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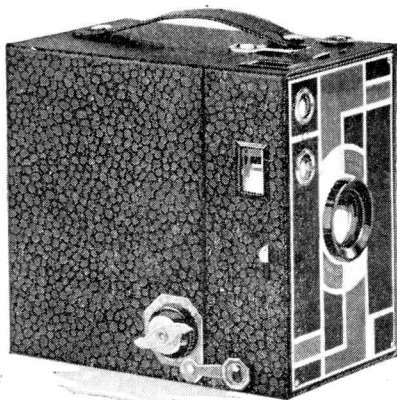
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Picture taking with the
Nos. 2 and 2A
Beau Brownies

DOUBLET LENS



EASTMAN KODAK COMPANY
ROCHESTER, N. Y., U. S. A.

SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR
MAKING BETTER PICTURES

ALTHOUGH we give in this manual the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

*We are at your service, write to us—
there is no charge, no obligation.*

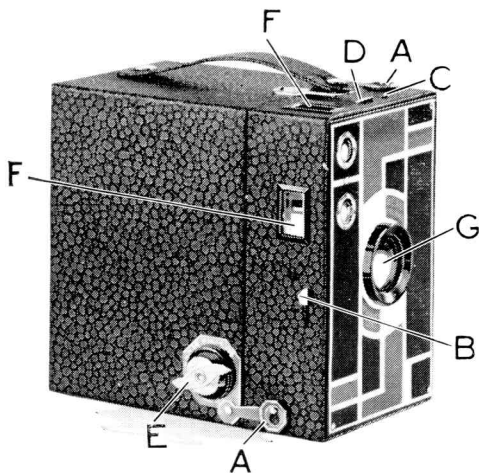
Address all Communications

SERVICE DEPARTMENT
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Picture taking with the
Nos. 2 and 2^A
Beau Brownies

Published by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y., U. S. A.

THE CAMERA



AA—Catches for locking camera

B—Exposure Lever

C—Exposure Slide

D—Slide controlling Stop Openings

E—Winding Key

FF—Finders

G—Lens

IMPORTANT

BEFORE loading your camera with film, and before taking any pictures with it, read these instructions carefully. Take especial care to learn how to operate the shutter.

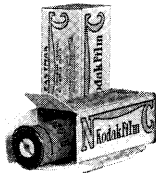
While loading and unloading, be very careful to keep the protective paper wound tightly around the film to prevent light striking it. The camera can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight.

TO LOAD

Use film number:

120 for the No. 2 Beau
Brownie.

116 for the No. 2A Beau
Brownie.



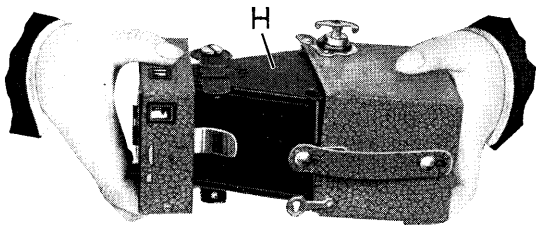


Draw out the winding key as far as it will come, turning it slightly.

Push over the two catches AA, see illustration

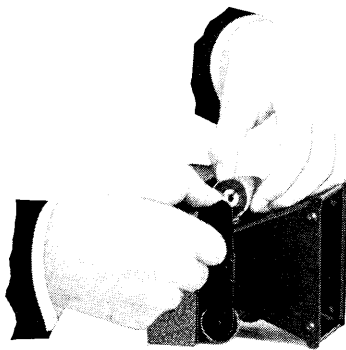
on page 2.

Remove the roll holder H.



There is an empty spool in the recess on the winding side of the roll holder; this is to be used as the reel.

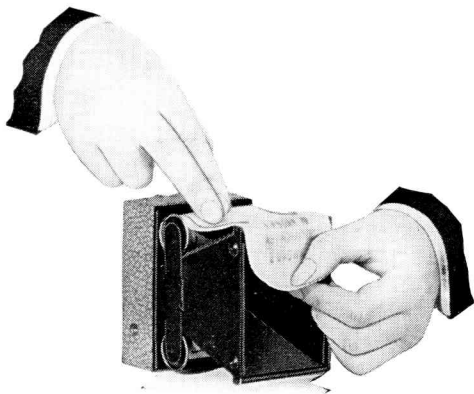
The winding side may always be distinguished by the slotted key in one of the flanges of the roll holder.



Insert the spool of film in the recess opposite the winding side, drawing out one of the spring grips just enough to permit the spool to drop into place. Fit the spool pins into the holes at each end of the spool.

Important: The word "TOP" which is printed on the protective paper near the top of the spool must

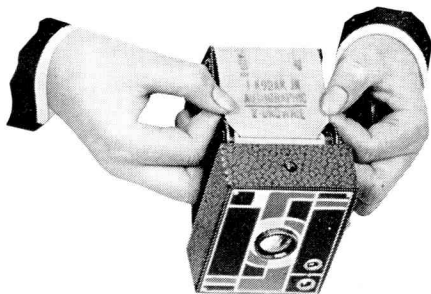
be next to the side of the roll holder which is stamped "TOP." If the spool of film is inserted the wrong way the protective paper would come between the lens and the film and no pictures could be made.



Remove the band that holds the end of the protective paper, and pass the paper *over the rollers* and across the opening in the back of the roll holder.

Thread the paper through the

longer opening of the slit in the reel as far as it will go. Give the spool two or three forward turns to make the paper hold securely on the spool.



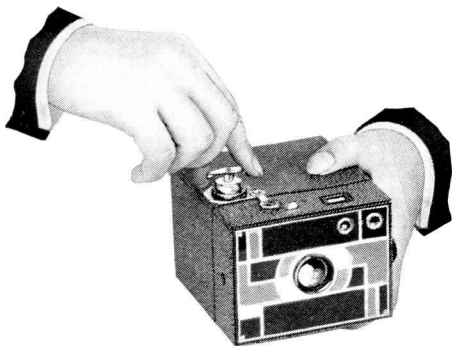
Be sure that the paper is started straight. Do not unroll too much protective paper or the film will be fogged and ruined.

Insert the roll holder in the outside box, so that the slotted key on the roll holder comes next to the winding key in the outside box.

Fasten the roll holder to the outside

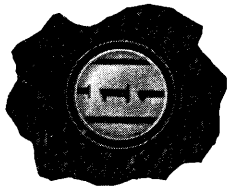
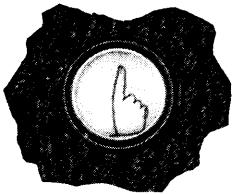
box with the two catches AA, see illustration on page 2.

Press in and at the same time turn the winding key until the web at the lower end of the key fits into the slotted key on the roll holder.



Turn the winding key and watch the red window. After a few turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.

Press in the winding key slightly, when turning it.



The film is now in position for the first picture. After each exposure be sure to wind the film, bringing the next number into position. This prevents making two pictures on the same section of film.

MAKING THE EXPOSURES

INSTANTANEOUS EXPOSURES

“Snapshots”

THE Nos. 2 and 2A Beau Brownies are fixed-focus cameras, therefore, subjects that are about ten feet and farther from the camera will be sharp, and even those as near as eight feet, while not as sharp will be sharp enough for all ordinary purposes. For subjects

that are closer to the camera than about eight feet, use the Kodak Portrait Attachment, see page 27.

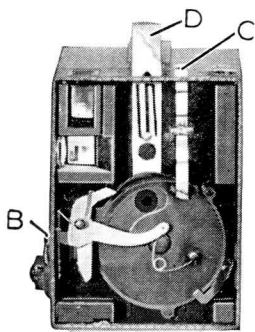
The shutter of the No. 2 or the No. 2A Beau Brownie is released by pushing the exposure lever B, from one end of the slot to the other with the thumb. The lever automatically returns to its original position when it is released. Push the lever *slowly, as far as it will go*. A slight click is heard, when the exposure is made, and a louder one, when the lever flies back. If no "click" is heard, no exposure is made.

Do not jerk the lever as any movement of the camera, at the instant of exposure, will blur the picture.

When making instantaneous exposures or snapshots, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over the shoulder.

If it shines directly into the lens it will blur and fog the picture.

Special instructions for making portraits are given on pages 25 to 28.



B—Exposure Lever

C—Exposure Slide

D—Stop Opening Slide

This illustration shows the position of slide D when the smallest stop opening is in position.

Slide C controls the shutter for time and instantaneous or snapshot exposures. For instantaneous exposures or snapshots this slide must be pushed down, or all the way in; it must be drawn out for time exposures.

Slide D controls the three stop openings.

STOP OPENINGS

The stop openings regulate the amount of light passing through the

lens. When slide D, page 11, is all the way down, the largest stop opening is in position. *This is the one to use for snapshots of all ordinary subjects.* To bring the middle stop in position, draw out slide D until it catches. When slide D is drawn out as far as it will go, the smallest stop opening is in position, see page 11. For ordinary snapshots both the slides C and D shown in the illustration on page 11, should be pushed *all the way down.*

The stop openings (diaphragms) should be used as follows:

1. The Largest—For snapshots of all ordinary outdoor subjects such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight. For Interior Time Exposures, see table on pages 23, 24 and 25.

2. The Middle—For ordinary landscapes showing sky, with a principal

object in the foreground; for nearby subjects at the seashore and on the water, with the shutter adjusted for an instantaneous or snapshot exposure. For Interior Time Exposures, the time for which is given in table on page 24.

3. The Smallest—For instantaneous or snapshot exposures of extremely distant views, beach scenes, marines, snow scenes without prominent dark objects in the foreground, and clouds only, in bright sunlight. For Interior Time Exposures, see table on pages 23, 24 and 25, and for Time Exposures Outdoors on cloudy days, see table on pages 29 and 30.

The smaller the stop opening the sharper the nearby objects will be.

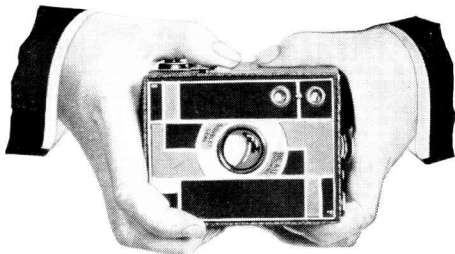
When setting the stop openings always make sure that the one to be used is *brought to the center of the lens*, where it catches.

All the exposures given for outdoor subjects are for hours from two and a

half hours after sunrise until two and a half hours before sunset. If earlier or later the exposures must be longer. For subjects in the shade, under porches or under trees, a time exposure must be made, see pages 29 and 30, and the camera must be placed on some steady, firm support.

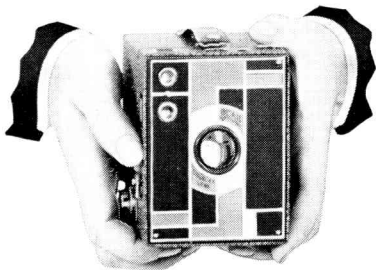
THE FINDERS

There are two finders, one for horizontal and the other for vertical pictures. Only what is seen in the finder will show in the picture.



For a horizontal picture hold the camera as shown above.

For a vertical picture the camera should be held as in the illustration on this page.



Point the camera at the subject to be photographed and looking into the finder from directly over the center of it, include what you want and compose the picture by turning to the right or left, see page 16.

MAKING THE EXPOSURE

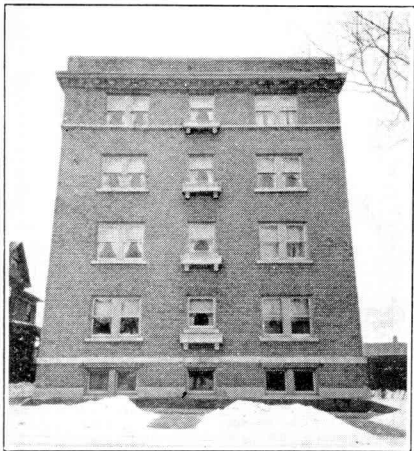
Hold the camera steady and level as shown in the illustration on page 16, and push the exposure lever as far as it will go. *This makes the exposure.*



When making snapshots, hold the camera firmly against the body. When pushing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

Important: The exposure lever must be pushed *slowly* to avoid jarring the camera. If the camera is not held steadily the picture will be blurred.

HOLD CAMERA LEVEL



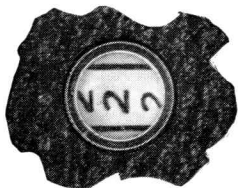
Effect produced by tilting the camera.

The camera must be held level. If all of the subject cannot be included in the finder without tilting the cam-

era upwards, move backwards until it is all included *with the camera held level*. See illustration on page 17.

If the subject is below the normal height, like a small child or a dog, the camera should be held down level with the center of the subject.

TURN A NEW SECTION OF FILM INTO POSITION



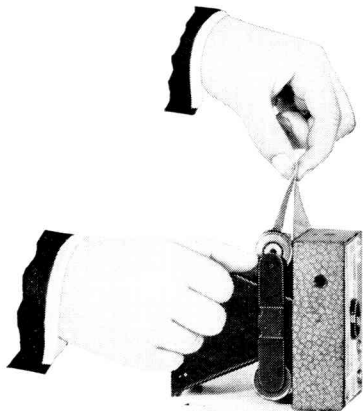
Press in the winding key slightly and turn it slowly until No. 2 or the next number is in the center of the red window.

The warning hand appears only before section No. 1.

Turn the next section of film into position immediately after making each exposure; this prevents making two pictures on the same section of film.

REMOVING THE FILM

After all the exposures have been made, turn the winding key until the end of the protective paper passes the window. The film is now ready for removal from the camera.



In a subdued light, open the camera and remove the roll holder as shown on page 4. Hold the ends of the protective paper and the sticker together to prevent the paper from loosening.

ing. If the sticker has been wound under the roll, revolve the spool to bring it up. Draw back one of the flanges of the roll holder a trifle, and lift out the roll of exposed film, page 19.

Fold under about half-an-inch of the protective paper and fasten it with the sticker.

“Cinch” Marks: After removing the film from the camera, do not wind it tightly with a twisting motion, or the film might be scratched.

Wrap up the exposed film. It is now ready for development. This may be done by a photo finisher, or by yourself. If the latter is desired, you may write to our Service Department, mentioning the size of the pictures made with your camera, and we will send you a list of the necessary materials which can be purchased from a Kodak dealer.

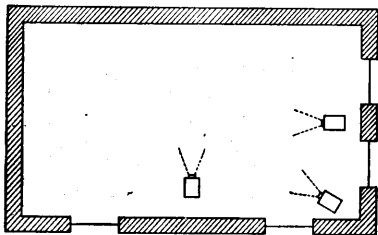
Important: Film should be developed as soon as possible after exposure.

The quality of the image on all sensitized products is retained by prompt development after exposure.

Remove the empty spool and place it in the recess on the winding side of the roll holder. The web of the slotted key on the roll holder must fit into the slot in one end of the empty spool.

It is a good plan to reload the camera as soon as an exposed film has been removed, to be ready for the next pictures. Load the camera with Kodak Film.

TIME EXPOSURES—INDOORS

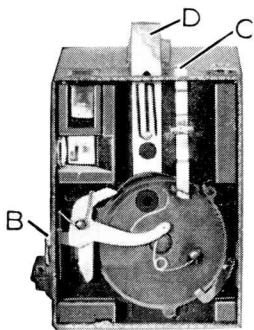


For time exposures the camera must always be placed on a table, chair,

tripod, Optipod or other firm support. *Never* hold the camera in the hands.

The Nos. 2 and 2A Beau Brownies have two tripod sockets for use with a tripod or an Optipod.

Place the camera in such a position that the finder will include the view desired. The diagram (page 21) shows three positions for the camera. It should not be pointed directly at a



This illustration shows the position of slide D when the smallest stop opening is in position.

window, as the glare of light will blur the picture. If all the windows cannot be avoided, draw the shades of those within range of the lens.

Draw out the exposure slide C on the top of the camera front, as shown in the illustration. When this slide is

drawn all the way out, and exposure lever B is pushed to the opposite end of slot, the shutter opens and *remains open* as long as lever B is held down.

To make the exposure, steady the camera with one hand and push the lever B *slowly* to open the shutter, and keep it held down; give the proper time (using a watch if more than two seconds), then release the exposure lever B, to close the shutter. The camera *must be steady* or the picture will be blurred; *do not hold it in the hands*.

Press in and turn the winding key until the next number appears in the center of the red window.

After the last time exposure has been made, be sure to push in the exposure slide C. The shutter will then be ready for snapshot exposures.

Exposure Table for Interiors

The table on page 24 gives suitable exposures required for varying condi-

Exposure Table for Interiors using the Middle Stop Opening

	Bright sun	Hazy sun	Cloudy bright	Cloudy dull
White walls and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
White walls and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Medium colored walls and hangings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and hangings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and hangings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and hangings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

tions of light when using the middle or second stop opening.

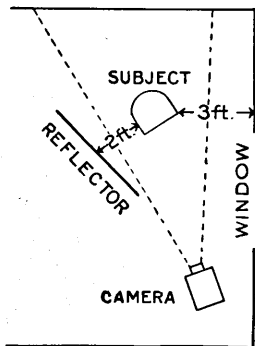
When the largest stop opening is used, give one-half the time; when the smallest stop opening is used, give twice the time of the table. The middle or second stop opening gives the best average results for interiors.

TO MAKE A PORTRAIT

The subject should be seated in a chair partly facing the light, with the body turned slightly away from, and the face turned towards the camera, which should be a little higher than an ordinary table. The subject should look at an object level with the lens or directly at the lens. For a three-quarter figure, the camera should be about eight feet from the subject; and for a full-length figure, about ten feet. The background should form a contrast with the subject; a light back-

ground usually gives a better effect than a dark one.

To get a good light on the face, follow the arrangement shown in the diagram below. A reflector helps to get detail in the shaded part of the face. A white towel or tablecloth held



by an assistant or thrown over a screen or other high piece of furniture will make a suitable reflector; it should be at an angle and in the position indicated in the diagram.

To make portraits when the subject is about eight feet from the camera, use the smallest stop opening. If the subject is about nine feet from the camera use the middle stop opening; and when the subject is about ten feet or farther from the camera, use the

largest stop opening. For the time of exposure necessary with the different stop openings for interiors, refer to pages 24 and 25.

Making Portraits Outdoors

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead. Place the camera on a tripod, Kodapod or some other steady, firm support, use the third or smallest stop opening, and make a time exposure of one or two seconds. By following this rule unpleasant and distorting shadows on the face will be avoided.

Kodak Portrait Attachment

The Kodak Portrait Attachment makes head and shoulder portraits. It can also be used for photographing flowers and similar subjects.

Place the Attachment over the lens and compose the picture in the finder. *The subject must be exactly $3\frac{1}{2}$ feet from the lens;* measure the distance carefully from the lens to the face. The same exposure is required as without the Attachment. For the best results, use the second or middle stop opening, and expose accordingly (see table on page 24).

Use *Kodak Portrait Attachment No. 13* with the No. 2 Beau Brownie; and the *No. 7* with the No. 2A Beau Brownie.

Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. By using this Attachment, portraits are made more artistic, due to the softening effect of diffusion.

Use *Kodak Diffusion Portrait Attachment No. 13* with the No. 2 Beau Brownie; and the *No. 7* with the No. 2A Beau Brownie.

“AT HOME WITH THE KODAK” is a booklet containing many diagrams and illustrations showing various lighting effects. It gives suggestions for making pictures, in and around the home.

“PICTURE TAKING AT NIGHT” is a booklet that describes in detail the methods of making flash-light exposures, campfire scenes, fireworks, lightning, moonlight effects, silhouettes and other novel and unusual pictures.

These two booklets are free, and copies of them will be sent upon request to our Service Department.

TIME EXPOSURES—OUTDOORS

When the smallest stop opening is used, the light passing through the

lens is so much reduced that very short time exposures outdoors may be made.

With Light Clouds—From one to three seconds will be sufficient.

With Heavy Clouds—Four to eight seconds will be required.

With Sunshine—Time Exposures should not be made.

When making time exposures the camera must be placed on some steady, firm support, do not hold it in the hands or the picture will be blurred.

CARE OF THE CAMERA

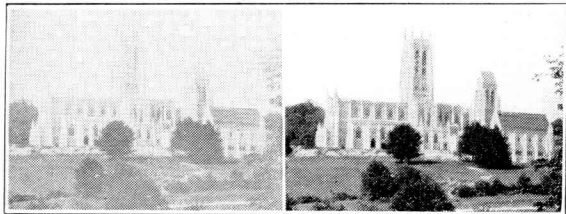
Caution: Prolonged exposure to direct sunlight might cause the covering of the colored cameras and carrying cases to fade.

To clean the colored cameras and carrying cases, use Ivory Soap and water, sparingly. Do not use a cleaner containing alcohol.

Keep Dust Out of the Camera

Wipe the inside of the camera and roll holder occasionally, with a slightly damp cloth.

CLEAN LENSES



Made with Dirty Lens. Made with Clean Lens

Lenses should be cleaned as follows:

Draw out the winding key, release the two catches and remove the roll holder. Wipe the front and back of the lens with a clean handkerchief. Do not try to take the lens apart to clean it.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

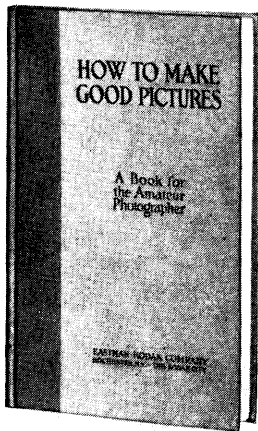
PRICE LIST

KODAK FILM, 120, for the No. 2 Beau Brownie, $2\frac{1}{4} \times 3\frac{1}{4}$, six exposures . . .	\$.25
KODAK FILM, 116, for the No. 2A Beau Brownie, $2\frac{1}{2} \times 4\frac{1}{4}$, twelve exposures60
Six exposures30
KODAK PORTRAIT ATTACHMENT, No. 13, for use with the No. 2 Beau Brownie75
No. 7, for the No. 2A Beau Brownie75
KODAK DIFFUSION PORTRAIT ATTACH- MENT, No. 13	1.25
No. 7	1.50
KODAK SKY FILTER, No. 13	1.15
No. 7	1.50
KODAK COLOR FILTER, No. 13	1.15
No. 7	1.50
KODAK METAL TRIPOD, No. 0	2.75
OPTIPOD, for attaching camera to the edge of a table, chair, fence, etc.	1.25
KODAPOD, for attaching camera to a tree, fence or similar rough surface.	1.75

KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or smaller negatives	\$1.25
KODAK NEGATIVE ALBUM, to hold 100 2½ x 4¼ or smaller negatives	1.25
KODAK TRIMMING BOARD, No. 1, 5-in.	.75
KODAK DRY MOUNTING TISSUE, 2¼ x 3¼ or 2½ x 4¼, three dozen sheets	.10
RHODES ALBUM, loose-leaf, cloth cover, 50 black leaves, size 5 x 890
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VELOX WATER COLOR OUTFIT, con- sisting of Artist's Mixing Palette, three Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors)	1.00
"HOW TO MAKE GOOD PICTURES," an illustrated book including many helpful suggestions for the amateur	.50

All prices subject to change without notice.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.



A PRACTICAL book for amateurs. It describes in a simple, understandable way every phase of photography that they are likely to be interested in, such as various methods of making exposures, developing, printing, enlarging, coloring, making lantern slides and other interesting subjects. Profusely illustrated.

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Sold at your dealer's

ROCHESTER, N. Y.

IMPORTANT

This manual should be read thoroughly, before you make any pictures.

While loading and unloading the camera, be very careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly for an instantaneous or a time exposure whichever is required; that the correct stop opening is in position, and that an unexposed section of the film is in place.

The sun must be behind your back or over the shoulder. If the sun shines directly into the lens it will blur and fog the picture.

Hold the camera *level*.

Hold the camera *steady* when making instantaneous exposures or snapshots. The camera should be held firmly against the body and when pushing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

Turn a new section of film into position immediately after making an exposure. This will prevent making two pictures on the same section of film.

Keep the lens and inside of the camera clean.

Instructions for making time exposures, indoors and outdoors, are included in this manual.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Outdoor Exposure Guide

for the Nos. 2 and 2A Beau Brownies

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	Largest	Snapshot
Ordinary landscapes showing sky, with a principal object in the foreground.	Middle	Snapshot
Marine and beach scenes. Distant landscapes. Mountains. Snow scenes without prominent dark objects in the foreground.	Smallest	Snapshot
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	Smallest	Time Exposure of one or two seconds
Moving objects. When photographing a moving object such as a runner, train or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.	Largest	Snapshot

This exposure table is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. If pictures are made earlier or later in the day, or if it is a *slightly* cloudy or hazy day, use the next larger stop opening than the one specified.