

Instructions

for use of the

No. 2 Portrait

“Brownie”

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

Index

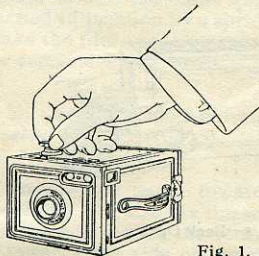
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Picture Making with the No. 2 Portrait "Brownie"

The Portrait "Brownie" is so named because, in addition to making the pictures an ordinary "Brownie" can make, it also makes "close up" pictures of subjects only a few feet away. This means that you can make head and shoulder portraits, and you can also photograph small objects, such as flowers or fruits, and obtain a much larger image than with an ordinary "Brownie."

Loading

"Kodak" N.C. Film for the No. 2 Portrait "Brownie" is supplied in light-tight spools, and the camera can, therefore, be loaded in daylight. This operation should, however, be performed in a subdued light, not in the glare of bright sunlight.



1. Place the camera on its side before you and pull out the winding key as far as possible. (Fig. 1).

Fig. 1.

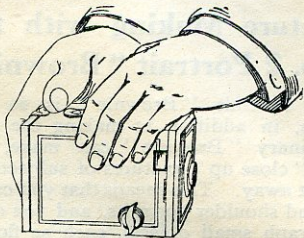


Fig. 2.—Unfastening the Back

2. Raise the metal catch at the back of the camera. The back will then swing open as shown in Fig. 3. It is hinged securely at the bottom and will not come off.

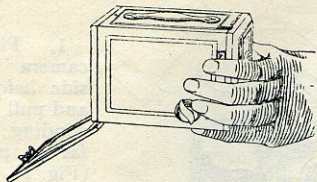


Fig. 3—Back Open

3. Hold the camera as shown in Fig. 4, when the Roll Holder will slide out freely; if not, a slight tap on the camera will release it.

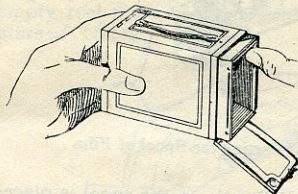


Fig. 4

4. Examine the roll holder carefully, and you will see that at the top and bottom near the forward end there are recesses which will just hold a spool of film.

In the lower recess you will see an empty reel, upon which the film will be wound as exposed. This reel is supported by a spring. The other recess is for the new spool, which is also carried in position by a spring. These springs make the film run true as it is wound forward for successive exposures.

5. Insert the spool of fresh film in the recess marked "Top" (Fig. 5).

On the red paper towards one end of the spool you will also see the word TOP. Insert the spool of film in the recess so that this end is towards the side of the roll holder marked

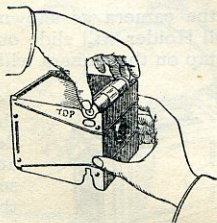


Fig. 5.—Inserting the Spool of Film

with the word "Top"; if the spool is placed in the opposite way the film will unroll on the wrong side of the paper and total failure will result.

6. Now break the gummed slip that holds down the end of the paper, and pass the paper over the rollers across the opening in the back of the roll holder (Fig. 6). Take the empty reel from its recess and insert the end of the

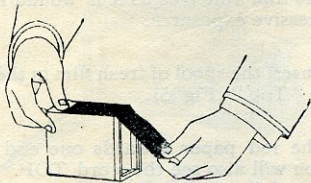


Fig. 6.—Passing the Paper round the Roll Holder

paper through the slit in this reel as shown in Fig. 8, *taking care that the paper fits squarely into the slit*. Re-insert the reel in the recess, and make sure the paper will wind properly on the reel. The notched end of the empty reel must be at the side of the holder marked "TOP."

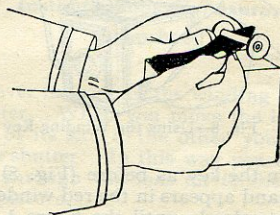


Fig. 7.—Threading the Paper through the Empty Reel

Caution.—If you wind off too much of the paper before the camera is closed the film will be uncovered and ruined.

7. Now close the camera, reversing the operations shown in Figs. 3 and 4. When re-inserting the roll-holder into the camera, be sure that the empty reel is *underneath*.

8. Push back the winding key into position, turning it to the left until it goes right home; thus reversing the operation shown in Fig. 1.

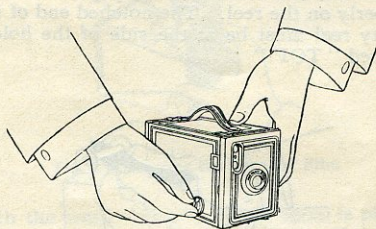


Fig. 8—Using the Winding Key

9. Turn the key as before (Fig. 8), until a warning hand appears in the red window, then turn the key slowly until the figure 1 appears in the centre of the window.

The film is now in position for the first picture

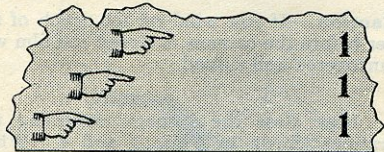


Fig. 9—The Warning Hand before No. 1

Making the Pictures

Not for "close up" portraits; for these see page 16.

Instantaneous Exposures

(Snapshots)

The lever in front of the winding key works the shutter. When you move the lever from one end of its slot to the other you open and close the shutter. In this way you allow light to pass through the lens on to the film and make a picture.

It is important to remember that by moving the lever *one way only*, you both open and close the shutter when making instantaneous exposures. You must not move the lever up and down to make the exposure.

For instantaneous pictures the subject should be in the open sunlight. You will not get good results if you photograph towards the light or towards the sun. It is a good plan to stand so that the sun shines from over your shoulder upon the object.

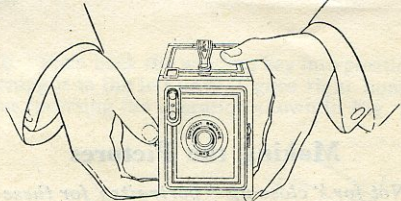


Fig. 10.—Ready for an Upright Picture.

Use the Largest Stop

Snapshots can only be made (except as noted in the next paragraph) when the largest stop is before the lens. If a smaller stop is used the light will be so much reduced that it will not sufficiently impress the image on the film and failure will result. In making snapshots both slides A and B shown on page 14 (Fig. 14), should be pushed down as far as they will go. Slide A controls time and instantaneous actions, and for snapshots must be down.

Slide B controls the stops, of which there are three; when it is quite down, and flush with the camera, the largest stop is in place. This is the one to use for all snapshots, except where the sunlight is unusually strong and there are no heavy shadows, such as in very distant views, views on the water or on the seashore, when the middle stop may be used. The largest stop must always be used when taking instantaneous "close ups," with the supplementary lens in position. (See page 16).

The smallest stop must never be used for snapshots or failure will result.

Point the camera towards the object to be photographed and see that the image is centred in the finder. There are two "brilliant" finders, one on the top of the "Brownie" for vertical pictures, and the other, at the right hand side above the lever, for horizontal pictures. Always look into the finder from directly over it, not at an angle.

For a vertical picture the camera should be held as shown in Fig. 10. For a horizontal picture the camera should be held as shown in Fig. 11.

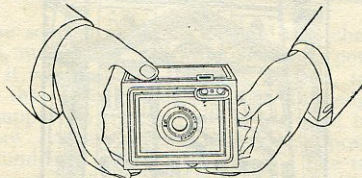


Fig. 11.—Ready for a horizontal picture

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 Figs. 10 or 11, and gently press the shutter lever over to one side with the thumb of the right hand. This makes the exposure.

To wind a new section of film into position
turn the key slowly to the left until the next number is visible through the window.

Repeat the foregoing operations for each picture.

When photographing a high building do not point the camera upwards or the result obtained will be similar to Fig. 12. Stand well away and *keep the camera level*.

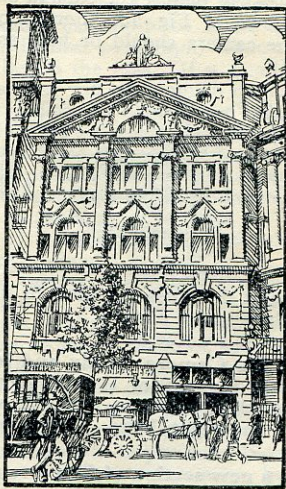


Fig. 12—Effect produced by tilting the Camera

Time Exposures Indoors

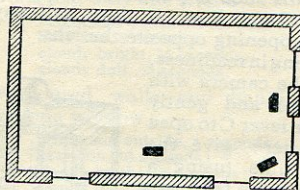


Fig. 13—Plan of a room showing the windows or doors and three suitable positions for the Camera

Use some firm support, such as a chair or table, and set the "Brownie" in such a position that it will embrace the view desired, taking care that it is placed close to the edge of the support so that no part is included in the picture. A very suitable and firm support will be found in a "Kodak" Tripod. The tripod screws on to the camera by means of either of the two tripod sockets. Care should be taken not to jog the camera during the exposures.

The diagram (Fig. 13), shows the proper positions of the camera for indoor pictures. It should not be pointed directly at a window as the glare of the light will blur the picture. If all the windows cannot be avoided, pull down the blinds of those within range of the camera.

Pull out the time slide A on the left hand side of the camera front as shown in Fig. 14.

When this slide is pulled out the shutter can open but not close; it stops half-way across with the opening opposite the lens.

All being in readiness, steady the camera with one hand and gently press the lever C to open the shutter; give the proper time (using a watch if more than two seconds) then press the lever in the opposite direction to close the shutter.

Turn a new section of film into position as described before. (See page 11).

For interiors the following table is a good guide:

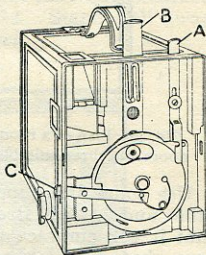


Fig. 14.—The position of slide B when the smallest stop is before the lens.

Time Needed for Pictures Indoors

This table is for the largest stop (about equal to f.16). When the second stop is used double the time; when the smallest stop is used give four times the exposure indicated in the table.

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-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 only 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 only one window:

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

The foregoing is calculated from rooms where windows get the direct light from the sky, and for any time from 3 hours after sunrise until 3 hours before sunset.

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

Close-up Portraits and other Pictures

In the normal way, all objects beyond about 10 feet from the Portrait "Brownie" are in focus when the largest stop is used. By bringing the supplementary lens in front of the ordinary lens, however, you can approach to within $3\frac{1}{2}$ feet of your subject and still obtain a sharp image. This supplementary lens is brought into position by pressing down the portrait lever as far as it will go, as shown in the illustration. When the pressure on the lever is released, the lens returns to its former position, and the "Brownie" is again in focus for objects 10 feet and beyond from the camera.

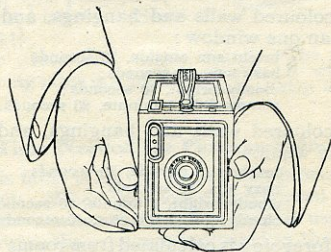


Fig. 15

The Portrait "Brownie" should be held in the left hand and the lever depressed with the thumb, leaving the right hand free to move

the exposure lever. The portrait lever should be pressed down just before making an exposure (whether "time" or "instantaneous") and released just after.

It must be clearly borne in mind that the supplementary lens is to be used *only* when making close-up pictures of objects about $3\frac{1}{2}$ feet from the camera. It must *not* be used for any other type of picture.

"Time" Exposures in the Open Air

When the smallest stop is before the lens (Fig. 14, page 14), the light admitted is so much reduced that time exposures out of doors may be made.

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.

The above is calculated for hours from 3 hours after sunrise until 3 hours before sunset and for objects in the open air. For other hours, and for objects in the shadows, under porches or under trees, no accurate directions can be given; the best plan is to use an exposure meter.

Stops

The diaphragm openings, apertures or stops should be used as follows:—

The Largest.—For instantaneous exposures, and for all "close-ups" with the supplementary lens in position.

The Middle.—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 dry climates, or on the water. Does not apply when the supplementary lens is being used; this requires the largest stop for all instantaneous exposures. Also for interior time exposures, the time for which is given in the tables on pages 14 and 15.

The Smallest.—For time exposures out of doors in cloudy weather. Not for instantaneous exposures. The time required for time exposures on cloudy days with the smallest stop will range from $\frac{1}{2}$ second to 5 seconds, according to the light.

The smaller the stop the sharper the picture.

When setting the stops always see that the one to be used is brought directly in front of the centre of the lens, where it catches.

If you use the smallest stop for instantaneous exposures failure will result.

The f. values of the stops are approximately:—

The largest f.16, the middle f.20, the smallest f.34.

Backgrounds

When 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 curtain. For larger groups a medium light wall will be suitable.

Under-Exposure

A negative is under-exposed when, after correct development, the parts that were well lighted show a fair amount of detail, but the parts that were in the shade lack detail. To avoid this, always calculate your exposure for the shadow portions of your picture.

In an extreme case the developed negative does not show detail in either the worst lighted or the best lighted parts of the picture. This means you should have given at least three times as much exposure.

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

The only remedy for a badly under-exposed photograph is to take the picture over again. Always give sufficient exposure.

Over-Exposure

This, if not extreme, is a good fault. With correct development there is slightly less 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. Over-exposure can be corrected in the negative to a great extent by the use of a suitable reducer. The latitude of "Kodak" Film is such that it compensates for slight over or under exposure.

Removing the Film

A dark room is not required when changing the spool in the No 2 Portrait "Brownie." This can be done in the open, but to avoid all possibility of fogging the edges of the film it should be done in a subdued light.

1. When the last film, No. 6, has been exposed, give the key about a dozen extra turns. This covers the film with paper again.

2. Have ready an extra spool of film to fit the camera.

3. Open the back and remove the roll holder as shown on pages 3, 4 and 5.

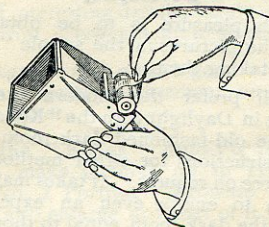


Fig. 16.—Taking out the used spool

4. Remove the exposed spool of film by lifting it out from the recess in which it is fastened, and immediately stick down the loose end of the paper with the gummed slip which will be found in the empty reel. Wrap the exposed spool in paper to prevent all possibility of injury by light.

Fig. 16 shows how to do this. The end of the red paper and the white gummed band are grasped, and the spool lifted out.

5. Take the empty reel from the top of the roll holder and transfer it to the winding end, bringing the slotted end, into which the key is to fit, opposite the proper pin.

Load as described on pages 3 to 8.

Developing

As much pleasure is to be obtained by finishing the pictures in the simple "Kodak" way as by taking them.

You will prefer the modern method of developing in Daylight with the "Kodak" Film Tank to the old-fashioned dark room method. Printed instructions for either method will be sent post free on request. It takes many years' experience to enable even an expert to get results in the dark room equal to those which the beginner obtains by the more convenient daylight method.

Printing

For printing in daylight, "Kodotone" Paper is the simplest medium. The prints merely need treatment in a solution of Hypo and a good wash afterwards; when dry, they are finished.

But for printing with artificial light in an ordinary room, "Velox" is the paper to use. For average negatives of normal contrast use Medium "Velox." When the negatives are lacking in contrast, Vigorous "Velox" is the proper grade; when negatives are contrasty, Soft "Velox" will be preferable.

Enlarging

In nearly all cases pictures are considerably improved by enlargement, and sometimes

more than one delightful picture can be made from different parts of a negative; the full beauty of interesting details, barely noticed in a contact print, is brought out in an enlargement.

Any negative that gives a good contact print will give a good enlargement on "Kodak" Bromide Paper.

With the "Kodak" Auto-Focus Enlarger you can make pictures up to $11\frac{3}{8} \times 7\frac{7}{8}$ ins. from a No. 2 Portrait "Brownie" negative. You can also enlarge any part of it you choose from $1\frac{1}{2}$ to $3\frac{1}{2}$ times its linear measurements, that is, from $2\frac{1}{4}$ to $12\frac{1}{4}$ times its area. Full particulars of the "Kodak" Auto-Focus Enlarger can be obtained on application.

Mounting

Mounting with paste is the common method. "Kodak" Mounting Paste is specially manufactured so that it will have no deleterious effect on the image 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, dry mounting with "Ademco" Dry Mounting Tissue is recommended. This can be used with an ordinary domestic iron, or, more conveniently, with an "Adhero" Dry Mounting Press.

The ordinary domestic iron can be used as follows: 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.

The most convenient way of heating the iron is to stand it in a pan of boiling water, which must be kept on the boil. On removal from the water the iron will dry in a few seconds. The iron will soon cool and it must be put back frequently into the boiling water. If the tissue does not stick to the mount, it means either that the iron has not absorbed sufficient heat, or that longer pressure is required.

"Kodak" Service

If you have any trouble in getting perfect results with your Portrait "Brownie," please ask for a free demonstration at any Kodak dealer or 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 which "Kodak" owners are unable to solve for themselves are explained.

Don't

Don't forget that the film must not be exposed to white light (daylight, lamplight, etc.) for an instant until after it has been developed and fixed.

Don't try to make instantaneous exposures indoors, in shady verandahs, or on dark days. You will only spoil your film.

Don't fail to read this manual from cover to cover carefully. You will avoid many mistakes.

Don't try to make instantaneous pictures with the smallest stop before the lens.

Don't leave the camera lying in the sun.

Flashlight Pictures

The opportunities afforded by a "Kodak" Flashlight Outfit for obtaining novel and interesting pictures of home life are too extensive and valuable to be neglected. By the introduction of these Outfits, picture-taking at night has been wonderfully simplified, and it is now possible for anyone to obtain pictures of evening parties, silhouettes and many other

things which, but for flashlight, would be beyond the range of the amateur.

The "Kodak" Flashlight Outfit used with "Kodak" Amateur Flash Powder gives a highly actinic flash with a minimum of smoke.

Any "Kodak" dealer will be pleased to show you how simple it is to make flashlight pictures with the "Kodak" Flashlight Outfit.

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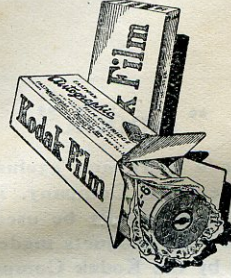
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