



AnSCO

how to use your **SUPER MEMAR**

www.orphancameras.com

Your Super Memar f/3.5 takes standard 35mm double frame pictures (shown below) in black and white and color. These pictures may be enlarged to give prints of album size or larger for your enjoyment.



your *Ansc***o** **SUPER MEMAR** f:3.5

You will find that the fully automatic Super Memar camera is easy to use, compact to carry and produces superior pictures. The Agfa Apotar f/3.5 coated lens and LVS shutter are combined to make this a superior camera. The Prontor-SVS shutter is M-X synchronized for use with all flashlamps and electronic flash. The shutter is coupled with the diaphragm so that a change in the shutter speed automatically makes a compensating change in the diaphragm opening. With its coupled range and viewfinder, auto-

matic winding device and self-timer, it is a versatile camera for pictures anywhere, anytime.

The Super Memar is easy to operate, but before using it, read the following directions carefully, trying all the working parts as you read. When you have become thoroughly familiar with its operation, load the camera with one of Ansco's fine 35mm films—see page 14—you can be sure of getting better pictures every time.

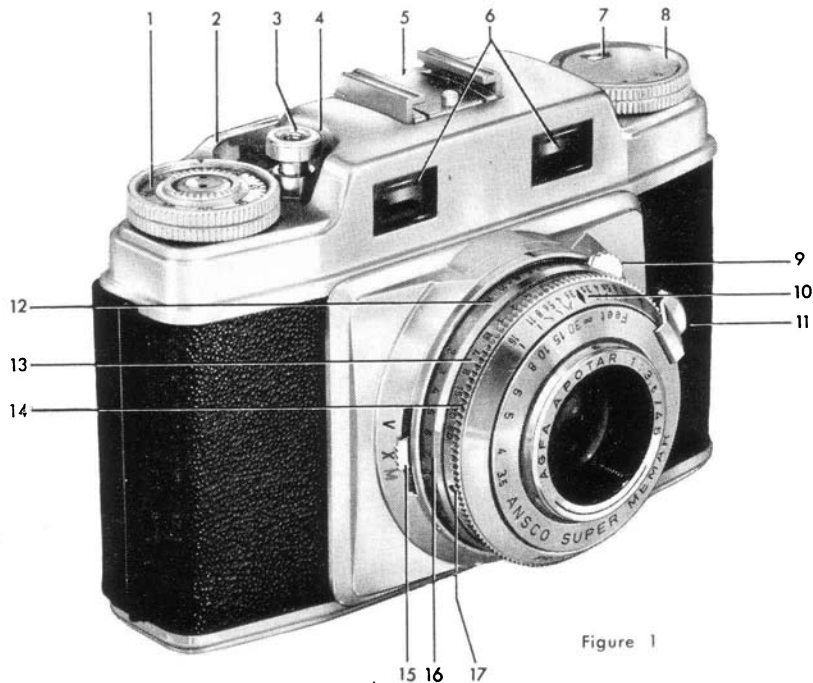


Figure 1

camera parts

1. Exposure counter
2. Rapid film advance
3. Cable release socket
4. Shutter release button
5. Accessory clip
6. View/rangefinder
7. Film type indicator
8. Film rewind knob
9. Diaphragm and light value setting ring release
10. Depth-of-field scale
11. Focusing lever
12. Diaphragm and light value setting ring
13. Exposure time scale for time exposures
14. Shutter speed setting ring
15. M-X synchronization lever and self-timer
16. Light value scale
17. Indicator for LVS settings
18. Back locking slide release
19. Flash connector
20. Tripod socket
21. Rewind release button

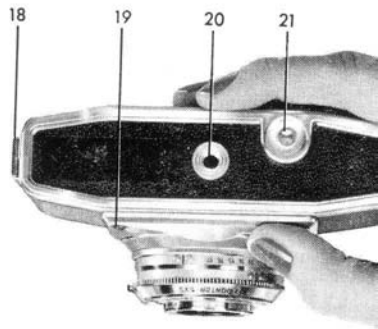


Figure 2

the shutter

The shutter of a camera determines the length of the exposure. The Prontor-SVS shutter on the Super Memar mechanically regulates the accurately calibrated speeds ranging from 1 full second to 1/300th second. It has "click" stops to insure precise settings every time. You can use this shutter two ways, either as a conventional shutter by setting shutter speed and diaphragm opening individually, or as an exposure value shutter by setting the exposure required on the red light value scale. With this system, once the original exposure is set, you can

select whatever shutter speed or diaphragm opening you desire without changing the exposure. A positive stop prevents you from over-running the available range inadvertently.

The shutter is fully synchronized at all speeds for all flashlamps and electronic flash. See "flashlamp exposures," page 18.

Set the shutter speed first. Then release diaphragm setting ring by pressing in on the diaphragm ring release (#9, fig. 1) and set desired diaphragm opening by turning the diaphragm setting ring (#12, fig. 1). The shutter is now locked to give a definite exposure. If you want to use a faster, or

slower, shutter speed—or a different lens opening, the shutter speed setting ring may now be turned until the desired shutter speed, diaphragm combination is obtained with no change in exposure.

If you have an exposure meter which is calibrated according to the Light Value system, your thinking is done for you. Merely take an exposure reading, push back the diaphragm setting ring and turn it until the desired red light value number is opposite the indicator for LVS settings (#17, fig. 1). This gives many combinations of correct shutter speed and f/stop settings. The shutter setting ring and the diaphragm setting

ring are coupled. If your subject requires a certain f/stop, merely set the number opposite the arrow on the lens barrel. This automatically corrects the shutter speed. If your subject requires a faster (or a slower) shutter speed, set it at the correct speed—the f/stop is automatically corrected.

If for some reason the picture you are planning requires an exposure not permitted within the range of selected exposures, you can “over-ride” the settings. With the release lever pressed in, the diaphragm setting ring will work independently and allows either of the two rings to be turned to change the exposure.

the diaphragm

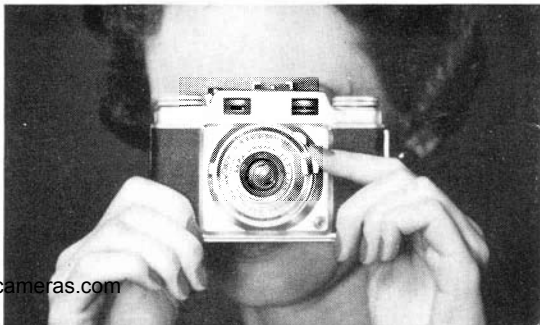
The iris diaphragm, located between the lens elements, is an adjustable opening which controls the amount of light passing through the lens when the shutter is open. It is regulated by turning the diaphragm setting ring (#12, fig. 1) to the desired setting (f/stop). These f/stops determine the size of the diaphragm opening and range from f/16, the smallest opening, to f/3.5, the largest opening. To set the diaphragm, the f/stop number should be opposite the arrow on the lens barrel. These are “click” stops for accurate openings—the half stops between the indicated stops are click stops also.

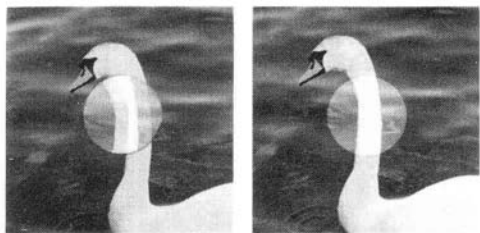
To see the diaphragm in action, move the shutter setting ring to B and press and hold down the shutter release button (#4, fig. 1).

Look into the lens and pressing in on the diaphragm setting ring, move it back and forth and you can see the variances in openings from f/16 to f/3.5. If you allow the ring to click into position at various stops, you can see the exact f/stop size.

The diaphragm also determines the depth of field—see heading “depth of field,” page 10.

Figure 3



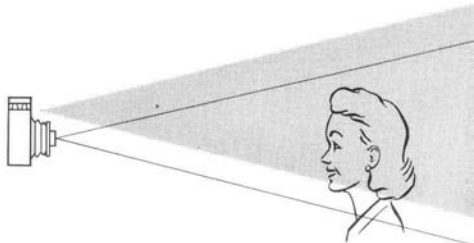


focusing

The Super Memar f/3.5 is equipped with a coupled rangefinder-viewfinder. By holding the camera to the eye, you will see the area of the subject which will appear in the picture. The entire image area appears in a light tint, with a lighter circular section in the center. The object on which you are focusing should be centered in this circle. Move the milled focusing lever (#11, fig. 1), as shown in figure 3, until the two

images in the circle coincide. The lens is now accurately focused and your subject is sharp.

When focusing on objects closer than 7 feet, sight slightly above the subject to compensate for the difference in view between the lens and the viewfinder. For correction when taking vertical pictures, turn the camera slightly in the direction of the viewfinder.



zone focusing

To use as a fixed focus camera, set the focusing ring at either 10 or 30 feet (numbers in red). The number should be set opposite the diamond shaped index mark on the depth-of-field scale (#10, fig. 1). Then set the diaphragm ring at the red dot on the f/stop scale and the shutter at 1/60th second. With the camera set at 10 feet, everything from 7 to 15 feet will be in focus; at 30 feet, everything from 15 feet to infinity will be in focus.

Sharper pictures of any particular subject will result, of course, if the lens is focused at the exact camera-to-subject distance.

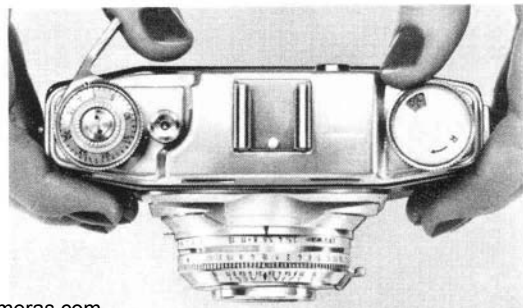
making the exposure

When the correct exposure has been determined and the subject is in focus, the shutter can be released. Hold the camera level and steady and press down on the shutter release button with a firm, slow pressure.

automatic winding device

Subsequent exposures cannot be made until the film is advanced to the next frame. This eliminates the possibility of double exposures. To wind, grip the straight edge of the winding lever (#2, fig. 1) with the right thumb (figure 4) and pull it to the right as far as it will go. Be sure it goes the full distance or the shutter will not be ready for the next exposure. This action winds the film, cocks the shutter and counts the ex-

Figure 4



posures, so after each winding, the camera is ready for the next picture.

time exposures

Exposures of longer duration than one second require time exposures. First, set the diaphragm at the desired f/stop. Then disengage the diaphragm setting ring and turn the shutter setting ring to the right until it stops at the letter B. Release the diaphragm setting lever. When ready to take the picture, press the shutter release button and hold down for the length of the exposure required. The shutter will remain open as long as the shutter release is depressed.

With time exposures, as with all exposures slower than 1/30th second, the camera



Figure 5

should be mounted on a tripod or other firm, level support.

The green numbers to the right of the B on the shutter setting ring serve as an automatic exposure meter for time exposures. They indicate, in seconds, the length of the time exposure necessary should you want to close down the diaphragm. For example, if the indicated exposure is 1 second at f/3.5, you can see (figure 5) that the exposure is

2 seconds (B) at $f/4$, 4 seconds at $f/5.6$, 15 seconds at $f/11$, etc. The B on the green scale indicates an exposure of 2 seconds. Here again, is where the LVS shutter does your thinking for you. Remember, these numbers are only an indication of what the exposure should be—you cannot make automatic exposures at these speeds.

self timer

The Super Memar $f/3.5$ has a self-timing mechanism which allows about a ten second delay in exposure to permit the photographer to get in the picture. With the diaphragm and shutter speed set, move the synchronizing lever (#15, fig. 1) to the letter V. Release the shutter in the normal manner and after about 10 seconds, the exposure will be made. The synchronizing lever will

remain at V and *must* be changed to X or M if you do not want this delay for subsequent pictures. A time exposure cannot be made at the V position, but should the shutter setting ring be left at B inadvertently, an exposure of about 1/30th second will result. The self-timer can also be used for flash pictures—see page 18.

depth of field

In addition to controlling the amount of light passing through the lens, the diaphragm also determines the zone of acceptably sharp focus—the depth of field. The depth of field is the distance between the nearest and farthest points of sharp focus. Small apertures (stopping down the diaphragm) greatly increase the depth of field. As an example, with the diaphragm set at

f/3.5 and the focusing scale at 6 feet, everything from approximately 5'4" to 7' will be in focus. However, when the diaphragm is closed down to f/16, the depth of field is increased measurably and everything from about 3'8" to 15'8" will be in sharp focus at the same distance setting.

Also, the distance at which the camera is focused affects the depth of field. The farther away the point of focus, the greater the depth of field. Here again, using the same diaphragm openings and focused at 30 feet, at f/3.5 the depth of field is now 17'9" to 95'; and at f/16, 7'2" to infinity.

It should be remembered that if the existing light and an adequate shutter speed (at least 1/60 for hand held exposures) permits, the smallest diaphragm opening possible should be used for sharp pictures.

depth-of-field computer

A depth-of-field scale is conveniently located just back of the focusing ring (figure 6). When the camera has been focused and the diaphragm opening has been determined, the depth of field can be readily established. From f/3.5, the scale is graduated on either side of the center with identical f/stop numbers. The depth of field is that range of distance shown on the focusing ring between the two lines representing the diaphragm setting being used. If the indicated depth of field is insufficient, and a slower shutter speed can be used, close down the diaphragm by turning the shutter setting ring. This will automatically change the shutter speed to compensate for this smaller opening.



Figure 6

film type indicator

A film type indicator is incorporated in the top of the rewind knob (#7, fig. 1). The indicator is set as a reminder of the kind of film in the camera. For example, the ASA exposure index for Ansco Ultra-Speed Pan is 100—set the indicator at 100/ASA. If Anscochrome Daylight Type is used, set at COL/D. Set the indicator when loading

the camera. With the rewind knob pulled all the way out, press the index finger of your left hand against the serrated edge under the knob. With your right hand turn the top of the knob so the proper setting shows in the opening.

loading the camera

To open the camera, pull down on the latch at the bottom of the left side of the camera (#18, fig. 2) and swing out the hinged back.

Turn the take up spool with your thumb until the slot is on top. *Do not attempt to remove this spool from camera.*

Set the counter disc at A by pressing in the center with the thumb (#1, fig. 1) and turning counterclockwise.

Pull the rewind knob (marked R on top) all the way out and insert the film magazine

with the emulsion side (light side) of the film toward the lens—figure 7. Set the film type indicator as described on page 12.

Push in the rewind knob and holding down the film magazine with your left hand, pull out a short length of film. Insert the end of the film into the slot of the winding spool, engaging the tooth of the spool slot in the second full perforation of the small

tongue (figure 8). Turn the winding spool with your thumb until about $\frac{3}{4}$ inch of the full width of the film is visible (figure 9). Close the back of the camera firmly.

Press the shutter release button and wind the film; repeat until sufficient “exposures” have been made so that the film counter is on 1. The film is now in position and the first picture can be made.

Figure 7

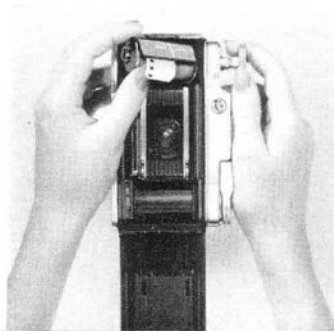
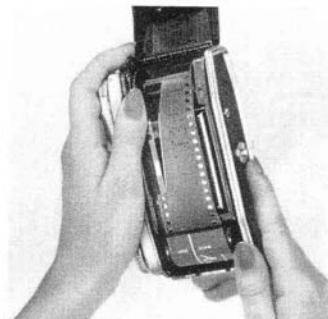


Figure 8



Figure 9



there is an Ansco film
for every picture.



SUPREME—A fast panchromatic fine-grain film ideal for indoor or outdoor photography. It comes in 20-exposure standard daylight loading magazines and in bulk lengths.

ULTRA-SPEED PAN—AnSCO's highest speed 35mm panchromatic film for high quality pictures under adverse light conditions or when fast shutter speeds are important. Also excellent for use under normal light conditions. Available in standard 20-exposure magazines and in bulk loads.

ANSOCHROME—New higher speed color film, well suited to a wide variety of subjects. It will give you natural color transparencies for projection or for Printon enlargements. Ansochrome Daylight Type is available in standard 20-exposure magazines and the Ansco Easy-Loader, which contains 8 20-exposure lengths to be conveniently loaded in daylight. Ansochrome Flash Type is available in 20-exposure magazines only.

outdoor exposures

The proper exposure for any given picture varies considerably according to the light conditions and the speed of the film being used. The high quality lens and shutter of the Super Memar f/3.5, coupled with the wide latitude of Ansco's fine 35mm films, permits pictures to be made under almost any light condition. When using Anscochrome, keep in mind that your subject

should be well lighted and heavy shadows should be avoided.

If you have an exposure meter which is calibrated according to the Light Value system, follow the directions given on page 5. (the shutter). Of course, the settings can be made in the conventional way, using any exposure meter. If you do not have an exposure meter, the following table is given as a guide to help you determine the correct exposure. Just set the light value shut-

OUTDOOR EXPOSURE TABLE

<i>Light Conditions</i>	<i>Light Value Number</i>		
	<i><u>Supreme</u></i>	<i><u>Ultra-Speed</u> <u>Pan</u></i>	<i><u>Anscochrome</u> <u>Daylight Type</u></i>
Bright sunlight, front lighted	14	15	12½
Hazy sunlight, soft shadows	13	14	11½
Bright overcast, no shadows	12	13	10½
Dull overcast	11	12	9½

ter on the number given and you can use any of the many combinations shown. Be sure to set the desired diaphragm opening (or shutter speed) opposite the black arrow in the center of the lens barrel. Remember, also, the smaller the opening the greater the area of picture sharpness.

indoor exposures

The illumination for pictures indoors should be from either floodlamps or flashlamps. Floodlamp illumination is a convenient, economical source of light.

A good basic set-up calls for two No. 2

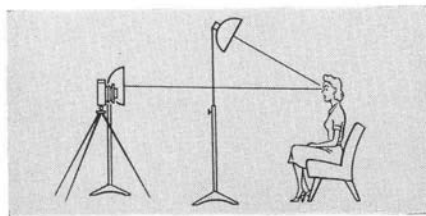
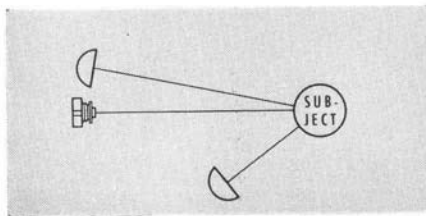


Figure 10

photoflood lamps in good quality reflectors or Reflector Photoflood #2 lamps, placed as shown in the accompanying diagram—figure 10. The main light source should be directed downward at a 45° angle and the fill-in light should be placed close to the camera on the opposite side of the main light.

The following table was computed from these lighting diagrams and will serve as a

basic guide to help you determine the correct exposure. The light value numbers shown are based on light-colored walls or surroundings. Darker colors require an increase in exposure of one or two lens stops.

A tripod or other firm, level support and a cable release should be used for exposures longer than 1/30 second to prevent movement of the camera. The cable release screws into the shutter release button (#3, fig. 1).

FLOODLAMP EXPOSURE TABLE

Based on Two #2 Photoflood (3400K) Lamps in Good Quality Reflectors

Main Light	4'	6'	8'	12'
Fill-in Light	6'	8½'	12'	18'
Supreme	10	9	8	7
Ultra-Speed Pan	11	10	9	8
Anscochrome				
Flash Type*	9½	8½	7½	6½

* Requires an 82A filter over camera lens

flashlamp exposures

Since the Ansco Super Memar f/3.5 has built-in flash synchronization, an additional flash synchronizing attachment is not necessary. All you need is the Ansco Universal Flash Unit which should be attached to the flash connector (#19, fig. 2). Do not use force as rough treatment will damage it. The unit accepts all bayonet type lamps and M2 lamps with adapter.

The synchronization of the Prontor-SVS shutter is adjusted for X (instantaneous) or M (20 millisecond) delay operation through the use of the flash synchronizing lever which is located on the side of the lens mount (#15, fig. 1). Popular flashlamps may be used at the settings and guide numbers shown in the exposure table.

To use high-speed electronic flash, set the synchronizing lever at the X setting.

To use with SM, SF or M2 flashlamps, the shutter synchronizing lever should be set at X. To use with all other flashlamps, the shutter should be set at M.

The self-timer allows an X flash delay and can be used for flash pictures by using SM, SF or M2 lamps at the V setting and shutter speeds of 1/60th or slower. With a shutter speed of 1/30th, M type lamps can be used.

When using flashlamps indoors with Anscochrome, either Flash Type or Daylight Type can be used. The use of Daylight Type film requires blue flashlamps; Flash Type, clear flashlamps. Use flash illumination outdoors, too, to fill in deep shadows.

guide numbers

To find the correct exposure, divide the guide number by the distance from the flashlamp to the subject; the resulting figure will represent the lens opening required. Ex-

FLASHLAMP EXPOSURE TABLE

Calculated for Polished Reflectors

Lamp	Shutter Speed	Setting	Guide Number			
			Supreme	Ultra-Speed Pan	Ansochrome	
					Daylight*	Flash
					Not Recommended	
SM, SF	B-1/60	X	78	110		36
M2	B-1/60	X	78	110		87
#8	B-1/60	M	98	140		60
	1/125	M	67	95		42
	1/300	M	48	68		
#5, 25	B-1/60	M	140	195	95	125
	1/125	M	95	135	67	85
	1/300	M	68	95	48	60
#11, 40	B-1/60	M	160	230	110	145
	1/125	M	105	150	70	95
	1/300	M	76	105	51	67
#2, 22	B-1/60	M	210	300	140	185
	1/125	M	140	190	91	125
	1/300	M	95	135	65	85

*Ansochrome Daylight Type requires the use of blue flashlamps.

ample: the guide number for a #5 lamp with Supreme film at 1/125 is 95. The subject is 12 feet away, therefore $95 \div 12 = 7.9$, use f/8.

electronic flash

When using your Super Memar f/3.5 with high-speed electronic flash, set the synchronizing lever (#15, fig. 1) at the X setting. Since the filtration and exposures may vary, the following guide numbers are suggested as basic.

Watt-Second Rating 25 50 100 150 225

Exposure Guide No.

Supreme 40 60 80 105 130

Ultra-Speed Pan 45 70 90 120 150

Ansochrome

Daylight (with
81A filter)

21 34 42 55 70

Use guide numbers as described for regular flashlamp exposures.

unloading the camera

When the final exposure has been made, the film must be rewound into the magazine before the camera is opened and the film removed. Do not advance the film beyond the last exposure since the film might become detached from the magazine and cannot be rewound.

To rewind the film, hold down the small

button on the bottom of the camera—figure 11, pull up the rewind knob about 1/16 inch and turn the rewind knob in the direction of the arrow. Continue turning until you feel a lessening of the tension, indicating the film has been released from the take-up spool.

Pull down on the locking slide release and open the back of the camera (fig. 12). Pull up the rewind knob all the way and the magazine can be removed easily from the camera.

Figure 11



Figure 12



tripod socket

The tripod socket is located in the center of the bottom of the camera—figure 13. It is used not only for attaching the camera to a tripod, but also for attaching the carrying case to the camera and the camera to the Ansco flash unit.

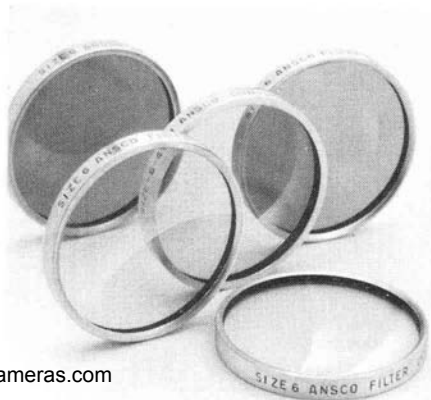


Figure 13

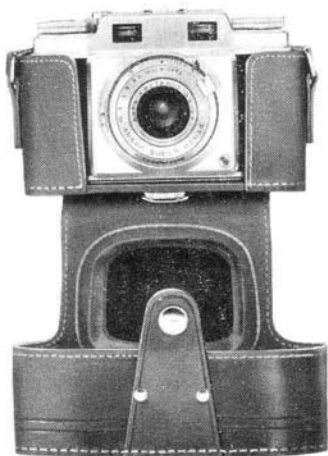
accessories filters

Ansco has available several types of high quality optical glass filters, mounted in spun aluminum, for color photography — the UV16 and UV17 ultraviolet absorption filters. Use with a standard 30mm slip-on filter holder.

Ask your dealer for Series 5 Ansco Filters



memar carrying case



Protect your Super Memar camera from dirt, rain, dampness, by keeping it in an Ansco Memar Eveready Carrying Case—it is genuine top-grain cowhide. Since the lens and other front elements of the Super Memar have no self-protective covering, it is even more important to protect it from hard knocks.

The Memar case has a short carrying strap and an additional length can be added to make it a convenient shoulder carrying case. Inside the cover of the case is a convenient compartment for carrying lens filters.

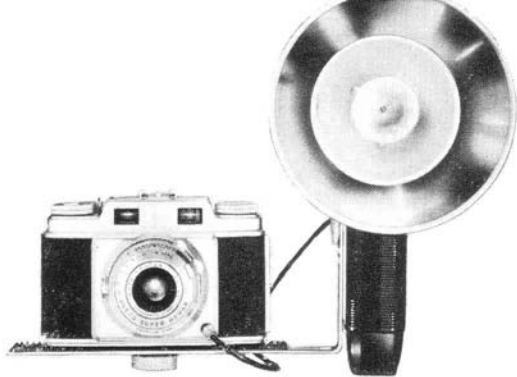
Your dealer will have this Memar Carrying Case—ask for the JN445.

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flash unit

You'll get much more enjoyment from your Super Memar camera if you can use it around the clock. Buy an Ansco flash unit and complete the versatility of your camera.

It will accept all bayonet type lamps and takes two size C batteries or a battery capacitor cartridge. It also has an extension outlet for multiple flash pictures. Your dealer has the Ansco Universal Flash Unit—JN206.



camera care

Your new camera is a fine precision instrument. Given proper care, it will give you years of service. Do not allow it to lie in the sun for extended periods of time. Do not leave it in the glove compartment of your car.

Clean the front and rear elements of the lens often with a *clean*, lintless cloth. Blow

out the back of the camera each time you load it to be sure there are no dust particles or lint.

Should anything go wrong, do not try to repair your camera yourself; take it to your photographic dealer or, if not convenient, send it to Camera Repair Service, Ansco, Emma Street, Binghamton, New York.