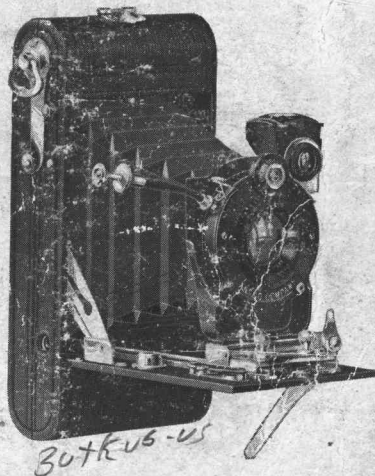


HOW TO MAKE
PHOTOGRAPHS
WITH THE ANSCO
VEST POCKET
SPEEDEX No. 3



FOR PICTURES $2\frac{1}{4}$ x $3\frac{1}{4}$

AnSCO Company

BINGHAMTON, N. Y.

ANSCO COMPANY

BINGHAMTON, N. Y.

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ANSCO COMPANY

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ANSCO LIMITED

143-149 GREAT PORTLAND STREET, LONDON W., ENGLAND

How to Make
Photographs

WITH THE

ANSCO
Vest Pocket
Speedex No. 3

FOR PICTURES $2\frac{1}{4} \times 3\frac{1}{4}$

PRICE 10 CENTS

ANSCO COMPANY

BINGHAMTON, N. Y.

MARCH

Reg. Scale

actual focus
with portrait
attachment.

| | |
|------|-----|
| 4' | 28" |
| 6' | 32" |
| 10' | 38" |
| 25' | 45" |
| 100' | 63" |

Max. length of object
Don't use over

at 4' adjustment

Distance
from
lens

Reduction

| | | | |
|---------|--------|-----|---------|
| 15" | 4 to 1 | 12" | 10" |
| 18 1/2" | 5 to 1 | 15" | 12 1/2" |
| 23" | 6 " 1 | 18" | 15" |
| 27" | 7 " 1 | 21" | 17 1/2" |

How to Make Photographs

with the

Ansco Vest Pocket Speedex No. 3

PART I.

Loading with Film

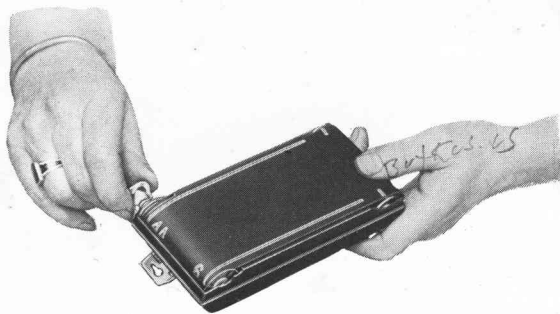
The cartridge for the ANSCO V-P SPEEDEX No. 3 is protected with black paper so as to load and unload in daylight; but it must be borne in mind that as the black paper is the only protection from light, the cartridge must be kept tightly wound at all times to prevent light from fogging the sensitive surface of the film.



Removing the Back

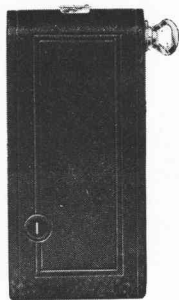
Select a position where the light is subdued, preferably at a table on which to rest the camera. Release the hinged catch at one end of the camera and remove the metal back, so as to have access to the spool chambers. Next, drop film spool into empty pocket or chamber, cut label on spool and unwind enough black paper to insert into slot of empty spool in opposite

chamber or pocket, pressing the while on film spool; give the winding key a few turns to secure the paper and to keep it as taut as



Threading the Black Paper

possible. The black paper must be threaded straight and should be started absolutely even, for if the paper does not wind true the film will overrun the flanges. To replace the back of camera, hold its body with the left hand, and with the right hand hook the back on the dowels at one end, then close down and fasten the hinged catch. Next turn winding key to the right until the figure 1 appears in front of the little ruby window.



Back Replaced. Film for First Exposure Indicated by Number in Ruby Window

PART II.

SECTION ONE

The Lens

The ANSCO V-P SPEEDEX No. 3 is equipped with several high-grade anastigmat lens equipments, ranging in speed from F 4.5 to F 7.5. The instructions in this book apply in general to all of these.

The advantages of an anastigmat lens working at a large aperture lie in its great reserve power and its capability of accomplishing work impossible with smaller stops. By this is meant that if it is desired to make pictures on dull, cloudy or rainy days, or to photograph successfully rapidly moving objects, the greatest power of the anastigmat lens, namely, speed, can be taken advantage of. The fact that it possesses this power of speed is due to its being able, when admitting the maximum amount of light, to give a clearly defined image. For example, with an anastigmat lens with large aperture, you can get a fully timed negative at full opening, whereas with a rapid rectilinear lens, or even with a higher type such as a rapid symmetrical, an undertimed negative would be the result.

Used in connection with a high-speed shutter, the anastigmat lens, working at a large aperture, is capable of admitting more light in a given length of time than a lens of another type. Thus, an anastigmat lens of large aperture enables the user to secure pictures of objects in motion and to take advantage of rapid working shutters.

These two anastigmat advantages are not to be used for all purposes, however, as under normal conditions better pictures will result if the lens is used at a smaller opening giving greater length of exposure. It is an axiom in photography that the smaller the stop, the greater the depth of focus.

As the aperture is lessened, the amount of light admitted is relatively diminished, hence with the small stops proportionately increased exposure must be given.

The anastigmat lens at full opening will cut sharp on objects in the plane of focus, i.e., at the distance of the object focused upon, but there will be no great depth of focus. It is also a fact that the shorter the length of focus—that is, the distance from the lens to the focal plane—the greater the depth of focus. With the smaller apertures the anastigmat advantage is that it will give the same depth of focus obtainable with lenses of other types at the same opening, and at the same time give a sharper, clearer definition throughout the entire picture.

Bubbles in Lenses

It is practically impossible to eliminate small air bells or bubbles in the manufacture of optical glass for anastigmat lenses, because of the fact that in the process of manufacture various chemicals must be fused together a given length of time at a certain degree. At the critical moment the process must be stopped whether all the air has been driven out or not. This is necessary if the optical qualities of the glass are to be retained.

The small bubbles are caused by the air left in the glass, and should be taken as a guarantee of quality rather than a detriment to a lens, for the actual loss of light is inappreciable, and the bubbles, even when near the surface, have little or no effect on the optical quality of the image or the speed of the lens.

PART II. SECTION TWO

The Shutter

The ANSCO V-P SPEEDEX No. 3 is fitted with the Acme Speedex Shutter, which accommodates the various lens equipments supplied with this model. It is necessary to become thoroughly familiar with the working of the shutter before attempting to make exposures if success is to be expected.

The shutter controls the rapidity with which the picture is taken, and the rapidity must vary according to the strength of the light and the size of the opening.

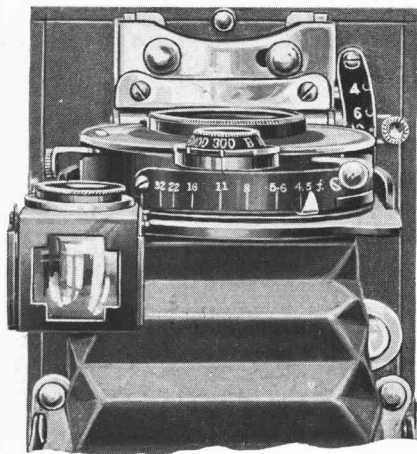


Acme Speedex Shutter

On the small circular disk at the top of the shutter are indicated the various exposures of which the shutter is capable, expressed in fractions of seconds. The speed is regulated by revolving the disk so that the pointer indicates the desired exposure. The letters B and T, standing respectively for bulb and time, also appear upon this disk, and are explained under the proper headings for bulb and time exposures.

The graduated plate at the top of the shutter between the view finder and the shutter release is for the purpose of regulating the size of the opening of the lens. By moving the lever which is found at the front of the shutter just below the lens, the diaphragm may be set at the opening desired. This is indicated by the pointer which moves along the graduated plate at the top of the shutter.

The Acme Speedex Shutter is a high-speed shutter of special design. It is so constructed that when the camera is held in position, for making an exposure, the image, speed, diaphragm size and focus are all visible. If readjustments are found necessary after the image is located in the view finder, they can all be made easily and quickly without shifting the position of the camera.



Shutter Viewed from Above, showing Diaphragm and Speed Scales

The shutter may be operated either by the finger release or flexible wire plunger. In addition to time and bulb it has the following range of exposures: 1 second, 1-2, 1-5, 1-25, 1-50, 1-100 and 1-300 second.

The diaphragm or lens openings are marked in accordance with the F system (focal system). There are two systems of lens markings in use, the other being the U. S. (universal system). To avoid any possible confusion, the U. S. equivalents of the F system are given in the following table:

| Time | F | is equivalent to | U. S. | Relative Time |
|------|--------|------------------|-----------|---------------|
| | F 4 | | U. S. 1 | .25 - 1/4 |
| .25 | F 4.5 | " | U. S. 1.3 | .35 - 1/3 |
| | F 4.8 | " | U. S. 1.4 | .35 - 1/3 |
| | F 5 | " | U. S. 1.6 | .40 - 1/3 |
| .125 | F 5.5 | " | U. S. 2 | .50 - 1/2 |
| | F 6.3 | " | U. S. 2.6 | .60 - 1/2 |
| | F 6.8 | " | U. S. 2.8 | .60 - 1/2 |
| | F 7.5 | " | U. S. 3.5 | .70 - 1/2 |
| .45 | F 8 | " | U. S. 4 | .80 - 1/2 |
| .5 | F 11.3 | " | U. S. 8 | 1.0 - 1 |
| 1 | F 16 | " | U. S. 16 | 1.0 - 1 |
| 2 | F 22.6 | " | U. S. 32 | 1.0 - 1 |
| 7 | F 32 | " | U. S. 64 | 1.0 - 1 |
| 8 | F 45.2 | " | U. S. 128 | 1.0 - 1 |
| 16 | F 64 | " | U. S. 256 | 1.0 - 1 |

Part II

SECTION THREE

Making the Exposures

Before making an exposure with an ANSCO V-P SPEEDEX No. 3, either time or instantaneous, be sure of *four* things:

First—That the shutter is set for the proper speed.

Second—That the diaphragm stop is set at the proper opening.

Third—That the camera is focused.

Fourth—That an unexposed section of film has been turned into position.

1. Instantaneous Exposures

All exposures the length of which is less than 1-25 second, which is the slowest possible speed for satisfactory results when the camera is held in the hand, are known as instantaneous exposures.

In making instantaneous exposures, or "snapshots," the following rules apply:

FIRST—Set the speed scale at 1-25, 1-50, 1-100, or 1-300, according to the time of the instantaneous exposure desired.

NOTE.—If very bright light, set the pointer at 1-300 or 1-100, according to the subject. If less bright light, set it at 1-50 or 1-25, but do not attempt to make any instantaneous exposures below 1-25 second.

SECOND—Set diaphragm scale at F11. This lever controls the iris diaphragm, and No. 11 is the proper opening for ordinary instantaneous exposures. For instructions concerning the use of stops or diaphragm openings, see page 20.

NOTE.—For instantaneous exposures—when the sunlight is unusually strong and there are no heavy shadows, such as in views at the seashore or on the water, use diaphragm F 16. With light clouds or slightly smoky atmosphere use F 8 at 1-100, or F 11 at 1-25 or 1-50. With heavy clouds or in poor light use full opening at 1-25 second.

THIRD—Set the shutter by pressing up on the lever at righthand side of the shutter directly beneath the view finder, to the limit of motion, or until it catches, where it will remain until the exposure is made.

FOURTH—Press the finger release or flexible wire plunger. This makes the exposure.

2. Time Exposures

All exposures made in slower time than 1-25 second are known as time exposures, and it is necessary *in all cases* to have the camera supported by a tripod or resting upon something solid, to prevent any movement of the camera, which would result in a blurred picture.

To make time exposures the following rules should be observed:

FIRST—Set speed scale at T (time). This adjusts the shutter for time exposures.

Exposures of 1-5, 1-2 and 1 second can be made automatically by setting the dial at the point indicated on the speed scale.

SECOND—Set the diaphragm scale at F16, or a smaller stop, as desired. For instructions concerning the use of stops or diaphragm openings, see page 20.

THIRD—Set the shutter by pressing up on the lever at right hand side of the shutter directly beneath the view finder, to the limit of motion, or until it catches, where it will remain until the exposure is made.

FOURTH—Press release. This opens the shutter. When time is up, again press release. This closes the shutter.

3. Bulb Exposures

The term "bulb exposure" is given to time exposures which the operator desires to control by holding the shutter open at will, a single pressure of the release opening the blades of the shutter, which remain open until the pressure is removed.

The following rules govern the making of bulb exposures:

FIRST—Set the speed scale at B (bulb). This adjusts the shutter for bulb exposures.

SECOND—Set the diaphragm scale at F 16, or a smaller stop, as desired. For instructions concerning the use of stops or diaphragm openings, see page 20.

THIRD—Set the shutter by pressing up on the lever at righthand side of the shutter directly beneath the view finder, to the limit of motion, or until it catches, where it will remain until the exposure is made.

FOURTH—Press the finger release or flexible wire plunger to open the shutter, and remove pressure to close it. This makes the exposure. The shutter will remain open as long as the pressure is maintained.

NOTE.—Do not oil any part of the shutter. In case of accident return shutter to your dealer or to Ansco Company, Binghamton, N. Y., for repairs.

As a general rule make exposures by pressing the wire plunger and not with the finger release, as the wire release is less likely to jar the camera.

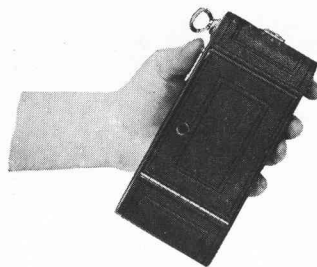
PART II.

SECTION FOUR

Operating the Camera

1. Instantaneous Exposures—

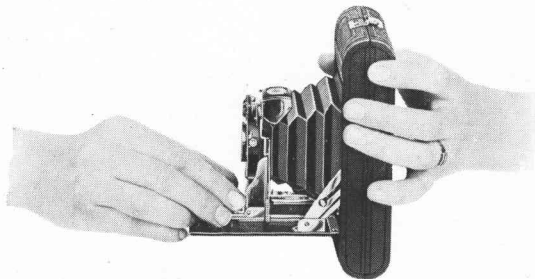
“Snapshots”



Opening the Front

To take instantaneous pictures the object should be in bright sunlight, but the camera should not. The sun should be behind the back or over the shoulder of the operator.

Focusing on the Subject



Extending the Bellows

I. Press the nickeled button as shown in the illustration, and push down the bed of the camera to the limit of motion.

II. With forefinger and thumb of right hand press the two upright knobs at the front of the camera and draw the bellows out to the extreme limit of motion.

III. Set the focusing lever at the distance required as marked on the scale.

NOTE.—The focusing scale is marked by feet corresponding to the distance between the camera and the object.



Automatic Focusing Device

The automatic adjustable focusing device, which is on the right side of the camera bed, is different from any other means employed for quick and accurate focusing.

By means of the automatic device the front locks automatically at 4, 6, 10, 25 and 100 feet, but unlike any other automatic focusing device, if after extending and locking the bellows a different focus is desired, the distance may be changed by moving the lever on the scale.

To set the focus press down on lever and move it to the required place on scale, then pull out

front of camera to limit of motion, and the ANSCO will be in focus for the distance for which you have set the catch. If you have already pulled out the front of the camera and wish to change focus, simply press the lever and move it to the distance desired as marked on the scale.

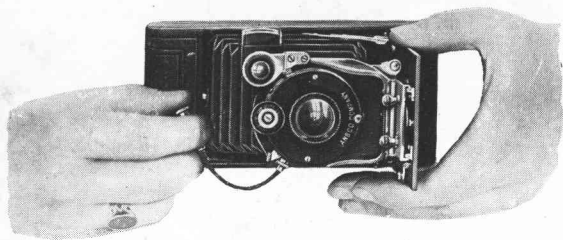
In photographing objects which are at a distance of 25 or 50 feet, it is not necessary to estimate the distance any more than with approximate accuracy. For general street work the focus may be kept at 25 feet, but when great sharpness or definition is required on any specific object the exact distance should be ascertained, and the pointer moved to the required point on the scale. The best rule to follow in this case is to pace off the required distance. The average person's step is about 3 feet. Do not try to photograph any object nearer the camera than 4 feet, unless a portrait attachment is employed, nor moving objects at a shorter distance than 25 feet from the camera.

To photograph a high building at close range it is necessary to secure a position in an opposite building, which will permit the camera's being pointed at the center of the perpendicular lines of the building. If attempt is made to photograph a high building while standing near by, by pointing the camera upward, the side lines of the building will converge toward the top in the photograph, thus spoiling the picture.

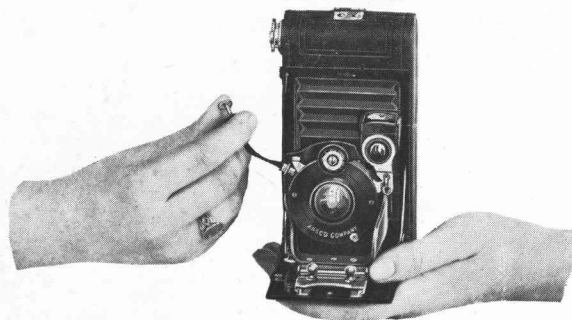
If the object be low down, like a small child or a dog, the camera should be held down level with the center of the object.

Locating the Image

Aim the camera at the object to be photographed and locate the image in the finder. For a horizontal picture hold the camera on its side, revolving the finder a quarter turn to the left. Always look into the finder from directly over it—not at an angle.



Camera in Position for Horizontal Exposure

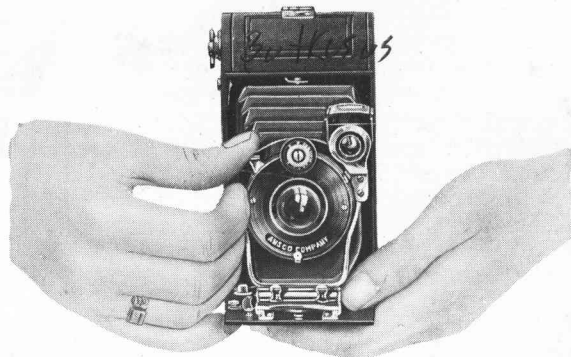


Camera in Position for Vertical Exposure

For a vertical picture the camera must be held upright as shown in the illustration.

To make an instantaneous exposure it is simply necessary to press the wire plunger, which operates the shutter, opening and closing it with one movement.

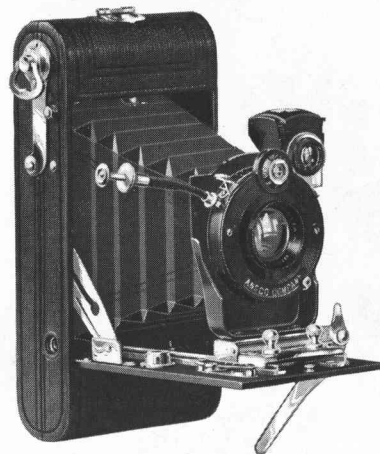
When making an exposure without the use of the wire release, grasp the bed of the camera firmly with the left hand, steady it with the right, and with the thumb of the right hand lightly touch the finger release.



Making an Exposure by Means of Finger Release

After making the exposure be sure to turn a new section of film into position. Turn the key in top of camera slowly to the right until the next number appears before the red window. Three or four turns will be sufficient to accomplish this. The warning hand appears only before No. 1. Repeat the foregoing operation for each picture.

2. Time Exposures—Interiors



Camera supported by Footrest

To make interior time exposures with the ANSCO V-P SPEEDEX No. 3, set the camera in such a position that the finder will embrace the view desired. The camera 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 come within the range of the camera. The camera should be placed on a tripod, table or other firm support. Center the object in the finder and set the speed scale at T. One pressure of the finger release or wire plunger will open the shutter, and another will close it. The length of exposure is largely a matter of practice and judgment, and is governed by the amount of light on the object to be photographed. The length of exposure is controlled by the size of the lens opening, or diaphragm, used.

NOTE.—The Ansco V-P Speedex No. 3 is equipped with two tripod sockets, for supporting the camera in either vertical or horizontal position. When the camera is to be set on a table in upright position draw out the nickelplated lever or footrest, which is located behind the shutter at the left side of the camera, all the way to the limit of motion, and turn the foot into position as shown in the illustration. See Fig. 1.

Time Needed for Interior Exposures

The following table is figured for exposures made between the hours of 10 A. M. and 3 P. M., using diaphragm F 16. If the stop F 11 is used, give only one-half the time. If the stop or diaphragm F 22 is used, give twice the exposure; or if F 32 is used, give four times longer exposure. The smaller the stop, the sharper the picture. F 16 gives the best results for interiors.

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

Place the sitter 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 a three-quarter figure the camera should be from 6 to 8 feet from the figure, and for a full figure 8 to 10 feet. The background should form a contrast with the sitter.

To Obtain a Larger Portrait

Use an Ansco Portrait Attachment, which consists simply of an extra lens that slips over the regular lens and in no way affects its operation except to change the focus, thus enabling the operator to work closer to the subject. This makes it possible to obtain a larger and sharply defined image on the film.

For all cameras which are fitted with a focusing arrangement, the following table applies:
With Focusing Indicator set at—

| | | |
|--------|------------------|---------------|
| 6 ft., | place subject at | 2 ft. 2 in. |
| 10 " | " | " 2 ft. 6 in. |
| 25 " | " | " 3 ft. |
| 100 " | " | " 3 ft. 6 in. |

3. Time Exposures in the Open Air

Time exposures in the open air may be made provided diaphragm F 32 or F 45 is used. Exposures must be a little shorter than for interiors, as follows:

Diaphragm F 32.

| | |
|---------------------|---------------------------|
| With sunshine..... | 1-5 of a second |
| " light clouds..... | from $\frac{1}{4}$ to 1 " |
| " heavy "..... | " 2 " 5 seconds |

Use of Diaphragms

F 4.5 to F 7.5 for instantaneous exposures on cloudy or dull days and for speed pictures at 1-300 second.

F 8 for instantaneous exposures on cloudy bright days.

F 11 for all instantaneous exposures at 1-50 when the sun shines.

F 16 for instantaneous exposures at 1-100 when the sunlight is unusually strong and there are no heavy shadows, such as in views at the seashore or on the water; also for interior time exposures, the time for which is given in the preceding table.

F 22 for interiors; never for instantaneous exposures.

F 32 and F 45 for time exposures outdoors. The time required on cloudy days with this diaphragm will range from 1-5 second to 5 seconds, according to the light. Never use these small stops for instantaneous exposures.

PART III.

SECTION ONE

Removing the Film

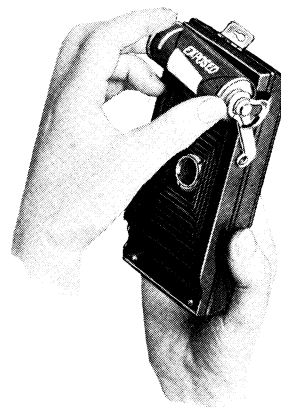
No darkroom is required for changing the spools in the ANSCO V-P SPEEDEX No. 3. The operation should, for absolute safety, be performed in a subdued light.

I. When last section of film has been exposed, turn the key five or six half turns.

II. Provide an extra spool of film to fit this camera, and take a position by a table as far as possible from any window.

III. Remove the back from the ANSCO as directed on page 5.

IV. Holding the black paper taut, so as to wind tightly, turn the key until the paper is all on the reel.



Removing the Film

V. Fold over half inch at end of black paper (so as to make subsequent breaking of the seal easy) and then seal with the gummed sticker that will be found on the empty spool.

VI. Swing winding key with spool outward and remove the exposed roll.

VII. Wrap up exposed film immediately to prevent the possibility of light being admitted.

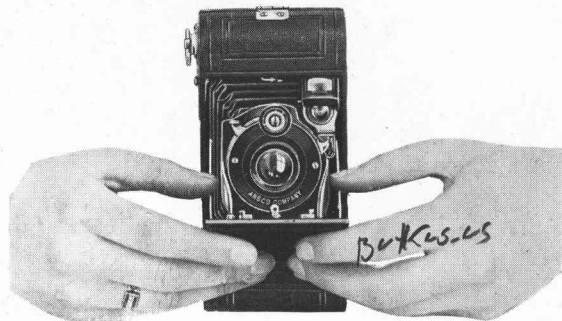
VIII. Take out the empty spool from the other chamber or pocket and place it on the winding key, swinging key with spool into the proper place.

IX. Load as directed on page 3. The roll of exposures can now be mailed or taken to the dealer for finishing or you can do the developing and printing yourself.

PART III.

SECTION TWO

Closing the Camera



Closing the Camera

Return the bellows to place by releasing the catch at the front of the platform. Press lightly on the side arm supports with the thumbs of both hands, and the bed will close easily.

Caution

Before closing the bed of the camera, be sure that the finder is in the upright position, that the bellows has been pushed back to the limit of motion and that the footrest, if it has been used, is back in its place. Although the shutter and view finder project beyond the front of the camera when the bellows is returned and the bed is still open, it will be noted that on closing the front these are automatically carried back into the body of the camera so that absolutely no space is wasted and the camera can be made as small and compact as possible. If everything is in proper position the camera will close easily. Never force any part, for the adjustment is perfect, and if the camera will not work it is because something is amiss.

Developing and Printing

THE ANSCO FILM BOOK is a complete treatise on the art of making perfect negatives.

THE CYKO MANUAL is a 64-page handbook on print making.

These books are both free on application at any ANSCO store, or to

ANSKO COMPANY,
Binghamton, N. Y.