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Agfa

AGFAMATIC II

EXPLANATIONS
OF ADJACENT
ILLUSTRATION

Operation, pages 2-6

- ② Rapid transport lever
- ④ Magic release button
- ⑧ Setting mark
for automatic mechanism
- ⑨ Setting mark
for focusing symbols
- ⑩ Focusing ring
- ⑪ Setting mark (not visible
in the illustration)
for close-ups (1 m. = 3¼ ft.)

Technical section, pages 7-16

- ① Catch for camera back
- ③ DIN/ASA scale
for setting the film speed
- ⑤ Socket for cable release
- ⑥ Accessory shoe
- ⑦ Rewind knob
- ⑫ Flash contact

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GUARANTEE

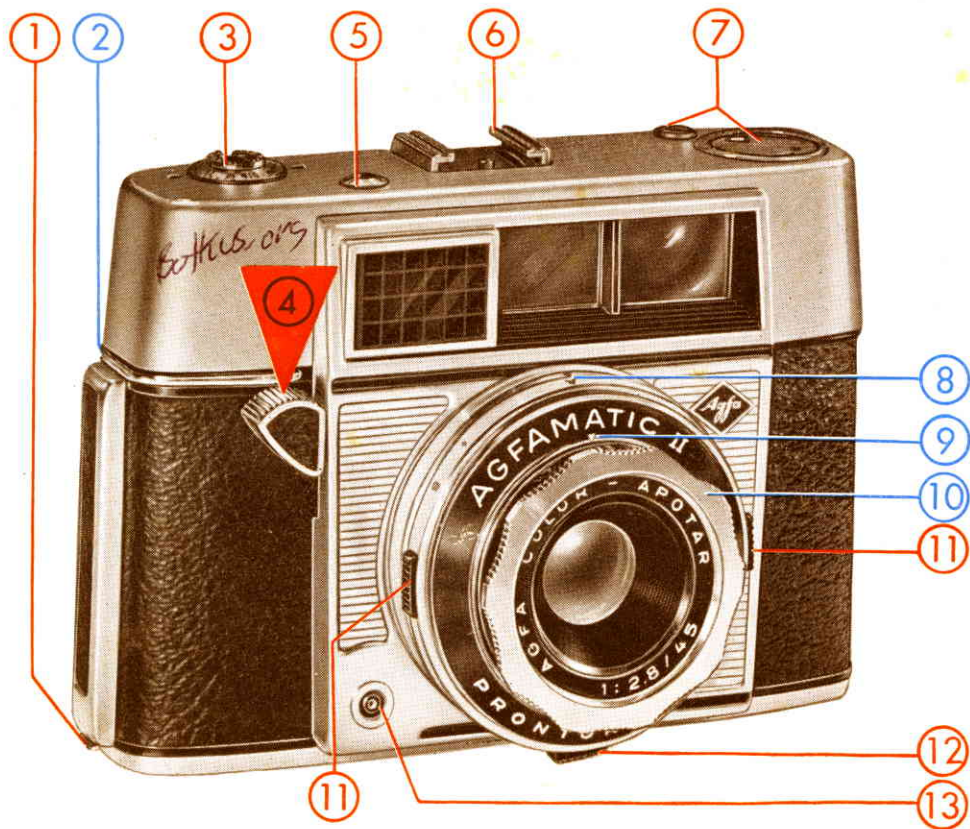
The lens fitted to your camera is a product of the Agfa Camera Werk and has been computed and manufactured in conformity with the most up-to-date scientific methods.

This lens reaches a standard of performance never previously attained in lenses of equal speed having the same number of elements. Its chief advantages lie in its great depth of field, extremely high resolving power, excellent definition and outstanding reproduction of detail.

The total of these characteristics makes this the ideal lens for miniature photography with colour or black and white film.

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

AGFA AKTIENGESELLSCHAFT
Camera-Werk Muenchen



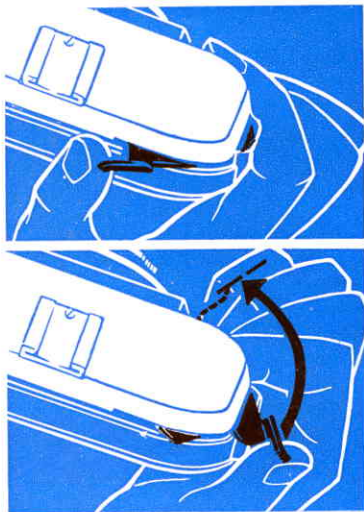
You are now the proud owner of a technically perfect camera—the fully automatic Agfamatic II which does not require any complicated manual operations and so leaves you free to concentrate on the subject. What a source of boundless joy that is!

From your photographic dealer you will have learned how simple the Agfamatic II is to handle. Shutter speeds and apertures which once had to be worked out, measured or set are now at your beck and call.

The fully automatic mechanism is something of a miracle, your invisible slave to calculate, think and act for you—just a touch of the “magic release button” suffices.

You will probably wish to get familiarized with this masterpiece of precision. On pages 2 to 6 you will find brief operating instructions; technical advice and useful photographic hints are given on pages 7 to 16.

Instant readiness



... is a feature of your camera, thanks to the rapid transport lever. Move the lever forward **as far as it will go** and then release it. If the lever is blocked, that particular frame of film (which now is behind the lens) has not been exposed.

Note! Should the rapid transport lever not have been swung forward as far as it will go, it will have to be actuated again; in such cases the lever will sometimes block half way round. In this event, release the lever even if it is only in the half-way position.

In case you did not load the first film yourself, the necessary instructions on how to do this are given on pages 8 and 9.

How far away is your subject?

There are only three focus settings on the camera. According to the distance from the subject you merely set one of the three symbols on the lens mount against the white mark:



Close-ups

Subject distance
5 ft. to 7 ft. 5 in.



Groups

7 ft. 5 in. to 15 ft.



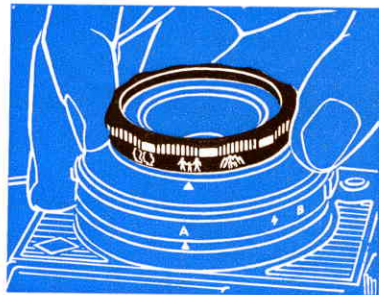
Distant views

15 ft. to infinity
(landscape)

Intermediate settings are also possible, if required. If you wish to focus the camera on objects only $3\frac{1}{4}$ ft. away, turn the lens mount until the $3\frac{1}{4}$ ft. (1 m.) setting is in line with the white mark **above the word "Prontomotor"**.

To ensure correctly exposed photographs it is important to set the correct film speed on the camera (see page 11).

With your Agfamatic you can photograph at all distances between $3\frac{1}{4}$ ft. (1 m.) and infinity.

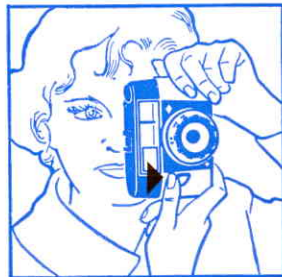


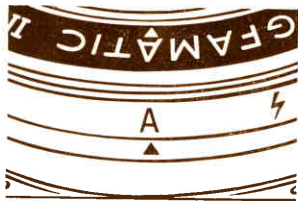
View your subject . . .

When photographing it is important to hold the camera steady. You should therefore take your camera in both hands and brace your arms against your body. Place the index finger of your right hand gently on the magic release button. When you look through the viewfinder you will see a luminous frame which surrounds the subject and shows you the exact picture area.

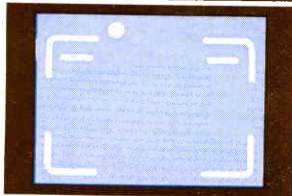
For close-ups (3¼ ft. setting), the two lines below the top margin of this frame indicate the upper edge of the picture area.

To take upright photos, operate the release button with your thumb or index finger, as illustrated.





Note!
The automatic mechanism is connected when the red A and the black triangular mark are in line.



Green signal:
"All clear" for
your photograph



Red signal:
Stop—
do not photograph

What you should know:

When you press down the release button you will feel a slight retardation when the first pressure point has been reached.

If there is sufficient light the green signal will now appear in the viewfinder. Then **keep the camera in the same position** and release. If the signal stays red there is too little light, the photograph cannot be taken and you should remove your finger from the button.

In case you change the direction of your camera before releasing the shutter, release the magic button and take again the first pressure. This can be done as often as you wish.

Three points

which you can quickly master suffice to obtain perfect pictures:

1. Set the focusing symbol.
2. Line up your subject and take the first pressure.
3. Green signal in viewfinder: Press release button right down.

Afterwards prepare the camera for the next photograph by operating the rapid transport lever, so as not to miss an action shot.

That's just how easy photography is with the Agfamatic II. But you will probably want to know more ... so take the camera in your hands



... and read the following pages

TECHNICAL SECTION

when you have mastered the three points mentioned and are thoroughly familiar with your camera too.

First of all, something about films and how to choose them:

First use Agfa Isopan F, 17° DIN (40 ASA). It is a fine-grain black and white film of good contour sharpness and consistent quality.

For sport photography the rapid Agfa Isopan ISS film, 21° DIN (100 ASA), is just right.

With Agfacolor films you can explore the world of colour. These films have been firm favourites for more than twenty years, because of their natural reproduction of both pastel and brilliant colours. In addition, their high speed has made the living snapshot in colour a practical reality.

For sharp, brilliant colour transparencies:

Agfacolor Reversal Film CT 18.

For wonderful album colour prints:

Agfacolor Negative Film CN 17 or CN 14.

Loading the film . . .

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

First open the camera back by sliding catch in direction of arrow.

Push locking button of rewind knob in direction of arrow and

draw out rewind knob **firmly** with right hand as far as possible.

Now set the film type indicator by turning the milled edge protruding at the bottom of the rewind knob until the desired setting appears in the window:

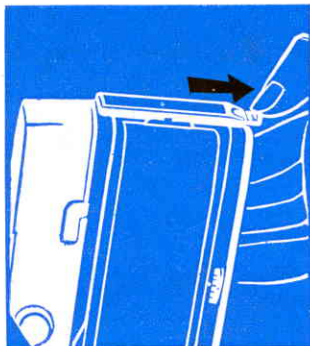
Black and white checks
= Black and white film

CN = Colour negative film

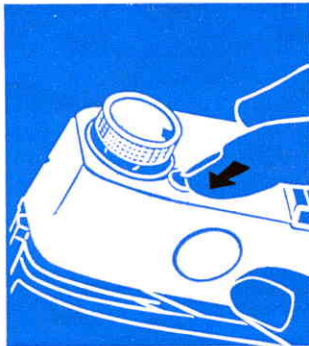
CT = Colour reversal film
DAY daylight type

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

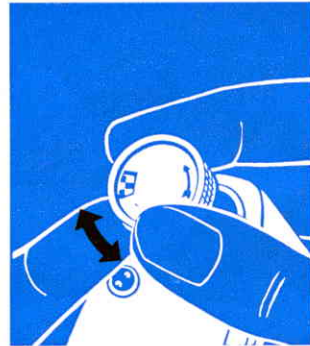
CF = Colour reversal film, artificial
F flashlight type (3800° Kelvin)



A



B



C

Insert new film cassette with hole towards rewind knob.

Push back rewind knob, if necessary turning slightly backwards and forwards.

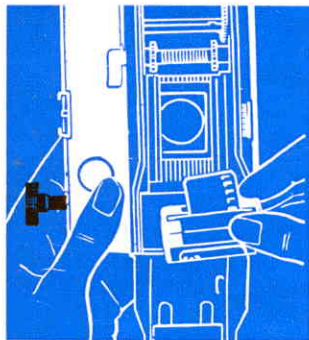
Turn take-up spool by its milled disk until the broad slit and film perforation lug are uppermost.

Draw out the film from the cassette towards the take-up spool.

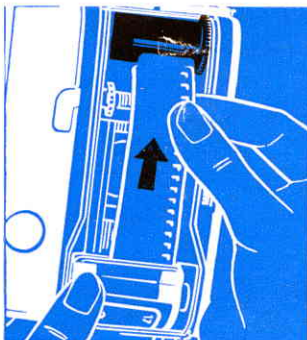
Insert the end of the film in the slit, holding the take-up spool

firmly, so that the lug engages in the second film perforation.

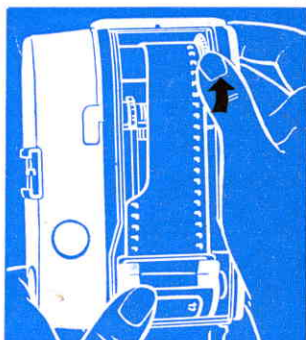
Now turn the take-up spool on slightly in the direction of the arrow (see fig. F), until just under half an inch of the full film width projects from the cassette. Close the camera.



D



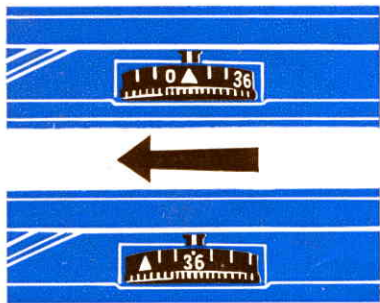
E



F

Film transport

for the first exposure



After loading the film, the film counter at the lower edge of the camera back must be set. Turn the disk of the film counter until the tip of the green triangle just before the number 36 or 20 (depending on the length of the film) is in line with the fixed mark. Then operate the rapid transport lever as far as it will go and press the magic release button down to the stop. Repeat this process until the mark is in line with the number 36 (or 20). Your camera is then ready for the first exposure. The film counter indicates the number of exposures still left on the film.

Every time the film is moved on the rewind knob rotates in the opposite direction to that shown by the arrow, a sure sign that the film is properly loaded and transported.

Double exposures impossible

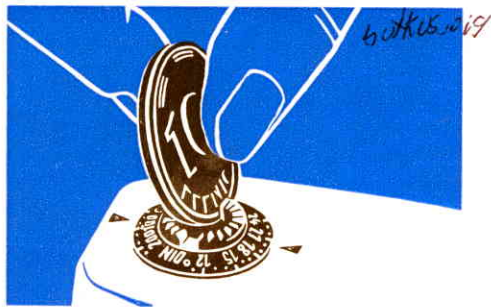
An ingenious double exposure prevention mechanism ensures that you do not take two photographs on one negative. In addition the film cannot be transported until an exposure has been made.

Fully automatic operation

Important:

Remember to set the speed of the film loaded on the camera **to be sure of correctly exposed photographs.**

To do this, turn the milled disk with the aid of a coin until the required DIN or ASA speed is opposite the setting mark.



for all films

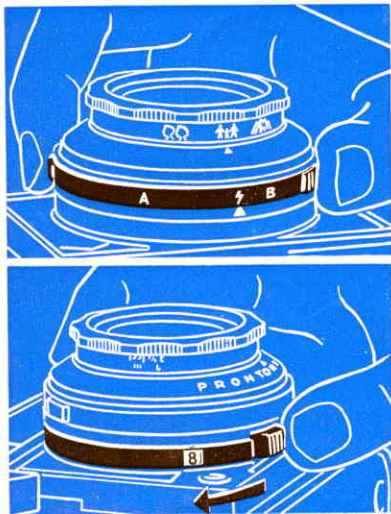
from 11–25° DIN (10–250 ASA)

When you press the magic release button, the exposure reading is automatically and invisibly fixed for you. During the exposure it then automatically arranges a shutter speed and aperture combination which always ensures the correct exposure.

ASA Scale: The ASA values indicated by dots on the film speed scale of the camera represent the following figures:

10	.	.	.	25	.	.	50	.	.	100	.	.	200	.
	12	16	20		32	40		64	80		125	160		250

Without the automatic mechanism



You probably recall what was said about the **red** stop signal in the viewfinder. When it appears you cannot photograph with the camera using the automatic mechanism, but if it is disconnected you can still obtain good results.

To do this set the automatic mechanism ring at the time- (B) or flash symbol (see top ill.).

Time exposures

Turn the milled ring on the lens mount until "B" is in line with the mark. When on this setting the shutter stays open as long as the release button is depressed. The use of a tripod and a cable release is advisable in such cases. The latter is screwed into the thread on the camera top (5, see main ill.). By turning the rear ring with the aid of its lower key the apertures become visible in the small window (see lower ill.).



APERTURE TABLE FOR FLASH PHOTOGRAPHY

With lightning symbol set, shutter speed will automatically be $\frac{1}{30}$ sec.

No flashlight problems

For flash work turn the automatic mechanism ring until the flash symbol is opposite the mark.

A constant shutter speed of $\frac{1}{30}$ sec. is used for flash work. Please see the column for "X" synchronization on each packet of flash bulbs for the required aperture which is set by turning the rear ring. The plug of the flash cable is connected to the flash contact (12, main illustration).

Symbol	Distance feet	Clear bulbs Black and white film Negative colour film (CN 17) 17° DIN = 40 ASA	Blue bulbs Daylight colour reversal film (CT 18) 18° DIN = 50 ASA
		XM 1 - PF 1	XM 1 BS - PF 1/97
	5	f. 22	f. 16
	7	f. 16	f. 11
	9 1/4	f. 11	f. 8
	15	f. 8	f. 5.6

Electronic flashguns can also be used, in which case the aperture is calculated from the guide number of the flashgun.

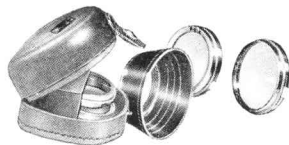
E.g. guide number of electronic flashgun 96 divided by a distance of 12 feet = aperture f/8.

Against the light

Where clear detail is required in photographs taken against the light or in deep shadows, it is advisable to use the automatic mechanism of the camera with the setting on the DIN/ASA scale reduced. It will be sufficient to set a film speed of about 3° DIN or its ASA equivalent less than that marked on the film package. If, for example, the film in the camera has a speed of 17° DIN = 40 ASA, the setting should be reduced to 14° DIN = 20 ASA.

When a very contrasty subject has to be photographed and it is wished to obtain the correct exposure for an object which is small in comparison with its surroundings, it is advisable to take what is known as a close-up measurement with the built-in exposure meter of the camera. If this is not done, a person in a light dress in front of a dark wood (to give an example) could easily produce an over-exposure.

In such cases approach with the camera to a short distance from the subject and press down the release button to the first pressure point. Hold the button in this position and return to your original position to take the photograph.



A leather case designed to take a lens hood and two filters is available.

Filters for your Agfamatic II
for black and white photography

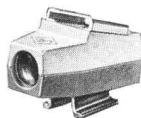
	Reduce DIN scale setting by	
light yellow	2	} degrees DIN
medium yellow	3	
yellow-green	3	
UV filter		no change
for special photo- graphs with colour reversal film		
Agfa Color Filter R 1.5		no change

Filters

There is a variety of filters for **black and white film** available for use with the Agfa-matic II in screw mounts of 35.5 mm. diam. As soon as a filter is used on the camera you will have to reduce the setting on the film speed scale accordingly.

A filter having a factor of 2 will require a reduction in the speed setting of 3° DIN or its ASA equivalent. If you have a film of 17° DIN = 40 ASA this means that you will have to reduce the figure to 14° DIN = 20 ASA. A factor of 1.5 would require a reduction of 1-2 degrees DIN.

When removing the filter from the camera do not forget to reset the original DIN/ASA figure for the film in question.



Close-ups

You can also photograph the wonders of the miniature world with your camera. All you have to do is screw the Agfa Natarix close-up attachment

into the lens mount of your camera. An additional Natarix viewfinder attachment compensates for parallax when lining up your subject.

Symbol setting

Sharp definition of the subject (measured from the front edge of the lens) is obtained at a distance of about

3¼ ft.

1'3"-1'7"



1'8"-2'½"

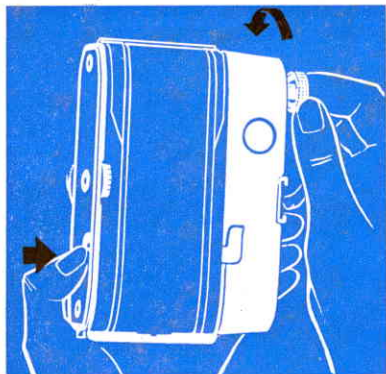


2'½"-2'6"



2'6"-3'2½"

Rewinding the film



The film is now finished ...

After 36 or 20 exposures, according to the length of the film, the rapid transport lever will not move. The film is now finished and must be rewound into its cassette.

First release the lock of the rewind knob (see illustration B, page 8) to allow this to spring out, and draw it out only a fraction to its first stop.

Then press in the locking button in the base of the camera and turn the rewind knob in the direction shown by the arrow. Rewinding is complete when the rewind knob turns freely

after releasing the locking button. You can now open the back of the camera by moving the catch in the direction shown by the arrow in fig. A, page 8. Pull out the rewind knob firmly as far as it will go and remove the cassette. Put the cassette in its light-tight packing and mark it as exposed.