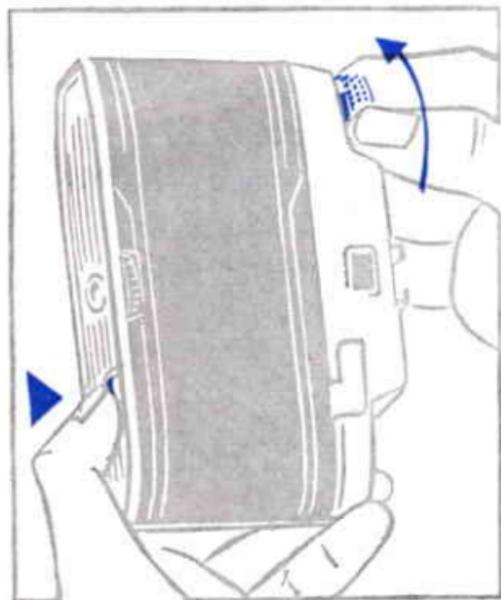


## WINDING THE FILM ON FOR THE FIRST EXPOSURE

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

## SHUTTER RELEASE AND FILM WIND INTERLOCK

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



## THE FILM HAS BEEN EXPOSED— REWINDING THE FILM

After the last exposure (No. 1 on the counting mechanism) the rapid winding lever can usually 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.  $\frac{1}{4}$ " ) and rotate it in the direction of the arrow, at the same time depressing the locking button in the bottom of the camera (see illustration). When the rewind button can be rotated further without any noticeable resistance or after releasing the locking button, the rewinding is complete. The camera back can be opened as described on page 16. 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".

## WHAT WE MUST KNOW

**The stop**, or diaphragm, of a lens regulates the amount of light which reaches the film from the subject. If the light is bad the full aperture of the lens must be used, and the stop accordingly set to 2.8. With better light, the stop can be correspondingly reduced: this is termed "stopping down".

If you want to see yourself how the stop aperture of your camera opens and closes set the shutter speed ring to B (with your camera empty), depress the release button and watch the lens from the front. When turning the diaphragm ring you will then notice that at large aperture a small number (e.g. f/2.8) and at small aperture a large number (e.g. f/22) is opposite the triangular mark.

**The shutter speed.** The shutter of the camera provides the second way of controlling the incoming light. High speeds, e.g.  $1/250$ , naturally allow much less light to reach the film than the slower speeds, such as  $1/30$  second.

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

If you want to capture a rapidly moving subject, a fast shutter speed is essential in order to obtain a sufficiently sharp picture.

However, 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.

### Depth of Field

is the term for the range of sharp definition which extends to a certain distance in front of and behind the point to which the focusing of your lens has been actually set. Note therefore:



Large aperture  
e. g. 2.8 = big opening,  
but little depth of field.



Small aperture  
e. g. 22 = little opening,  
however, large depth of field.

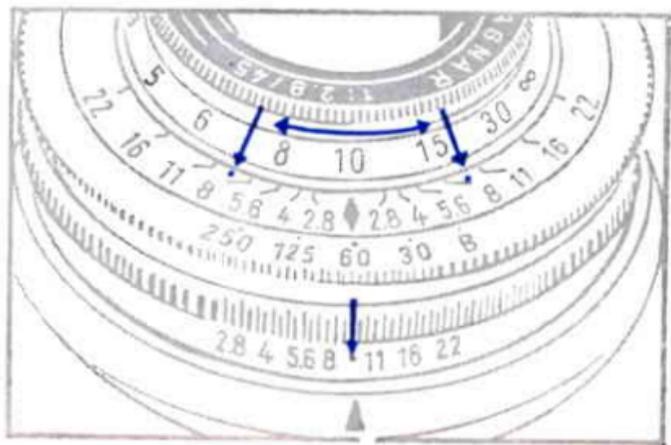
As you will see from the example, the zone of sharp depth is variable; it increases with decreasing aperture and also with increasing distance. To enable you to control the extent of the sharp zone, your Silette has a so called depth-of-field scale (see main illustration, 9) from which you can read at 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 (see below).

## SNAPSHOT SETTING

The two-point setting provides the simplest and most convenient way of dealing with the depth-of-field problem in practice. The index of the diaphragm ring is set to the red dot between 8 and 11 and the red 10 or 30 on the distance scale to the focusing index mark.

The arrows and points marked in the picture illustrate the above and show you the depth-of-field zone indicated by the depth-of-field scale of your camera.



# DEPTH-OF-FIELD TABLE FOR AGFA COLOR-AGNAR 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' 10 <sup>3</sup> / <sub>4</sub> " — 3' 1 <sup>1</sup> / <sub>4</sub> "	2' 10 <sup>1</sup> / <sub>2</sub> " — 3' 1 <sup>3</sup> / <sub>4</sub> "	2' 10" — 3' 2 <sup>1</sup> / <sub>4</sub> "	2' 9 <sup>1</sup> / <sub>4</sub> " — 3' 3 <sup>1</sup> / <sub>2</sub> "
3 <sup>1</sup> / <sub>2</sub> ft.	3' 4 <sup>1</sup> / <sub>2</sub> " — 3' 7 <sup>3</sup> / <sub>4</sub> "	3' 4" — 3' 8 <sup>1</sup> / <sub>4</sub> "	3' 3 <sup>1</sup> / <sub>4</sub> " — 3' 9 <sup>1</sup> / <sub>4</sub> "	3' 2" — 3' 10 <sup>3</sup> / <sub>4</sub> "
4 ft.	3' 10" — 4' 2 <sup>1</sup> / <sub>4</sub> "	3' 9 <sup>1</sup> / <sub>4</sub> " — 4' 3"	3' 8 <sup>1</sup> / <sub>4</sub> " — 4' 4 <sup>1</sup> / <sub>2</sub> "	3' 7" — 4' 6 <sup>1</sup> / <sub>2</sub> "
5 ft.	4' 8 <sup>3</sup> / <sub>4</sub> " — 5' 3 <sup>1</sup> / <sub>2</sub> "	4' 7 <sup>3</sup> / <sub>4</sub> " — 5' 5"	4' 6 <sup>1</sup> / <sub>4</sub> " — 5' 7 <sup>1</sup> / <sub>4</sub> "	4' 4" — 5' 10 <sup>3</sup> / <sub>4</sub> "
6 ft.	5' 7 <sup>1</sup> / <sub>4</sub> " — 6' 5 <sup>1</sup> / <sub>2</sub> "	5' 6" — 6' 7 <sup>1</sup> / <sub>2</sub> "	5' 3 <sup>3</sup> / <sub>4</sub> " — 6' 10 <sup>3</sup> / <sub>4</sub> "	5' 3 <sup>3</sup> / <sub>4</sub> " — 7' 4 <sup>1</sup> / <sub>2</sub> "
8 ft.	7' 3 <sup>1</sup> / <sub>2</sub> " — 8' 10 <sup>1</sup> / <sub>4</sub> "	7' 1 <sup>1</sup> / <sub>4</sub> " — 9' 2"	6' 9 <sup>1</sup> / <sub>2</sub> " — 9' 8 <sup>3</sup> / <sub>4</sub> "	6' 4 <sup>3</sup> / <sub>4</sub> " — 10' 8 <sup>3</sup> / <sub>4</sub> "
10 ft.	8' 11" — 11' 4 <sup>1</sup> / <sub>2</sub> "	8' 7 <sup>1</sup> / <sub>2</sub> " — 11' 11"	8' 2" — 12' 10 <sup>3</sup> / <sub>4</sub> "	7' 7" — 14' 9"
15 ft.	12' 8" — 18' 4 <sup>3</sup> / <sub>4</sub> "	12' 3 <sup>4</sup> / <sub>4</sub> " — 19' 10 <sup>1</sup> / <sub>4</sub> "	11' 2 <sup>1</sup> / <sub>4</sub> " — 22' 9 <sup>3</sup> / <sub>4</sub> "	10' 1 <sup>1</sup> / <sub>4</sub> " — 29' 5 <sup>1</sup> / <sub>4</sub> "
30 ft.	21' 10 <sup>1</sup> / <sub>4</sub> " — 47' 11 <sup>1</sup> / <sub>2</sub> "	20' 1" — 59' 7 <sup>1</sup> / <sub>4</sub> "	17' 8 <sup>3</sup> / <sub>4</sub> " — ∞	15' 1 <sup>1</sup> / <sub>4</sub> " — ∞
∞	59' — ∞	47' 6" — ∞	36' 1 <sup>1</sup> / <sub>4</sub> " — ∞	26' 6 <sup>1</sup> / <sub>2</sub> " — ∞

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

# DEPTH-OF-FIELD TABLE FOR AGFA COLOR-AGNAR 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' 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 $\frac{1}{2}$ " — $\infty$	6' 5 $\frac{1}{2}$ " — $\infty$
30 ft.	13' 1" — $\infty$	10' 1 $\frac{1}{2}$ " — $\infty$	8' 1 $\frac{3}{4}$ " — $\infty$
$\infty$	19' 11 $\frac{3}{4}$ " — $\infty$	14' 2" — $\infty$	10' 6 $\frac{1}{4}$ " — $\infty$

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

## A FEW MORE TIPS FOR YOUR EXPOSURES

You will achieve a plastic pictorial effect if you take your subjects in lateral side lighting. You can also have the sun behind you, but you must then take care to exclude your own long shadow from the picture. Against the light exposures require a little more experience, and so direct sunlight must never be allowed to enter the lens. It is advisable to take up a position in the shadow of a tree or house etc., and to use a lens hood. You can also take photographs without sun! A uniformly overcast sky is rendered in better detail or contrast by using a medium yellow or red-orange filter.

Views from mountain tops or spires should, if possible, include a portion of the foreground! Otherwise the relation between the far distance and the exposure position is lost.

With landscape subjects, too, the foreground should not be forgotten and should be enlivened by a person, a footpath, a fence, etc. Change your camera standpoint now and then, and try taking pictures obliquely and from above (e. g. from a balcony or a window) or obliquely from below (e. g. from a squatting position).

## SHORT GUIDE

1. Set the film indicator disk.
2. To insert film, open camera back.
3. Insert cassette, thread the beginning of the film into the take-up spool. Shut camera back, set exposure counter at the green triangle.
4. Make two blank exposures by operating rapid winding lever and release button.
5. Insert camera in Ever-Ready Case and screw tight.
6. Estimate, or better measure the exposure.
7. Set the determined shutter speed and stop.
8. Check whether shutter speed / stop combination meets the need of the exposure subject, e. g. landscape: large depth of field = small stop, i. e. slow shutter speed, or sports subjects: fast shutter speed = large stop, i. e. little depth of field.
9. Set the subject distance on the lens mount ring.
10. Take aim at the subject through the bright-line viewfinder. Assume a firm stance, take a deep breath, hold it, depress release button slowly as far as it will go.
11. Close Ever-Ready Case.

You should not neglect to get an Ever-Ready Case. It not only protects your camera against shock and weather, but also makes it easier to carry. ▶

Agfa Filters as well as the Agfa Lens Hood with standard mounts are also available for your Silette. A practical leather case for lens hood and two filters can be conveniently fastened to the strap of the Ever-Ready Case. ▶

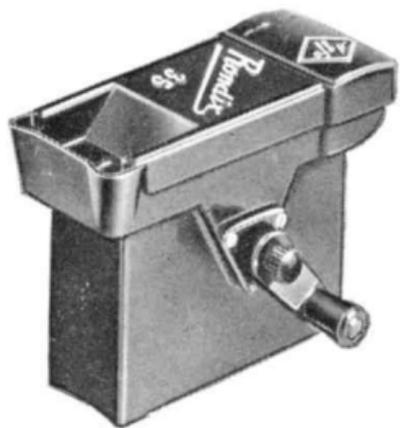


With your Silette it is child's play to capture the wondrous world of tiny objects: the Agfa Supplementary Lens enables you to take close-ups at ranges from 16 to 32 in. (40-80 cm.) and the parallax-adjusting viewfinder (Natarix) ensures accurate framing. ▶

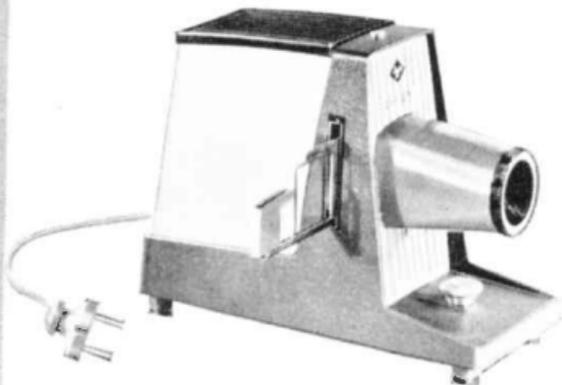
The Agfalux Flashgun is small, light and easy to handle. A practical zipper case is also available. ▶



Developing your own films will increase your pleasure in photography. With the Agfa Rondix (or the Agfa Rondinax 35 U) you can easily develop your films even in daylight. ▶



With an Agfa Projector, e. g. the Agfa CP 35, elegant and of great luminosity, you will enjoy your colour transparencies projected on the screen in brilliant, life-like vividness. ▶



*An infallible guide to good pictures:*

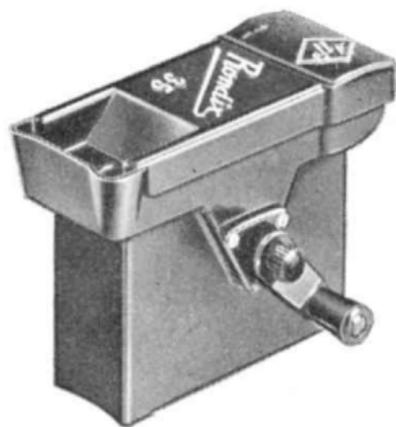
*The Agfa Lucimeter S*

*Essential when using colour films.*





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