

This manual is for reference and historical purposes, all rights reserved.

This page is copyright© by M. Butkus, NJ.

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs.

It'll make you feel better, won't it?

**If you use Pay Pal or wish to use your credit card,
click on the secure site on my main page.**

*Making Better
Pictures
with the*
Readyset Royal
No. 1



Agfa AnSCO Corporation
Binghamton, N.Y.

Making Better
Pictures
with the
No. 1 Readysset
Royal

Size of Picture $2\frac{1}{4} \times 3\frac{1}{4}$

Film to Ask for—B2 Agfa or 4A Ansco
(Same size as 120)



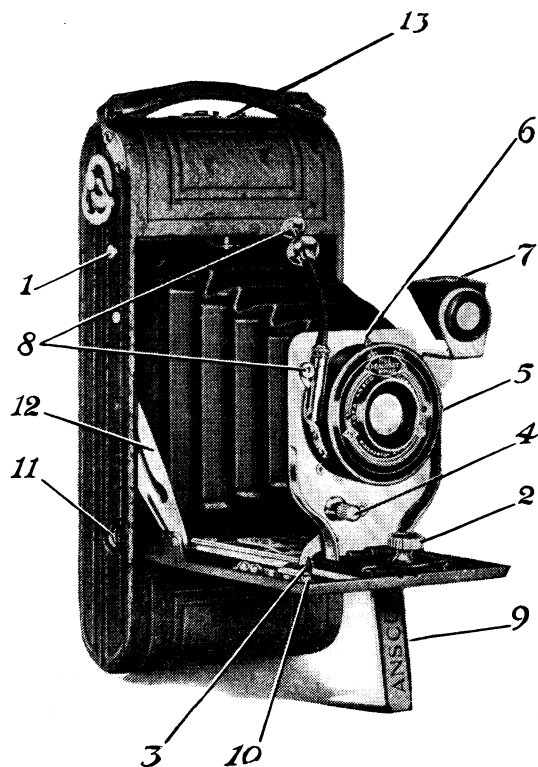
Agfa Ansco Corporation
Binghamton, N. Y.

Making Better Pictures
with the
No. 1 Readyset Royal

THE No. 1 Readyset Royal is a new Ansco model—incorporating the latest and best principles of camera construction, and picture-taking with it is delightfully easy. It is a simple, easily operated, readyset camera, and the only requirement for making snapshots is that the light be good—preferably, that the sun be shining, as is the regular thing for most outdoor pictures. There are no complications in the shutter. The latter has two settings only, one for Instantaneous (snapshots) and one for Time, and if the shutter is left set for Instantaneous, no setting whatever is required.

There is no reason why any user should not obtain excellent results with this camera from the very start. Nevertheless, the first thing to do with a new camera is not to make pictures with it, but to become familiar with its parts and see how it works. Therefore study the illustration on page 4, with the accompanying explanations, and with the camera before you read through the instructions on pages that follow. As you read, go through the various motions so as to become entirely familiar with the camera before actually loading with film and starting to take pictures.

No. 1 Readyset Royal



Parts of the No. 1 Readyset Royal

Numbers refer to illustration. Get this before reading instructions and opening camera.

1. Button which releases platform catch.
2. Knob for pulling out front standard after opening camera and for returning same to close camera.
3. Stop for front standard.
4. Release for stop 3 when closing camera. Press towards center to release.
5. Shutter.

No. 1 Readyset Royal

6. Pointer for setting shutter at Instantaneous or Time.
7. Finder for locating picture.
8. Shutter releases. Use either.
9. Foot-rest for vertical pictures.
10. Foot-rest for horizontal pictures.
11. Tripod socket for horizontal pictures. Tripod socket for vertical pictures is on under-side of platform.
12. Side-arm brace. In opening camera, lower platform until these braces catch on each side. To release in closing camera, press braces towards back of camera until catch releases.
13. Catch for back.

To Open the Camera

TO OPEN the camera depress the small button which releases the platform (1, pages 4 and 5). The platform may now be lowered, and when it is at right angles with the body of the camera the side-arms will catch and hold it firmly in position. Now grasp the knob at the base of the lens standard (2, page 4) and pull out front standard along track as far as it will come (3, page 4). The camera is now focused and no further attention need be paid to the front extension until it is time to close it.

To Close the Camera

TO CLOSE THE CAMERA, hold body in left hand, place right forefinger on knob 2 with thumb on side of release pin 4, pressing latter to release front standard stop 3. Front standard may now be pushed gently back along track into the body of the camera. Now holding camera in both hands with front towards you, press backward on the side-arm

No. 1 Readysset Royal

braces 12 until they release at the top, whereupon the platform may be folded up.

In opening and closing a camera, do not use force at any point, as it is not necessary. If any obstruction seems to be encountered, stop and look, for every part of the camera is designed to work smoothly and there is no reason why it should stick at any point if it is operated correctly.

To Set and Operate the Shutter

THE ILLUSTRATIONS on page 7 explain the setting of the shutter. Simply set the pointer over Instantaneous or Time, as desired.

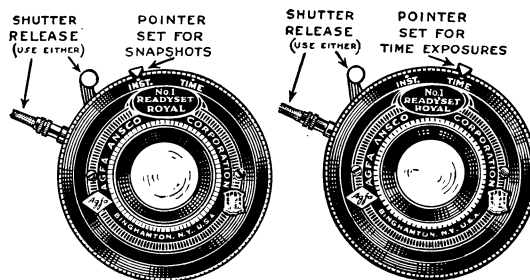
With the pointer set for Instantaneous, it is now necessary only to depress the plunger or wire release (8, page 4). This opens and closes the shutter for a snapshot exposure. Try this action until you are thoroughly familiar with it. Observe that a single pressure both opens and closes the shutter.

When the pointer is set on Time, one pressure on the plunger or trigger opens the lens and a second is required to close it. Thus a Time exposure of any duration can be made.

In taking Time exposures it is of course essential that the camera be on a tripod or other firm support, such as a table-top, which will prevent movement of it while the exposure is in progress.

A feature of the Readysset shutter is that when the pointer is set at Time, the action is not only set for Time exposures but brings a smaller opening into position automatically, thus eliminating the need of a special pointer to obtain the small stop regularly used for Time exposures. This is a very helpful feature found only in Ansco cameras.

No. 1 Readysset Royal



In setting for either INST or TIME, be sure to push the pointer the full distance—of course not forcing it, however.

The Foot-rests

TWO FOOT-RESTS are provided for this camera so that Time exposures can be made by laying it on a flat, firm base, such as a table top. The position of these foot-rests is indicated by 9 and 10 in the illustration on page 4. There are also two tripod sockets. That for horizontal pictures is indicated at 11 in the illustration on page 4, and the socket for vertical pictures is on the under side of the platform.

Difference between Instantaneous and Time

THE DIFFERENCE between Instantaneous and Time exposures is quite simple.

With Instantaneous, a single pressure on the wire plunger or the trigger (see illustration above) opens and closes the shutter, exposing the film just long enough to get a good picture in bright sunshine and yet not

No. 1 Readyset Royal

too long to permit holding the camera safely in the hands without danger of movement.

With Time, the first pressure opens the shutter and the second closes it. A time exposure may be of any duration, but even the shortest time exposure is too long to prevent failure from movement of the camera if the latter is held in the hands. Therefore in taking Time exposures always place the camera on a table or other rigid support, using one of the footrests for this purpose—or, better still, place the camera on a tripod. The tripod socket for horizontal pictures, (landscapes, etc.) is seen at 11 on page 4, and the tripod socket for vertical pictures (portraits of standing figures, etc.) will be found on what is the under side of the front platform when the camera is open.



Illustration at left shows finder image as read for vertical view, and illustration at right as read for horizontal view. In each case disregard portion of image represented in illustration by white space.

No. 1 Readyset Royal

Taking Snapshots

IN TAKING snapshots, hold the camera firmly in both hands with lens pointed toward the subject, which, if a figure, should not be closer to the camera than about 10 feet. Have the sun shining on the subject—not on the camera. That is, keep the sun either behind you or at one side of you as you take the picture. With the camera loaded, as explained in the following pages, and the film wound to bring a fresh section of film into place, also with the pointer on the shutter set for INST, locate the subject in the finder and press the release. This opens and closes the shutter, thus exposing the film for the length of time necessary to register the picture on it. Immediately after taking the picture in this way, wind a fresh section of film into position, after which the camera is ready for another exposure.

A word as to the finder, which is shown at 7 on page 4. The finder shows in miniature the picture as it will be registered on the film, and is reversible so that pictures may be taken with the camera held in either vertical or horizontal position. The illustration on page 4 shows the camera and finder in position for vertical pictures. To bring the finder into position for horizontal pictures simply pivot it around so that you can look down into it while holding the camera on its side. Illustrations on page 8 explain how the view as seen in the finder should be read according to how the camera is held, whether for vertical or for horizontal pictures.

No. 1 Readyset Royal

Time Exposures

TIME EXPOSURES are called for whenever the light or the subject is not bright enough to give sufficient exposure with a snapshot. In other words, on dull days when the sun is not shining, or late in the afternoon, or in the woods where the sunlight is obstructed, or indoors, a time exposure is necessary to give the subject a chance to register on the film. Place the camera on a tripod or other support as already explained, and give a time exposure of one or more seconds, according to the illumination.

It is impossible to give specific information as to the proper length of time for a time exposure without also giving a long list of possible light conditions with which the amateur may have to deal, and it is therefore advised that he will get the best results by a few trials. However, an exposure of about one second on such subjects as the amateur generally wishes to photograph will be about right in most cases.



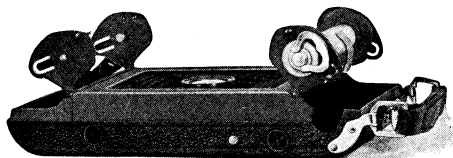
Removing the Back

No. 1 Readyset Royal

Do not hesitate to take time exposures, as they make beautiful negatives, and only a few trials are needed to become expert in getting pictures in this way.

Loading the Camera

HAVING familiarized yourself with the general operation of the camera, you are now ready to put in a roll of film. To do this, first remove the back, as shown on opposite page, by releasing the catch at the top. The swiveled spool-holders will now swing out as shown in illustration below. In the spool-holder carrying the winding key you



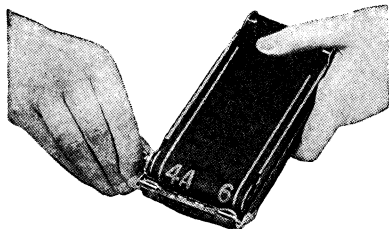
Snap Fresh Film into Holder at Left

will find an empty reel. In the opposite spool-holder snap a fresh roll of film, push the holder back into its chamber, and carry the end of the protective paper across to the empty reel, threading it into the slot of the wooden axle or shaft, and giving the key a few short turns to bind it. (See next page.)

Now, put the back on again, so that it holds at the bottom first, snap the catch at the top, and wind the key until the figure 1 appears in the red peephole in the back of the camera.

The camera is now ready for taking the first picture.

No. 1 Readyset Royal



Starting the Film

Wind After Each Picture

AFTER TAKING each picture, wind until the next number appears in the peephole.

After taking the sixth picture, turn the key until the roll is wound completely onto the key spool. Then remove the back and, scaling the roll with the sticker found in the empty chamber, remove it for finishing. When the empty reel has been transferred to the opposite chamber, the camera is ready for reloading.

Camera Repairs

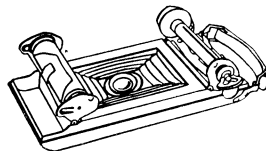
CAMERAS, LIKE WATCHES and other instruments of precision, may meet with mishaps that occasion need for expert service. If such an occasion ever arises in your case, have it in mind that the Agfa Ansco Corporation maintains a repair department for complete service on its cameras. The charges are nominal, the department being maintained essentially in the interest of users of Ansco cameras and not for profit.

No. 1 Readyset Royal

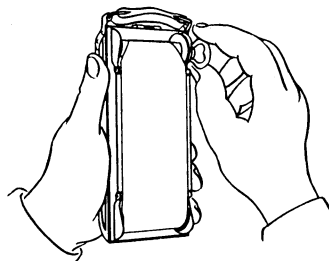
Select a Good Finisher

HAVING SPENT GOOD MONEY for your camera and for the film used in it, do not be too penurious about the cost of developing and printing. Cheap finishing is in the long run expensive. A good finisher may charge a little more, but this is because it costs a little more to take pains with the work.

Special Pointers

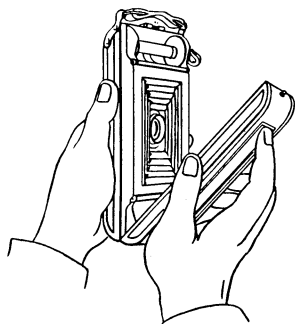


Be sure to insert a fresh roll of film the right way around, as above, so that the paper will wind over from end to end of the camera (orange side out) as in the next illustration.



Be careful to start the film evenly on the empty spool, winding just enough to bind before replacing the back.

No. 1 Readysset Royal



In replacing the back, always catch it at the bottom first, as above. Otherwise the back will not close properly.

Hold the Camera Level

ALWAYS HOLD the camera level—that is, so that the plane of the film is at right angles with level ground. If the camera is pointed up, the vertical lines of buildings in the view will converge towards the top. If it is pointed down, they will converge towards the bottom.

Portraits Outdoors

IN TAKING PICTURES of people it is advisable not to get too close to the subject, so as to avoid any tendency towards a distortion of nearer parts. This applies particularly to seated figures, or figures spread out on the grass at a picnic. For example, if someone is seated in a chair opposite the camera so that the head is about 10 feet away, the feet may

No. 1 Readysset Royal

actually be not more than 7 feet away, in which case the size of the feet will be greatly exaggerated in the picture—perhaps appearing considerably larger than the head. This is not any fault of the camera, but is due simply to the fact that perspective is more violent close at hand than a little way off. In the above case, the picture would be much improved if the subject were turned sideways so that head and feet were approximately the same distance from the camera. Another way to avoid such distortion is to take the figure in a standing position, in which case it can be brought a little nearer. It is not advisable to get closer than 8 feet, and 10 will prove better for most subjects.

Pictures at a Picnic

A PICNIC without a camera to record the event and get pictures of those present in holiday aspect is never quite complete. The following suggestions as to the taking of pictures successfully at such times will therefore be of interest. In the first place, don't wait for other people to say when it is time to take a picture, but figure ahead a little for yourself and watch for the best opportunity. Many people on such an occasion have very wild ideas as to what will make a good picture, but the photographer is the one to decide. Another point is in reference to taking unposed pictures of various people present, such pictures often being much more interesting than any picture carefully posed or arranged. The thing to do is to watch the different members of the party and when you see one getting off at one side and standing in

No. 1 Readysset Royal

an attractive manner, walk up casually to a distance of 10 or 15 feet away, point the camera, and make a snap.

At the same time, it is always a good plan to make one or two regularly posed group pictures on such an occasion, getting the different members of the party together facing the camera and making the snap when they "look pleasant." Incidentally it may be said that the best way to make them look pleasant is to look pleasant yourself!

Faces are always of particular interest, and it is therefore not a bad plan to make at least one picture of say four or five people in a row, at a distance of say 10 feet from the camera, not bothering to get in much more than the upper two-thirds of the figure. Do not, however, get much closer than 10 or 12 feet, as the picture may not be quite so clear if taken very close.

Watch the Background

IN TAKING PICTURES of people, always have an eye on the background. A very successful pose of an attractive subject is sometimes spoiled by the setting or background against which the picture is made. One thing to avoid in backgrounds is a scrappy mass of lines, such as would be made by fence rails, the clapboards of a house, veranda railings, barn doors, etc. In general an open background which leaves the subject in relief is more effective. Thus a field or a stretch of lawn is excellent, and a mass of foliage is far superior to the side of a house. If there is a tree or a pole in the background, particularly avoid having it come directly behind the subject's head, or you may get the effect of the tree growing out of the subject's head. Re-

No. 1 Readysset Royal

member that it is the figure in which you are interested and the background should therefore be subordinated to it. Make it pleasing, but not too insistent or too "busy."

Do Not Let the Sun Shine on the Lens

THE REASON for this is obvious. If the sun shines on the lens it will set up reflections on the glass and fog the film. The old rule for beginners was to always have the sun behind or partly behind the camera. This is not necessary, but at least the lens must be shaded from direct rays or from rays reflected up from water or other bright surface. If photographing towards the source of light, hold your hand or hat above the lens, but sufficiently high up not to cut into the angle of view.

Develop Soon after Exposure

FILM KEEPS BETTER in the roll before exposure than after it has been run through the camera. The chief reason for this is that opening it up exposes it to moisture. Therefore turn your films over to the finisher early, and in moist climates as soon as possible.

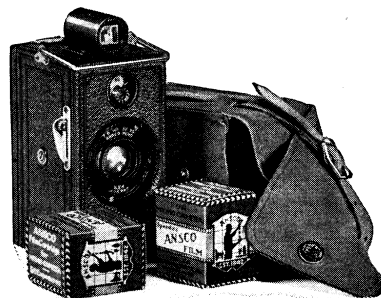
Not Too Much in One Picture

INEXPERIENCED PHOTOGRAPHERS sometimes make the mistake of trying to get too much into one picture, climbing up to the top of some hill and trying to include everything in the prospect before them. The result is generally a disappointment, for the reason that what their eye takes in as a broad expanse is so reduced in scale in the photograph that it seems insignificantly small. Much greater

No. 1 Readysset Royal

satisfaction will be obtained with any camera by trying for smaller bits here and there, such as figures, small groups, a bit of roadway, an interesting bridge, a single building of moderate size instead of a group of buildings, or, in other words, just enough to make a picture. If the amateur will study the pictures of famous artists in any well-known collection he will note that with very few exceptions the amount of view included is generally small. The pictures which show a broad sweep with a great deal in it are comparatively few and generally of great size.

Keep this point in mind when taking pictures of an attractive house. Take a picture showing the house as a whole, but also take other pictures of various details, such as a doorway, a glimpse at one side, a bit of garden, etc. While not any one of these pictures may tell the story completely, all of them together on the same page of your album will make a much more interesting record than one or two pictures each of which tries to include everything.



The Ansco Memo Camera

\$20⁰⁰

Including Carrying Case

O camera ever achieved widespread popularity so quickly as the new Ansco Memo. It takes 50 pictures on one 50-cent film, gives you prints for about one cent each—and all the thrills and satisfaction of projecting your own pictures on your own screen, at insignificant cost.

Positive pictures for projection from your Memo negatives cost you about 3 cents per picture—which for the first time puts this excellent entertainment in the inexpensive class. And with a Memo, you can have pictures of everything worth photographing. The camera will fit in your pocket or handbag—and the 50-picture film costs but 50 cents a roll.

Send for 48-page illustrated booklet.

Agfa Ansco Corporation
Binghamton, N. Y.

Printed in U. S. A.
9-28-5