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How to Make Photographs

WITH THE

No. 2, No. 2A, No. 3, No. 3A

BUSTER BROWN CAMERAS



AnSCO Company

Binghamton, N. Y.

Order Film by Number

ANSCO SPEEDEX FILM are designated by the numbers and letters on the ends of the cartons. The number indicates the size, and also the camera for which it is intended, and the letter the number of exposures.

A stands for 6 exposures, and B for 10 or 12.

The No. 2 Buster Brown takes pictures $2\frac{1}{4} \times 3\frac{1}{4}$. The No. 4A ANSCO SPEEDEX FILM is for this camera.

The No. 2A Buster Brown takes pictures $2\frac{1}{2} \times 4\frac{1}{4}$. The 6A and 6B ANSCO SPEEDEX FILM are for this camera.

The No. 3 Buster Brown takes pictures $3\frac{1}{4} \times 4\frac{1}{4}$. The 7A and 7B ANSCO SPEEDEX FILM are for this camera.

The No. 3A Buster Brown takes pictures $3\frac{1}{4} \times 5\frac{1}{2}$. The 18A and 18B ANSCO SPEEDEX FILM are for this camera.

NOTE.—The black paper used for ANSCO SPEEDEX film cartridges is superior to all others. The numbers thereon are printed with special ink, then coated with a thin layer of gelatin. This does away with number markings.

OCTOBER 1, 1916

How to Make Photographs with the No. 2, No. 2A, No. 3 and No. 3A Buster Brown

DO not attempt to load the camera—that is, to insert the film cartridge—until by examining the camera carefully you have become familiar with the purpose and the use of every one of its parts. The instructions in this book will help you to do it.

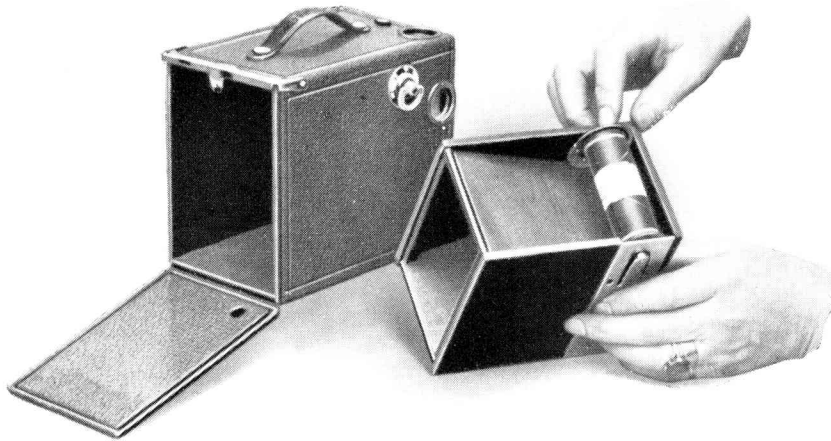
The No. 2 Buster Brown takes a film cartridge for six exposures, the No. 2A and No. 3 take film cartridges for six and twelve exposures, and the No. 3A takes cartridges for either six or ten exposures.

First, stand the camera on the lens end with the winding key facing, and by lifting the metal catch at the rear end of the camera release the back door, which gives access to the interior; then pull out the winding key as far as it will go, and with the left hand slide out the interior mechanism of the camera completely. In other words, the camera is a box within a box.

Inserting the Cartridge

The inner case of the camera contains two film receptacles. Place the empty spool or reel in the receptacle which has the round hole on top. The spool is put in by inserting the pin of the tongue-spring in the round hole of spool, while the spool is held at an angle; then press gently on the upper flange of the spool until it slides into the metal cup in which it revolves.

In the same way the film cartridge is inserted in the opposite receptacle, but in such a manner that the black paper will unwind from the top part of the film cartridge. The inside box should then rest on the winding key end with the lens opening toward the left. While this is held with the left hand, cut the white paper binder that fastens the end of the black paper, holding the index finger of the left hand firmly against the roll; thread the black paper over the two metal roller guides, clear to the other side, and insert the end into the slit of the spool which serves as a winding reel, giving the reel a few turns to secure the paper and keep it as taut as possible.

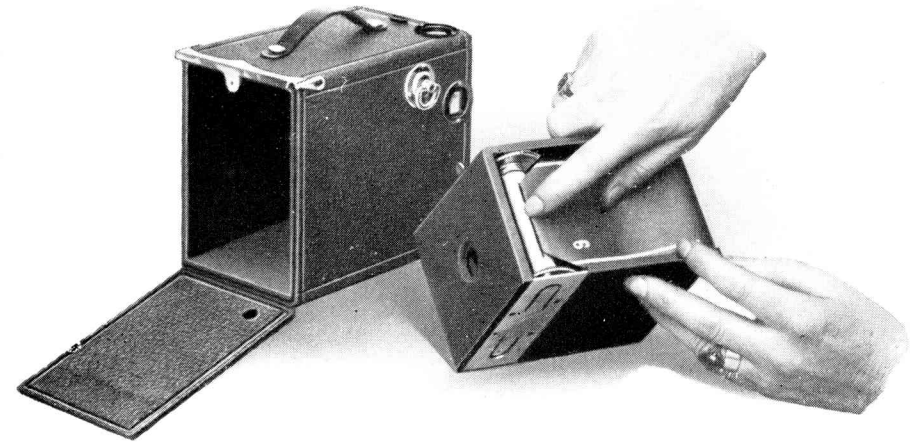


Inserting the Cartridge

Be careful to start the paper straight. If the paper does not wind true, the film will overrun the flanges.

Replace the box in the outer case, being careful that the winding key engages perfectly in the slot of the spool.

Turn the winding key slowly, while the red window in the back is watched carefully. When the figure 1 registers in the red window it shows that the first section of film is in position for making an exposure.



Threading the Black Paper

Instantaneous Exposures—"Snapshots"

The making of snapshots with this camera is extremely simple, from the fact that it is fitted with a lens that is always in focus, no matter what the distance may be; therefore it requires no focusing. The shutter also is always set.

The lever releasing the shutter will be found in the lower righthand corner when the camera is pointed at the object.

For making a snapshot, simply press the lever either up or down as the case may be. This will release the shutter.

To make instantaneous pictures the object should be in the bright sunlight. The sun, however, should be behind the back or over the shoulder of the operator.

Be sure to use the largest stop for making snapshots. (See explanation of stops, or diaphragms, page 7.) Aim the camera at the object to be photographed and locate the image in the finder, of which there are two, one on top and the other on the righthand side when the camera is pointed. The finder shows the scope of view, and is a miniature fac-simile of what the picture will be.

When ready for making the exposure, hold the camera steady and as nearly level as possible. Press the lever as explained, and the picture will be taken.

Bringing a New Film into Position

This is done by turning the key slowly to the right until the next number appears before the red window. Repeat the foregoing operation for each successive picture until the whole film cartridge is exposed.

Time Exposures Indoors

For a time exposure the camera *should never be held in the hands*. It must be placed on a tripod, table, or other firm support. It should not be pointed directly at a window, as the glare of light will blur the picture. If all the windows cannot be avoided, pull down the shades of such as may come within the range of the camera. Center the image in the finder to know how much you are getting in your picture. Remember that it is a time

exposure, and that the shutter must be set for it. This is done by pulling out the small metal slide, which is located on the left hand side of the camera, as far as it will go. (In the No. 3A Buster Brown this slide is on the righthand side just above the view finder.) Then, to open the lens, press the shutter lever.

When sufficient time has elapsed, that is, when you have given sufficient exposure to the subject in accordance with the table of comparative exposures which follows, press the lever again to close the shutter.

After the exposure is made, turn a new film into position, as directed on page 4.

NOTE.—It will be seen that when the time slide is pulled out, the shutter strikes as it passes over the lens, stopping it half way across with the opening over the lens. Try this a few times before winding the film into position, to become accustomed to the operation.

Time Needed for Indoor Exposures

The following table is figured for exposures made between the hours of 10 A. M. and 3 P. M., using the largest stop. When the second stop is used give double the time, and when the smallest stop is used give four times the time of the table. The smaller the stop, the sharper the picture.

White Walls and More than One Window

Bright sunlight outside.....	4 seconds
Hazy sun.....	10 "
Cloudy bright.....	20 "
Cloudy dull.....	40 "

White Walls and Only One Window

Bright sunlight outside.....	6 seconds
Hazy sun.....	15 "
Cloudy bright.....	30 "
Cloudy dull.....	60 "

Medium Colored Walls and Hangings and More than One Window

Bright sunlight outside.....	8 seconds
Hazy sun.....	20 "
Cloudy bright.....	40 "
Cloudy dull.....	80 "

Medium Colored Walls and Hangings and Only One Window

Bright sunlight outside.....	12 seconds
Hazy sun.....	30 "
Cloudy bright.....	60 "
Cloudy dull.....	120 "

Dark Colored Walls and Hangings and More than One Window

Bright sunlight outside.....	20 seconds
Hazy sun.....	40 "
Cloudy bright.....	80 "
Cloudy dull.....	2 minutes 40 "

Dark Colored Walls and Hangings and Only One Window

Bright sunlight outside.....	40 seconds
Hazy sun.....	80 "
Cloudy bright.....	2 minutes 40 "
Cloudy dull.....	5 " 20 "

To make a portrait indoors, place the subject in a chair partly facing the light, and turn the face slightly toward the camera, which should be at the height of an ordinary table. Center the image in

the finder. For the best effects, the background should form a contrast with the subject.

For a bust picture the camera should be six feet from the sitter, for a three-quarter figure eight feet, and for a full figure ten feet. In making portraits where the subject is less than eight feet from the camera, use the smallest stop, and time accordingly. (See pages 5 and 6.) As a general rule, use the medium sized stop for portraits.

Time Exposures Outdoors

Time exposures may be made outdoors, provided the smallest stop is used, but the exposure must be much shorter than for interiors.

With sunshine, the shutter must be opened and closed as quickly as possible. In fact, it cannot be done too quickly to avoid overexposure. With light clouds, from one-half to one second will be sufficient; with heavy clouds, from two to five seconds will be required.

The foregoing is figured for the same hours as mentioned for the interiors. For other hours or under trees, no accurate directions can be given. Experience only can teach the proper exposure.

Remember that time exposures cannot be made while the Buster Brown is held in the hand. It must be placed on some firm support, such as a tripod, chair or table.

Stops or Diaphragms

The camera is supplied with a set of three stops or lens openings, technically named diaphragms.

These enable the operator to regulate the volume of light, in accordance with the requirements of the case. The diaphragms are changed by adjusting the metal slide provided for the purpose. The largest opening should be used for making snapshots under all conditions.

A case may arise now and then at the seashore or on the water, when the light is very strong, when possibly the medium sized opening might be used to good advantage. The safe rule to follow, however, is to use the largest stop for all instantaneous pictures. The smaller stops are for use in making time exposures, as explained in the chapters referring to time exposures indoors and outdoors.

Removing the Film

No darkroom is required in changing the spools. The operation should, however, for absolute safety, be performed in subdued light.

First—When the last film has been exposed, turn the key about fifteen half turns.

Second—Take the camera to a table as far as possible from any window, and open it in the same manner as when preparing to load.

Third—Press the thumb of the left hand against the roll to prevent its unwinding. Turn the winding key until all the paper is on the spool, and fasten the end securely with the gummed paper slip furnished with the cartridge.

ANSCO SPEEDEX FILM—The Film which combines speed and quality. Obtain an Ansco Speedex Film Booklet for complete directions in making perfect negatives.

CYKO PAPER—After the negative comes the finished print. The Cyko Manual is a complete textbook on the art of producing perfect prints.

YOURS FOR THE ASKING—If you have neither of the above mentioned books and your dealer is out of them, write to us for one or both.

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