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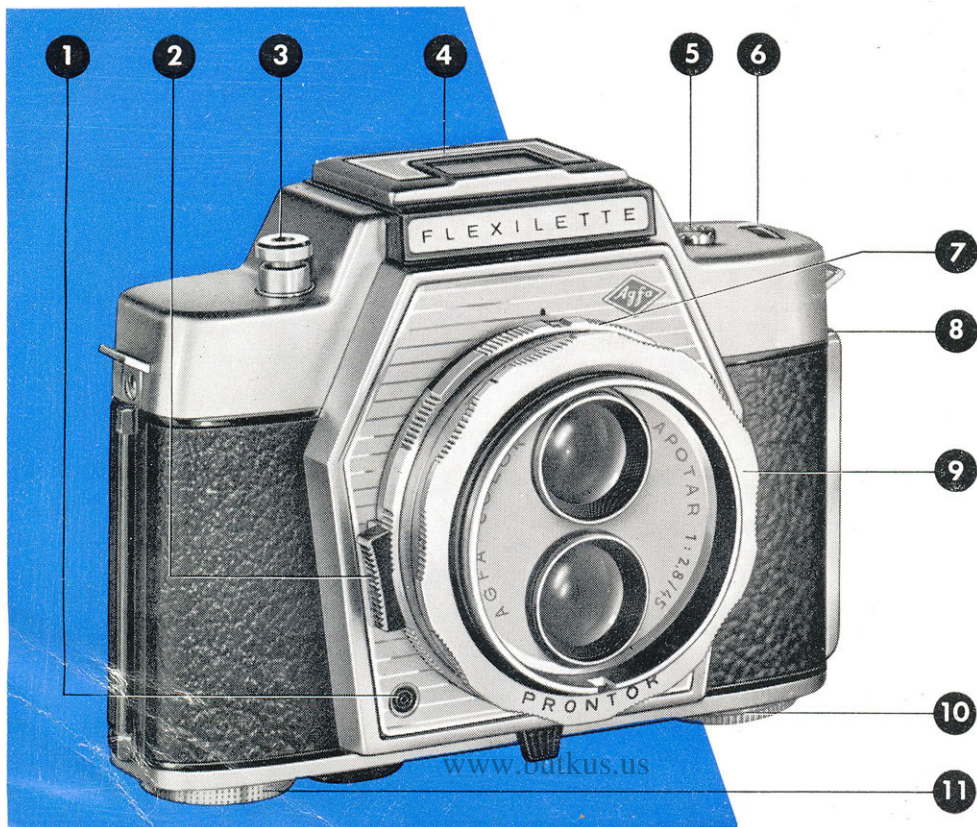
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INSTRUCTIONS FOR USE

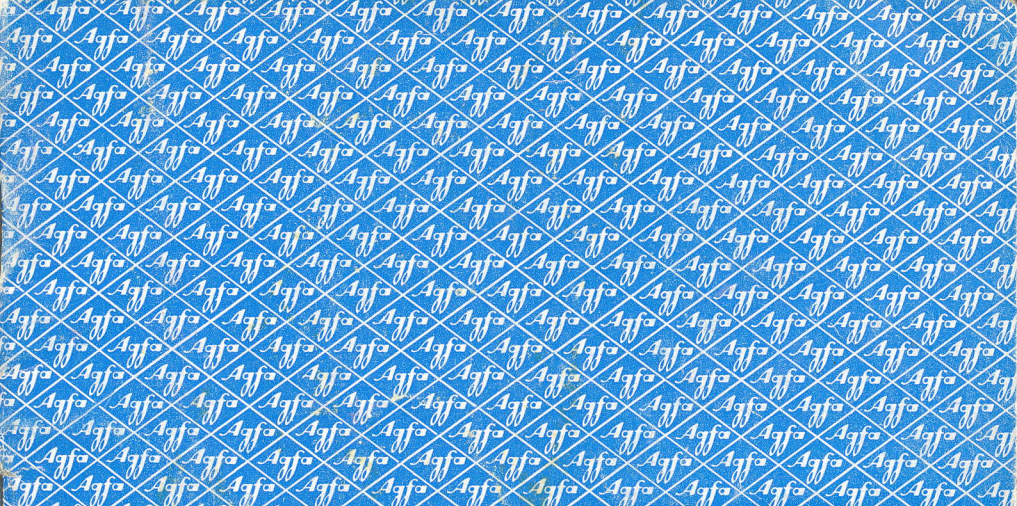
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KEY TO CAMERA
ILLUSTRATION

- ① Flash contact
- ② Key of shutter speed setting ring
- ③ Shutter release with cable release socket
- ④ Reflex finder
- ⑤ Film type indicator
- ⑥ Film counter
- ⑦ Milled diaphragm ring
- ⑧ Catch for camera back
- ⑨ Focusing ring
- ⑩ Rapid transport lever
- ⑪ Rewind knob



FLEXILETTE

3030

Now that you are the proud owner of an Agfa Flexilette twin-lens reflex camera you will be able to take wonderful photographs as a constant reminder of the past. You are to be congratulated on your choice.

Two high-class lenses arranged close together one above the other give this camera its distinctive appearance and enable the subject to be viewed without parallax, to mention only one of its many technical advantages.

The bright, ground glass screen of the reflex viewfinder is the same size as the final picture and makes selection of the subject an easy matter. Exact focusing in an instant is a further advantage offered by the built-in split-image range-finder. Two things which make photography so simple and such a pleasure.

Your photographic dealer may have explained the Flexilette to you, but before using your new camera for the first time we suggest that you read through this little booklet to familiarize yourself with the various manual operations. It offers also a number of valuable hints and suggestions.

Pages 2 to 13 contain instructions on how to handle your Flexilette and also some useful information regarding exposure and flashlight.

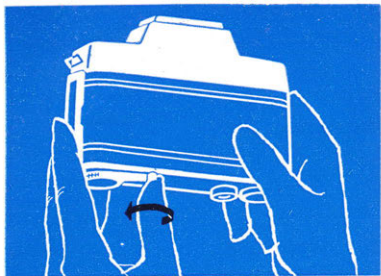
Apart from this, detailed particulars of the wide range of accessories available for the Flexilette, and other useful hints are given in the technical section covering pages 14 to 25.

Each time that a certain part of the camera is described in the booklet, a number appears in a circle. These numbers are supplied for easy reference in finding the part in the illustration printed on the rear cover flap. This flap should be opened out when reading through the booklet.

And now let us examine the Flexilette in detail



... and turn over



If there is no film in your camera, we suggest that you read pages 20/21 of the technical section explaining how to load the Flexilette.

READY FOR INSTANT ACTION

Your camera is always ready for action due to its rapid transport lever ⑩ on the bottom plate. To transport the film one frame you simply move the lever out and forwards with your thumb **as far as it will go** (see illustration).

If inadvertently the rapid transport lever is not swivelled round as far as it will go, the operation should be repeated; in such cases the lever may be blocked half-way.

The film counter always shows you the number of exposures still left on your film.

Double exposures are impossible due to a special locking device built into the camera.

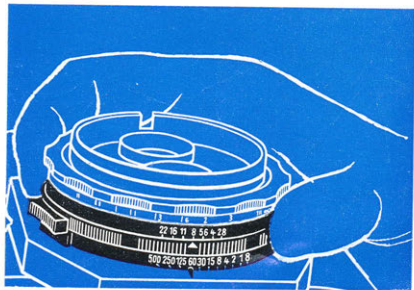
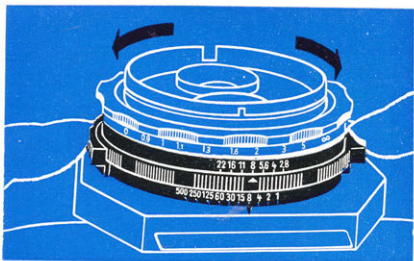
(Please read the instructions on p. 22.)

CORRECT EXPOSURE

... is the chief requirement for obtaining successful photographs. The correct exposure of a film depends on three things: The speed of the film used, the lens aperture and the appropriate shutter speed.

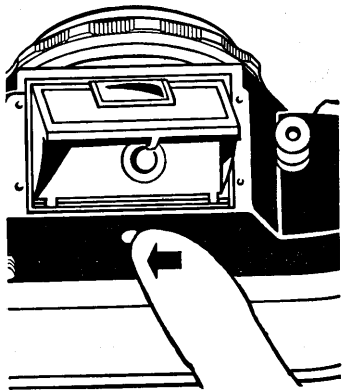
The shutter speeds and lens apertures are marked as numbers on setting rings. These are moved by means of keys (see upper illustration) to set the required shutter speed against the index mark and by turning the milled diaphragm ring to set the necessary lens aperture against the triangular mark (see lower illustration).

The more action there is in your photograph, the shorter must be the shutter speed on your camera (shortest speed $1/500$ sec.). And the greater the depth of the sharp focusing zone from the camera to the subject is required to be, the smaller must be the aperture setting (smallest aperture: f. 22). Further particulars are given on pages 15/16.



VIEWING THE SUBJECT

Your Agfa Flexilette twin-lens reflex camera makes child's play of lining up and focusing the subject. First open up the reflex finder ④ by pressing the small button in the direction of the arrow.



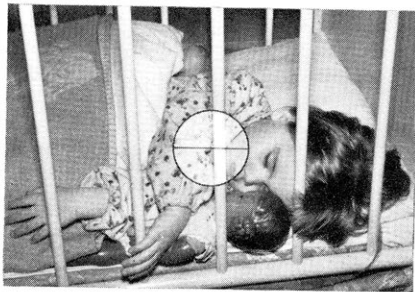
If the focusing magnifier does not spring up of its own accord, push the small grooved latch at the right slightly to the left.

Now point the camera at the subject (see illustrations, page 4) and raise it until the focusing magnifier is close to your eye. Use thumb and forefinger to turn the focusing ring until the viewfinder image is sharp.



A RELIABLE CHECK ON FOCUSING



is provided by the split-image rangefinder. If you watch a vertical line of the subject in the viewfinder and turn the focusing ring, you will find that the two halves of the picture in the small focusing circle do not coincide (upper illustration). As soon as these lines continue in single outline from top to bottom and a complete picture is obtained (lower illustration), the camera is correctly focused on the subject.



AVOIDING CAMERA SHAKE

Apart from focusing exactly, it is essential to hold your camera steady to obtain sharp pictures. Therefore take your Flexilette in both hands. By shortening the carrying strap of the camera you can brace it in the manner shown and have the tip of your right forefinger resting lightly on the shutter release ③. The Flexilette offers you four different ways of viewing the subject when taking the photograph:

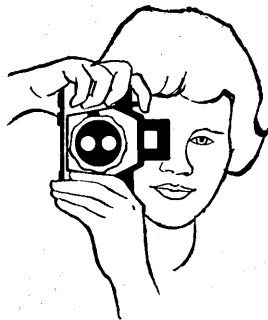


1. Through the waist-level viewfinder without the focusing magnifier, using both eyes. Camera held about 10 inches below the eyes. Focus control possible. 
2. Through the waist-level viewfinder with focusing magnifier raised, using only one eye. The magnifier is held close to the eye, giving extra good focus control. 





3. Through the frame viewfinder using one eye. Raise the focusing magnifier and hold the lens at the rear of the viewfinder hood close to your eye. No focus control possible. ◀
4. Upright photographs with the frame viewfinder using one eye. Raise the focusing magnifier, turn the camera through 90° and hold the eye-lens at the rear of the viewfinder hood close to your left or right eye. Before taking an upright photograph, it is advisable to focus your subject in the oblong position on the ground glass screen by means of the split-image rangefinder. ▶



Note: The reflex finder gives an image the right way up but the wrong way round; the frame viewfinder gives an upright image the right way round.

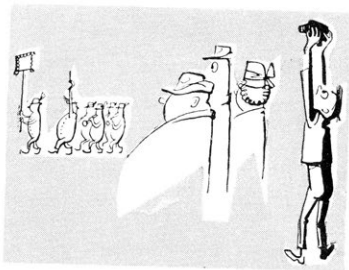
When holding the camera in your hands only shutter speeds of $1/60$ to $1/500$ sec. should be used, or $1/30$ sec. if absolutely necessary. With longer shutter speeds place the camera on a firm support of some kind, preferably a tripod. For oblong photographs press the shutter release with the forefinger of your right hand. For upright photographs (advisable only with the frame finder) the thumb or index finger can be used to operate the shutter release, depending on which eye you use. Press down the shutter release slowly and evenly as far as it will go. After taking the photograph, operate the rapid transport lever so that the camera is ready for the next shot.

Viewfinder parallax is non-existent in your twin-lens Flexilette as a result of the proximity of the viewing and taking lenses. You can therefore be certain of photographing the exact picture area seen on the ground glass screen, even at close distances.

Your twin-lens reflex camera enables you to view the subject from all angles even during the actual exposure.

For example, you can point the camera vertically upwards or downwards without twisting your body in any way and still have the viewfinder at eye-level.

If you wish to photograph over a crowd you merely hold the Flexilette upside down above your head and look at the ground glass screen of the viewfinder from below.



When photographing small children or animals you can even use the camera satisfactorily from a crouching position; in such cases it is advisable to brace the camera downwards against the carrying strap round your neck.

It is also possible to remain unobserved and make use of the element of surprise by photographing round a corner.

In brief: The Flexilette makes easy work of selecting a wide variety of subjects.



EXPOSURE TABLE FOR AGFACOLOR NEGATIVE FILM

Aperture settings required from May to August, 2 hours after sunrise until 2 hours before sunset, shutter speed $1/125$ sec.	Agfacolor Negative Film CN 17			Agfacolor Negative Film CN 14		
	Bright sunshine	Slight haze	Overcast, dull	Bright sunshine	Slight haze	Overcast, dull
Beach scenes, mountains, snow	between f. 11 & 16	between f. 8 & 11	between f. 5.6 & 8	between f. 8 & 11	between f. 5.6 & 8	between f. 4 & 5.6
Well lit streets and buildings, open landscapes with distant background	f. 8 & 11	f. 5.6 & 8	f. 4 & 5.6	f. 5.6 & 8	f. 4 & 5.6	f. 2.8 & 4
People, groups in the open, landscapes with dark foreground, street scenes	f. 5.6 & 8	f. 4 & 5.6	f. 2.8 & 4	f. 4 & 5.6	f. 2.8 & 4	—
Dark buildings, people in the shade	f. 4 & 5.6	f. 2.8 & 4	—	f. 2.8 & 4	—	—

From September to April open lens aperture one stop more.

Agfacolor Negative Film. The universal film for colour or black and white paper prints and enlargements of any size.

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EXPOSURE TABLE FOR AGFA ISOPAN F 17° DIN (40 ASA)
 AND AGFACOLOR REVERSAL FILM CT 18
 from May to August, 2 hours after sunrise until 2 hours before sunset

Shutter speed:	Lens aperture														
	^{1/500}			^{1/250}			^{1/125}			^{1/60}			^{1/30}		
	Sunshine	Haze	Dull	Sunshine	Haze	Dull	Sunshine	Haze	Dull	Sunshine	Haze	Dull	Sunshine	Haze	Dull
Beach scenes, glaciers, snow	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	—	f. 22	f. 16
Open landscapes	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	f. 22	f. 16	f. 11
Landscapes with foreground, people in the open	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	f. 16	f. 11	f. 8
Close-ups (in the shade)	f. 2.8	—	—	f. 4	f. 2.8	—	f. 5.6	f. 4	f. 2.8	f. 8	f. 5.6	f. 4	f. 11	—	—
Sports photo- graphy, rapid movement	f. 5.6	f. 4	f. 2.8	f. 8	f. 5.6	f. 4	—	—	—	—	—	—	—	—	—

From September to April open lens aperture one stop more.



The particulars contained in the exposure tables on the previous pages are of course only intended as a guide; it is better to make quite sure by using a photoelectric exposure meter. The Agfa Lucimeter S exposure meter is not only handy and attractively styled but also very simple to use.

IN POOR LIGHT— TIME EXPOSURES

For time exposures you should place your Flexilette on a firm support or use a tripod. When the shutter speed ring is set to the "B" position the shutter will stay open as long as you press the release. It is normally advisable to use a cable release which can be screwed into the shutter release ③.

If, for instance, you wish to photograph a fireworks display, the time of keeping the shutter open depends on how long the firework burns.

The best method is to set the widest lens aperture (f. 2.8), the "B" position on the shutter speed scale and the infinity sign (∞) against their appropriate index marks. For photographs

of this kind you should definitely use a tripod, preferably with a ball and socket or tilting head. Such pictures are specially rewarding on Agfacolor Film.

FLASH PHOTOGRAPHY— CHILD'S PLAY

In many cases, for indoor photography in particular, the lack of light has to be made good by using flashlight and your Flexilette is fitted with a flash contact for this purpose. You attach the flashgun, such as an Agfa KM or

Agfalux, to the accessory shoe of a normal flash bracket and then secure the bracket to the tripod bush of the camera by the screw. The synchronisation cable is then connected to the flash contact ① and the shutter speed ring set to $\frac{1}{30}$ sec.

The required lens aperture can be seen from the table for X synchronisation printed on every packet of flash bulbs. With an electronic flashgun you can use any shutter speed (i. e. faster shutter speeds) with black and white, daylight colour reversal and colour negative films. The correct lens aperture to use is obtained from the flash factor applicable to the particular flashgun. For example, a flash factor of 96 divided by 12 feet would give the lens aperture f. 8.

TECHNICAL SECTION



OTHER USEFUL INFORMATION...

You will probably want to know something more about your Flexilette, to learn of the associations between shutter speed, aperture and depth of field, obtain some useful hints on technique, how to choose the right film for the right occasion—in short, how to take good photographs. And so we advise you to read through the pages of this “Technical Section”. The time taken will be well spent.

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The diaphragm of a lens controls the amount of light reaching the film. Under good lighting conditions you can use a small aperture, such as f. 16 or 22, whereas in poor light a large lens aperture, such as f. 2.8 or 4, is necessary.

As the diaphragm opens continuously it is also possible to set intermediate values between any two aperture numbers.

The shutter of your Flexilette offers you the second means of controlling the amount of light passing through the lens. Short shutter speeds, such as $1/250$ sec., for example, allow much less light to reach the film than longer speeds, such as $1/30$ second.

When setting shutter speeds, use only the click settings for the various exposure times; *do not attempt to set intermediate values!*

The aperture and shutter speed determine the **exposure** of the film. Both factors are related to each other. It is thus possible to combine a short shutter speed with a large aperture and a small aperture with a long shutter speed. The only important point to remember is that shutter speeds longer than $1/60$ sec. should not be used for photographs holding the camera in your hands; the absolute limit is $1/30$ sec. if camera shake is to be avoided.

Short shutter speeds are used to freeze movement in action photography. A small lens aperture is used in landscape photography to obtain good sharpness in the picture right from the near foreground to the distant background.

In other words the diaphragm or lens aperture is used to regulate the depth of sharp focus in our subject, referred to as

Depth of Field. The zone of sharp focus in front of and beyond the point on which the camera is focused is therefore variable; it becomes greater as the aperture decreases and the distance increases.

To express it simply:



Large aperture
e. g. f. 2.8 =

big opening
but small
depth of field

Small aperture
e. g. f. 22 =

little opening
but great
depth of field



To help you in finding out how far this zone of sharp focusing for each aperture and distance extends, use the Depth of Field Table on pages 26/27.

SOME GENERAL HINTS FOR YOUR PHOTOGRAPHS

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

Photographs 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 the lens hood too.

Photography without sunshine is also possible. With an overcast sky contrast can be heightened by using a medium yellow filter, with black and white film.

Views from a mountain peak or tower are also well worth while, if possible including foreground interest of some kind. Think of the foreground in your landscape photos too, and enliven them by including a person, path, fence

or other suitable object. A change in the camera position also relieves the monotony. Try out oblique "bird's-eye" or "worm's-eye" views.

Clouds, particularly the cumulus type, make a world of difference to a subject. By using a yellow filter they can be brought out very well.

It is also an easy matter to explore the wonders of the miniature world with your Flexilette. All you need is the **Agfa Close-Up Attachment** covering a range of 15-32 in. (38-80 cm.).

The manner in which the taking and viewing lenses are arranged close together one above the other eliminates viewfinder parallax even at short ranges.

Moving objects such as processions and similar events are easier to photograph if you work out the most suitable distance beforehand, set the focusing ring to this figure and let the procession or object enter this sharp zone. This leaves you free to concen-

trate 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 image, indicating that the subject is in focus.

CARE OF YOUR CAMERA

To obtain long life from your Flexilette it is advisable to protect it against the effects of the weather with the practical ever-ready case made specially for the camera.

It is also a good plan to make sure that the inside of the camera and the lens are free from dust or dirt of any kind before loading the camera with film.

CAMERA NUMBER

Your Flexilette bears a serial number engraved above the rapid transport lever. We advise you to make a note of this number immediately after purchasing the camera.

THE RIGHT FILM FOR EVERY OCCASION

Before loading the camera with film, here are a few suggestions to help you in choosing the right film.

Only 35 mm. miniature films are used in the Flexilette. The size of the picture obtained with them is 24 x 36 mm.

These films are wound on a spool enclosed in a light-tight cassette, and are supplied in two different lengths to give 36 and 20 exposures respectively.

Miniature films are obtainable in various speeds so that you can choose the type of film best suited to the season of the year and weather. In general low-speed films possess a finer grain than high-speed films. If you know in advance that you will be having big enlargements made from your photographs it is therefore best to use

13° **Agfa Isopan FF**, 13° DIN/16 ASA.

17° The speed rating of **Agfa Isopan F** is 17° DIN/40 ASA. It has fine grain, good contour sharpness and wide exposure latitude. This is therefore the film to use as a normal-speed film.

21° In poor light **Agfa Isopan ISS**, 21° DIN/100 ASA, is the right film because it is twice as fast as Isopan F.

25° For very unfavourable lighting conditions use **Agfa Isopan Ultra**, 25° DIN/250 ASA. With subjects of normal contrast you can use one shutter speed faster than with ISS.

As a last resort, where even the speed of Agfa Isopan Ultra is not enough, **Agfa Isopan Record** goes one step further. With equal grain

and definition it offers the advantage of at least one extra lens aperture or equivalent shutter speed. Advice on how to expose this film is contained in each carton.

The world of colour is open to you with Agfacolor film, a favourite for over 20 years because of the natural way in which it reproduces pastel and bright colours alike. The high speed of these films has made action photography in colour a reality!

For colour transparencies: Agfacolor Reversal Film CT18; for colour prints on paper: Agfacolor Negative Film.

The latter type of film is supplied in two speeds, 14° DIN/20 ASA and 17° DIN/40 ASA.

The correct way to load your camera with film is described on the next two pages.

HOW TO LOAD THE CAMERA

First set the film type indicator by turning the milled ring until the required symbol appears in the window, as follows:

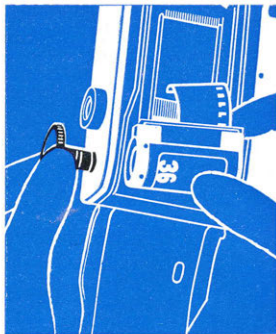
- Black and white markings = Black-and-white film
- CN = Negative colour film for daylight and artif. light
- CK = Colour reversal film, A artificial light type
- CF = Colour reversal film, F artificial flashlight type
- CT = Colour reversal film, daylight type
- DAY = daylight type



(To be carried out in subdued light or in the shadow of your body.)



Open the camera back by sliding catch in direction of arrow.



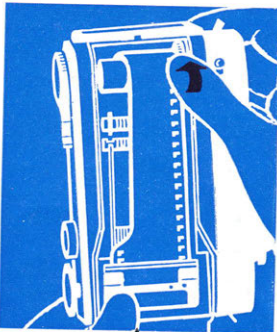
Draw out the rewind knob with the left hand as far as it will go and insert the film cassette. Push back the rewind knob.

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▲ Draw out enough film for the narrow tongue to reach the winding spool easily. Then turn the spool by its milled ring until the broad slit and small film perforation lug are uppermost.

Insert the film in the slit so that the lug engages in the second film perforation.



▲ Now turn the winding spool in the direction shown by the arrow until about $\frac{1}{3}$ rd. inch full width of film projects from the cassette.

Close the back of the camera by pressing it until it snaps home.

As the film is wound on to the first exposure (see page 22) the rewind knob ⑪ will turn—indicating that the film has been inserted in the correct way.





FILM TRANSPORT FOR THE FIRST EXPOSURE

After closing the back of the camera, set the film counter which always shows the number of exposures still left on your film. Press the small knob shown in the illustration to the right until the thin red line or mark can be seen opposite the diamond in the window.

If you have loaded a film for 36 exposures this will be the diamond between the numbers 0 and 36, or between 25 and 20 in the case of a film giving 20 exposures. You should then make two blank exposures. This is done by moving the rapid transport lever as far as possible and pressing the shutter release. Repeat this procedure twice until either the number 36 or 20 is opposite the red line. Your Flexilette is then ready for use.

DOUBLE AND BLANK EXPOSURE PREVENTION

Your Flexilette is fitted with a device to prevent double and blank exposures. This means that two photographs can never be taken on the same frame of film and also that the film cannot be wound on until the exposure has been made. As long as you do not transport the film, the shutter release remains blocked.

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REWINDING THE FILM AFTER EXPOSURE

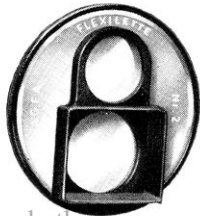
After the last exposure, indicated by the 1 on the film counter, the rapid transport lever will not usually move. The film is now on the winding spool and must be rewound into its light-tight cassette before opening the back of the camera.

To do this, pull out the rewind knob ⑪ to its first stop (about $\frac{1}{4}$ inch) and turn it whilst pressing the locking button in the direction of the arrow (see illustration). When the rewind knob turns much more easily or can still be turned when the locking button is released, rewinding is complete. You can now open the back of the camera, as described on page 20, by pulling out the rewind knob as far as it will go and removing the cassette. Put the cassette in its light-tight packing and mark it as exposed.

An ever-ready case is well worth having because it protects your Flexilette from knocks and the weather, apart from making it easier to carry. ▶

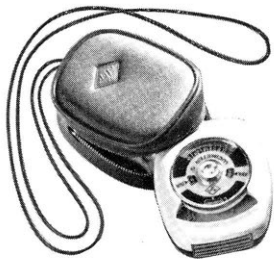


Filter, close-up attachment and lens hood for the Agfa Flexilette have a special slip-on mount. This is also provided with a light shield for filter and close-up attachment. ▶

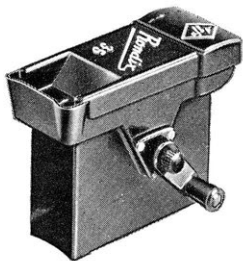


A photoelectric exposure meter enables you to obtain exact exposure values. We therefore advise to purchase the Agfa Lucimeter S which can easily be carried along in the practical zipper case. ▶

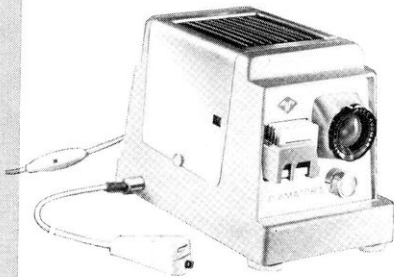
The Agfalux pocket flash-gun is small, light and handy. A practical zip case is also available. ▶



Developing your own films increases the pleasure of photography. With the Agfa Rondix or Agfa Rondinax 35 U you can actually develop them in daylight. ►



Those who want to sit in an easy-chair while showing their transparencies will be enthusiastic at the new Agfa Diamator S with fully automatic remote control. All the necessary operations are done automatically by simply pressing a button. ►



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

Circle of confusion of diameter 0.03 mm.

Distance focused upon	With diaphragm set at			
	2.8	4	5.6	8
	sharp definition from ft. . . . to ft. . . .			
3 ft.	2' 10 ³ / ₄ " — 3' 1 ¹ / ₄ "	2' 10 ¹ / ₂ " — 3' 1 ³ / ₄ "	2' 10" — 3' 2 ¹ / ₄ "	2' 9 ¹ / ₄ " — 3' 3 ¹ / ₂ "
3 ¹ / ₂ ft.	3' 4 ¹ / ₂ " — 3' 7 ³ / ₄ "	3' 4" — 3' 8 ¹ / ₄ "	3' 3 ¹ / ₄ " — 3' 9 ¹ / ₄ "	3' 2" — 3' 10 ³ / ₄ "
4 ft.	3' 10" — 4' 2 ¹ / ₄ "	3' 9 ¹ / ₄ " — 4' 3"	3' 8 ¹ / ₄ " — 4' 4 ¹ / ₂ "	3' 7" — 4' 6 ¹ / ₂ "
5 ft.	4' 8 ³ / ₄ " — 5' 3 ¹ / ₂ "	4' 7 ³ / ₄ " — 5' 5"	4' 6 ¹ / ₄ " — 5' 7 ¹ / ₄ "	4' 4" — 5' 10 ³ / ₄ "
6 ft.	5' 7 ¹ / ₄ " — 6' 5 ¹ / ₂ "	5' 6" — 6' 7 ¹ / ₂ "	5' 3 ³ / ₄ " — 6' 10 ³ / ₄ "	5' 3 ³ / ₄ " — 7' 4 ¹ / ₂ "
8 ft.	7' 3 ¹ / ₂ " — 8' 10 ¹ / ₄ "	7' 1 ¹ / ₄ " — 9' 2"	6' 9 ¹ / ₂ " — 9' 8 ³ / ₄ "	6' 4 ³ / ₄ " — 10' 8 ³ / ₄ "
10 ft.	8' 11" — 11' 4 ¹ / ₂ "	8' 7 ¹ / ₂ " — 11' 11"	8' 2" — 12' 10 ³ / ₄ "	7' 7" — 14' 9"
15 ft.	12' 8" — 18' 4 ³ / ₄ "	12' 3 ⁴ / ₄ " — 19' 10 ¹ / ₄ "	11' 2 ¹ / ₄ " — 22' 9 ³ / ₄ "	10' 1 ¹ / ₄ " — 29' 5 ¹ / ₄ "
30 ft.	21' 10 ¹ / ₄ " — 47' 11 ¹ / ₂ "	20' 1" — 59' 7 ¹ / ₄ "	17' 8 ³ / ₄ " — ∞	15' 1 ¹ / ₄ " — ∞
∞	59' — ∞	47' 6" — ∞	36' 1 ¹ / ₄ " — ∞	26' 6 ¹ / ₂ " — ∞

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

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

Circle of confusion of diameter 0.03 mm.

Distance focused upon	With diaphragm set at		
	11	16	22
	sharp definition from ft. . . . to ft. . . .		
3 ft.	2' 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 $\frac{1}{2}$ " — ∞	6' 5 $\frac{1}{2}$ " — ∞
30 ft.	13' 1" — ∞	10' 1 $\frac{1}{2}$ " — ∞	8' 1 $\frac{3}{4}$ " — ∞
∞	19' 11 $\frac{3}{4}$ " — ∞	14' 2" — ∞	10' 6 $\frac{1}{4}$ " — ∞

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

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

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen