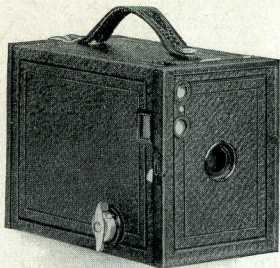


*Picture taking with the*  
**Nos. 2 and 2A**  
**Brownie Cameras**



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

# "Kodak"

TRADE MARK  
1888

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*Manufacturers of*

KODAK BROWNIE AND  
HAWK-EYE CAMERAS  
CINÉ-KODAKS KODASCOPIES  
KODAK FILM VELOX SOLIO  
EASTMAN BROMIDE PAPERS

KODAK FILM TANKS  
EASTMAN TESTED CHEMICALS  
KODAK DRY MOUNTING TISSUE  
TRIPODS AND OTHER PHOTO-  
GRAPHIC MATERIALS

*Trade Marks Reg. U. S. Pat. Off.*

January, 1928.

## "KODAKERY"

*A monthly magazine that teaches how to make better pictures, will be sent FREE OF CHARGE to anyone who buys one of our amateur cameras from a dealer in photographic goods, if this blank is filled out and sent to us within thirty days from the date the camera was bought. "KODAKERY" will be sent for six months on this offer. A post card will be enclosed with the fifth copy, if this post card is filled out and returned to us it will entitle you to an additional six months, free. After that the subscription price will be sixty cents for one year or one dollar for two years, but you are under no obligation to renew.*

EASTMAN KODAK COMPANY.

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ROCHESTER, NEW YORK:

*Accepting your offer, please put my name on the mailing list for "KODAKERY" (with the understanding that there is to be no cost to me), I having bought a*

.....  
(Kind of Camera)

from .....  
(Name of Dealer)

on .....  
(Date Here)

**Print your name and address plainly on reverse side of this page.**

Form No. 352.28.

TEAR OFF HERE

*Print your name and address plainly:*

Name.....

Street.....

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*Picture taking with the*  
**Nos. 2 and 2A**  
**Brownie Cameras**

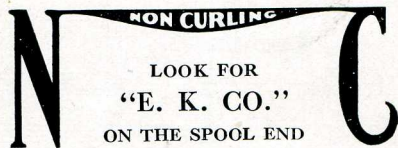
*Published by*  
**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y., U. S. A.**

## Order Film by Number

Kodak Films are distinguished by numbers on the ends of the cartons. The number is also on the cartridge, and on the back of the camera.

**120** is the number of the film for the No. 2 Brownie Camera.

**116** is the number of the film for the No. 2A Brownie Camera.



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

## IMPORTANT

Before taking any pictures with your camera, read the following instructions carefully. Make yourself familiar with the camera, taking especial care to learn how to operate the shutter (see pages 11, 12 and 20). Work it for both instantaneous and time exposures several times before loading the camera with film.

**Caution:** Be sure to hold the camera *steady* when making snapshots. Push the exposure lever slowly and hold the camera firmly against the body. If the camera is moved during the exposure, the picture will be blurred.

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

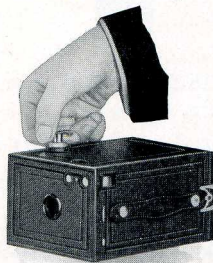


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## Loading the No. 2 or the No. 2A Brownie Camera

THE Nos. 2 and 2A Brownie Cameras are similar and these instructions should be followed with either camera. The only difference in the cameras is in the size of the pictures that they make.



These cameras can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight. Use film No. 120 for the No. 2 Brownie Camera, and use film No. 116 for the No. 2A Brownie Camera.

### To Load

1. With the camera in a subdued light, draw out the winding key as far as it will come, as shown in Fig. I.

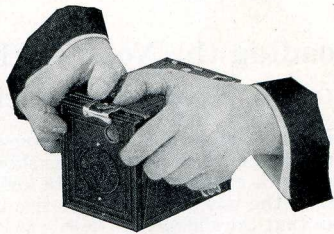


Fig. II.

2. Raise the catch with the thumbs as in Fig. II, to open the camera.

3. Hold the camera as shown in Fig. III, and remove the roll holder.

4. At each front corner of the roll holder there is a recess to hold a spool of film.

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

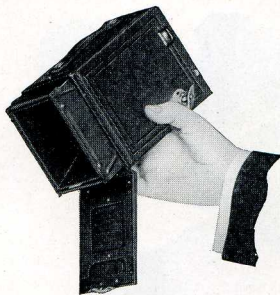


Fig. III.

5. Insert the spool of film in the recess opposite the winding side of the roll holder.

The winding side may always be distinguished by the longer opening over the recess in the roll holder, opposite the word "TOP."

## Important

The word "TOP" which is printed on the protective paper near the top of the spool must be next to the word "TOP" which is stamped on the roll holder. If the cartridge is inserted the wrong way the protective paper will come between the lens and the film and no pictures could be made.

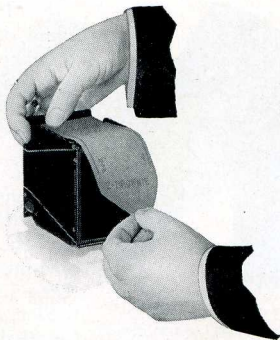


Fig. IV.

6. Remove the band that holds the end of the protective paper, and pass the paper *over the rollers* and across the opening in the back of the roll holder, as in Fig. IV. Unfold the end of the protective paper and thread it through the *longer* opening of the slit in the reel as far as it will go, as shown in Fig. V, *being very careful to have the paper drawn straight*. Give the spool two or three forward turns to make the paper hold securely on the spool.

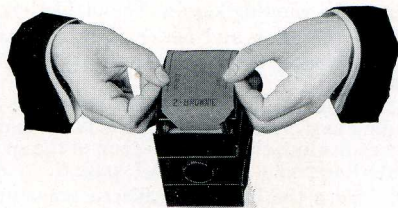


Fig. V.

**Caution:** If too much of the protective paper is unwound, before the roll holder is replaced in the camera, some of the film will be uncovered, fogged and ruined.

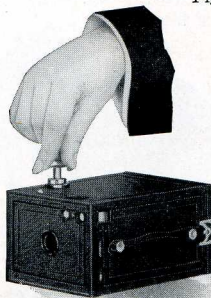


Fig. VI.

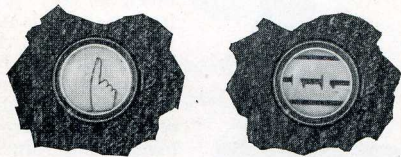
7. The camera must now be closed. Re-insert the roll holder in the outside box, so that the slotted end of the winding reel comes

next to the winding key in the outside box.

Close the back and fasten it by snapping the catch over the stud on the top of the camera.

8. Press in and at the same time turn the winding key until the web at the lower end of the key fits into the slot in the end of the spool, or winding reel. See Fig. VI, page 9.

9. Turn the key about fifteen turns until a warning hand appears in the red window, then turn the key slowly until the figure 1 is in the center of the window. The warning hand appears only before film No. 1.



The film is now in position for the first picture.

Press in the winding key slightly, when turning it, to keep the web of the key in the slot in the spool.

## Making the Exposures

### Instantaneous Exposures

#### “Snapshots”

THE shutter of the No. 2 or the No. 2A Brownie Camera is released by pushing the lever either to the right *or* left with the thumb. Push the lever *slowly* and in one direction only.

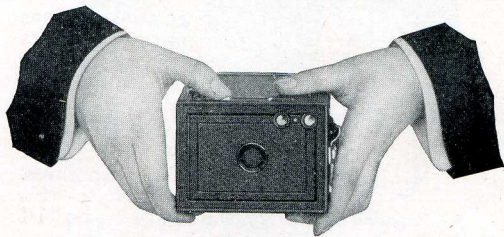


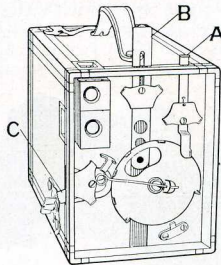
Fig. I.

If the lever stands at the right end of the slot simply push it to the left, or if it is at the left end of the slot, push it to the right—one movement only.



If the lever is not pushed all the way to the other end of the slot, the shutter will not move, no "click" will be heard and no exposure made. Push the lever *as far as it will go*.

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



A—Exposure Slide  
B—Stop Opening Slide  
C—Exposure Lever

This diagram shows the position of slide B when the smallest stop opening is in front of the lens.

Special instructions for making portraits are given on pages 21, 23, and 24.

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

Slide B controls

the stop openings, of which there are three. When it is all the way down the largest stop opening is in position. This is the one to use for all ordinary snapshots. To bring the middle stop in front of the lens, draw out slide B until it catches. When slide B is drawn out as far as it will go, the smallest stop opening is in front of the lens, see diagram. The smallest stop must *never* be used for snapshots.

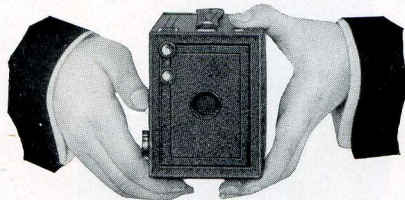


Fig. II.

## Use the Largest Stop Opening

When making snapshots, the largest stop opening must be in front of the lens. If a smaller stop is used for ordinary snapshots, the light will be so much reduced that it will



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

not make a satisfactory picture. For ordinary snapshots both the slides A and B shown in the diagram on page 12, should be pushed *all the way down*.

When the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as views at the seashore, on the water, extremely distant landscapes, snow scenes and clouds only, the middle stop should be used.

Point the camera at the subject to be photographed and looking into the finder from directly over the center of it, include what you want and compose the picture by turning to the right or left, see page 14.

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

For a horizontal picture hold the camera as shown in Fig. I, page 11.

For a vertical picture the camera should be held as in Fig. II, page 13.

All being ready:

## Hold the Camera Steady and Level

as shown in the illustrations, and push the exposure lever *once*, as far as it will go. *This makes the exposure.*

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

## Turn a New Section of Film into Position

Press in the winding key slightly and turn it slowly until the next number appears in the center of the red window. Do this after each exposure. The warning hand appears only before figure 1. By pressing in the winding key when turning it, the web on the key will stay within the slotted end of the spool, and will prevent the key loosening and allowing the film and protective paper to unwind.

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

## Hold Camera Level

The camera must be held level. If all of the subject cannot be included in the finder without tilting the camera upwards, move backwards until it is all included *with the camera held level*.

Tilting the camera to bring in the top of a tall building produces the distorted effect shown in Fig. III. Sometimes a tall building



Fig. III.

EFFECT PRODUCED BY TILTING THE CAMERA

can be photographed from a building opposite, at a level with its center.

If the subject is below the normal height, like a small child or a dog, the camera should



be held down level with the center of the subject.

**Kodak Sky Filter:** This accessory is for obtaining more detail in the clouds when photographing landscapes. The upper half of the filter is stained a yellow color which relieves the brightness of the sky and equalizes the exposure, the colorless lower half permits a normal exposure for the foreground. The same exposure should be made with the Kodak Sky Filter in position as would be required without it.

Use *Kodak Sky Filter No. 1*, with the No. 2 Brownie; and with the No. 2A Brownie, use *Kodak Sky Filter No. 0*.

**Kodak Color Filter:** This attachment is especially valuable in outdoor photography, and for all subjects containing colors that act slowly on the sensitive film. It is helpful in clearing haze when photographing extremely distant landscapes; also for recording the correct color *values* in a black and white print, of flowers, fruit and other colored objects. When using the Kodak Color Filter make an exposure about seven times longer than would be required without it.

Use *Kodak Color Filter No. 1*, with the No. 2 Brownie; and with the No. 2A Brownie, use *Kodak Color Filter No. 0*.

## Time Exposures—Indoors

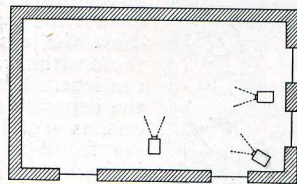


Fig. IV.

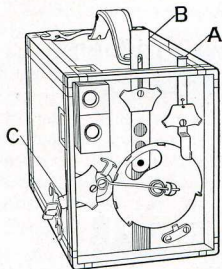
DIAGRAM SHOWING POSITIONS FOR CAMERA

The camera should be placed on a table, chair, tripod, Optipod or some other firm support. If using a table or chair, the camera must not be more than two or three inches from the edge, to avoid including part of the table or chair in the picture. The Nos. 2 and 2A Brownie Cameras have two tripod sockets and can be used on a tripod or an Optipod in either the vertical or horizontal position.

Place the camera in such a position that the finder will include the view desired. The



diagram (Fig. IV, page 19), shows three positions for the camera. It should not be pointed directly at a window, as the glare of light will blur the picture.



This diagram shows the position of slide B when the smallest stop opening is in front of the lens.

If all the windows cannot be avoided, draw the shades of those within range of the lens. Draw out the exposure slide A on the top of the camera front, as shown in the diagram. When this slide is drawn out to the limit of motion, the shutter opens and *remains open*, until the lever C is pushed again to its original position.

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

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

## Exposure Table for Interiors

The table on page 22 gives suitable exposures required for varying conditions of light, with the middle or second stop opening in front of the lens.

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

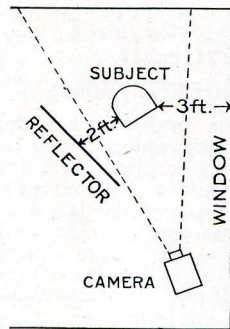
## To Make a Portrait

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

# EXPOSURE TABLE FOR INTERIORS

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

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



in the position indicated in the diagram.

"How to Make Good Pictures," a book containing many diagrams and illustrations showing various lighting effects, can be obtained from a Kodak dealer.

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

stop opening. For the time of exposure necessary for interiors with the different stop openings, refer to pages 21 and 22.

## Making Portraits Outdoors

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

## Kodak Portrait Attachment

The Kodak Portrait Attachment is an extra lens, which, when slipped in the lens opening, makes head and shoulder portraits.

Place the Attachment in the lens opening. Compose the picture in the finder. *The subject must be 3<sup>1</sup>/<sub>2</sub> feet from the lens;* and for the best results, use the second or middle stop opening, and expose accordingly (see table on page 22).

The Attachment can also be used for making pictures of flowers and similar subjects.

The exposure when using the Attachment, is the same as without it.

Use *Kodak Portrait Attachment No. 1* with the No. 2 Brownie Camera.

Use *Kodak Portrait Attachment No. 0* with the No. 2A Brownie Camera.

## Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect 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.

Use *Kodak Diffusion Portrait Attachment No. 1* with the No. 2 Brownie Camera.

Use *Kodak Diffusion Portrait Attachment No. 0* with the No. 2A Brownie Camera.

## Time Exposures—Outdoors

When the smallest stop opening is used, the light passing through the lens is so much reduced that time exposures outdoors may be made the same as for interiors, but the exposures must be much shorter.



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

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

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

These exposures are for hours from two and one-half hours after sunrise until two and one-half hours before sunset and for subjects in the open. For other hours, or for subjects in the shadow, under porches or under trees, the lighting conditions vary so greatly that no definite instructions can be given; experience only can teach the correct exposure.

*Time Exposures must not be made with the camera held in the hands. Place it upon some firm support, such as a tripod, Kodapod, table or chair.*

## Stop Openings

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

**1. The Largest**—For snapshots of all ordinary outdoor subjects, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight.

**2. The Middle**—For instantaneous exposures or snapshots when the sunlight on the subject is *unusually strong* and there are no heavy shadows—such as views at the sea-shore, on the water, extremely distant views, snow scenes and clouds only; also for Interior Time Exposures, the time for which is given in the table on page 22.

**3. The Smallest**—For Time Exposures Outdoors on cloudy days, see pages 25 and 26. *Never use the smallest stop opening for instantaneous exposures.*

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

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

If the *smallest* stop opening is used for instantaneous exposures, *failure will result*.

Throughout these instructions, the exposures given for outdoor subjects are for hours from two and a half hours after sunrise until two and a half hours before sunset. If earlier or later the exposures must be longer. For subjects in the shade, under porches or under trees, no accurate directions can be given; experience only can teach the correct exposure to give.



## Flash-light Exposures

Eastman Flash Sheets make picture-taking at night easy. A package of flash sheets, a piece of cardboard, a pin, a split stick about two feet long and a match complete the list of necessary extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets there is little smoke. They are safer than other self-burning flash mediums, besides giving a softer light that is less trying to the eyes.

Flash sheets make possible the photographing of many interiors that could not be taken otherwise, either for lack of illumination or because there are windows in a direct line of view which must have the shades drawn to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or an individual may be easily photographed by using flash sheets, providing souvenirs of many occasions which, but for the flash-light, would be impossible.

"Picture Taking at Night," a booklet giving full information regarding flash-light photography and other ways to make pictures at night, will be sent free upon request to the Service Department, Eastman Kodak Company, Rochester, N. Y.

## Removing the Film

THESE cameras can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight.

1. When the last section of film has been exposed, turn the winding key until the end of the protective paper passes the red window.
2. Open the camera and remove the roll holder as shown on pages 5 to 7.

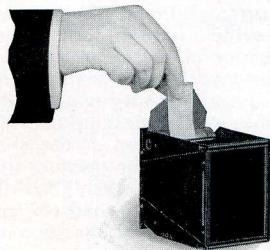


Fig. I.

3. Hold the ends of the protective paper and sticker together to prevent the paper from loosening. If the sticker has been wound under the roll, revolve the spool to bring it up. Lift out the roll of exposed film as shown in Fig. I, page 29.

4. Fold under about half-an-inch of the protective paper, and fasten it with the sticker. The folded end makes the breaking of the seal easier, when ready to develop the film.

The exposed film, now ready for development, should be wrapped up to keep light from reaching it.

**Important:** Film should be developed as soon as possible after exposure. The quality of the image on all sensitized products is retained by prompt development after exposure.

5. Remove the empty spool and place it in the recess on the winding side of the roll holder. The slotted end of the spool must show through the longer opening in the roll holder, opposite to the word "TOP."

It is a good plan to reload the camera as soon as an exposed film has been removed, to be ready for the next pictures. Use film No. 120 for the No. 2 Brownie Camera, and film No. 116 for the No. 2A Brownie Camera.

Load the camera as described on pages 5 to 10 inclusive.

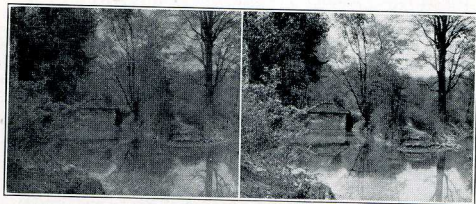
## "Cinch" Marks

If the film and paper loosen up a trifle when taken from the camera, there is an inclination to take the cartridge in the hand and wind it as closely as possible, "cinching" it tightly with a twisting motion. This might injure the negatives, as it rubs the surface, making fine, parallel scratches. *Do not "cinch" the cartridge.* It simply needs to be wound tightly enough to keep the protective paper within the flanges of the spool.

## Clean Lenses

Dirty or dusty lenses make poor pictures; the pictures on page 32 illustrate this clearly. The gray, flat, indistinct picture was made with a dirty lens, the surfaces of which were covered with dust. The sharp, clear and distinct picture was made with 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 for making a Time Exposure, and



*Made with Dirty Lens.*

*Made with Clean Lens.*

the largest stop opening must be in position. Hold the camera with the front towards the light, then look through the lens from the back, and if the lens is dirty, it should be wiped, both front and back, with a clean handkerchief.

Large spots of dust or dirt on the lens will cause defects in the negative, while if the lens is evenly covered with dust, dirt or moisture, a great deal of light will be held back and the picture will be gray and flat.

### **Keep Dust Out of the Camera**

The inside of the camera should be wiped occasionally, with a slightly damp cloth, especially if the camera has not been used for some time.

## **Finishing the Pictures**

THERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. To free our instruction books from unnecessary details which might be confusing, we give with the camera the directions for picture *taking* only.

The instructions in this booklet are ample for the handling of the camera under practically all conditions. Those who wish to do their own developing and printing will find equally full directions with the Kodak Film Tanks (for developing in daylight), or with the Outfits for tray or dark-room use.

To develop film, No. 120, used in the No. 2 Brownie Camera, obtain, preferably, a 2¼-inch Kodak Film Tank. To develop film, No. 116, used in the No. 2A Brownie Camera, obtain a 2½-inch Kodak Film Tank. These two sizes of film may be developed in the larger tanks, but not so economically.

The film, No. 120, may also be developed in daylight in the No. 2 Brownie Developing Box; the method of developing film in the Box is different from that of the Tank.



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

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 much pleasure in the finishing of the pictures as in the taking of them, and are able to make excellent pictures by the simple methods we have worked out.

We never lose interest in the purchaser of a Brownie. We are not only willing, but anxious to help solve any problems that may arise, either by sending the necessary printed instructions or by individual correspondence, through our Service Department.

Making use of the knowledge of our experts places you under no obligation. Kodak Service is free—and goes with the purchase of every Kodak or Brownie Camera.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## PRICE LIST

KODAK N. C. FILM CARTRIDGE, No. 120, for the No. 2 Brownie Camera, $2\frac{1}{4} \times 3\frac{1}{4}$ , six exposures.....	\$ .25
KODAK N. C. FILM CARTRIDGE, No. 116, for the No. 2A Brownie Camera, $2\frac{1}{2} \times 4\frac{1}{4}$ , twelve exposures.....	.60
Six exposures.....	.30
CARRYING CASE for the No. 2 Brownie Camera	1.25
For the No. 2A Brownie Camera.....	1.50
KODAK PORTRAIT ATTACHMENT No. 1, for use with the No. 2 Brownie Camera.....	.50
No. 0, for use with the No. 2A Brownie Camera	.50
KODAK DIFFUSION PORTRAIT ATTACHMENT No. 1, for use with the No. 2 Brownie Camera..	1.25
No. 0, for use with the No. 2A Brownie Camera	1.25
KODAK COLOR FILTER AND KODAK SKY FILTER, No. 1, for the No. 2 Brownie Camera, each..	.75
No. 0, for the No. 2A Brownie Camera, each..	.75
KODAK METAL TRIPOD No. 0.....	2.75
OPTIPOD, for attaching camera to the edge of a table, chair, fence, etc.....	1.25
KODAPOD, for attaching camera to a tree, fence or similar rough surface.....	1.75
No. 2 BROWNIE DEVELOPING BOX.....	1.75
KODAK FILM TANK, $2\frac{1}{4}$ -INCH.....	4.50
Duplicating Outfit for above Tank.....	1.75
DEVELOPER POWDERS for No. 2 Brownie Developing Box or $2\frac{1}{4}$ -inch Kodak Film Tank, six powders.....	.20
KODAK FILM TANK, $2\frac{1}{2}$ -INCH.....	5.50
Duplicating Outfit for above Tank.....	2.75
DEVELOPER POWDERS, for $2\frac{1}{2}$ -inch Kodak Film Tank, six powders.....	.25



EASTMAN A B C DEVELOPING AND PRINTING OUTFIT for dark-room development and print- ing (4 x 5 or smaller), complete.....	\$ 2.00
KODAK ACID FIXING POWDER, one-pound.....	.25
Half-pound.....	.15
Quarter-pound.....	.10
THERMOMETER STIRRING ROD.....	1.25
EASTMAN REDUCER AND STAIN REMOVER, box of five tubes.....	.50
VELOX RE-DEVELOPER, box of twelve tubes...	1.08
KODALOID PRINTING MASK, No. 3, for use with No. 2 Brownie Negatives.....	.10
No. 4, for use with No. 2A Brownie Negatives	.10
VELOX PAPER, 2¼ x 3¼, one dozen sheets....	.12
2½ x 4¼, one dozen sheets.....	.15
NEPERA SOLUTION (for developing Velox), four-ounce bottle.....	.28
KODAK PHOTO BLOTTER ROLL for drying prints	1.50
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors.....	.50
VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors).....	1.00
EASTMAN FLASH SHEETS, No. 1, half-dozen....	.35
No. 2, half-dozen.....	.56
No. 3, half-dozen.....	.84
KODAK FLASH SHEET HOLDER.....	1.25
KODAK DRY MOUNTING TISSUE, 2¼ x 3¼ or 2½ x 4¼, three dozen sheets.....	.10
KODAK TRIMMING BOARD, No. 1, 5-inch.....	.75
KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or smaller negatives.....	1.25

KODAK NEGATIVE ALBUM, to hold 100 2½ x 4¼ or smaller negatives.....	\$ 1.25
RHODES ALBUM, loose-leaf, cloth cover, 50 black leaves, size 5 x 8.....	.90
Size 7 x 11.....	1.25
KODAK JUNIOR FILM CLIPS, each.....	.15
"HOW TO MAKE GOOD PICTURES," an illustrated book that includes many helpful suggestions.	.50

### Developing, Printing and Enlarging

Developing Film, 2¼ x 3¼, six exposure car- tridge.....	.15
2½ x 4¼, twelve exposure cartridge.....	.35
Six exposure cartridge.....	.20
Velox Prints, unmounted, 2¼ x 3¼ or 2½ x 4¼, each.....	.07
Mounted, each.....	.09

When mailing film for developing, printing or enlarging, mark the package plainly with your name and address, and write a letter of instructions, with remittance.

Bromide Enlargements, mounted on cards:

8 x 10 or 6 x 10, each.....	\$ 1.00
10 x 12 or 7 x 12, each.....	1.40
11 x 14 or 8 x 14, each.....	1.75

If in our opinion, an enlargement will be improved by double mounting, we will do so at an additional charge of ten cents.

*All prices subject to change without notice.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

# SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR  
MAKING BETTER PICTURES

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

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

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

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

Address all Communications  
SERVICE DEPARTMENT  
EASTMAN KODAK CO.  
ROCHESTER, N. Y.

## IMPORTANT

Read this manual thoroughly before making any pictures.

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

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

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

Hold the camera *level*.

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

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

Keep the lens and inside of the camera clean.

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

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## Outdoor Exposure Guide

### for the Nos. 2 and 2A Brownie Cameras

SUBJECT	STOP OPENING	SHUTTER SPEED
Ordinary landscapes with or without sky showing. Nearby subjects in open field, park or garden. Street scenes.	Largest	Snapshot
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	Middle	Snapshot
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	Smallest	Time Exposure of one or two seconds

This exposure table is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining.



**BROWNIE** CAM

WWW.BROWNIECAM.COM