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Picture-making with the
Folding Autographic
Brownies



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Price Threepence.

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WHEN BUYING FILM



When buying Film for your Autographic Brownie ask for and see that you get Autographic Film—the only Film with which you can make autographic records.

- No. 2 Folding Autographic Brownie uses Kodak Film Spool A120
- No. 2A Folding Autographic Brownie uses Kodak Film Spool A116.
- No. 2C Folding Autographic Brownie uses Kodak Film Spool A130.
- No. 3A Folding Autographic Brownie uses Kodak Film Spool A122.

BEFORE TAKING A PICTURE

Before taking a picture, read the following instructions carefully. Make yourself perfectly familiar with your Camera, and especially with the working of the shutter. Work the shutter for both time and instantaneous exposures several times before inserting the film in the Brownie.

Bear in mind that the light which records the pictures can spoil the sensitive film as quickly as it makes the picture. Throughout all the operations of loading and unloading, be extremely careful to keep the paper wound tightly around the film to prevent the admission of light.

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LOADING.

FIRST carefully follow out the instructions given on page 3 with regard to learning the use of the camera and especially the shutter.

The film for the Folding Autographic Brownies is sold in light-proof spools; the cameras can, therefore, be loaded in daylight. They should, however, be loaded in a subdued light and not in the glare of bright sunlight. Remember that after you break the gummed slip, you must take care to keep the paper taut on the spool, otherwise it may slip and so spoil the film by letting in the light.



THE FILM.

I. Take the camera in your left hand and, with the right thumb, push the nickelled catch to the left as far as it will go (Fig. 1). Holding the black enamelled edges, lift up the body until it clears the sides of the case

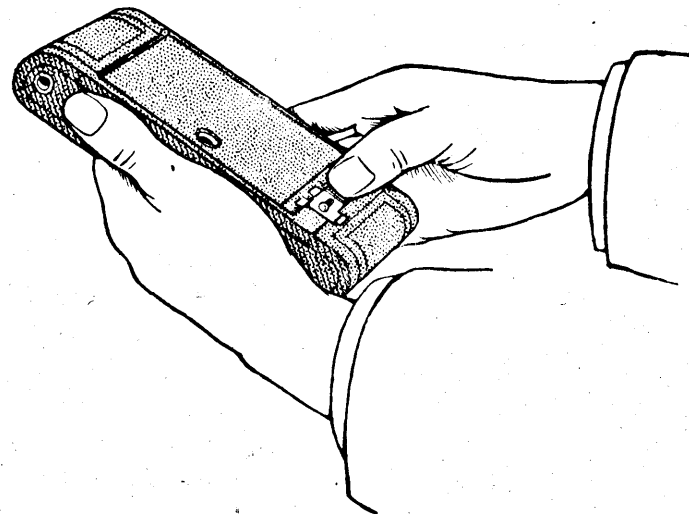


FIG. 1.

(Fig. 2), then draw it towards you a little, and you will find that it will lift out.

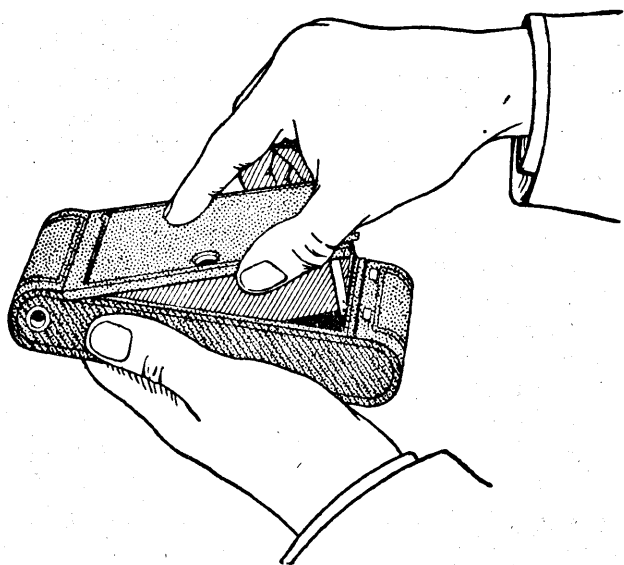


FIG. 2.

II. In the film recess at one end of the camera (it will most likely be found at the end with the

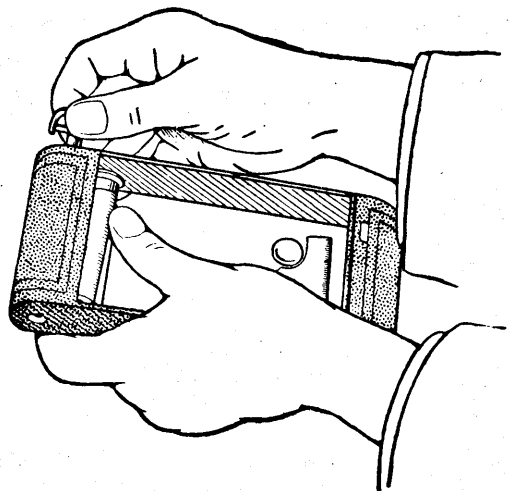


FIG. 3.

winding key), you will see an empty spool. This is the spool upon which the film is wound after each exposure; take it out, first pulling the winding key as far as it will come (Fig. 3).

III. Remove the gummed slip that encircles the spool, and pass the tapered end of the red paper into the slit in the empty spool, so that the slotted end of the empty spool will be at the top, and that of the full

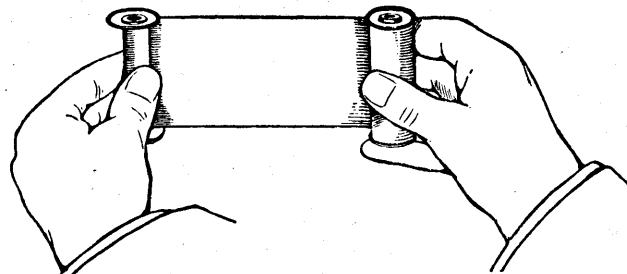


FIG. 4.

spool at the bottom. Give the empty spool three or four turns to wind off enough of the paper to engage it—taking care that the paper draws straight and true (Fig. 4).

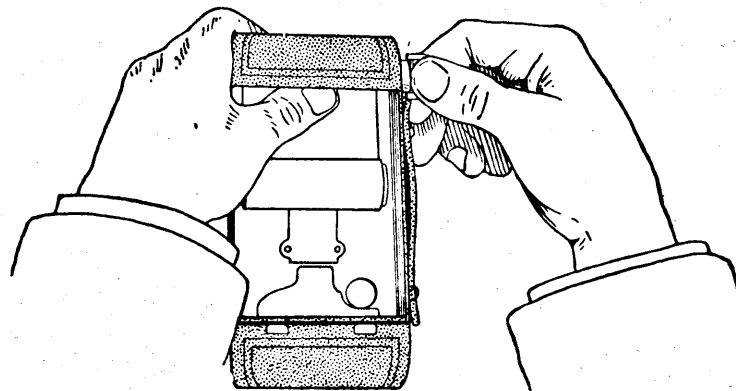


FIG. 5.

IV. Place the empty spool in the recess which has the winding key, and push in the key, turning it

until the web catches in the slotted end of the spool (Fig. 5). Enough of the paper should then be unrolled

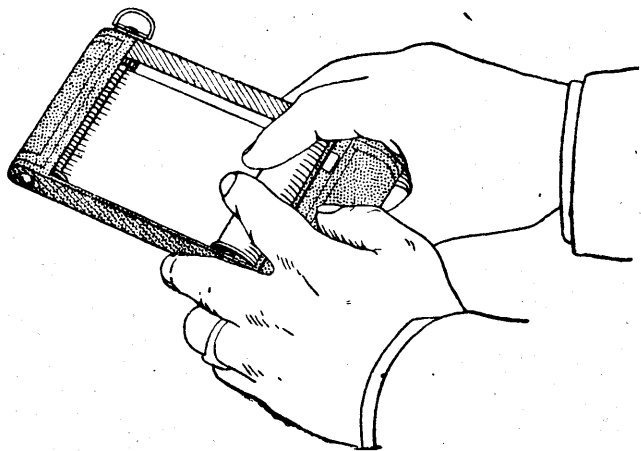


FIG. 6.

to allow the full spool to be placed in the recess at the other end of the camera (Fig. 6).

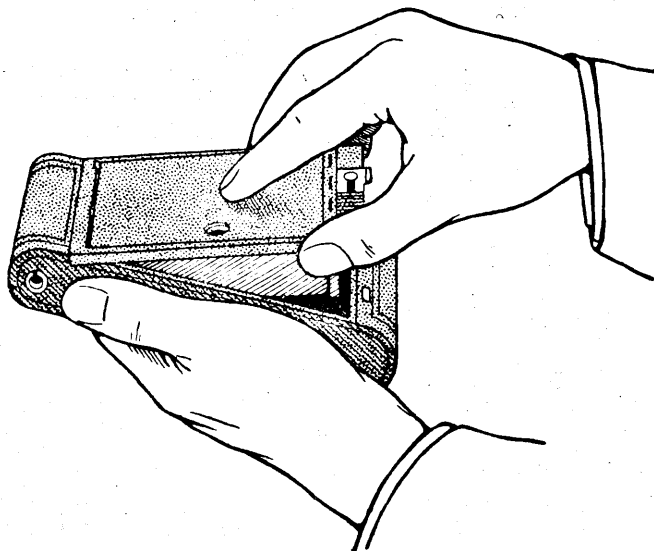


FIG. 7.

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V. Now replace the body in the case. First lower the upper end of the body into the case (Fig. 7), push back into position, and the lower end will then drop into the case and so allow the nickelled catch to be locked.

While loading the spool into the camera, from the time the gummed slip on the fresh roll of film is broken until the body is back into the case, keep the paper wound tightly on the spool. If it be allowed to loosen, light will get in and the film will be spoiled.

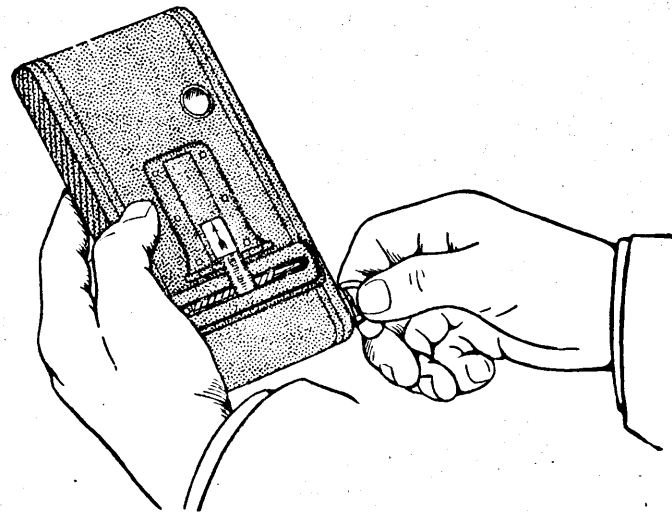


FIG. 8.

VI. The film is covered with paper, the excess of which must be wound off before a picture can be taken.

Turn the key *slowly*, and watch the little red window in the back of the camera (Fig. 8). When 15 to 18 half turns have been given, first a hand, and then the number 1 (black on red), will be visible through the red window (Fig. 9).

The film is now in position for the first picture.

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FIG. 9.

OPENING THE CAMERA.

Hold the camera in the left hand, and with the thumb and forefinger raise the catch, and with it draw down the hinged front until it locks (Fig. 10).

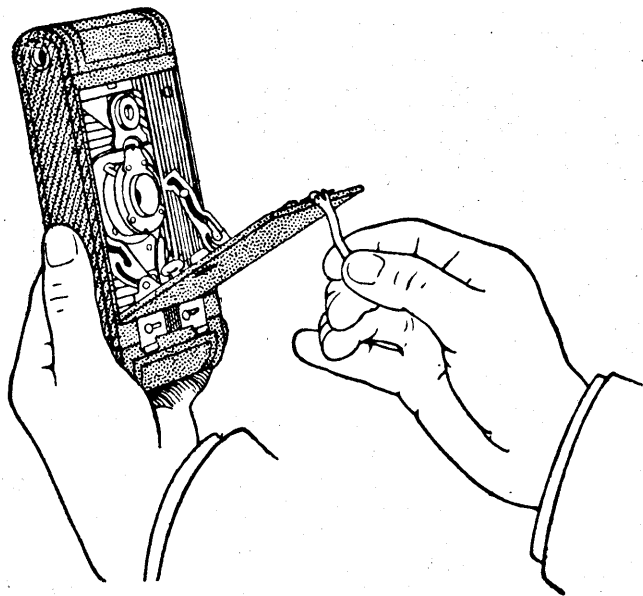


FIG. 10.

Holding the milled knob at the base, draw the lens support forward until it is stopped by the focussing catch dropping into the slot marked 100 feet (Fig. 11). The camera is now ready for taking all kinds of general views. If you wish to take a full length

portrait, or other near object, raise the focussing catch and draw the lens support out until the catch drops into the slot marked 8 feet.

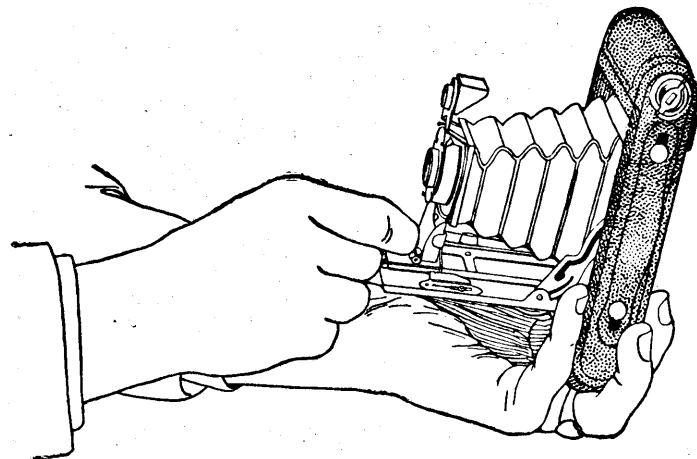


FIG. 11.

ARRANGING THE PICTURE.

Point the camera at the object to be photographed, and locate the image in the finder. Always look into the finder from directly over it, not at an angle. The finder shows as nearly as possible a facsimile of the picture, but on a reduced scale.

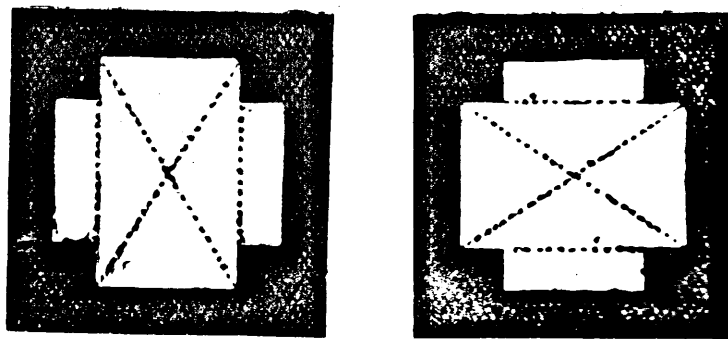


FIG. 12.

(a) View included when camera is held in vertical position. (b) View included when camera is held in horizontal position.

To make a vertical picture, hold' the camera as shown in Fig. 13. The view in this case will be as shown by the dotted lines in Fig. 12 (a).

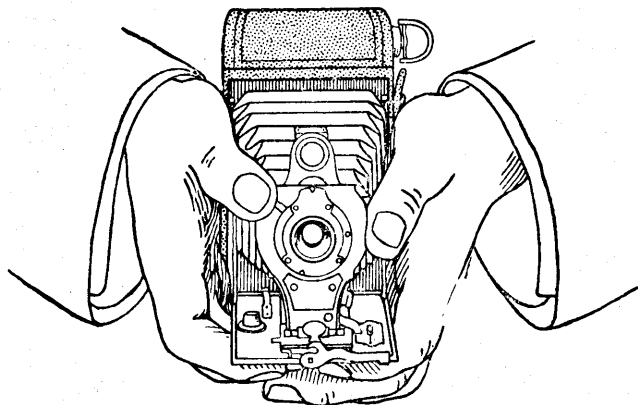


FIG. 13.

To make a horizontal picture, turn the finder and hold the camera as shown in Fig. 14, and remember that only the view indicated by the dotted lines in Fig. 12 (b) will be shown in the picture.

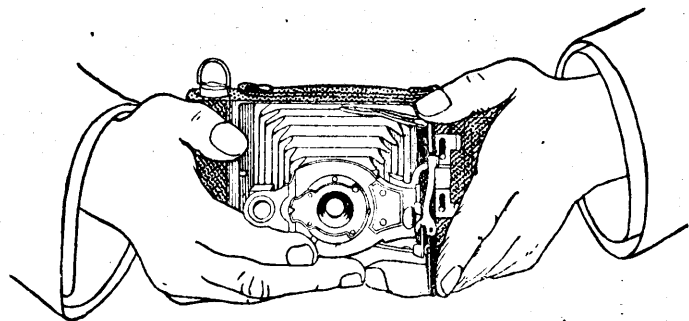


FIG. 14.

The camera must be held level and steady, as the least movement will cause a blurring of the picture.

If you try to photograph a high building, while standing near it, by pointing the camera upward the



FIG. 15.

result will be similar to Fig. 15. This building should have been taken from the middle storey of an opposite building, or by withdrawing if possible to the distance at which, the camera being level, the top of the building is included in the finder.

If the object be at a low level, like a small child or a dog, the camera should be held down level with the centre of the object.

All being in readiness, hold the camera level and steady, and press the shutter release with the thumb. This makes the exposure.

The shutter is worked by a lever only on the Nos. 2 and 2A Folding Autographic Brownies, but it can be worked by either a lever or a cable release on the Nos. 2C and 3A models.

The pressure on the release may be relaxed immediately the shutter is heard to click.

The length of an instantaneous exposure is determined by the position of the indicator A (Fig. 18), not by the length of time the release is pressed down. It must not be supposed that a "time" exposure can be given by maintaining the pressure on the release unless the indicator A is set to the letter B (Fig. 18.)

Before making the next exposure, you write the date or title of your picture by means of the Autographic feature. In order to do this you must use Autographic Film, which costs no more than ordinary film.

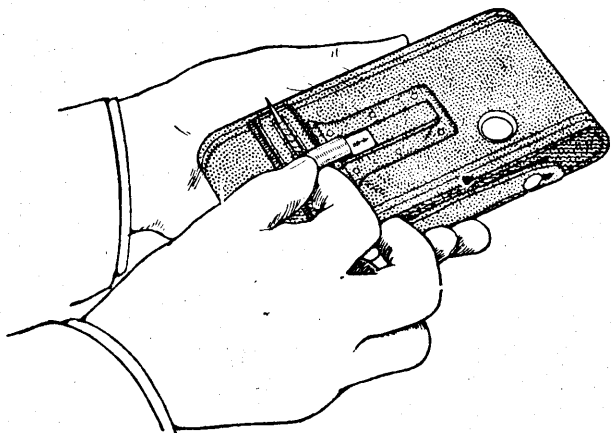


FIG. 16.

THE AUTOGRAPHIC FEATURE.

The camera is autographic. This means that you can write the particulars of your subject on the film at the time the picture is taken.

At the back of the camera there is a spring door which covers a narrow slit. When the door is lifted up a narrow strip of red covering paper is shown in the slit. It is on this strip of red paper that the writing is done. This slit is placed so that the writing comes between the exposures.

After the picture is taken, push back the sliding lock with your thumb (Fig. 16). Use the stylus, attached to the door, or a smooth pointed pencil; hold it in as upright a position as is convenient, and write on the strip of exposed red paper any notes required, such as title of picture, the date, or details of exposure, light, stops, etc. (See Fig. 17.)

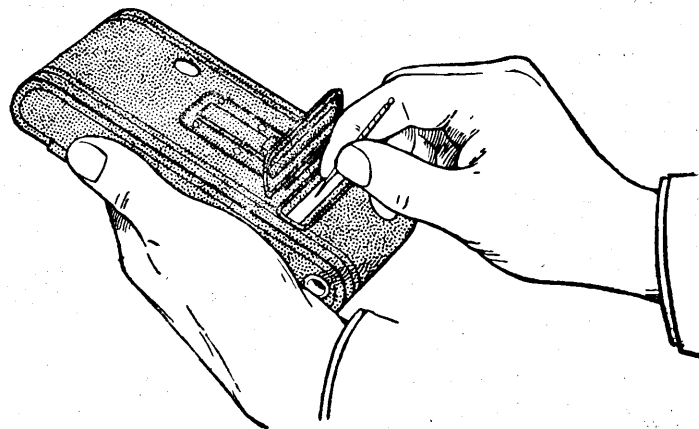


FIG. 17.

To get a clear impression, press firmly on both the up and down strokes.

Do not let the sun shine on the red paper. The pressure of the pencil or stylus affects the tissue, which lies between the red paper and the film in such a way that the light will record the writing on the film. After finishing the writing, the door should be left open to allow the light to impress the writing on the film. To get a good, clear impression expose to the sky, but not to the sun, in accordance with the following table :

Out of doors :

Brilliant light, 2 to 5 seconds.

Dull light, 5 to 10 seconds.

Indoors close to window :

Brilliant light, 5 to 7 seconds.
 Dull light, 10 to 15 seconds.
 Electric light, distance 2 inches, 30 to 60 seconds.
 Incandescent gas, distance 6 inches, 30 to 60 seconds.

To bring another section of film into position turn the key slowly until the next number (black on red) is visible through the red window. The warning hand appears only before section No. 1, but a row of small black dots appears as a warning before all the other numbers.

Repeat the foregoing operations for each instantaneous picture.

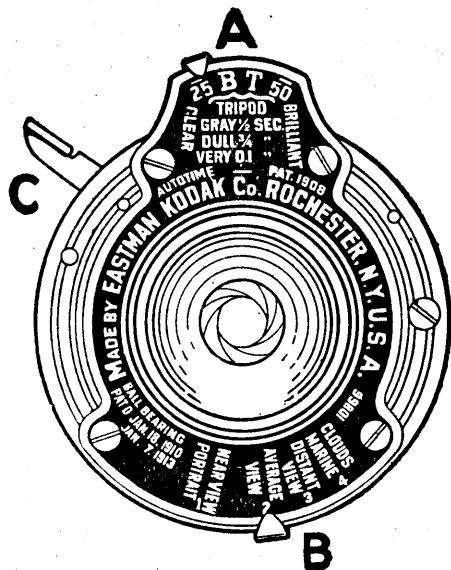


FIG. 18.

When you have used the last exposure on your roll of film, and have made your autographic record on it, turn the winding key of your camera until the letter "A" appears in the red window. Now raise the hinged door and sign your name on the red paper, and expose it in the same way as you did when making your records. Close the door again

and finish winding the film for removal from the camera. When the film is developed it will be readily identified by your signature.

Caution.

1. Always keep the door closed when winding a new film into position.
2. It is important that the film should be turned so that the number is in the *centre* of the red window and thus bring the writing accurately in to the space between the negatives.
3. If a pencil is used, the point must be dry, and it should not be a copying pencil.

NOTE.—When the camera is not in use protect its face from the direct rays of the sun.

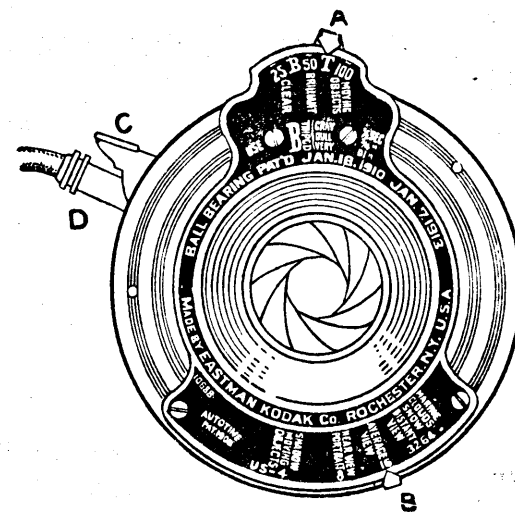


FIG. 18A.

THE SHUTTER.

To make good pictures you must thoroughly understand the action of the shutter.

To help beginners and those who have difficulty in deciding upon the shutter speed and the lens aperture required by a given subject, the cameras are fitted with the Autotime Scale (Figs. 18 & 18A). This scale enables the most inexperienced to make the proper adjustments for any outdoor subject and any condition of light.

The top scale, under the indicator A, Figs. 18 & 18A, relates to the strength of light. The bottom scale, over indicator B, Figs. 18 & 18A, relates to the kind of subject.

THE AUTOTIME SCALE.

Top Scale.—Strength of Light.

BRILLIANT.—Set the indicator A to this point *only* when the sunshine is clear and intense and falls directly on the principal part of the picture.

CLEAR.—Set the indicator A to this point for ordinary sunshine, and for intense sunshine when it is not falling directly on the principal part of the picture.

NOTE.—When the indicator A is set at "Brilliant" or "Clear," the camera may be held in the hand as the exposure will be instantaneous.

GRAY.—Hazy or dull sunshine, when the shadow cast by the sun would be called "half-shadow"—a distinct shadow but not as strong as under "brilliant" or "clear" conditions. The indicator A must be set at T or B at the discretion of the user and an exposure given of half-a-second.

DULL.—Dull may be described as when a very faint shadow is barely visible. The indicator A must be set at T or B and the exposure must be three-quarters of a second.

VERY DULL.—When the sky is completely overcast and no shadow of any kind is visible, set the indicator A at T or B and give one second's exposure.

NOTE.—When the indicator A is at T or B, the camera must be placed on some firm, level support.

Bottom Scale.—Kind of Subject.

Set the indicator B, Figs. 18 & 18A, to the point corresponding with the kind of subject.

MARINE, CLOUDS.—For pictures in which either of these subjects is the *principal* feature of the picture.

DISTANT VIEW.—For landscapes, mountain views, etc., where the whole subject is at a distance—in other words, a general view, without a *principal* object in the foreground.

AVERAGE VIEW.—A general landscape *with a principal object in the foreground*, the general landscape being in the nature of a background to the principal object.

NEAR VIEW-PORTRAIT.—For views less than one hundred feet distant and for general portraiture.

NOTE.—Expose always for the principal object in the picture.

For rapidly moving objects put the indicator A at "brilliant."

Ordinary moving objects, such as people walking, street traffic, etc., can be taken with the indicator A at "moving objects," "brilliant" or "clear."

If it is desirable to use a lens aperture smaller than that indicated by the kind of subject in order to increase the depth of focus of the lens, this may be done, but a compensating increase must be made in the length of exposure. Thus, indicator B may be moved from "average view" to "distant view" or "clouds" to increase the depth of focus of the average view, but the exposure must be increased, and if the light is "gray," you must regard it as "dull," or "very dull" as the case may be. This will give the same resultant exposure with the increased depth desired. The reverse of this is also true, and any departure that experience suggests may be made from the scale directions providing that the exposure is adjusted accordingly.

In towns where the light is modified by high buildings, use a lens aperture slightly larger than the one indicated.

The Autotime Scale is marked for summer at midday. During winter and in the morning and afternoon, use the aperture next larger than the one indicated.

Indicators A and B having been set according to the light and the subject, and an unexposed section of film being in position, press down the shutter release.

If the indicator A is at 25 (clear), 50 (brilliant) or 100 (moving objects), a single pressure of the release will make an instantaneous exposure, however long you keep the release under pressure. If the indicator A is at T (gray, dull and very dull) one pressure of the release will *open* the shutter, and another pressure must be given at the end of the desired exposure to *close* the shutter. If

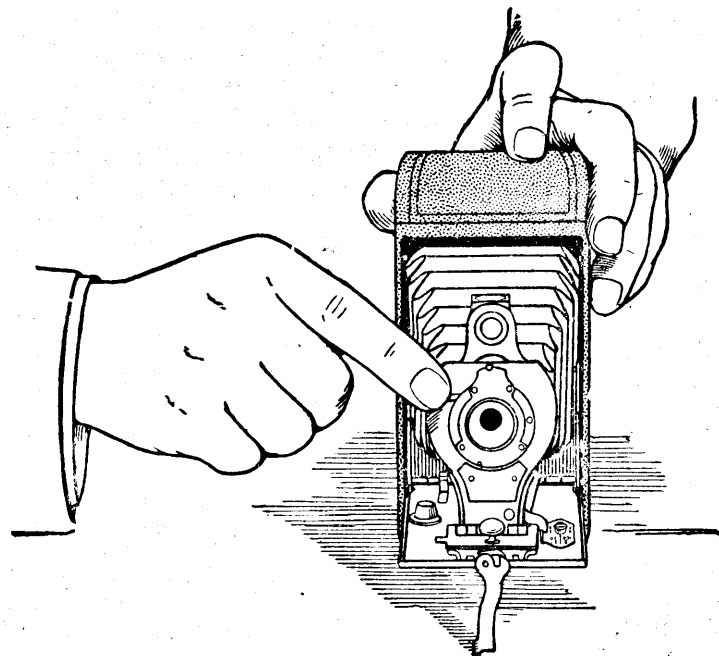


FIG. 19.

the indicator is at B, the shutter will remain open as long as the release is under pressure, and will close immediately the pressure is relaxed.

Immediately after every exposure, make the autographic record, turn a new section of film into position, as described on page 16.

ALTERNATIVE METHOD.

If preferred, the following instructions may be substituted for those relating to the Autotime Scale commencing on page 17. For R.R. Lens, see p. 26.

Instantaneous Exposures.

Meniscus Achromatic Lens.

When making instantaneous exposures the subject should be in the broad, open sunlight but not the camera. The sun should be behind your back or over your shoulder. If it shines directly into the lens, it will spoil the picture.

FIRST.—Set the indicator A at 25, 50 or 100. This adjusts the shutter for exposures of 1-25, 1-50 or 1-100 of a second.

SECOND.—Set the indicator B at No. 2, the proper opening for ordinary instantaneous exposures.

THIRD.—Press the shutter release on the camera front. This makes the exposure.

NOTE.—In bright light, set the indicator at 50 or 100. In more subdued light, set it at 25, but do not attempt to make instantaneous exposures in very dull light.

Time Exposures.

Meniscus Achromatic Lens.

The catch which locks the hinged front also acts as a strut—enabling the camera to stand in an upright position on a table or other firm and level support as in Fig. 19.

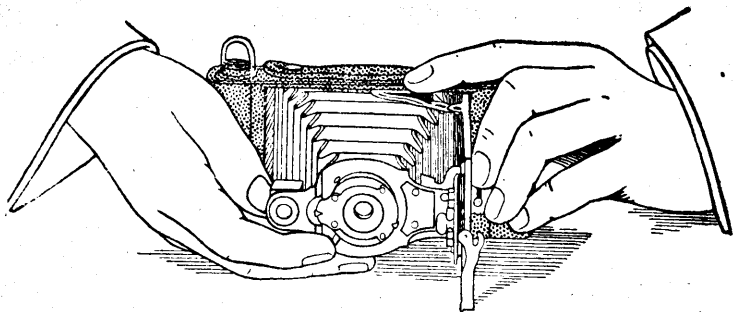


FIG. 20.

In making a horizontal picture turn the finder and swing the nickelled strut under the camera so as to level it (Fig. 20).

Time exposures cannot safely be made in the hands.

FIRST.—Set the indicator A, Figs. 18 and 18A to the point T.

SECOND.—Set the indicator B, at No. 2, 3, or 4. See both sections on page 25.

THIRD.—Press the shutter release. This opens the shutter. Time the exposure by the watch. Again press the release. This closes the shutter.

Brief Time Exposures.

Meniscus Achromatic Lens.

Time exposures shorter than a second are best given in the following way :—

FIRST.—Set the indicator A to the letter B.

SECOND.—Set the indicator B at No. 1, 2, 3 or 4. (See paragraph on the lens aperture, page 25.)

THIRD.—Press the release to open the shutter and release it to close the shutter, taking care not to jar the camera.

NOTE.—The shutter will remain open as long as the release is under pressure.

Use the "time exposure" movement (indicator A at T) for exposures of a second or more.

Before taking a picture always be sure of three things :—

1. That the shutter is adjusted properly for the exposure to be given—time or instantaneous.
2. That the lens aperture is set at the proper opening.
3. That an unexposed section of the film is in position.

INTERIORS.

Set the camera in such a position that the finder will embrace the view desired.

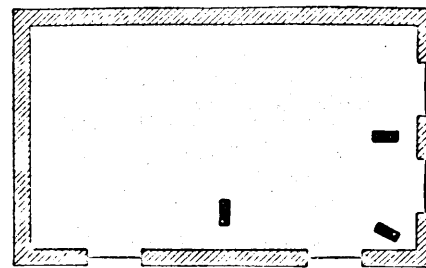


FIG. 21.

Fig. 21 shows three positions for the camera, each chosen so that the camera will not be pointed directly at a window, for the reason that the glare of light will spoil the picture. If all the windows cannot be avoided, pull down the blinds of those which come within the range of the camera.

In ordinary circumstances aperture No. 2 is the best for interiors, and the following table gives the approximate exposure required under varying conditions of light, with that stop for rooms whose windows get the direct light from the sky, and for times of day between three hours after sunrise and three hours before sunset.

If earlier or later, the time required will be longer.

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 one window :

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

Medium coloured 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 coloured walls and hangings, and one window :

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

Dark coloured 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 coloured walls and hangings, and one window :

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

If the largest aperture be used, give half the time in the table. With the third aperture double the time and with the fourth aperture multiply by four.

TIME EXPOSURES IN THE OPEN AIR.

When aperture No. 4 is before the lens the light admitted is so much reduced that time exposures out of doors may be made as in interiors, but the exposure must be much shorter.

WITH SUNSHINE.—The shutter can hardly be opened and closed quickly enough to avoid over exposure.

WITH LIGHT CLOUDS.—From $\frac{1}{2}$ to 1 second will be sufficient.

WITH HEAVY CLOUDS.—From 2 to 5 seconds will be required.

These figures are for the time of day lying between three hours after sunrise and three hours before sunset and for objects in the open air. For other times of day and for objects in the shadow, under porches or under trees, accurate directions cannot be given; experience only can indicate the proper exposure.

THE LENS APERTURE.

The adjustable opening in front of the lens, worked by indicator B (Figs. 18 & 18A), controls the amount of light passing through the lens.

The apertures are marked 1, 2, 3 and 4, and should be used as follows :

No. 1—For near views and portraits.

No. 2—For ordinary instantaneous exposures.

No. 3—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows; such as in views on the sea shore, in extremely high, dry climates, or on the water or in tropical or semi-tropical climates; also for interior time exposures.

No. 4—For time exposures out of doors in cloudy weather—not for instantaneous exposures, excepting very distant views, expanses of water and clouds. Time exposures on cloudy days with the smallest stop, No. 4, will range from $\frac{1}{2}$ second to 5 seconds according to the light.

The smaller the stop the sharper the picture, but do not use the smallest stops for instantaneous exposures.

PORTRAITS.

Place the sitter in a chair partly facing the light, and turn the face slightly towards the camera, which should be at the height of an ordinary table. The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For three-quarter figures the camera should be 8 feet from the figure, and for a full figure 8 to 10 feet. (See p. 27, "Kodak Portrait Attachment.")

DIRECTIONS

for using the Folding Autographic Brownies fitted with Rapid Rectilinear Lenses.

When your camera is fitted with the R.R. (Rapid Rectilinear) Lens the following instructions should be followed.

For Instantaneous Exposures.

Rapid Rectilinear Lens.

FIRST.—Set the lever A at 25, 50 or 100 according to the time of instantaneous exposure required. In bright light set the lever at the highest speed—with the Nos. 2A, 2C and 3A it will be 100 and with the No. 2 it will be 50. In more subdued lights set at 50 or 25. Do not attempt to make any instantaneous exposure in dull light.

SECOND.—Set the lever B at No. 8. Lever B controls the size of the lens opening, and 8 is the proper opening for ordinary instantaneous exposures. For instantaneous exposures when the sunlight is unusually strong, and when there are no heavy shadows, such as views at the seaside or on the water, use opening No. 16. With light clouds or *slightly* smoky atmosphere use No. 4 at 100 or No. 8 at 50 or 25. With heavy clouds do not attempt instantaneous exposures.

For Time and Brief Time Exposures.

Rapid Rectilinear Lens.

Set the lever B at No. 16, 32 or 64.

Use of Diaphragms.

Rapid Rectilinear Lens.

No. 4.—For instantaneous exposures on slightly cloudy days.

No. 8.—For all ordinary instantaneous exposures in good sunlight.

No. 16.—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows, such as views at the seaside or on the water. Also for interior time exposures.

No. 32.—For interiors. Never for instantaneous exposures.

No. 64.—For time exposures outdoors in cloudy weather. Never for instantaneous exposures. The time required for time exposures on cloudy days with stop No. 64 will range from 1/5th of a second to five seconds, according to the light. The smaller the stop used the sharper will be the detail in the picture, and the longer will be the exposure required. Therefore a small stop must never be used for an instantaneous exposure.

KODAK PORTRAIT ATTACHMENT.

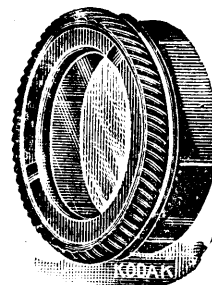


FIG. 22.

By the use of a Kodak Portrait Attachment (Fig. 22), large head and shoulder pictures of various sizes may be made. This Attachment is so valuable on many occasions that every Kodak user, when he knows what it will do, will add one to his outfit.

No. 2 Folding Autographic Brownie takes Portrait Attachment No. 8.

No. 2A Folding Autographic Brownie takes Portrait Attachment No. 3.

Nos. 2C and 3A Folding Autographic Brownie take Portrait Attachment No. 5.

The attachment is an extra lens which slips over the lens, and enables the user to approach closer than six feet to the subject (and thus get a larger image) *without spoiling the definition.*

The distance at which the Kodak is to be used, and therefore the size of the picture, depends upon the distance for which the Kodak is focussed. Full directions are supplied with the attachment.

The Kodak Portrait Attachment is useful also in photographing flowers and other small objects on an enlarged scale.

See special pamphlet, post free on application.

Be sure to specify the name of your camera and the lens when ordering the attachment.

GROUPS.

Arrange the chairs in the form of an arc, facing the camera so that each chair will be about the same distance from the camera. Half of those composing the group should be seated, and the rest should stand behind the chairs. If the group be large, any number of chairs may be used, but none of the subjects should be seated on the floor with limbs extended towards the camera.

BACKGROUNDS.

In making single portraits or groups care should be taken to have a suitable background against which the figures will show in contrast or 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.

UNDER-EXPOSURE.

To take an example, a negative is under-exposed when, after correct development, while the parts that were well lighted show a fair amount of detail, the parts that were in the shade lack detail. To avoid this, always calculate your exposure for the shady parts in your picture.

In an extreme case the developed negative does not show detail in either the worse lighted or the better lighted parts of the picture. This means you should give at least three times as much exposure for a similar picture under similar conditions.

An under-exposure can be made worse by incorrect development. The Kodak Film Tank will ensure correct development.

The only remedy for an under-exposed photograph is to take the picture over again. Always give sufficient exposure. (See pages 24—25).

OVER EXPOSURE.

This is a good fault. With correct development there is a lack of contrast between the well lighted parts of the picture and the shady parts, and in addition the negative may take a long time to print. This can be corrected with a reducer. (See page 37).

FLASHLIGHT PICTURES.

Kodak Flashlight Cartridges have wonderfully simplified picture-taking at night, and enable the amateur to obtain souvenirs of evening parties, groups around the dinner or card table, and single portraits which, but for the flashlight, would be beyond the range of the camera.

These flashlight cartridges make it possible also to photograph interiors which cannot be taken by daylight, either by reason of a lack of illumination or because there are windows in the direct line of view

which cannot be darkened sufficiently to prevent the blurring of the picture.

Kodak Flashlight Cartridges require no lamp, and give a minimum of smoke.

The camera should be prepared for "time" exposures, as directed on page 21 of this Manual (except that the largest stop must be used) and placed on a tripod, or some firm level support, whence it will take in the view desired.

Uncork a flashlight cartridge and pour the quantity of powder required to light the subject in a ridge upon a metal tray, piece of cardboard or dish. The quantity of powder required varies with the distance of the object farthest from the camera and the colour of the walls and hangings of the room. At one end of the ridge stick a piece of the touch-paper, supplied with the cartridges.

The flashlight should always be placed two feet behind and two or three feet to one side of the camera, so as to throw a shadow and give a little relief in the lighting. If placed in front, or on a line with the front of the camera, the flash will fall upon the lens and blur the picture. The flash should be the height of or a little higher than the camera, and a white cardboard reflector placed behind the powder will increase the illumination. The support upon which the flash is to be made should not project far enough forward to cast a shadow in front of the camera.

The finder on the camera will aid the amateur in arranging the subject for the best effect. In order to make the image visible in the finder, the room will have to be well lighted with ordinary gas or lamplight, which need not be extinguished while the picture is being made, provided none of the lights is placed so that it shows in the finder.

In the case of a portrait the flash should be on the

side of the camera away from the face—that is, the sitter should not face it—and the flash should not be higher than the head of the sitter.

As to the arrangements of a group or a single figure, and the choice of a background (see page 28).

Having the camera and the flash powder both in position, and all being in readiness, open the shutter, and ignite the end of the touch-paper with a match. In a few seconds there will be a bright

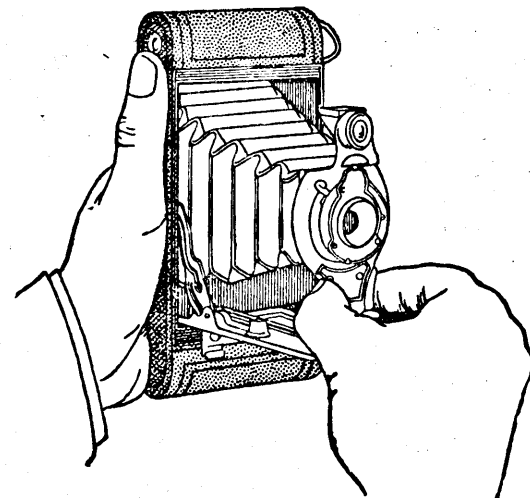


FIG. 23.

flash which will impress the picture on the sensitive film. Then push the lever to close the shutter, and turn a fresh section of film into position ready for another picture.

CAUTION.—The flash is instantaneous, and, to prevent accidents, care must be taken not to hold the touch-paper with the fingers when igniting it. If the powder is ignited directly without the use of touch-paper, use a long taper; never a match. Keep clear of the flash.

CLOSING THE CAMERA.

I. Holding the camera in the left hand, press the

thumb against the left of the lens support and, with the forefinger, raise the focussing catch (Fig. 23).

II. Keep the focussing catch raised and push back the lens support until the catch is clear of the focussing scale then, holding the milled knob, push the lens-support until it rests against the nickelled stop-block. Be careful not to push the support beyond the stop-block (Fig. 24).

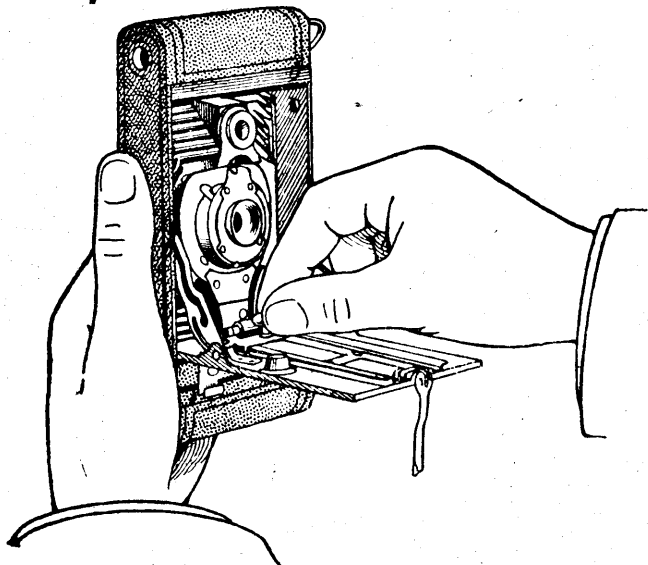


FIG. 24.

III. Close the front by pressing down on the arm locks of each side of the bed as shown in Fig. 25. The bed will now close readily and is locked by swinging the nickelled strut to the right, *i.e.*, on the same side as the winding key.

REMOVING THE FILM.

Taking out the exposed spool and putting in a new one should be done in a subdued light, but a dark room is not required.

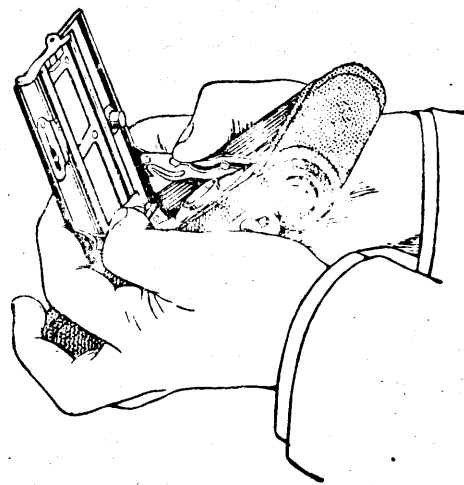


FIG. 25.

I. When the last section of film has been exposed, turn the key about 14 half turns. This winds the paper round the exposed film and protects it from the light when the body of the camera is taken out.

II. Have a new spool of film ready.

III. Lift out the body of the camera as described on page 6.

IV. Pull out the winding key and the exposed spool of film can then be lifted out. Take care that the red paper does not unroll.

V. Fold over about half an inch of the red paper (so as to make it easy to break again when you want to develop) and fasten it down with the gummed strip.

VI. Wrap up the exposed film immediately to prevent possible injury by exposure to strong light.

VII. The empty spool is now ready to be used in loading the camera with the new spool as described on page 6.

DEVELOPING.

If you post your spools to Kodak Limited for developing, please enclose your name and address in the packet, and send a letter of advice with a remittance to avoid delay. (See Price List, p. 38.)

If you wish to do your own developing, you have a choice between the old-fashioned Dark Room method, and the modern method of developing in Daylight with the Kodak Film Tank. Printed instructions for either method will be sent post free on request. It takes many years experience of dark room work to enable even an expert to get results equal to those which the beginner obtains by the more convenient daylight method.

PRINTING.

For printing, if the negatives are lacking in contrast, Vigorous Velox will be most suitable paper; if the negatives themselves are contrasty, Soft or Special Velox will be preferable.

ENLARGING.

Any negative that gives a good contact print will give a good enlargement on either Kodak Bromide or Soft Velox Paper by means of daylight.

From No. 2 Brownie negatives enlargements 7×5 ins. can be made with the No. 2 Brownie Enlarging Camera, and enlargements Post Card size ($5\frac{1}{2} \times 3\frac{1}{4}$ ins.) with the Brownie Post Card Enlarging Camera.

From No. 2A Brownie negatives enlargements $8\frac{1}{2} \times 5$ ins. can be made with the No. 3 Brownie Enlarging Camera.

From No. 2c Brownie negatives enlargements $9\frac{3}{4} \times 5\frac{3}{4}$ ins. can be made, and from No. 3A Brownie negatives enlargements 10 by $6\frac{1}{2}$ ins. with the No. 4 Brownie Enlarging Camera.

MOUNTING.

Mounting with paste is the method known to everyone. Kodak Mounting Paste is specially manufactured so that it will have no deleterious effect on the emulsion of any print or enlargement mounted with it.

Eastman Double Coated Mounting Tape will be found even more convenient. This is an exceedingly thin paper coated on both sides with a specially prepared adhesive. One side is moistened and attached to the print; then the other side is also moistened in its turn, and the print fixed in position on the mount or in the album.

When large numbers of photographs are to be mounted, the use of Ademco Dry Mounting Tissue, and a Dry Mounting Press can be recommended.

Amateurs will usually find the following alternative method with a flat iron equally convenient. The iron should be just the right heat for ironing starched linen; the tissue is laid over the back of the print and touched with a corner of the iron to attach it to the print. Print and tissue are then trimmed to the required size, and placed in position on the mount; a sheet of clean paper is placed on top and the whole surface is pressed (not ironed) with the hot flat iron. (For prices, see page 37.)

KODAK SERVICE.

If you have any trouble in getting perfect results with your Brownie, please ask for a free demonstration some morning at any Kodak branch; if that is not convenient, write about your difficulty to Kodak Limited, Kingsway, London, W.C.2.

Kodak Limited, employs a staff of demonstrators and experts to see that all photographic problems are explained which Kodak owners find difficult in solving for themselves.

PRICE LIST.

	£	s.	d.
The No. 2 Folding Autographic Brownie, with Meniscus Achromatic Lens ...	1	18	6
With Rapid Rectilinear Lens	2	5	0
No. 2A Folding Autographic Brownie, with Meniscus Achromatic Lens ...	2	7	6
With Rapid Rectilinear Lens	2	17	6
No. 2C Folding Autographic Brownie, with Meniscus Achromatic Lens ...	2	17	6
With Rapid Rectilinear Lens	3	7	6
No. 3A Folding Autographic Brownie, with Meniscus Achromatic Lens ...	3	7	6
With Rapid Rectilinear Lens	3	17	6
Autographic Film—			
No. 2 6 Exposure Spool... AI20	0	1	3
No. 2A 12 ditto ... AI16	0	3	4
No. 2A 6 ditto ... AI16	0	1	8
No. 2C 10 ditto ... AI30	0	3	9
No. 2C 6 ditto ... AI30	0	2	4
No. 3A 10 ditto ... AI22	0	4	6
No. 3A 6 ditto ... AI22	0	2	8
Leather Carrying Case for No. 2 ...	0	9	0
Ditto ditto No. 2A ...	0	10	0
Leather Carrying Case for No. 2C ...	0	11	6
Ditto ditto No. 3A ...	0	13	0

	£	s.	a.
Canvas Carrying Case for No. 2 ...	0	4	0
Ditto ditto No. 2A ...	0	5	0
Ditto ditto No. 2C ...	0	5	6
Ditto ditto No. 3A ...	0	6	6
Portrait Attachment	0	2	6
Brownie Developing Box for No. 2 ...	0	9	0
Kodak Developing Tank for No. 2 ...	0	14	0
Ditto ditto No. 2A ...	0	17	0
Ditto ditto No. 2C or 3A ...	1	3	0
Developing Powders (for use with Box and Tank), for No. 2, per packet of 6	0	0	9
Developing Powders for Tank for No. 2A, 2C or 3A	0	1	3
Kodak Acid Fixing Salt, in 1 ins -/6. 1/ and	0	2	0
A B C Developing and Printing Outfit for No. 2 or 2A	0	11	0
Ditto for No. 2C or 3A	0	18	0
Solio P.O.P., per packet -/8 and	0	1	3
Self-Tong Solio, per packet /8 and	0	1	3
Velox Paper, all grades, per packet /8 and	0	1	3
Bromide Paper, per packet from ...	0	0	8
Velox Printing Outfit, for Nos. 2 and 2A	0	18	6
Ditto ditto for Nos. 2C and 3A	1	0	0
Kodak Reducing Solution	0	1	6
Velox Concentrated Developer, per bottle	0	1	6
Kodak Combined Toning and Fixing Solution (one solution), 6-oz. 1/3, 10-oz. 2/1, 20-oz.	0	3	6

	£	s.	d.
Flash-Light Cartridges, per ½ doz. 3/6 ;			
per doz.	0	7	0
Eastman Thermometer	0	3	6
Brownie Postcard Enlarging Camera ...	0	12	0
No. 2 Brownie Enlarging Camera ...	0	14	6
No. 3 Brownie Enlarging Camera ...	0	19	0
No. 4 Brownie Enlarging Camera ...	1	2	0
Kodak Mounting Paste, per bottle ...	0	1	0
Eastman Double Coated Mounting Tape	0	0	6
Ademco Dry Mounting Tissue, per pkt.	0	1	3
Developing Exposures, per doz., No. 2	0	2	0
Ditto ditto No. 2A	0	3	0
Ditto ditto No. 2C	0	3	6
Ditto ditto No. 3A	0	3	6
Printing from Negatives, unmounted,			
per doz., No. 2	0	2	0
Ditto ditto ditto No. 2A	0	2	6
Ditto ditto ditto No. 2C	0	3	0
Ditto ditto ditto No. 3A	0	3	0
Printing from Negatives, mounted, per			
doz., No. 2	0	3	0
Ditto ditto ditto No. 2A	0	3	6
Ditto ditto ditto No. 2C	0	4	0
Ditto ditto ditto No. 3A	0	4	0

The prices of photographic materials are subject to alteration.

The Seal, and what it means



You will find this Seal on every bottle or package of Kodak Tested Chemicals you buy. It means that expert chemists have tested the purity, strength and uniformity of the chemicals—it means that when you see the Seal you know the chemicals are absolutely right.

Kodak, Ltd., Kingsway, London, W.C.2

VELOX.

The Original Gaslight Paper.

Prints in any light, requires no dark room for developing, and is extremely simple to work. It is made with a variety of surfaces, ranging from dead matte to glossy, so that different effects may be obtained. VELOX is further divided into two grades: "vigorous" for negatives of very weak contrast, and "soft" for all other negatives.

From all Kodak Dealers.

Kodak, Ltd., Kingsway, London, W.C.2.

THE KODAK CATALOGUE gives particulars of many useful accessories, mounts, albums, and supplies, all of which can be obtained through your photographic dealer. A copy will be sent post free on application to _____

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