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*Making Better
Pictures
with the
Readiset Royal
No. 1A*



Agfa-Ansco Corporation
Binghamton, N.Y.

Making Better
Pictures
with the
No. 1 A
Readyset Royal

Size of Picture—2½ x 4½
Film to Ask for—D6 or D12 Agfa



Agfa Ansco Corporation
Binghamton, N. Y., U. S. A.

Making Better Pictures

with the

No. 1A Readysset Royal

The No. 1A Readysset Royal is only one of the many fine cameras in the Agfa Ansco line. For information about other models, see your dealer or write to

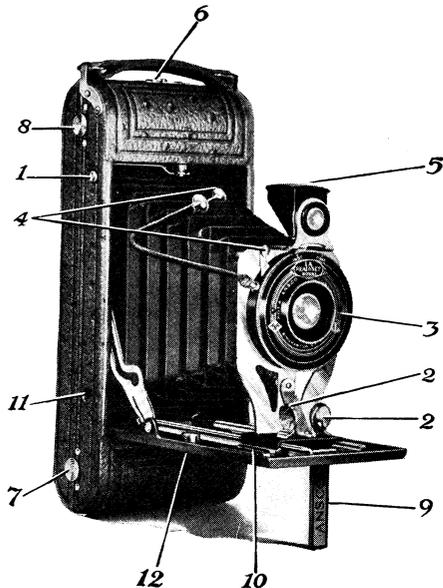
Agfa Ansco Corporation
Binghamton, N. Y.

Be sure to read this book before starting to take pictures.

PICTURE-TAKING with the No. 1A Readysset Royal is reduced to the simple formula: Load, aim, shoot, and wind the film. It is a simple, easily operated, readysset camera, and the only requirement for making snapshots is that the light be good—that is, 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.

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. 1A Readysset Royal



Parts of the No. 1A Readysset Royal

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

- 1 Button which releases platform catch.
- 2 Finger clamps for extending front standard and retiring same to close camera.
- 3 Shutter. Operation of this is explained in diagrams on page 6.
- 4 Shutter releases. Use either.

No. 1A Readysset Royal

5 AnSCO Automatic Finder, in position for vertical pictures. Reverse it for horizontal pictures. See illustration on page 8.

6 Catch for back.

7 Spool-pin for lower chamber which holds unexposed roll. A similar spool-pin is on other side. Pull out both when inserting fresh roll, then snap back into place.

8 Spool-pin for upper chamber. Winding key is on opposite side. Pull out both to remove exposed roll.

9 Footrest for time exposures when pictures are taken vertically.

10 Footrest for horizontal time exposure.

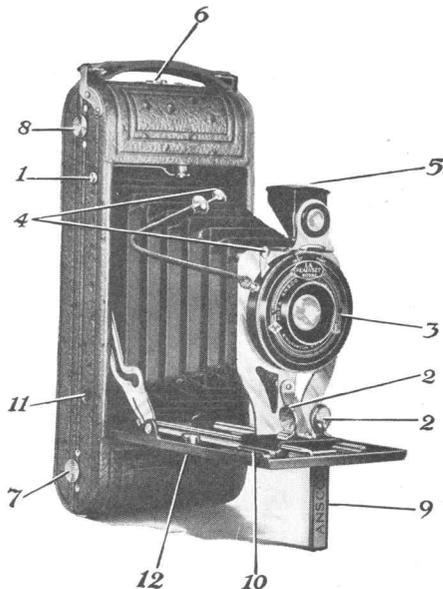
11 Tripod socket for horizontal pictures.

12 Tripod socket for vertical pictures.

To Open the Camera

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 two finger levers on the lens front (2, 2, page 4) press together, and pull out front along track as far as it will come. The camera is now focused and no further attention need be paid to the front extension until it is time to close it.

§ No. 1A Readysset Royal §



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- 5 Anso Automatic Finder, in position for vertical pictures. Reverse it for horizontal pictures. See illustration on page 8.
- 6 Catch for back.
- 7 Spool-pin for lower chamber which holds unexposed roll. A similar spool-pin is on other side. Pull out both when inserting fresh roll, then snap back into place.
- 8 Spool-pin for upper chamber. Winding key is on opposite side. Pull out both to remove exposed roll.
- 9 Footrest for time exposures when pictures are taken vertically.
- 10 Footrest for horizontal time exposure.
- 11 Tripod socket for horizontal pictures.
- 12 Tripod socket for vertical pictures.

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Setting the Shutter

THE ILLUSTRATIONS on this page explain the setting of the shutter. Note the notch on the nickel rim at the top. To set the shutter for Instantaneous or snapshots, revolve this nickel rim as far as it will go towards the INST side. To make snapshots it is now necessary only to depress the plunger on the wire release or to push down the trigger. Try this action until you are thoroughly familiar with it. Observe that a single pressure opens the shutter and closes it.

To set the shutter for time exposures revolve the nickel rim so that the notch moves towards TIME as far as it will go. If you will look into the shutter as this is done you

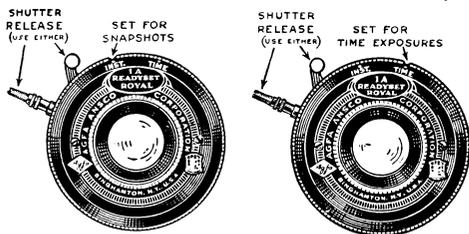


Illustration at left shows shutter set for snapshots (instantaneous), and illustration at right, shutter set for time exposure. To set as indicated, revolve outer metal rim as far as it will go in either direction, bringing notch (see arrow) over INST or TIME.

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will observe that the action not only sets the shutter for Time but also brings the smaller opening into position automatically, thus eliminating the need of a special pointer to obtain the small stop regularly used for time exposures.

With the shutter set on Time, one pressure on the plunger or trigger opens the lens and the second closes 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.

The Footrests

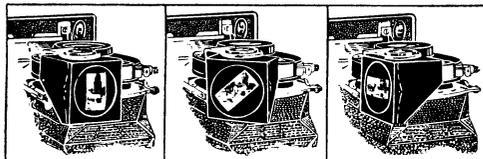
TWO FOOTRESTS are provided for this camera so that time exposures can be made by laying it on a flat, firm base, such as a table top. The position of these footrests is indicated by 9 and 10 in the illustration on page 4.

The Finder

THE No. 1A Readysset Royal is equipped with the famous Ansco Automatic Finder, which prevents mistakes. The illustration herewith shows how this finder changes as it is pivoted around so that

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the camera can be held in position for horizontal pictures. With other finders of the reversible type the image is seen in the form of a maltese cross, and it is necessary to disregard the projecting portions either at the side or at the top, according to which way the camera is held. Many people forget to do this, with the result that the final picture does not show what it was expected to include, heads and feet being chopped off in



Anso Automatic Finder

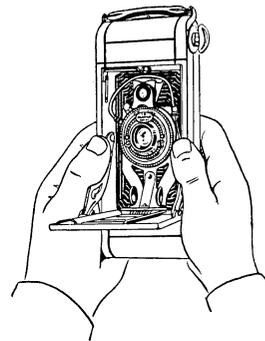
the case of horizontal pictures, and elbows, etc., being cut off in vertical pictures. All this is prevented by the Anso Automatic Finder, which shows exactly what will appear on the film and nothing else; regardless of which position the camera is held in.

Closing the Camera

LOSING the camera is merely the reverse of the operation of opening it, but there are a few points which should be kept carefully in mind.

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First, hold camera in the left hand and with the right hand grasp the finger clamps so as to release their hold on the track and



To close up platform, first release side-arms by pressing inward towards back of camera.

return the front along the track into the camera as far as it will go.

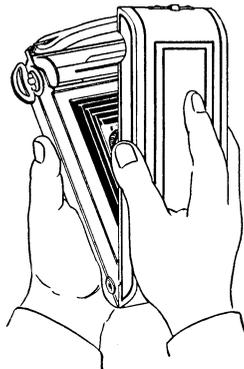
Now hold the camera as shown in the illustration above, with the lens towards you, and press backward (i. e., toward back of camera) with the thumb of each hand. This releases the side-arms, so that by pressing the platform gently against your chest you can readily close and fasten it.

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Loading the Camera

TO LOAD the camera, it is first necessary to remove the back, which is held by a catch at the top under the handle.

In removing back, pull out at top first, as here shown. In replacing back, always catch first at bottom, then close and button fastener at top.



Having thrown the catch, pull out the back at the top, whereupon it will come loose at the bottom also and can be laid aside while the camera is loaded. See illustration above.

Note that in replacing the back it should always be caught firmly at the lower end first, then pushed together at the end where the handle is, after which the catch is buttoned over. If the back is not caught at the bottom first it will not close properly.

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Inserting the Film

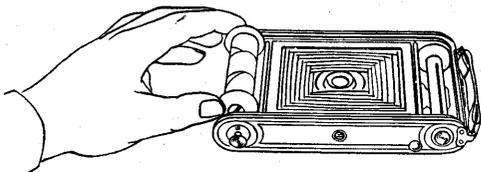
WITH THE BACK OFF you are now ready to load the camera with film. Note that the fresh roll goes into the lower chamber, which is at the opposite end of the camera from the winding key. In the chamber at the key end you will find an empty spool. It is onto this spool that the film is wound as used, so that when all exposures are taken it is this spool which is removed from the camera for finishing.

To load, first spring out the spool-pins for the lower or empty chamber. One of the spool-pins is indicated by 7 in the illustration on page 4 and there is another on the other side of the camera. Now drop the fresh spool into place as shown in the illustration below, taking care that you get it the right end around. In other words, insert it so that the paper will roll over, not under, and only orange side of paper will show, black side being towards the interior of the camera. After inserting the roll, snap the spool-pins back into place to hold it. See upper illustration on next page.

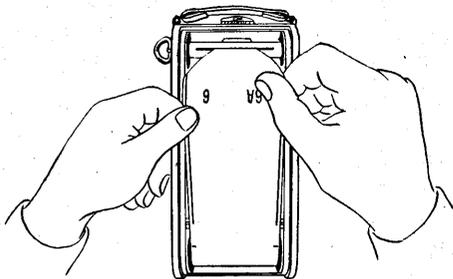
With the new roll inserted and the sticker which seals it broken, carry the end of the paper across the back of the camera and thread it into the slot in the empty spool as shown on the next two pages. Be careful

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to center it on spool so that it will wind evenly. Now give the winding key a few turns to bind the paper as shown, and then replace the back of the camera. In doing this, be sure to catch at bottom first, after which the back will slip neatly into position and catch can be fastened without difficulty. See illustration on page 10.

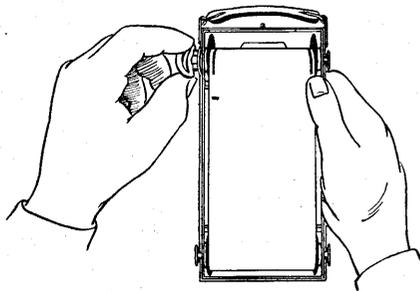


Insert fresh roll at end opposite handle.



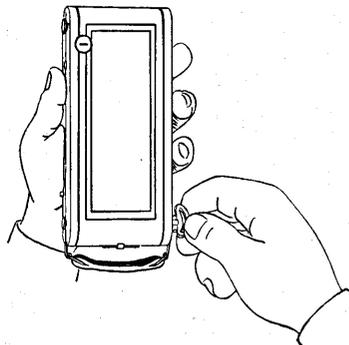
Start paper even on empty spool.

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Wind just enough to bind paper.

With the back replaced and fastened, continue winding until figure 1 appears in the peephole on the back of the camera, as



When figure 1 appears in peephole, camera is ready for the first picture.

hopeless blur. To avoid this, hold the camera close so that elbows can be placed against the body, and just before you release the shutter arrest the breathing, relaxing as soon as the shutter clicks.

The above refers to taking snapshots only. Never hold the camera in the hands for a time exposure, but stand it on a firm base with one of the footrests in position, or else use a tripod. The camera has two tripod sockets.

The Difference Between Snapshots and Time Exposures

A SNAPSHOT is a picture taken "instantaneously." It is commonly called a snapshot because it is taken with one snap of the shutter—so quick that the shutter just winks open and shut. Snapshots are taken with this camera by setting the shutter at INST as explained on pages 6 and 7 and giving one complete pressure to either of the releases. This single pressure both opens and closes the shutter.

A time exposure is a picture made by leaving the shutter open for an appreciable length of time. This is accomplished by setting the shutter at TIME as explained on pages 6 and 7, then giving one pressure on the release to open the shutter and another to close it. The actual time may be of any duration desired—in most cases of outdoor pictures from 1 to 5 seconds.

Never Make a Time Exposure While Holding the Camera in the Hands

TIME EXPOSURES should *always* be taken with the camera supported on a rigid object—tripod, table, box, post, rock, etc. The reason for this is that any movement of the camera between the time when the shutter opens and when it closes will blur the picture. For the same reason it is best to use the wire

release instead of the trigger for time exposures, to avoid the possibility of jarring the camera.

It is just as important that the camera be held steady in taking snapshots, but the time is so short—just a wink—that it is unnecessary to support it on a rigid object. Just hold it close to the body and catch the breath for the instant when you press the release.

When to Take a Snapshot

THE BEST TIME for snapshots is when the sun is shining, between 9 a. m. and 4 p. m. in summer and 10 a. m. and 3 p. m. in winter. However, the question of whether there is light enough for snapshots depends not only on whether the sun is shining but also on whether the scene or subject photographed is light or dark. To illustrate by two extreme examples, a snapshot of an open beach scene or open landscape when the sun is behind the clouds will turn out better than a snapshot in deep woods when the sun is shining brightly. In general, take snapshots of people, houses, streets, etc., in bright sunshine, and take snapshots of open landscapes, beach scenes, etc., either in bright sunshine or when the light is cloudy-bright.

When to Take Time Exposures

TAKE TIME EXPOSURES whenever you judge that the light is too poor or the subject too dark for a snapshot. Example: Dark days, woodland scenes with heavy foliage, early morning, late afternoon, portraits in shade, interiors. The average outdoor time exposure will be about one second—approximately as fast as the shutter can be opened and closed. Interiors will average about 10 seconds.

A Good Method

MOST PEOPLE take nothing but snapshots, but those who want to increase their scope by taking time exposures of some subjects can get a good check on how much time to give by making one time exposure on each roll (the rest snapshots), making a memorandum of the hour, light, and length of exposure to refer to after the negative and prints come through. This will soon give a very accurate judgment of when to make time exposures and how long to give them, while at the same time it risks very little.

Movement of Subject

THE SPEED of the Readysset shutter when set at Instantaneous is sufficient to stop ordinary motion such as people walking along the street 25 or more feet away, but when taking portraits, close-ups, or groups have the subject in repose—not in frozen rigidity, but with avoidance of sharp body movement or a jerk of the head during the instant of exposure. This will prevent getting pictures in which a hand or arm or the head is blurred. There is nothing hard about this. In fact, it is really very easy to snap people without movement even when they do not know you are taking the picture.

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 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 actually be not more than 6 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 sidewise 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 opportunities. 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 and should use his own judgment. 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 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, instead of assuming the rather worried expression that characterizes some amateurs when they undertake this business.

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 counteracted very seriously 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. Remember 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 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. While it is quite in order to

No. 1 *A Readysset Royal*

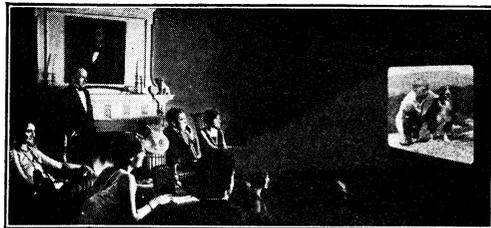
take a picture showing the house as a whole, the amateur should not stop here but should take other pictures of various details, such as a doorway, a glimpse at one side, a bit of garden, etc. While not any one of these pictures may tell the story completely, all of them together on the same page of your album will make a much more interesting record than one or two pictures each of which tries to include everything.

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.

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.



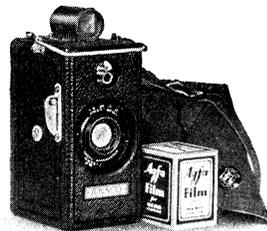
The Ansco Memo Camera

WHEN you want a camera to take snapshots for still-cine screen projection, investigate the Memo. It's not a movie but it uses movie film, taking 50 clear sharp pictures with one 50-cent cartridge.

Memographs (contact prints the size of one movie frame), enlargements, and positive projection rolls for showing Memo pictures on the screen with the Memoscope can all be printed from the same Memo negative.

The Memo fits into the pocket and takes pictures as fast as you can see them. Ideal for travel and every purpose requiring quick inexpensive photographic records.

Write for free 56-page Memo handbook.

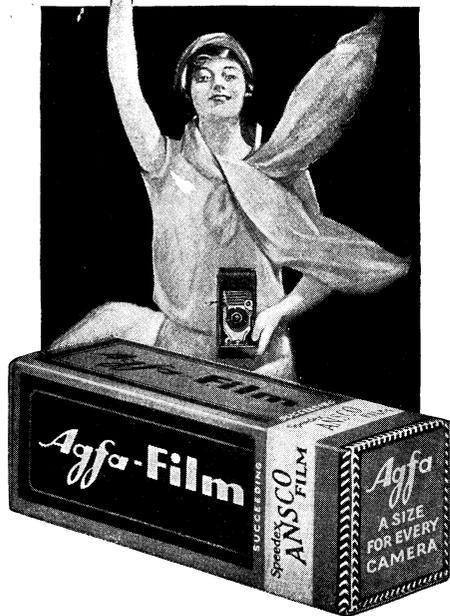


\$20.00

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Binghamton, N. Y.

Ask for



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D6 or D12 Agfa film

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