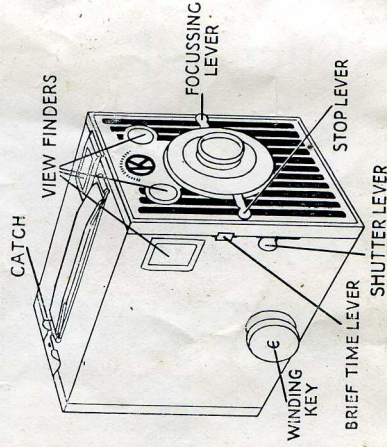


How  
to  
Succeed  
with your  
**SIX-20**  
**“BROWNIE”**  
**B**

KODAK LTD., KINGSWAY, W.C.2

THE CAMERA—Chief parts referred to in following pages.



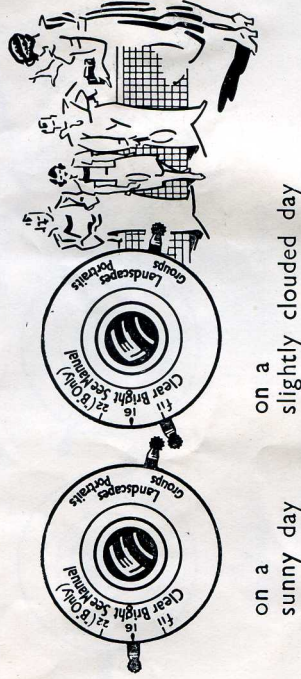
## HOW TO SET YOUR SIX-20 "BROWNIE" FOR A PORTRAIT SNAPSHOT

*Camera  $4\frac{1}{2}$  to 6 ft. from subject*



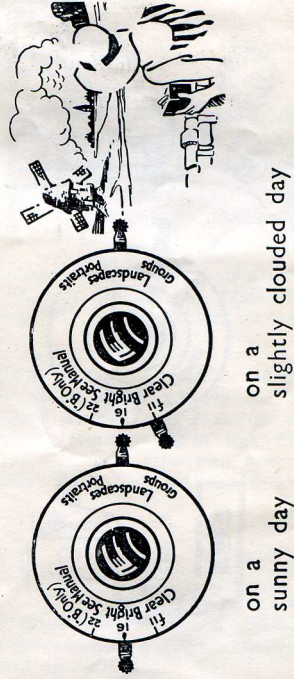
## FOR A SNAP OF A GROUP OF FRIENDS

*Camera 6 to 12 ft. from subject*

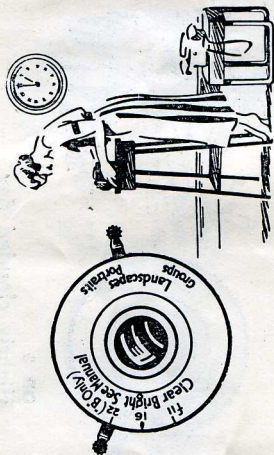


## FOR A LANDSCAPE SNAP

*Camera 12 ft. or more from subject*







Always place camera on firm support, and be sure that the Brief Time lever on the side of the camera is pulled well out.

## The first thing to do

**You can get good pictures from the start—** eight out of eight, on your first spool—if you make real friends with your camera at once.

So don't be like so many new camera owners, who waste their first roll by making silly little mistakes.

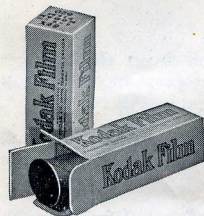
Before you load up your first spool glance through *at least the first half* of this book and 'work' all the levers, etc., on the camera so as to get used to them.

So, to begin with, please turn to the pictures on pages 2-6, which show clearly all the movements of your camera and *practice the movements once or twice* without any film in the camera. It will only take two minutes; after which, please turn forward again and go on reading.

\* \* \* \*

Have you done that? Good. Now that you know the movements of your camera, you are ready to load up with film.

# What about film?



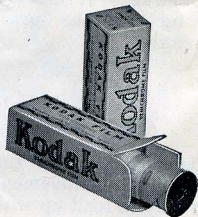
You need Film No. 620—made only by Kodak—for the Six-20 "Brownie."

Kodak Film is made in four different grades: Regular, "Verichrome," Super Sensitive Panchromatic and "Panatomic."

**Regular**, the standard 1/- film, was the first film, and

is still the finest at the price. It is excellent for snapshots in the sunshine (and Time exposures in any weather).

**"Verichrome" Film.** When you have taken a few ordinary portraits, groups and views, you will want to go on to something even better. So we advise you to try **"Verichrome" Film.** Not because it costs 2d. more per spool (it is amply worth it) but because it really does give you better pictures—with added sparkle and life. It is better for all subjects and lights, but you will find it particularly useful when the light is not so good as it might be—on dull days, in the rain, even.



"Verichrome," in effect, helps your "Brownie" to 'see' more clearly.

You need V620 "Verichrome" Film for your "Brownie." You can always recognise "Verichrome" because of the distinguishing black and red chequered band that surrounds the familiar Kodak yellow carton.

So don't forget the rule—"Verichrome" for better, brighter, clearer snapshots.



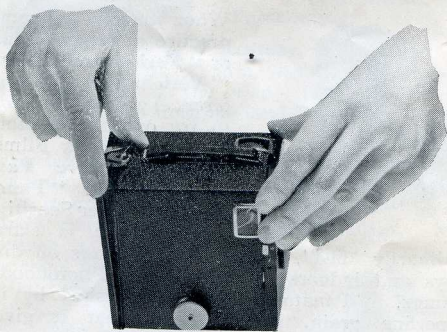
When you have had some practice at using **Kodak** or **"Verichrome"** Film ("Verichrome" for preference) you will be ready to try one of the more advanced Kodak Films, **Super Sensitive Panchromatic** or **"Panatomic."** Super Sensitive Panchromatic is extraordinarily 'fast', gives bright pictures on dull days and indoors at night with "Photoflood" Lamps. "Panatomic" is distinguished by its superfine grain, which means that it gives brilliantly clear enlargements of wonderful quality.



# How to Load

Any Kodak dealer will supply you with the proper film for your camera. He will also load it for you if you wish, but learn to load it for yourself as soon as possible.

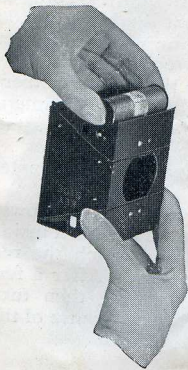
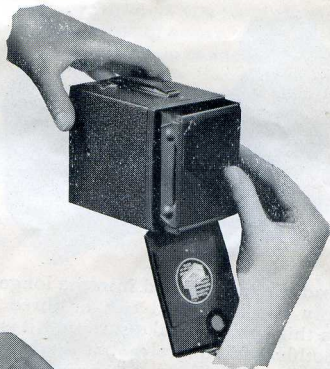
Let's suppose you have got your film and are sure it is the right size. Now follow these pictures:—



Open the camera as it shows you in the first picture, by lifting the catch at the back.

Draw out the winding key at the side as far as it will come, turning it a little at the same time. This will allow you to remove the inside portion of the camera (the 'roll-holder') from the main

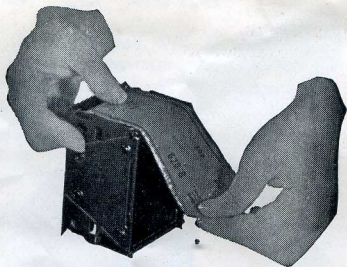
part or 'body', like this:—



Put the spool in the top spool chamber, as shown in the illustration alongside, so that the word 'TOP' on the red paper comes on the same side as the words 'KEY SIDE' on the roll holder.

Take out the empty spool from the other spool chamber on the other side of the roll holder. Break the band of paper around the new spool, draw the red

paper over the two rollers like this :—



and thread the tapered end into the longer slot in the empty spool. Wind two or three turns of paper on this spool to make sure that it is going to run smoothly and squarely—but don't unroll too much of the red paper or the light may get through to the film itself and 'fog' (spoil) it.

Now put the spool back into the spool chamber. Replace the roll-holder in the body of the camera so that the words 'Key Side' come on the same side as the winding key.

Close the back, making sure that the metal catch fastens securely.

Press in the winding key and turn it slowly until you feel it catch in the end of the spool inside the camera. Go on turning and watch the red window at the back of the camera. After a few turns a warning hand will appear; then turn slowly until a figure 1 comes into the centre of the window.

Press in the winding key as you turn it. Don't wind too fast, because, as you have already found, the winding key turns one way only, so if you do wind past the number you cannot wind back again and you will waste film.

As soon as you have taken a picture, wind on the film to the next number right away. Always remember to do this *every time*, otherwise you may take two pictures on the same piece of film and spoil them both.

Have one last look round to see all the levers are set correctly—(pages 3-6) and you are ready to take your first snapshot.



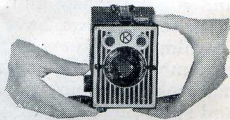
## How to Hold a Camera

This is the way to hold a camera. Press it gently against your body and, at the moment you snap, hold it quite steady (it is a good plan to hold the breath for a second to lessen risk of movement). If you shake the camera as you snap the whole picture will be blurred.



# How to Aim

Point the camera, holding it level, as shown in the picture, at whatever you want to photograph. Your eyes should be directly above the view-finder so that you will see the picture properly 'framed' in it.

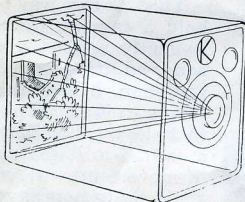


You can take upright or lengthways pictures.

Move the camera very slightly from side to side, still holding it firmly against the body, until you see your picture level in the view-finder.

# Snap in Good Light

Snapshots are 'light pictures': when you click the Exposure Lever the light comes through the 'lens' of the camera and makes the picture on the film. The lens is the camera's eye, and the 'shutter' is like a little door, or eyelid, inside the front of the camera, which opens and shuts 'in a wink' when you press the



How the light enters the camera and makes the picture

exposure lever. In dull light your camera cannot 'see' much in that little 'wink' which the shutter gives when you snap.

So until you have plenty of experience, *snap only in a good bright light.*

**Note.** "Verichrome" Film—Kodak's Faster Film will double your camera's power to 'see' quickly, and so enable you to snap in fairly dull light.

One more hint: *Stand with the sun to one side of you* or half-behind you. This gets nice shadows and lights in the picture, particularly the little shadows which show the shape of the face in a portrait.

Don't stand with the sun directly behind you if you can help it, because that kind of 'lighting' produces a less interesting picture; and in portraits the sun may dazzle the eyes of your friend and make her 'screw up' her face.

And don't point the camera straight towards the sun (until you have experience) because that is apt to 'dazzle' the eye of the camera and spoil the film.

. . . . .

NOW YOU KNOW about Film and Loading, about Aiming and Framing, about Holding the Camera still, and about Setting it for different kinds of pictures—

YOU ARE READY to take Portraits or Landscapes or Groups of people.



## 'Sharp' Pictures

Your camera will always give you sharp pictures (if you hold it still when snapping and 'the person or thing' you are taking keeps still) provided you set the distance for "PORTRAITS" when the subject is anywhere between  $4\frac{1}{2}$  to 6 feet; for "GROUPS" when the subject is between 6 ft. and 12 ft., and for "LANDSCAPES" when the distance is more than 12 ft. This distance lever points normally to "LANDSCAPES," and always returns automatically to this position when you let go.

In the second part of this book we tell you more about taking close-ups, but for ordinary snapshots the thing to remember is, set your camera for PORTRAITS before trying to snap something close up ( $4\frac{1}{2}$  to 6 ft.)—think of this particularly when taking *small* 'subjects' such as babies and pets—don't go nearer than 6 feet without setting the camera for PORTRAITS.

## PART II

### Getting More out of Your Camera

On the next few pages you will find some interesting notes about

PORTRAITS (nearer than 6 ft.)  
FAST MOVING SUBJECTS.  
EXCEPTIONALLY BRIGHT LIGHT.  
PICTURES INDOORS and  
LOOKING AFTER YOUR CAMERA.

**Note.** If this is your first camera we strongly advise you to use your first roll of film on full-length portraits, landscapes and groups of people. You should, of course, keep this book with you, and refer to it when you get your first films back from your Kodak Dealer, so that if any of the pictures are not successful you will be able to see why.

If they are all successful you will, we expect, like to read the second half of this book and try some of the more advanced kinds of pictures which that half tells you about.

# How to Take Good Portraits

The best distance for a portrait is from 5 ft. to 5 ft. 6 ins. This means that the lens of your camera should be this distance away from the face of your friend. It is always best to *measure* this distance carefully. A good plan is to get a piece of string measuring (say) 5 ft. 3 ins. and carry it in your pocket or handbag when you go out with your camera.

The things to remember when taking portraits are: to be particularly careful about holding the camera level—don't tilt it up—and to get a fairly 'high view-point'—that is to say it is usually better to take your friend *sitting*, with the camera at the level of her neck. Thirdly, it is best to avoid posing your friend in profile, because close-up photographs are inclined to exaggerate the size of whatever is nearest the camera, which in this case would be your friend's shoulder. If you particularly want a profile picture ask your friend to sit almost facing the camera and then turn her head to one side.

# Taking Things Moving



As a rule, if you want to take snapshots of very restless children or pets, or of people walking or running, or of motor cars and other things which travel quickly, you will have to use one of the more advanced "Kodaks" with a shutter which will give a quick exposure—say  $1/100$ th of a second.

This is four times quicker than the exposure you can get with your "Brownie" which has a speed of about  $1/25$ th of a second.

All the same, it is often possible to take good snaps of moving subjects with  $1/25$ th second exposure, that is to say, with the simplest cameras.

Two things work in your favour. First, the further away the moving subject is, the less effect



its movement has in blurring the picture; so that it is often possible to get your picture by keeping at a distance and afterwards having part of the picture enlarged until the subject is seen clearly. Any Kodak dealer will have an enlargement made of any of your pictures, or of any *part* of one of your pictures. Secondly, if the subject is moving *towards you or away from* —not across—you this also reduces



the blurring effect. Here is a snapshot of girls playing leapfrog, made with a Brownie; note the picture is quite sharp.

## When to Alter the 'Setting' of Your Camera

Your camera is at 'normal' for snapshotting when it is set at 'clear' (*f.11*). The largest "Stop" is then in position. Stops are round holes in a metal screen between the lenses. You can see three different sized holes as you move the lever from one setting to another. They control the amount of light that passes through the lens at the instant of exposure, and the smaller the "stop," or hole, the less the amount of light that gets through.

Always use the largest stop, *f.11* for snapshots unless the light is very bright, such as on a sunny day at the seaside. Then you can move the lever to 'Bright,' *f.16*. Using this smaller stop will prevent "over-exposure" because not so much light will reach the film through it, but if you are doubtful as to the strength of the light, use the larger 'stop'; one of the great things about Kodak film is that you can "over-expose" it (give it *too much* light) enormously without spoiling the picture. The smallest 'stop' *f.22*, must only be used when you are making time exposures (see pages 22-23), when you will find it very useful because the smaller the stop the sharper the tiny details in the picture.



# Indoors, or whenever the Light is bad, Make Time Exposures

What a Time Exposure is.

When you 'click' the shutter for a snapshot the shutter opens and light acts on the film for 1/25th part of a second and then the shutter closes.

**When you make a Time Exposure** you yourself control the amount of time during which the shutter is open and light is acting on the film. After setting your "Brownie" for a Time Exposure by pulling out the lever at the side of the camera marked B, put the camera on a firm support and aim it carefully; press the shutter lever down, hold it down for as long as you decide will be correct, and then release the lever, thus closing the shutter.

The longer the Time Exposure, the more light will reach the film; the shorter the Time Exposure, the less light will reach the film. So it is obvious that if the light is only rather dull—say in the open at 8 o'clock on a summer even-

ing—you will only need a short Time Exposure (probably just as long as it takes you to open and close the shutter quickly and steadily), while if the light is very bad for photographing—such as indoors on a dull day—you will have to give a long Time Exposure (10 or 20 seconds or more).

## Tips about Time Exposures

*Both the camera and the subject must be kept dead still during a time exposure.*

(1) So you must put the camera on a tripod or some other firm support when making a Time Exposure, and also be careful *not to shake* it at all *during the exposure*.

To get sharper detail into your pictures you can 'stop down' to *f.16* or *f.22*. These smaller stops need longer exposures of course, because they cut down the light entering the lens (that is why '*B Only—See Manual*' appears against the *f.22* mark; never give a *snapshot* at this small lens opening). But for certain subjects (interiors without people, for example) a long exposure presents no difficulties.

Of course, you must never try to make a Time Exposure with the camera held in your hands.

(2) *If the subject moves at all* during the Time Exposure the part which has moved will be blurred in the picture because there will really be two or more pictures of the part that moved on the one piece of film.

So it is useless to try to take *Time Exposures* of restless subjects such as animals (except when they are asleep) or restless children. Even grown-up people will have to take particular care to keep quite still.

There is always a certain amount of difficulty in deciding how many seconds to keep the shutter open when making a Time Exposure, because it all depends on the amount of light available and this can only be roughly estimated. After one or two experiments you will gain sufficient experience to enable you to judge roughly how long the exposure should be.

## If You Want to Know

The time will soon come when you will want to try new kinds of pictures, out-of-the-ordinary photographs.

The use of a *Colour Filter* (No. 13 fits this camera), *Snapshots Indoors* with "Photoflood" Lamps, *Silhouette* pictures, *Pictures At Night* out of doors, *Colouring* your own prints, *Enlarging* from your negatives—these are some of the things you will want to know about.

Then is the time to buy the book "How to Make Good Pictures" (1/-), of which over a million copies have been sold, from your Kodak Dealer.

## Look After Your Camera

Kodak made your "Brownie" Camera with the greatest care. It will never let you down, if you look after it. If you don't you may find that your pictures are getting worse instead of better and better.

You must be careful to keep your camera free from dust, especially the lens. A well-washed linen handkerchief is the best for cleaning the lens.

## A Carrying Case

When you're not actually "snapping," always keep your camera in a carrying case to protect it against dust and damp air.

If ever you think there is something wrong with your camera let your Kodak Dealer see it. He will inspect it and if necessary get it repaired for you.

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## "Velox"

"Velox" is the name of the Kodak Printing Paper for your snapshots. Always insist on having your prints made on "Velox"—the name is on the back of every piece of printing paper. "Velox" paper is made by Kodak specially for your snapshots. Your Kodak Dealer will respect your choice. He knows that "Velox" paper is made in several "grades" to suit over-exposed negatives, correctly exposed negatives and under-exposed negatives, and that "Velox," therefore, gives you the best print that can be got from each of your negatives, even the 'bad ones.'

## Last Thoughts Before Snapping

HAVE I WOUND ON

so that the next figure appears in the red window?

IS THE SUN BEHIND ME AND ON ONE SIDE?

HAVE I SET THE SHUTTER FOR  
a snapshot (1/25th of a second)?

HAVE I SET THE STOP LEVER  
at the largest stop all right?

THEN GET THE SUBJECT all in the viewfinder, level, central, eyes directly over the glass.

STEADY THE CAMERA lightly but firmly  
against the body and PRESS THE  
SHUTTER LEVER STEADILY.

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



Choose the grade of

# Kodak Film

that suits you best

## REGULAR

*the first film*—still the finest at the price. For snapshots in the sunshine and “Time” exposures in any weather.

## “VERICHROME”

*the faster film*—double coated—for snaps on dull days and better, brighter pictures in any weather.

## SUPER SENSITIVE PANCHROMATIC

*the fastest film*—for all pictures by artificial light and whenever you want extreme speed.

## “PANATOMIC”

*the finest film*—microscopically fine grain—fully panchromatic—gives beautifully rich enlargements.