
COLORFLEX

GUARANTEE

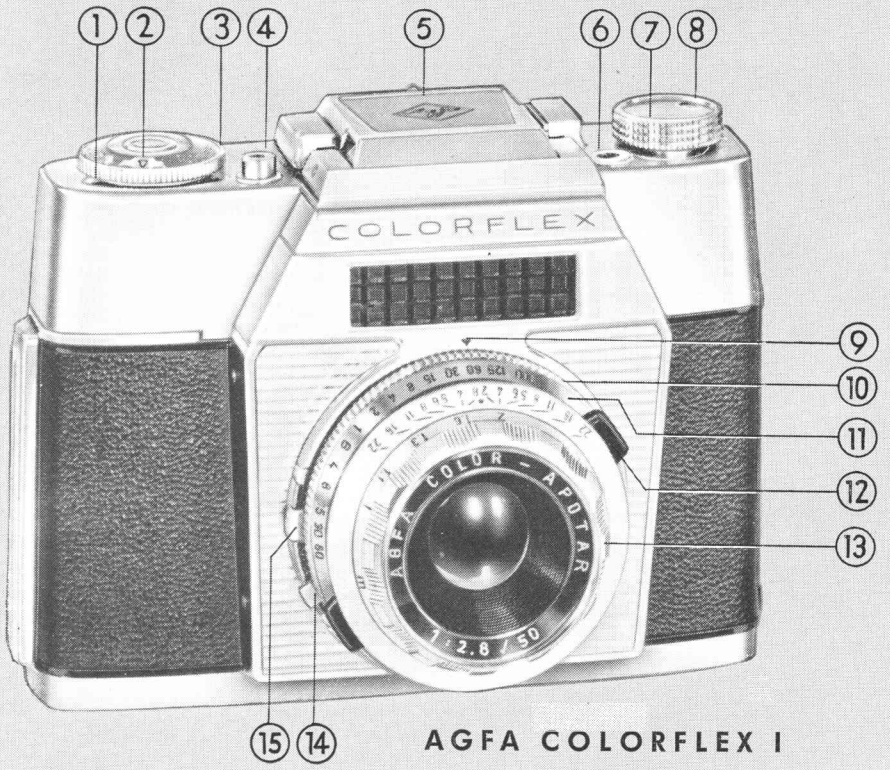
The lens of your camera has been specially computed and manufactured in accordance with the most up-to-date scientific methods to suit this type of reflex camera.

The Agfa Color Apotar reaches a standard of performance never previously attained in lenses of equal speed having the same number of elements. It possesses remarkably good sharpness, very high resolving power and gives outstanding reproduction of detail. A combination of these attributes makes this the ideal lens for miniature photography with black and white or colour film.

In addition, every lens leaving our factory is tested by the most up-to-date methods and is guaranteed by us for its quality and performance.

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen

www.orphancameras.com



① Exposure meter needle and frame marker

② Exposure value indicator

③ Setting ring for frame marker

④ Shutter release threaded for cable

⑤ Interchangeable hood viewfinder

⑥ Flash contact

⑦ Rewinding knob

⑧ Film type indicator

⑨ Setting mark for shutter speed and aperture combination

AGFA COLORFLEX I

Type 3012

⑩ Large milled ring for setting shutter speed and aperture combination

⑪ Shutter speed scale

⑫ Movable exposure value setting button

⑬ Focusing ring

⑭ Arresting catch for "M" flash synchronization

⑮ Flash synchronization and delayed-action lever

⑯ Interchangeable prism finder



AGFA COLORFLEX II

Type 3015

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At last you have realized your ambition by becoming the owner of a single-lens reflex camera, the Agfa Colorflex. You are to be congratulated on your choice and we wish you many happy hours of relaxation with your new camera.

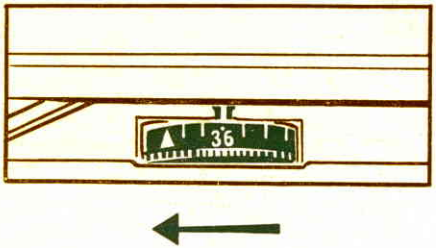
Your Colorflex offers the following special advantages:

> *A high speed lens, a built-in exposure meter, a split-image rangefinder and a large, clear viewfinder image.*

All rather technical, you may think. On the contrary, our designers have incorporated these technical features just to make photography simple for you.

After very little practice you will be quite familiar with your camera and will be able to take wonderful photographs. Please take the time to read through this booklet and familiarize yourself with your Colorflex.

Your photographic dealer may have helped you to load the first black and white or colour film in your camera but you will probably want to do this yourself the next time. Exact instructions on how this is done are given on page 26, and on page 25 there are details of which film to use for each occasion.



THE FILM COUNTER

This is arranged at the lower edge of the camera back and shows how many exposures are still left.

When loading the film, the tip of the green triangular mark before the numbers 36 or 20 should lie opposite the fixed mark on the camera body. Turn the milled ring in the direction of the arrow (see illustration).

After loading and transporting the film in the manner described on pages 26 and 27 the camera is ready for use and the number 36 (or 20) should be opposite the fixed mark (see illustration).

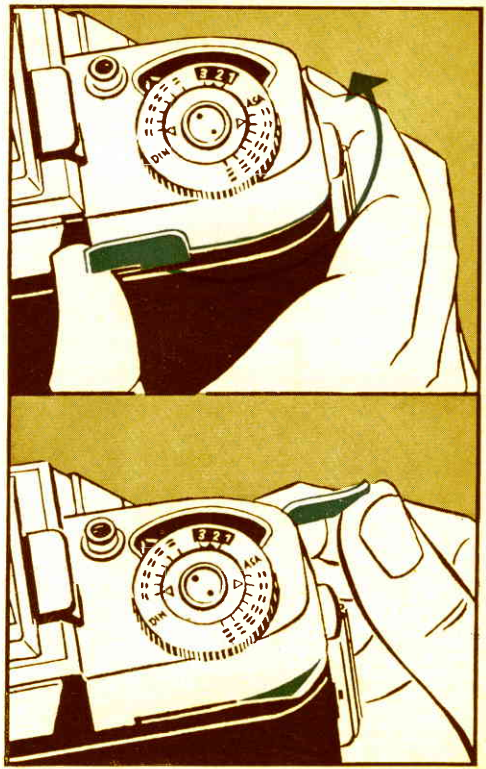
The film is transported after the loading process by using the →

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QUICK WIND LEVER

Place the thumb of your right hand beneath the lever and move it in a semi-circular direction forwards as far as it will go (see illustration), then release the lever. If the lever is blocked and does not move, you should first press the shutter release.

Caution! If for some reason the quick wind lever is not turned to its full extent, the action must be repeated. In such cases the lever often moves only half way and no further. Do not then try to force the lever but let it spring back to the original position.



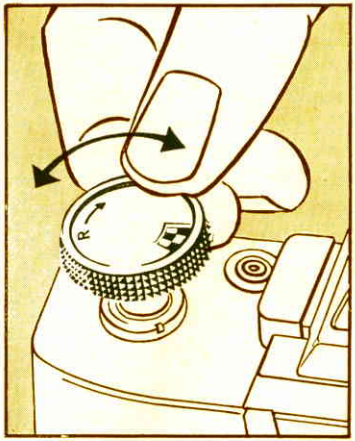
FILM TYPE INDICATOR

This reminds you of the type and speed of film in your camera. If your photo dealer loads the film for you, set the indicator immediately. To do this, pull out the rewinding knob and set the required film type or speed in the window by means of the milled ring under the knob (see illustration).

If, for example, a **black-and-white film** is to be loaded, this is indicated by setting the black and white sectors in the window of the reminder disc.

If you are using colour negative film, provision is made for the following setting:

CN = Colour negative film.



When loading a colour reversal film for transparencies, you should use one of the following settings:

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

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

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

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FOCUSING ON THE GROUND-GLASS SCREEN

Your Agfa Colorflex can be focused in two ways:

by focusing the entire subject on the ground-glass screen
or by using the split-image rangefinder.

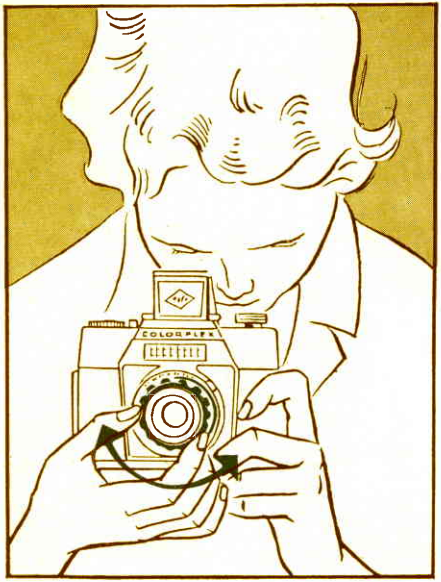
The focusing principle is the same with the hood viewfinder or the prism finder. A description of the method using the hood viewfinder follows on the next page and the prism finder is described on pages 8–9.

Open and close the hood **only by the knob.**

Raise the magnifier by sliding catch in direction of arrow.

Before closing hood **first lower** magnifier.





FOCUSING THE CAMERA WITH THE HOOD VIEWFINDER ATTACHED

With the hood open you should immediately see your subject on the screen, otherwise the quick wind lever must be operated.

When you first point the camera at the subject the picture will be out of focus, but if you turn the front ring on the lens mount (see illustration) you can focus the camera easily. For critical focusing the magnifier is provided.

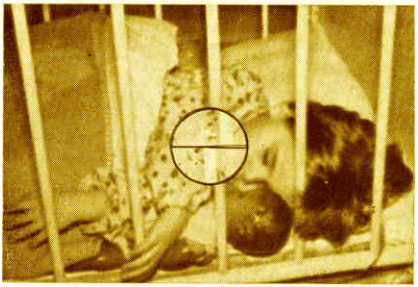
In the middle you will see a light circle belonging to the split-image rangefinder. Watch the vertical lines of the subject and turn the focusing ring. The two halves of the circle will start to converge. As soon as the broken vertical lines of the subject (upper illustration, page 7) are no longer in double outline and a complete image

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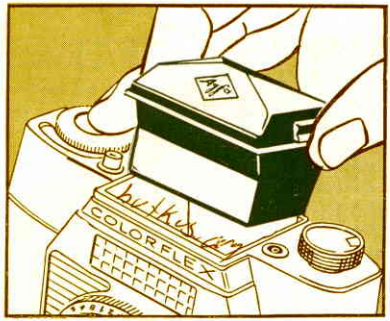
is obtained the camera is correctly focused (lower illustration, page 7).

The image seen on the viewfinder screen is the same as that obtained through the camera lens. This means that the picture on the negative is exactly the same as the one selected by you in the finder.

When using the **hood viewfinder** the image appears the right way up but the **sides are reversed;** the **prism viewfinder** gives a true vision image the **right way round.**









CHANGING THE VIEWFINDERS

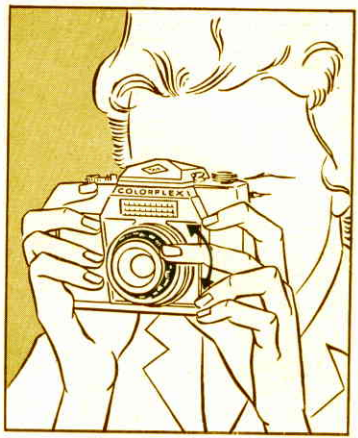
As already mentioned, it is possible to change the viewfinders on the Colorflex. Each viewfinder system has its own particular merits and so it is a good plan to purchase both the hood and prism finders.

The Colorflex I is fitted with the hood type of viewfinder, whilst the Colorflex II has a prism finder.

Either type of viewfinder can be changed very quickly. All you have to do is to squeeze in both the side grips (upper illustration) and you can then lift out the hood viewfinder or prism finder, as the case may be. Both finders are replaced by pushing them down without squeezing the grips until they engage with an audible click.

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FOCUSING THE CAMERA WITH THE PRISM FINDER ATTACHED



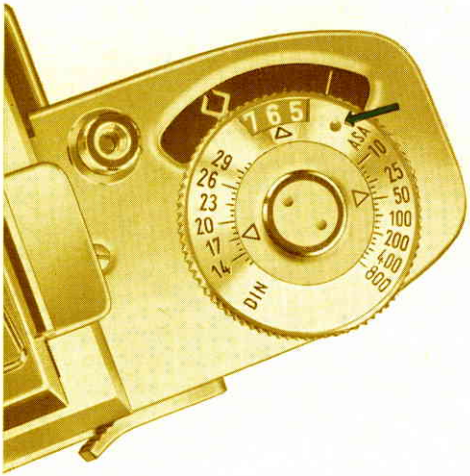
Prism finders are also referred to as penta-prisms.

To focus your Colorflex II you should hold the camera in the manner shown on the right, allowing it to rest against your face with the eye-piece of the pentaprism close to your eye.

Then turn the focusing ring until the image is sharp on the ground-glass screen. A more reliable method of focusing the camera exactly is to use the split-image rangefinder. If you look at the vertical lines of the subject you will find that the two halves of the picture in the small focusing circle do not coincide. As soon as these lines (upper illustration, page 7) continue in single outline from top to bottom and a complete picture is obtained, the camera is correctly focused (lower illustration, page 7).

THE EXPOSURE METER

of your Colorflex will ensure properly exposed negatives. When loading the film first look for its speed rating on the carton and set this on the ASA/DIN scale. If your film is rated by another system the comparative table on the opposite page will give you the corresponding value. To set the speed turn the inner scale ring by the projection (see arrow) until the required figure is opposite the triangular mark. Our illustration shows a film speed setting of 40 ASA (17° DIN).

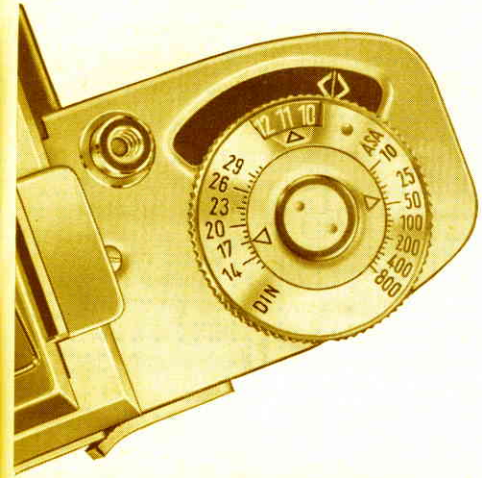


If you point the camera towards the subject the needle will register in the exposure meter window. Now turn the outer milled ring to set the frame marker exactly over the needle. When you have done this, the triangle at the scale window will point to a figure on the red scale (e. g. 11 in the

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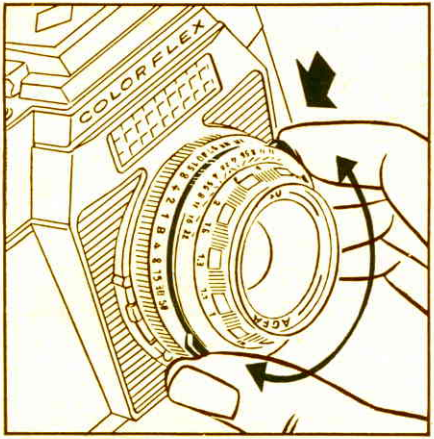
illustration). This **exposure value** reading should then be transferred to the shutter.

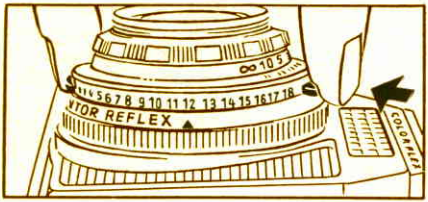
Please read the advice on exposure calculation given on page 29.



Comparative Film Speeds

DIN	ASA	Scheiner	Weston	G.E.
11°	10	21°	8	12
12°	12	22°	10	16
13°	16	23°	12	20
14°	20	24°	16	25
15°	25	25°	20	32
16°	32	26°	25	40
17°	40	27°	32	50
18°	50	28°	40	64
19°	64	29°	50	80
20°	80	30°	64	100
21°	100	31°	80	125
22°	125	32°	100	160
23°	160	33°	125	200
24°	200	34°	160	250
25°	250	35°	200	320
26°	320	36°	250	400
27°	400	37°	320	500
28°	500	38°	400	640
29°	640	39°	500	800
30°	800	40°	640	1000
31°	1000	(41°)	800	1250
32°	1250	(42°)	1000	1600





SETTING THE EXPOSURE VALUE

Hold the diaphragm setting ring by the two black buttons in the manner illustrated and push the button indicated by the arrow towards the centre of the lens. The ring then turns and sets the exposure value on the lower part of the shutter. The required exposure value or intermediate reading is adjusted so that it is opposite the red triangular mark (lower illustration).

Just try it out once. Let us assume that the exposure meter gave a value of 12 which you have to set opposite the red triangle.

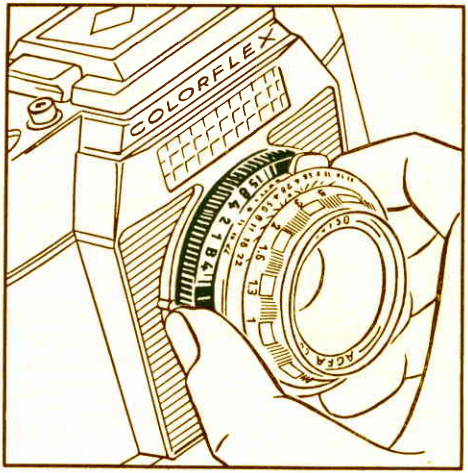
As soon as you have set the correct exposure value, remove your fingers from the buttons. **From now on you should not alter the exposure value setting and only the milled shutter speed ring may be turned.**

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Now turn the shutter speed ring and set the required exposure time opposite the red triangular mark on top of the lens mount. With the exposure value used in this example the following combinations are then possible:

Aperture	f. 2.8	4	5.6	8	11	16	22
Shutter speed	1/300	1/125	1/60	1/30	1/15	1/8	

Each of these shutter speed and aperture combinations allows an equal amount of light to reach the film and so you only need to select the one best suited to your subject by turning the large milled ring to the required setting (see ①, illustration page 15). To be sure of choosing the correct combination the following information is important:



WHICH IS THE BEST SHUTTER SPEED AND APERTURE COMBINATION?

If you wish to photograph a landscape with both foreground and background in focus, you must use a small aperture (for example, f. 8 and $1/60$ sec. as shown on the previous page). Longer exposure times such as $1/30$, $1/15$ and $1/8$ sec. cannot normally be used without a tripod, because of camera shake.

For a quickly moving object on the other hand you should use a fast shutter speed to avoid blurring (such as $1/300$ sec. between f. 2.8 and 4 shown on the previous page).

In the first case a slower shutter speed is chosen in favour of a small aperture and in the second case a larger aperture is selected to enable the use of a faster shutter speed.

You may sometimes obtain exposure value readings on the exposure meter which lie between two numbers. These can also be set on the camera with the diaphragm ring, but shutter speeds should never be set so that the red triangular mark lies between two speeds. You can easily avoid this, however, because each setting on the large milled ring has a click stop.

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① Setting mark for shutter speed and aperture combinations

② Shutter speed setting ring for shutter speed and aperture combinations

③ Movable exposure value setting button

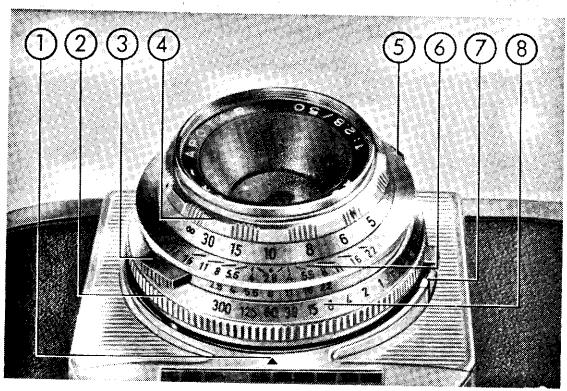
④ Focusing ring

⑤ Fixed button used with movable button ③

⑥ Depth of field scale

⑦ Flash synchronization lever for "X" and "M" settings, also for "V" = delayed action release

⑧ Instantaneous shutter speed settings. The numbers stand for fractions of a second: $^1/_{300}$, $^1/_{125}$, $^1/_{60}$, $^1/_{30}$, $^1/_{15}$, $^1/_8$, $^1/_4$, $^1/_2$, 1.



The green numbers on the shutter speed ring cannot be set but merely indicate the correct length of time exposures on the "B" setting. For further details see pages 18 and 19.

If you set the shutter speed ring to the "B" position the diaphragm will stay open as long as you keep the shutter release pressed down.

① Setting mark for shutter speed and aperture combinations

② Shutter speed setting ring for shutter speed and aperture combinations

③ Movable exposure value setting button

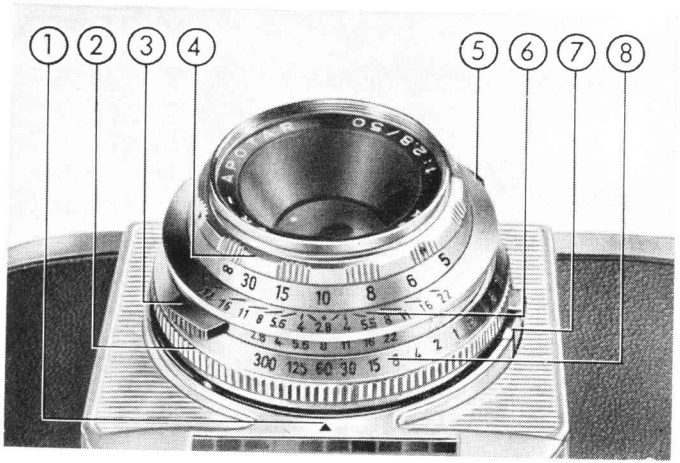
④ Focusing ring

⑤ Fixed button used with movable button ③

⑥ Depth of field scale

⑦ Flash synchronization lever for "X" and "M" settings, also for "V" = delayed action release

⑧ Instantaneous shutter speed settings. The numbers stand for fractions of a second: $1/300$, $1/125$, $1/60$, $1/30$, $1/15$, $1/8$, $1/4$, $1/2$, 1.



The green numbers on the shutter speed ring cannot be set but merely indicate the correct length of time exposures on the "B" setting. For further details see pages 18 and 19.

If you set the shutter speed ring to the "B" position the diaphragm will stay open as long as you keep the shutter release pressed down.

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DEPTH OF FIELD

We have already mentioned the matter of large and small apertures in the choice of suitable shutter speed and aperture combinations. By turning the diaphragm ring in one direction or the other the lens aperture can be made either larger or smaller. If you wish to see for yourself how the diaphragm of your camera opens and closes, look at the lens from the front **after operating the shutter release.** Turn the diaphragm ring and you will find that a small number (f. 2.8, for example) is opposite the triangular setting mark when the diaphragm is wide open. When the diaphragm aperture is small, this number is larger (e. g. f. 22).



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.

As you will see from this example, depth of field is variable; it increases as the aperture becomes smaller and the distance becomes greater. To help you in finding out how far this zone of sharp focusing extends, your Colorflex has what is known as a depth of field scale (⑥, illustration page 15). From it you can find the approximate depth of field for any given lens aperture.

If, for example, you focus the camera to a distance of 15 ft. (5 m.) with an aperture of f. 8, you look for the two engraved numbers 8 on the depth of field scale and then read off the range between these two points on the adjacent focusing ring. This gives you the zone of sharp focusing for that lens aperture; in this particular case it will be approximately from 10 to 30 feet (3–10 m.). For further details read the explanation of the illustration on page 17.

SNAPSHOT SETTING

In moments of tension or humour split-second timing is essential to capture your subject and it is therefore often advisable to use what is called a snap-shot or zone focusing setting.



For this purpose the 10 feet and 30 feet markings are engraved in red on the focusing scale. If you select an aperture and shutter speed combination in which the stop f. 11 is opposite the triangular mark and then set the focusing to 30 feet, you will obtain a depth of field from about 15 feet to infinity. If the camera is focused on 10 feet the sharp zone will be from about 8 to 20 feet. In the above illustration arrows and dots have been included to make this point clearer and show how you can read off the depth of field from the focusing scale of your camera.

Exact particulars of the depth of field obtainable at various apertures and distances can be seen from the table on pages 30 and 31.

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DELAYED ACTION RELEASE

Sometimes you want to be in the picture yourself. Your Colorflex provides for this wish with its delayed action release. A firm support for the camera is needed, or better still, a tripod. First of all set the required shutter speed and then, after transporting the film, move the small lever from the "X" to the "V" position. As soon as you press down the shutter release the delayed action mechanism starts working and operates the shutter after about 7 seconds. This gives you plenty of time to get into the picture. **On no account should the quick wind film lever be touched whilst the delayed action mechanism is running.** After making the exposure the lever automatically returns to its "X" setting and has to be moved to the "V" position again each time the delayed action is required. All instantaneous shutter speeds can be used for delayed action (1–$^1/_{300}$ sec.) but not the "B" setting (time exposure). You can also use a flashgun in conjunction with the delayed action. Further details about this are given on pages 20 and 21.

IF THE LIGHT IS POOR . . .

you can use the "B" setting on the shutter for a time exposure. It is best to place the camera on a firm support or tripod and then screw a cable release, preferably one with a time lock, into the threaded shutter release. Then make the exposure. The diaphragm remains open as long as pressure is maintained on the shutter release button or on the cable release.

It is not possible to set the **green** figures marked on the shutter speed ring. These are merely included to show the correct length of exposure for time exposures on the "B" setting. They indicate the number of complete seconds for which the diaphragm must remain open at a given aperture.

For example, if you set exposure value 4, the following shutter speed and aperture combinations are possible:

Shutter speed	1/2	1	B	4	8	15	30
Aperture	2.8	4	5.6	8	11	16	22

Assuming that you wish to use aperture f. 16 in this particular instance, you proceed as follows:

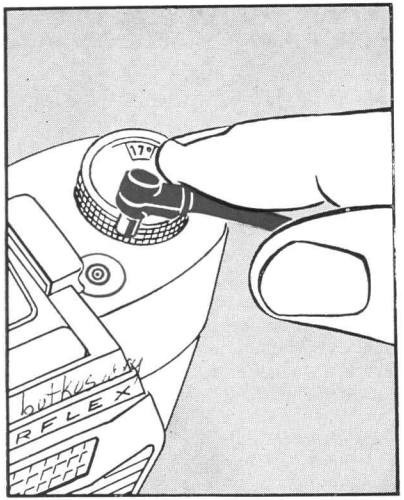
First set the green "B", then the aperture f. 16 against the triangular mark and keep the shutter open for 15 seconds by pressing the shutter release. Do not forget to re-set the exposure value afterwards.

For photographs of fireworks you cannot use the exposure meter to obtain the correct setting, because the length of the exposure depends on the duration of the light given by the fireworks themselves. In such cases you must use the largest lens aperture (f. 2.8), set the "B" time exposure mark opposite the black triangle and infinity (= ∞) on the focusing scale. You will also need a cable release with time lock, a firm tripod with a ball-and-socket or tilt head and good visibility for yourself and your Colorflex. Photographs of this kind on Agfacolor film are very striking indeed.

FLASHLIGHT IS CHILD'S PLAY

With indoor photographs it is often necessary to supplement the poor light by flashlight. Naturally, your Colorflex has a flash contact for this purpose.

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The flashgun, of the Agfa Synchro KM or Agfalux type, is first attached to the shoe of a flash bracket which is then screwed firmly to the tripod bush of your Colorflex. We advise you to use one of the commercial brackets manufactured for this purpose. Finally you should connect the flash lead to the contact on the camera (see illustration).

If you look at the top of your camera you will see a small lever on the right which is set to the "X" or "M" position, according to the type of flashgun (see illustration, page 21). The M-type synchronization is less frequently used and therefore has an arresting catch. This catch can be released by moving the small lever on the right of the synchronization button towards the centre of the lens, as shown by the arrow on page 21. The synchronization button can then be set to the "M" position.

The "X" setting is used far more frequently, for which you should note the following: For **"X" synchronization** move lever to "X" (or to "V" for delayed action shots) and always use a shutter speed of $^1/_{30}$ sec. The apertures to use are shown in the adjacent table.

When using **electronic flash** for black and white and daylight colour films all shutter speeds from $^1/_{30}$–$^1/_{300}$ sec. can be set. **In such cases you must use the "X" synchronization.** The table cannot be used for calculating the aperture and this must therefore be obtained from the guide number of the flashgun; the guide number divided by the distance = lens aperture. Example: 96 by 12 feet = aperture f. 8.

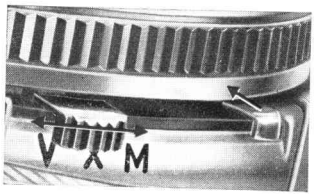
With **"M" synchronization** = lever set to "M", faster shutter speeds can be used in conjunction with flash bulbs. The aperture settings are shown in instructions printed on the flash bulb packing.

Because the diaphragm and shutter speed rings are coupled, the shutter speed should always be set first and then the aperture by moving the spring button of the diaphragm ring. Then just sight the camera and press the release. The flash bulb ignites simultaneously with the opening of the shutter.

FLASHLIGHT APERTURE TABLE

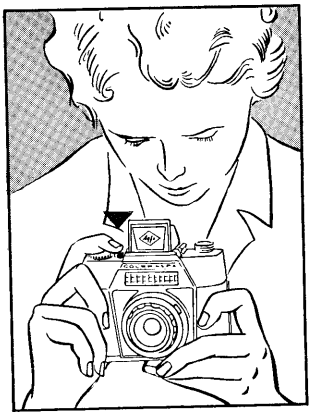
For "X" synchronization and $^1/_{30}$ sec.

Distance from subject in feet	Clear bulbs Black and white film Negative colour film (CN 17) (40 ASA = 17° DIN)		Blue bulbs Daylight reversal colour film (50 ASA = 18° DIN)	
	Type of bulb		Type of bulb	
	XM 1 PF 1	XM 5 PF 5	XM 1 B PF 1/97	XM 5 B PF 5/97
5	f/11	f/16	f/11	f/16
7	f/8	f/11	f/8	f/11
12	f/5.6	f/8	f/5.6	f/8
17	f/4	f/5.6	f/4	f/5.6



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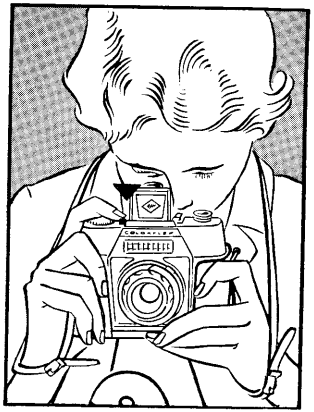
HOLDING THE COLORFLEX I



To obtain sharp pictures the camera must be steady. Our advise is to hold your Colorflex in both hands. In that way your arms form an angle with your body and act as a support. Your thumbs should lie along the back of the camera and the index finger of your right hand operates the shutter release. The advantage of **the hood viewfinder** is that you can line up your subject with one or both eyes and then take the photograph without altering this position.

If you wish to view the subject with both eyes, you should hold the camera about 8 inches (20 cm.) below your face. When using only one eye, first raise the focusing magnifier and then hold the Colorflex close to the eye in question.

The carrying strap of the ever-ready case provides additional assistance in holding the camera steady for the exposure. This strap can also be shortened by making one or two wrist slings when using the magnifier. This is illustrated on page 23.



Another point in favour of the hood type of viewfinder is that you can aim the camera up in the air or downwards without twisting your body in any way. By using the sling you can also photograph satisfactorily in a crouching position. The Colorflex can even be used for photographs in crowds by holding it over your head and viewing the subject on the ground-glass screen from below.

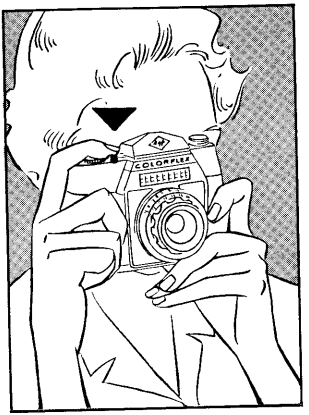
HOLDING THE COLORFLEX II

Grasp the camera in both hands with your thumbs along its back. By forming an angle with your arms you can bring the eye-piece of the camera close to your eye (see illustration, page 24). It does not matter which eye you use to line up the subject, the only important point is that the other eye should be closed. It is also immaterial how you hold the camera for upright shots; the quick wind lever can be at the top or bottom. Choose the position you prefer and operate the shutter release either with your thumb or index finger.

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THE PRISM FINDER

Although the hood viewfinder offers many advantages in viewing the subject (Colorflex I, see page 22), the Colorflex II is more suitable when split-second timing is needed in capturing the subject, because its pentaprism gives you a true vision image the right way round. This makes it easier to take upright photos with the prism-finder.



EXPOSURES

Photographs holding the camera in your hands should be restricted to shutter speeds of $^1/_{60}$ to $^1/_{300}$ sec., but certainly not below $^1/_{30}$ sec. Use a tripod and a long cable release for longer exposure times. If you have a steady hand you can hold the camera for slower shutter speeds as well ($^1/_{15}$, $^1/_8$, $^1/_4$ sec.), but then it is best to rest your elbows on a table or chair arm. Try this out for yourself.

As soon as you have the subject lined up, slowly press the shutter release right down. After taking the photograph operate the quick wind lever to prepare the camera for the next exposure.

THE RIGHT FILM FOR EVERY OCCASION

Before we explain how to load your Colorflex with film, here are a few hints on different kinds of film.

First of all there is Isopan F, 40 ASA (17° DIN). It is a sharp, fine-grain film of good exposure latitude.

In bad weather Isopan ISS, 100 ASA (21° DIN) is the right film. It allows you to use smaller apertures and shorter exposure times.

Where the light is really poor, use Isopan Ultra, 250 ASA (25° DIN). With subjects of normal contrast you can use one shutter speed faster than that indicated by the exposure meter.

If the worst comes to the worst and even Isopan Ultra is not fast enough, you can fall back on Isopan Record. This film is equal in grain and sharpness to Isopan Ultra but offers you the advantage of being able to stop down by a further aperture. Hints on its use are contained in the carton.

When you want extra fine grain for enlargements, Isopan FF, 16 ASA (13° DIN) is "your" film.

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

For colour transparencies: Agfacolor Reversal Film.

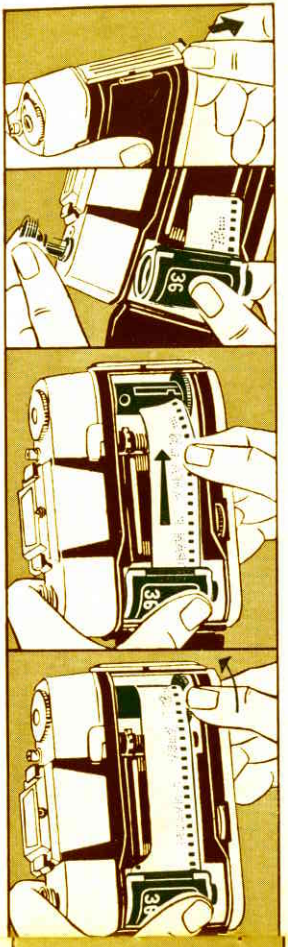
For colour paper prints: Agfacolor Negative Film.

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

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HOW TO LOAD THE CAMERA

(to be carried out in subdued daylight, or in the shadow of your body)



To open camera back, slide catch in direction of arrow.

Before loading each film the inside of the camera should be cleaned with a soft lens brush.
Draw out the rewinding knob with the left hand as far as it will go and insert the film cassette.
Push back the rewinding knob.

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 1/3 in. (1 cm.) full width of film projects from the cassette.

With the camera open the light shield becomes visible. It must not be pushed up by hand as this is done by the Rapid Winding Lever only.

EVER-READY CASE

After loading your Colorflex with film, return the camera to its ever-ready case und secure it with the retaining screw. You can then photograph objects from any angle and be certain that the camera is held securely in its case.

FILM TRANSPORT FOR THE FIRST EXPOSURE

Turn the film counter in the manner described on page 2 until the tip of the green triangle situated just in front of number 36 or 20 on the scale (depending on film length) is in line with the fixed mark on the camera back. Then operate the quick wind lever as already described and press the shutter release. Repeat this process twice and your camera will be ready for the first exposure.

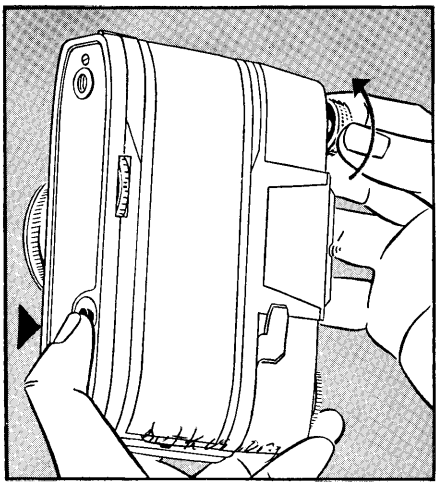


Close the back of the camera by pressing until it snaps home.

DOUBLE EXPOSURE PREVENTION

Your Colorflex is designed so that you cannot expose the same negative twice. As long as you do not wind on the film the shutter release mechanism remains blocked. If you are not certain whether or not you turned on the film, a glance in the viewfinder will suffice; if you see nothing — in other words the reflex mirror is raised — the film needs winding on.

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REWINDING THE FILM AFTER EXPOSURE

After the last exposure, shown by the number 1 on the film counter, the quick wind lever will not 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 the rewinding knob out to its first stop (just under 1/2 in. or 10 mm.). Then press in the locking button in the base of the camera (see illustration) and turn the rewinding knob in the direction indicated by the arrow. When you notice that the knob turns much more readily or can be turned at will with the locking button released, rewinding is complete. The back can now be opened as described on page 26. You should then pull out the rewinding knob as far as it will go and remove the cassette. Put the cassette in its light-tight packing and mark it as exposed.

A FEW HINTS ON EXPOSURE CALCULATION

With landscape photographs the sky usually occupies a considerable part of the picture. Apart from a few rare exceptions, the sky is brighter than the main part of the subject and so it is better to aim the camera at the dark part. If brightness contrast of the subject is particularly great, you will have to decide which parts must be reproduced correctly. The correct exposure for **these more important sections** of the subject will then have to be arrived at by taking a **close-up reading.** This is done by approaching the more important parts of the subject and watching the exposure meter until you are certain that the effect exercised by the brighter parts of the subject has been excluded. You will recognize that this stage has been reached when there is no further appreciable change in the position of the exposure meter needle. Make a note of this reading, set it on the camera and return to your original position for the exposure.

When using **colour reversal film** such as Agfacolor Reversal Film CT 18 it is best to take readings of the main high lights in the subject. Where subject contrast is low, which is often the case in fog, dull weather or shade, you will have to give a longer exposure. This is best done by using the next larger aperture or the next longer shutter speed. **This rule applies only to reversal colour films** and to the cases mentioned.

With negative colour films always point the exposure meter at the main dark parts of the subject.

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

Focused on	and using apertures of			
	f/2.8	f/4	f/5.6	f/8
	the depth of field in feet is as follows			
3½ ft.	3′ 4¾″ — 3′ 7½″	3′ 4″ — 3′ 8¼″	3′ 3¼″ — 3′ 9″	3′ 2¼″ — 3′ 10½″
4 ft.	3′ 10¼″ — 4′ 2″	3′ 9½″ — 4′ 2¾″	3′ 8½″ — 4′ 4″	3′ 7¼″ — 4′ 6″
5 ft.	4′ 9¼″ — 5′ 3¼″	4′ 8″ — 5′ 4¾″	4′ 6½″ — 5′ 6¾″	4′ 4½″ — 5′ 10″
6 ft.	5′ 7¾″ — 6′ 4¾″	5′ 6¼″ — 6′ 7″	5′ 4¼″ — 6′ 10″	5′ 1¼″ — 7′ 3¼″
10 ft.	9′ ½″ — 11′ 2¼″	8′ 8¼″ — 11′ 9½″	8′ 3¼″ — 12′ 8¼″	7′ 8¼″ — 14′ 4¼″
15 ft.	12′ 11″ — 17′ 10½″	12′ 2½″ — 19′ 6″	11′ 4¼″ — 22′ 1¾″	10′ 3½″ — 27′ 10½″
30 ft.	22′ 7½″ — 44′ 7¼″	20′ 5½″ — 56′ 5″	18′ 2″ — 87′ 3¼″	15′ 6½″ — ∞
∞	65′ — ∞	49′ 9″ — ∞	37′ 11″ — ∞	27′ 11½″ — ∞

The distances from the object are measured from the film (or rear top edge of the camera) in each case. Diameter of the circle of confusion for the table = 0.03 mm. The depth of field scale on the camera is based on a circle of confusion diameter of 0.05 mm. which is sufficient for normal amateur work.

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

Focused on	and using apertures of		
	f/11	f/16	f/22
	the depth of field in feet is as follows		
3½ ft.	3′ 1¼″ — 4′ ½″	2′ 11¼″ — 4′ 4¼″	2′ 9¼″ — 4′ 9¼″
4 ft.	3′ 5½″ — 4′ 8¾″	3′ 3¼″ — 5′ 2″	3′ ¾″ — 5′ 9¾″
5 ft.	4′ 2¼″ — 6′ 3″	3′ 10¾″ — 7′ ½″	3′ 7¼″ — 8′ 4″
6 ft.	4′ 10″ — 7′ 11″	4′ 5½″ — 9′ 3¼″	4′ ¾″ — 11′ 8½″
10 ft.	7′ 1″ — 17′ 2″	6′ 3″ — 25′ 7″	5′ 6″ — 62′ 8¼″
15 ft.	9′ 2½″ — 41′ 3″	7′ 10¼″ — ∞	6′ 8″ — ∞
30 ft.	13′ 2¼″ — ∞	10′ 6¼″ — ∞	8′ 5¾″ — ∞
∞	21′ ¾″ — ∞	14′ 11½″ — ∞	11′ 1¼″ — ∞

The distances from the object are measured from the film (or rear top edge of the camera) in each case. Diameter of the circle of confusion for the table = 0.03 mm. The depth of field scale on the camera is based on a circle of confusion diameter of 0.05 mm. which is sufficient for normal amateur work.

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SOME GENERAL HINTS FOR YOUR PHOTOGRAPHS

You are naturally anxious to try out your camera as soon as possible but first we should like to give you some advice.

One 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. Photographs without sunshine are also possible. With an overcast sky contrast can be heightened by using a medium yellow or orange-red filter with black and white film. Persons should not be photographed in front of shrubs or trees and a better effect is given by using the sky as a background. A change in the camera position often relieves the monotony. Try out bird's-eye views such as from a church tower down on to the market square or go to the other extreme with worm's-eye views. Do your best to include foreground interest in photographs from mountain peaks or towers.

Think of the foreground in your landscape photos too, and enliven them by including a person, path, fence or other suitable object. 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. Before each exposure examine the subject several times through the viewfinder to see whether the oblong or upright picture is better.

Photography gives greater satisfaction if you use camera accessories such as filters, lens hoods and supplementary lenses. Light yellow, medium yellow, green-yellow and orange-red filters in 35.5 mm. screw mounts are available for your camera. They are used to emphasize the mood of your black and white photographs and also to obtain special effects by intentional over-emphasis (over-filtering).

Another worthwhile tip: If you wish to take a series of photographs with the same filter, we advice you to make allowance for the filter factor on the film speed scale of the exposure meter. For example, a filter factor of 2 would mean that the setting on the film speed scale can be reduced by 3° DIN or its ASA equivalent (e. g. from 17 to 14° DIN = 40 to 20 ASA). With a filter factor of 4 the reduction would be 6° DIN (e. g. 17 to 11° DIN = 40 to 10 ASA). By adopting this method you have the advantage of being able to obtain the correct exposure reading just as quickly as when not using a filter. The only point to bear in mind is that the film speed should be re-set after removing the filter.

When photographing reflecting or glittering objects such as expanses of water or snowfields, particularly against the sun, or where the overall light intensity is high, you should always use a lens hood. This protects the lens of your Colorflex camera from unwanted oblique rays of light. A lens hood is also of practical assistance when it is raining or snowing or at the seaside, because it guards the camera lens against splashes of water.

Investigating the wonders of the miniature world which surrounds us is an unforgettable experience for every amateur photographer. The Colorflex makes this an easy matter. You just screw on the Agfa supplementary lens designed for your camera and can then photograph objects at distances of less than 3 feet (1 m.). The viewfinder is also parallax-free even for close-ups of this kind.

We reserve the right to make structural alterations to the Colorflex arising from further development of the camera.

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