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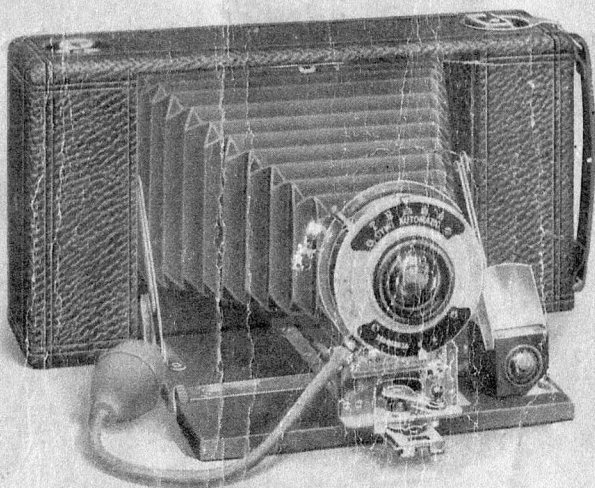
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How to Make Photographs

WITH THE

No. 9 ANSCO



FOR PICTURES $3\frac{1}{4} \times 5\frac{1}{2}$

ANSCO COMPANY

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143 Great Portland Street
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How to Make Photographs with the No. 9 Ansco

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

The No. 9 Ansco takes a film cartridge for either six or ten exposures. The cartridge is protected by black paper so as to load and unload in daylight; but it must be borne in mind that the black paper is the only protection from light and that, therefore, the cartridge must be kept tightly wound at all times to prevent light from fogging the sensitive surface of the film.

Loading with Film

Select a position, preferably at a table, on which to rest the camera, and where the light is subdued. For the sake of precaution the loading should never be done in the glare of bright sunlight.

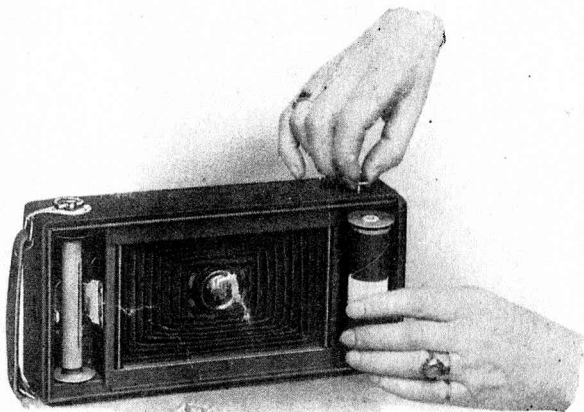
First press the hidden button in the top of the camera, which will release a spring and allow the front to open.

Next, hold the camera with the two hands, with the lens facing. With the thumb of the right hand draw towards the right, the lever which projects from the top of the inside of the camera immediately over the lens and shutter. This will allow the back of the camera to open, giving access to the

film receptacles. Then close the front of the camera so that it will lie flat on its face while the cartridge is inserted in the back*

Inserting the Cartridge

The inside of the back of the camera consists of a focal plane—that is, the square opening, next to which comes the film while making the picture, and



two chambers or receptacles to hold the spools, namely, the film spool and winding spool.

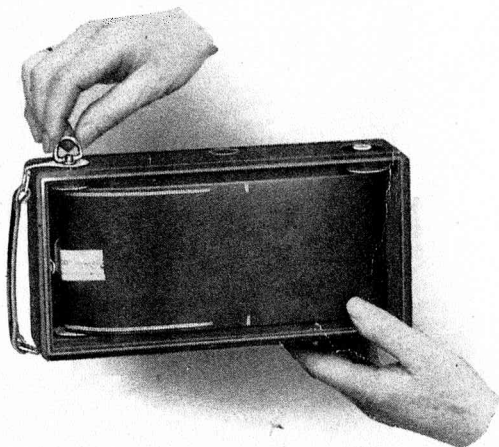
The empty spool or winding reel will be found in the chamber which has the winding-key.

The film cartridge is placed in the other chamber.

Pull out the spool pins by means of their heads on the outside of the camera so they will remain in that position. Drop the film cartridge in place in the

*Do not fail before closing your camera to push back the front board to the limit of motion. If not, it will interfere with the bed of the camera in closing and may damage the instrument.

chamber so that the black paper will unwind from the top of the roll. Push the spool pins back into their original position, thus engaging the spool and securing the film cartridge.



Threading the Black Paper

Hold the camera lengthwise, and with the thumb of the left hand, press gently on the film cartridge to keep the spool from unwinding; then with the right hand, cut the white paper binder. Unwind slowly until the black paper reaches the winding spool, threading the paper in the slit of the spool. The winding-key is then turned sufficiently to secure the paper and to keep it as taut as possible.

Be careful to start the paper straight. If the paper does not wind true, the film will overrun the flanges, causing no end of trouble.

Replace the back of the camera, making everything secure. Remember, however, that the first film is not yet in position. It will take about 25

half turns of the key to bring No. 1 in front of the red window.

The film must be wound slowly, so as to stop the moment the number comes exactly opposite the window.

When the figure 1 registers, it shows that the first section of film is in position for making an exposure.

Loading with Dry Plates

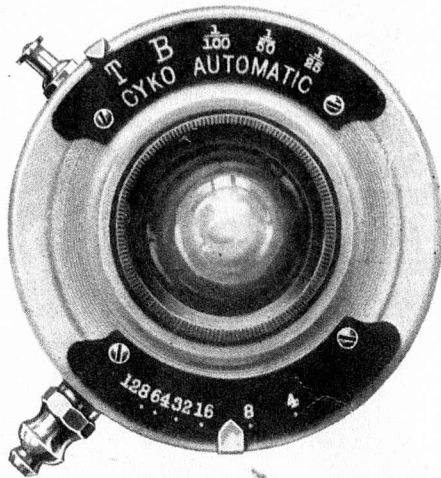
We supply a dry plate attachment for these cameras at a small additional cost. The dry plate attachment replaces the regular back of the camera. It has a ground glass, for focusing, and a double dry plate holder to carry the plates.

The plate holders must be loaded in a dark-room—that is, a room from which all white light has been excluded, but lighted with a ruby lamp. The plate holder is a Zephyr holder.

To insert the plates, the brass clamps at the end of the holder are released, the end strip removed and one dry plate dropped in each section of the holder. Remember that the plates in the holder are protected from light by two dark slides. Before setting off the shutter the slide of the plate to be exposed must be removed.

It may be desired sometimes when using plates, to forego focusing on the ground glass and be guided by the focusing scale. If so, bear in mind that the focal plane for film and the focal plane for plates are not the same and that the distances on the focusing scale measured for film will not do for plates. Extra focusing scale and full directions accompany each adapter.

The Cyko Automatic Shutter used with the No. 9 Ansco



The Shutter

To meet with success it is necessary to become familiar with the operation of the shutter.

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 in the lens.

The graduated plate at the top of the shutter is for the purpose of regulating the rapidity by moving the pointer to the desired speed.

The dial is marked: T. B., 1-100, 1-50, 1-25 of a second. T. stands for Time-Exposure of any duration. It is controlled by pressing the bulb to open the shutter, releasing the pressure as long as the exposure lasts, and pressing again to close the shutter. B. stands for Bulb exposure. The shutter remains open as long as the bulb is pressed. It

closes the moment the pressure is released. Pressing the release lever acts the same as the bulb.

The fractional figures represent parts of a second, as indicated.

All exposures of 1-25 of a second and upwards are termed instantaneous exposures or snap shots; and such pictures may be taken holding the camera in the hand. Any exposure below 1-25 of a second must be made while the camera rests on a tripod or any other steady support; otherwise, shaking vibration of the hand will blur the picture.

The shutter works automatically, and is always set ready for making an exposure.

Diaphragms

The name diaphragm or stop is given to that part of the shutter which controls the size of the opening of the lens.

The size of the opening in the lens is of great importance.

The numbers on the scale at the bottom of the shutter indicate the size of the opening of the Iris diaphragm according to the universal system.

Before making an exposure, the pointer at the bottom of the shutter must be brought opposite the desired opening; and for ordinary snapshot work, should be opposite No. 8.

The scale indicating the size of the opening of the lens is marked 4, 8, 16, 32, 64, 128. In other words one opening is double the size of the other successively.

The change of one diaphragm to the other exactly doubles the time of exposure. For instance, if at 8, the correct exposure should be 1-50 of a second; at 16, the exposure would be 1-25.

The openings 16, 32, 64 and upwards are generally used for time exposure.

Instantaneous Exposures

(Snap Shots)

First—Press the concealed button, and let down the front of the camera.

Second—Unclamp the front of the camera by turning the lever parallel with the bed and draw the bellows out until the little projection on the front of the slider snaps over the spring pin on the front end of the track and clamp at this point. Then by means of the milled head screw on the side of the camera, rack out the bellows until the pointer is over the line opposite the number of feet indicated on the focusing scale at which you purpose making the picture. Then clamp again.

Third—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 instance, if the focus is set at 25 feet—the usual distance for ordinary street work—the sharpest part of the picture would be the objects at that distance from the camera; but everything from 15 to 35 feet would be in good focus.

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 6 feet, nor moving objects at 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 being pointed at the center of the perpendicular lines of the building. If an attempt is made to photograph a high building while standing nearby, pointing the camera upwards, 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.

Always photograph from the sun, never towards it; that is, the sun should be behind you or at your side, and not shining upon the lens.

When ready for making the exposure, observe

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

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

Third—That the camera is focused.

Fourth—That the unexposed section of the film is turned into position.

Then locate the object in the finder, and release the shutter.

After making the exposure turn the winding-key to the right until the next number registers, which shows that the film is in position for the next exposure.

It is a good practice to wind the film for the next exposure immediately after taking a picture. This will avoid the possibility of making two exposures on the same film.

It is easier to take an instantaneous picture when the object is in broad daylight than in any other way; but with care the best results are obtained when it is slightly cloudy or hazy. In fact, in taking groups and portraits in the open air, a cloudy day is preferable if a good likeness is to be secured. The main thing in outdoor portraiture is to have a good deal of light without actually placing the object in the sun. Very pretty results are obtained by placing the subject on a bright sunny day in the shade of a cornstack or haystack.

Time Exposures

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 some other firm support. Center the object in the finder and set the shutter at T. One click 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 upon the object to be photographed. The length of exposure is controlled by the size of the opening of the lens used.

The table given is figured on the exposures being made between the hours of 10 A. M. and 3 P. M., and using diaphragm No. 16. If the stop No. 8 is used give only one-half the time. If the stop No. 128 is used give eight times the time of the table. The smaller the stop, the sharper the picture.

**White Walls
and More than One Window**

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

**White Walls
and Only One Window**

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

**Medium Colored Walls and Hangings
and More than One Window**

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

**Medium Colored Walls and Hangings
and Only One Window**

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

**Dark Colored Walls and Hangings
and Only 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 minutes 20 | " |

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

finder. For a $\frac{3}{4}$ 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.

Anscó Lens Portrait Attachment

This attachment is simply an extra lens slipped over the regular lens and in no way affects the operation of the lens, except to change the focus, that is, it enables the operator to work closer to the subject, thereby obtaining a larger and sharper defined image on the film. It is intended for the purpose of making larger heads by placing the subject or person to be photographed at a distance of four feet from the camera.

Time Exposures in the Open Air

Time exposures in the open air may be made provided diaphragm No. 128 is used, but the exposure must be a great deal shorter than for interiors, as follows:

With sunshine1-5 of a second

With light clouds from1-2 to 1 “

With heavy clouds from 2 to 5 “

The above figures are for objects placed in the open air, with no trees overhead.

No accurate directions can be given for objects in shadow, under porches or under trees. Experience only can teach the proper exposure to give.

We again remind you that time exposures cannot be made while the camera is held in the hand. It must be placed on some firm support, such as a tripod, chair or table.

Recapitulation as to Diaphragms

No. 8 for all ordinary instantaneous exposures when the sun shines.

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

Nos. 32 and 64 for interiors; never for instantaneous exposures.

No. 128 for time exposures outdoors, cloudy weather; never for instantaneous exposures.

No. 8 for all ordinary instantaneous exposures.

The time required for taking exposures on cloudy days with the smallest diaphragm, will range from 1-5 of a second to 5 seconds, according to the light. The smaller the stop, the sharper the picture.

Absolute failure will be the result if you use small diaphragms for instantaneous exposures.

Removing the Film

No dark room is required for changing the spool. The operation should, however, be performed in subdued light.

First—When the last section of the film has been exposed, turn the key until all the paper is on the reel.

Second—Remove the back of the camera as before described on pages 1 and 2.

Third—Fasten down the black paper by means of the gummed sticker that will be found at the end of the reel.

Fourth—To remove the cartridge film, pull out the winding-key to its full extent, and likewise pull out the spool pin at the opposite end of the chamber. In this spool chamber will be found a spring spoon to hold the film taut in winding, which also serves to lift the film cartridge when released.

ANSCO FILM—The film with experience plus quality. Obtain an Ansco Film Book for complete directions in making the perfect negative.

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

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

CHEMICALS—For best results on Ansco film and Cyko paper use our chemicals. They are carefully standardized and compounded under the supervision of expert chemists.

Handwritten text, possibly a receipt or ledger entry, including the number 16 and the date 4th March 1850.