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January, 1924.

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*Picture taking with the*

No. 0

Brownie Camera



*Published by*

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## Order Film by Number

All Kodak Films are distinguished by the numbers on the ends of the cartons.

127 is the number of film for this camera (No. 0 Brownie). The number appears on the carton, on the cartridge, and on the back of the camera.

## Before Loading

**B**EFORE making any pictures with the No. 0 Brownie Camera read the following instructions carefully. Make yourself perfectly familiar with the camera, taking especial care to learn how to operate the shutter. Work it for both time and instantaneous exposures several times before loading with film.

The first and most important thing for the beginner to bear in mind is that the light, which serves to impress the photographic image upon the sensitive film in a fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture. Throughout all the operations of loading and unloading, be extremely careful to keep the protective paper wound tightly around the film to prevent the admission of light.

EASTMAN KODAK CO.,  
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## PART I

### Loading the Brownie Camera

**T**HE film for the No. 0 Brownie Camera is put up in light-tight cartridges, and the camera can be loaded in daylight. This should be done in a subdued light, *not* in bright sunlight.



THE FILM  
No. 127

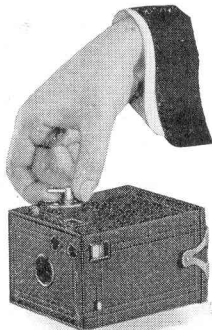


Fig. I.

### To Load

1. With the camera in a subdued light pull out on the winding key as shown in Fig. I.

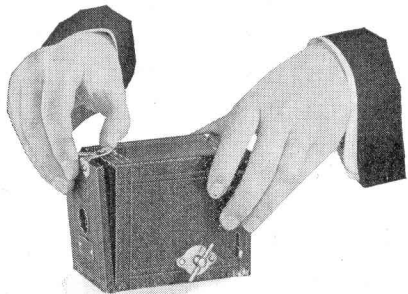


Fig. II.

2. Open the camera by raising the metal catch and swing down the back as in Fig. II.

3. Holding the camera in the position shown in Fig. III, the roll holder will slide out freely.

4. Examine this roll holder carefully and it will be noticed that at each forward corner there is a recess which will just hold a spool of film. In one of the recesses will be found an empty spool, which is to be used as the reel.

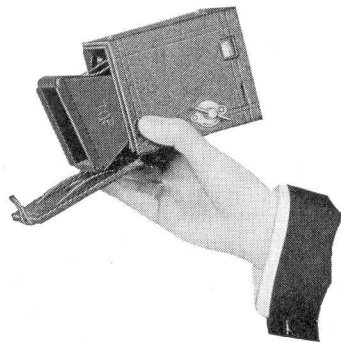


Fig. III.

5. On the top and over the recesses to hold the spools are two metal spool retainers. Lift up the retainer at the left hand side, after releasing it by pushing outwards on catch in the front as shown in Fig. IV, page 8. Insert the spool of film and push the retainer back into place so that the pin at the end of the film spool will fit into the hole in the retainer.

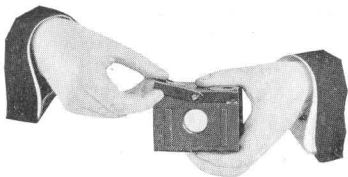


Fig. IV.

### Important

Be sure to get the top of spool at top of roll holder when inserting, otherwise your film will come on the wrong side of the protective paper, when reeled off, and total failure will result. Insert the full spool so that the slot in the end of the spool will be at the bottom while at the same time the slot at end of the empty spool, (which is used as the reel) is at the top of the roll holder. You can readily tell the top side of roll holder, as it is marked "Top." Each cartridge is marked with the word "Top" on the protective paper near the top of the spool.

6. Now break the gummed slip that holds down the end of protective paper, and pass the paper across opening in the back of the roll holder (Fig. V); take the empty reel from its recess by lifting up the metal spool retainer and pressing down the tension spring, then thread the protective paper through the slit in this

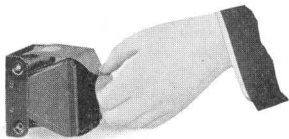


Fig. V.

reel, as shown in Fig. VI, *being extremely careful to have the paper draw straight and true.* Give the spool two or three forward turns and re-insert

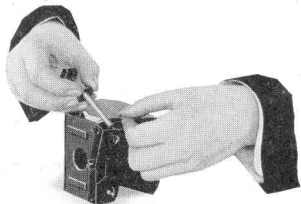


Fig. VI.



the reel in the recess, pushing the spool retainer back into place.

### Caution

If you turn off too much of the protective paper, before the camera is closed, some of the film will be uncovered and ruined.

7. The camera should now be closed, reversing the operations shown in Figs. II and III, pages 6 and 7. When re-inserting the roll holder in the outside box, remember that the slotted end of winding reel which shows through round hole in spool retainer in top of roll holder, must be uppermost so as to come next to the key in outside box

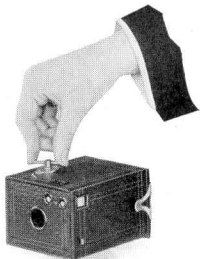


Fig. VII.

9. Turn the key to the left for about fifteen turns or until an index hand appears in the little red window in the back of the camera (this hand is a warning that the first number is approaching), then turn the key very slowly until the figure 1 appears in the red window. Press in slightly on the winding key, when turning it, to make sure that the web on the key stays within the slot in the top of spool.

The film is now in position for taking the first picture.



## PART II

### Making the Exposures

#### Instantaneous Exposures—"Snapshots"

**T**HE shutter of the No. 0 Brownie Camera is always set, and is operated by pushing the lever either to the right or left with the thumb. Push the lever *slowly* and in one direction only.

If the lever stands at the right hand side of slot, simply push it to left and *vice versa*.

If the lever is not pushed all the way across the shutter will not move, no "click" will be heard and no exposure made. Always push the lever as far as it will go.

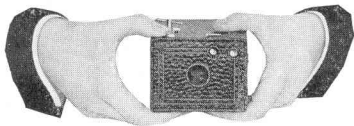


Fig. I.

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 the back or over the shoulder of the operator. If it shines directly into the lens it will blur and fog the picture.

For special instructions in regard to making portraits see pages 20 and 22.

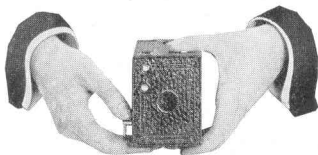


Fig. II.

Aim the camera at the object to be photographed and locate the image in the finder. There are two finders, one for horizontal and the other for vertical exposures.

For a horizontal exposure the camera should be held as in Fig. I.

For a vertical exposure the camera should be held as shown in Fig. II.

Any object that does not show in the finder will not show in the picture.

All being in readiness:

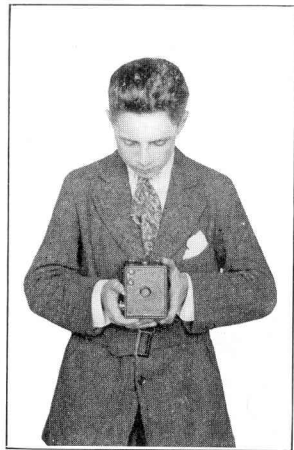
**Hold the Camera Steady and Level** as shown in illustrations, and move the shutter lever *once*, as far as it will go. *This makes the exposure.*



**IMPORTANT**

When making instantaneous exposures, hold the camera firmly against the body as shown

14



in illustrations. When pushing the exposure lever, hold the breath for the instant.

15

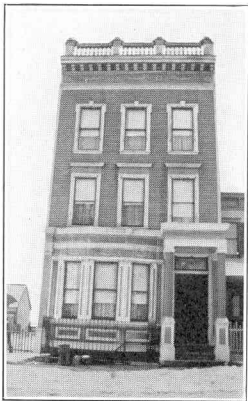


Fig. III.  
*Effect produced by tilting the Camera.*

### Important

When making the exposure, press the shutter lever *slowly* to one side so as to avoid jarring the camera. If the camera is not held steadily the picture will be blurred.

**Turn a new section of film into position:**  
Press in slightly on the key and turn it slowly to the left until the next number appears in the center of the red window.

Repeat these operations for each exposure.

### Hold camera level:

If the operator tries to photograph a tall building, while standing near it, by pointing the camera upwards (thinking to center it), the result will be similar to Fig. III. When making this picture the camera was pointed too high. This building should have been taken from a building opposite and at a level corresponding with the middle of the subject.

### Time Exposures—Indoors

Use some firm support, like a table or chair, and set the camera in such a position as to embrace the view desired. Be sure, however, to place the camera not more than two or three inches from the edge, so as to avoid including part of the table or chair in the picture.

By using the Brownie Tripod Adapter the camera can be used on any tripod, in either the vertical or horizontal position; the Adapter may be instantly detached when not in use. See price list.

The diagram (Fig. IV) shows the proper positions for the camera. It should not be pointed directly at a window, as the glare of light will blur the picture. If all the windows

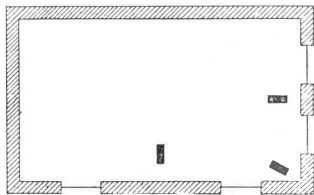


Fig. IV.

*Diagram, Showing Positions for Camera.*

cannot be avoided, pull down the shades of such as come within range of the camera.

Pull out the time slide A on left-hand side of the camera front, as shown in Fig. V. When this slide is pulled out the shutter strikes it as it passes the lens, stopping half-way across, with the shutter-opening in front of the lens.

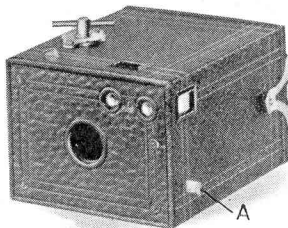


Fig. V.

All being ready, steady the camera with one hand, but do not attempt to hold it in the hands, and push the lever slowly to open the shutter; give the proper time (using a watch if more than two seconds) and push the lever in the opposite direction or push in time slide A, to close the shutter.

Turn a new section of film into position as described on page 17.

For Interiors, the following table is a good guide:

### **Time Needed for Interior Exposures**

#### **White walls and more than one window:**

bright sun outside, 2 seconds;  
 hazy sun, 5 seconds;  
 cloudy bright, 10 seconds;  
 cloudy dull, 20 seconds.

#### **White walls and only one window:**

bright sun outside, 3 seconds;  
 hazy sun, 8 seconds;  
 cloudy bright, 15 seconds;  
 cloudy dull, 30 seconds.

#### **Medium colored walls and hangings and more than one window:**

bright sun outside, 4 seconds;  
 hazy sun, 10 seconds;  
 cloudy bright, 20 seconds;  
 cloudy dull, 40 seconds.

### Medium colored walls and hangings and only one window:

bright sun outside, 6 seconds;  
hazy sun, 15 seconds;  
cloudy bright, 30 seconds;  
cloudy dull, 60 seconds.

### Dark colored walls and hangings and more than one window:

bright sun outside, 10 seconds;  
hazy sun, 20 seconds;  
cloudy bright, 40 seconds;  
cloudy dull, 1 minute, 20 seconds.

### Dark colored walls and hangings and only one window:

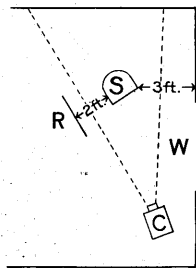
bright sun outside, 20 seconds;  
hazy sun, 40 seconds;  
cloudy bright, 1 minute, 20 seconds;  
cloudy dull, 2 minutes, 40 seconds.

These exposures are calculated for rooms the windows of which 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 time required will be longer.

## To Make a Portrait

Have the subject in a chair partly facing the light and turn the face slightly towards the camera, which should be placed a little higher than an ordinary table. The eyes of the subject

should be centered on an object at the same level with 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 background will usually give a more pleasing effect than a dark one.



C—Camera W—Window  
S—Subject R—Reflector

To produce a satisfactory illumination of the face, have the subject, camera and window in the positions as shown in the diagram.

It is advisable to use a reflector, to obtain more detail in the shaded part of the face. A white towel or sheet placed over a screen or high piece of furniture will make a suitable reflector; place it at an angle and in the position as indicated in the diagram.

For further instructions describing other methods used to produce various lighting effects, ask your dealer or write to us for a copy of the booklet: "At Home with the Kodak."

If portraits are made out of doors when the sun is shining brightly, have the subject in the shade of a building or a large tree, but with clear and unobstructed sky overhead,—then place the camera on some firm, solid support, and make a time exposure of about one second. By following this rule unpleasant and distorting shadows on the face will be avoided.

### **Kodak Portrait Attachment**

By using a Kodak Portrait Attachment with the No. 0 Brownie Camera, head and shoulder pictures of increased size may be obtained.

When the Kodak Portrait Attachment is in position the subject should be exactly  $3\frac{1}{2}$  feet from the lens.

The Attachment is simply an extra lens slipped in lens opening in the front, and in no way affects the operation of the camera except to change the focus.

Use **Kodak Portrait Attachment, No. 1** with the No. 0 Brownie Camera.

### **Kodak Diffusion Portrait Attachment**

The Kodak Diffusion Portrait Attachment is a supplementary lens used in exactly the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect entirely free from objectionable "fuzziness" or

out-of-focus appearance. By using this Attachment, portraits are made more artistic, due to the softening effect of diffusion.

When ordering, specify **Kodak Diffusion Portrait Attachment, No. 1**; this is the size that fits the No. 0 Brownie Camera.

### **Time Exposures—Outdoors**

On cloudy days time exposures may be made in the open air.

**With Light Clouds**—The shutter can hardly be opened and closed quickly enough to avoid over-exposure.

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

These exposures are calculated for the hours from two and one-half hours after sunrise until two and one-half hours before sunset and for objects in the open. For other hours or for objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give.

*Time Exposures should not be made while the camera is held in the hands. Always place it upon some firm support, such as a table or chair.*

### **Flash-light Exposures**

By the introduction of Eastman Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of

cardboard, a pin and a match complete the list of essential extras although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets, no lamp is necessary, there is a minimum of smoke and they are far safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

Many interiors can be taken with the flash sheets, that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions which, but for the flash-light, would be quite unobtainable.

**Preparation for the Flash**—The shutter should be adjusted for a Time Exposure, as described on page 18, and the camera placed on some level support where it will take in the view desired, see page 17.

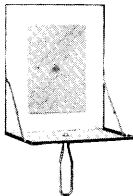
Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the light on the subject.

The flash sheet should be placed two feet behind and two or three feet to one side of the

camera. If placed in front or on a line with front of the camera, the light from the flash would strike the lens and blur the picture. It should be placed at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be at the same height or a little higher than the camera. The support upon which the flash is to be made should not project far enough in front of it to cast a shadow in front of the camera. An extra piece of cardboard, a foot square, placed under the flash sheet will prevent any sparks from the flash doing damage.

By using the Kodak Flash Sheet Holder, however, all these contingencies are taken care of, and we strongly advise its use.

### The Kodak Flash Sheet Holder



This holder may be held in the hand, *always between you and the flash sheet*, or it may be used on any tripod, it being provided with a socket for this purpose. The sheet is placed in position in the center of the larger pan over the round opening, which has a raised saw-tooth edge extending half-way around it. Press with the thumb on the sheet, so a slight break is made and a portion of the sheet projects par-



tially through the opening. Then to insure the sheet being more securely fastened, press around the notched edge, forcing this portion of flash sheet firmly into position on the pan.

To set off the flash, insert a lighted match from behind, through the round opening in the center.

## Taking the Picture

With the camera and the flash sheet both in position and all being in readiness, open the camera shutter, stand at arm's length and touch a match from behind through the round opening in the center of the holder.

*If the Kodak Flash Sheet Holder is not used, place the match in a split stick at least two feet long.*

There will be a bright flash which will impress the picture on the sensitive film. Then push the lever to close the shutter and turn the next section of film into place with the winding key, ready for another picture.

## The Flash Sheet

The size of the sheet required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings.

## Table

For ten feet distance and light walls and hangings, use one No. 1 sheet.

For ten feet distance and dark walls and hangings use one No. 2 sheet.

For fifteen feet distance and light walls and hangings use one No. 2 sheet.

For fifteen feet distance and dark walls and hangings use one No. 3 sheet.

*Never use more than one sheet at a time in the Kodak Flash Sheet Holder.*

**To Make a Portrait**—Have the subject in a chair partly facing the camera (which should be located a little higher than an ordinary table) and turn the face slightly towards the camera, having the eyes centered on an object at the same level with the lens.

The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For a three-quarter figure this will be about 8 feet, and for a full-length figure about 10 feet.

The flash should be on the side of the camera away from the face, that is, the subject should not face it. The flash should be at about the same height or a little higher than the head of the subject.

For use of the Kodak Portrait Attachment see page 22.

**To Make a Group**—Arrange the chairs in the form of an arc, facing the camera, so that each chair will be exactly the same distance

from the camera. Half the persons composing the group should be seated and the rest should stand behind the chairs. If the group is large any number of chairs may be used, but none of the subjects should be seated on the floor, as is sometimes seen in large pictures, because the perspective would be too violent.

**Background**—In making single portraits or groups, care should be taken to have a suitable background against which the figures will show in relief; a light background is better than a dark one and often a single figure or two will show up well against a lace curtain. For larger groups a medium light wall will be suitable.

The finder on the camera will aid the operator in composing the picture so as to get the best effect. In order to make the image visible in the finder the room will have to well be lighted. The lights may be left on while the picture is being made, provided none of them show in the finder.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable for portrait work; the subject, however, should be warned not to move, as the picture is not taken *instantaneously*, about one second is taken to burn one sheet.

Eastman Flash Cartridges may be substituted for the sheets if desired. We recommend the sheets, however, as more convenient, cheaper and capable of producing the best results. The cartridges are superior only when absolutely *instantaneous* work is essential.

## PART III

### Removing the Film

**W**HEN changing the spools of film in the No. 0 Brownie Camera, avoid doing so in the *direct* sunlight. The change can be made in the open, but to avoid all liability of fogging the edges of the film, it should be done in a subdued light.

1. When the last section of film has been exposed, give the winding key about ten half turns. This covers the film with protective paper again.

2. Provide an extra spool of film (No. 127) to fit this camera, and take a position where the daylight is somewhat subdued, *not* in the direct sunlight.

3. Open the back of camera and remove the roll holder as described on pages 5 to 7.

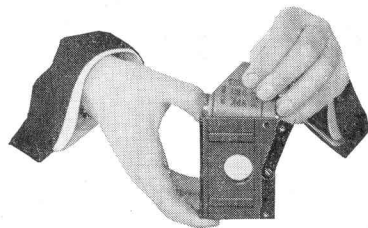


Fig. I.

4. Unfasten the metal spool-retainer at the right side of roll holder (Fig. 1), press down the tension spring and lift out the roll of film by the ends of the protective paper and the sticker, holding them together to prevent the paper loosening. Fold over about half-an-inch at end of protective paper (so as to make subsequent breaking of the seal easy), and then seal with the sticker. Wrap up exposed film immediately to prevent the possibility of light being admitted.

The roll of film is now ready for developing and printing.

5. Now take the empty spool from the recess on the left side of camera, and transfer to the winding side, bringing the slotted end, into which key is to fit, at the top.

6. Load as described in Part I, page 5.

#### Important

Film should be developed as promptly as possible after exposure.

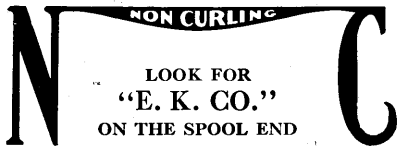
The quality of the image on all sensitized products is retained by immediate development after exposure.

#### "Cinch Marks"

If the film and paper loosen up a trifle when taken from the camera many amateurs are likely to take the cartridge in the hand and wind it as closely as possible, "cinching" it tightly with a twisting motion. There's nothing more likely to injure the negative than this tight drawing of the film, as it rubs the surface,

making fine parallel scratches running lengthwise of the film, which, in some cases, will ruin the negative. *Do not "cinch" the cartridge.* It simply needs to be wound tightly enough to keep the protective paper inside the flanges at the ends of the spool.

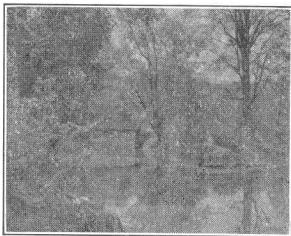
**Load your Brownie with Kodak Film.  
Look for this Trade Mark on the box:**



*"If it isn't Eastman,  
it isn't Kodak Film"*

## Clean Lenses

Dirty or dusty lenses are often the cause of poor pictures. The gray, flat, indistinct picture below was made with a dirty lens, the surfaces

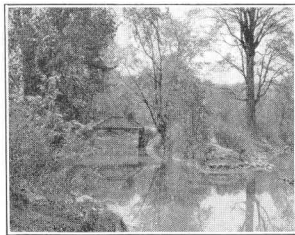


DIRTY LENS

of which were covered with an accumulation of dust. The sharp, clear, distinct picture on page 33 was made by the same lens after it had been carefully cleaned.

Lenses should be frequently examined. Open the back of the camera (when there is no film in it), remove the roll-holder, then open the shutter. The shutter should be adjusted as when making a Time Exposure. Hold the

camera so that the front is towards the light, then look through the lens from the back of the camera, and if the lens is found to be dirty, it should be wiped, both front and back, with a clean, soft linen handkerchief. In summer weather this needs special attention.



CLEAN LENS

Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is covered with a film of dust, dirt or moisture, the effect will be to cut off a great deal of light and make the picture gray and flat.

## Keep Dust Out of the Camera

Defective negatives are often caused by particles of dust which have collected on the inside

of the camera and settle upon the film, these produce small, dark spots upon the prints.

It is well to wipe out the inside of the camera occasionally with a slightly damp cloth. After the camera has not been used for some time, this needs special attention.

## Finishing the Pictures

**T**HERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. In order to free our instruction books from all unnecessary details, which might be confusing, we furnish with the camera the directions for *picture taking* only.

The instructions in this little book are ample for the manipulation of the camera under every condition that the amateur is likely to encounter. Similarly, those who wish to do their own developing and printing will find equally full instructions accompanying the Kodak Film Tanks (for developing in daylight) or our Outfits for tray or dark-room use.

To develop Film (No. 127) used in the No. 0 Brownie Camera provide, preferably, a No. 2 Brownie Developing Box or a Vest Pocket Kodak Film Tank. (These films may be developed in the larger Tanks, with the exception of the "Brownie" Tank, but not so economically.) The method of developing film in the Box is different than when using the Tank.

If the dark-room method of development is preferred, an Eastman 3A Developing and Printing Outfit should be provided.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing

instructions, at any time, whether a tank or outfit is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find as great pleasure in the finishing of the pictures as in the taking of them, and are able to produce, by the simple methods we have perfected, work of the highest order.

We never lose interest in the purchaser of a Brownie. We are not only willing but are anxious at all times to help solve any problems that may be encountered either by sending on the necessary printed instructions or by individual correspondence. Such customer, in availing himself of the knowledge of our experts, puts himself under no obligations to us. He is simply availing himself of one of the things that he is entitled to when he buys a Brownie or a Kodak—and that is, Kodak service.

EASTMAN KODAK CO.,  
ROCHESTER, N. Y.

## PRICE LIST

<b>Kodak Film Cartridge, No. 127</b> , for use with the No. 0 Brownie Camera, 8 exposures, $1\frac{5}{8} \times 2\frac{1}{2}$ . . . . .	\$ .25
<b>Carrying Case</b> , for No. 0 Brownie Camera . . . . .	1.00
<b>Kodak Portrait Attachment, No. 1</b> , for use with the No. 0 Brownie Camera . . . . .	.75
<b>Kodak Diffusion Portrait Attachment, No. 1</b> . . . . .	1.25
<b>Kodak Color Filter and Kodak Sky Filter No. 1</b> , for use with No. 0 Brownie Camera . . . . .	.75
<b>Brownie Tripod Adapter</b> . . . . .	.25
<b>Kodak Metal Tripod No. 0</b> . . . . .	2.75
<b>Bull's Eye Tripod</b> . . . . .	2.00
<b>Flexo Tripod</b> . . . . .	1.50
<b>No. 2 Brownie Developing Box</b> . . . . .	1.75
<b>Vest Pocket Kodak Film Tank</b> , for developing Vest Pocket Kodak Film, which is used in the No. 0 Brownie Camera . . . . .	3.00
Duplicating Outfit for above Tank . . . . .	1.50
<b>Developing Powders</b> for Brownie Developing Box or Vest Pocket Kodak Film Tank, per pkg. $\frac{1}{2}$ doz. pairs . . . . .	.20
<b>Eastman 3A Developing and Printing Outfit</b> for dark-room development and printing (for $3\frac{1}{4} \times 5\frac{1}{2}$ negatives or smaller), complete . . . . .	2.00

<b>Kodak Acid Fixing Powder</b> , 1 lb. pkg.	\$ .25
Do., $\frac{1}{2}$ lb. pkg.	.15
Do., $\frac{1}{4}$ lb. pkg.	.10
<b>Eastman Pyro Developer Powders</b> (for dark-room development), per $\frac{1}{2}$ dozen pairs	.25
<b>Eastman Hydrochinon Developer Powders</b> , (do not stain the fingers), per $\frac{1}{2}$ dozen pairs	.30
<b>Eastman Hydrochinon and Special Developer Powders</b> , in sealed glass tubes, per box of 5 tubes	.30
<b>Eastman Pyro Developer Powders</b> , in sealed glass tubes, per box of 5 tubes	.25
<b>Thermometer Stirring Rod</b> , (glass)	1.50
<b>Kodaloid Printing Masks, No. 1</b> , for use with No. 0 Brownie Negatives, each	.10
<b>Velox Paper</b> , per dozen sheets, $1\frac{5}{8} \times 2\frac{1}{2}$	.12
<b>Nepera Solution</b> , (for developing Velox), per 4-oz. bottle	.28
<b>Velox Transparent Water Color Stamps</b> , complete booklet of 12 colors	.45
<b>Velox Transparent Water Color Stamp Outfit</b> , consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps, (12 colors)	1.00
<b>Solio Paper</b> , per pkg. 2 doz. sheets, $1\frac{5}{8} \times 2\frac{1}{2}$	.20

<b>Combined Toning and Fixing Solu- tion</b> , for Solio, per 8-ounce bottle	\$ .50
4-ounce bottle	.30
<b>Eastman Reducer and Stain Remov- er</b> , per package, 5 tubes	.50
<b>Velox Re-developer</b> , per package, 12 tubes	.84
<b>Eastman Flash Sheets, No. 1</b> , per pkg. $\frac{1}{2}$ dozen	.35
No. 2, per pkg, $\frac{1}{2}$ doz.	.56
No. 3, per pkg. $\frac{1}{2}$ doz.	.84
<b>Kodak Flash Sheet Holder</b>	1.25
<b>Kodak Dry Mounting Tissue</b> , $3\frac{1}{4} \times$ $5\frac{1}{2}$ , 2 dozen sheets	.10
<b>Eastman Film Developing Clips</b> , (nickeled), $3\frac{1}{2}$ -inch, per pair	.25
<b>Kodak Junior Film Clips, No. 1</b> , each	.12
<b>Kodak Print Roller</b> , double, 6-inch.	1.00
<b>Flexo Print Roller</b> , single, 4-inch	.35
<b>Kodak Dark-room Lamp, No. 2</b> , $\frac{5}{8}$ - inch wick.	1.25
<b>Eastman Film Negative Album</b> , to hold 100 $1\frac{5}{8} \times 2\frac{1}{2}$ negatives	1.00
<b>Kodak Trimming Board, No. 1</b> , capac- ity 5 x 5 inches	.75
<b>Eastman Photo Blotter Book</b> , for blotting and drying prints.	.40
<b>Baltic Mounts</b> , for prints $1\frac{5}{8} \times 2\frac{1}{2}$ , per 100	2.10
Per 50	1.05

Agrippa Album, loose leaf, cloth cover, 50 black leaves, 5 x 8 . . . . .	\$ 1.10
"How to Make Good Pictures," an illustrated book for the amateur that includes many helpful suggestions; it shows various methods of making exposures, developing, printing, en- larging, etc. . . . .	.40
Developing Film only, 1 $\frac{5}{8}$ x 2 $\frac{1}{2}$ , per roll of 8 exposures. . . . .	.20
Printing and Mounting only, on Velox, 1 $\frac{5}{8}$ x 2 $\frac{1}{2}$ , each . . . . .	.07
Prints unmounted, each . . . . .	.05 $\frac{1}{2}$

All prints furnished unmounted unless other-  
wise specified.

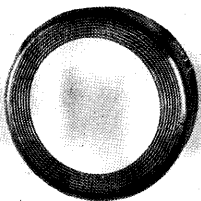
NOTE—If mailing us film for development  
do not fail to mark the package plainly with  
your name and address, and write us a letter  
of advice, with remittance.

3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ Velox Enlargements, from negatives 1 $\frac{5}{8}$ x 2 $\frac{1}{2}$ , unmounted . . .	\$ .15
Mounted . . . . .	.16
8 x 10 Bromide Enlargements, mounted on card, each . . . . .	1.00

On enlargement orders if, in our opinion,  
the print will be improved by double mounting,  
we will do so at an additional charge of ten  
cents, or triple mounted at fifteen cents.

*All prices subject to change without notice.*

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ROCHESTER, N. Y.

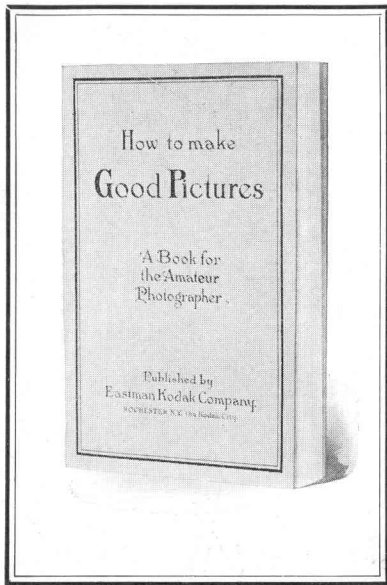


## The Kodak Portrait Attachment

Fits your Brownie for head and  
shoulder portraits—it brings the im-  
age into sharp focus at short range.

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ADDITIONAL ASSISTANCE FOR  
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**A**LTHOUGH we give in this manual all of 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.

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