

The  
"Ensignette"  
Camera

INSTRUCTION BOOK



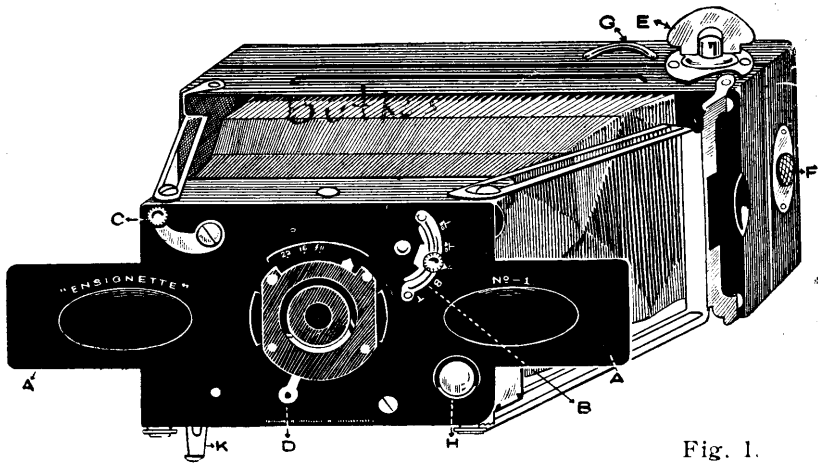


Fig. 1.

# “Ensignette” Cameras.

## INSTRUCTIONS.

**A** GLANCE at the “Ensignette” is sufficient to show that it is an instrument of precision, and should be handled carefully. If properly used it will remain in perfect order and condition for many years. It is, in fact, marvellously sturdy and rigid for its size and weight; note, for example, how the back and sides have been strengthened by ribbing.

Before attempting to use the camera you should read the following instructions, so as to become familiar with the functions of the various parts and movements.

Figure 1 is a diagram of the camera.

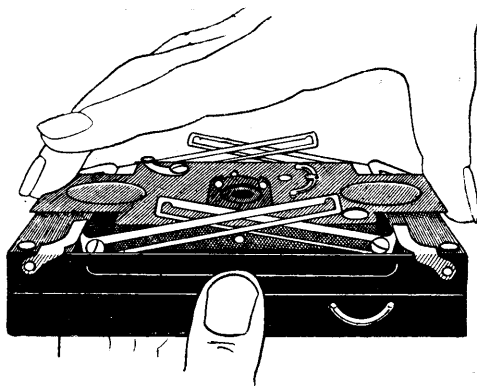


Fig. 2.

TO OPEN.—Place the finger tip or thumb under one of the square projecting ends marked AA (Fig. 1) and raise it about an inch. Then grasp both ends of AA (Fig. 2) with finger and thumb and pull the front slowly forward until it locks firmly in the bayonet joints provided in the four ends of the plated struts. The camera is now fully extended and rigidly held in the correct position for making exposures.

TO CLOSE.—Pull the supporting struts slightly outwards (Fig. 3), and the front will be freed so that it can be replaced in its original closed position. The camera is now ready for slipping into its case. It is most important that the movements of opening and closing the camera shall be made very slowly. Do not jerk, rush, or force in any way. Draw open slowly and press back slowly. (The effect of too rapidly opening a folding camera is to damage the bellows by forming therein a partial vacuum.)

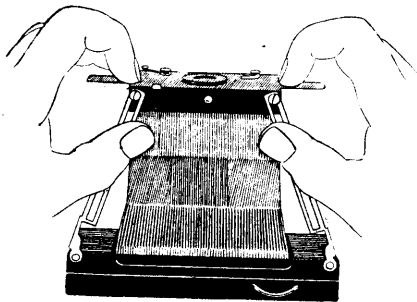


Fig. 3.

**THE SHUTTER.**—Nos. 1 and 2 Single Achromatic, R.R. and T.T.H. Models. Place the star-shaped button B (Fig. 1) so that its pointer is at 1/20. Move the lever C slowly downwards to its fullest extent. The “click” indicates that the shutter has given an exposure of one-twentieth of a second. The lever, upon release, automatically moves back into position for the next exposure. The shutter is always set. Faster speeds of 1/40 and 1/60 of a second are obtained simply by moving the pointer B to the figure required.

If the pointer is moved one place further to the letter B, the shutter will open when the lever C is pressed down, and remain open until the lever is released. This is for giving short time exposures, and must only be done when the camera is on a firm support. It is not practicable to hold the camera in the hand for long exposures owing to the risk of movement.

When the pointer B is opposite the letter T, the shutter will open on pressing the lever C, and remain open until it is pressed a second time—this provision is for long exposures.

The button D (Fig. 1) which is movable radially right or left, controls the Iris diaphragm and the stop aperture required, either  $f/11$ ,  $f/16$ , or  $f/22$ , is indicated by a small pointer working on a scale placed above the lens mount.

In the R.R. and T.T.H. models a somewhat different arrangement is provided for regulating the stops, the lens mount itself being rotated and the stop indicated by a white mark on the side of the mount corresponding with the figures engraved on the scale. In the case of these cameras, the stops are, for the R.R. Models,  $f/8$ ,  $f/11$ ,  $f/16$ ,  $f/22$  and  $f/32$ , and for the T.T.H. Models,  $f/7.7$ ,  $f/11$ ,  $f/16$ ,  $f/22$  and  $f/32$ .

DISTANCE FROM SUBJECT.—With all "Ensignette" cameras except the "De Luxe" Models the subject should not be less than 12 feet from the camera, it may be more, but then the objects photographed will be on a smaller scale.

"ENSIGNETTE" Portrait Attachments for taking pictures at 3, 6 and 10 feet can be supplied—state model of "Ensignette" when ordering.

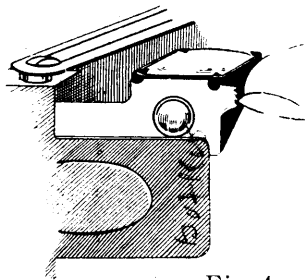


Fig. 4.

THE VIEW FINDER is normally in the correct position for taking upright pictures, and when the camera is turned for oblong views, the View Finder must be moved into corresponding position by swinging it over with the finger (Fig. 4).

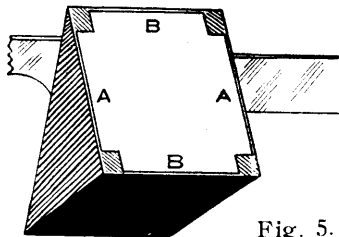


Fig. 5.

Fig. 5 shows the top part of the View Finder. When taking upright pictures ignore subject shown in portion of Finder marked AA, and when taking oblong pictures ignore those portions marked B.B. **Important.**—Always see that the finder is returned to its original position before closing the camera.



Now examine the back of the camera. On one of the ends is a roughened metal button, and beside it is seen either the word "Closed" or "Open"; sliding the button reveals one word and conceals the other. Show the word "Open." With the finger and thumb lightly grasp the curved thumb-pieces on the side, when the back may be easily pulled off (Fig. 6).

Note two slight projections on the opposite end to the sliding button. Put this end of the back on first, being careful to see that the projections referred to are engaged. Now close the back down and slide the button to the word "Closed," the back now being locked on.

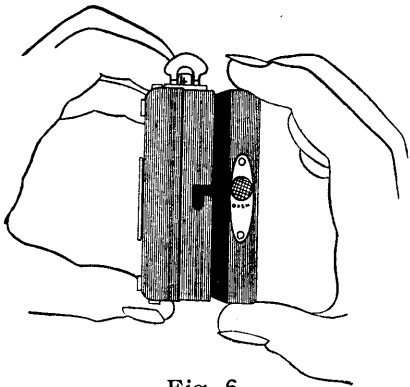


Fig. 6.

Remove the back again and look at the inside of the camera. To the right and left are the chambers for the film spools, above the left-hand one being the winding key, shown at E in Fig. 1. Detachable spring loaded spool-holders are provided, and these, in addition to suspending the spool free of the spool chamber, ensure the film being kept taut across the rollers, whilst the curved spring which is fitted obviates any risk of a spool unwinding when being lifted from the camera.

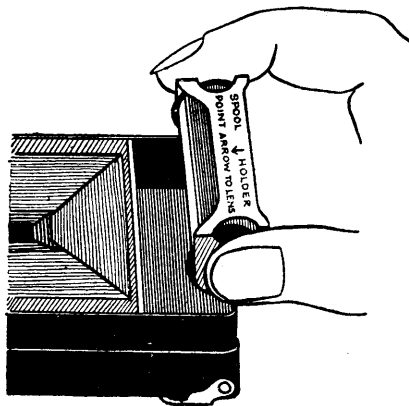


Fig. 7.

TO LOAD the "Ensignette" with a new spool of film, proceed as follows:—

Take out the spool holder from the chamber at the end of the camera furthest away from the winding key. If there is an empty spool in this spool holder it must be removed to make room for the new spool. Now place the new spool of film in the spool holder, break and remove the band, which secures the film on the full spool and see that the loose end of the black paper is on top and points in the direction shown in Fig. 8. Then replace in spool chamber from which it was taken.

Now remove the spool holder from spool chamber at the winding key end, having first withdrawn the winding key from engagement (this is done by taking the winder handle between thumb and finger and pulling gently away from camera as far as it will go).

Having placed an empty spool in the spool holder, replace same in the spool chamber and re-engage the winding key by gently pushing in, at the same time turning until the key enters the slotted end of the spool (this engagement can be distinctly felt).

Now lead the black paper across the back of the camera (see Fig. 8) until a sufficient length is available for insertion in the slot of the empty spool at the winder end, taking care to observe that it turns square, true and taut. Give the winding key two turns so that the empty spool engages the black paper securely.

### WARNING.

To ensure correct winding with this Camera, the "Ensignette" Spool Holders **as supplied with the Camera MUST always be used.** Any spring clips or holders **supplied with new spools of film for use in the Camera must first be discarded** as they are not required for use in this new model Camera.

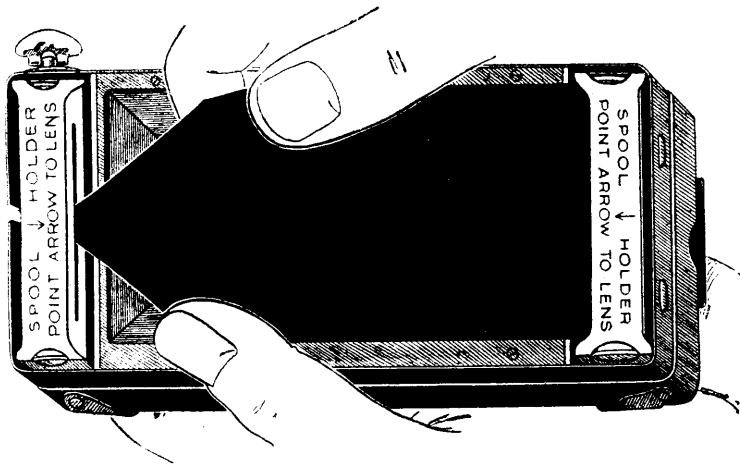


Fig. 8

Put on the back and lock it, showing word "Closed" (in manner previously indicated). Turn the winding key in the direction of the arrow, watching the circular red window in the middle of the back until "O" appears. Proceed then to wind slowly and cautiously until the figure "1" is seen. The film is now in a correct position for the first exposure. Successive exposures are made by turning until the figures 2, 3, 4, etc., appear.

IMPORTANT.—Never wind the film with the camera front in the closed position. After an exposure, first wind the film to the next number, and then close the camera if desired.

TO UNLOAD.—When the last exposure is made, turn the winding key until the film is wound right off the spool at the non-winder end. Remove the back; seal the exposed spool with the gummed strip; withdraw the winding key from engagement, lift out the spool-carrier complete with spool and unload. (When winding off the last exposure, should undue resistance be felt after making 4 turns, take off the back,

free the end of the paper from its spool, and complete the winding.) To re-load proceed as before.

The No. 1, No. 1.T.T.H. and the No. 1 R.R. "Ensignettes" give pictures  $2\frac{1}{4}$  by  $1\frac{1}{2}$  inches; the No. 2, No. 2.T.T.H., No. 2 R.R. and the "Ensignette de Luxe" give prints 3 by 2 inches.

For each size, a special printing box is obtainable for enlarging up to full postcard size,  $5\frac{1}{2}$  by  $3\frac{1}{2}$  inches.

Keep the camera in its case to protect it from dust, etc.

Use the largest stop in the lens, except for very bright open subjects, such as seaside views, or for time exposures.

Do not try to give a longer exposure than  $1/20$  second with the camera held in the hand.

Load and un-load the camera in as subdued a light as is available, not in broad sunshine.

Always use "Ensign" films.

# The " ENSIGNETTE DE LUXE "

- A--Finder.
- B--Shutter Speeds.
- C--Exposure Lever.
- D--Stop apertures.
- E--Focussing Button.
- F--Winding Key.

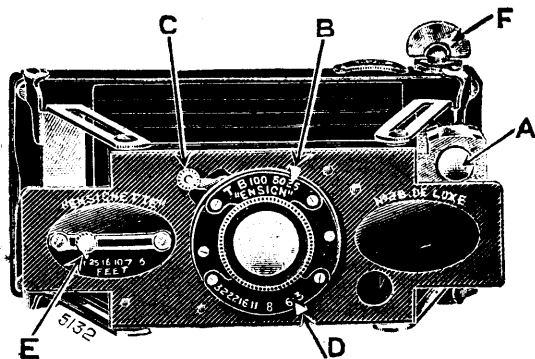


Fig. 9.

The "Ensignette de Luxe" is provided with a focussing scale so that Portrait attachments are not needed. The instructions given in the foregoing pages are substantially the same for the De Luxe models with the following exceptions :—



The shutter speeds of the De Luxe models are 1/25th, 1/50th and 1/100th of a second.

To the left of the lens is a slot with a pointer, E, (Fig. 9), which can be moved to Inf., 25, 15, 10, 7, 5 feet, or intermediate positions. With the pointer at "Inf." (infinity, or extreme distance), the lens is at its right focus for any subject in which there is no prominent object nearer than 25 feet. When nearer objects are to be photographed, you must measure or estimate their distance from the lens, and set the pointer with the number of feet corresponding. It is important to remember that if you focus on a particular distance, objects are also in good focus if they are a little nearer or farther away. There is, however, a greater range of good definition behind the object focussed upon than before it; therefore, if you are in doubt set the pointer to a little less rather than a little more than the estimated distance. The range of good definition is increased by using a smaller stop, BEARING IN MIND THAT THIS WILL NECESSITATE THE EXPOSURE BEING LENGTHENED PROPORTIONATELY.

## HOW TO DEVELOP AND PRINT.

Films can be developed in Developing Tanks or in a Dark Room. No sign of the picture can be seen after exposure until the Film has been developed.

Development MUST take place in a Dark Room by Ruby Light or in a Tank. For the former any room is suitable, from which ALL light is excluded.

For the beginner it would be best to provide a developing and printing outfit, which can be purchased complete at a reasonable price. The No. 1 "Ensign" Developing and Printing Outfit is suitable for all sizes up to 4½ by 3½.

In the outfit referred to will be found a ruby lamp, 3 dishes, printing frame, printing paper and complete set of chemicals, with directions for easy mixing, etc.

Light the red lamp. Mix the developer (an ordinary tumbler holds 10 ozs. solution) and place in one dish, fill another with water, whilst the third must contain the fixing solution.

In red light unwind the spool, white marks will be seen at intervals at the edge of the black paper. Film and paper are here cut together with a pair of scissors, throw away the black paper, place film away from Red light ready for developing.

Films must be placed always in all solutions dull (emulsion) side up. First soak Film in clean water about one minute, then place in developer and rock dish gently: in about eight minutes the picture should appear quite plain when held

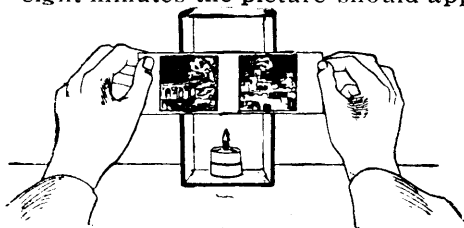


Fig 10.

up to the light, (see Fig. 10) the pictures will of course appear in negative form, i.e., the sky or light parts dark and the shadows or dark portions light.

After developing, transfer at once to Fixing Bath — Hypo 2 ozs.,

water 10 ozs. (a tablespoon full Hypo equals 1 oz) for about ten minutes, until all the white and creamy appearance is entirely gone. After fixing it is quite safe to use white light. Now wash the fixed Films for an hour in running water or frequent changes.

After washing place to dry by pinning the films to the edge of a shelf by one corner taking care that nothing comes into contact with either side while drying.

Keep dishes and measures thoroughly clean. Set aside one dish for each special purpose and use it for that only. Do not contaminate the developer with the fixing solution.

**CORRECT EXPOSURE.**—The negatives should have the sky black, high lights very dark, deepest shadows clear, every detail visible.

**UNDER EXPOSURE.**—Sky black, other parts thin and show no detail.

**OVER EXPOSURE.**—Sky thin (grey), detail everywhere visible but flat and without contrast.

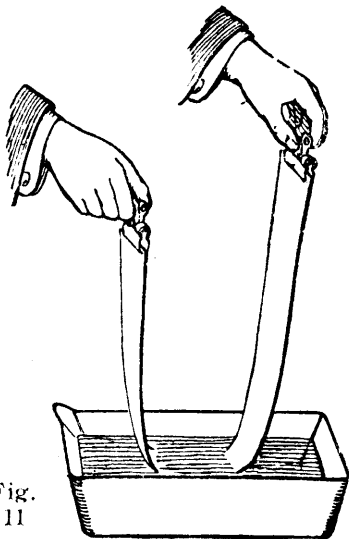


Fig.  
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FOG.—appearance black all over shows fogging by light, cause—white light in dark room or too long exposure to the red lamp.

TO DEVELOP IN THE STRIP.—In the red light unroll the spool and separate the sensitive film from the black paper. Attach an "Ensign" Clip to each end of the film and holding each clip as in Fig 11 pass the film dull side up through the various solutions described in the preceding pages. The clips may be left on the films until dry.

PRINTING.—Place a negative

in the printing frame dull side up and on it place a piece of printing paper with the sensitive side in contact with the dull side of the negative. Put on the hinged back and fix down the springs. Now place the frame in the light to print (sunlight, if not too bright). Examine the print from time to time in a dull light by unfixing ONE spring and turning back half the back, taking care not to move all the paper. The print is done when it appears rather darker than you wish the finished picture to be.

**FIXING THE PRINTS.**—Place print in plain water face down and keep moving for a few minutes, then give them two changes of clean water and transfer them one by one to the following fixing bath: Hypo 1 oz. water 10 ozs. Fix for fifteen minutes, keeping the prints in constant motion, then wash in nine or ten changes of clean water. Lay face up to dry.

“The Gentle Art of Photography” gives detailed instructions.