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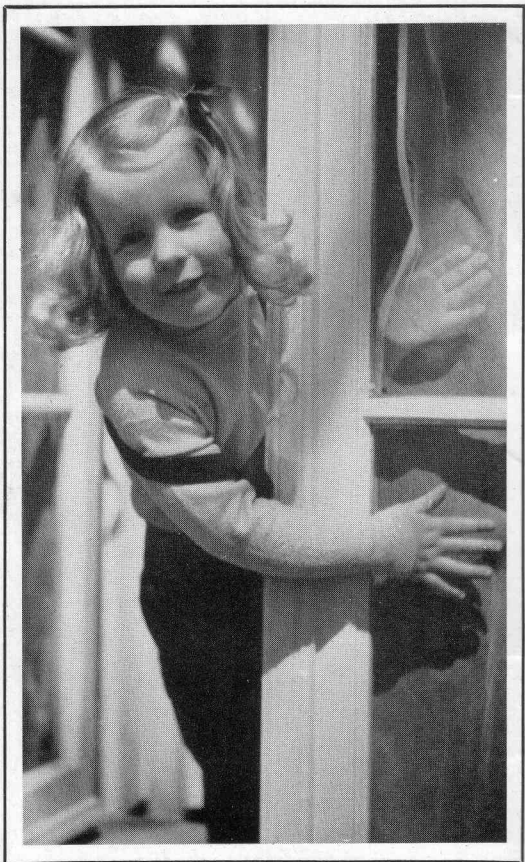
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F O L D I N G C A M E R A

JN159



**TAKES EIGHT PICTURES THIS
SIZE, 2 1/2 X 4 1/4 INCHES,
ON AGFA PD16 FILM**

INSTRUCTIONS FOR THE USE OF THE

READYSET SPECIAL CAMERA

The Agfa Readysset Special has been especially designed to enable you to obtain excellent results without possessing special photographic knowledge. All the information that you need to secure good pictures is contained in the following instructions.

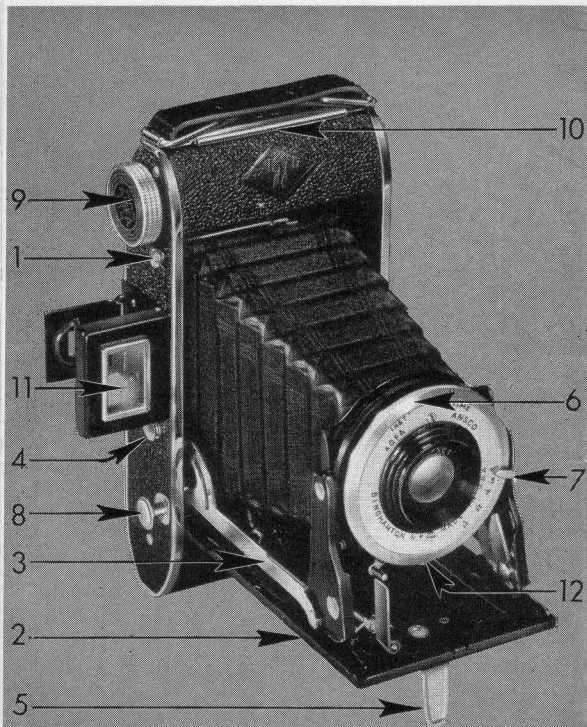
Therefore, before making any exposures, take the time to carefully read this booklet from cover to cover. Study the illustrations; learn the function of each adjustment. If you desire additional information on camera operation and picture-making, read "Better Photography Made Easy," a particularly helpful, 60-page booklet published by Agfa Ansco and sold by most photographic dealers at \$.25 per copy. Agfa Ansco also maintains a special department to answer your inquiries and help you in your photographic problems.

The PD16 Readysset Special takes 8 pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches on PD16 roll film. For best results, use one of the several types of Agfa film available in this size, every film guaranteed—"Pictures that Satisfy or a New Roll Free."

T H E A G F A A N S C O

READYSET SPECIAL CAMERA

FIGURE I



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. Shutter speed setting ring.
7. Diaphragm adjustment lever for controlling amount of light entering lens.
8. Red shutter release button.
9. Winding knob for advancing film.
10. Release catch for opening back.
11. Optical eye-level view finder.
12. Socket for addition of cable release for operating shutter. Not visible in picture, but is located on underside of shutter casing.

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

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 Readset Special is a fixed-focus camera requiring no focusing. All objects from 10 feet to infinity are sharply in focus.

In order to make close-ups, an Agfa Portrait Attachment can be obtained from your photographic dealer. Portrait attachment No. 25 is the correct size for the Readset Special. This special attachment will enable you to make head-and-shoulder portraits at a distance of $3\frac{1}{2}$ feet from the subject. If you are unable to buy this portrait attachment at your local dealer, write direct to Agfa Ansco, Binghamton, New York, inclosing \$.90 in stamps, check or money order, together with your dealer's name and address.

THE SHUTTER

The shutter is the mechanism which actually makes the exposure when taking a picture. Simply expressed, it does nothing more

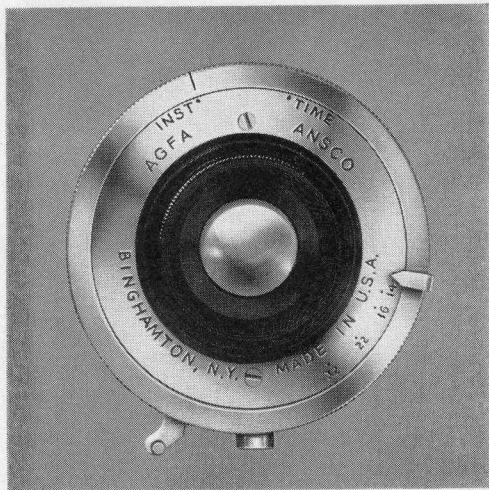


FIGURE 2

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.

The shutter on the Readset Special has two settings: Inst. (instantaneous) and Time. To adjust the shutter for either of these speeds, move the shutter speed setting ring (6, Fig. 1) until the black marking is directly over the speed desired. In the illustration of the lens mounting (Fig. 2) the shutter is set for instantaneous.

The shutter is operated, or "tripped," by the shutter release (8, Fig. 1) or by a cable release, if one has been added. Care should be exercised when the release is pressed down in making an exposure not to move the camera. Moving the camera when making the expo-

sure is one of the most common faults in picture-taking and is the cause of the majority of blurred pictures. The body release type of shutter control, as used on the Readysset Special, helps a great deal to eliminate camera jar during exposure.

When the shutter is set for instantaneous, a single pressure on the shutter release trips the shutter, opening and closing it. When using a cable release, pull out the vertical footrest (5, Fig. 1) and insert the release through the hole underneath the footrest.

TIME EXPOSURES

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 shutter remains open the full time, however long, between the two operations of the shutter.

Time is used for interior work or under any conditions for which very long exposures are necessary. Time exposures should not be made of moving objects. Do not hold camera in hand while making a time exposure. Use a tripod or some other firm support and take care that the camera is not moved while the shutter is open.

THE DIAPHRAGM

The diaphragm is an adjustable circular opening between the components of the lens, which controls the amount of light passing through the lens. When the diaphragm is adjusted so that full aperture of the lens is utilized, it is said to be "wide open." The Readysset Special is "wide open" when set at $f14$. When the diaphragm is adjusted to a smaller opening, it is said to be "stopped down."

The diaphragm is operated by means of a lever (7, Fig. 1) which is connected with the iris leaves between the lens components.

When the lever is moved in one direction, the leaves open; in the other direction, the leaves close. Consequently, it is very easy to set the diaphragm for any lens opening. By setting the shutter on Time and moving the diaphragm lever back and forth, the action of the iris leaves may be observed. The stops or settings marked on the lens face are standard openings in the "f" system, the "f" taken from the word "focal." Any one of the openings— $f14$, $f16$, $f22$ and $f32$ —is of known exposure value regardless of the size or make of lens.

EXPOSURE TABLE

TYPE OF FILM				
Light Condition	Standard	Plenachrome	Superpan Supreme	Superpan Press
Bright Sunshine	$f14$	$f22$	$f32$	—
Cloudy Bright	—	$f16$	$f22$	$f32$
Dull Cloudy	—	$f14$	$f16$	$f22$
Very Dull	—	—	$f14$	$f16$

PROPER EXPOSURE

In making adjustments for correct exposure, there are three factors which must be taken into consideration: light intensity, film speed or sensitivity, and diaphragm opening. The exposure table above will serve as a guide for outdoor picture-taking of average scenes when using Agfa film.

The exposures shown refer to average scenes only. For landscapes, beach scenes,

bright snow scenes and pictures taken at high altitudes, give half the exposure indicated; for example, f22 instead of f16. For close-ups, portraits, subjects in the open shade, or foregrounds that are dark and not as well lighted as the rest of the scene, give two to four times the exposure indicated by opening up the diaphragm one or two stops.

THE FINDERS

To open the finder, lift up on the back edge until the front element is in an upright position. The rear element will spring naturally into place. To use the finder, simply bring the camera into position so that your eye is close to the rear element and you are able to sight the subject through the two elements (Fig. 3). Bracing the hand holding the camera against the face will help to keep the camera steady during exposure. To close the finder, swing the rear element back against the side of the camera and then close the front element over it.

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, which will be found on the front platform and on the opposite side of the camera from the winding knob, it is necessary to first remove the plug-screws. 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 footrest or a tripod should always be used for Time exposures rather than attempting to hold the camera in the hands.



FIGURE 3

LOADING THE CAMERA

Your Readysset Special Camera may be loaded or unloaded in daylight. However, these operations should be carried out in a subdued light; never in direct sunlight.

To load the camera, it is first necessary to open the back which is held by a catch (10, 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. 4).



FIGURE 4

When this catch has been released, continue with a backward pressure to swing the hinged camera-back downward.

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

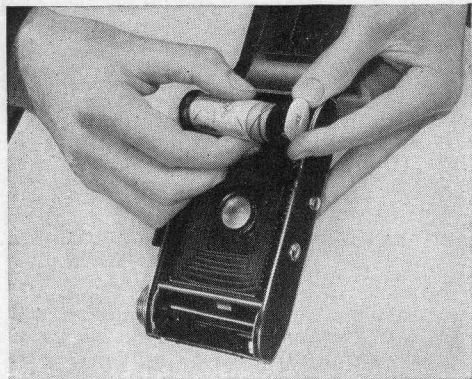


FIGURE 5

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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.

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 (Fig. 5), 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

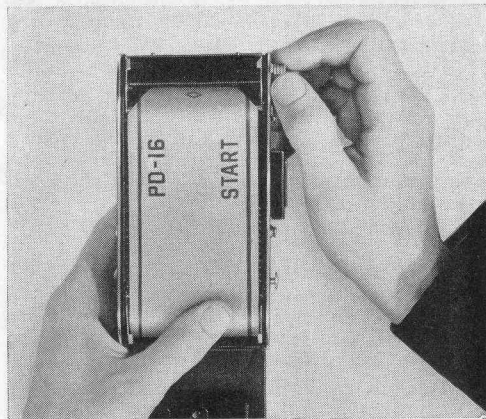


FIGURE 6

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guarantee slip, and carry the end of the paper across the back of the camera. 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. 6.

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 wound onto the take-up spool.

Swing open the metal cover for the red window on the back of the camera (Fig. 7) and continue turning the winding knob slowly until the figure 1 appears in the window. An indicating hand and row of dots will be seen shortly before this 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 window covered at all times except when winding the film.

Immediately after taking the first picture, wind again until figure 2 appears in the window, 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.

UNLOADING

When the film has been completely wound onto the take-up 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.

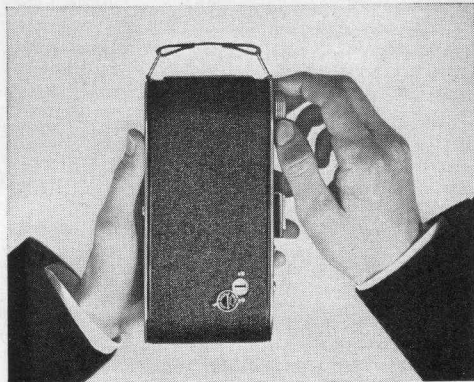


FIGURE 7

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

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 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. With the bellows closed, back opened, and the camera unloaded, it is also well to occasionally clean the rear element of the lens.

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 Readysset Special Camera. These should be thoroughly understood before attempting to take pictures.

Do not be content, however, with the mastery of these simple details. Photography offers marvelous possibilities to the camera user who really attempts to obtain the maximum results possible with his equipment. Your Readysset Special Camera is a fine instrument. Learn to use it most effectively.

ACCESSORIES

The following Agfa accessories will increase the versatility of your Readysset Special Camera and add to your picture-taking enjoyment.

PORTRAIT ATTACHMENT—Auxiliary lens which slips over the lens, enabling you to work closer to the subject. Especially useful for portraits, table-top photography, etc.

Size 25\$.90

LIGHT-YELLOW FILTER—A natural glass, yellow filter which gives better color rendering of cloud pictures, landscapes, flower photographs and similar subjects.

Size 25\$1.75

CABLE RELEASE—Helps to eliminate camera jar when making exposures, especially useful for Time exposures.

Code I\$.35

CARRYING CASE—Protects your camera and makes it easier to carry.

Soft leather, Talon Slide Fastener....\$2.10

Eveready type 2.95

TRIPODS — Four-section, telescoping, metal type. Light in weight but extremely rigid. Equipped with rubber tips.

No. 1, with stationary head\$3.95

No. 2, with ball and socket, swivel head 4.95

AGFA DARKROOM OUTFITS—Each outfit contains all necessary equipment and material to develop and print your own pictures.

No. 1 Outfit\$2.45

No. 2 Outfit 4.95

No. 3 Deluxe Outfit 9.75

Prices subject to change without notice.

FOUR AGFA FILMS TO CHOOSE FROM

There is an Agfa roll film to meet every requirement of the most exacting amateur photographer. The following films are all available in the PD16 size, the size which fits your PD16 Readyset Special Camera, and remember, every roll of Agfa film is guaranteed—"Pictures that Satisfy or a New Roll Free."

STANDARD—Orthochromatic, moderate speed, for outdoor picture-taking under favorable conditions.

PLENACHROME — Orthochromatic, average speed, full anti-halo protection, wide latitude. This is the ideal film for every-day outdoor use.

SUPERPAN SUPREME — Fast, fine-grain, panchromatic, wide latitude, full anti-halo protection, with an emulsion carefully balanced to give excellent results under both daylight and artificial light. The ideal "pan" film for all-around use.

SUPERPAN PRESS—Extremely fast, panchromatic, full anti-halo protection. The phenomenal speed of this film has been obtained without loss of fineness of grain, brilliance or balanced, panchromatic color sensitivity. The logical answer when high film speed is needed.