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HOW TO USE the ENSIGN CARBINE Roll Film Camera

No. 3

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How to Use the Ensign Carbine Roll Film Camera

No. 3

For 2¼ x 3¼ pictures

SMALL CAMERAS appeal to a wider circle of the public than any other type of photographic apparatus. There is a fascination about them which makes them attractive alike to the semi-professional and the veriest amateur. The Ensign Carbine has gained a reputation second to none, and will produce results as good as many of the more cumbersome and expensive outfits. Its very size opens up a field of opportunity which is impossible with large and more bulky apparatus. It is so small that it can be easily carried in almost any pocket without causing the least inconvenience, and from the fact that it is so accessible, many a picture may be secured which would otherwise be lost. These

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little pictures can subsequently be turned into the most pleasing results by means of a simple enlarger. The Ensign Carbine is complete in every detail, unrivalled in design, workmanship and finish, and will commend itself to that large section of the public to whom picture making is their pleasure.

The Camera Described

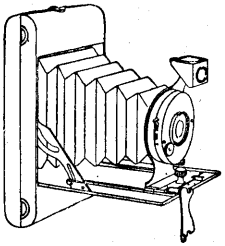

Fig. 1

The camera consists of a metal body rounded at the ends. This body contains two chambers for the film, and a winding key is fitted at one end which engages in the film spool. The bellows of the camera connecting the lens plate and body are made of leather. The front of the camera is closed by a baseboard which, when open, is held in position by two struts. When closed, the baseboard is secured by a catch. Two runners are fitted to the baseboard on which the front travels. The lens plate, which carries the lens and shutter, is part of the front. This plate carries the view finder, which folds up when the camera is closed, and may be turned sideways for horizontal pictures. The carriage is fitted with a finger grip.

Loading the Camera

Slide the catch to the right and lift off the back (Fig. 2); at the winder end it is only engaged by grooves which interlock each other and therefore it comes away freely.

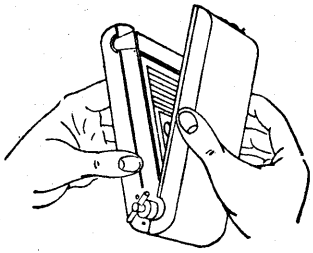

Fig. 2

Two film chambers are revealed, the upper chamber having two centre bearing studs upon which the film turns, mounted on hinged brackets of novel design (Prov. Patent 23500/1926), the lower chamber having only one stud, the opposite side being occupied by the winder, the key of which enters the side of the loose spool through the chamber but can be withdrawn by pulling the winding handle outwards.

Each chamber is also provided with a guide roller over which the film runs, and a tension spring, while an empty spool bobbin should be in the lower, or winding chamber.

Take a spool of Ensign Speedy film, size 2¼B, break the seal and remove all the label, insert the spool in the upper spool chamber on the studs, with the end of the paper leading

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towards the lower chamber. Keep the spool-pin brackets pressed into the camera by grasping the body at that point, lead the free end of the paper across both guide rollers and thread it through the slot in the empty spool in the winder chamber (Fig. 3). (This slot is cut wider on one side than

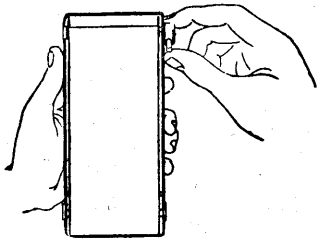

Fig. 3

the other to take the paper; see that you start the paper in the wider side.)

Now give the winder one or two turns to make sure that the paper is centred nicely between the flanges of the spool, and if it is bearing hard against either side, press it gently sideways to correct.

Replace the back, winder end first (Fig. 2), then close the top end and slide the catch.

It will be noticed that the back is designed to retain the spool brackets quite securely, but it is well to notice that they are correctly inserted and flush, before putting the back on.

The winding of the film may now be continued, but it is better not to do this with the front of the camera closed, as the last folds of the bellows

sometimes project a little and cause faint scratches on the sensitive surface of the film. Turn the cover of the ruby window to "Wind" (Fig. 4), this will release the spring pressure plate (Patent 280352). Give the winder about ten turns until a "hand" sign appears in the ruby window. If the camera is not going to be used at once, this is a good position in which to leave it, as the shutter may be tried without fear of making an exposure.

If you propose to make an exposure at once, continue to wind slowly until the figure 1 appears in the red window, close the window by turning the cover to "expose" (Fig. 4) and the camera is ready. After exposing on section 1, wind immediately to No. 2, and so on, always remembering to wind slowly, as if the number over-runs the window, it cannot be wound back. It is best to make a practice of winding on the new film immediately after an exposure, as if forgotten, two exposures will be made on one section, spoiling both.

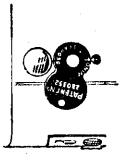

Fig. 4

It is essential to open the ruby window cover before attempting to wind the film.

After completing No. 8, continue to wind until the end of the paper passes the window, when the back may be removed. Lift the spool-pin brackets away from the side of the camera sufficiently to disengage the spool from the retaining studs; then remove the spool from the camera, taking care not to allow it to unroll or light will penetrate and spoil the film. A gummed label

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will be found (usually on the now empty bobbin) which can be used to seal the exposed film. Transfer the empty spool bobbin to the winder spool chamber (slotted end towards winder) and the camera is ready for reloading.

NOTE.—Do not load or unload in full sunlight if you can avoid it. A film may be fogged in 1/1,000th second, therefore, get indoors if you can, or at least in the shadow.

The Camera in Use

With the side bearing the word "Ensign" facing you, pull the nickel piece near the top, releasing the catch, and lower the baseboard (Fig. 5) to its fullest extent, pressing it when near the bottom, until a sharp click is heard when it is securely held by the side struts.

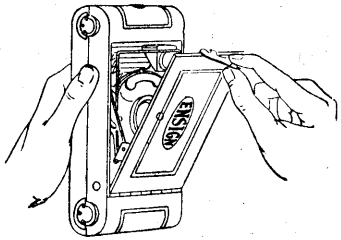

Fig. 5

The nickel piece which forms the catch also acts as a foot if you wish to stand the camera level, in either vertical or horizontal position.

Inside the body you now see the "Ensar Anastigmat" lens, mounted in the "Trichro" shutter. Just below this is a knob on the travelling carriage which bears the shutter and lens and to which the front of the bellows is secured; pull out the carriage by this knob (Fig. 6) until it clicks in the first notch on the Indicator plate at the right side of the baseboard (as the camera faces

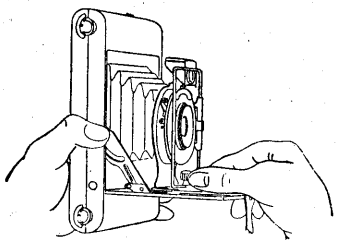

Fig. 6

you). The front is now fixed at infinity, *i.e.*, for pictures over 15 ft. away.

Focussing.—A scale (Fig. 7) is fixed to the left hand side of the camera with various distances marked in feet on it. When the object to be photographed is less than 15 ft. the front should be moved forward. This is accomplished by

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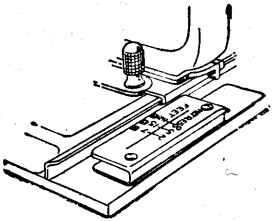

Fig. 7

depressing the whole plate on which figures are marked. The front should then be moved into position so that the number of feet shown on the scale corresponds with the distance of the object away.

The special scale fitted to the model, with the Ensar Anastigmat F/8.5 Lens, enables one to photograph at almost any distance. Three notches are fitted and the scale is worded as follows :—

1st Notch	.. ..	Beyond 15 ft.
2nd „	.. ..	7-15 ft.
3rd „	.. ..	Portraits.

At the 3rd notch (Portraits), the subject can be at any distance from 3 to 5 feet from the camera.

The Shutter.—This is the " exposer," or method by which an exposure is made. It carries the lens and is fitted to the front of the camera.

The shutter fitted to the No. 3 Ensign Carbine Camera is the British-made all metal " Trichro " 3-Speed Shutter.

At the top of the shutter is a plate engraved T, B, 25, 50, 100. Above is a small pointer which can be moved to any point on the engraved plate. With the pointer at " T," a time exposure will be given on pressing the trigger release.

T indicates Time—*i.e.*, Long Time Exposures.

B indicates Bulb—*i.e.*, Short Time Exposures.

For the above the camera should be used on a tripod or rested on a convenient object.

Snapshots holding camera in the hand:—

1/25th sec.	Slow snapshots. Fair light.
1/50th „	Medium fast snapshots. Good light.
1/100th „	Fast snapshots in brilliant light. Beach pictures. Clouds.

The Iris Diaphragm is used to control the light for various subjects, and the following should serve as a guide :—*f*6.3, *f*7.7 or *f*8, for portraits and near objects ; *f*11, for average views ; *f*16, for distant views ; *f*22 and *f*32, sea and cloud pictures and interiors where long exposures can be given.

It must always be remembered that each smaller stop doubles the exposure. For instance, a view at *f*11 requiring an exposure of 1/50th sec., would require 1/25th at *f*16.

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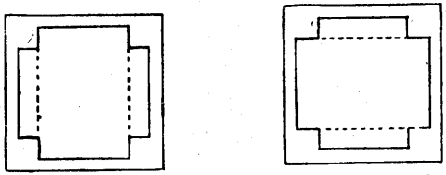
The Lens

The Ensign Carbine No. 3 can be obtained with either of the following all British-made Anastigmat Lenses :—Ensar Anastigmat *f*/8.5 ; Ensar Anastigmat *f*/6.3.

View Finders

Above the shutter is a View Finder, in which a small lens reflects on a brilliant glass a reduced scale picture of the scene in front of the camera.

When the camera is used for upright pictures, the amount of view included will be as shown by the dotted lines in Fig. 8 (A) ; when taking horizontal pictures the camera should be held sideways and the view finder swung round on its pivot, then the view included will be as shown in Fig. 8 (B).



A *Upright View* — Fig. 8 — **B** *Horizontal View*

(Never close the camera with the view finder turned on its side or it will foul the side of the camera, and if bent will not indicate a view agreeing with the picture taken by the camera.)

Direct Vision.—Attached to the front will be found a Wire Frame, which should be turned forward and outward. At the back is a sliding sight plate and is used in conjunction with the front wire frame at eye level.

Making an Exposure

The camera being loaded and No. 1 in position, examine the subject carefully, and having referred to the exposure table (see page 9), decide what exposure and stop to use ; having done this, judge, or in close pictures actually pace out, the distance of your subject from the camera, and set the front accordingly. Then having assured your-

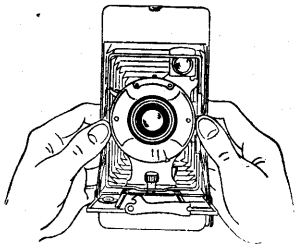


Fig. 9

self that all you wish to include is shown in the finder, look at your subject and press the release with a steady pressure. Do not jerk or the picture will be blurred. The exposure being made, *immediately wind another film into position :* make a habit of doing this immediately after exposure. It is very annoying to find that two pictures have been made on one film.

First attempts should be made in the open air in a good light, with the shutter set at 1/25, and the diaphragm scale at the largest aperture. Make two exposures under these conditions, then

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close the diaphragm to *f*11 and make two more. Again close it to *f*16 and expose the last two sections of the spool. The development of this film will serve as an example of the difference made by using different sizes of the diaphragm.

Horizontal Pictures (Fig. 10).—Hold the camera on its side, turn over the finder and operate in the usual manner. If a time or bulb exposure is being made, rest the camera on some suitable support and turn the leg completely round until it forms a support for the front of the camera (Fig. 10).

To close the Camera.—Take hold of the finger grip, depress the focussing scale and push the

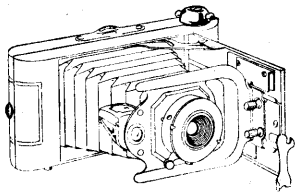

Fig. 10

front along the runners into the body of the camera, close up the foot, place both thumbs on the side struts near the body, the fingers behind the body, and press down the struts. The baseboard may then be folded up and finally closed (Fig. 9).

To unload Spool.—The eighth film having been exposed, turn the winder about a dozen times and remove the back. Pull the winder outwards and remove spool. Transfer empty spool from the spool chamber and replace in winder end. Reload as described in "Loading."

Useful Hints on Picture Making

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 stand-point, 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.

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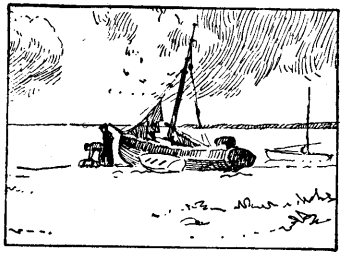
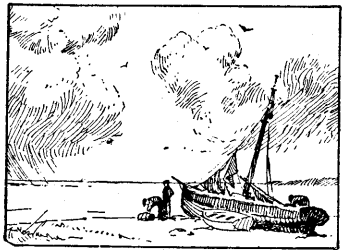
Composing the Picture



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.

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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

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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 twenty 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

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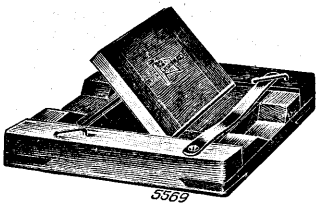
draught but away from dust or where it might get damaged.

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

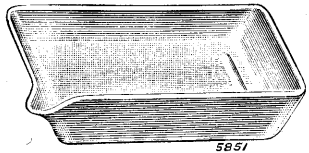
Materials Required.

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, 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

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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.

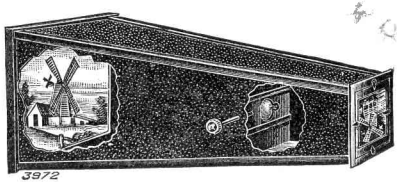
Always store your negatives in an Ensign Film Storage Album.

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 Daylight Enlargers make big prints without any difficulty. A more ambitious type of Enlarger is the Autoprint.

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.

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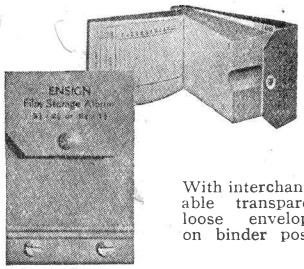
Ensign FILM STORAGE ALBUM



With interchangeable transparent loose envelopes on binder posts.

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

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

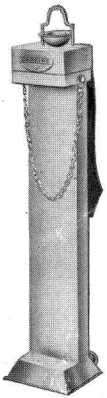
Ensign CARRYING CASE FOR ENSIGN CARBINE No. 3

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

Canvas, with strong leather sewn corners, with sling strap	3/-
Leather, with long sling strap. Black or Brown	5/6
Limp Leather. Black only	3/6

ENSIGN CARBINE

Daylight Developing Tank



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