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Instructions for Using
THE
ENSIGN
ALL-DISTANCE
TWENTY
Camera

Patent Nos.


271186

248274

Made in Great Britain

ENSIGN, LIMITED,
LONDON, ENGLAND.

Butkus-25



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should, ask about it—either of
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We want to make your photography
a pleasure—not a worry.

Don't be satisfied until you get
eight good results from every film.

ENSIGN, LIMITED

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**HIGH HOLBORN, LONDON
ENGLAND.**

**THE
ENSIGN
ALL-DISTANCE
TWENTY
CAMERA**

Takes Ensign Film,
 $2\frac{1}{4}$ B (No. E.20), or
any other make of
Film of the same
size: — $3\frac{1}{4}$ " \times $2\frac{1}{4}$ "

INSTRUCTIONS.

BEFORE LOADING,

Read these brief directions carefully with the camera in front of you so that you will know how to operate it without hesitation in actual use.

THE ENSIGN "ALL DISTANCE TWENTY" which is a very compact all-metal camera measuring only $4\frac{3}{4}" \times 4\frac{1}{8}" \times 3"$, takes the standard eight-exposure $3\frac{1}{4}" \times 2\frac{1}{4}"$ daylight loading film E.20 Ensign (or any other make of this size.).

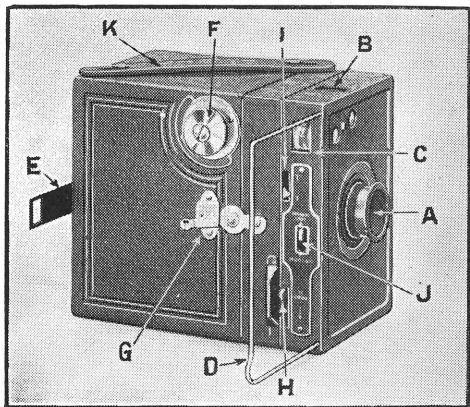


Fig. 1.

The illustration (Fig. 1) shows the camera front and its "control" side with

the various parts lettered to assist identification.

- A—The “ All Distance ” lens and telescopic mounting (Patents 271186 and 248274).
- B—Upper view finder, for vertical pictures.
- C—Side view finder, for horizontal (or oblong) pictures.
- D—Front frame of the “ Direct-vision ” view finder, for both Vertical and Horizontal pictures, drawn out ready for use.
- E—Back sight used in conjunction with D.
- F—Film winder, non-reversible.
- G—One of the two side catches for opening camera for loading.
- H—The shutter lever, for making all exposures.
- I—Lever for changing exposures from “ Instantaneous ” to “ Time. ”
- J—“ Stop ” lever for controlling the lens aperture, according to the light.
- K—Leather carrying handle.

Try the actions of the shutter both “T” and “I” and observe the difference by looking through the camera with the back removed, also move the stop lever from “ Ordinary ” to “ Bright ” light positions and note the effect.

The lens mount (A, Fig. 1) has two positions: IN, for all subjects 10 feet or more away from the camera up to the most distant subjects, OUT for all subjects under 10 feet away from the camera,

down to 3 feet. *At 3 feet, a large head and shoulders portrait may be taken with pleasing definition without any magnifier or portrait attachment.*

Now examine the inner arrangements for receiving the full and empty spools for loading and winding the film: to do this, grasp the winder (F, Fig. 1) and draw it outwards as far as it will come, then depress the outer end of the catch (G, Fig. 1) and move it to the opposite side of locking bridge: do the same with the corresponding catch on the other side of camera, then draw the back body straight off, revealing the cone as shown in Fig. 2.

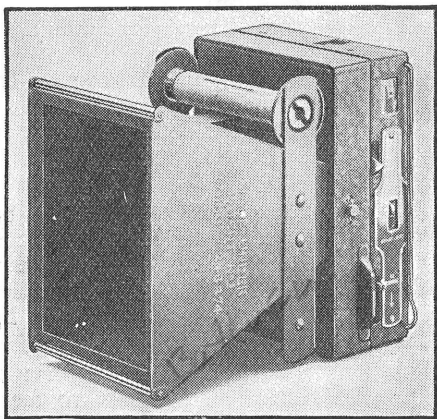


Fig. 2.

The empty spool is mounted between the upper ends of two springs, one of

which has an opening large enough for the camera winder to pass through (when the camera is closed) and engage with the winder slot in the spool, the other spring has a plain bearing stud on which the spool turns.

The full spool of film goes between the lower ends of these springs, both of which have a bearing stud. There are also pressure springs at each side to keep the film from slackening while loading and winding, and at the open end of the cone are polished rollers to guide the film round the corner without friction.

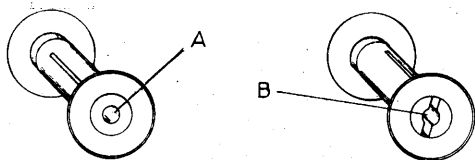


Fig. 3.

The spool (Fig. 3) has at one end a plain hole as shown at A, and at the other a slot or keyway, shown at B to take the winder key. The end with a plain hole A must be placed on the bearing stud in the upper end spring, while the slotted end B must be placed behind the hole in the spring as seen in Fig. 2 to allow the winder key to engage in it.

Inside the back portion of Camera, Fig. 4, there is a pair of light springs for keeping the film in contact, also the ruby window through which the film numbers are seen.

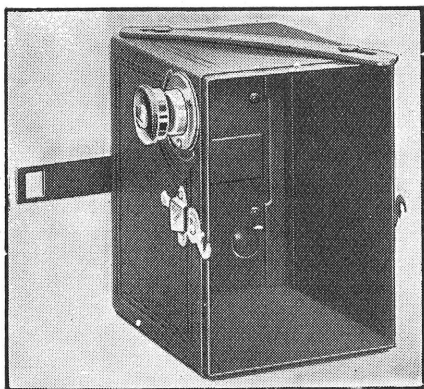


Fig. 4.

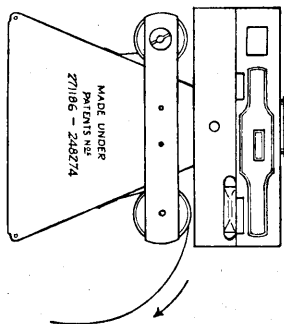
LOADING THE CAMERA.

When the action of the various parts is thoroughly understood, proceed to load the camera, but remember that a "day-light loading" film is only protected from the light by its paper backing, and if allowed to unroll, or even to become slack, it will be fogged instantly by any form of white light, either before or after the film has received its exposures in the camera. If you have to load outdoors, take advantage of what shadow you can find whilst inserting the film: if in a room keep away from the brilliant light of a window, or turn your back to it, keeping the camera and film in the shadow of your body.

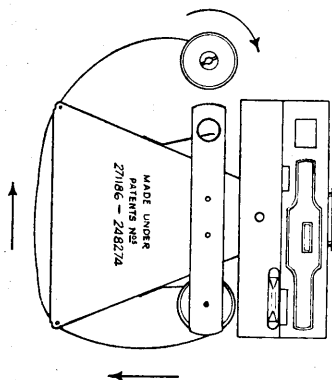
To load the film correctly into the cone,

study the following diagrams with their relative description :—

STAGES OF LOADING.



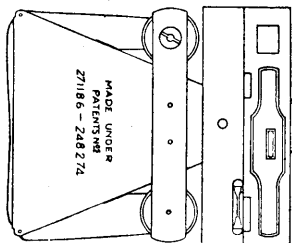
Stage (a) Place full spool between bottom ends of loading springs, break seal, and see that paper leads out as shown by arrow.



Stage (b). Draw out enough paper to go round both polished rollers and about two inches past the empty spool; remove this spool from the springs, and keeping the keyway towards the

open spring, thread the pointed end of the paper through the saw-cut in the centre of the spool, one side of which is cut wider than the other to receive the paper. Give

the spool two or three turns in the direction shown by the arrow, BE SURE THAT THE PAPER MEETS THE FLANGES EQUALLY EACH SIDE, and that the paper is tightly gripped, then



Stage (c). Replace the spool, locating the keyway central in hole in loading spring.

Now replace the back body, lock both catches, and engage the winder by pressing it inwards, at the same time turning it in the direction indicated by the arrow marked around it.

As soon as it slips in, wind steadily on, looking into the red window at back, and watch for the warning sign: in some films this is a row of dots or arrows, in others a hand pointing, or the figure 0, but, as soon as this appears, wind carefully until the figure 1 shows in the window. This is the same in all films and indicates that it is ready for the first exposure.

After taking the first picture, wind immediately to 2, and so on; make a practice of doing this always, for by this means you will save the blanks and double exposures that may otherwise occur.

MAKING AN EXPOSURE.

With No. 1 film in position, decide whether your subject is nearer than 10 feet ; if it is, pull out the lens ; if it is 10 feet or further, push the lens right in. If you are giving a "Snapshot" or ("Instantaneous") exposure, see that the shutter control lever (I, Fig. 1) is set facing "I" on the plate, and while you are viewing the subject in the view-finder, press the shutter lever (H, Fig. 1) gently down as far as it will go, making the exposure ; the lever returns automatically in readiness for the next exposure.

Avoid shaking the camera or you will get a blurred picture looking as if it is out of focus.

The upright view is most suitable for either one or two standing figures or one figure sitting, under 10 feet away : the horizontal or "oblong" finder will be found most suitable for 3 or more figures in a group, and for most view or landscape pictures, but the user's own judgment will sometimes decide to vary this arrangement, with advantage to the "composition" of the picture.

The Direct Vision View Finder consists of a frame and a back sight ; they are both drawn out from the side of the camera as shown in the illustration, Fig. 5, and the object to be taken is sighted through both frames, the smaller or back sight being placed close to the eye, and then the view or subject which can be seen in the front frame will be that taken on the film.

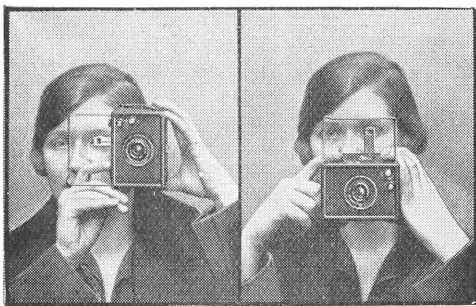


Fig. 5.

The chief value of this view-finder is that pictures are taken from the eye level, instead of waist level as with the ordinary finder, also that one is looking towards the object and is more readily able to secure the most favourable moment for making the exposure if there is a possibility of movement occurring, as in child portraiture or groups.

The lens-stop lever (J, Fig. 1) should be facing the words "Ordinary light" unless the light is very bright or when photographing seascapes and beach scenes when the lever should be moved to "Bright light."

When the conditions are too dull for snapshots at all, or the position of the subject is shaded either by trees or buildings, a "Time" exposure will be necessary: the camera must then be supported on a table or tripod, or any fixed support; if outdoors a gate, fence, window-sill or even holding it (firmly) against a tree or

post will do, provided it will remain quite firm while the shutter lever is used.

Then the control lever (I, Fig. 1) is placed to the position "T", the stop lever to "ordinary light" and the shutter lever pressed down and let up; you will remember that this differs from the snapshot or instantaneous exposure because it remains open until you let the lever up, so that the time of the exposure is under the control of the user entirely. Usually "down and up" is sufficient for out-of-doors "Time" exposures in shady or dull situations, but if the subject is a dark one, or it is late in the afternoon, the shutter lever may be held down for one or two seconds before letting it up. For indoor "Time" exposures, the conditions vary so greatly that only a quite rough guide can be given, but over-exposure is easier to deal with than under-exposure, so when in doubt give longer exposures.

Always avoid the light shining towards the camera whether outdoors or indoors: it should be behind the camera although it may be to the right or left, but not facing directly into the lens or the picture will be very dull or "flat."

In the case of Portraits outdoors, the choice of background is worth a little study: a brick wall is about the worst, one covered with creeper or ivy is rather better, but the glossy leaves have a tendency to reflect light and come out like white patches in the print. If you can get

the sitter a fair distance away from the background (several feet) the slight diffusion of focus will be a distinct advantage: for instance, sitter at $3\frac{1}{2}$ feet and background at $10\frac{1}{2}$ or 11 feet with the lens pulled forward will be just sufficient to put the background slightly out of focus and soften any details which would clash with the sitter.

When all eight pictures have been exposed, continue to wind until the end of the paper passes the window, then undo the catches, pull out the winder, draw off the back, removed the exposed film from the upper side of the loading springs and, while holding it carefully to prevent it slackening, stick it with the "Exposed" label which will be found near the end, and put it away out of the light until it can be developed.

For the sake of those who have had no previous knowledge of Photography, it is necessary to repeat this warning:—Do not unroll the spool to "see the pictures." There is nothing to be seen until after development, which must be done in a proper dark-room, with ruby light, or in a light-tight tank. Any white light which reaches the film will spoil all the pictures in a fraction of a second.

Remove the now empty spool from the bottom loading springs to the top, being careful to see that the slotted end of the spool goes behind the hole for winder, and the camera is then ready for reloading.

PICTURE MAKING HINTS.

STREET PHOTOGRAPHY.

It is essential that the camera should always be held level. If it is tilted upward, buildings will appear to be leaning backward and inward. If it is tilted downward, the buildings will appear to be leaning forward and outward.

CHILD PICTURES.

When taking pictures of children, always follow their movements. Be careful, however, in your efforts to obtain good pictures, that you hold the camera steadily, as this is most essential.

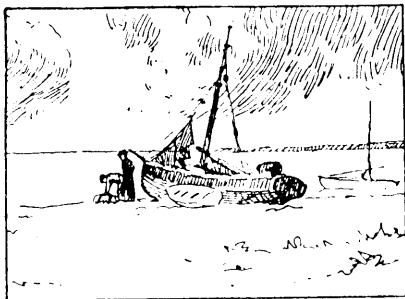
LANDSCAPE PICTURES.

Be very careful to select the right standpoint, and endeavour to find the most artistic composition.

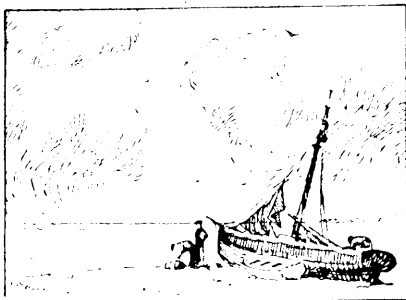
SEA AND BEACH SCENES.

Be careful to use the correct stop, and to have the sun either to the right, or to the left. If you have it in front, you will get a silhouette effect, if you have it behind, the result will appear flat and uninteresting.

COMPOSING THE PICTURE.



ANYBODY with ordinary common sense can take a photograph, but it is not everyone who without a thought can "make a picture." We have only to look at pictures produced by serious workers to know that photography as a means of producing pictures is anything but automatic and mechanical. We often hear our friends, the budding and would-be artists, denouncing with all the vigour of





their ignorance the lack of real art in photography, and that a camera is a thing without a soul. So is the palette and brush before the soul gets behind it. It is the same with a camera ; it gets its soul from the photographer. As we see the painter's

masterpiece and the wooden, stiff photograph, so also do we see the beautiful photograph and the wooden soulless painting. In other words, the brush or the camera is only the outlet for the artist's inspiration, be he painter or humble photographer. The composition of a picture requires more care than anything else. The photograph is either made or marred by composition, and a little extra patience and thought beforehand will often turn a dull subject into a pictorial success.

The particular points to be studied in landscapes are :—

1. Foreground.
2. Background.
3. Lighting.
4. Position of objects.
5. Position of photographer.

The general fault with No. 1 is that too much foreground is given, making objects unnecessarily flat and indistinct. In No. 2 the background and distance can very often be improved by a slight alteration



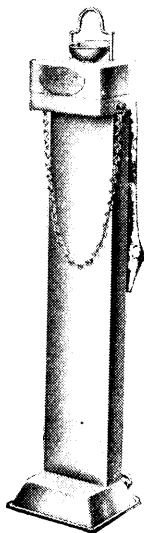
in the position of the camera. As regards lighting effect, this is most important and has a great effect on the photograph. Heavy shadows should be avoided as far as possible.

Portraits and Groups.—As everyone knows snapshot portraits are nearly always more pleasing and truer to life than the studio type, and much can be done by the enterprising amateur in obtaining striking likenesses. Any attempt at posing is to be avoided; a little patience, discrimination as regards the best moment, and study of the lighting conditions prevailing, will generally repay the photographer with the admiration the resulting portrait receives.

DEVELOPING AND PRINTING.

By far the most fascinating part of the hobby of photography is to be found in the actual production of the picture, after exposure has been made. The little time and trouble required is amply repaid by the pleasure and amusement to be had.

It should not be thought that the developing of one's own films, and the subsequent printing of the negatives, necessitates a large and comprehensive installation—nothing could be further from the truth.



Developing and printing is reduced nowadays to an almost automatic process, unless it is deliberately desired to go further into the chemical and scientific side of the hobby. You do not require a specially fitted up dark room, nor is it even necessary to take a room and make it dark, by hanging up temporary curtains, etc., before the work of developing can commence.

All you require is a suitable tank, such as the "Ensign Carbine," procurable from any

photographic dealer's shop, and a few packets of already made up chemicals, which only require to be dissolved in a given quantity of water. Any bath-room, therefore, is an admirable place in which to carry out the process.

DEVELOPING, FIXING AND WASHING THE FILM.

Materials Required.

1. Ensign Carbine Tank, the right size for your spools.
2. Developing Powders.
3. Fixing Salt.
4. A small thermometer is useful for gauging the temperature.
5. Such other accessories as you may think desirable, such as dishes, etc., though these are not essential.

Assuming that you have procured the necessary materials, all you have to do is to dissolve the powder in the required amount of water, as indicated on the packet, and pour it into the tank.

You then take your exposed spool, and load it into the tank, in very much the same way as you put it into the camera, that is, you do the whole thing in complete

daylight (exact instructions as to how to put the film in are issued with the "Ensign Carbine" tank).

The process of developing occupies about ten minutes. When this is completed the developing solution is poured out of the tank, through a special tap, and what is known as fixing solution is poured in—this consists of Fixing Salt (obtained in convenient packets from any photographic dealer), dissolved in a certain quantity of water.

Fixing will occupy about ten minutes, after which the tank can be opened, the film extracted, and washed in any basin, dish, or other convenient receptacle. The film should be washed in running water for about half an hour.

Be careful to see that the temperature of the solutions does not rise too much.

The tank is then thoroughly washed. If two or three films have to be developed at the same time, the developing and fixing solutions can be kept and used again, but the tank should be thoroughly washed between each film.

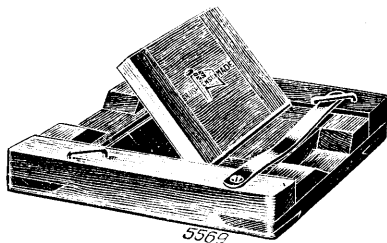
After washing the film should be pinned up to dry, in some suitable place, preferably in a draught but away from dust or where it might get damaged.

It will be seen that the whole process is simplicity itself. You do not even require to be present while the film is developing, but can leave it during the twenty minutes, and proceed to do anything else you like in the meantime.

PRINTING THE NEGATIVE.

Materials Required.

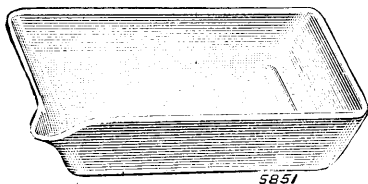
1. Printing Frame of suitable size.
2. Packet of Gaslight Paper.



3. Bottle of suitable Developer (obtainable from any photographic dealer).
4. Some Fixing Salt as used for the film.

5. You will also require one or two dishes. Those prepared specially for the purpose of porcelain, bakelite or xylonite are undoubtedly to be recommended.

When your negative is dry, it will be in a straight strip showing eight negative pictures. That is to say, what was white in your subject will appear black, and vice versa.



The easiest printing medium is by what is known as "Gaslight Paper," the reason being that the process can be carried out in gaslight. It is preferable not to operate in subdued daylight, or if electric light is used it should be subdued.

The negative is put in the printing frame, with a piece of gaslight printing paper, and exposed at a given distance from a light. The period of time depends on the type of negative, and on the volume

of light. Full instructions in this respect are issued with each packet of paper.

The paper having been exposed, it is developed in the dish, the picture appears in a very short time, and the paper is removed from the developer and plunged into the fixing bath, which you have already prepared in the second dish.

The print should be washed for fifteen to twenty minutes, and then laid out to dry in some suitable place, free from dust; alternatively it can be blotted.

FINISHING.

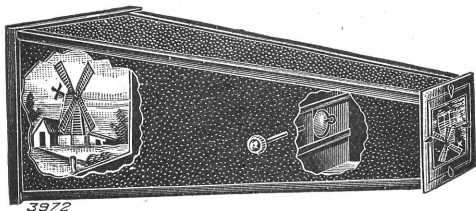
When the prints have been finished and dried, they can either be mounted in albums or on mounts to suit individual taste. A large variety of Ensign Albums is available for this purpose.

Always store your negatives in an Ensign Film Storage Album.

ENLARGING.

When proficiency in the production of good negatives and prints has been attained, the appetite will have been sufficiently "whetted" for the enthusiast to proceed to other branches of photographic activity.

The most fascinating of all is, perhaps, that of enlarging, where the tiny print is brought up to five or six times its original size and becomes a real picture.



Apparatus is available which produces such pictures with a minimum of expense, and a minimum of trouble. Ensign Day-light Enlargers make big prints without any difficulty. A more ambitious type of Enlarger is the Ensign Magnaprint.

THE DARK ROOM.

When you have become sufficiently enthusiastic to set aside a room for photographic purposes only, the fitting up becomes a joy, and the selection of the various accessories is a matter of great importance. By that time, however, you will be well acquainted with all the best apparatus. Ensign photography means best results all the time, therefore always ask for ENSIGN.

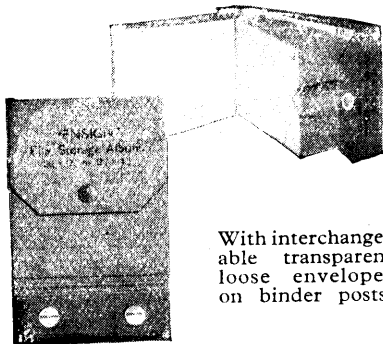
Useful Accessories

ENSIGN CARRYING CASES FOR ALL DISTANCE TWENTY

You must keep your camera well protected — put it in a case.

Canvas, with strong leather sewn corners, with sling strap	2/6
Mohair Silk	3/-
Solid Leather	7/6

ENSIGN FILM STORAGE ALBUM



With interchangeable transparent loose envelopes on binder posts.

Always store your negatives carefully—you never know when you will want them.

Price : For 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ negatives 2/6

Develop Your Films in an ENSIGN CARBINE Developing Tank

Overcomes difficulties, eliminates mess, and adds an additional pleasure to photography. From start to finish the process is practically automatic, carried out entirely in daylight and is very economical. The Ensign Carbine Tank has no changing box or apron. It requires no particular care, and will invariably produce the best negative obtainable from any particular film.

Solid brass, black enamelled and plated.

Develops 8 exposures $2\frac{1}{2} \times 3\frac{1}{2}$ in. film.

PRICE:—

21/-



Use
ENSIGN
FILM

for
QUALITY
DEFINITION
SPEED
and
TONE VALUES

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