

AGFA AMBI SILETTE



MADE IN GERMANY



INSTRUCTIONS FOR USE

It is advisable to unfold this page
when reading the instruction booklet.

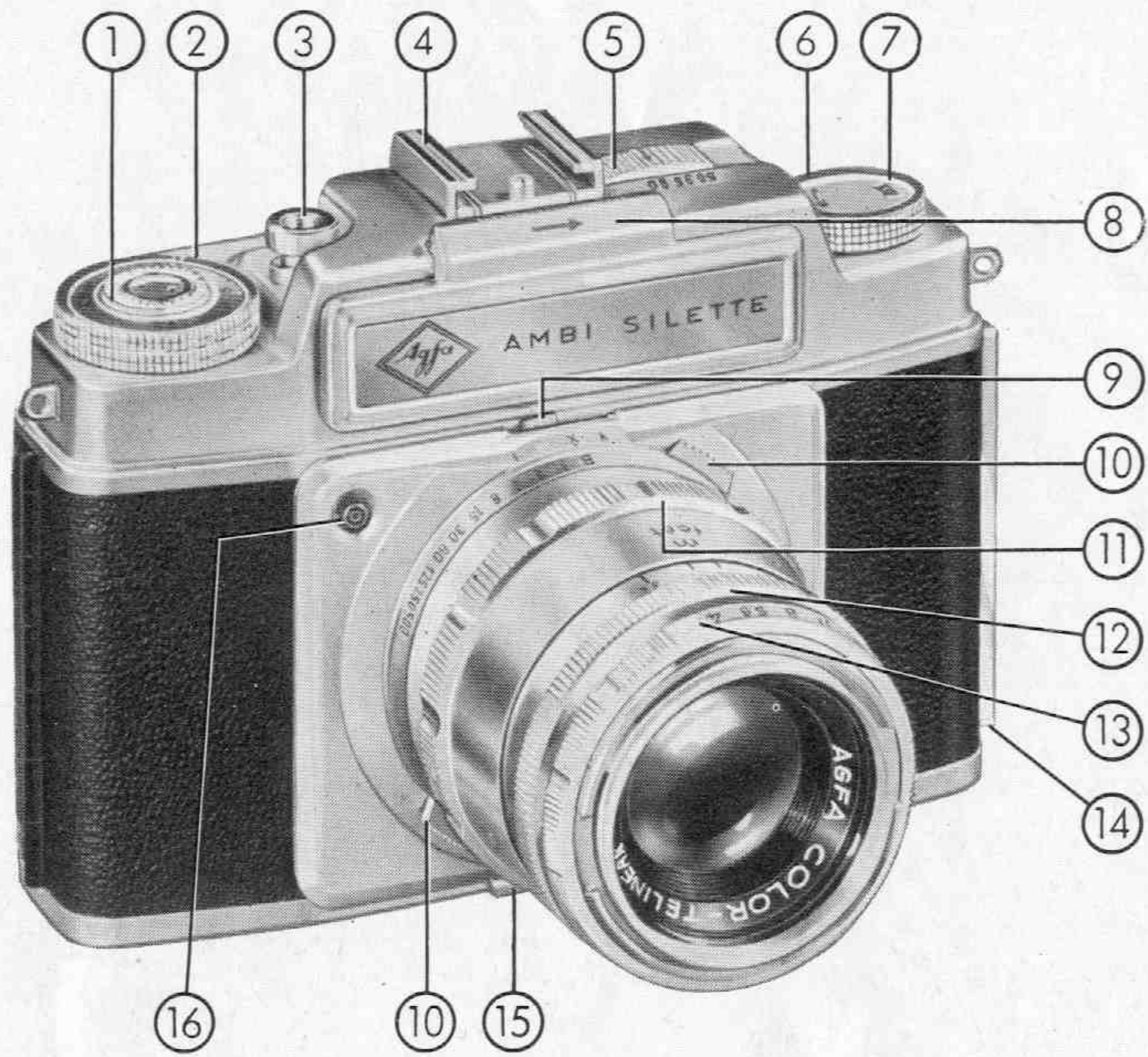


Fig. 1

LIST OF COMPONENT PARTS

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The Agfa Ambi Silette

The Agfa Ambi Silette is an improvement on the well known Agfa Silette. Without sacrificing the small, convenient shape of the Silette, the Ambi Silette has been given the added facility of easily interchangeable lenses, which are obtainable in various focal lengths. When you have familiarized yourself with your Ambi Silette with the help of this little handbook, you will appreciate that the designers of the Agfa Camera Works have succeeded in reducing the manipulation of the camera to the simplest possible terms.

Reflected in the viewfinder can be seen the exact limits of the picture for any one of the 35, 50 or 90 mm. focal length lenses, according to the setting of the slide on the top of the camera. As this is independent of the lens which happens to be in the camera it simplifies the choice of focal length, since each field of view can be examined in turn and judged accordingly.

Viewfinder parallax, which can be particularly troublesome in close-ups, is automatically compensated as the viewfinder framing is changed from one focal length to another. The actual changing of the camera lens is a matter of seconds only.

All in all these small refinements make the Ambi Silette a joy to use, for this model now comprises:

A miniature camera with rapid film wind lever,
automatic shutter wind, and double and blank exposure lock,
equipped with the rapid 4-element standard
Agfa Color-Solinar 50 mm. f/2.8 lens.

As alternative lenses there are the

Agfa Color-Telinear f/4.0 – 90 mm. telephoto and
Agfa Color-Ambion f/4.0 – 35 mm. wide angle,
each in helical focusing mount.

With all three focal lengths is incorporated:

the built-in coupled range and viewfinder
with automatic viewfinder parallax compensation and
reflection framing of field of view.

All three lenses have the same 37 mm. outside diameter front cell, so that only one set of filters and one lens hood is needed to serve all lenses. As an exposure meter we recommend the Agfa Lucimeter M or S or one of the accessory shoe attachable meters now commercially available.

May we finally suggest that you first of all take your camera and try out for yourself—without a film in the camera—the various points which are explained in the following pages? By so doing you will come to appreciate the advantages which the Ambi Silette has to offer, and at the same time familiarize yourself with the few operations that are needed to use it.

CHANGING THE LENS

A loaded camera should never be left for any length of time exposed to light without its lens. In changing the lens, therefore, do it as quickly as possible and always in the shadow of the body, so that no direct light reaches the unprotected shutter. To remove the lens from its mount, press the catch (see short arrow, Fig. 2) at the same time giving the lens a small turn to the left. In doing so, the lens should always be gripped, as shown, by the fixed milled ring ⑫ (Fig. 1) behind the diaphragm ring. The lens is then simply lifted out while a certain amount of resistance has to be overcome.

There are two possible ways of inserting the alternative lens; the first to be described is the simpler, the second the quicker one.

Fig. 2

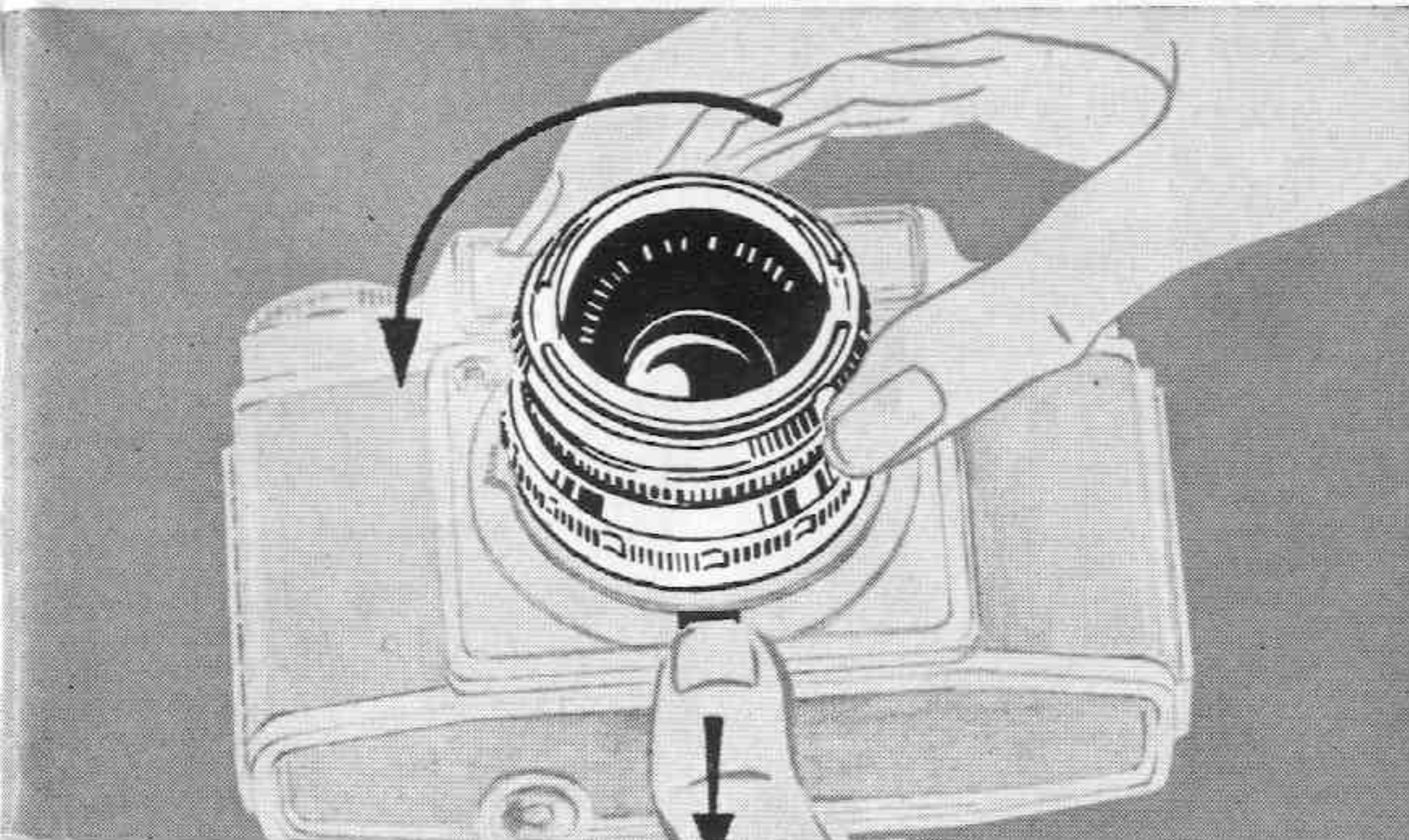
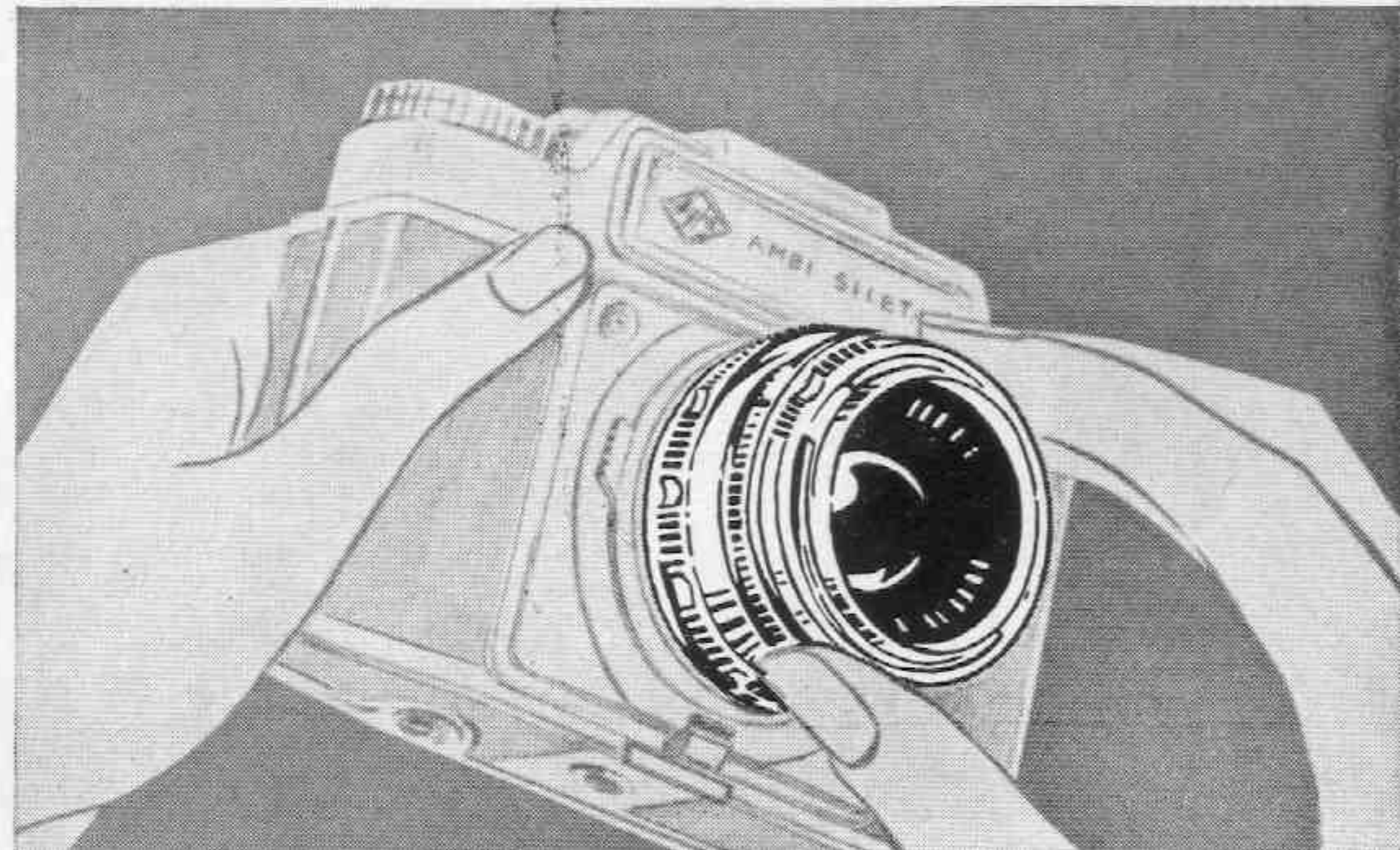


Fig. 3



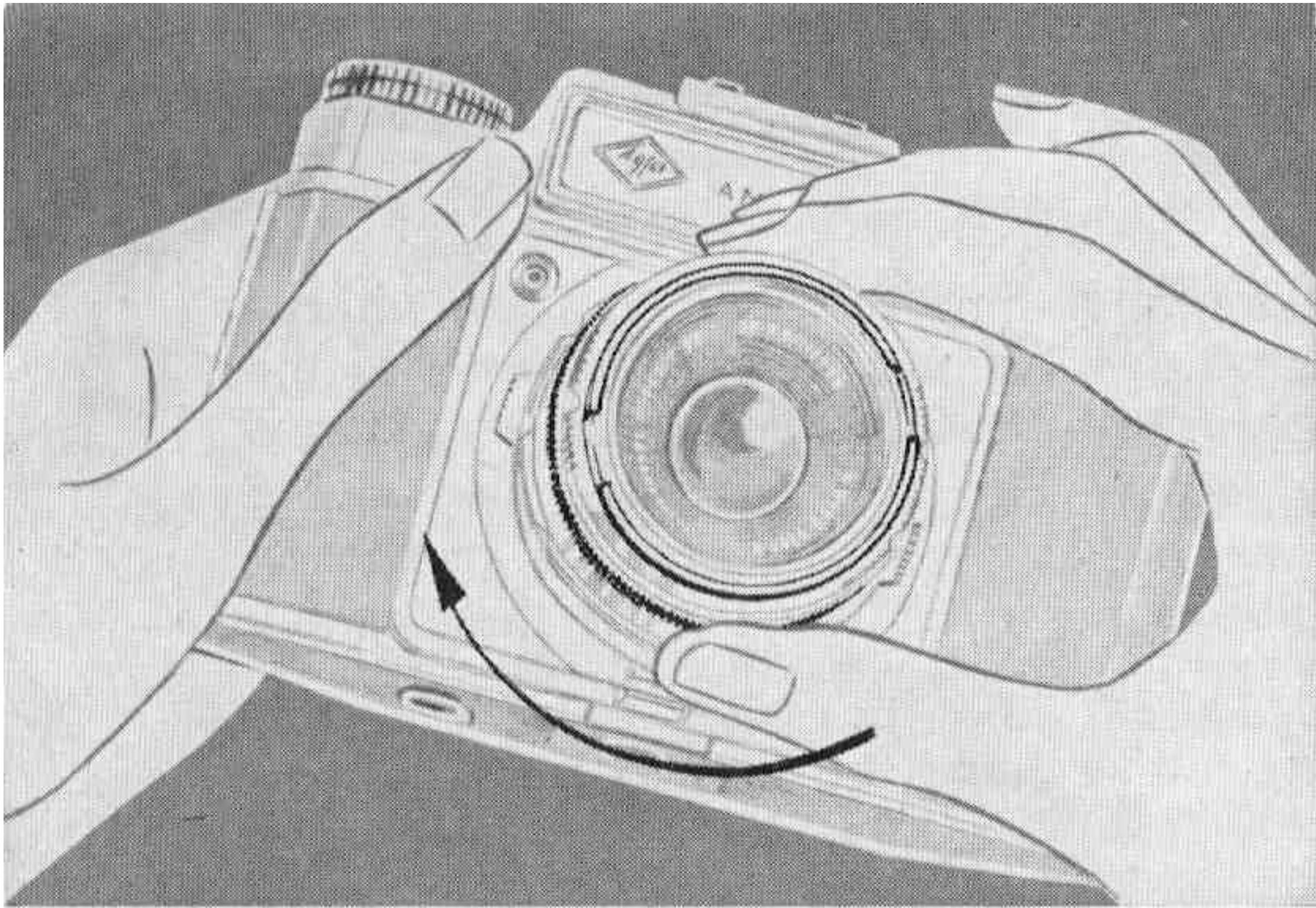


Fig. 4

Insertion without prior location

The lens is simply placed on the mounting ring of the camera (Fig. 3) and by means of the front, fixed milled ring rotated clockwise until a perceptible click is felt (Fig. 4). From this point only a small further turn in the same direction is needed, at the same time pressing the lens in against the camera, when the catch will engage with a decided click. Note, therefore, that the lens is not properly in place until the **second** click is heard. Fig. 5 shows the correct position.

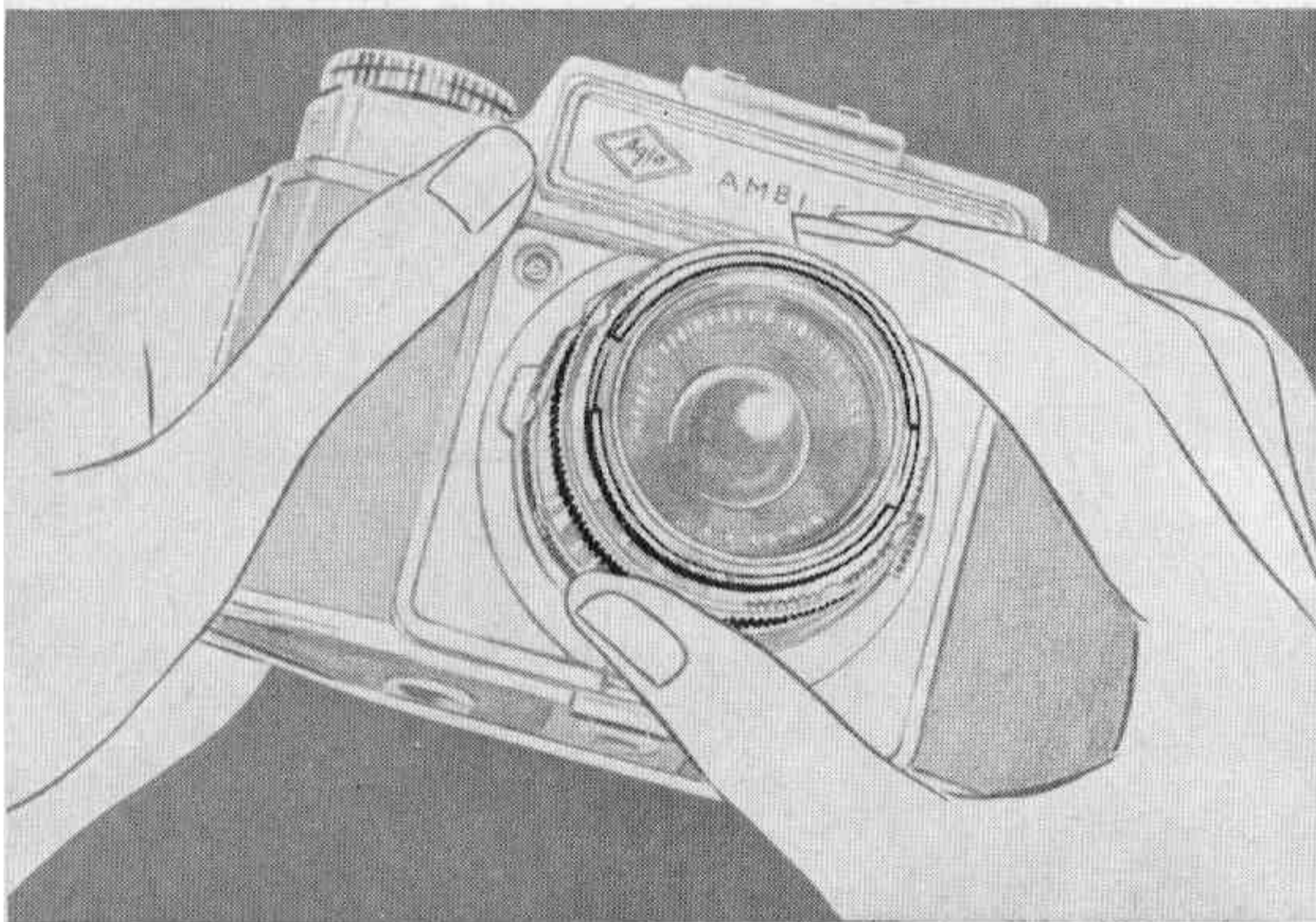


Fig. 5

Insertion by red dot location

A red dot will be seen on the inner mount of the camera and another on the rear face of the lens mount. Place the lens on the mount so that the two red dots (marked R in Fig. 6) come together: it is then necessary only to give the lens one short clockwise turn, pressing it against the camera the while, to engage it securely.

The small catch (see the short arrow, Fig. 2) must not be touched in either case.

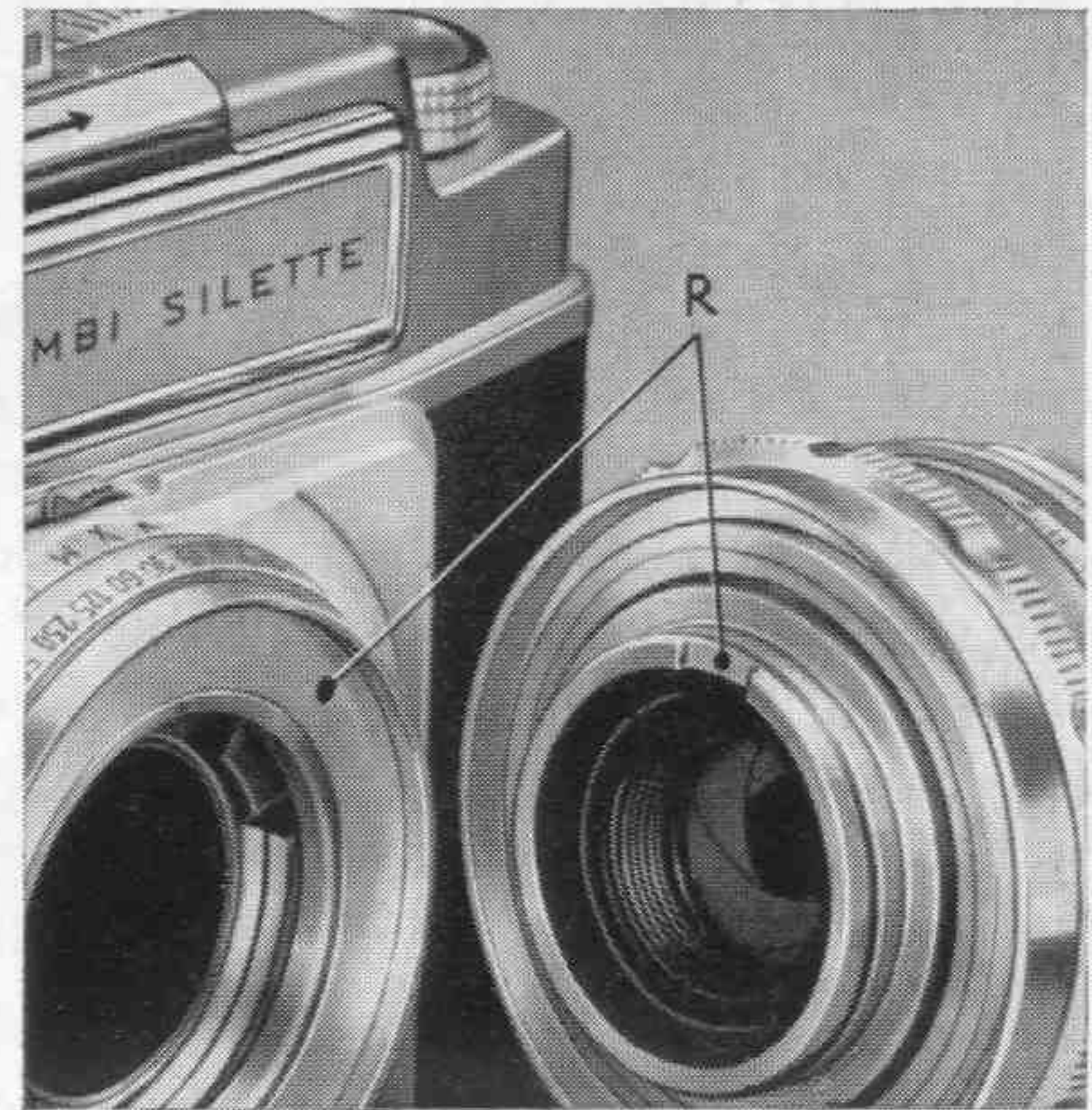


Fig. 6

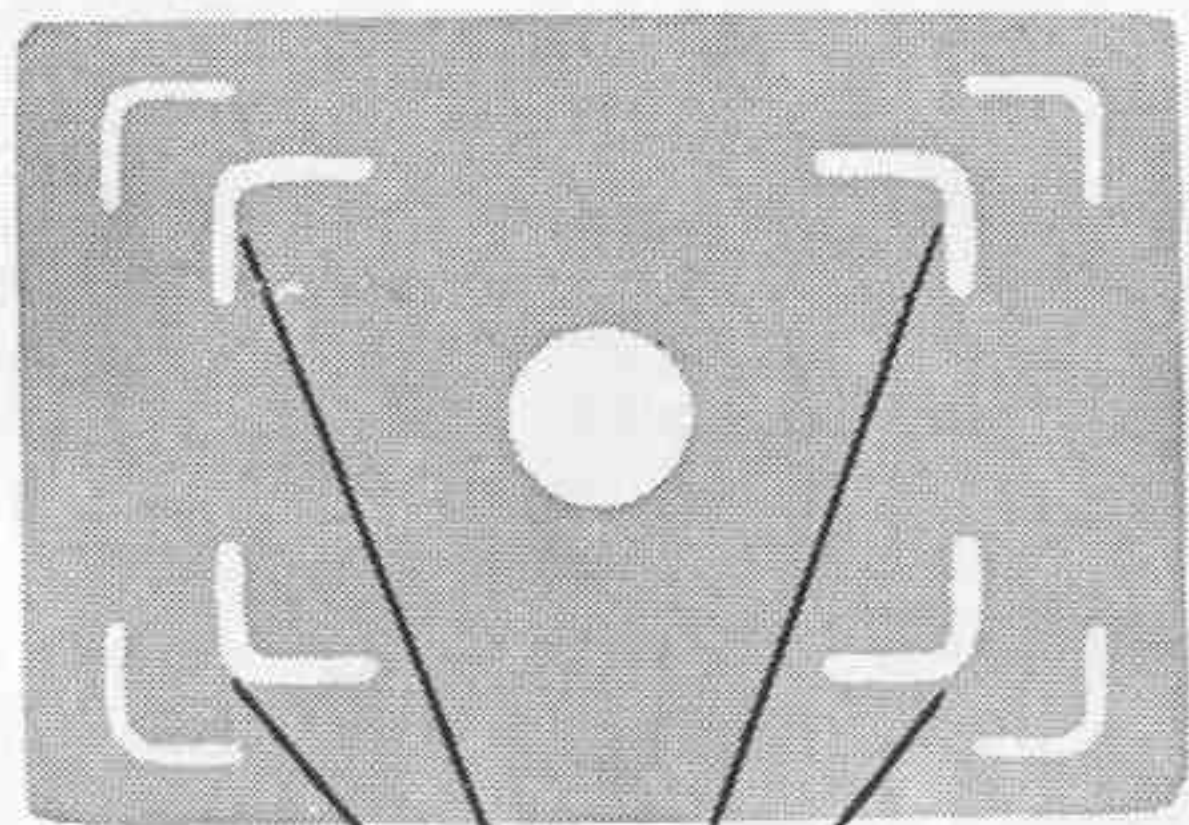
The correct location of the lens on the camera can at any time be checked by a glance at the lens from above. The red index ④ (see Fig. 19, page 21) must always be exactly in the centre of the camera (over the optical axis). In any case if the lens has been properly inserted it will not be possible to turn it any further to the left.

THE UNIVERSAL RANGE AND VIEWFINDER

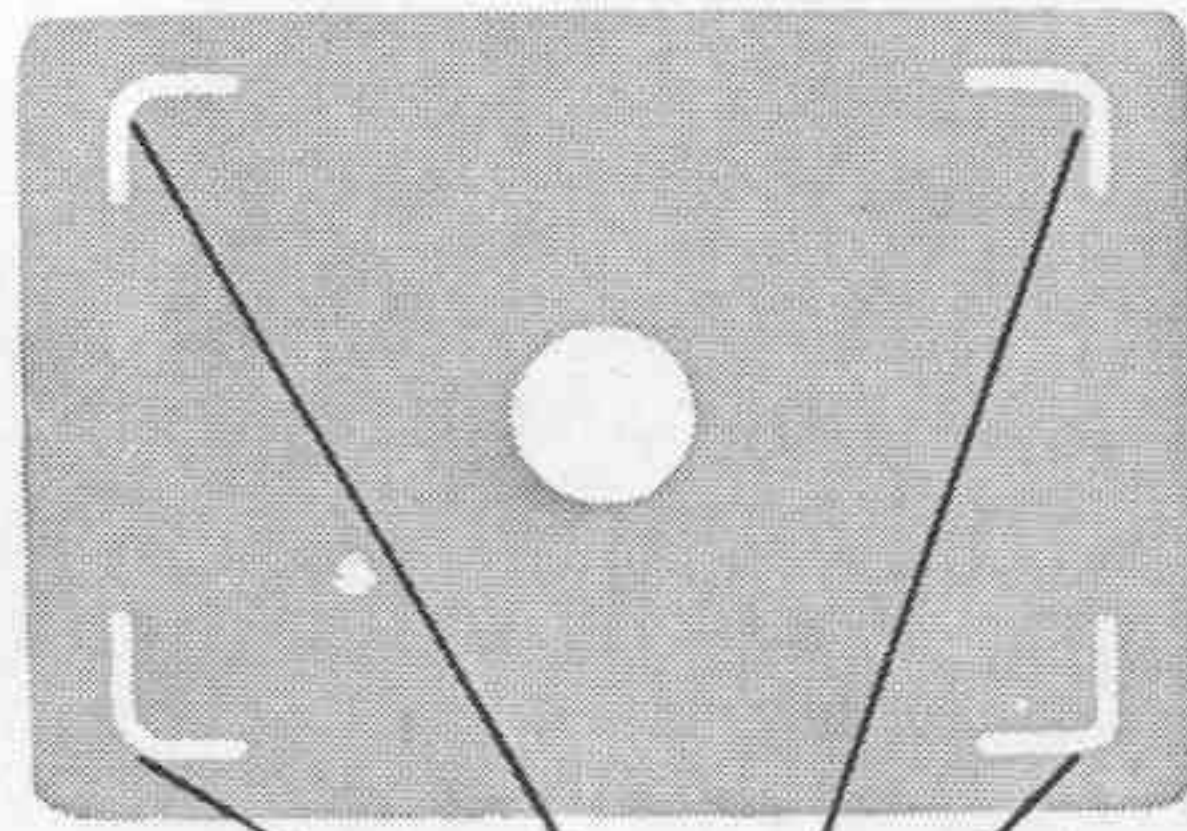
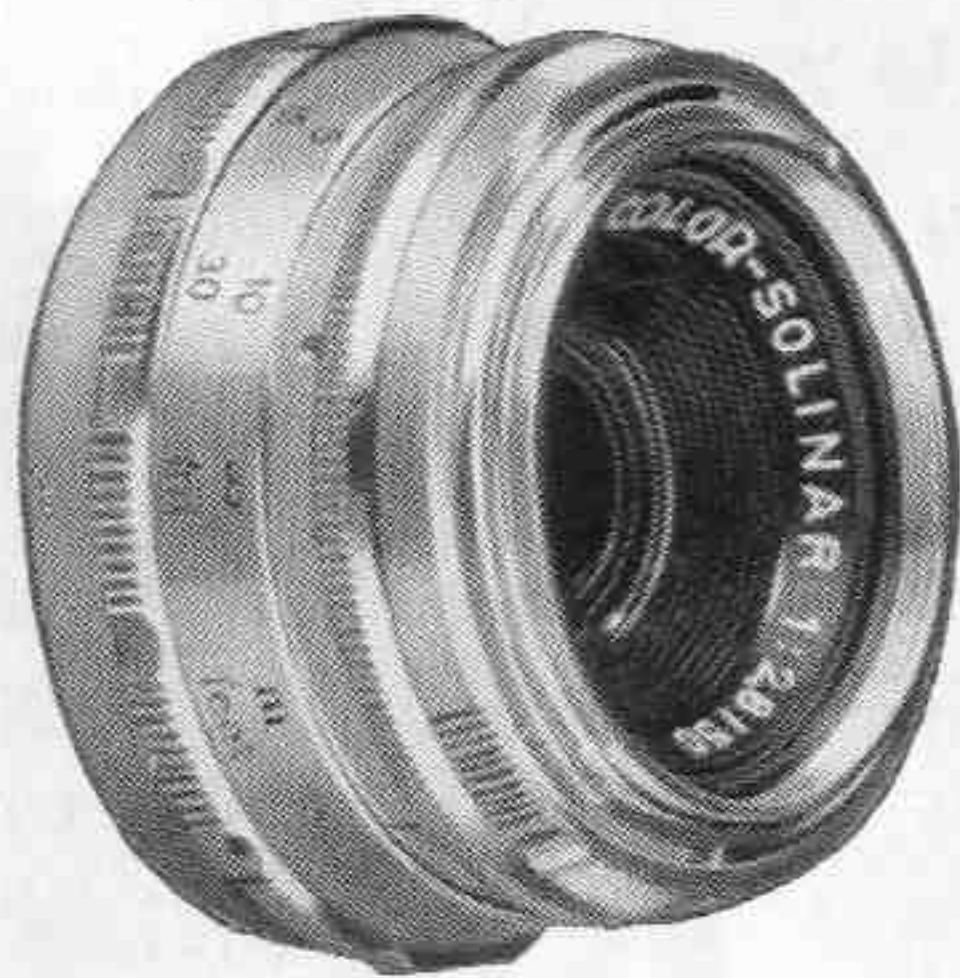
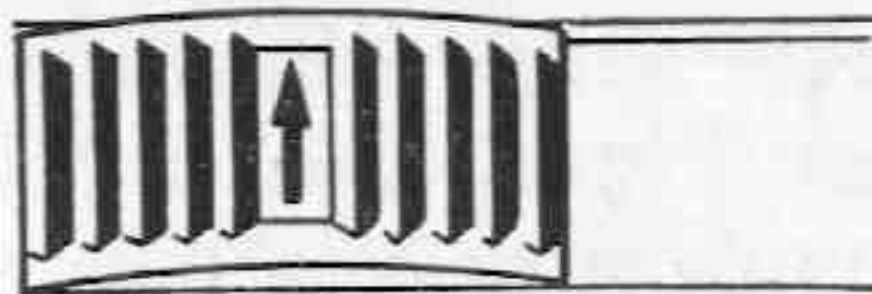
When the protecting cover has been opened by pressing it in the direction of the arrow, on looking into the large, brilliant viewfinder of the Ambi Silette the fields of view for the three focal lengths, 35, 50, and 90 mm., will be seen indicated by reflected frames. As already mentioned, these frames can be selected by means of a small slide ⑤ (Fig. 1) on top of the camera, regardless of which lens may be in the camera at the time. This enables the user to examine the subject successively as limited by the respective fields of view, and so to decide which focal length will be most suitable. The accompanying diagram (Fig. 7) indicates which reflected frame corresponds to each position of the slide. It should be noted that the corners of the largest frame (corresponding to the 35 mm. wide angle lens) remain visible even when the frame for the standard 50 mm. lens is reflected; this frame is emphasized by specially thick lines.

Users whose sight is defective are recommended to make use of an attachable correcting lens mount, which is obtainable on request.

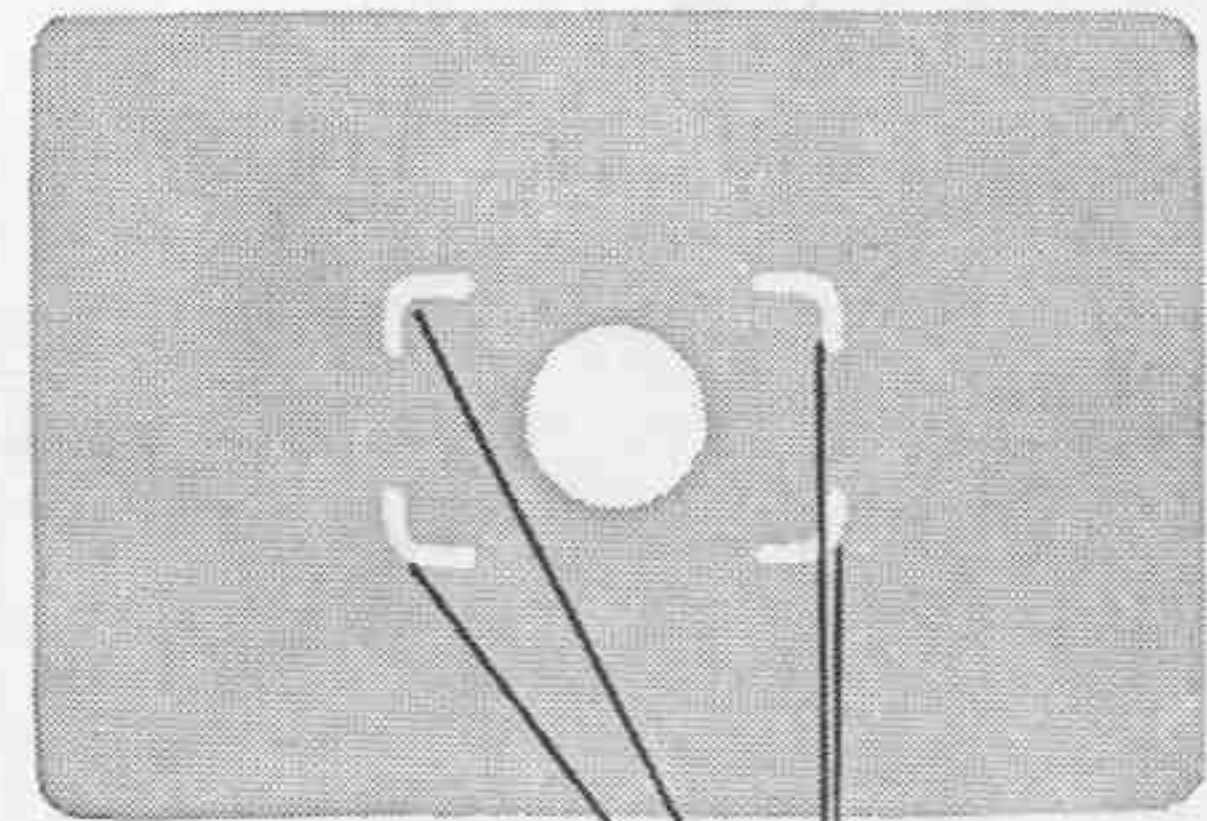
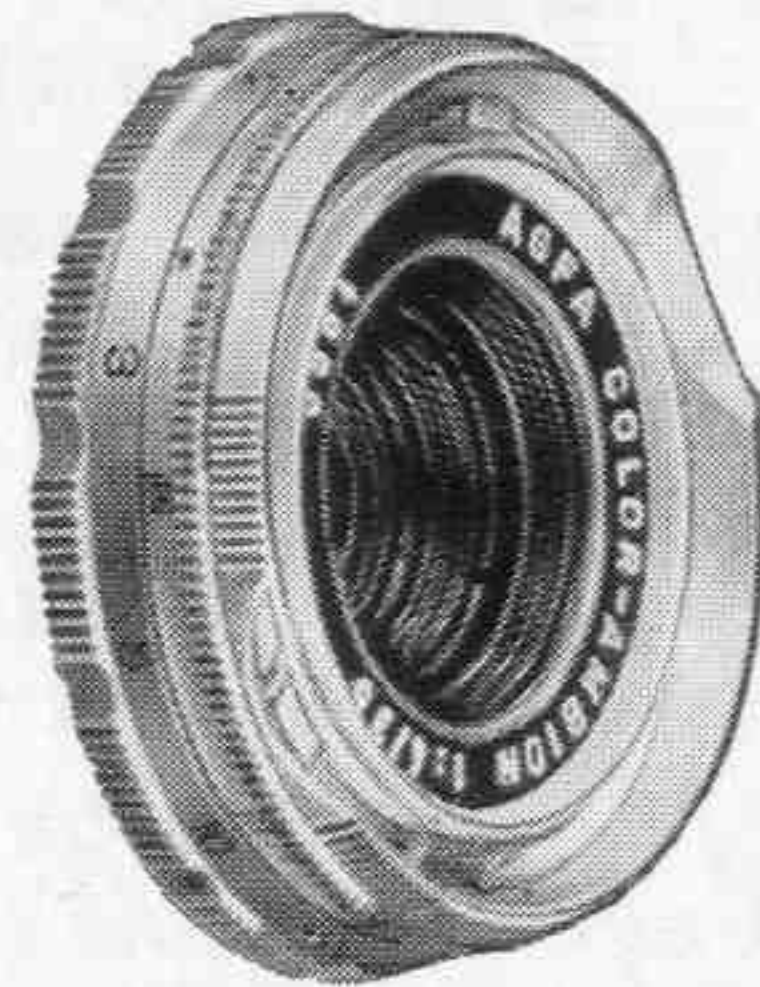
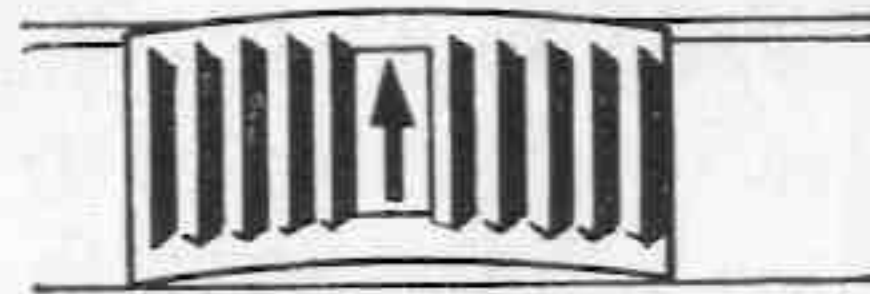
The use of the circular rangefinding patch which also appears in the viewfinder is explained in the following section.



50 35 90



50 35 90



50 35 90

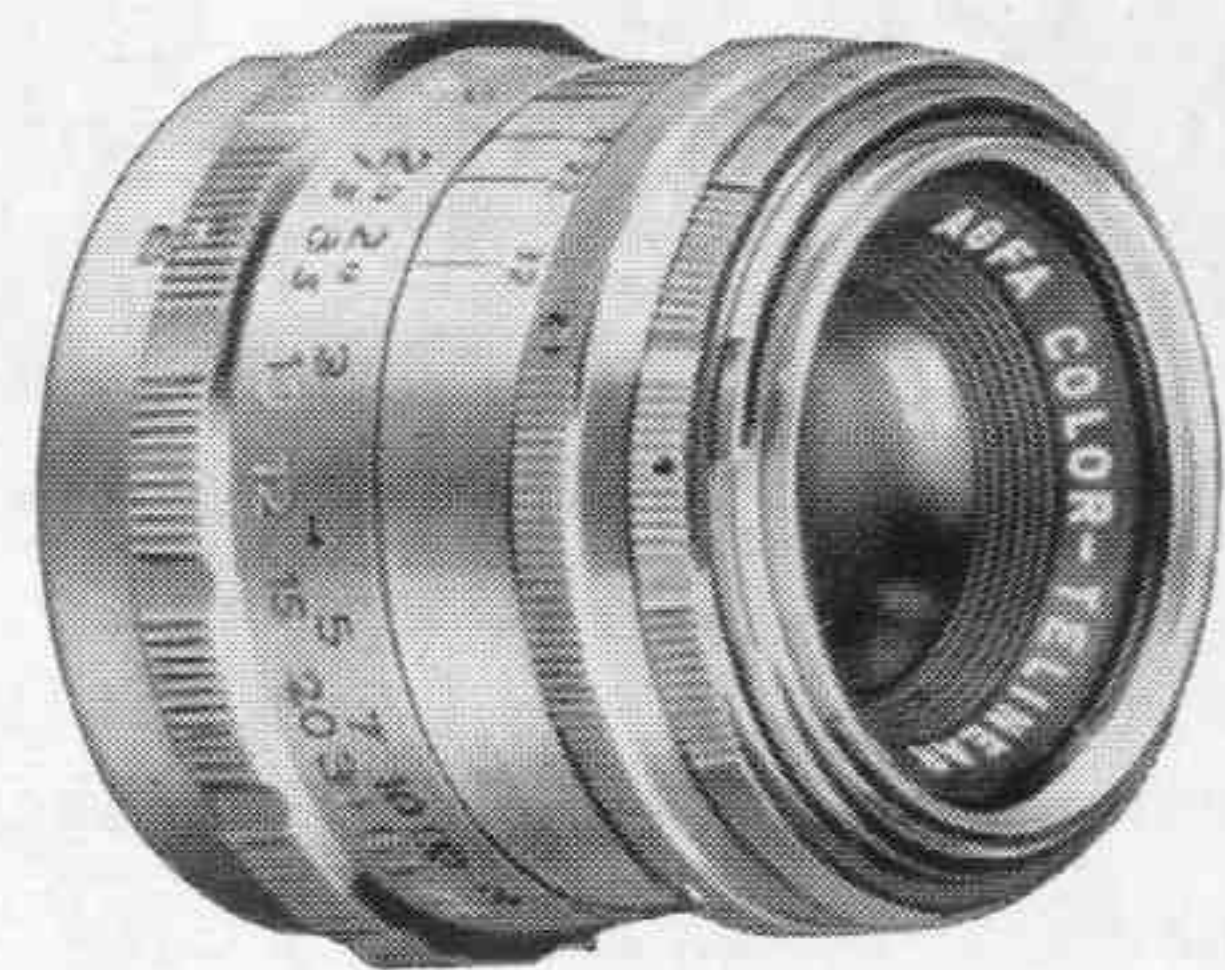


Fig. 7

RANGE FINDING

The rangefinder is automatically coupled to whichever lens is in position. Range-finding is an extremely simple operation, and is carried out as follows: A glance through the viewfinder eyepiece will reveal that in the middle of the field of view there is a brighter circular patch.

Fig. 8



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. 9).

If the milled focusing ring ⑪ (Fig. 1) is now moved with the index, or better still, with the middle fingers of both hands (see Fig. 8), the overlapping images in the centre will approach one another and at one position will completely coincide (Fig. 10).

At this point the camera lens is automatically focused on the subject irrespective of the focal length of the lens in use.

With horizontal pictures the images move sideways, with vertical pictures, up and down.

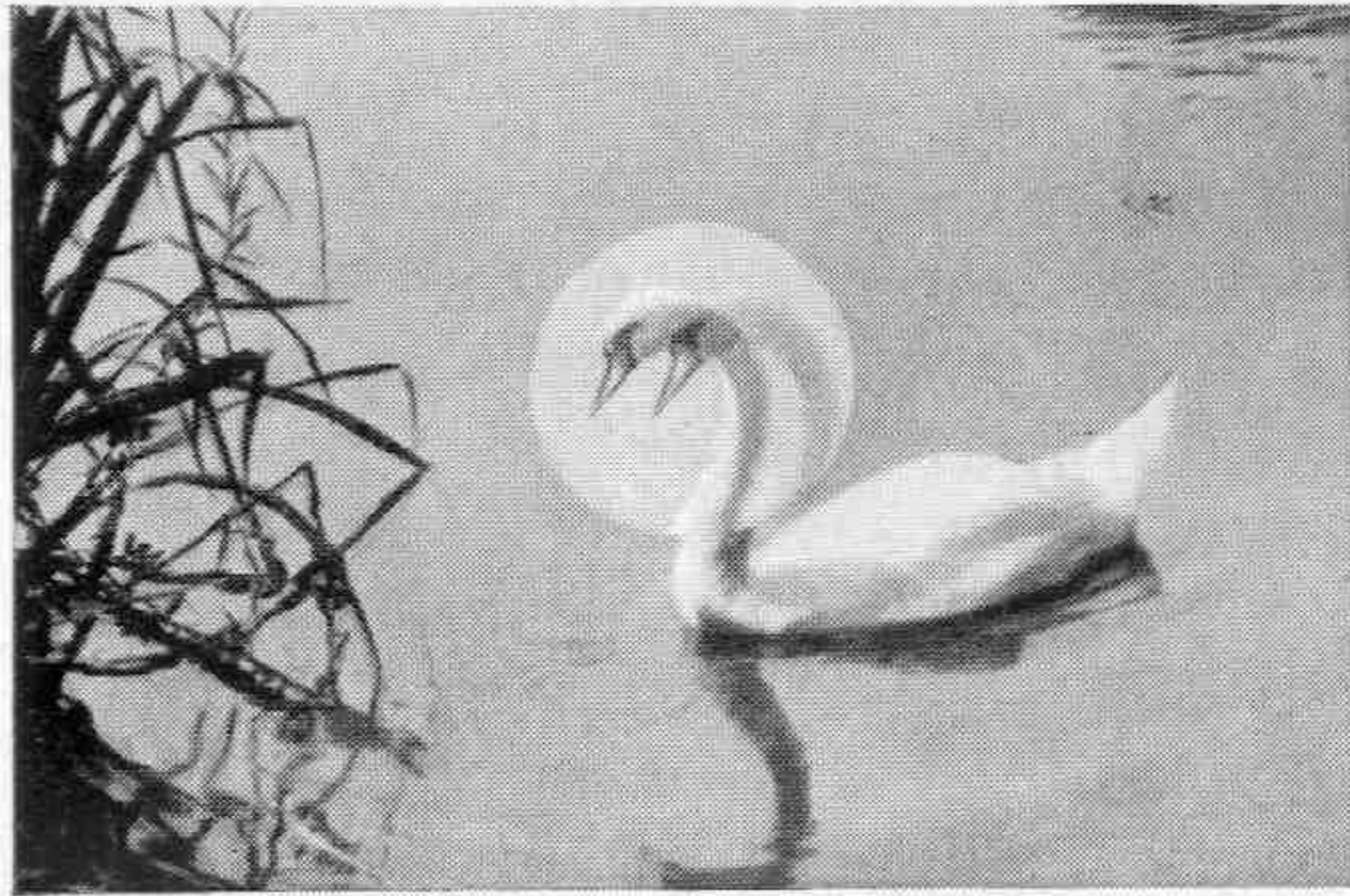


Fig. 9

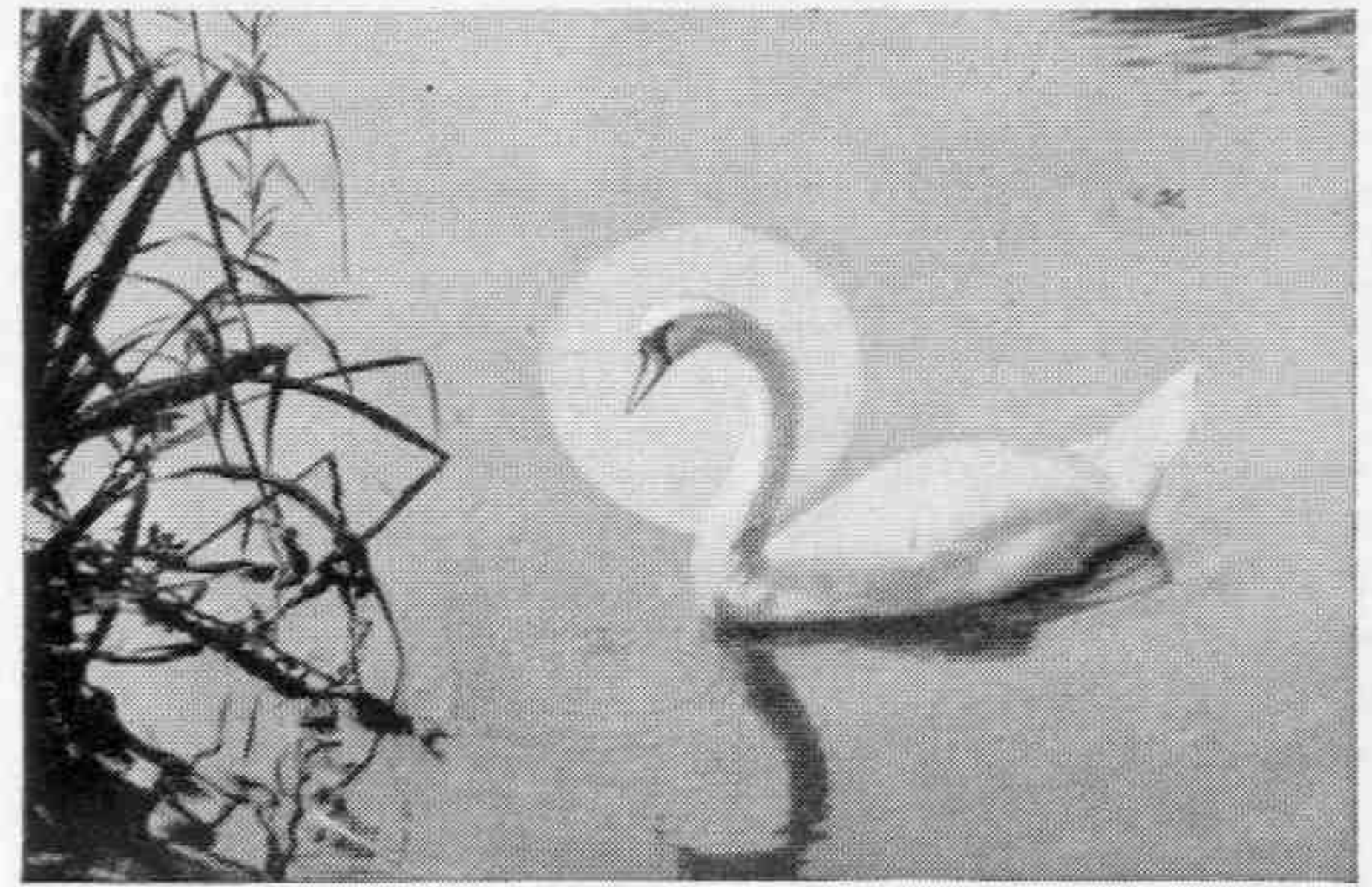


Fig. 10

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.

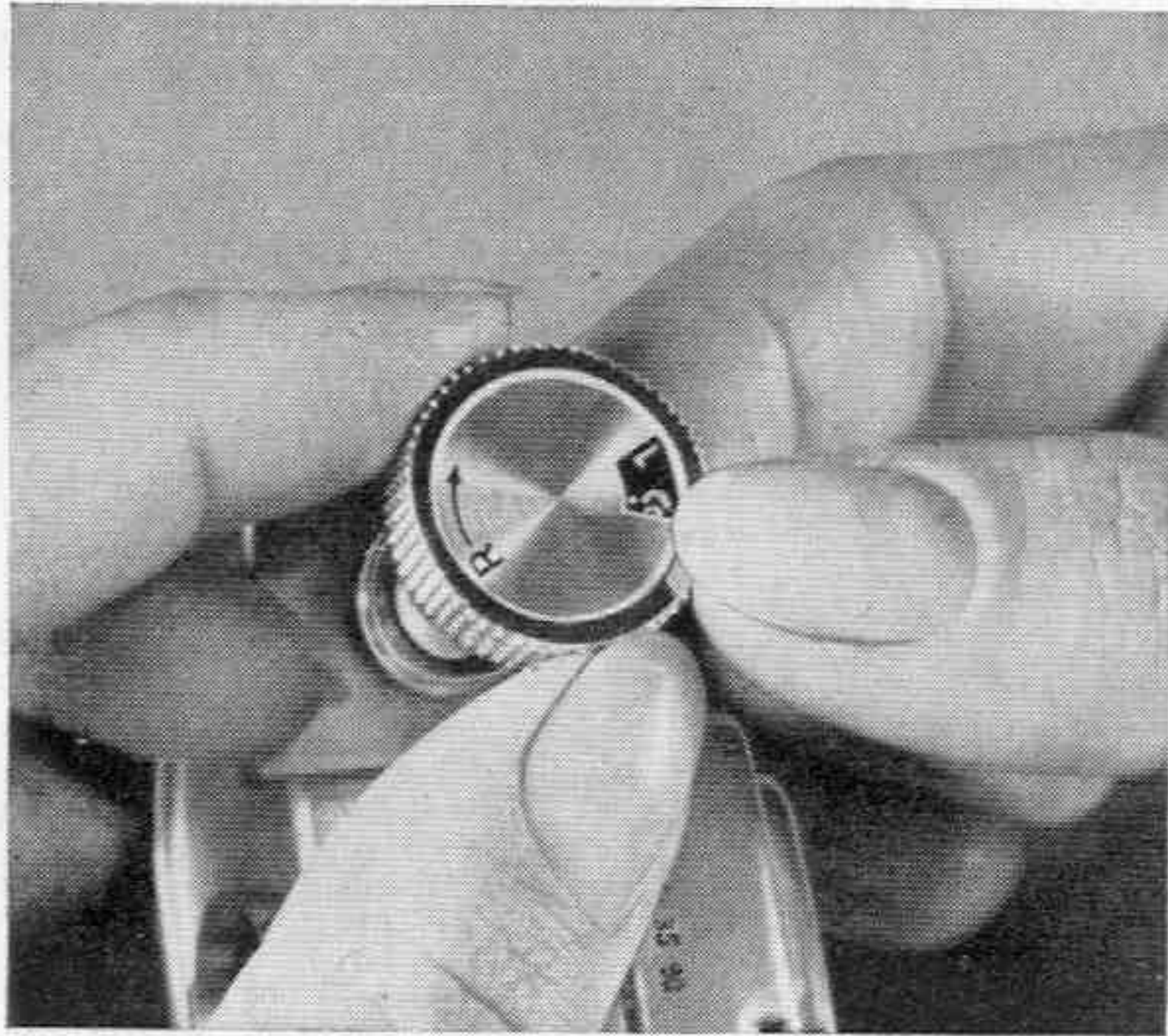


Fig. 11

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, or a second camera should be used, there will never be any doubt as to what type (black and white or colour film, or what speed) of film is in the camera.

To set the indicator, the rewind knob is pulled out as far as it will go and the milling held between the thumb and first finger of one hand so that the head cannot move. The milled disc situated in the bottom part of the knob can then be rotated as shown, until the required film designation appears in the window.

The following film types are provided for on the disc:

$\frac{10}{10}$	$\frac{13}{10}$	$\frac{17}{10}$	$\frac{21}{10}$	$\frac{23}{10}$	Col	Col	Col	Col
					T	K	NT	NK

The figures $\frac{10}{10}$ to $\frac{23}{10}$ correspond to the DIN degrees as indicated on film cartons. The ASA values corresponding approximately to the DIN degrees mentioned above are: 6.4 12 32 80 125.

The meanings of the abbreviations for colour films are as follows:

Col T = Colour Daylight
Col K = Colour Artificial Light } Reversal

Col NT = Colour Negative Daylight
Col NK = Colour Negative Artificial Light

It should here be pointed out that high speed and ultra speed film should not be used for miniature photography if it can be avoided, but only when their employment is quite essential.

OPENING AND LOADING THE CAMERA

OPENING THE BACK OF THE CAMERA

The back of the Ambi Silette is opened by sliding the latch plate by its projecting lip in the direction of the arrow (Fig. 12). The back will then spring up and can be opened by the finger grip provided.



Fig. 12

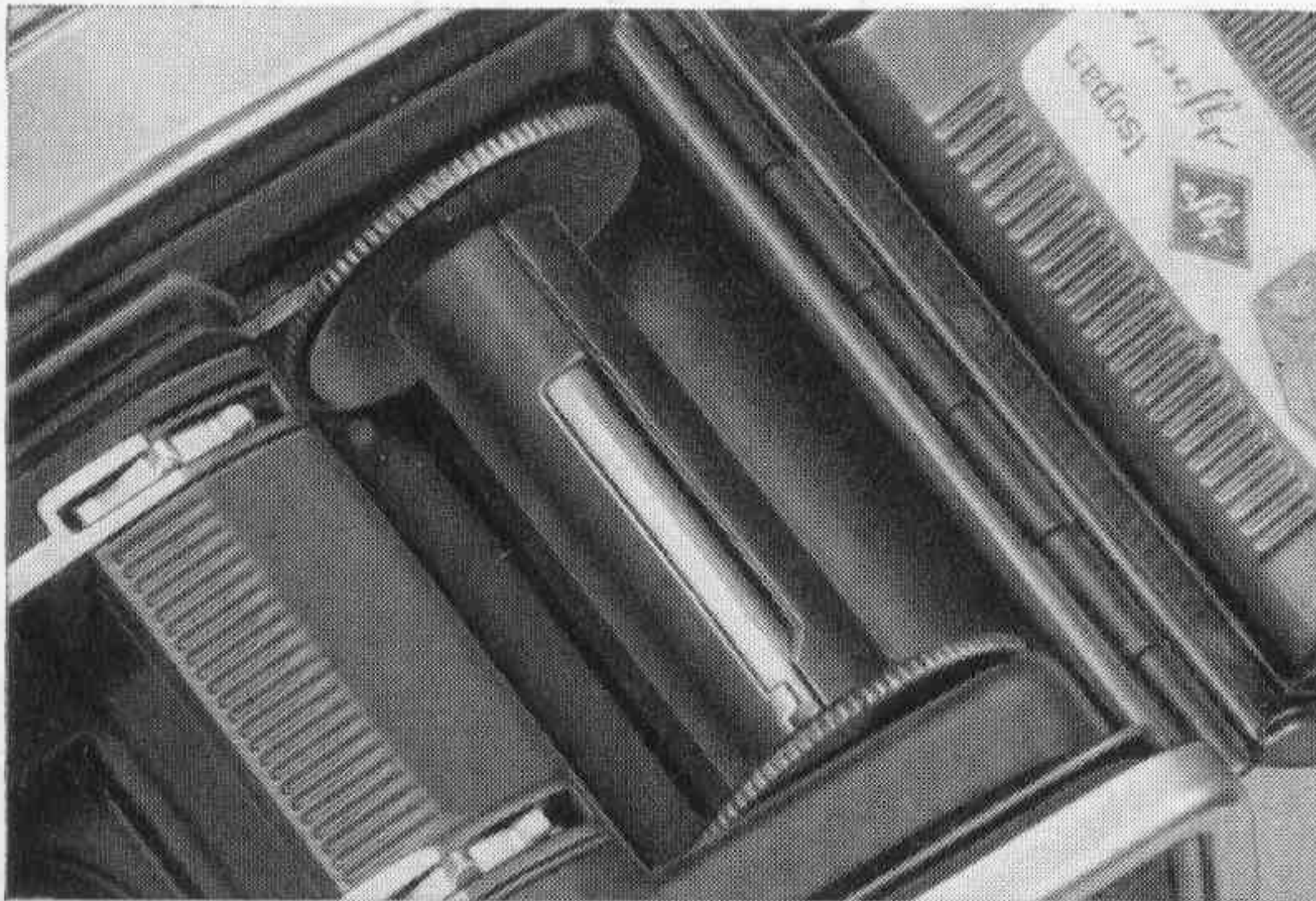


Fig. 13

With the back of the camera open, the two film chambers are visible: on the left the empty chamber to take the 35 mm. cassette and on the right (Fig. 13) the non-removable take-up spool. For loading, the milled disc should be rotated until the slot with its small film retaining tooth is in the position shown in Fig. 13.

INSERTING THE CASSETTE

The new cassette should be unwrapped, and loaded into the camera, if at all possible in subdued light, and at least in the shadow of the body. To insert the cassette, pull out the rewind knob—whilst rotating it—until the spool driving spindle disappears into the camera body (Fig. 14). With the new cassette inserted, the knob is then gently pushed back, rotating it slightly so as to engage it with the spool of the cassette.

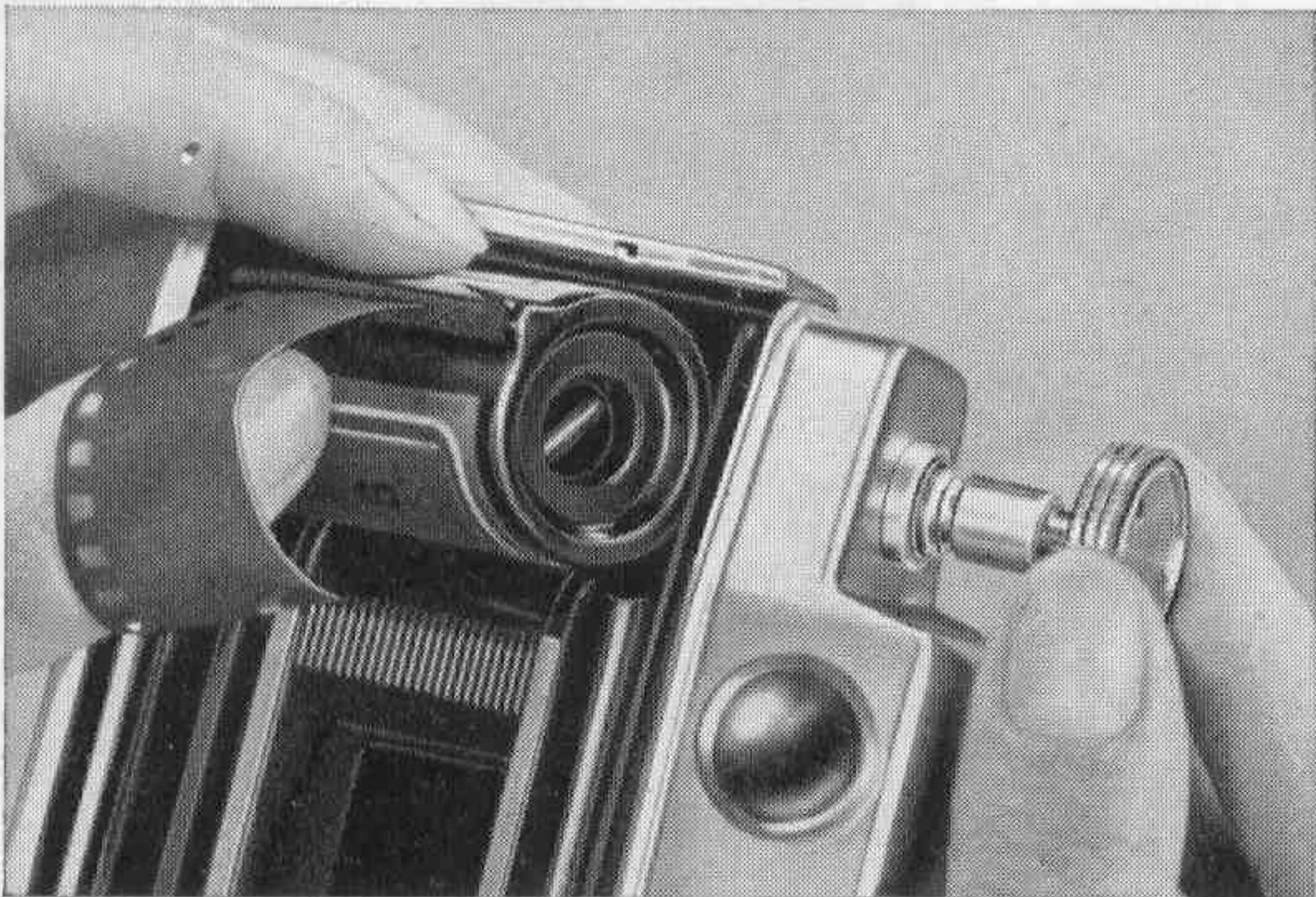


Fig. 14

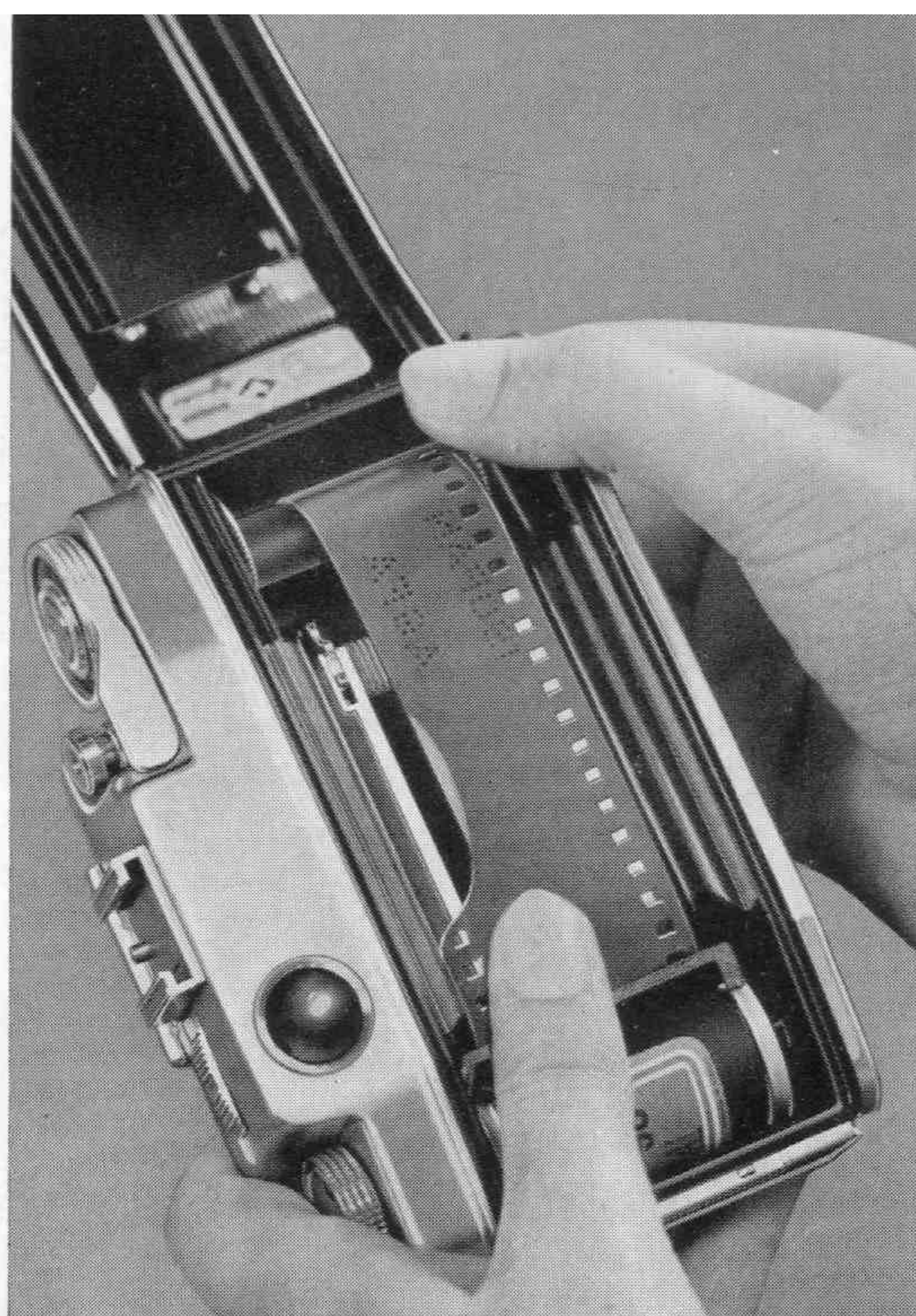
THREADING THE FILM AND PULLING IT TAUT

About $2\frac{1}{2}$ inches (6 cm.) of the narrow end of the film should be pulled out from the cassette: only about $\frac{1}{3}$ inch (1 cm.) of the *full* width film should then protrude. The film end is then introduced into the slot of the non-removable take-up spool so that the small tooth visible in Fig. 13 engages in the second perforation. The take-up spool is then turned by means of the milled disc until the film is pulled taut (see Fig. 15).

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 until the catch snaps to.

Fig. 15



EXPOSURE COUNTER

Having loaded the camera set the exposure counter to zero. With the thumb, press down the inner milled ring of the counter disc which is built into the rapid film wind lever, and turn it counter-clockwise until the green triangle comes opposite the index line, engraved on the edge (see Fig. 16).

When loading a 36-exposure miniature cassette, use the green mark between 36 and 1; for a 20-exposure cassette, the green mark between 25 and 20. The counter runs backwards and indicates always **the number of frames still remaining unexposed.**

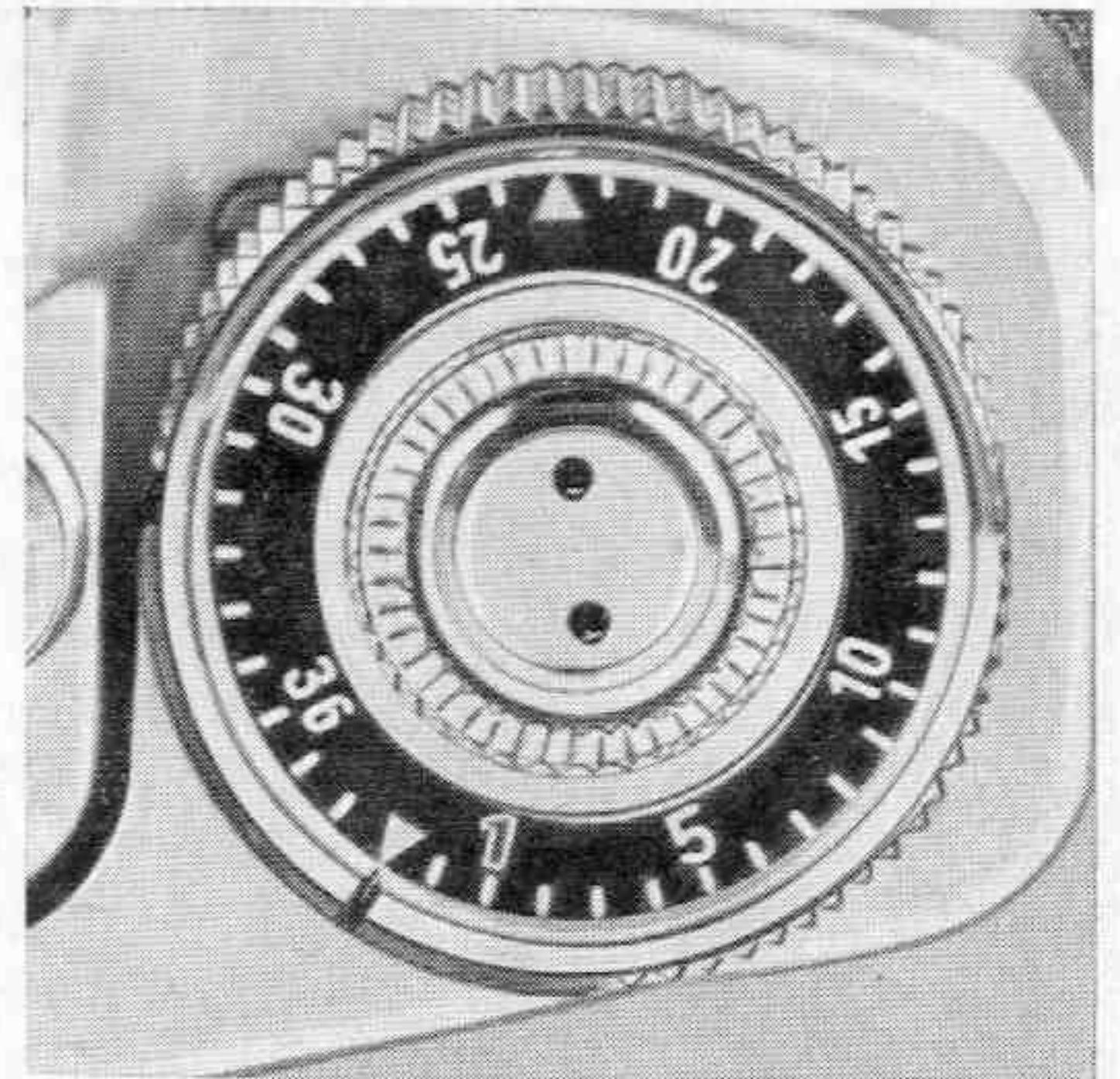


Fig. 16

THE FILM WIND

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 rapid film wind lever and swing it firmly round as far as it will go (Fig. 17).

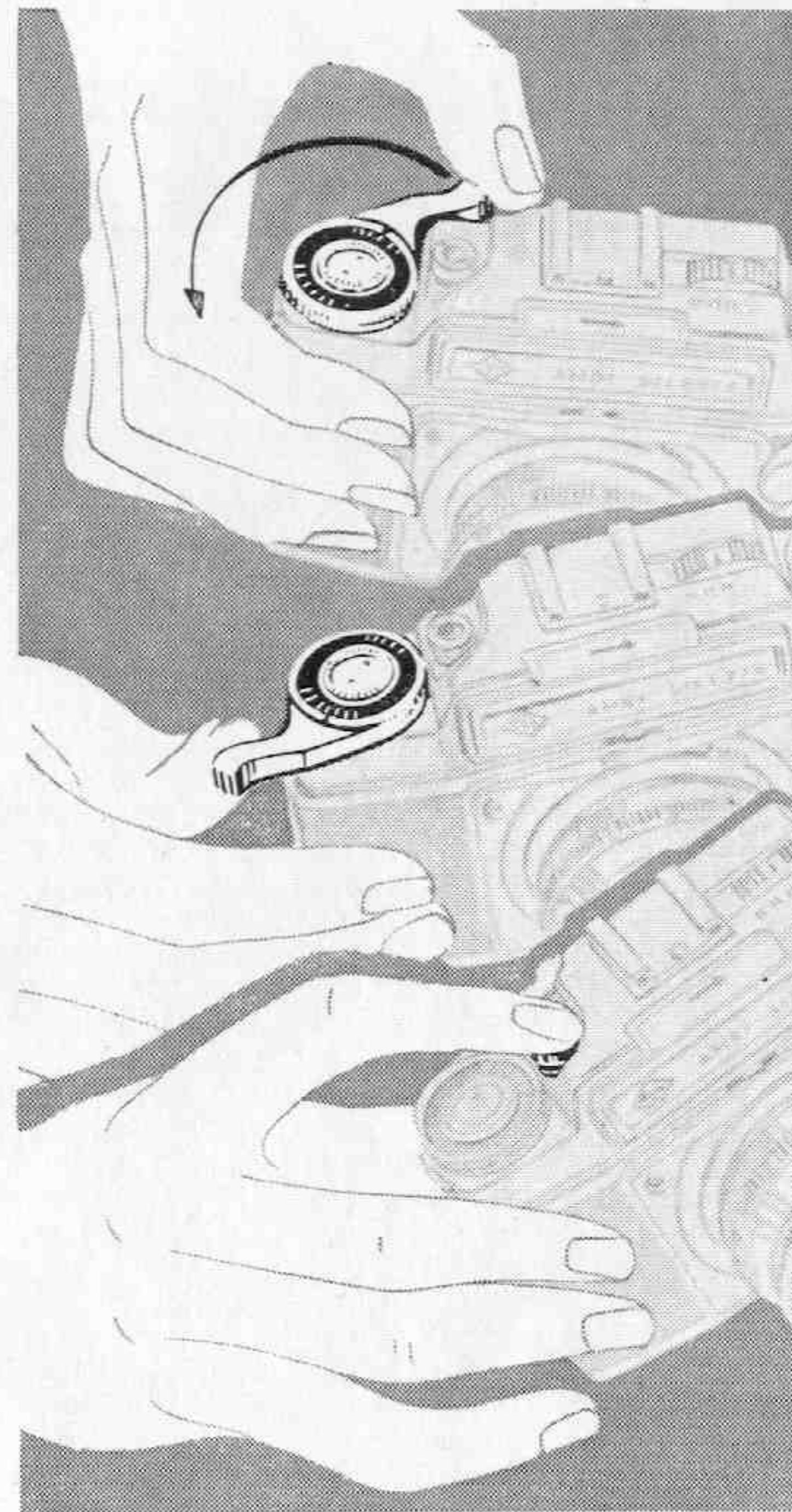
If the lever is found to be locked it must be freed by first pressing the shutter release button.

In operating the rapid wind lever do not forget to pull it right to its stop.

Now depress the shutter release button 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 36 or 20 as may be required.

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.

Fig. 17



DOUBLE AND BLANK EXPOSURE LOCK

The Ambi 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 depressed, this means either that the film has not been wound on after the previous exposure, or that the rapid film wind lever was not brought right round to the stop. If the latter is the case the winding can be completed, by again operating the lever up to the stop, without wasting any film. If there is any doubt, after some time has elapsed since last using the camera, whether or not the film has been wound on, the film wind lever should be tried. If it cannot be operated the camera is ready for exposure.

Before making the first exposure, the film should be moved on one frame by operating the rapid wind lever, so that the exposure counter index now reads 36 or 20.

The handling of the Synchro Compur shutter fitted to the Ambi 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 (pp. 18-25).

UNLOADING THE CAMERA

When the exposure counter indicates 1, one more frame remains to be exposed.

If too much film has been pulled out of the cassette when loading the camera, it can happen that the film cannot be fully wound on for the last exposure: the film wind lever sticks half way. In this event, the last exposure has to be sacrificed.

The exposed film must now be wound back into the light-tight cassette. To rewind the film, with the left thumb press the rewind release button on the base of the camera (see Fig. 18) and with the right hand pull out the rewind knob **as far as the first catch** (about $\frac{3}{8}$ inch) and wind the film right back by turning the knob in the direction of the arrow. This operation is complete when the film detaches itself from the take-up spool, and this point can be detected by a slight resistance to rewinding. By carefully

Fig. 18



continuing rewinding check whether it is still possible to turn the rewind knob even when the rewind release button is released. As soon as this is the case rewinding should be stopped, for it must be remembered that the end of the film must not be allowed to slip into the cassette if you wish to develop the film for yourself.

The back of the camera can now be opened as described on page 11. 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".

STOP — SHUTTER SPEED

General Rule

If, owing to very good light conditions, you can choose either a very short exposure or a small aperture (stop), it is advisable to prefer a small aperture (higher stop number) because of the wider range of sharp focus (depth of field) that can be attained. Use very short exposure times only when rapidly moving subjects necessitate it.

Stop: The stops engraved on the scale of your Ambi Silette are as follows:

2.8 4 5.6 8 11 16 22

This series is so graded that in passing from any one stop to the next higher number the photographically effective light which passes through the lens is halved. The light coming from the subject has to pass through the stop (diaphragm), which with wide apertures (small numbers) allows a large amount of light, and with small apertures (high numbers)

only a small amount of light to reach the film. The diaphragm may also be set to intermediate click-stop positions.

Shutter speed: 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: for any given light value, the higher the stop number, the longer the exposure time; the lower the stop number, the shorter the exposure time. For example, if the exposure table or your exposure meter 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

The sharp definition given by your camera is not limited to the exact subject distance on which the lens is focused: it extends for some distance in front of and behind that point. This range of sharp focus, which is called the "depth of field" depends upon the choice of stop, and can be controlled within wide limits. The smaller the stop (the higher the stop number) the greater the depth; the depth also increases, however, with increasing distance of the subject from the camera.

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 tables on pages 26–31. It deserves to be emphasized that the values of this table have been

calculated for the highest standard of negative definition. A strict observance of them is therefore necessary only in technical photography or if extreme enlargement is desired. As regards the values shown by the depth-of-field scale of the camera they are somewhat ample, but have proved to be sufficient for normal amateur work.

An indication of the depth of field is also given by the depth-of-field scale ③ (Fig. 19) on the focusing ring. For example in Fig. 19 the distance focused on is 15 feet (5 m.). The stop numbers are equally spaced on either side of the central index mark ④. If then the lens is stopped down to $f/5.6$, the distances on the focusing scale corresponding to the two $f/5.6$ readings on either side show the range of sharp focus for this stop and subject distance, viz. about 10 to 30 feet (3.30 to 10 m.).

Two-Point Focusing is the simplest and most convenient practical way of dealing with depth of field. The red point (between 8 and 11) on the stop scale is set against the index mark and one of the red figures on the focusing scale on the red index mark ④ (Fig. 19). The approximate depth of field is then as follows:

For	DIAPHRAGM SETTING	DISTANCE SETTING	DEPTH OF FIELD
Agfa Color-Solinar $f/2.8 - 50$	red point between 8 and 11	10 feet (near) 30 feet (distant)	7 ft. — 14 ft. 14 ft. — ∞
Agfa Color-Ambion $f/4 - 35$	red point between 8 and 11	5 feet (near) 15 feet (distant)	4 ft. — 8 ft. 8 ft. — ∞

- ① Diaphragm ring and index mark
- ② Fixed milled ring for gripping the lens when changing it
- ③ Depth-of-field scale
- ④ Index for focusing scale
- ⑤ Milled focusing ring and scale: green figures = feet, black figures = metres
- ⑥ Finger grips for setting shutter speeds (see also Fig. 21)
- ⑦ Setting index for shutter speeds
- ⑧ Synchronizing lever X-M; set this lever to "V" for delayed action (selftimer).

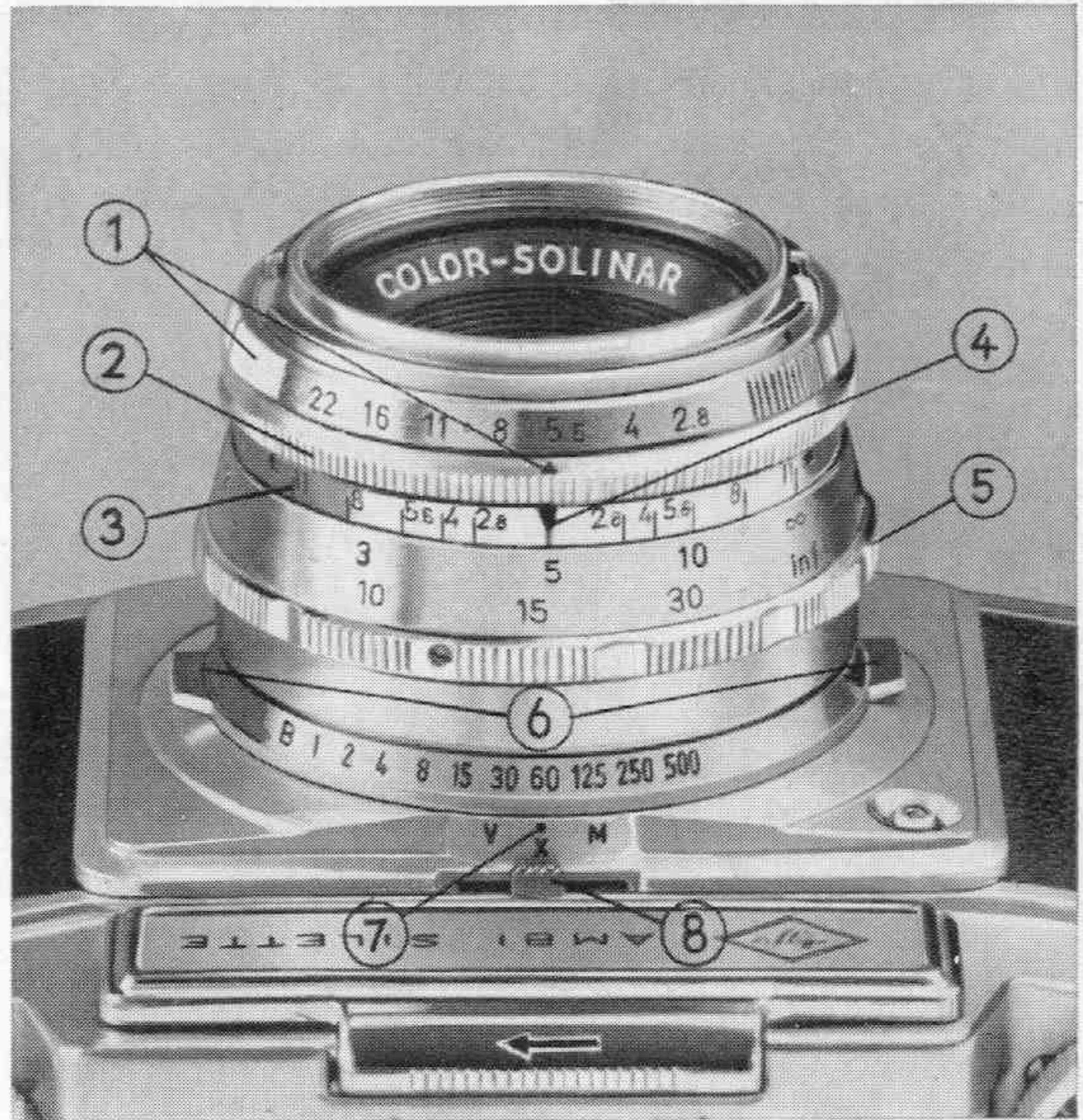
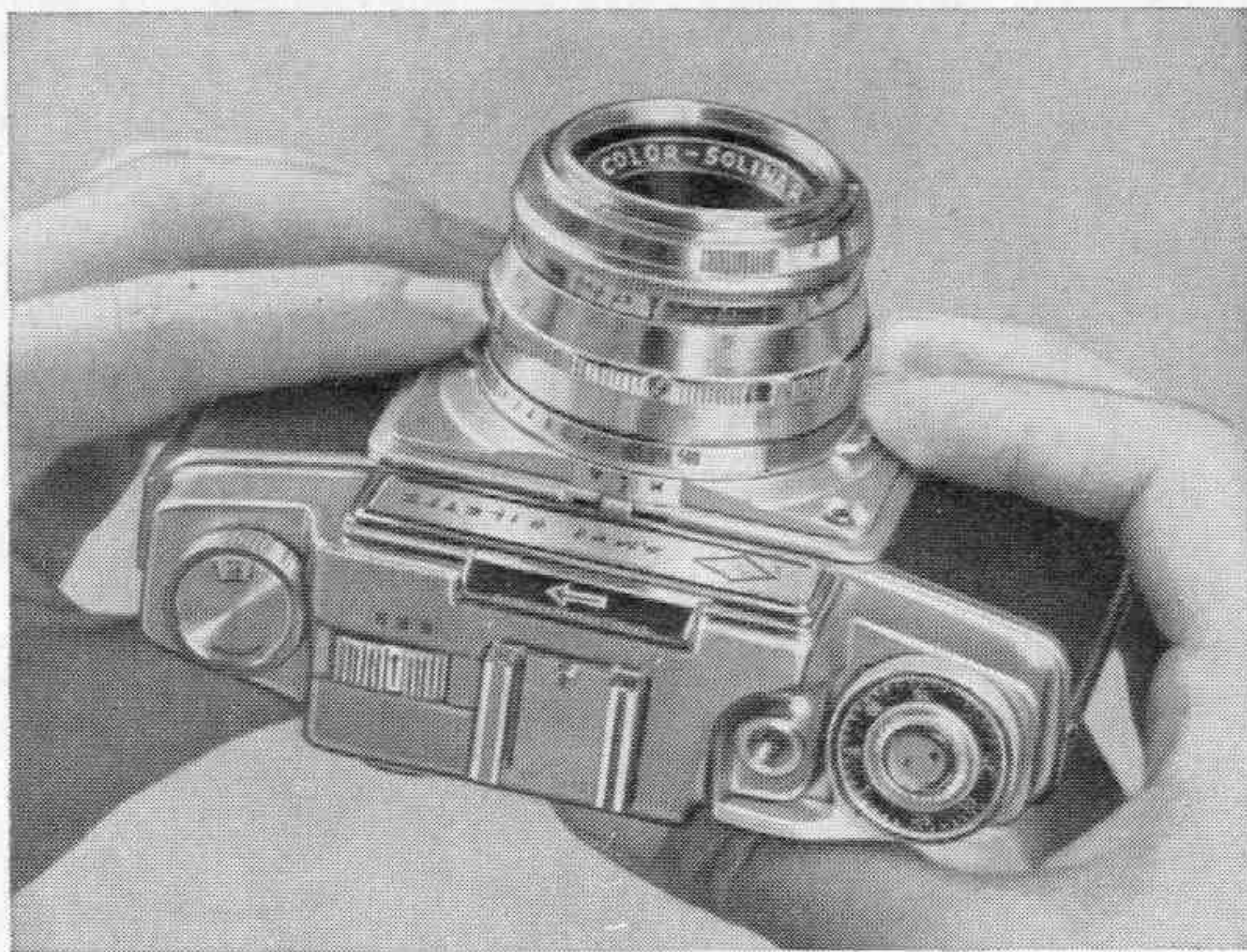


Fig. 19

SHUTTER SPEEDS

The range of shutter speeds of the Synchro Compur shutter used in the Ambi Silette is as follows: B 1 2 4 8 15 30 60 125 250 500

wherein 1 signifies 1 second and the remaining figures fractions of a second, e. g. 2 = $1/2$, 30 = $1/30$ second, etc.



This scale has been made linear: that is to say, starting with $1/500$ sec. as the shortest shutter speed, each successive step doubles the exposure time. Shutter speeds are thus brought into step with the diaphragm settings. **It is not possible to set the scale to intermediate values.**

The required shutter speed, as indicated by an exposure meter or estimated, is set, as shown in Fig. 20, either before or after operating the film wind lever.

Use the first or second finger to rotate the setting ring by means of the finger grips until the required shutter speed comes opposite the index mark ⑦ (Fig. 19).

Fig. 20

The setting "B" is used for time exposures: so long as the release is kept depressed the shutter remains open. Time exposures call for the use of a tripod; at the very least the camera must be rested on a firm support. The same applies in fact to all exposures longer than $1/30$ second. Furthermore, it is also highly advisable to employ a cable release, which can be screwed into the release button. Cable releases provided with a clamping device to hold the shutter open are preferable for this purpose.

By pulling out the small slide ⑮ (Fig. 1) from the base board the camera can be prevented from tilting forward.

THE RELEASE

Pressure on the release button opens the shutter, and quite irrespective of the length of time the button remains pressed down, the shutter will close again after the lapse of the time interval for which it has been set ($1-1/500$ sec.). In taking a photograph it is important to adopt a firm stance, and by bending the arm close to the body and resting the camera against the face to hold the Ambi Silette perfectly still facing the subject.

When taking *horizontal pictures*, it is best to hold the camera with both hands, as shown, pressing the release button steadily and firmly right down with the index or middle finger of the right hand.

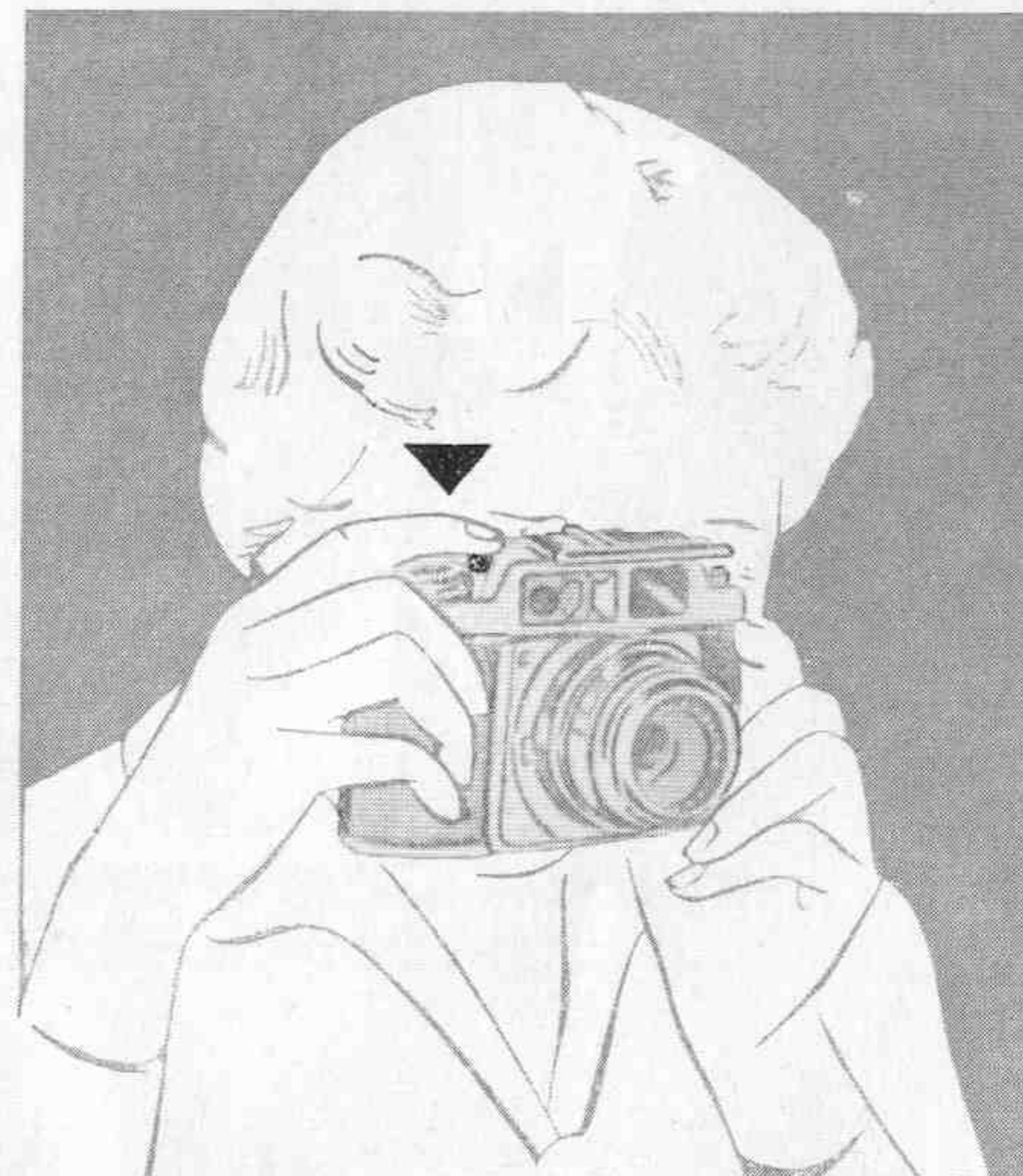


Fig. 21



Fig. 22

With *vertical pictures* it is most convenient to operate the release with the thumb or index finger of the right hand, according to the way of holding the camera you prefer (see Fig. 22). The release should if possible be operated only with the tip of the finger (see Fig. 21 and 22). The action of the mechanism is so smooth that photographs can be taken without any sign of shake.

THE DELAYED ACTION

The Synchro Compur shutter is provided with delayed action (selftimer). The synchronizing lever ⑧ (Fig. 19) is set to "V" which, however, **can be done only after the shutter has been wound**, i. e. after the film wind lever has been operated. The time interval between the release being pressed and the operation of the shutter is about 8 seconds. The lever returns then automatically to X. If the lever will not remain on "V" this indicates that the film has not been moved on, i. e. the shutter

has not been wound. *Should the lever have been unintentionally set to "V" it cannot be moved back, and the next picture must be taken with delayed action.*

The delayed action may be used **with flash**, but only with X-synchronization, i. e. with $\frac{1}{30}$ sec. as described below.

FLASH TECHNIQUE

Most of the commercial flash bulbs can be used for two types of synchronization, i. e. the firing delay (time interval between making contact and firing of flash) can be altered by the shutter. It is thus possible to vary the shutter speeds as follows: With synchronizing lever ⑧ (Fig. 19) set

to "X": the shutter speed is preset to $\frac{1}{30}$ sec.;

to "M": a firing delay allows the use of shutter speeds between $\frac{1}{60}$ and $\frac{1}{500}$ sec., to catch quick movement in a well lit room.

The instructions given on the flashbulb cartons should be strictly adhered to. They give all details about synchronization, and the stop to choose. If these instructions are not available we recommend to use, when in doubt, the X-synchronization: the preset shutter speed of $\frac{1}{30}$ sec. gives perfectly exposed flash pictures.

Electronic flash units can be used with **X-synchronization** only, but this allows—in this special case—the use of the fastest shutter speeds for photographing rapid action.

The Ambi Silette has an accessory shoe on which a flashgun can be securely mounted. The plug of the flashgun is inserted in the flash socket on the camera front (16, Fig. 1).

DEPTH OF FIELD TABLE FOR AGFA COLOR-SOLINAR f/2.8 — 50 mm.

Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at			
	f/2.8	f/4	f/5.6	f/8
	range of sharp focus			
feet				
3½	3' 4¾" — 3' 7¼"	3' 4¼" — 3' 8"	3' 3½" — 3' 8¾"	3' 2¾" — 3' 10"
4	3' 10¼" — 4' 1¾"	3' 9¾" — 4' 2½"	3' 8¾" — 4' 3¾"	3' 7½" — 4' 5½"
5	4' 9½" — 5' 2¾"	4' 8¼" — 5' 4¼"	4' 7" — 5' 6"	4' 5" — 5' 9"
7	6' 6¾" — 7' 6"	6' 4¾" — 7' 8¾"	6' 2¼" — 8' ¾"	5' 10¾" — 8' 7½"
10	9' 1½" — 11' ¾"	8' 9½" — 11' 7"	8' 4¾" — 12' 4½"	7' 10¼" — 13' 9½"
15	13' 1" — 17' 7"	12' 5" — 18' 11¾"	11' 7¼" — 21' 2¾"	10' 7¼" — 25' ¼"
30	23' 2" — 43'	21' 1" — 52'	18' 10" — 74'	16' 3" — 205'
∞	100' — ∞	70' — ∞	50' — ∞	35' — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

DEPTH OF FIELD TABLE FOR AGFA COLOR-SOLINAR f/2.8 — 50 mm.
Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at		
	f/11	f/16	f/22
	range of sharp focus		
feet			
3½	3' 1½" — 3' 11¼"	2' 11¾" — 4' 3"	2' 10" — 4' 7½"
4	3' 6¼" — 4' 10½"	3' 4" — 5' ¼"	3' 1¾" — 5' 6¾"
5	4' 3" — 6' 4¾"	3' 11¾" — 6' 9¼"	3' 8¼" — 7' 10"
7	5' 6¾" — 9' 5½"	5' 1¼" — 11' 3¼"	4' 7¾" — 14' 7¾"
10	7' 5¾" — 17' 2¼"	6' 5¾" — 22' 4¼"	5' 8¾" — 42' 1¾"
15	9' 6½" — 39' 2¾"	8' 2½" — 95' 9½"	7' ¼" — ∞
30	13' 10½" — ∞	11' 2¼" — ∞	9' ¾" — ∞
∞	25' 3" — ∞	17' 8¼" — ∞	12' 11½" — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

DEPTH OF FIELD TABLE FOR AGFA COLOR-AMBION f/4 — 35 mm.

Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at		
	f/4	f/5.6	f/8
	range of sharp focus		
feet			
3½	3' 2¾" — 3' 9¾"	3' 1¾" — 3' 11½"	3' — 4' 2½"
4	3' 7¾" — 4' 5¼"	3' 6¼" — 4' 7½"	3' 4¼" — 4' 11½"
5	4' 5½" — 5' 8½"	4' 3¼" — 6' ½"	4' ¼" — 6' 7¾"
7	5' 11½" — 8' 6"	5' 7½" — 9' 3½"	5' 2¼" — 10' 9¾"
10	7' 11¾" — 13' 5¼"	7' 4½" — 15' 7"	6' 7¾" — 20' 6"
15	10' 11" — 24' 6"	9' 9" — 32' 11"	8' 5¾" — 68'
30	16' 10¼" — 140'	14' 4" — ∞	11' 8¾" — ∞
∞	38' — ∞	27' 3" — ∞	19' 2" — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

DEPTH OF FIELD TABLE FOR AGFA COLOR-AMBION f/4 — 35 mm.
 Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at		
	f/11	f/16	f/22
	range of sharp focus		
feet			
3½	2' 10¼" — 4' 6½"	2' 7½" — 5' 3¼"	2' 5" — 6' 6½"
4	3' 2" — 5' 5½"	2' 10¾" — 6' 6¾"	2' 7½" — 8' 8"
5	3' 9" — 7' 7"	3' 4½" — 9' 11¼"	3' — 15' 11"
7	4' 8¾" — 13' 7½"	4' 1½" — 24' 2"	3' 7" — ∞
10	5' 10¾" — 34' 1"	4' 11¾" — ∞	4' 2½" — ∞
15	7' 3½" — ∞	5' 11¼" — ∞	4' 10¼" — ∞
30	9' 6¾" — ∞	7' 4" — ∞	5' 8¾" — ∞
∞	14' — ∞	9' 8½" — ∞	7' 1½" — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

DEPTH OF FIELD TABLE FOR AGFA COLOR-TELINEAR f/4 — 90 mm.

Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at			
	f/4	f/5.6	f/8	f/11
	range of sharp focus			
feet				
6	5' 10 ¹ / ₄ " — 6' 1 ³ / ₄ "	5' 9 ¹ / ₂ " — 6' 2 ¹ / ₂ "	5' 8 ³ / ₄ " — 6' 3 ¹ / ₂ "	5' 7 ³ / ₄ " — 6' 5"
6 ¹ / ₂	6' 4" — 6' 8"	6' 3 ¹ / ₄ " — 6' 9"	6' 2 ¹ / ₄ " — 6' 10 ¹ / ₄ "	6' 3 ³ / ₄ " — 7'
7 ¹ / ₂	7' 3 ¹ / ₄ " — 7' 8 ³ / ₄ "	7' 2 ¹ / ₄ " — 7' 10"	7' 1" — 7' 11 ³ / ₄ "	6' 11 ¹ / ₄ " — 8' 2"
8 ¹ / ₂	8' 2 ¹ / ₂ " — 8' 9 ³ / ₄ "	8' 1 ¹ / ₄ " — 8' 11 ¹ / ₄ "	7' 11 ¹ / ₂ " — 9' 1 ¹ / ₂ "	7' 9 ¹ / ₄ " — 9' 4 ³ / ₄ "
10	9' 7 ¹ / ₄ " — 10' 5 ¹ / ₄ "	9' 5 ¹ / ₂ " — 10' 7 ¹ / ₂ "	9' 2 ³ / ₄ " — 10' 10 ³ / ₄ "	8' 11 ³ / ₄ " — 11' 3 ¹ / ₂ "
12	11' 5" — 12' 7 ³ / ₄ "	11' 2 ¹ / ₂ " — 12' 11"	10' 10 ³ / ₄ " — 13' 4 ¹ / ₄ "	10' 6 ¹ / ₂ " — 13' 11 ¹ / ₄ "
15	14' 1 ¹ / ₄ " — 16' 1 ¹ / ₄ "	13' 9 ¹ / ₄ " — 16' 5 ³ / ₄ "	13' 3 ¹ / ₂ " — 17' 2 ¹ / ₂ "	12' 9" — 18' 2 ³ / ₄ "
20	18' 4 ³ / ₄ " — 21' 10 ³ / ₄ "	17' 10" — 22' 9 ¹ / ₄ "	17' 1 ¹ / ₂ " — 24' 2 ¹ / ₂ "	16' 1 ³ / ₄ " — 26' 3 ¹ / ₂ "
30	26' 6" — 34' 7"	25' 4" — 36' 10"	23' 9" — 41'	22' 1 ¹ / ₄ " — 47'
60	47' — 82'	44' — 96'	39' — 130'	34' 7" — 231'
∞	221' — ∞	158' — ∞	111' — ∞	81' — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

DEPTH OF FIELD TABLE FOR AGFA COLOR-TELINEAR f/4 — 90 mm.
Circle of confusion of diameter 0.03 mm.

Distance focused upon	with diaphragm set at		
	f/16	f/22	f/32
	range of sharp focus		
feet			
6	5' 5 ³ / ₄ " — 6' 7 ¹ / ₂ "	5' 3 ³ / ₄ " — 6' 10 ³ / ₄ "	5' 3 ³ / ₄ " — 7' 4 ³ / ₄ "
6 ¹ / ₂	5' 10 ³ / ₄ " — 7' 3"	5' 8 ¹ / ₂ " — 7' 7"	5' 4 ³ / ₄ " — 8' 2 ¹ / ₄ "
7 ¹ / ₂	6' 8 ¹ / ₄ " — 8' 6 ¹ / ₂ "	6' 5 ¹ / ₄ " — 9'	6' 3 ³ / ₄ " — 9' 11"
8 ¹ / ₂	7' 5 ¹ / ₂ " — 9' 10 ¹ / ₂ "	7' 1 ³ / ₄ " — 10' 6 ¹ / ₄ "	6' 8" — 11' 9 ³ / ₄ "
10	8' 7" — 12'	8' 1 ³ / ₄ " — 12' 11 ³ / ₄ "	7' 6 ¹ / ₄ " — 15' 1 ¹ / ₂ "
12	10' — 15' 3 ³ / ₄ "	9' 4 ³ / ₄ " — 16' 8"	8' 6 ³ / ₄ " — 20' 3 ¹ / ₂ "
15	11' 11 ¹ / ₂ " — 20' 2 ¹ / ₂ "	11' 1 ¹ / ₄ " — 23' 3 ¹ / ₄ "	9' 11 ¹ / ₂ " — 31' 1 ³ / ₄ "
20	14' 10 ¹ / ₂ " — 30' 8 ¹ / ₂ "	13' 6 ³ / ₄ " — 38' 6 ¹ / ₄ "	11' 10 ¹ / ₄ " — 67'
30	19' 8" — 64'	17' 5" — 112'	14' 8" — ∞
60	29' — ∞	24' 4" — ∞	19' 2 ¹ / ₂ " — ∞
∞	56' — ∞	41' — ∞	28' 1 ¹ / ₂ " — ∞

The subject distance should be measured from the focal plane (the rear edge of the accessory shoe). The depth-of-field scale on the camera which is used as a practical guide is based upon a rather less exacting circle of confusion of 0.05 mm. For extreme accuracy the above table should always be referred to.

ACCESSORIES FOR AGFA AMBI SILETTE

For your Agfa Ambi Silette with the 4-element standard Agfa Color-Solinar 50 mm. f/2.8 lens two other lenses are available, i. e.

Order No.	Description
4401	35 mm. f/4 Agfa Color-Ambion 4-element wide angle lens
4402	90 mm. f/4 Agfa Color-Telinear 6-element telephoto lens

As already mentioned at the beginning, the outside diameter of the front cell of all three lenses of the Ambi Silette is 37 mm. so that one set of filters and one lens hood suffice for all.

The following are available:

Order No.	Description	Order No.	Description
9130	Yellow Filter No. 1	9320	Orange-Red Filter
9131	Yellow Filter No. 2	9060	UV Filter (ultra-violet)
9230	Yellow-Green Filter	6309	Lens Hood
9580	Viewfinder slip-on correction lens mount for defective vision (-1.5 to -4 diopters, graduated in terms of diopters of 0.5)		
6017	Ever-ready case for Ambi Silette with standard lens		
6018	Ever-ready case for Ambi Silette with telephoto lens and with exposure meter attached		

Order No.	Description
6019	Combi case for Ambi Silette with accessories
6059	Leather case for one lens
6049	Leather case for 2 lenses, 2 filters and lens hood
6308	Leather case with lens hood and compartments for 2 filters
6088	Leather case without lens hood

An additional accessory which is available for the Ambi Silette is an optical supplementary attachment, the Agfa Proximeter; this enables the built-in rangefinder to be used, free from parallax, with both the standard lens and the telephoto lens.

The Agfa Proximeter is supplied in two models:

Order No.	Description
6747	Proximeter I, focusing range 40–20" (100–50 cm.) in leather case
6748	Proximeter II, focusing range 20–13" (50–33 cm.) in leather case
Nos I and II used in combination, focusing range 13–10" (33–25 cm.)	

} Focusing ranges
for standard
50 mm. lens

By using the Proximeter on the telephoto lens the subject is by virtue of the longer focal length reproduced on twice the scale.



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

AGFA AKTIENGESELLSCHAFT
CAMERA-WERK MUENCHEN