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**Picture-Taking with the
No. 1A
Semi-Automatic
Ansco**



**What the camera does
and how it works, with
instructions for its use**



**Ansco Photoproducts, Inc.
Binghamton, N. Y.**

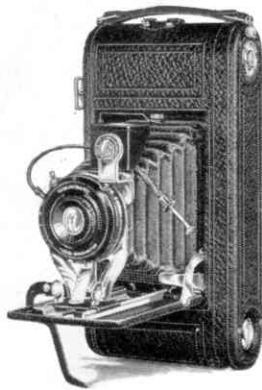
**Picture-Taking with the
No. 1A
Semi-Automatic
Anso**



What the camera does
and how it works, with
instructions for its use



Anso Photoproducts, Inc.
Binghamton, N. Y.



Important

ALL folding cameras of 1A size or larger leave our factory with a transportation board between the back of the camera and the lens, to absorb vibration and shock in shipment. This board is generally removed by dealers, but sometimes not. Therefore before attempting to manipulate the camera, unfasten back (see page 15) and see that board is removed. It is of plain unfinished wood; you cannot miss it if it is there.

TO THE READER

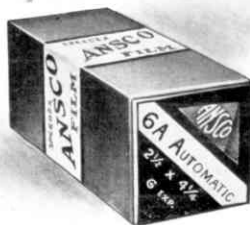
THIS little booklet goes to two kinds of readers: (1) Those who have seen the Semi-Automatic Ansco advertised and have asked for particulars in regard to it, and (2) Purchasers of the Semi-Automatic Ansco, who require, naturally, instructions for its use.

If you are a "prospective purchaser" only, remember that thousands of readers will check what follows with the camera before them.

If, on the other hand, you are so fortunate as to be the owner of a Semi-Automatic Ansco, we trust that you will under the circumstances be prompted to read this booklet through—if only because, being designed in part to induce others to buy, it should promise not to be too technical or too dull!

A long-winded introduction, but the first business of this booklet is to get itself read; so please sit down where you can be free from interruption and let us tell the story. Then, if you do not own a Semi-Automatic Ansco, you will want to go out and buy one, and if you do own one you will be able to use it from the start without a miss or a mistake.

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6A Automatic Ansco Film

When purchasing film for the Automatic Ansco specify 6A Automatic. This film is provided in the familiar red box with the yellow band, but with a bar across the end as shown in the above illustration indicating that it is 6A Automatic.

The price of 6A Automatic Film is 35 cents for six exposures.

In emergencies regular 6A Ansco Film or equivalent film of other manufacture may be used, giving five exposures per roll with automatic winding, or six exposures with hand winding in the usual manner.

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Automatic Film-Winding

EVER since roll-film cameras were first introduced, and that is so long ago that few will admit remembering when it was, the film has been wound after each exposure by a hand-key on the side of the camera. You take the picture, then turn the camera over and wind until the next number shows in the peep-hole on the back. We have all been doing it for years and not thinking much about it, except to realize that it is a confounded nuisance—just as we came to realize that getting out of the car to crank the motor was a confounded nuisance too.

We did not so much mind performing this little act in the privacy of our own backyard, unless the morning was cold and the engine mulish, but in traffic it became increasingly a bore, until even the most ubiquitous species of car had to get on a self-starting basis.

And so, in a sense, with cameras. When stalking a landscape or other equally stolid subject, hand-winding is not too burdensome to be borne. The landscape will wait for you, if in these busy days you can spare the time. But children, and picnickers, and parades,—yes, and Mary Elizabeth posing her prettiest with not a soul around—well, that is a different story. Maybe you

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get another good one before the subject or pose or expression changes,—and maybe, again, you don't. In how many cases does the time required for winding up the film—turning the camera over and aiming again to locate the subject as you had it—in how many such cases it spoils the opportunity completely!

Most of us have simply said, "Well, that's the kind of animal a camera is. You've just got to stop and crank up the film, and that's all there is to that."

And it was—until Ansco introduced automatic winding, first offered early in 1924 in the Automatic Ansco and now put within the reach of a much larger number in the Semi-Automatic Ansco, the operation of which this book explains.

In both cameras, the winding of the film is done not by turning a key by hand, but by releasing a motor after the picture is taken. Thus without any change of the camera from original aiming position, a fresh unexposed section of film rolls immediately into place, ready for the next click of the shutter.

In the Automatic Ansco, the shutter release is connected with the winding mechanism, so that taking the picture automatically winds up the film.

In the Semi-Automatic Ansco, the two actions are separate and independent. The picture is taken in the usual way, as with other Ansco cameras, after which the wind-

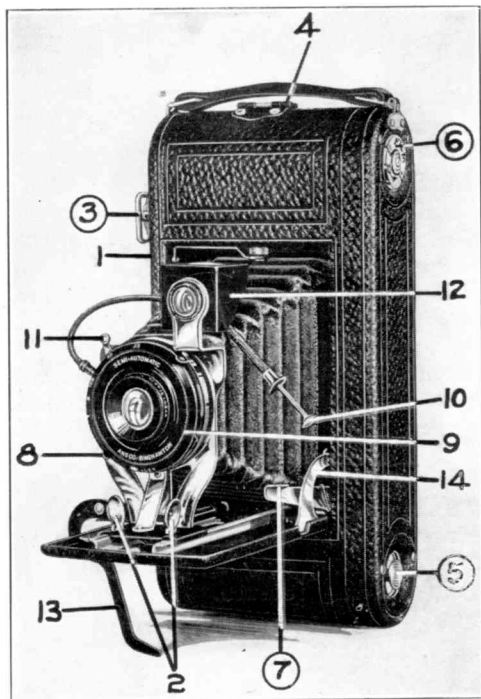
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ing mechanism is released by means of a convenient lever, placed where the thumb of the left hand touches it without effort.

In both cameras the motor and winding mechanism are exactly the same, being made with the same tools and dies.

The Semi-Automatic Ansco gives to picture-taking a new and indescribable thrill. There is a sense of complete control which makes even the most expensive camera of traditional design seem awkward and clumsy by comparison. And yet the familiar useful features of traditional design are incorporated too, so that one relinquishes nothing for the sake of automatic winding. One can even disregard the automatic winding entirely if he wants to, for there is a hand-key for winding the film in the traditional way if he ever wants to! In short, there is nothing to give up and nothing new to learn except the very simple operation of the self-winding feature.

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Numbers circled in illustration show at a glance the operation of the automatic film-winding feature, as follows:

Before loading, wind motor key (3) as far as it will go without force; Insert fresh film in lower chamber (5); Start film on empty spool with hand key (6) in usual manner, winding until figure 1 appears in peephole or slot in back of camera; After taking picture in usual way, depress film lever (7) with left thumb, then let it come back, whereupon next section of film will wind automatically into place. Repeat after each picture, until entire roll is exposed and wound up.

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Details and Parts of the Semi-Automatic Anso

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

1. Location of concealed button on side of camera for releasing platform catch to open and extend front.
2. Finger clamps for extending front standard into focus, and for retiring same to close camera.
3. Motor key for automatic film-winding. Before loading, wind this key as far as it will go without force.
4. Catch for back. See cut on page 15.
5. Spool-pin for lower film chamber (for unexposed roll). There is a similar spool-spin on other side. Pull out upper and lower spool-pins when changing film, then snap back into place.
6. Film key for starting new film and for hand winding when desired.
7. Lever for automatic film-winding. Press down after taking picture, then release, and next section of film will wind automatically into place.
8. Lever on nickel rim for setting shutter diaphragm. Revolve rim by this lever until pointer at top comes to number for desired stop. See page 22.
9. Milled edge for revolving front of shutter. See page 22. Turn by pressure here until desired shutter speed comes to white mark at top.
10. Plunger on wire cable for releasing shutter to take picture.
11. Trigger for releasing shutter—optional with cable release (10).
12. Reversible Anso Automatic Finder. See page 14.
13. Footrest for time exposures. Folds up behind front standard.

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Details of Equipment and Features

THE Semi-Automatic Ansco is provided in two lens equipments:

(1) Regular equipment, U.S. 4 Rapid Rectilinear Lens in new special shutter, giving speeds of 1/25, 1/50, and 1/100 second, Bulb and Time, with full range of stops from U.S. 4 to U.S. 128.

(2) Optional equipment, Ansco F 7.5 Anastigmat in Universal shutter, same as on cameras of the Folding Ansco series.

Other features:

Rigid heavily nicked front.

Ansco Automatic Finder.

Body covered with heavy seal-grain leather, very durable and good-looking.

Solid aluminum back, extra strong and rigid.

Film-aligning pressure strips on inside of back to hold film flat in focal plane.

Pressure spoons in film chambers to keep film even in focal plane and eject exposed roll readily, as in our highest-priced cameras.

In every detail a camera built to give satisfactory service as a permanent picture-taking machine.

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How to Operate the Semi-Automatic Ansco

Know Your Camera

THE American public is now so familiar with cameras that there is some tendency to overlook instructions. Where difficulty is encountered, it is almost invariably due to this simple omission. No difficulty will be had with the Semi-Automatic Ansco if instructions are followed, but because the Semi-Automatic represents a departure from the traditional type of camera, we cannot urge too strongly that what follows be given a careful reading. Even in the case of familiar operations, you may learn a trick or two that will make you more dexterous and proficient, for this booklet was written by one who has been using all kinds of hand cameras for a good many years, and who is expert in their operation.

Thorough familiarity with your camera before attempting to take pictures will insure the best results from the start.

Getting Acquainted

WITH the camera before you, study the illustration on page 8 and open the camera to the position shown. Test each part and action, checking back to the illustration from time to time, until you are fairly familiar with the way the camera works. Special points are taken up below.

Opening and Closing the Platform

WHEN the camera is closed, the platform is held by a catch which is controlled by a concealed button on the side of the camera. This is near the point indicated as 1 in the illus-

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tration. Pushing the button releases the catch, letting the platform spring out enough so that you can grasp it and pull it down to the point at which the sidearms lock, as in the illustration.

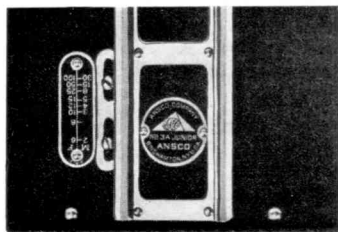
Grasping the two finger-levers (2, 2), you can now pull out the front standard along the track to the focus distance desired.

Having opened the camera as above, now try closing it again. First grasp the finger-levers (2, 2) again, and push front standard back along track into its recess, making sure as you do so that footrest (13) has been folded up behind front standard and finder (12) is in position shown, for otherwise the camera will not close properly. Then, with camera held in two hands facing you push in slightly with your two thumbs on side-arm braces to release their hold, and fold up platform till it catches.

All cameras of our manufacture are made to work smoothly and conveniently. If any obstruction is encountered, stop and look — never use force in opening or closing, or in any other operation.

Focusing

FOCUSING with the Semi-Automatic Ansco is very simple. On the platform bed, on the same side of the camera as the shutter release, is a focusing scale, giving distances in meters and in feet. Above this scale, jutting out from the



To focus, move lens standard forward or back on track until pointer is over figure on this scale representing distance at which you judge the subject you are photographing to be.

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front standard, is a pointer. To focus, simply move the front standard forward or back on the track until pointer is over the desired distance.

For example: if you are taking a picture of a standing figure 15 feet away, move the front standard in or out until the pointer comes over the figure 15 on the scale. If the picture is of a distant object, such as an open meadow or a house 100 feet away, have the pointer over the figure 100.

To those who have previously used fixed-focus cameras only, focusing may seem a little difficult at first, but one or two points will simplify it greatly.

One of these is that focusing need not be so accurate for distant objects as for near objects. In other words, you do not have to judge so carefully whether an object is 50 or 100 feet away as you do whether it is 6 or 8 feet away. The closer you get to an object, the more careful you should be to see that the distance is judged correctly.

Another point is that using a smaller opening in the lens, if exposure conditions permit this, increases the range of distances over which any focus setting will give critical sharpness in the picture.

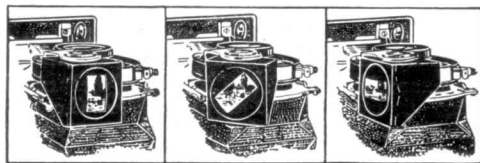
The Shutter

THE shutter is the part of the camera that holds the lens, which is the eye of the camera.

The shutter is the exposure-control mechanism. It has two functions: (1) that of determining the speed with which the picture is taken, such as 1/25 or 1/50 second, and (2) that of regulating the size of the opening in the lens through which the rays of light are admitted to the film.

The relation between these two functions of the camera is explained farther on, and every camera user is urged to understand this relation clearly, as the idea of exposure becomes exceedingly simple when this is done. See page 21.

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The Anso Automatic Finder prevents mistakes in arranging the view. See below.

The Finder

THE Semi-Automatic Anso is provided with the Anso Automatic Finder, which changes as shown in the illustration on this page when pivoted for taking pictures in the horizontal position (as in lower illustration, page 19). This is a much surer type of finder than the usual maltese cross type, with which, unless one remembers to allow for the position in which the camera is held, there is a tendency to "amputate" feet, heads, elbows, etc., which appear in the finder but are actually outside the field of view included. If you get it in the Anso Automatic Finder, you will get it on the film.

Before closing the camera, always see that the finder is in position for vertical pictures—that is, pictures in which the longest dimension is from top to bottom. Otherwise there will be interference as the camera closes, and the platform will not catch.

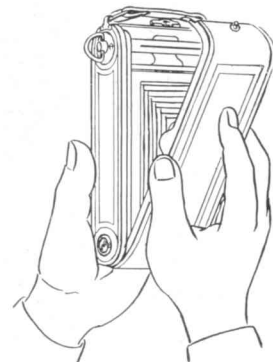
Wind the Motor before Loading

BEFORE loading the camera, wind the motor as far as it will go without force, just as you would a clock. The motor key is shown at 3 in the illustration on page 8. No further attention need be paid to the motor until after six pictures have been taken and a new roll of film is again inserted in camera, at which time the motor should be wound again.

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Loading with film is the same as with other Anso cameras, as shown in this and following illustrations.

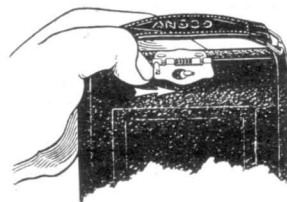
In removing back, pull out at top first, as here. In replacing back, always catch first at bottom, then close and button fastener at top.



Loading the Camera

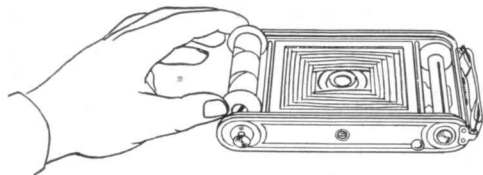
LOADING the Semi-Automatic Anso is the same as with other Anso folding models.

First, remove the back, which is held by a catch at the top under the handle. The method of throwing this catch is shown in the illustration below. The operation is very simple and easy if done in this way; therefore study the illustration and try the catch several times to see how it works. Avoid picking at the catch with the under side of the finger-nail, as this is a very awkward method of unfastening it, and takes an unnecessary length of time. This is the best catch provided on



To throw catch for removing back, push with thumb in direction of arrow.

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Insert fresh film as with other Ansco cameras at end opposite handle.

any hand camera, as it is absolutely secure and at the same time free from annoyance to the knuckles when the camera is carried by the handle.

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.

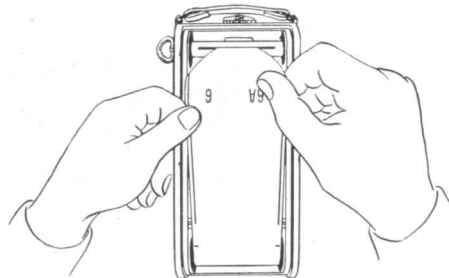
Note that in replacing the back it should always be caught firmly at the lower end first, then pushed together at the end where the handle is, after which the catch is buttoned over. If the back is not caught at the bottom first, it will not close properly.

Inserting the Film

WITH the back off you are now ready to load the camera with film. This is done just the same as with other Ansco cameras of the No. 1A size and larger—see illustration at the top of this page. Note that the fresh roll goes into the lower chamber, which is at the opposite end of the camera from the strap handle and 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 from the empty chamber. One of the spool pins is indicated

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As in loading any other camera, always start paper even on empty spool.

by 5 in the illustration on page 8, and there is another on the other side of the camera. Now drop the fresh spool into place as shown in the illustration above, taking care that you get it the right end around. In other words, insert it so that the paper will roll over from end to end, and only the orange side of the paper will show, the black side being toward the interior of the camera. After inserting the roll, snap the spool pins back into place to hold it.

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 at the top of this page. Be careful to center it on the spool so that it will wind evenly. Now give the film key (shown at 6 in the illustration on page 8) a few turns to bind the paper as shown, and then replace the back of the camera. In doing this, be sure to catch the back at the bottom first, after which it will slip neatly into position, and the catch can be fastened without difficulty.

With the back replaced and fastened, continue winding with film key by hand until figure 1 appears in the middle of the long red slot in the

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Starting film is same as for regular 1A, 3 and 3A Ansco cameras, as here shown. Be sure paper winds as indicated, with orange side out across full length of back, black side towards inside of camera.



back of the camera, as in illustration on this page. The figure 1 will also appear in the round peephole, which is provided for use of regular film when Automatic film is not obtainable. In either case, when the film has been wound to figure 1, the camera is ready for the first picture.

NOTE—Unless Automatic film is used, the numbers will not show in the red slot, but in the peephole only. If other than Automatic film is used, succeeding numbers will show in the round peephole if the film is wound through the camera by hand in the usual way, but if the automatic mechanism is used after the first exposure, the number of pictures taken must be noted mentally.



After loading with 6A Automatic Ansco film and replacing back, wind with key marked FILM until figure 1 appears in center of red slot, as here shown. It will also appear in red peephole. Succeeding numbers, indicating next exposure, will always appear in red slot, but not in exactly same position. (Do not expect to see them in peephole also.)

With regular film, number appears in peephole only. See note in text above.

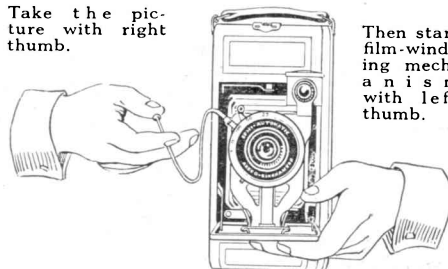
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Taking the Pictures

WITH the motor wound and the camera loaded with a roll of Ansco 6A Automatic film, you are now ready to take pictures. This operation is just the same as for other cameras, with the added convenience that you do not have to stop and turn the camera over to wind the film, but can attend to this little detail by pressing the winding lever after each exposure.

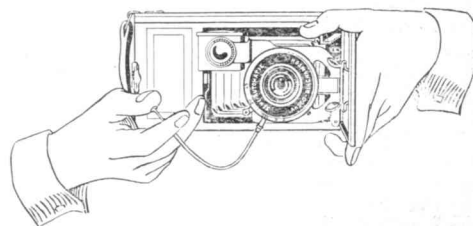
The two illustrations on this page explain the procedure. Having set the shutter for the desired opening and speed, point the camera at the subject which you wish to photograph, looking down into the finder so as to arrange the view to your liking,

Take the picture with right thumb.



Then start film-winding mechanism with left thumb.

Position for vertical pictures.



Position for horizontal pictures.

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and then take the picture by pressure on the wire plunger with the right hand. This opens and closes the shutter, exposing the film for the time required and registering the picture on it. Having taken the picture in this way, press down with the left thumb on the automatic lever. As lever comes back again, the section of film which you have just exposed rolls up and a fresh section comes into position.

Repeat in the same manner until six pictures have been taken, and then give the automatic lever a few additional pressures to wind up the protective paper so that the exposed film can be safely removed for finishing.

When using regular 6A instead of 6A Automatic film for automatic winding, simply make a point to start with figure 1 in the peephole as usual and work the automatic lever after each picture to obtain a total of five exposures.

Winding the Film by Hand

WHEN the Semi-Automatic is used as a hand-winder, the procedure is the same as for regular models, the hand key instead of the automatic lever being used after each picture. One little point is, however, of importance, and that is to keep the motor under a slight tension, for when run down completely the mechanism may be about halfway between two series of revolutions, in which case a slight jar might wind the film a short distance. With a slight tension on the motor, it will immediately wind to a definite stop and remain thus until the mechanism is released by the automatic lever.

Unloading

WHEN the full number of pictures has been taken and sufficient paper wound up afterwards to protect the film from light, remove the back, complete the winding of the exposed roll, folding under the tip of the orange paper, and seal the spool with the sticker which

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will be found in the opposite chamber. This is to prevent unrolling and fogging of the film after it has been removed.

Now pull out the film key and the spool pin to release the exposed roll, whereupon the spring spoon will lift it conveniently from the chamber so that it can be set aside for finishing. If preferred, the sealing of the roll can be done at this time instead of before removing the film.

Now transfer the empty spool to the upper chamber, being careful to put the slotted end at the key side. This leaves the camera ready for insertion of a fresh roll of film in the manner already described.

Caution:—In starting the orange 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 paper to pull and tear and maybe fog the film. This applies to all cameras, not the Semi-Automatic only.

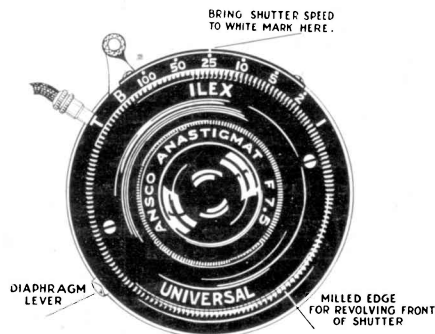
How the Shutter Works and How to Use It

BECAUSE the operation of the shutter looks at first glance intricate, camera owners have some tendency to sidestep a complete understanding of it, contenting themselves with the least amount of information on the subject which they think will enable them to "get by."

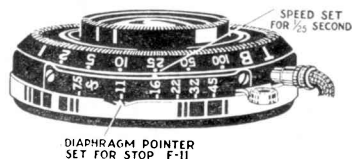
However, as it is the lens that takes the picture, and the shutter controls the lens, it is not possible to go very far in picture-taking without a thorough understanding of the shutter and how it works.

The shutter performs two functions: (1) that of determining the speed with which the picture is taken, and (2) that of regulating the size of the

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Illustrating the operation of the shutter, as explained on opposite page. The setting for speed is made by revolving the front of the shutter, and the setting for diaphragm opening or "stop" by moving the Diaphragm Lever, which brings Diaphragm Pointer (see below) to desired figure. Shutter may be released by either trigger or plunger on wire cable (see illustrations on page 19).



Markings for speeds and stops are so arranged that they may be seen from aiming position. Shutter stops explained on page 24.

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opening in the lens through which the picture is flashed to the film.

Shutter Speeds

THESE two functions are performed by two separate mechanical actions, the first of which on the Semi-Automatic Ansco is controlled by revolving the front of the shutter until the desired shutter speed comes to the white mark at the top, as in the illustration on the opposite page. In this illustration it will be seen that the front of the shutter has been turned to bring 25 at the top, this indicating $1/25$ second. If the plunger or trigger is now pushed down, the leaves of the shutter will open and close so as to give an exposure of this duration to the film. By revolving the front of the shutter to the right or left, other speeds may be obtained.

In the illustration, which is of the shutter provided with the F 7.5 Anastigmat model, the speeds which may be obtained are 1 , $1/2$, $1/5$, $1/10$, $1/25$ and $1/100$ second, also Bulb and Time. The settings from $1/100$ second down to 1 second are automatic. That is, when the setting has been made a single pressure on the release opens and closes the shutter.

In the case of B, which stands for Bulb, the shutter stays open as long as the plunger or trigger is held down, and closes as soon as the pressure is removed.

In the case of T, or Time, the first pressure opens the shutter, and the second pressure closes it.

The shutter on the Rapid Rectilinear model of the Semi-Automatic operates the same as in the illustration, but provides for fewer speeds, those available being $1/25$, $1/50$, $1/100$ second, Bulb and Time.

For most people, the lowest practical speed for snapshots is $1/25$ second, as it requires experience to hold the camera steady enough to avoid showing movement with an exposure longer than this. The speeds of $1/10$, $1/5$, $1/2$, and 1 second should

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therefore be regarded as automatically controlled time exposures, which require the use of a tripod or other support to hold the camera rigid during the period of exposure. The one exception is that those experienced in camera operation may find it practical to use 1/10 as a hand exposure in emergencies where the light is too poor to make sufficient impression on the film at 1/25.

Shutter "Stops" or Openings

THE other action of the shutter controls the size of the opening or stop. This action is operated by means of the diaphragm lever shown in the lower illustration on page 22. As this diaphragm lever is moved along the flange of the shutter, a diaphragm pointer indicates the setting on the scale at the top of the shutter as in the upper illustration.

In this illustration the diaphragm markings are those regularly provided with Anastigmat lenses. The markings correspond to those used with rapid rectilinear lenses, as follows:

Anastigmat Lens	F 7.5	11	16	22	32
Rapid Rect. Lens	U.S. 4	8	16	32	64

Therefore, if your camera has rapid rectilinear lens, the stop markings will be those in the lower row above.

As the diaphragm pointer moves backward or forward it varies the size of what is called the Iris Diaphragm, which is located in the middle of the shutter behind the front lens. To see how it works, set the shutter for Time, give one pressure on the release to open it, and then note the action as the diaphragm lever is moved. The opening, as you will see, is made larger or smaller at will.

The stops or openings control the amount of light which the lens admits in a given time. For example, in 1/25 second stop U.S. 8 admits twice as much light as stop U.S. 16, and stop 16 twice as much light as stop U.S. 32. This assuming that the light itself is of the same intensity in all cases. It is very much like using a pipe of large diameter

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or of small diameter as an intake for filling a tank. The larger the pipe, the more it lets into the tank in a given time.

The stop markings are so arranged that each admits one half as much light as that at one side of it, and twice as much light as that at the other side. Thus one can use various combinations, all of which will have the same value in the actual exposure given, as follows,

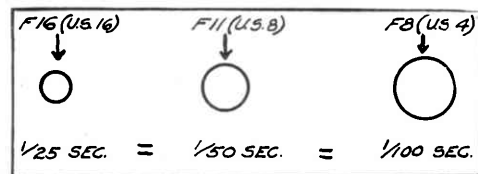
1/25 at stop U.S. 16 (same as stop F 16) =
 1/50 at stop U.S. 8 (same as stop F 11) =
 1/100 at stop U.S. 4 (practically the same as stop F 7.5).

See diagram below which illustrates this.

With box cameras no such choice as above is possible, pictures being taken regularly at a combination which is the same as 1/25 at stop U.S. 16. The value of a choice lies in the fact that one may either wish to use a faster shutter speed than usual, thus getting action pictures which would not be possible with a box camera, or may wish to take snapshots in light which is too dull to give sufficient exposure with a box camera.

In the first class of cases, one can substitute 1/50 or 1/100 second for 1/25, opening the lens to a larger stop in compensation.

In the second class of cases, as for example when the sun is no longer shining and a box camera snap would result in failure, one can use 1/25 second but offset the diminishing strength of the light by using a larger stop to admit more of



Shutter combinations giving equivalent exposure to the film.

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it in the exposure period. For example, on a cloudy day one might fail absolutely with a box camera, giving a standard exposure of 1/25 at stop U.S. 16. With the Semi-Automatic, on the other hand, he could keep the same shutter speed, 1/25 second, but get more exposure by opening to U.S. 8 or U.S. 4.

A Simple Fool-proof Method of Shutter-Setting for Snapshots

WE HAVE endeavored in the foregoing to explain the operation of the shutter so that the user of the Semi-Automatic Ansco will understand it thoroughly, but we realize that there will be some purchasers of this camera who through previous inexperience may wish at the start a very simple basis of shutter operation.

In such cases, the following directions will enable one to use the camera with certainty, leaving the fine points of shutter operation until greater familiarity with the camera is gained.

These directions are simple: Set the shutter for a speed of 1/25 second and stop 16, and take pictures only in good sunlight, as with a box camera.

This does not enable you to use the full scope of the shutter and lens, but on the other hand, it provides a standard fool-proof basis upon which to take pictures, and one to which you can always return after an interval in which the method of setting the shutter for various conditions may have been forgotten.

With the shutter set as above, the operation of the camera will be practically the same as with a box camera, except that the lens must be focused. Here too, a fixed procedure may be followed, which is to set the focus at 25 feet for general views and at 15 feet for all such things as snapshots of standing figures, etc.

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When to Vary from Above Snapshot Combination

STARTING with the bright-sunshine snapshot combination of 1/25 with stop U.S. 16 (F 16) as above, it will soon become natural to vary from it as conditions may suggest.

For instance, instead of bright sunshine the condition may be somewhat cloudy; or although the sun may be shining the hour may be late, giving a weaker light; or the subject may have more than the usual amount of dark foreground in it, requiring more exposure to get detail in the shadows; or, again, you may be taking pictures in the winter, when the sunlight is very much weaker in its effect upon the film, except around mid-day.

In such cases, you may decide that there will be only half enough light to take the picture with the shutter set at 1/25 and stop U.S. 16. It is then a simple matter to open to stop U.S. 8 and thus get twice as much exposure in the same time, 1/25.

On the other hand, suppose you are at the seashore in summer, where the light is so intense that you get twice as much as you need with the shutter set at 1/25 and stop U.S. 16. Then you can close the lens to stop U.S. 32 and reduce the amount admitted at 1/25 to one-half of what you would admit at stop U.S. 16.

The speeds of 1/50 and 1/100 are provided for use when the motion of the object is faster than can be photographed safely at 1/25. 1/50 is twice as fast as 1/25, which is another way of saying that it is only one-half as long. Therefore, it admits only one-half as much light at the same opening, and, because this is so, it is necessary to use twice as large a stop in compensation—U.S. 8 instead of U.S. 16, or U.S. 4 instead of U.S. 8. The speed of 1/100 is very seldom required.

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The Effect of the Size of Stop on the Sharpness of the Picture

A POINT to keep in mind in connection with using large and small stops is that a large stop requires more careful focusing than a small stop. Therefore, it is a good plan for snapshots to stick to the combination of 1/25 second and stop 16, unless the light is too poor to register the picture, in which case, the lens can be opened wider. If this is done, however, one should see that the focus is fairly accurate, especially with subjects close at hand, as an error of judgment between 6 and 8 feet in setting the focus will make a greater difference than an error of judgment between 25 and 50 feet.

Time and Bulb Exposures

TIME and Bulb are provided for still exposures with the camera on a solid support to prevent its moving and blurring the picture. As time and bulb exposures are necessarily longer than the longest snapshot (1/25 second), 1 second being about the shortest exposure possible with the "Time" action, it is generally best to offset the extra length of time by using a fairly small stop—say U.S. 32 (F 22). A small stop also sharpens everything up.

Use Time and Bulb for indoor pictures, views in the woods where there are heavy dark masses, groups or views on dull days when the sun does not shine, and pictures anywhere late in the afternoon when the sunshine has grown weaker. Ordinarily, the length of outdoor time exposures with stop U.S. 32 (F 22) should be about 1 second.

With the Universal shutter it is not necessary to use Time and Bulb to get an exposure of this length, as the shutter provides for an automatic 1 second exposure as well as 1/2, 1/5, and 1/10.

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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.

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 Ansco Photoproducts, Inc., maintain a repair department for complete service on their cameras. The charges are nominal, the department being maintained essentially in the interest of users of Ansco cameras and not for profit.

Expert Camera Operation Made Easy

"Expert Camera Operation Made Easy" is the title of a small booklet published by Ansco giving many valuable pointers on picture taking. A copy of this will be found in the box with your camera, or is obtainable from Ansco Photoproducts, Inc., Binghamton, N. Y., on request. To owners of Ansco cameras it is free, a nominal charge of five cents being made to others. This little booklet provides a background of information in regard to the use of cameras, and a reading of it will give the equivalent of many years of practical experience.

Two other booklets obtainable from Ansco on request are entitled "Home Development of Ansco Film," and "How to Make Prints."

The manufacturers of Ansco cameras are very desirous that those who use them obtain the finest possible results. The Ansco Service Department will be glad to answer questions that arise at any time.

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The AnSCO Light Meter

PPOINT the AnSCO Light Meter towards the light, turn the disc until the two tints match, and read off the correct shutter speed for any desired stop. Has parallel readings for Rapid Rectilinear and Anastigmat lenses.

This is a very simple exposure device. There are no tables to consult, as it is based on actual test of light by reflection. A film-saver.

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