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how to use your

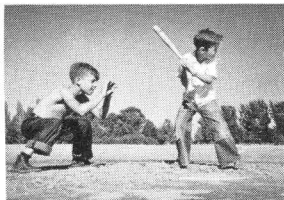


Ansco

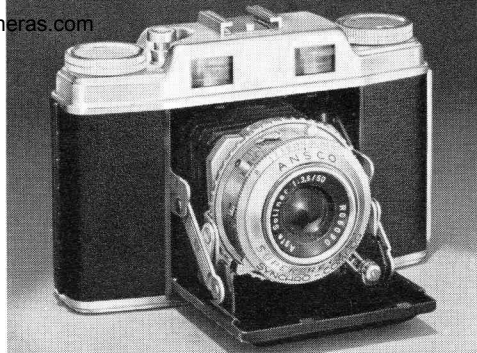
SUPER REGENT

www.orphancameras.com

Your Super Regent takes standard 35mm double frame pictures (shown at left). These pictures may be enlarged to give prints of album size or larger for your enjoyment.



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your anso

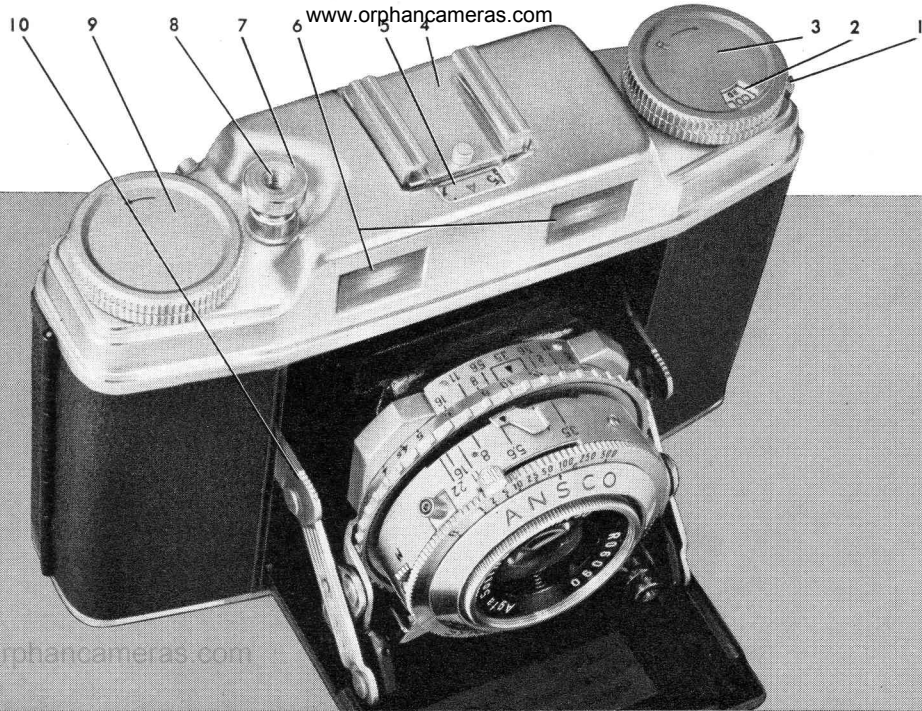
SUPER REGENT

Anso is proud to add the Super Regent to its line of fine miniature cameras. Its excellent 4-element 50mm Solinar lens and Synchro-Compur shutter, combined with the coupled range and viewfinder, make it a versatile, easy-to-use camera.

The lens is hard coated and color corrected for greater light transmission. The wide range of shutter speeds and diaphragm openings, together with the full synchronization of the shutter with all types of flash, assures excellent pictures with both black-and-white and color film.

Get to know your camera before loading it with film. Read the following instructions carefully and try all the working parts.

Fig. 1



camera parts

1. Release button to open camera front.
2. Film type indicator.
3. Rewind knob.
4. Accessory clip.
5. Exposure counter.
6. Range-viewfinder.
7. Shutter release button.
8. Cable release socket.
9. Film transport knob.
10. Brace lock.
11. Take-up spool.
12. Rewind release button and frame counter.
13. Metering sprocket.
14. Locking lever.
15. Latch for opening camera back.

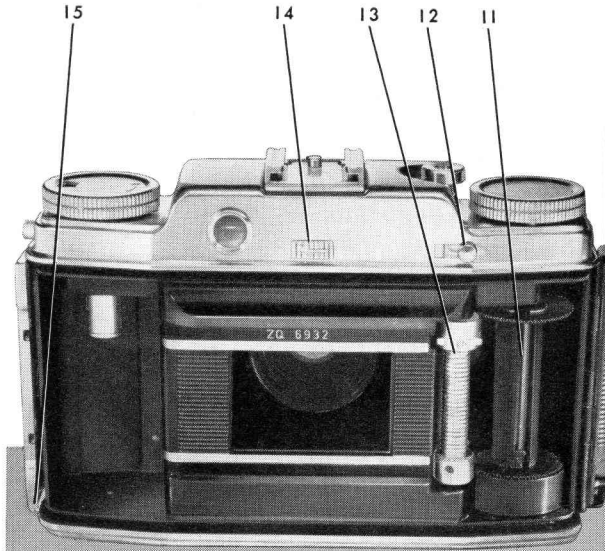


Fig. 2

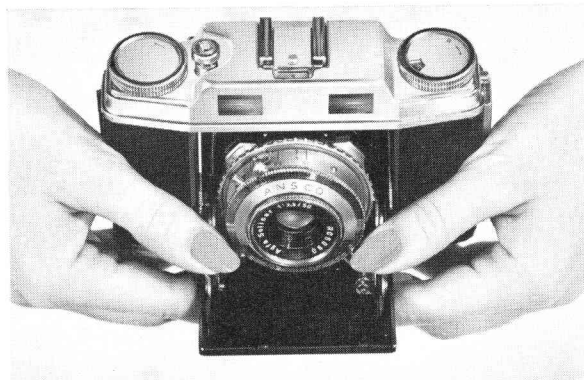
to open camera front

To open the front of the camera, press the small release button (#1, fig. 1) on the end of the camera just below the rewind knob. The camera will snap open.



to close camera front

Holding the camera in both hands, press down on the two extended arm brace locks (#10, fig. 1) with each thumb. Press the platform upward until it locks closed.



never force the camera at any time

With the camera open, all the adjustment mechanisms are in full view. These are:

1. Depth-of-field scale.
2. Distance setting ring.
3. Diaphragm setting lever.
4. Diaphragm aperture scale.
5. Cocking lever.
6. Flash connector post.
7. Shutter speed setting ring.
8. M-X synchronization lever.

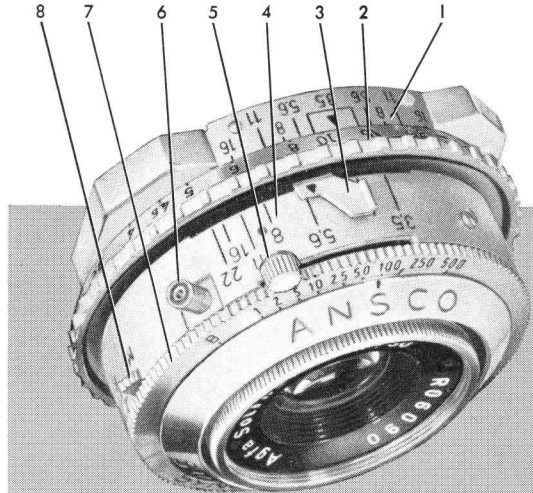
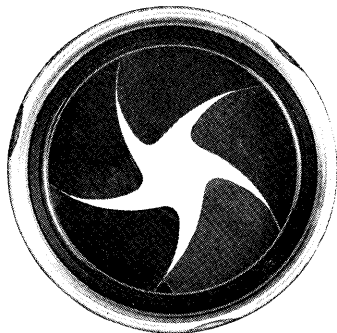


Fig. 3

the shutter

The shutter of a camera determines the length of the exposure. The shutter of the Ansco Super Regent has mechanically regulated speeds ranging from 1 full second to 1/500th second.

The shutter speed is set by turning the milled ring (#7, fig. 3) until the desired speed is opposite the small index mark just over the “S” in Ansco on the front of the lens mount. Be sure to set the shutter speed *before cocking the lever*. This is imperative when using the 1/500th speed, since the tension could damage the shutter. (In fact, it is best to make all adjustments to the camera before cocking the shutter.) *The shutter must be cocked before an exposure can be made.* To cock the shutter, move the cocking lever (#5, fig. 3) clockwise until it locks.



The shutter can now be released — the picture taken — by pressing down on the shutter release button.

After the exposure has been made, turn the film winding knob in the direction of the arrow. It will automatically stop when the film has been advanced to the next frame.

To make exposures longer than 1 second, turn the exposure setting ring to B, cock the shutter and depress the shutter release button. The shutter will remain open as long as the release button is held down.

With time exposures, as with all exposures slower than 1/25th of a second, the camera should be on a tripod or other firm, level support.

The Synchro-Compur shutter in this camera is synchronized for all type flash lamps, as well as for high-speed electronic flash.

the diaphragm

The diaphragm governs the amount of light which passes through the lens when the shutter is open. The diaphragm is regulated by the diaphragm lever (#3, fig. 3) which moves across a series of calibrated stops called “f” numbers. As it moves from the lower (f/3.5) to the higher

(f/22) number, the size of the opening decreases and the diaphragm is said to be “stopped down”. Remember, the lower the number the larger the aperture and the greater the amount of light admitted.

To observe the action of the diaphragm, open the camera back, set the shutter at B, cock the shutter and press and hold down the shutter release button. Looking into the back of the camera, move the diaphragm lever back and forth. Notice the way the diaphragm openings vary.

To set the diaphragm, the arrow on the setting lever should coincide with the line indicating the “f” stop.

(In order to try out the shutter and diaphragm, to practice cocking and releasing the shutter, etc. (before film is put in the camera), open the back of the camera and after the shutter is released, turn the metering sprocket (#13, fig. 2) to the left until it stops. If film were in the camera, this would wind the film to the next frame. Notice in turning this post that the frame counter on the top of the camera also advances to the next number.

The metering sprocket operates a clutch which locks the winding spindle at the end of the cycle so it is impossible to tear perforations by using undue force on the winding knob.)

depth of field

In addition to controlling the amount of light passing through the lens, the diaphragm also determines the zone of acceptably sharp focus — the depth of field. Depth of field is the distance between the nearest and farthest points of sharp focus. Small apertures (stopping down the diaphragm) greatly increase the depth of field. As an example, as seen by the accompanying table, with the diaphragm set at $f/3.5$ and the focusing scale at 6 feet, everything from 5'5" to 6'9" will be in focus. However, when the diaphragm is closed down to $f/22$, the depth of field is increased measurably and everything from 3'6" to 19'6" will be in sharp focus at the same distance setting.

Also, the distance at which the camera is focused affects the depth of field. The farther away the point of focus, the greater the depth of field. Here again, by referring to the table and using the same diaphragm openings and focused at 35 feet, at $f/3.5$, the depth of field now is 21'6" to 100', and at $f/22$, 7'2" to infinity.

It should be remembered that if the existing light permits, the smallest diaphragm opening possible should be used for sharp pictures.

Distance in Feet	3.5
Inf.	54'-Inf.
35	21'6"-100'
15	11'9"-20'8"
10	8'5"-12'4"
8	7'-9'4"
6	5'5"-6'9"
5	4'7"-5'6"
4.5	4'2"-4'11"
4	3'9"-4'4"
3.5	3'4"-3'9"

depth-of-field scale

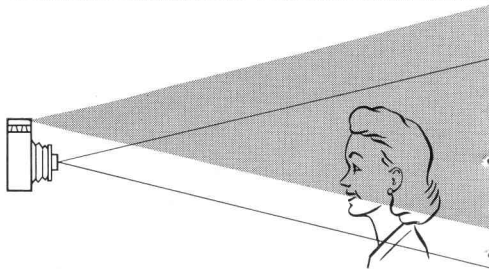
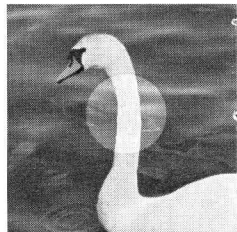
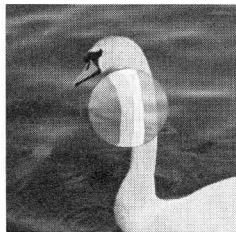
A depth-of-field scale is conveniently located just back of the focusing ring (#1, fig. 3). When the diaphragm setting and the distance from camera to subject have been decided and

4	5.6	8	11	16	22
47'-Inf.	34'-Inf.	24'-Inf.	17'3"-Inf.	11'10"-Inf.	8'7"-Inf.
20'-130'	17'4"-Inf.	14'-Inf.	11'8"-Inf.	9'-Inf.	7'2"-Inf.
11'5"-22'	10'5"-27'	9'4"-39'	8'-135'	6'8"-Inf.	5'5"-Inf.
8'4"-12'9"	7'9"-14'4"	7'1"-17'6"	6'4"-24'	5'4"-75'	4'8"-Inf.
6'10"-9'7"	6'6"-10'5"	6'-12'	5'6"-14'9"	4'9"-26'	4'2"-107'
5'4"-6'11"	5'1"-7'3"	4'9"-8'1"	4'10"-11'2"	3'11"-12'6"	3'6"-19'6"
4'6"-5'7"	4'5"-5'11"	4'2"-6'4"	3'11"-7'	3'6"-8'9"	3'2"-11'4"
4'2"-5'	4'5'2"	3'9"-5'6"	3'3"-6'	3'4"-7'3"	3'-9'2"
3'8"-4'5"	3'7"-4'7"	3'6"-4'10"	3'4"-5'2"	3'-6'	2'9"-7'3"
3'3"-3'9"	3'2"-3'11"	3'1"-4'1"	2'11"-4'4"	2'9"-5'	2'6"-5'8"

the focusing ring set at that distance, the depth of field can be readily established. From f/3.5, the scale is graduated on either side of the center with identical f stop numbers. The depth of field is that range of distance between the two lines representing the diaphragm setting being used. If the indicated depth of field is insufficient, close down the diaphragm, but don't forget to compensate for this smaller opening by changing the shutter speed.

focusing

The Super Regent is equipped with a coupled rangefinder-viewfinder. By holding the camera to the eye, you will see the area of the subject as it will appear in the picture. The entire image area appears in a light yellow tint, with a light blue circular section in the center. The object on which you are focusing should be centered in this blue circle. Turn the milled focusing ring with the middle finger of the right hand until the two images in the blue circle coincide. The lens is now accurately focused and your subject will be sharp.



You may find it easier to compose your picture in the viewfinder if you cover the right viewing window on the front of the camera with your finger. This eliminates the light circle from the center of the field of view. Then, when you are ready, remove your finger and coincide the images in the light circle.

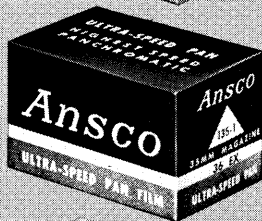
When focusing on objects closer than 7 feet, sight slightly above the subject to compensate for the difference in view between the lens and the viewfinder. For correction when taking vertical pictures, turn the camera slightly in the direction of the viewfinder.



zone focusing

To use as a fixed-focus camera, set the focusing ring at 10' or 35' (numbers in red), set the lens diaphragm at the read dot in the f stop scale, and the shutter at 1/50th of a second. With the camera set at 10', everything from 7 feet to 15 feet will be in focus. With the camera set at 35', everything from 15 feet to infinity will be in focus.

Sharper pictures of any particular subject will result, of course, if the lens is focused at the exact camera to subject distance.



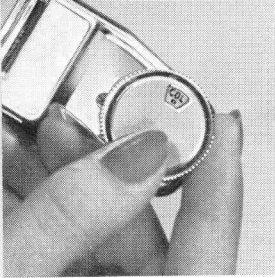
choosing film for your camera

SUPREME — A fast panchromatic fine-grain film ideal for indoor or outdoor photography. It comes in 20 and 36 exposure standard daylight loading magazines and in bulk lengths.

ULTRA-SPEED PAN—AnSCO's highest speed 35mm panchromatic film for high quality pictures under adverse light conditions or when fast shutter speeds are important. Also excellent for use under normal lighting conditions. Available in 20 and 36 exposure standard magazines and in bulk lengths.

ANSCO COLOR FILM — Available in both Daylight and Tungsten Types, it will give you natural color transparencies for projection or for Ansco Color Printon enlargements. It is sold in 20-exposure magazines and in bulk lengths of 8 20-exposure loads.

film type indicator



To help you remember what type of film is in the camera, set the film type indicator (#2, fig. 1) on the top of the rewind knob when loading the camera. With the rewind knob pulled out as far as it will go, press the serrated edge underneath the knob with the index finger of the left hand.. Then turn the knob until the opening coincides with the recommended exposure index of the film being used. As an example, using Ultra-Speed Pan outdoors, set the indicator at 100 ASA.

loading the camera

Open the back of the camera by pulling down the locking slide and swinging out the hinged back.

Turn the winding spool until the slot is on top. (If the knob will not wind, cock and release the shutter and then turn the spool). **DO NOT ATTEMPT TO REMOVE SPOOL FROM CAMERA.**

Set the counter disc at A by sliding in the direction of the arrow. Hold this lever in position and “click” off the numbers by pressing the small button at the right of the viewfinder (#12, fig. 2).

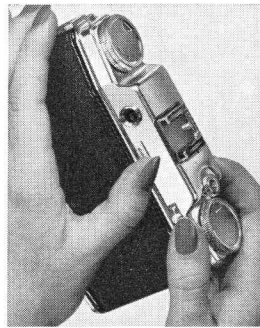
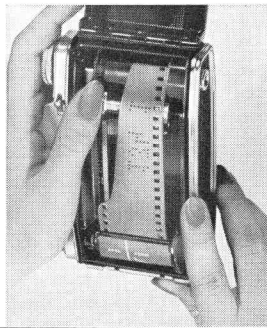
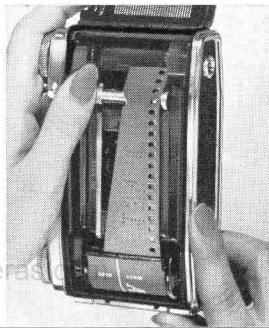
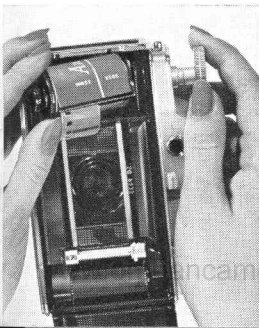


Pull out the rewind knob (marked R on top) and insert the film magazine with the emulsion side (light side) of the film toward the lens. Push in the rewind knob.

Insert the tongue of the film in the winding spool and engage the second perforation in the metal tongue of the carrying slot of the spool. Turn the winding knob (or the serrated edge of the take-up spool) until about $\frac{1}{2}$ inch of the full width of the film is visible. Close the back of the camera firmly.

Open the front of the camera, cock and release the shutter, wind the film until it stops. Repeat this operation and the counter will be on the mark before the 1. The film is now in position and the first picture can be made.

After each exposure, the release button is locked, thus preventing double exposures and blanks. It can only be operated again when the film has been advanced one frame.



outdoor exposures

The proper exposure for any given picture varies considerably according to the light conditions and the speed of the film being used. The high quality lens and shutter of the Super Regent, coupled with the wide latitude of Ansco's Supreme and Ultra-Speed Pan films, permits pictures to be made under almost any light conditions.

The following table is given as a guide to help you determine the correct exposure:

EXPOSURE TABLE

Light Conditions	Lens Openings for Supreme					
	f/22	f/16	f/11	f/8	f/5.6	f/3.5
Bright Sun	1/25	1/50	1/100	1/250	1/500	—
Hazy Sun	1/10	1/25	1/50	1/100	1/250	1/500
Bright Overcast	1/5	1/10	1/25	1/50	1/100	1/250
Dull Overcast	1/2	1/5	1/10	1/25	1/50	1/100

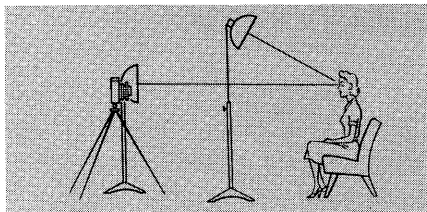
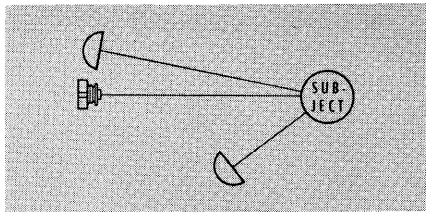
For Ultra-Speed Pan use next smaller lens opening (higher number).

indoor exposures

FLOODLAMP EXPOSURES

For pictures at night or indoors, floodlamps are usually used to provide the necessary light. A tripod or similar firm support and a cable release should be used for exposures of longer than $1/25$ of a second to prevent movement of the camera. The cable release screws into the socket on the top of the shutter release button.

The recommended light sources are two No. 2 floodlamps in good quality metal reflectors (or Reflector Flood #2 lamps). As a basic lighting set-up, lights should be placed according to the diagram: main light source should be directed downward at 45° . Fill-lamps should be close to the camera. Values shown are based on light colored walls or surroundings. Darker colors require an increase in exposure of one or two lens stops.



flashlamp exposures

Since the Ansco Super Regent has built-in flash synchronization, an additional flash synchronizing attachment is not necessary. All you need is the Ansco Flash Unit which should be attached to the flash connector. Do not use force as rough treatment will damage the connector.

The synchronization of the Super Regent is adjusted for X (instantaneous) or M (20 millisecond) delay operation through the use of the flash synchronizing lever which is located on the lower right side of the lens mount (#8, fig. 3). Popular flashlamps may be used at the settings and guide numbers shown in the exposure table.

To use high-speed electronic flash, set the synchronizing lever at the X setting.

To use with SM, SF or M2 flashlamps, the shutter synchronizing lever should be set at X. To use with all other flashlamps, the shutter should be set at M.

guide numbers

To find the correct exposure, divide the guide number by the distance from the flash-lamp to the subject; the resulting figure will represent the lens opening required. Example: The guide number for a #11 lamp with Supreme Film at 1/100th is 130. The subject is 12 feet away, therefore $130 \div 12 = 10.8$, use f/11. (When using the Ansco Flash Unit, consult the exposure table given in the instruction book.)

FLASH EXPOSURE TABLE

Lamp	Shutter Speed	Setting	Supreme	Ultra-Speed Pan
3M, SF M2 #8	B-1/100	X	63	90
	B-1/50	X	63	90
	B-1/50	M	80	110
	1/100	M	62	86
	1/250	M	46	64
5, 25	1/500	M	34	47
	B-1/50	M	120	170
	1/100	M	93	130
	1/250	M	70	100
	1/500	M	51	73
11, 40	B-1/50	M	170	240
	1/100	M	130	185
	1/250	M	100	140
	1/500	M	73	100
	B-1/50	M	200	285
2, 22	1/100	M	155	220
	1/250	M	120	165
	1/500	M	87	125

color photography

Taking pictures with Ansco Color Film is as simple as black-and-white photography and you have the thrill of having natural color transparencies. Just keep in mind that your subject should be well lighted and heavy shadows should be avoided. The following tables will serve as a guide to help you determine the correct exposure.

DAYLIGHT EXPOSURE TABLE • (DAYLIGHT TYPE FILM)

	Bright Sunlight, Front Lighted	Bright Sunlight, Side Lighted	Bright Sunlight, Back Lighted	Hazy Sunlight, Soft Shadows	Bright Overcast, No Shadows	Dull Overcast
1/100 sec.	f/5.6	f/4	f/3.5	f/3.5	—	—
1/50 sec.	between f/5.6 & f/8	f/5.6	f/5.6	f/5.6	f/3.5	—
1/25 sec.	f/11	f/8	f/8	f/8	f/5.6	f/3.5

Don't feel that you should put aside your camera indoors or when night falls. Excellent indoor pictures can be made on Ansco Color Film Tungsten Type. The following table is recommended for floodlamp exposures.

FLOODLAMP EXPOSURE TABLE • (TUNGSTEN TYPE FILM)

Two #2 Photoflood (3400K) Lamps in Studio Type Reflectors

(or Two Reflector Flood #2 Lamps)

For Average Colored Subjects in Light-Colored Rooms

Main Light Fill-in Light			4' 6'	6' 8½'	8' 12'	12' 18'
Shutter Speed	1	sec.	f/16	f/11	f/8	f/5.6
	1/5	sec.	f/8	f/5.6	f/4	f/3.5
	1/25	sec.	f/3.5	—	—	—

See page 19 for lighting diagram.

Do not hesitate to use flash with color, too. Lighten those deep shadows outdoors and take indoor flash shots. The guide numbers for popular size flashlamps for use with Ansco Color Daylight and Tungsten Type films follow.

FLASHLAMP EXPOSURE TABLE

DAYLIGHT TYPE FILM			TUNGSTEN TYPE FILM		
Lamp	Shutter Speed	Guide No.	Lamp	Shutter Speed	Guide No.
5B, 25B (M Setting)	B-1/50	45	PH8, Bantam 8* (M Setting)	B-1/50	50
	1/100	35		1/100	40
	1/250	26		1/250	29
	1/500	19		1/500	21
2B, 22B (M Setting)	B-1/50	75	5, 25* (M Setting)	B-1/50	75
	1/100	58		1/100	59
	1/250	43		1/250	44
	1/500	32		1/500	32
			2, 22* (M Setting)	B-1/50	125
				1/100	100
				1/250	74
				1/500	55

For use of the guide numbers see page 21.

** Use with a UV16 Filter.*

To more fully understand and enjoy color photography, get a copy of "Color Photography Made Easy" available from your Ansco dealer.

Enjoy your Ansco Color transparencies projected or have full color enlargements made on Ansco Color Printon.

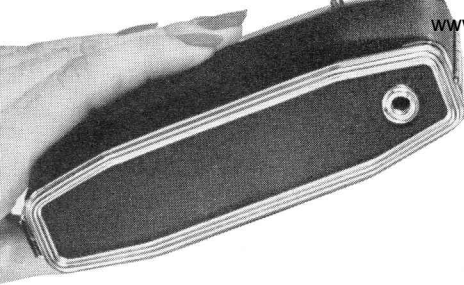
to unload the camera

When the final exposure has been made, the film must be rewound into the magazine before it is unloaded. Do not advance the film beyond the last exposure as it may become detached from the magazine and cannot be rewound. Slide the knurled lever on the back in the direction of the arrow and depress the small button to the right of the viewfinder with your left hand. Continue to depress this button, release the upper lever and turn the rewind knob (marked R on top) in the direction of the arrow.

As you rewind the film, keep your eye on the winding knob for when it stops revolving, the film is completely wound on the spool of the magazine and can be removed from the camera.

Pull down on the locking lever and open the back of the camera. Pull up the rewind knob and the magazine will be released and can easily be removed.





tripod socket

In addition to using this socket to attach the camera to a tripod, it is also used to fasten the camera to the Ansco Flash Unit and to secure the carrying case to the camera.



filters

Ansco has available several types of high quality optical glass filters for color photography, mounted in spun aluminum—the UV15, UV16 and UV17 Ultraviolet absorption filters and the #10 and #11 Conversion.

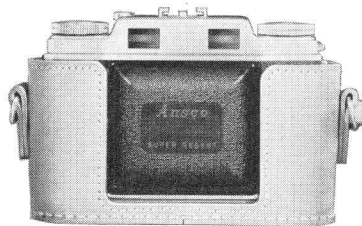
Ask your dealer for Series 5 Ansco Filters.

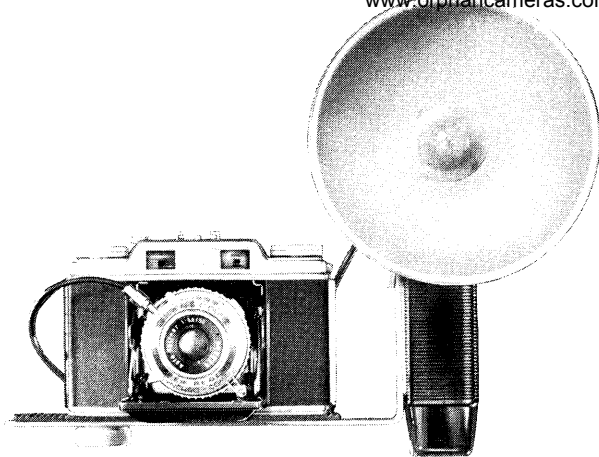
super regent carrying case

Protect your Ansco Super Regent from dust, rain, dampness and hard knocks by keeping it in an Ansco Super Regent Eveready Carrying Case — it is genuine top-grain cowhide.

The front of the case is removable for ease of handling — just unfasten the two snaps on the bottom of the case. The case has a short carrying strap and also an additional shoulder carrying strap.

Ask your dealer for the Super Regent Carrying Case JN445.





flash unit

The Anco Universal Flash Unit is an important accessory for your Super Regent. Enjoy your camera day and night, indoors and out. The unit accepts all bayonet base flashlamps—Type M, such as the G.E. PH8 and Sylvania Bantam 8, G.E. and Dura-Flash #5 and Sylvania #25; and also Type F lamps, such as the SM and SF lamps. It takes either two Size C batteries or a battery capacitor cartridge. The battery case outlet accepts extension cords for multiple flash.

Ask your dealer for the Anco Universal Flash Unit JN206.

camera care

Your Super Regent camera is a precision instrument. Take as good care of it as you would a fine watch. When necessary, the front and rear elements of the lens should be wiped off with a soft, *clean*, lintless cloth. Occasionally blow out the inside since small particles of dust and lint accumulate.

This camera is manufactured from the finest quality materials and has been produced by highly skilled craftsmen. It is guaranteed by Ansco for a period of 12 months from date of purchase against defects due to workmanship or materials used in manufacture.

Please fill in the Registration Card packed with your camera and mail it *now*. It will give your camera immediate protection. Immediately upon receipt of your card, Ansco will send you a complimentary roll of Ansco Color Film.

Should anything go wrong, do not try to repair your camera yourself; take it to your photographic dealer, or if not convenient, send it to Camera Repair Service, Ansco, Emma Street, Binghamton, N.Y.

