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Instructions

for the use of the

AGFA

**PD 16 ANTAR
FOLDING
CAMERA**



FOR FINEST
RESULTS FROM
YOUR ANTAR
CAMERA USE



PD 16 (2½ x 4¼)
AGFA
PLENACHROME
FILM

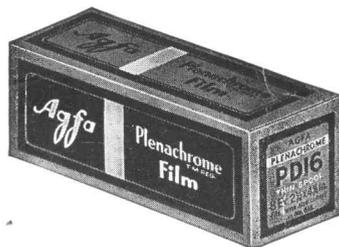
AGFA FILM IS
GUARANTEED

"Pictures that Satisfy
or a New Roll Free"

offers marvelous possibilities to the camera user who really attempts to obtain the maximum results possible with his equipment. Your Antar Camera is a fine instrument. Learn to use it most effectively.

Portrait attachments, color filters, and cable releases which are available for Antar cameras greatly increase their versatility.

FOR FINEST
PHOTOGRAPHIC
RESULTS USE



AGFA
PLENACHROME
FILM

AGFA FILM IS GUARANTEED

"Pictures that Satisfy
or a New Roll Free"

Made by
AGFA ANSCO CORPORATION
in Binghamton, N. Y.

Instructions
FOR THE
USE OF THE
ANTAR
CAMERA

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THE Agfa Ansco Antar Camera has been so scientifically designed that exceptionally fine results are easily obtained without special knowledge. All information necessary is contained in this booklet to enable you to secure 100% satisfactory snapshots from your Antar Camera.

Therefore, before making any exposures with the camera, take the time to carefully read this booklet from cover to cover. Study the illustrations; learn the function of each adjustment. With the camera before you, follow each step of the various operations until the explanation is perfectly clear.

THE AGFA ANSCO
ANTAR CAMERA
WITH ACHROMATIC LENS

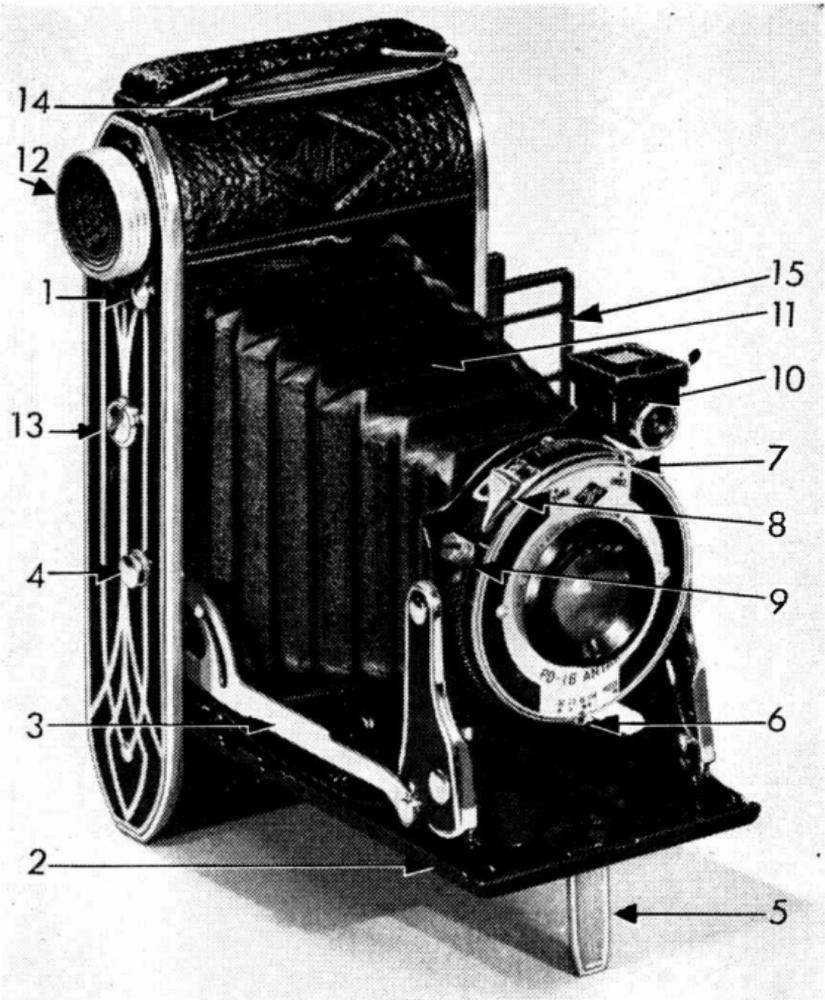


Fig. 1

Explanation of numbers on opposite page

CHECK OVER THE CAMERA WITH FIG. 1 BEFORE YOU

1. Opening release button. Press in to open camera.
2. Platform. Pull down after releasing catch (1) until side-arm braces (3) lock.
3. Side-arm braces. See that braces lock and hold platform rigid.
4. Closing release button. Similar button is on opposite side of camera. With the camera held between the thumb and middle finger of the left hand, press the release buttons on both sides simultaneously. With the right hand, move platform upward until securely closed as indicated by clicking of latch.
5. Vertical footrest.
6. Diaphragm adjustment lever for controlling amount of light entering lens.
7. Shutter adjustment lever for varying shutter speeds.
8. Finger release for operating shutter. Press downward to make exposure.
9. Socket for addition of cable release for operating shutter. A cable release for this camera is available from the Agfa Ansco Corporation if desired.
10. Brilliant finder. Turn for horizontal pictures. Return to vertical position before closing camera. Swing mask marked "15" upward to obtain range of view for full-sized pictures.
11. Bellows.
12. Winding knob for advancing film.
13. Tripod sockets (only one shown—other on front of platform). Remove screws to insert threaded screw on tripod head.
14. Release catch for opening back.
15. Eye level view finder.

TO OPEN THE CAMERA

To open the camera, hold it in the palm of the left hand and press the opening release button (1, Fig. 1) with the left thumb. With the right hand, pull down the platform (2) until the side-arm braces are locked firmly in place.

TO CLOSE THE CAMERA

Be certain, first, that the half-size mask on the brilliant finder (10) is down and that the finder is in a vertical position.

To close the camera, grasp it in the palm of the left hand and simultaneously press the two closing release buttons (4) with the thumb and middle finger. With the right hand then move the platform upward until it is securely closed as indicated by a clicking of the latch.

Repeat the operation of opening and closing the camera until you can do it easily and deftly. Never force the camera at any point. If any obstruction is encountered, stop at once and determine what is in the way.

FOCUSING

The Antar is a fixed-focus camera requiring no focusing. All objects from 15 feet to infinity are sharply in focus.

THE SHUTTER

The shutter is the mechanism which actually makes the exposure when taking a picture. Simply expressed, it does nothing more than uncover the lens for a very short period of time so that light from the object photographed may pass through the lens and project an image upon the film. However, it does this uncovering job with a very high degree of accuracy.



Fig. 2

Lens Mounting

TO REGULATE THE SHUTTER SPEED

Along the top of the lens mounting (Fig. 2, above), are two shutter-settings, Time and Inst. (instantaneous).

To set the shutter for these settings, move the pointer (7, Fig. 1) to a position directly over the desired figure. In the shutter illustration, Fig. 2, the shutter is set for instantaneous, the standard snapshot speed.

In addition to these figures on the front plate of the shutter identically corresponding figures will be found on the top of the shutter.

The shutter is operated, or "tripped," by the finger release (8, Fig. 1) or by a cable release if such has been added. Care must be taken when the release is pressed down in making an

exposure not to jar or move the camera. If the camera is moved, a blurred picture will result. Holding the opened camera in the palm of the left hand, its back held firmly against the body for support, practice the shutter operation until you are certain exposures can be made without moving the camera.

When the shutter is set for instantaneous, a single pressure on the release lever trips the shutter, opening and closing it.

When the shutter is set for Time, one downward pressure opens the shutter, following which a second pressure is necessary to close it. In other words, the lens remains open the full time, however long, between the two operations of the lever. Time is used for interior work and long exposures, such as may be counted with the second hand of a watch. Time exposures should never be made of moving objects. The addition of a cable release is especially valuable for time exposures to prevent danger of moving the camera.

THE DIAPHRAGM

The diaphragm is an adjustable circular opening behind the lens element which controls the amount of light passing through the lens. When the diaphragm is adjusted so that the full aperture of the lens is utilized, it is said to be "wide open." When the diaphragm is adjusted to its smallest opening, it is said to be "stopped down."

This diaphragm is operated by means of the lever, (6, Fig. 1), also shown on Fig. 2 set under the numeral 22. This lever is connected with a pointer on the opposite side of the shutter which moves along a similar row of figures on the flange at the top of the shutter. Thus, the diaphragm setting may

also be read from above while holding the camera at waist level.

In order to view the operation of this diaphragm, set the shutter speed on Time and press down once on the finger release. Then, with the shutter open, move the diaphragm lever at the bottom of the shutter back and forth slowly, and you will be able to observe the change in the size of the opening as the lever moves.

The stops or settings indicated along the bottom of the shutter face plate and along the top flange are standard openings in the Focal or "f System," and are of known exposure value regardless of the size or make of camera. They are referred to as f:14, f:16, f:22, f:32.

COLOR FILTER

The diaphragm lever also operates a yellow color filter which is useful in emphasizing cloud effects and in landscapes and flower studies to obtain more correct color rendition. When the lever is moved over to the setting marked "Filter," the yellow filter is brought into place. In this position the lens is wide open (f:14) to allow the maximum amount of light through the lens and filter.

PROPER EXPOSURE

With bright sunshine and the shutter setting at "Inst.," the opening for average pictures on Plenachrome Film is f:16. For more exposure, which will be necessary on gray or cloudy days, the diaphragm may be opened to f:14. For half as much exposure, which will be required when taking pictures with intense sunshine, the diaphragm opening may be reduced to f:22. It is evident, then, that the lower the number, the larger the opening, and of course, the larger openings let through more light, giving greater exposure.

In general, close-ups require a greater exposure than distant scenes; winter conditions necessitate more exposure than bright summer days. Pictures taken with extremely intense light, such as sunlit beaches and brilliant snow scenes will require less exposure than normal.

THE FINDERS

The Antar camera is equipped with both the brilliant finder for locating the subject with the camera held at waist level, and the direct view finder for holding the camera directly to the eye.

The brilliant finder requires little explanation. When making half-size exposures it is used with the small mask marked 15 down. *When full-size exposures are being made, the mask must be raised upward and to the front in order to utilize the entire finder.*

When making full-size exposures in the vertical position, read the finder as shown in Fig. 3, and when taking pictures in the horizontal position, swing the finder 90 degrees to the left and read it as shown in Fig. 4, disregarding the portions indicated in the cuts by white space.

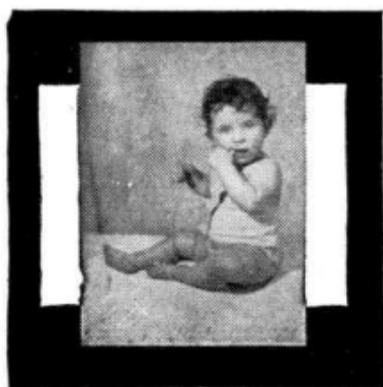


Fig. 3



Fig. 4

Always remember to lower the mask and return the finder to the vertical position before closing the camera. Otherwise, they will become jammed and possibly thrown out of alignment.

Incidentally, regarding both of these finders, it must be understood that in the exposure of half-size pictures, when the camera is in the vertical position, horizontal half-size pictures are taken, and vice versa. This point will be better understood when the mask for reducing the film size is described at a later point.

THE FOOTREST AND TRIPOD SOCKETS

The vertical footrest (5, Fig. 1) is for taking Time exposures when a tripod is not available. The footrest is easily extended by pulling it out at right angles to the platform, after which the camera may be set upon a table, ledge, or railing for support.

In order to use the tripod sockets (13, Fig. 1) it is necessary to remove the plug-screws first. This may be done with a small coin, after which the tripod is screwed securely into place. The screws should be replaced after removal of the tripod in order to protect the interior of the camera against dust or other foreign matter which might prove injurious to the shutter mechanism.

The vertical tripod socket is located on the camera platform near the hinge; the horizontal socket is on the camera side plate below the film winding knob.

The vertical footrest or a tripod should always be used for time exposures rather than attempting to hold the camera in the hands.

LOADING THE CAMERA

To load the camera, it is first necessary to open the back which is held by a catch (14; Fig. 1) at the top under the handle.

In order to release this catch, hold the camera in the left hand, platform side in and handle to the top. Then lay the fingers of the right hand across the camera handle and exert an upward pressure upon the under front edge of the long metal catch (Fig. 5). When this catch has been released, continue with a backward pressure to swing the hinged camera back downward.



Fig. 5

Repeat the operations of opening and closing the back until you can operate the catch easily and deftly.

THE MASK FOR HALF-SIZE PICTURES

Before loading the camera it is essential for you to determine the size of pictures desired

for the particular roll being loaded. You have the choice with the same roll of film, between loading the camera for 8 full-size pictures or for 15 half-size pictures.

Upon opening the camera back for the first time you will notice a black rectangular frame (Fig. 6) between the film rollers (Fig. 6). This frame or mask determines the size of the exposure made on the film. When it is in place, the picture size is reduced by half, and 15 exposures to the roll are obtained. When the frame is lifted out and entirely removed from the camera, 8 full-size exposures are obtained from one roll.

Due to the fact that the film is stretched on top of this mask, decision as to the picture size should be made before the camera is loaded, for it is necessary to continue this size picture until after the roll has been fully exposed.

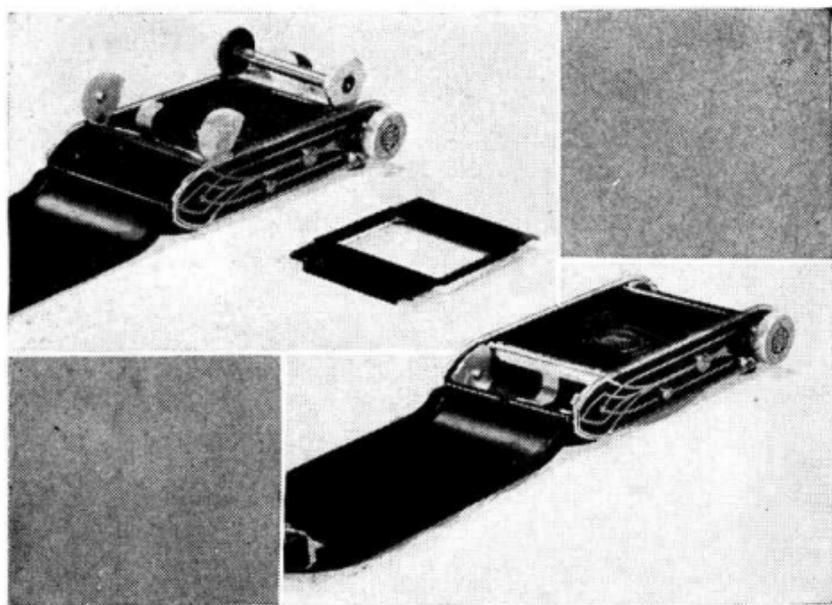


Fig. 6

Upon the removal of the mask for full-size pictures, care should be taken to place the metal frame where it will not become lost or

bent. However, a new mask can always be bought from your dealer.

INSERTING THE FILM

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

It should be remarked at this point that the small, compact size of your Antar Camera requires film wound on the new small metal spool, designated by the Agfa Ansco Corporation as PD16. Be sure to ask for the thin metal spool, as this camera will not accommodate film wound on the ordinary larger wooden film spool.

To load the film into the camera, first swing up the spool carrier for the lower or empty chamber until it is at right angles to the camera. Holding the two ends of this carrier slightly apart (being careful not to bend them permanently out of position), drop the fresh spool into place, taking care that it is inserted right end around. In other words, be certain that the pointed end of the paper will come from the top and not the bottom of the roll, and that only the red or green side of the paper will show, the black side being toward the lens.

After being certain that the two pins set in the carrier ends are engaged in the spool end-holes, swing the carrier and film down into place in the chamber. Break the sticker which

seals the roll, remove the Agfa Film guarantee slip, and carry the end of the paper across the back of the camera, and across the black metal mask if it is being used. Permit the paper to pass over the two metal rollers (never attempt to thread the film under these rollers) and thread the pointed end into the slot in the empty spool as shown in Fig. 7.

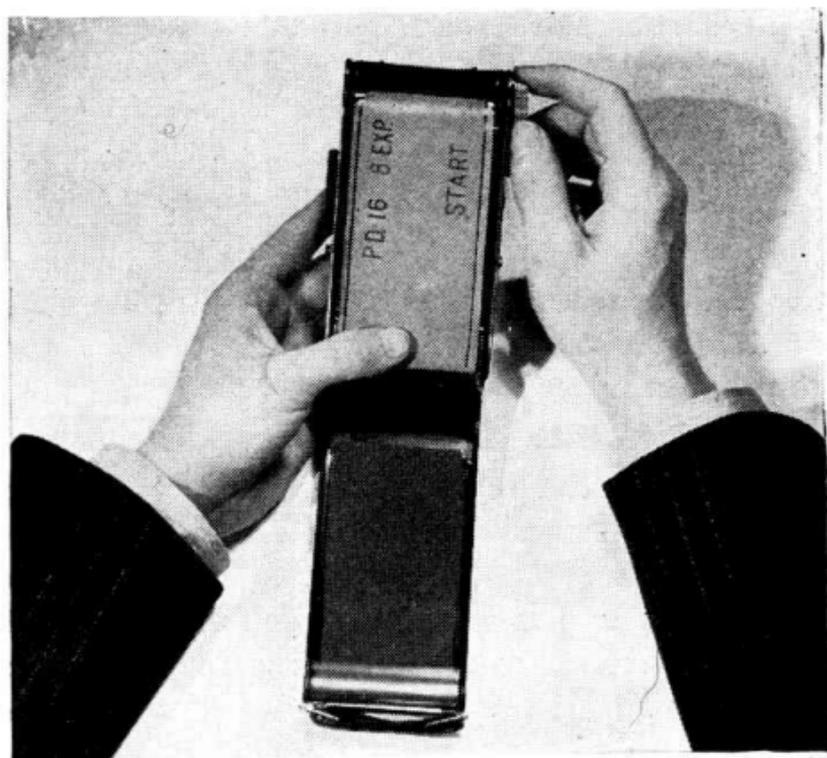


Fig. 7

Be very certain that the paper is centered on the upper spool in order that it will wind evenly. Now give the winding knob a few turns, sufficient to bind the paper and assure its firm grasp by the upper spool. Close the back of the camera by swinging it upward into place until a click indicates that it is locked securely. Never open the back of the camera from this point until the roll has been completely exposed.

Swing open the No. 1 Peephole cover (Fig. 8), and continue turning the winding knob slowly until the figure 1 appears in this lower peep hole. An indicating hand and row of dots will be seen shortly before the first figure appears in place. The camera is now ready for the first picture.

When using Panchromatic film, which is sensitive to red light, be sure to keep the red windows covered at all times except when winding the film.

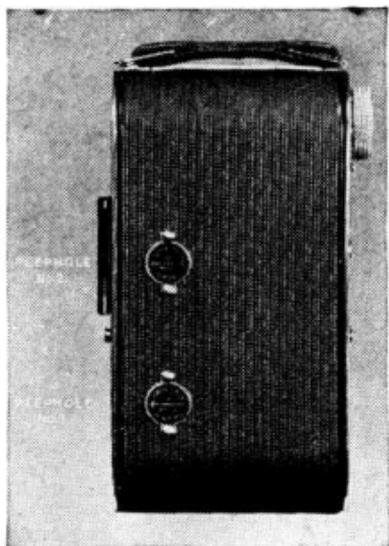


Fig. 8

If eight full-size exposures are being taken and the masking frame has been entirely removed from the camera, only the No. 1 or lower peephole is used throughout. In which case, immediately after taking the first picture, wind again until figure 2 appears in the lower peephole, and so on until the roll has been completely exposed, after which continue to turn the knob until the red or green paper is completely wound off onto the spool at the knob end of the camera.

Where fifteen half-size exposures are desired and the masking frame has been left in the camera, both the No. 1 and No. 2 peepholes are used. The first exposure is made with the figure 1 at the lower window. After a picture has been made with the film in this position, the winding knob is then turned very slowly (only about one full turn of the knob is neces-

sary) until the figure 1 appears at the upper or No. 2 peephole. For the third exposure the figure 2 is at the lower window, for the fourth it is moved to the upper, and so on until all fifteen exposures have been made. Do not make an exposure when figure 8 appears at the upper window.

UNLOADING

When the film has been completely wound onto the knob spool, open and swing down the back of the camera. Pull out the winding knob until the upper spool carrier is free to be moved upward from the chamber.

Fold under the pointed end of the red or green paper, and seal the spool with the sticker which will be found at the loose end. This is to prevent unrolling and fogging of the film after it has been removed from the spool carrier.

With the fingers, separate the ends of the spool carrier slightly and remove the exposed roll from the camera. It is now ready to be developed and printed. Transfer the empty spool to the upper chamber, remembering to push the winding knob back into place. The camera is now ready for the insertion of a fresh roll of film in the manner already described.

CAUTIONS

Your Antar Camera may be loaded or unloaded in daylight. However, these operations should be done in a subdued light; never in direct sunlight.

Before loading the camera, make certain that the shutter is closed.

In starting the red or green paper at the time of loading a fresh roll, always see that it is even, fitting the spool neatly. Otherwise, it is likely to climb up one end of the spool,

causing the protective paper to tear and possibly fogging the film.

Also, always make it a practice to wind to the next number immediately after taking a picture. In this way, when you start to use it, the camera is always ready for the next picture with no possibility that another exposure will be made on top of one already taken, thus spoiling both exposures.

In making exposures, always hold the camera level. Otherwise, your finished prints will show an undesirable slanting of the subject and background. Hold the camera perfectly still when making the exposure.

Keep the lens of your Antar Camera clean.

A dirty lens or rain or mist on the front lens will cause fogged or cloudy pictures. To clean the lens, use a soft linen or cotton cloth.

Do not let the sun shine directly on the lens when taking a picture. This produces a "Flare" of light on the film which shows in the finished picture. If photographing towards the source of light, hold your hand or hat above the lens as a shade, but sufficiently high to prevent its being included in the picture.

Select your background carefully. A good subject can be spoiled by such backgrounds as telephone poles, clapboard houses, etc. Keep your backgrounds simple. A background of foliage is usually unobtrusive and pleasing.

* * *

The foregoing instructions explain the mechanical operation of your Antar Camera. These should be thoroughly understood before attempting to take pictures.

Do not be content, however, with the mastery of these simple details. Photography