



OPTIMA 500

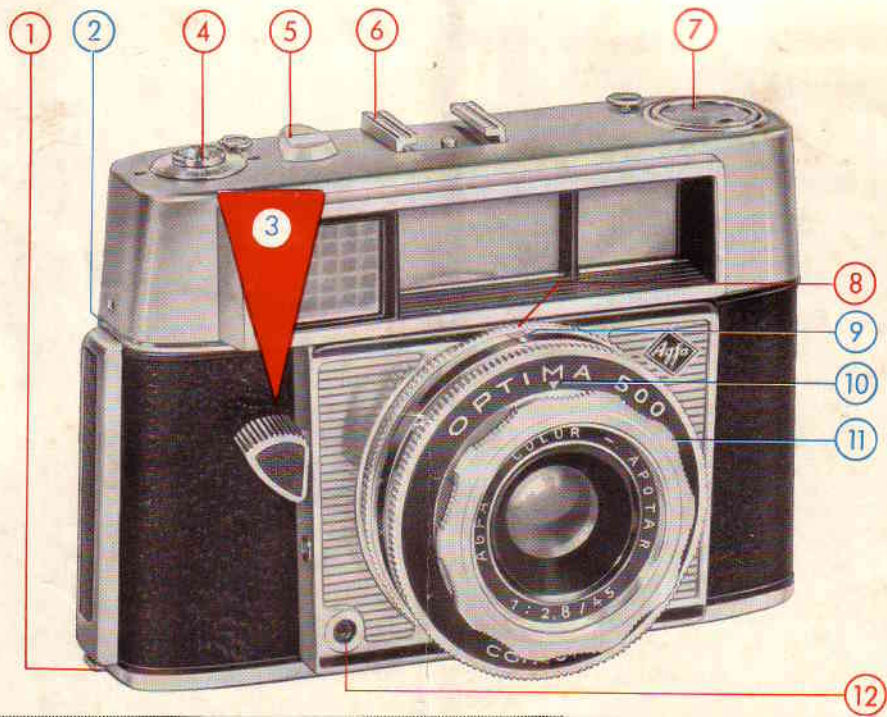
The lens fitted to your camera is a product of the Agfa Camera Werk and has been computed and manufactured in conformity with the most up-to-date scientific methods.

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 black and white or colour 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-GEVAERT AG
Camera-Werk · Muenchen



EXPLANATIONS OF ADJACENT ILLUSTRATION

Operation, pages 2-6

- ② Rapid transport lever
- ③ Magic release button
- ⑨ Setting mark
for automatic mechanism
- ⑩ Setting mark
for focusing symbols
- ⑪ Setting ring for symbols

Technical section, pages 7-16

- ① Catch for camera back
- ④ DIN/ASA scale
for setting the film speed
- ⑤ Light prism
for red and green signal
- ⑥ Accessory shoe
- ⑦ Rewind knob
- ⑧ Diaphragm ring
- ⑫ Flash contact

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You are now the proud owner of a technically perfect camera—the fully automatic Agfa Optima 500 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!

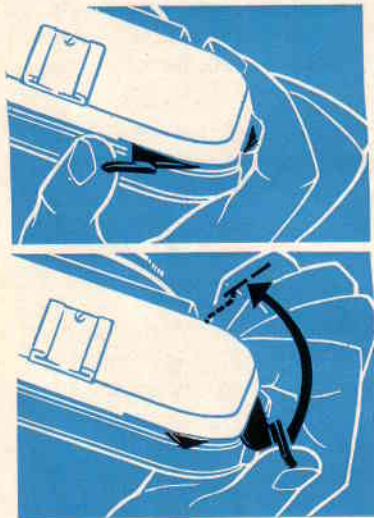
From your photographic dealer you will have learned how simple the Agfa Optima 500 is to handle. Shutter speeds and apertures which once had to be worked out, measured or set are now at your beck and call.

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

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with the rapid transport lever of your Optima. Just swing the lever forward to move the film on one frame. The film counter at the lower rear edge of the camera shows you how many exposures you still have left.

If the rapid transport lever will not move, the camera is already set for the next exposure. The shutter release and film transport are fitted with a lock to prevent blank or double exposures.

If you release the rapid transport lever before completing the full forward stroke it will return to its starting position. In this event you should swing the lever forward again as far as it will go.

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.



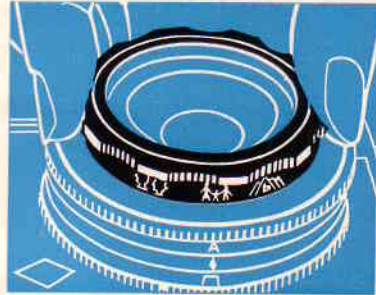
Distant views

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 "Compur"**.

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

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



Take the first pressure . . .

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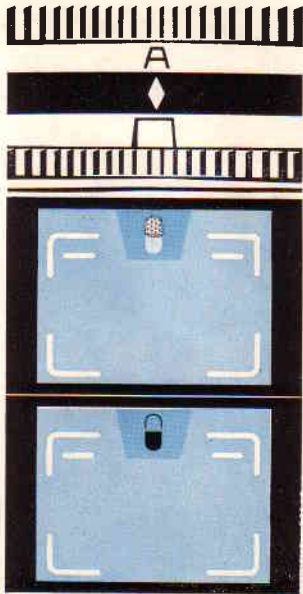
When photographing it is important to hold the camera steady. You should therefore take your Optima in both hands and brace your arms against your body. Place the index finger of your right hand on the magic release button. When you look through the viewfinder you will see a luminous frame which surrounds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

For close-ups ($3\frac{1}{4}$ 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.



Green signal ... release



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

Green signal:
"All clear" for
your photograph

Red signal:
Stop—
do not photograph

The **lighting is under constant control** as soon as you actuate the rapid transport lever. Sight your subject. With the signal at green, press down the magic release button to the pressure point. Then **keep the camera in this position** and release.

The red signal means there is not enough light; time exposures or flash will then help you (see pages 12/13).

If no exposure takes place, remove your finger from the button. Then re-sight the subject and press down the button again to the pressure point; finally press right down to expose.

Three points

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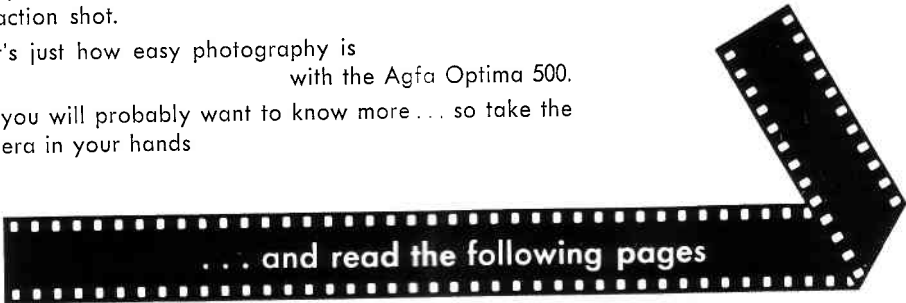
which you can quickly master suffice to obtain perfect pictures.

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 Agfa Optima 500.

But you will probably want to know more ... so take the camera in your hands



... and read the following pages

Photography is more fun

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-five 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 ...

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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 left 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)



... is so easy

Insert new film cassette with hole towards rewind knob.

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

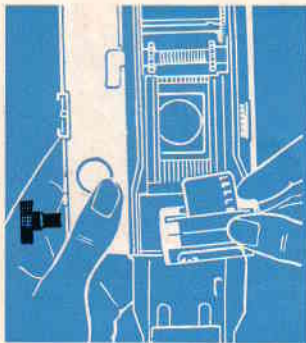
Turn take-up spool by its milled disk until the broad slit and film perforation lug are uppermost.

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

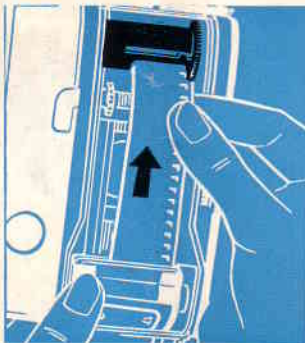
Insert the end of the film in the slit, holding the take-up spool

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

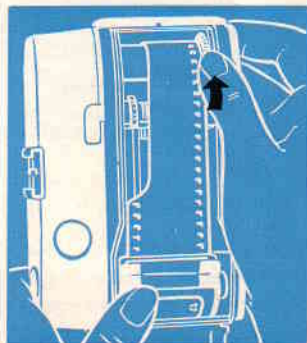
Now turn the take-up spool on slightly in the direction of the arrow, as shown in figure F, until just under half an inch of the full film width projects from the cassette. ►



D



E

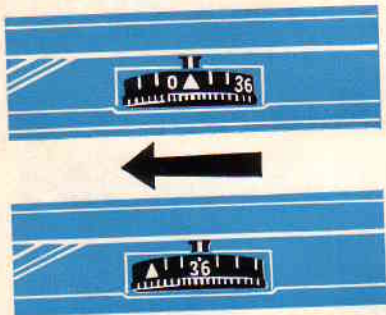


F

Film transport

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for the first exposure



After loading the film, the camera should be closed and the film counter at the lower edge of the camera back 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 down the magic button. 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, push in the small arresting knob and turn the milled disk with the aid of a coin until the required DIN or ASA speed is opposite the setting mark.



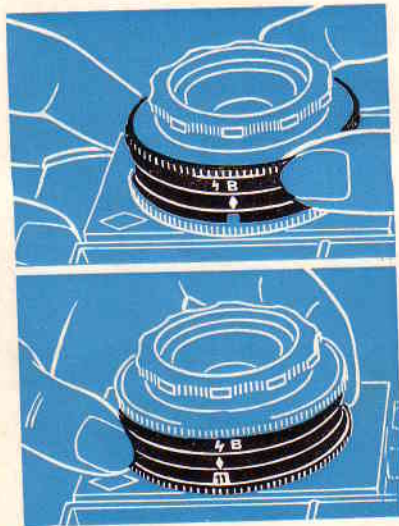
for all films

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.

Without the automatic mechanism

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You probably recall what was said about the red stop signal in the viewfinder. When it appears you cannot photograph with the Optima 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 illustrations on this page).

Time exposures

Turn the milled ring on the lens mount until "B" is in line with the mark, as shown in the top illustration. 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 below the release button from the side. By turning the rear milled ring the apertures become visible in the small window.

No flashlight problems

For flash work turn the automatic mechanism ring until the flash symbol is opposite the white 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 milled ring. The plug of the flash cable is connected to the flash contact (12, main illustration).

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.



**The handy Agfalux flashgun
in zip case**

Against the light

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Where clear detail is required in photographs taken against the light or in deep shadows, the automatic mechanism of the camera can still be used with the setting on the DIN/ASA scale reduced. It is advisable 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 incorrect reading.

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 Optima
for black and white photography**

	Reduce DIN scale setting by
light yellow	1 DIN
medium yellow	2 DIN
yellow-green	2 DIN
UV filter (ultra-violet)	no change

**for special photographs
with colour reversal film**

Agfa Color Filter R 1.5	no change
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Filters

There is a variety of filters for **black and white film** available for use with the Agfa Optima 500 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 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 Optima. All you have to do is fix the Agfa Natarix close-up attachment to the lens mount of your camera. An additional Natarix viewfinder attachment compensates for parallax when lining up your subject.

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

Symbol setting

3¼ ft.

1'3"-1'7"



1'8"-2'½"



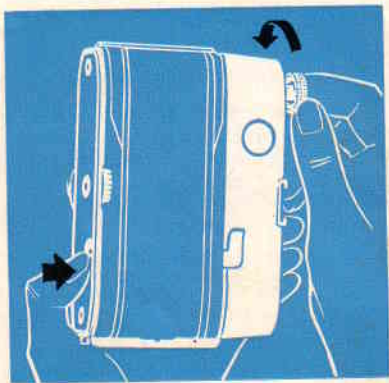
2'½"-2'6"



2'6"-3'2½"

Rewinding the film

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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 pushing

the catch in the direction shown by the arrow (see 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.