

CÁMARAS SIN FRONTERAS

# The Automatic AnSCO

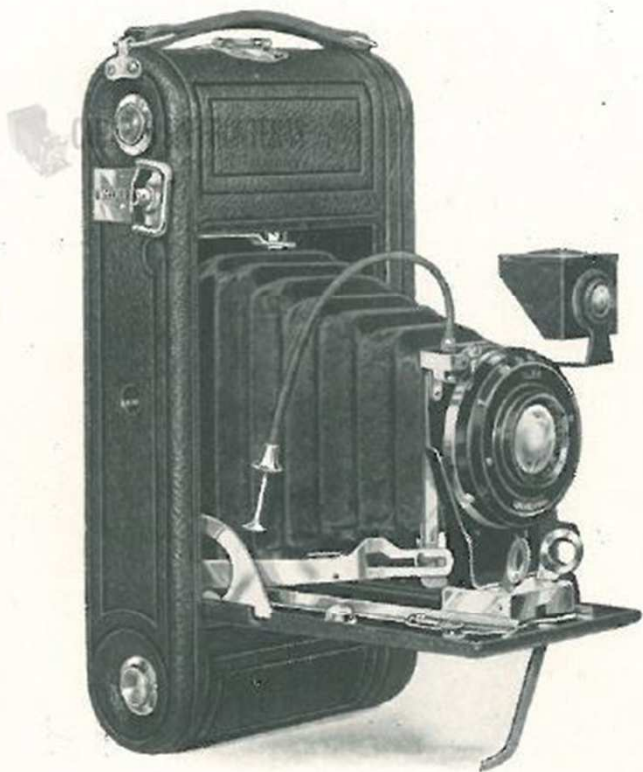


What it is-what  
it does-how  
it does it

AnSCO Photoproducts, Inc.  
Binghamton, N. Y.

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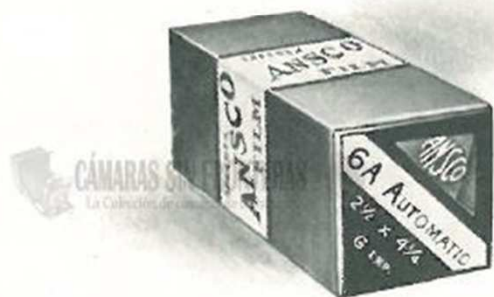




# THE AUTOMATIC ANSCO

What it is—What  
it does—How  
it works

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



## 6A Automatic Ansco Film

Pictures  $2\frac{1}{2} \times 4\frac{1}{4}$

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.

# The Automatic Ansco

## What It Is

THE AUTOMATIC ANSCO is the latest and greatest achievement in the provision of hand cameras for amateur photographers and for general picture-making.

It offers the best obtainable in standard hand-camera features, plus a feature absolutely new—automatic film-winding.

It is a roll-film camera of the No. 1A size, taking pictures  $2\frac{1}{2} \times 4\frac{1}{4}$  inches, with Ansco F6.3 Anastigmat lens and latest type of Universal shutter, Ansco Automatic Finder, Ansco Thumb-lever Focusing Device, and other distinctive points of Ansco construction. Superbly finished, and covered with the finest morocco leather, it is a camera of the utmost refinement combined with serviceable strength and convenient adaptability to the requirements of picture-taking.

Even without the revolutionary feature of automatic film-winding, this would be a camera of unusual appeal—fine-looking, beautifully made, superbly equipped, and exceptionally convenient. With automatic film-winding, it offers all that such an instrument could make possible, with the tremendous advantage of eliminating attention to the film after the camera has once been loaded and made ready.



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## THE AUTOMATIC ANSCO

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### What the Automatic Ansco Does

THE AUTOMATIC ANSCO takes pictures exactly like other roll-film cameras—there is nothing new to learn in this respect—but in addition it completely eliminates the need to stop and wind the film between exposures.

Once the camera has been loaded and made ready, no attention need be paid to the film until it is time to put in another roll. As each picture is taken, the film-winding mechanism automatically brings another section into position, so that the camera is always ready at once for the next exposure.

So rapid is this action that a series of snapshots can be taken as quickly as it is possible to operate the shutter—as many as six consecutive pictures in six seconds if desired. Thus a whole roll may be exposed in less time than it takes with an ordinary camera to wind the next section into place. The value of this is inestimable. In taking pictures of people, it means the opportunity of repeating on a pose or expression before the subject moves or becomes camera-conscious. Probably half the failures in amateur portraiture are due to the pictures having been taken **too late**—after the subject

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## WINDS THE FILM AUTOMATICALLY

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changed—and who can count the lost opportunities—times when the photographer saw that exposing was useless by the time he was ready? Then again, there is the large field of outdoor subjects where something is happening quite beyond the photographer's control—parades, public gatherings, pageants, street occurrences, the appearance of a prominent personage, and other events of a newsy character. Here **all** the pictures must be taken in the briefest possible time or the opportunity is gone never to return. With the Automatic Ansco six successful pictures can be taken promptly, efficiently, and with surpassing ease, and the complete elimination of film-winding leaves all the faculties free for arranging the subject in the most attractive form.

But this is not all, for the automatic winding is no less valuable where the exposures are made at long intervals—one today, another tomorrow, the rest of the roll at some still later date—for it eliminates all question as to whether the film was wound after taking the last picture. In other words, the Automatic Ansco eliminates double exposures and blanks, long a cause of failure and of waste.

How the camera operates to provide these many conveniences is explained in the following pages. But first let us give the inventor's story.



## THE AUTOMATIC ANSCO

### How I Came to Invent the Automatic Ansco

By Carl Bornmann, Superintendent of the Ansco Camera Works

**W**HILE I was attending a convention in Detroit several years ago, several newspaper photographers complained to me that present-day photography was entirely too slow in operation and that there was a great demand for a camera with which at least three exposures could be made in quick succession of important persons or objects, so as to assure at least one choice negative. This request has also come many times from the general public.

Again, thousands of people have, as we all know, made double exposures and thereby have spoiled many negatives that could not be replaced. The writer has one in particular in mind, who saw his brother off to France and took his picture; on his way back he took more pictures and in developing found that he had spoiled his brother's picture by taking another one on top. It so happened that his brother got killed, and not a picture of him in the family. The party wrote me that he would give a thousand dollars if he had that picture.

## PREVENTS DOUBLE EXPOSURES

To overcome this great trouble of double exposure and to fill the long-felt want for quicker action in amateur photography, the writer set to work to design a 1A 2½ x 4¼ camera (the most popular size), that would take from 1 to 6 exposures in quick succession and positively prevent double exposures.

Many double exposure preventive devices have been made but none were practical. Upon investigation the writer found that several attempts had been made and patented but all of them consisted of a brain-storm put on paper and none of them would work.

To make a camera that would successfully overcome this trouble and meet the demand for quick action, three things were necessary:

First, wind the film automatically.

Second, wind it after each exposure was made.

Third, combine exposing and winding so that the operator would be required only to press the release, whereupon the rest would take care of itself automatically.

I am glad to say that we have been successful in designing the Automatic Ansco so as to cover these three points with entire satisfaction. The camera will take up to six exposures in quick succession if desired, and positively pre-



## THE AUTOMATIC ANSCO

vents double exposure, and yet there is no change in the general appearance of the camera.

A thorough study was made of a compensating device between the two spools, but after very exhaustive and expensive experimenting we found that such a device was not practical due to the fact that the least variation in diameter of the film spool or thickness of film or paper would make such a device unreliable. Therefore such a device was eliminated, and a special film was made to give six full exposures. The regular film will give five.

We are proud to again be the leaders in an entirely new Instrument of Photography, as Ansco and its predecessors always have been in anything that was of real value and benefit to the consumer.

In my thirty-six years of camera-making, of which twenty-three years include designing, it has always been my aim to design and make cameras without complications with quick and reliable actions, well made, and of the best material—cameras that sold on their merits. This new Automatic Ansco is the climax of them all, and the goal which I have tried to reach for many years.

## ELIMINATES "BLANKS"

### How the Automatic Ansco Works

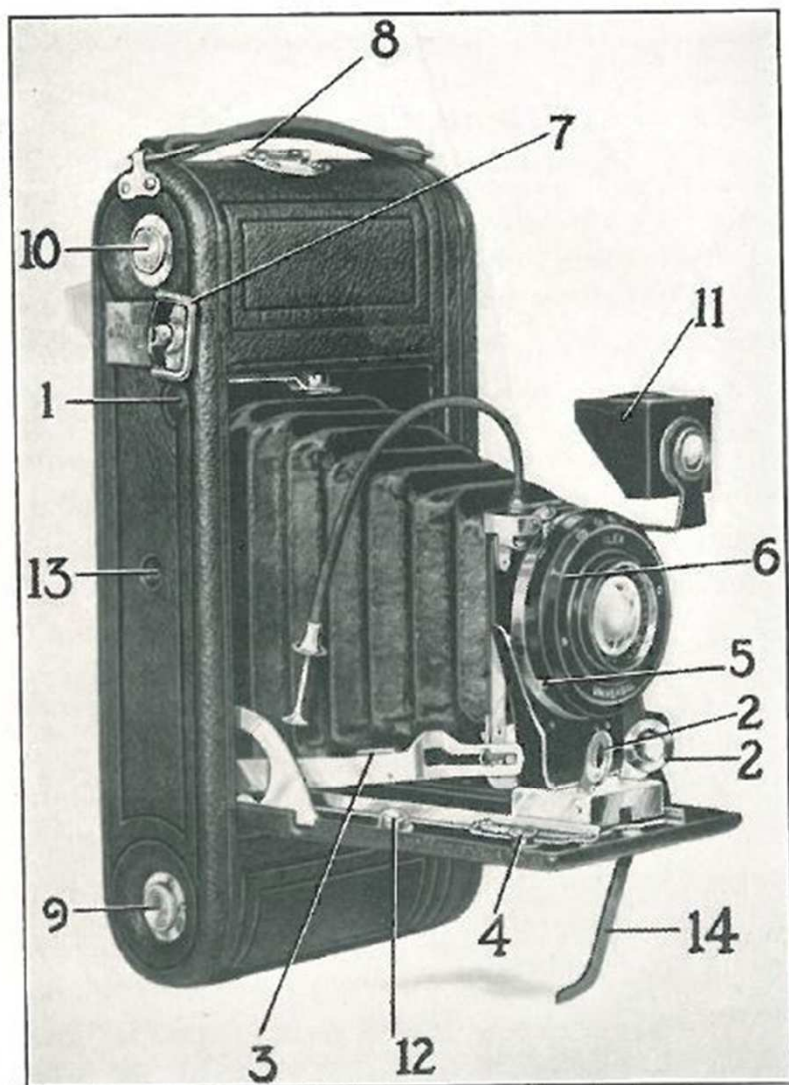
THE following pages explain in detail the operation of the Automatic Ansco and should be read with care before attempting to take pictures.

First, study the illustration on page 12, with the explanations facing it, then read the general instructions for operating, and after that the sections on the various details of picture-taking.

The American public is now so familiar with cameras that there is some tendency to overlook instructions. Wherever difficulty is encountered, it is almost invariably due to this simple omission. No difficulty will be encountered with the Automatic Ansco if instructions are followed.

The sections on stops, shutter speeds, and focusing, beginning on pages 20 and 24, may seem somewhat technical at first glance, but are really not at all difficult. A careful reading of them is advised in all cases.





*Parts and Features on the Automatic Ansco  
See Facing Page*

## PREVENTS DOUBLE EXPOSURES

### Automatic Ansco Parts and Features

Numbers Refer to Illustration. Get this before reading instructions or opening camera.

1. Concealed button which releases platform catch.
2. Finger-clamps for extending front standard and retiring same to close camera.
3. Trip Lever Arm. Controls automatic winding and is connected with shutter release. See that when camera is opened it engages with front standard as shown.
4. Thumb lever for focusing.
5. Lever on nickel rim for setting diaphragm. Revolve rim by this lever until pointer at top comes to number for desired stop. See page 21.
6. Milled edge on revolving front of shutter. See page 21. Revolve by pressure on this until desired shutter speed comes to white mark at top.
7. Motor key. Before loading, wind this key as far as it will go without force.
8. Catch for back.
9. Spool-pin for lower chamber. There is a similar spool-pin on other side. Pull out when inserting fresh roll, then snap back into place.
10. Spool-pin for upper chamber. A similar spool-pin is on other side. Pull out to remove exposed roll.
11. Reversible Ansco Automatic Finder.
12. Tripod socket for vertical pictures.
13. Tripod socket for horizontal pictures.
14. Footrest. Folds up behind front standard.



## THE AUTOMATIC ANSCO

### Instructions for Operating the Automatic Ansco

Read Carefully and "Go Through the Motions" Before Actually Loading to Take Pictures

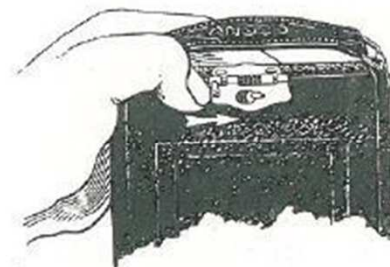
**F**IRST, study carefully the illustration on page 12 with explanations accompanying the same.

Wind motor as far as it will go without force. Now remove back of camera and insert film in the same manner as with other folding cameras.

Break seal on film and carry end of paper across to empty spool in opposite chamber, threading into slot in spool. Be careful to start paper straight on spool.

Give about two half turns with key marked FILM to bind, replace back, and wind by hand until figure 1 appears in center of red slot on back. It will also appear in regular peephole.

Open and drop platform, and extend front standard until it stops. As this is done, Trip Lever Arm will automatically fall into position



*To remove back push thumb in direction of arrow, with nail under rolled edge of catch, until latter springs away from button. When replacing back, always see that back is caught at other end of camera first, then close at upper end and fasten catch.*

## A CAMERA WITH MANY FEATURES

*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 back, black side towards interior of camera.*



and front standard will automatically engage same.

Set shutter to speed and diaphragm opening wanted, (see pages 20 and 21) and focus camera with focus lever (see page 24).

Camera is now ready for the first picture. Expose by pressing wire release slowly. If desired, exposure can be made by depressing Trip Lever Arm, as this engages shutter. In either case, as soon as pressure is removed after the exposure the next section of film will automatically wind into position ready for the next picture.

**CAUTION—SLOW EXPOSURES:** When using shutter speeds slower than 1/25 second (1/10, 1/5, 1/2, and 1 second), be sure to maintain pressure on release until hearing second click of shutter, which indicates shutter is closed. Otherwise winding of film will start before exposure is completed.

**TIME EXPOSURES:** Take time exposures in the usual manner, pressing release once to



## THE AUTOMATIC ANSCO

open shutter and a second time to close it. The mechanism is so designed that when shutter is set for Time, the winding of film does not start until second pressure is made to close the shutter.

Six consecutive pictures can be taken on 6A Automatic Ansco Film without paying any attention to the film after winding by hand to figure 1. The number appearing in the red slot on back will always indicate the next exposure to be made.

After taking the sixth exposure, press wire release twice more. This is to wind up enough orange paper to protect exposed film so that back can be removed with safety.

Remove back and wind up rest of paper with film key, seal spool and remove for finishing.

After closing bellows and before closing platform, drop Trip Lever Arm back into camera.

### Using Regular 6A Ansco and Equivalent Film of Other Manufacture

The Automatic Ansco is made to take 6A Ansco Automatic Film, which gives 6 exposures. In emergency, however, the regular 6A Ansco or equivalent film of other manufacture may be used, giving five exposures per roll. Load the same as 6A Automatic Film, winding until figure 1 appears in the round peephole in

## ALWAYS READY FOR NEXT PICTURE

the back of the camera. Figure will not appear in slot. Now expose the same as 6A Automatic Film, but do not expect to see succeeding numbers in peephole, as the difference between sections of film increases slightly each time.

Film can be wound through the Automatic Ansco without use of automatic winding, but to do this it is necessary that the motor be completely run down, so that any remaining tension in motor will not wind film when shutter is released.

The motor on the Automatic Ansco is a strong one and will pull more than six exposures at one winding. Nevertheless be sure to wind it each time before putting in a fresh roll of film.



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 the same position. Do not expect to see them in peephole also. If other than 6A Automatic Film is used, wind until figure 1 appears in red peephole, but do not expect to see succeeding numbers in either round peephole or slot.



## THE AUTOMATIC ANSCO

### Picture-Taking With the Automatic Ansco

#### Features of the Camera

PICTURE-TAKING with the Automatic Ansco is not essentially different from picture-taking with other high-grade roll film cameras, except that the Automatic Ansco embodies a number of Ansco features which make the operation of the camera simpler than is the case with instruments of other manufacture. One of these features is the convenient Thumb Lever Focusing Device, which enables the user to focus for the desired distance without changing the position of the camera. That is, focusing can be done while the camera is held in vertical aiming position. Another feature combining great accuracy with speed in arrangement of the subject is the Ansco Automatic Finder, which changes as shown in the illustration when the finder is pivoted to the horizontal position. 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. Other exclusive Ansco features are the disappearing foot-rest, which folds up be-

## WINDS THE FILM AUTOMATICALLY



*Ansco Automatic Finder*

hind the front standard, leaving no projection on the outside of the camera when the latter is closed, also the convenient film chambers, with spring spoon holding the film always taut so that it will not unroll and fog. The shutter also is of the very latest and most efficient design, and self-setting. It will be noted that this shutter offers a range in speeds appealing particularly to the amateur who has learned to know what is desirable in this respect. Besides the usual automatic speeds of  $1/100$ ,  $1/50$ , and  $1/25$  second, there are the very convenient automatic speeds of  $1/10$ ,  $1/5$ ,  $1/2$  and  $1$  second, which enable the user to make fast time exposures with great accuracy. The regular Time action is also included, thus covering the range of exposure requirements in a very satisfactory manner.

The Ansco F6.3 Anastigmat lens with which this camera is equipped is a very high-grade objective, unsurpassed for flatness of field and definition, assuring negatives of the finest quality.



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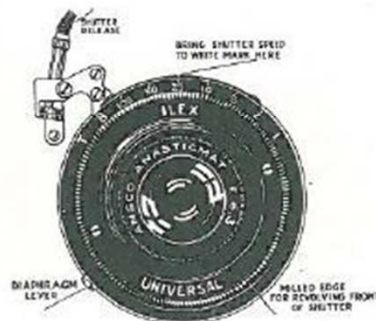
### Getting the Right Combination of Stop and Shutter Speed

THE shutter performs two functions. One of these is to regulate the size of opening through which light is admitted to the film. The other is to regulate the length of time which the exposure is to take. The first function is performed by the provision of what is called an Iris Diaphragm, which may be studied by setting the shutter for Time, pressing the release to open it, and looking into the lens as you move the Diaphragm Lever in the nickel rim on the shutter. See illustration, opposite page. Note that as this lever moves the size of the opening is enlarged or reduced at will. The photographic value of any opening is indicated by the figure at which the pointer comes on the top of the shutter. See upper illustration, opposite page. It is obvious that with the same shutter speed, say 1/25 second, less light will be admitted to the film with a small diaphragm opening than with a large one. The setting for diaphragm opening should therefore always be made in relation to the speed selected.

In practice the way this works out can be illustrated by the following example. If you

## A CAMERA WITH MANY FEATURES

The lower row of figures in this top view of shutter shows the numbers for lens openings or "stops." As the pointer indicates, the shutter has been set for stop F11. The pointer is operated by the diaphragm lever in the nickel rim—see lower illustration. Note that speed is set for 1/25 second. This combination of 1/25 second and stop of F11 is desirable for most spring and late summer snaps. In very brilliant light use stop F16 instead.



This view of shutter shows shutter speeds along the upper rim. To set for any indicated speed, revolve front by pressure on milled edge until selected speed comes to white mark at top. The shutter is here set for 1/25 second, the usual snapshot speed.

### How the Shutter Works



## THE AUTOMATIC ANSCO

set the diaphragm for an opening of F11 as in the illustrations, and the speed at 1/25, and then decide that you want a faster shutter speed but the same amount of exposure, it is necessary to increase the size of the opening in exact proportion to the increase in the speed. In the case cited, this would mean increasing the opening one size to F8 to compensate for doubling the speed to 1/50. Another way of saying this same thing is: Double the opening to double the speed. (Doubling the speed of course means giving half the time).

For all-around snapshots in spring and late summer sunshine, the best average combination of stop and shutter speed is F11 and 1/25 second. During the brightest months, and particularly in brilliant sunshine where there are no heavy dark masses in the picture, it is advisable to cut this exposure in half, giving either 1/50 of a second at Stop F11 or 1/25 second at Stop F16. On cloudy days snapshots may usually be made in the brighter months by using Stop 8 and shutter speed 1/25 second. And where this does not promise enough exposure the Automatic Ansco offers the still larger opening of F6.3, which admits

## ELIMINATES "BLANKS"

about 61% more exposure to the film than the same shutter speed at F8.

For rapid motion it is advisable to use a higher shutter speed, opening the lens to a larger speed in compensation as explained above. To assure the stopping of fast motion in bright summer sunshine, use shutter speed 1/100 second and open to stop F8 or F6.3.

The above gives a general presentation of the subject of exposure, but a good deal will depend on the photographer's judgment of light conditions and the nature of the subject. For example, on the same kind of a day a beach scene will require hardly a fourth of the exposure which would be given a view on a country road along which there is more or less foliage. Our little booklet on "Expert Camera Operation Made Easy" gives additional suggestion on the subject of exposure, and the reading of it is recommended. The main thing in exposure is to have a snapshot standard to work from, increasing or decreasing the amount of time given as conditions vary from such standard. The standard may be taken as that provided in connection with box cameras, which is approximately 1/25 second at F16 for brilliant sunshine.



## THE AUTOMATIC ANSCO

### Points on Focusing

AS will be seen by studying the focusing scale, this gives readings for 6, 8, 10, 15, 25, 50, and 100 feet. The method of use is obvious. If the subject is 10 feet away set the focus at 10 feet, if 15 feet away set at 15 feet, etc. Where exposures are made with lens wide open (with stop pointer at F6.3 or near that point) it is best to focus accurately on all subjects 15 feet away or nearer, but where a smaller opening is used, such as F11 or F16 and particularly when in such cases the principal object is 25 or more feet away, it is not necessary to refocus for slight differences in distance. The reason for this is two-fold: First, the smaller stops or openings have the effect of sharpening everything up to such an extent that there is less tendency to be out of focus; and, second, the farther off objects are the more the focus merges. This last is best explained by an illustration. If you have the camera focused for an object 50 feet away, objects 25 feet away and 100 feet away will look practically as sharp on the negative, even with the lens wide open. The way this is generally stated is that the depth-of-focus increases with the distance of the object from the camera.

Focusing can be much simplified by adopting a regular procedure for different classes of subjects. For instance, suppose that in Class

## PREVENTS DOUBLE EXPOSURES

If we put standing figures at a distance of approximately 10 feet from the camera; in Class 2 group pictures taken at a distance of about 25 feet from the camera; and in Class 3 general views containing more or less detail in the middle foreground which it is desired to keep sharp, so that these subjects are focused as being approximately 50 feet away. If now we make it a regular practice to keep the focus set at 10 feet for all subjects of the first class, and then pace off the distance from the subjects before taking the picture, we will not have to bother with special focusing for a particular case. Likewise, if we make it a practice to keep the focus set at 25 feet for groups and always take them at about that distance, special focusing is avoided with such subjects also; and so on. This mental grouping of different classes of subjects from the standpoint of the focusing reduces this part of the camera operation to a very simple basis, so that out-of-focus pictures are easily eliminated. It is only necessary to fill out the system by making it a point to pace off or measure the distance to the object to get it exactly 6 or 8 feet distant when using these two settings on the focusing scale.

For those who wish to go into this matter of focusing in greater detail, we publish below a Depth-of-Focus Table which indicates exactly the zone of distances from the camera at which



## THE AUTOMATIC ANSCO

all objects will be sharp with different combinations of stop and focus. In the vertical left hand column will be found the focus distances marked on the scale, while along the lower horizontal row will be found the larger stops or openings of the lens. Having selected your focusing distance, say 25 feet, read along the same horizontal row until you come to the column at the bottom of which is the stop which you wish to use, say F6.3. Here you note the reading 18.9-36.6. This means that with the focus of the camera set at 25 feet and the stop pointer set at F6.3, all objects from 18.9 feet away to 36.6 feet away will be critically sharp. Study of this table will provide expert knowledge of how and where to place the focus in a surprisingly short time, so that any user of this camera can quickly become as skillful as amateurs who have had long years of experience with ground-glass focusing.

50 ft.	30.5-inf.	27.6-inf.	23.6-inf.	19-inf.
25 ft.	18.9-36.6	17.7-41.9	16-56.2	13.8-130.9
15 ft.	12.5-18.5	12-19.8	11.2-22.5	10-29.1
10 ft.	8.8-11.4	8.6-11.9	8.1-12.8	7.5-14.7
6 ft.	5.5-6.4	5.4-6.6	5.2-6.9	5-7.4
	F6.3	F8	F11	F16

*Depth-of-Focus Table Makes Precision Focusing Easy.*

