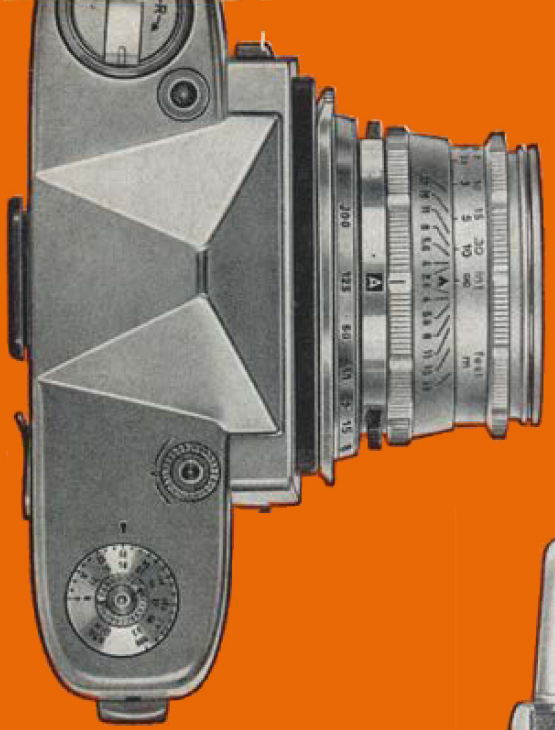

AGFA-GEVAERT

INSTRUCTIONS FOR USE

SELECTAFLEX

CONTENTS

① Setting disc for film speed

② Shutter release threaded for cable release

③ Rapid transport lever

④ Flash contact

⑤ Rewind crank

⑥ Mark for setting shutter speed

⑦ Milled projection for setting shutter speed

⑧ Milled projection for setting lens stop (without automatic mechanism)

⑨ Lens locking key

⑩ Milled ring for changing lens

⑪ Focusing ring


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Agfa
SELECTAFLEX
AGFA COLOR-SOLINAR
1:2.8/50

The Selectaflex really is a fine camera. It handles easily, is styled on modern lines and is ready for action in an instant under all conditions.

3

Just three simple operations:

Focus the camera.

Set the required shutter speed.

See that there is enough light.

Look through the viewfinder, press the shutter release and the green signal gives you the "all clear" for a good photo.

We wish you many hours of enjoyment with your Selectaflex.

AGFA-GEVAERT

PERFECT PHOTOS FOR YOUR FAMILY ALBUM

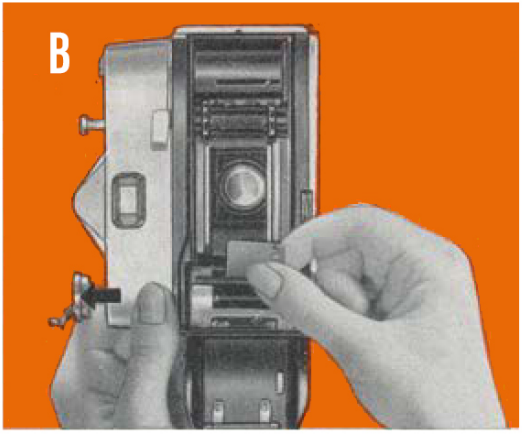
are yours with the new AGFA SELECTAFLEX featuring the advantages of a reflex camera with interchangeable lenses and an automatic mechanism that can be controlled as required. This makes the camera adaptable to any of the conditions likely to be encountered in practice.

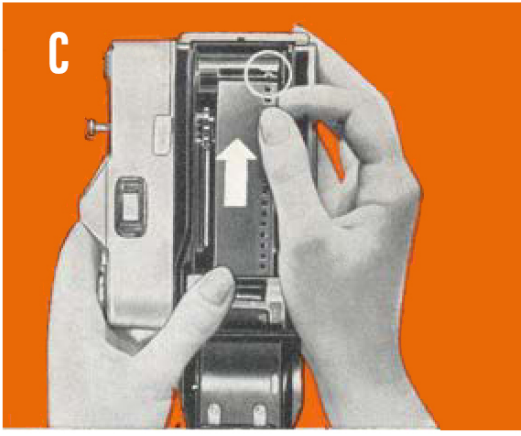
In addition the Selectaflex is fitted with a rangefinder, and high-class Agfa interchangeable lenses complete this camera's operational convenience.

The lens stop setting is indicated in the green signal of the viewfinder and is automatically controlled over a range of $^1/_{30}$ to $^1/_{300}$ sec. Whatever setting you may decide upon, the signal in the viewfinder always prevents you from making any errors.

If you wish you can discontinue the automatic mechanism completely and set shutter speeds and lens stops according to your requirements.

We feel certain that the Selectaflex will come up to your expectations in every respect and will help you to put your photographic ideas into practice.





The film can be loaded in daylight, but always in the shade—at least making use of body shadow.

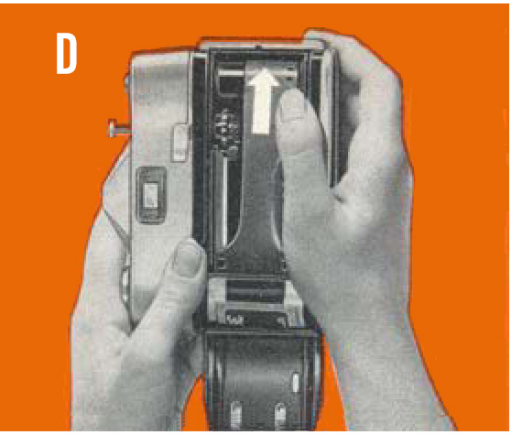
A First open the camera back by sliding catch in direction of arrow until back springs up. Draw out the rewind crank by inserting your finger-nail under the crank lever, lifting this up and then drawing out the crank as far as possible.

B Insert film cassette with hole towards rewind crank. Position crank so that recessed portion fits over the centre core, turn slightly and press until the inner core slips into the cassette hole.

C Turn take-up spool by its milled disc until one of the two broad slits with a film perforation lug (marked by a circle in the illustration) is uppermost.

To ensure that the transport wheel moves freely it is advisable to press in the locking button on the base of the camera.

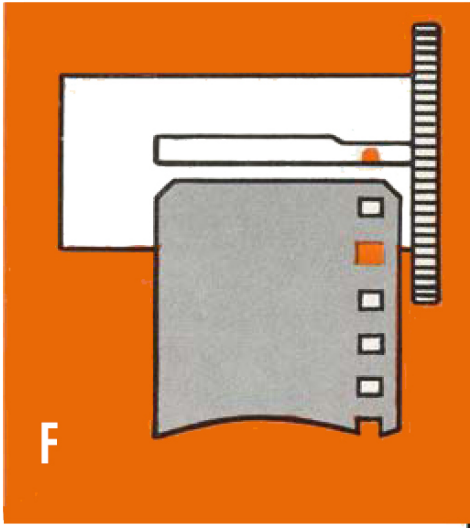
Draw out the film from the cassette in the direction shown by the arrow.

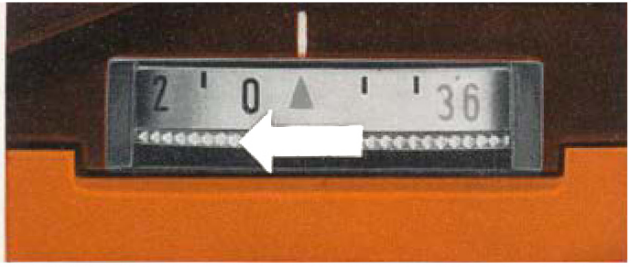


LOADING THE CAMERA IS SO EASY

D Insert the end of the film in the slit of the take-up spool, so that the lug engages in the second film perforation (see fig. F). Now turn the take-up spool on slightly. The film is correctly inserted when it is taut in the camera and the teeth of the transport wheel engage cleanly in the perforation.

E When just under half an inch of the full film width projects from the cassette, close the back of the camera by pressing it firmly home.





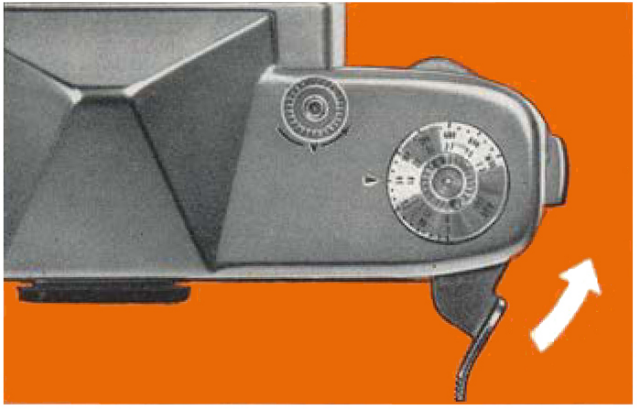
SETTING THE COUNTER

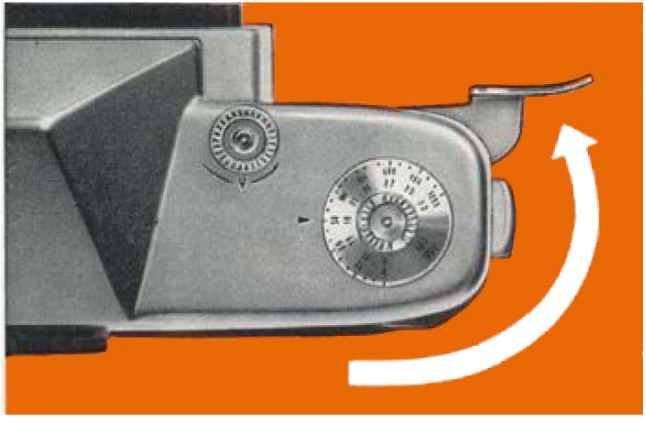
The film counter is arranged at the lower edge of the camera back and shows how many exposures are still left. The dial of the counter has three triangular marks, one each before the numbers 36, 20 and 12. Depending on the length of the film in the camera the appropriate triangle should be set opposite the fixed mark on the camera body. This is done by turning the small milled ring below the film counter in the direction shown by the arrow.

The beginning of the film is exposed to light when loading the camera and it is therefore necessary to make two blank exposures before starting to photograph.

FILM TRANSPORT

Use your thumb to operate the rapid transport lever by moving it forward in a semi-circular direction as far as it will go and then allowing it to return again.





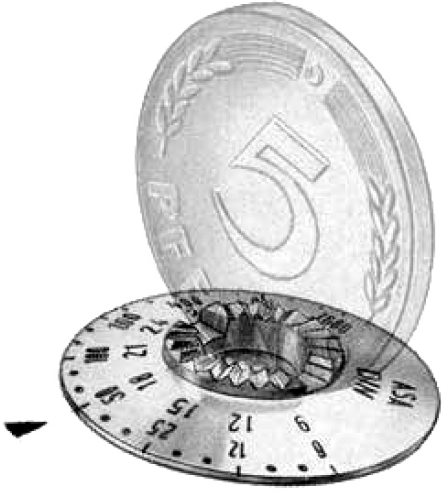
Then press down the shutter release. This procedure should be repeated until the fixed mark on the body of the camera is in line with the number 36, 20 or 12, depending on the length of the film.

If, for some reason, the rapid transport lever cannot be moved, the shutter release should first be pressed. The shutter release and film transport mechanisms are fitted with a lock to prevent double and blank exposures.

If you should inadvertently release the rapid transport lever too soon, the lever should be operated again until resistance is felt.

Caution: When transporting the film, the disc of the rewind knob usually turns as well and it should not therefore be hindered.

STOP



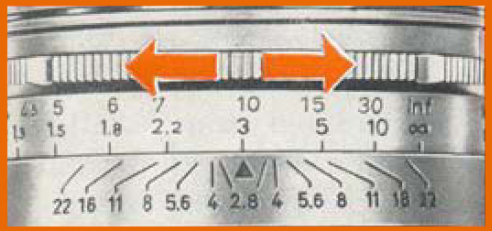
Remember to set the speed of the film on the camera to be sure of correctly exposed photographs with the camera's automatic mechanism. The milled disc can be turned in both directions and is set with a coin until the required DIN or ASA speed is opposite the setting mark.

Your Agfa Selectaflex camera gives fully automatic operation for all films from 9 to 33 DIN (6–1600 ASA).
If you use a film having a higher speed than 24 DIN (200 ASA) **and** want to disconnect the automatic mechanism deliberately—i. e. set shutter speed and lens stop by hand—the DIN-ASA disc of your camera has to be reset to one of the **black** engraved numbers.

RANGEFINDER

The built-in rangefinder offers you two possibilities for focusing the camera:
By turning the focusing ring (see middle illustration page 7)

a) the entire subject can be focused on the ground glass screen,
b) the split-image rangefinder can be used for quick and reliable focusing.



The split-image rangefinder is used to focus the camera in the following manner:

If you point the camera at a vertical section of your subject, you will find that two portions of the image in the centre circle are laterally displaced. As soon as the displaced vertical lines shown in the upper illustration coincide and form a single image as shown in the lower illustration, the camera is correctly focused.

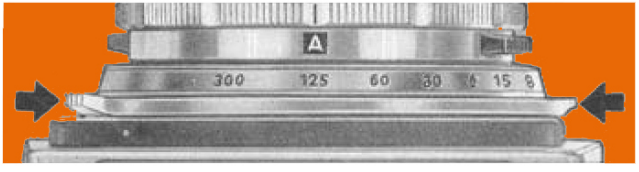
IMPORTANT!

The Selectaflex only operates automatically if the "A" is exactly in the centre of the small window and the setting ring for the automatic mechanism is engaged.

SELECTING THE SHUTTER SPEED

On the Selectaflex you have the opportunity of choosing the shutter speed yourself.

The shutter speed ring is sub-divided into red and black engraved values. When the red shutter speeds are set ($^1/_{30}$ to $^1/_{300}$ sec.), the diaphragm is automatically controlled on operating the shutter release. If, on the other hand, one of the black engraved shutter speeds is chosen (1–$^1/_{15}$ sec.), the lens stop should be set by hand (see "Free choice of shutter speed and lens stop", pages 15/16).



First let us explain the choice of a shutter speed in conjunction with automatic diaphragm control.

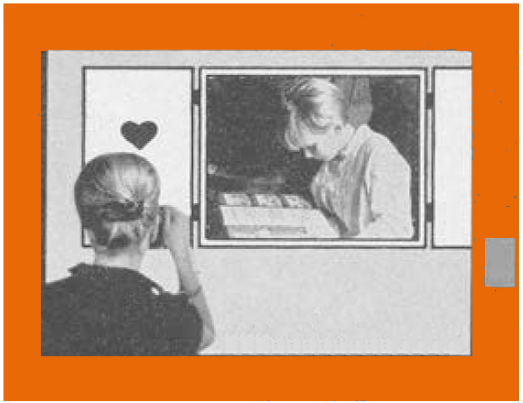
Turn the shutter speed setting ring by the two milled projections on the left and right until the desired shutter speed, or that required by the subject, is in line with the setting mark. For quick moving objects, such as in sports photographs, a short shutter speed will be necessary ($^1/_{300}$ sec.), whereas for landscapes a longer shutter speed ($^1/_{60}$ sec.) can be chosen to give the benefit of greater depth of field. If the subject does not call for any particular shutter speed, it is advisable to set $^1/_{125}$ sec. All shutter speeds have click settings and **only** the engraved figures should therefore be set, no intermediate values.

HOLDING THE CAMERA

When photographing it is important to hold the camera steady. You should therefore take your Agfa Selectaflex in both hands and brace your arms against your body. Place the index finger of your right hand on the shutter release.

Photographs with the camera held in your hands should only be taken at shutter speeds of $^1/_{60}$ to $^1/_{300}$ sec., or $^1/_{30}$ sec. if absolutely necessary. When using the longer and heavier telephoto lens of 135 or 180 mm. focal length, higher shutter speeds should be used in order to prevent blurring. Otherwise the camera should be placed on a firm support or, better still, a tripod should be used.

In such cases a long cable release is indispensable; this can be attached by screwing it into the thread of the shutter release.



LINE UP YOUR SUBJECT-RELEASE

When you look through the viewfinder of your camera after having transported the film, you will see a red dot at the right edge of the viewfinder. Even slight pressure on the shutter release changes the red to green. On pressing the shutter release further down, a resistance of the pressure point will be felt and the correct lens stop is automatically indicated shortly before the exposure is made. This value is visible in the white rectangle between the two green fields; in the adjacent illustration a lens stop setting of f.11 is shown.

Then press the shutter release right down to the stop without altering the position of the camera.

If the intended exposure does not take place after reaching the pressure point, remove the finger from the shutter release and repeat the operation in a new direction.

If, on taking the first pressure point with the shutter release, the red signal is visible in the viewfinder, this may be due to one of two reasons:

a) Under **good** lighting conditions the shutter speed chosen is too slow, in which case a faster speed should be set. If the fastest speed of $^1/_{300}$ sec. has already been set, a coloured filter can be placed in front of the lens when using black-and-white film (please see the notes on filters, page 19).

b) Under **poor** lighting conditions the shutter speed chosen is too fast, in which case a slower speed should be set. If the red signal is visible in the viewfinder even when using a speed of $^1/_{30}$ sec., flashlight or time exposure can be used after first disconnecting the automatic mechanism.

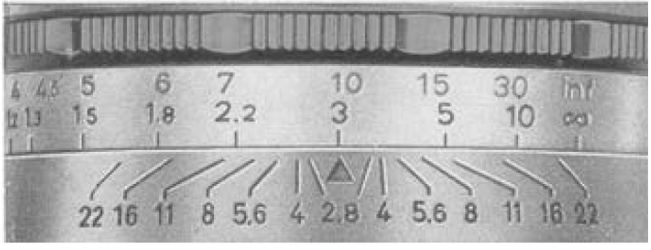
DOUBLE EXPOSURE LOOK

Two exposures on one frame of film are not possible with your Selectaflex because the shutter release will not operate until you have transported the film. If you are in doubt as to whether the film has been moved on, a glance in the viewfinder suffices; if the subject cannot be seen on the ground glass screen, this means that the mirror is raised and the rapid transport lever must first be operated.

IMPORTANCE OF LENS STOPS

Just as selection of the shutter speed always gives you the necessary control over the length of the exposure, it is also important to know the lens aperture set on your camera. These particulars—shown in the green signal of the viewfinder—are required to provide you with information about the depth of field. Each of the lenses for your Selectaflex is fitted with a depth-of-field scale which shows you the approximate zones of sharp focusing at all times. If, for example, you have focused the camera to 10 ft. (3 m.) and stopped down to f. 8, this zone extends from the left-hand figure 8 to the right-hand figure 8 on the adjacent feet scale and shows that the depth of field extends, in this example, from about 7½ ft. (2.3 m.) to 14¾ ft. (4.5 m.).

The depth of field is variable. It increases as the aperture becomes smaller and the distance becomes greater. If the lens stop set automatically and shown in the viewfinder on taking the pressure point with the shutter release is not satisfactory for your purposes (because you may require a smaller lens stop to give a greater depth of field or a larger stop so that the background is deliberately blurred), it is possible to choose another shutter speed to see if this produces the required effect.

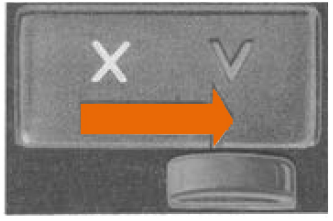


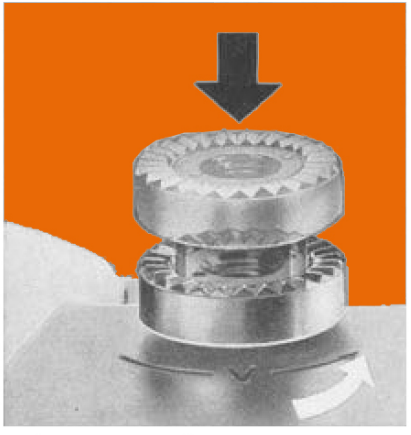
DELAYED ACTIPON RELEASE

This can be used in conjunction with all shutter speeds.

When one of the red engraved shutter speeds is set the diaphragm is controlled automatically; it is therefore advisable to make certain, by taking the pressure point on the shutter release, whether the green signal is visible in the viewfinder. When using the black engraved shutter speeds, the lens stop should be set by hand.

In such cases use a firm support for the camera or preferably a tripod. Set the delayed action release lever to V, press down the shutter release as far as possible and lock by an anti-clockwise turn to the stop (in the direction of the arrow). A buzzing noise starts immediately and shows that the delayed action mechanism is operating and will release the shutter





automatically in about 10 seconds. To arrest the shutter release a cable release with locking screw can also be used.

After the exposure unlock the shutter release by turning it clockwise; it will then return to its original position. Then transport the film.

With the **automatic mechanism disconnected** delayed action exposures are also possible **without** locking the shutter release.

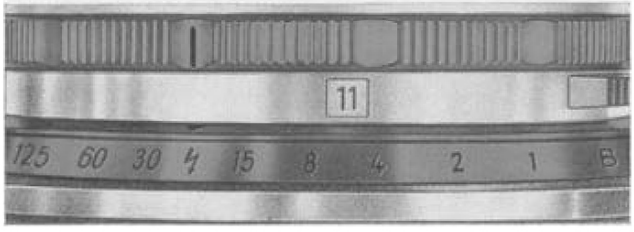
We have already mentioned that the red signal coupled to the **exposure meter** warns you of under-exposure and over-exposure. If, in spite of setting a shutter speed of $^1/_{30}$ sec., the red signal is seen in the viewfinder when taking the first pressure point on the shutter release—with the automatic mechanism disconnected—, flash or time exposure can be used.
This is done as follows:

WITHOUT THE AUTOMATIC MECHANISM

When using films of higher speed than 24 DIN or 200 ASA (marked red), the disc first has to be reset to one of the black engraved values.

For **flash exposures** then set the yellow flash symbol (ϟ) on the shutter speed ring opposite the mark. This will then give a constant shutter speed of $^1/_{30}$ sec.

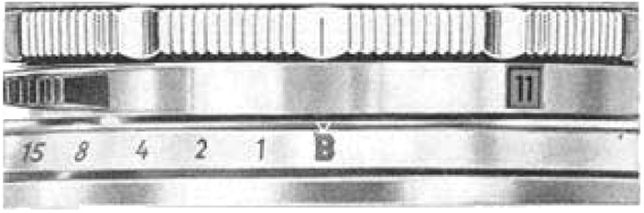
The lens should now be set by turning the ring by means of the two buttons in a clockwise direction (viewing the camera from above) until the desired lens stop appears in the window. Particulars of the correct lens stop are given in the instructions printed on every package of flash bulbs.
A special accessory shoe (type 6794) is supplied as an extra for attaching a flash-gun, such as the Agfalux K, Agfa Tully K or Isi K, and is inserted behind the mount of the eyepiece (4).
Then plug the lead into the flash contact of the camera (see illustr. page 31).



With an **electronic flashgun** it is possible to set shorter shutter speeds than $^1/_{30}$ sec. and in such cases the lens stop required is calculated from the flashgun's guide number.

For time exposures—i.e. shutter speeds longer than $^1/_{30}$ sec.—you should use a tripod and a cable release with a long plunger. Now disconnect the automatic mechanism by turning the ring by means of the black milled projections until the desired lens stop appears in the window. If you set one of the black engraved shutter speeds ($^1/_{15}$, $^1/_8$, $^1/_4$, $^1/_2$ and 1 sec.) opposite the triangular mark the shutter operates automatically regardless of how long you press the shutter release down.

For making longer exposures set the B on the shutter speed ring in line with the triangular mark. The shutter will then stay



open as long as the release button is pressed.

For an exposure lasting one minute or longer (setting to B) the shutter release can be locked when handled carefully. This is done by pressing it down as far as possible and turning it to the left (anti-clockwise). After the exposure the shutter release can be freed again by turning it to the right.

Free choice of shutter speed and lens stop with automatic mechanism disconnected

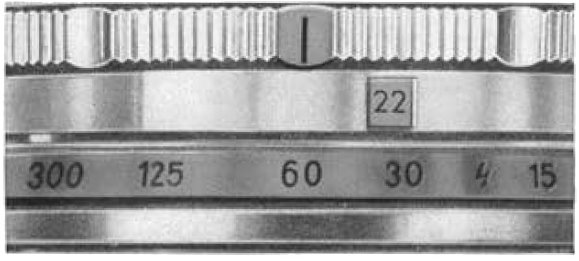
As you can see, the selective automation of the Agfa Selectaflex offers you the

possibility of choosing the required shutter speed.

It sometimes happens that experienced amateurs like to control both factors, i. e. lens stop and shutter speed to suit their **own requirements**—possibly to obtain deliberate over- or under-exposure or to make special exposures. The Agfa Selectaflex also offers this possibility.

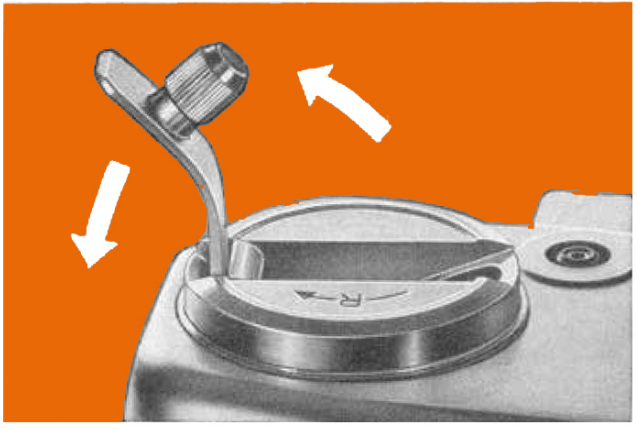
This is how it is done:

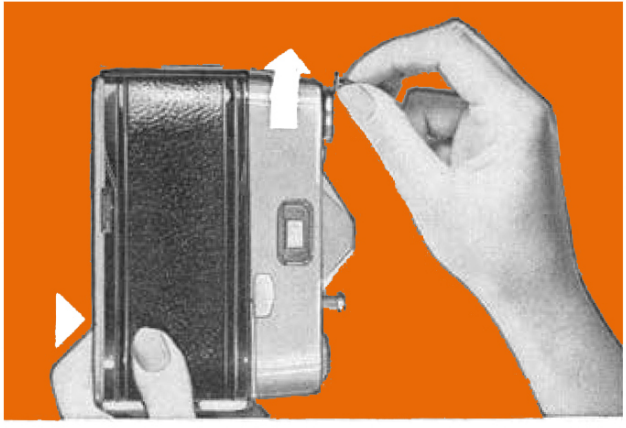
First disconnect the automatic mechanism by turning the ring until the desired lens stop appears in the window. For films having a speed above 24 DIN the DIN-ASA disc of your camera should be reset so that one of the black engraved film speeds is in line with the triangular mark. For photographs with the camera held in your hands you should select one of the higher shutter speeds; when using a tripod and the subject does not move you can set one of the slower shutter speeds or, in the case of time exposures, B in line with the triangular mark.



REWINDING THE FILM

After the last exposure, shown by the number 1 on the film counter, the rapid transport lever usually cannot be moved. The film now has to be rewound into its light-tight cassette by means of the rewind crank.





To do this, press in the locking button in the base of the camera.
Lift the arm of the crank with your fingernail and swivel it outwards.
Now turn the rewind crank in the direction of the arrow. When you notice that the crank turns more readily, rewinding is complete. Then the back of the camera can be opened by pulling the catch to the right (see fig. A on page 2). Pull out the rewind crank as far as possible and the cassette can then be easily removed. Put the cassette in its light-tight packing and mark it as exposed. On operating the rapid transport lever the locking button springs out again.

FILM TIPS

Before inserting a new film as described on pages 2 to 3, here are a few hints on different kinds of film.

Make a habit of using the **Agfa Isopan F** or **Perutz 17.** They have fine grain and good acutance.

The **Agfa Isopan ISS** or **Perutz 21** are the right films for sports photography.

Even in very dull weather you can still obtain good photographs with **Agfa Isopan Record.**

Agfacolor films open up the world of colour to you. For more than 25 years these films have been great favourites due to the natural way they reproduce pastel tints and bright colours alike. Their high speed has made colour snapshots a reality.

For sharp, realistic and brilliant colour transparencies:

in daylight:

Agfacolor Reversal Film CT 18 or **Perutz C 18;**

in artificial light:

Agfacolor Reversal Film CK 20.

From your mounted transparencies you can have CT colour prints made on paper.

For colour and black-and-white prints: in daylight and artificial light:

Agfacolor negative film CN 17 Universal or **Agfacolor negative film CN 17 S.**

CHANGE OF EXPOSURE VALUES THROUGH THE USE OF FILTERS

Filter range for Agfa Selectaflex
for black-and-white photography:

	reduce DIN setting by
Agfa light yellow filter	1 DIN
Agfa medium yellow filter	2 DIN
Agfa yellow-green filter	2 DIN
Agfa orange-red filter	6 DIN
Agfa UV filter	no change

for special colour reversal film exposures:
Agfa Colour Filter R 1.5 — no change

Diameter of screw mount 46 mm.

Use of filters with automatic mechanism connected

When using a filter on the camera, it is not necessary to adopt the usual procedure of setting a longer shutter speed but instead the necessary correction is made through the film speed setting. If, for example, a filter has a factor of 2, the setting on the DIN scale will have to be reduced by 3 DIN, e. g. 14 DIN instead of 17 DIN.

When removing the filter, remember that the film speed counter should be re-set to its original DIN/ASA value.

Special exposure hints

In order to obtain sufficient detail in the shadows for exposures **against the light,** it is advisable to reduce the setting on the film speed scale by 3 DIN when using the automatic mechanism.

When using reversal film (e.g. Agfacolor CT 18) and the sun is hidden by clouds, the film speed setting should be reduced by 2 DIN, and in dull weather by 3 to 4 DIN. This would mean a setting of 16 DIN or 14 DIN respectively, instead of 18 DIN. After making the exposure, re-set the original figure.

What is known as a **close-up reading** is recommended if subject contrast is too great and it is wished to obtain correct exposure of a subject which is small in relation to its surroundings. For example, a girl in a light dress in front of a dark background would be over-exposed without a close-up reading.

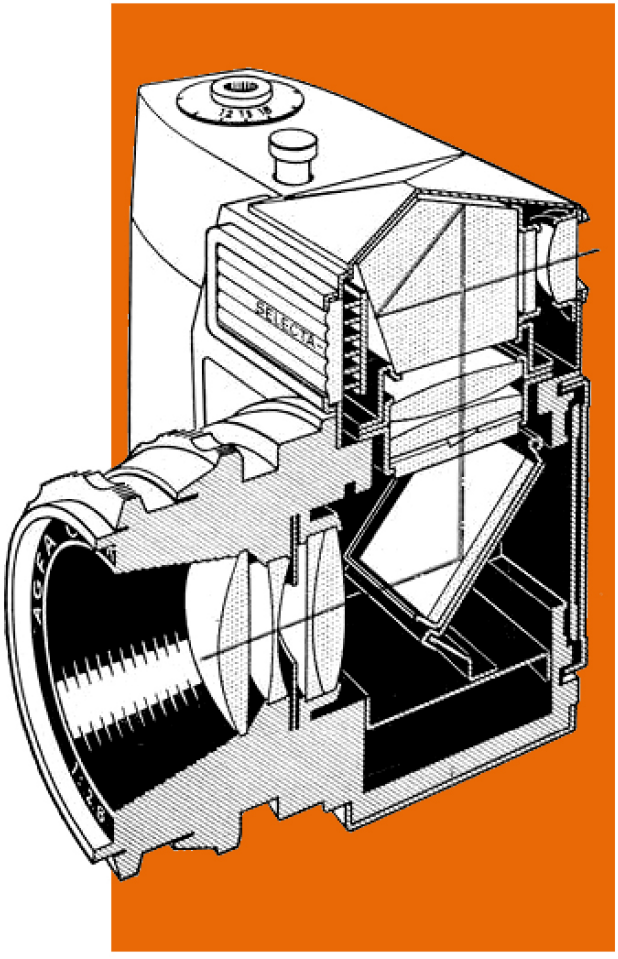
A reading of this kind is taken by approaching the subject closely with the camera, pressing the shutter release down to the pressure point, holding it there, returning to the original position and making the exposure from there.

THE REFLEX SYSTEM

The Selectaflex is a single-lens reflex camera. The lens of the camera is used for taking the photograph and for viewing the subject.

The diagram shows that the image formed by the lens is received by a mirror and deflected upwards. By means of the pentaprism in the viewfinder an upright, unreversed image is obtained.

As already mentioned, the Selectaflex has a quick-change mount so that Agfa lenses of various focal lengths—from 35 mm. to 180 mm.—can be used. This greatly extends the scope of the camera.



Since the subject is always viewed through the particular lens in use, a glance in the viewfinder is enough to obtain the necessary information on subject composition, such as image scale, proportions, perspective, angle of view and picture area.

Lens changing is explained on page 24.

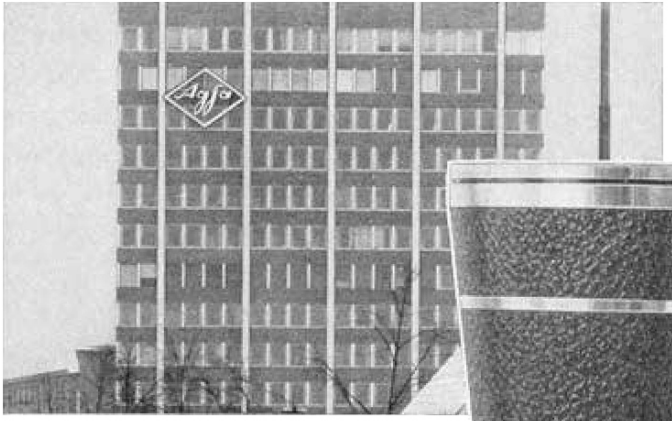
Note! Only the Agfa lenses suitable for this camera may be used. Characteristic: engraved depth-of-field scale.

The following photographs were taken with the AGFA SELECTAFLEX from the same position using the 5 interchangeable lenses.

35 mm. WIDE ANGLE LENS
(AGFA COLOR AMBION f.3.4/35 mm.)

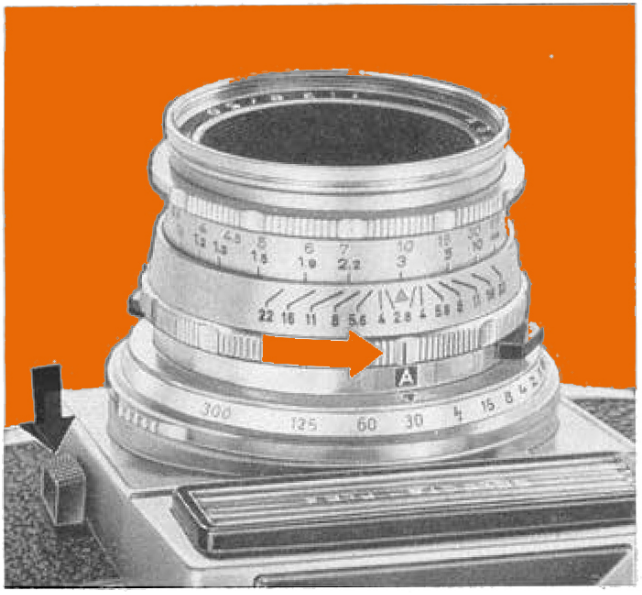
90 mm. TELEPHOTO LENS
(AGFA COLOR TELINEAR f.3.4/90 mm.)

STANDARD LENSES:
(AGFA COLOR SOLINAR f.2.8/50 mm.)
(AGFA COLOR SOLAGON f.2.0/55 mm.)



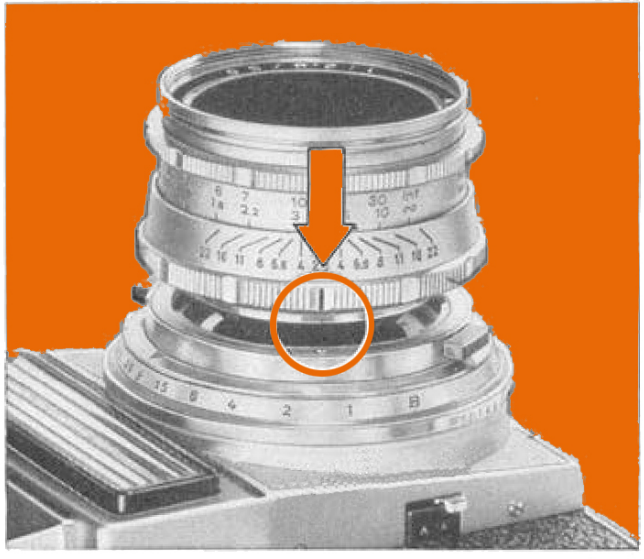
135 mm. TELEPHOTO LENS
◄ (AGFA COLOR TELINEAR f. 4.0/135 mm.)

180 mm. TELEPHOTO LENS
(AGFA COLOR TELINEAR f. 4.5/180 mm.) ►



CHANGING THE LENS

A loaded camera should never be left exposed to light without its lens for any length of time; when 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 or the reflex mirror in position for the next exposure.



To remove the lens from its quick-change mount press in the locking key (9, see main illustr.) at the same time giving the lens a turn to the left (through almost 90°). When doing this, the lens should always be grasped by the fixed milled ring (as shown).

Insertion by dot location

On the inner mount of the camera a red dot will be seen. Place the lens on the mount so that the mark on the lens (used for setting the shutter speed) is exactly opposite the red dot on the camera body. After insertion the lens is locked by turning it clockwise and pressing it against the camera body (see illustration on page 24).

By looking at the lens from above you can always check its correct positioning. The focusing mark and the triangle must always be exactly in the centre of the camera.

Each time after changing the lens make sure that the automatic mechanism is still set.

Cleaning

Every time you change the film in your camera it is advisable to clean the loading chamber, take-up spool and pressure plate in the back carefully with a soft camel hair brush. The lens should only be cleaned with the same kind of brush or a soft leather.

The bayonet mount on the lens, and the body of the camera should also be cleaned occasionally.

SOME GENERAL HINTS

A very striking effect can be obtained if you photograph the subject **by oblique sunlight.** Of course you can also photograph with the sun behind you, but then you must be careful to keep your own shadow out of the picture.

Photos **against the light** call for some experience because the rays of the sun should not fall directly on the lens. It is best to take advantage of the shadow of a tree or house and use a lens hood too.

Photographs without sunshine are also possible. With an overcast sky contrast can be heightened by using a medium yellow or orange-red filter (make allowance for the filter factor, see page 19).

Try out **shots from a mountain peak or tower,** including foreground interest of some kind. Remember the foreground in your landscape photos too, and enliven them by including a person, path, fence or other suitable objects. A change in the camera position is also interesting. Try out oblique angles from a high or low position.

Clouds, particularly the cumulus type, are very effective. By using a yellow filter with black-and-white film they can be brought out very well and with an orange-red filter you can even produce storm cloud effects.

Incidentally, **filters** should only be used with black-and-white film. Before each exposure examine the subject several times through the viewfinder to see whether the oblong or upright picture is better.

Action photographs of processions and similar subjects are easier to take if you work out the most suitable distance, set the focusing ring to this figure and let the procession enter this sharp zone. This leaves you free to concentrate on the picture in the viewfinder and to press the shutter release at the moment when the light circular portion of the rangefinder gives an unbroken, sharp image.

AGFA-GEVAERT
Camera-Werk · München

DEPTH-OF-FIELD TABLE FOR THE AGFA COLOR SOLAGON f. 2.0/55mm. LENS

Diameter of circle of confusion: 0.03 mm.

Focused to (ft.)	Apertures			
	f/2	f/2.8	f/4	f/5.6
	Zone of sharp focusing shown below			
3	2′ 11″–3′	2′ 11″–3′ 1″	2′ 11″–3′ 1″	2′ 10″–3′ 2″
3½	3′ 5″–3′ 7″	3′ 5″–3′ 7″	3′ 4″–3′ 7″	3′ 4″–3′ 8″
4	3′ 11″–4′ 1″	3′ 10″–4′ 1″	3′ 10″–4′ 2″	3′ 9″–4′ 3″
4½	4′ 5″–4′ 7″	4′ 4″–4′ 8″	4′ 3″–4′ 9″	4′ 2″–4′ 10″
5	4′ 10″–5′ 2″	4′ 10″–5′ 2″	4′ 9″–5′ 3″	4′ 8″–5′ 5″
6	5′ 9″–6′ 2″	5′ 9″–6′ 4″	5′ 7″–6′ 5″	5′ 6″–6′ 8″
7	6′ 9″–7′ 3″	6′ 7″–7′ 5″	6′ 6″–7′ 7″	6′ 3″–7′ 11″
10	9′ 5″–10′ 7″	9′ 3″–10′ 11″	8′ 11″–11′ 4″	8′ 7″–11′ 12″
15	13′ 9″–16′ 6″	13′ 4″–17′ 2″	12′ 8″–18′ 4″	11′ 12″–20′ 1″
30	25′ 4″–36′ 9″	23′ 10–40′ 5″	21′ 11″–47′ 6″	19′ 10″–61′ 11″
∞	160′ 10″–∞	115′–∞	80′ 7″–∞	57′ 8″–∞

The distances to the subject are measured from the film plane (rear edge of camera body)

DEPTH-OF-FIELD TABLE FOR THE AGFA COLOR SOLAGON f. 2.0/55mm. LENS

Diameter of circle of confusion: 0.03 mm.

Focused to (ft.)	Apertures			
	f/8	f/11	f/16	f/22
	Zone of sharp focusing shown below			
3	2′ 10″ – 3′ 2″	2′ 9″ – 3′ 3″	2′ 8″ – 3′ 5″	2′ 7″ – 3′ 7″
3½	3′ 3″ – 3′ 9″	3′ 2″ – 3′ 11″	3′ – 4′ 1″	2′ 11″ – 4′ 5″
4	3′ 8″ – 4′ 4″	3′ 7″ – 4′ 6″	3′ 5″ – 4′ 10″	3′ 2″ – 5′ 3″
4½	4′ 1″ – 5′	3′ 11″ – 5′ 3″	3′ 9″ – 5′ 7″	3′ 6″ – 6′ 2″
5	4′ 6″ – 5′ 7″	4′ 4″ – 5′ 11″	4′ 1″ – 6′ 5″	3′ 10″ – 7′ 3″
6	5′ 3″ – 6′ 11″	5′ – 7′ 5″	4′ 9″ – 8′ 3″	4′ 4″ – 9′ 8″
7	6′ – 8′ 4″	5′ 9″ – 9′	5′ 3″ – 10′ 4″	4′ 10″ – 12′ 8″
10	8′ 1″ – 13′ 1″	7′ 7″ – 14′ 10″	6′ 10″ – 19′ 1″	6′ 1″ – 29′ 2″
15	11′ – 23′ 6″	10′ – 29′ 11″	8′ 9″ – 55′ 1″	7′ 7″ – ∞
30	17′ 4″ – 114′ 4″	14′ 12″ – ∞	12′ 2″ – ∞	10′ – ∞
∞	40′ 6″ – ∞	29′ 6″ – ∞	20′ 5″ – ∞	14′ 11″ – ∞

The distances to the subject are measured from the film plane (rear edge of camera body)

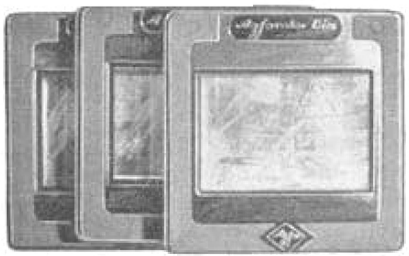
MOUNT YOUR TRANSPARENCIES

before viewing or projecting!

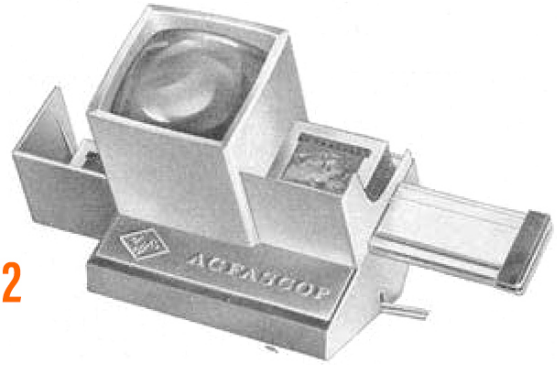
We recommend the **Agfacolor K** type frames (1) for mounting your colour transparencies.

The **Agfascop** slide viewer (2) will be an indispensable aid to you in preparing your slide shows.

For projection purposes the attractively styled **Agfa Diamator 100** or **150** magazine projectors are available, both of outstanding performance. These projectors combine genuine technical advances with simplicity of operation. The natural brilliance of your slides will be greatly enhanced by using the new **Agfa Lumenta Cristall** beaded projection screen.



1



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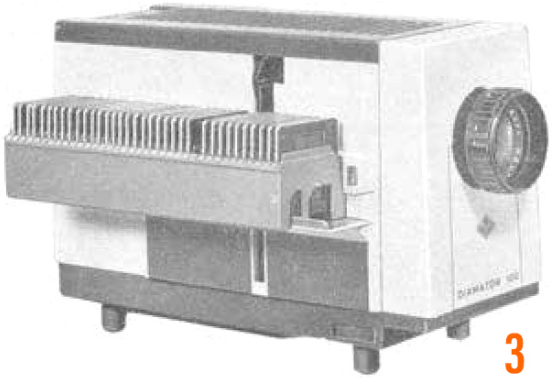
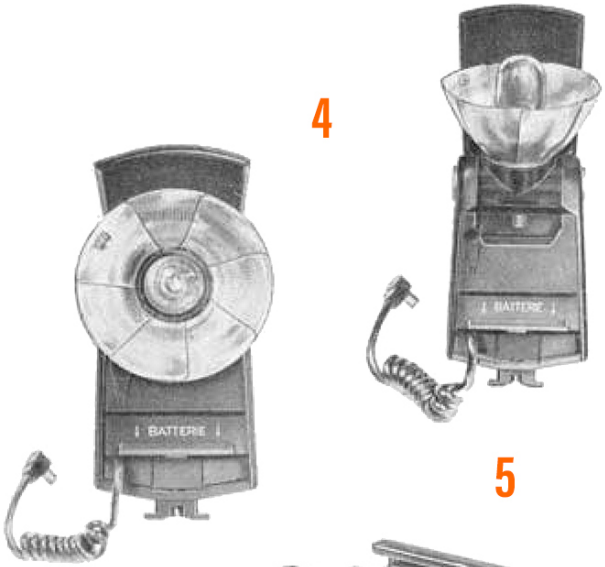
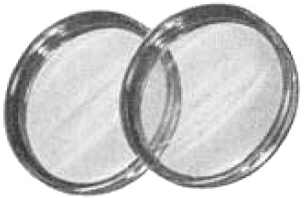


3





The **Agfa Tully K** is no bigger than a match box. You can easily carry this flash-gun around with you to be prepared for all lighting conditions. In addition the **Agfalux** (4) offers you the possibility of indirect or bounce flash with its almost shadowless illumination.

The **accessory shoe** (5) serves for attaching a flashgun to your camera.

It is also a fascinating pastime to explore the wonders of the miniature world. With the **Agfa close-up attachment I** (6) you can cover a range of 15 to 32 inches (39 to 82 cm.), with **attachment II** 11 to 18 inches (28 to 45 cm.) and by combining both you can photograph objects at a distance of 9½ inches (20 cm.).

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

Diameter of circle of confusion: 0.03 mm.

Focused to (ft.)	With diaphragm set at						
	f/2.8	f/4	f/5.6	f/8	f/11	f/16	f/22
	sharp definition from . . . ft. to . . . ft.						
3	2′ 11″–3′ 1″	2′ 10″–3′ 1″	2′ 10″–3′ 2″	2′ 9″–3′ 3″	2′ 9″–3′ 4″	2′ 7″–3′ 6″	2′ 6″–3′ 9″
3½	3′ 5″–3′ 7″	3′ 4″–3′ 8″	3′ 3″–3′ 9″	3′ 3″–3′ 10″	3′ 1″–3′ 11″	2′ 12″–4′ 3″	2′ 10″–4′ 7″
4	3′ 10″–4′ 2″	3′ 10″–4′ 2″	3′ 9″–4′ 4″	3′ 7″–4′ 5″	3′ 6″–4′ 10″	3′ 4″–5′	3′ 2″–5′ 7″
4½	4′ 4″–4′ 8″	4′ 3″–4′ 9″	4′ 2″–4′ 11″	4′ ½″–5′ 1″	3′ 11″–5′ 7″	3′ 8″–5′ 10″	3′ 5″–6′ 8″
5	4′ 9″–5′ 3″	4′ 8″–5′ 4″	4′ 7″–5′ 6″	4′ 5″–5′ 9″	4′ 3″–6′ 5″	3′ 12″–6′ 9″	3′ 8″–7′ 10″
6	5′ 8″–6′ 4″	5′ 7″–6′ 6″	5′ 5″–6′ 9″	5′ 2″–7′ 2″	4′ 11″–8′ 1″	4′ 7″–8′ 10″	4′ 2″–10′ 9″
7	6′ 7″–7′ 6″	6′ 5″–7′ 9″	6′ 2″–8′ 1″	5′ 11″–8′ 8″	5′ 7″–9′ 6″	5′ 1″–11′ 4″	4′ 7″–14′ 9″
10	9′ 1″–11′ 1″	8′ 9″–11′ 7″	8′ 5″–12′ 4″	7′ 10″–13′ 9″	7′ 6″–17′ 2″	6′ 6″–22′ 4″	5′ 9″–42′
15	13′ 1″–17′ 7″	12′ 5″–19′	11′ 7″–21′ 3″	10′ 7″–25′	9′ 6″–39′	8′ 2″–96′	7′–∞
30	23′ 1″–43′	21′–53′	18′ 9″–75′	16′ 2″–215′	13′10″–∞	11′ 1″–∞	9′–∞
∞	99′–∞	54′–∞	41′–∞	30′ 4″–∞	22′11″–∞	16′ 4″–∞	12′ 1″–∞

The distances to the subject are measured from the film plane (rear edge of camera body)

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