

*How to succeed
with your* **SIX-20**

**'BROWNIE'
SENIOR**

KODAK LIMITED • KINGSWAY • W.C.

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, get to know your "Brownie." Glance through this booklet and practise "working" the Exposure lever and "Time" lever, and generally become used to the camera. Practise using it without any film inside; it will only take a few minutes, after which you will be ready to go ahead with making real pictures.

* * * *

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

(Note: After practising with the camera empty, be sure to replace the Time Lever to the word 'Inst.' This ensures that the shutter will not be open when you put in the film.)

What about film ?



ALWAYS USE KODAK FILM IN YOUR

SIX-20 "BROWNIE" SENIOR

The correct films to use are the following.*
The use of any other films may seriously damage the camera.

Kodak Regular 620

Kodak "Verichrome" V620

**Kodak Super Sensitive Panchromatic
SS620**

Kodak "Panatomic" F620

"620" is a trade-mark of Kodak Limited.

* New Kodak Films will be marketed after this booklet goes to press. Those which are suitable for the Six-20 "Brownie" Senior will bear the trade-mark "620."

KODAK REGULAR FILM

The first of all roll films, improved and improved again since its introduction over 50 years ago. Still the standard 1/- film, unbeatable for snap-shooting on sunny days and Time exposures in any weather.

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

KODAK SUPER SENSITIVE PANCHROMATIC AND "PANATOMIC" FILMS

When you have had some practice at using **Kodak Regular** or "**Verichrome**" Film ("Verichrome" for preference) you will be ready to try **Kodak Super Sensitive Panchromatic** and "**Panatomic**" Films. These films are



sensitive to all colours, including red, and they give pictures of brilliant quality. With them you can even take indoor pictures at night with wonderfully short time exposures, by using one



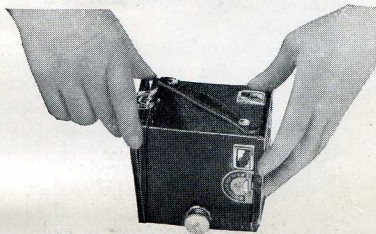
or more Photoflood lamps. But like all high-grade materials they require skilled handling at every stage—taking, developing, printing—so before going on to Super Sensitive and "Panatomic," practice with the less advanced films first.

How to Load

Of course, this camera can be loaded and unloaded in daylight. But don't do either in the *full glare* of the sun. Always get into the shade before you start to load or unload.

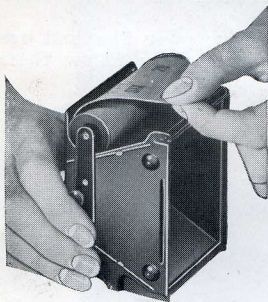
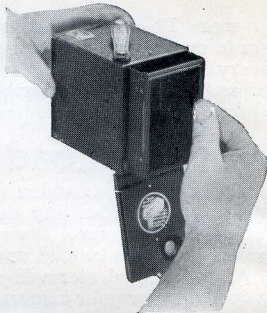
Any Kodak dealer will supply you with the proper film for your camera. He will also load it for you if you like, but learn to load it for yourself as soon as possible.

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



Lift up the metal catch on top of the camera, as it shows you above, and open the back.

Draw out the winding key on the side as far as it will come, turning it slightly at the same time. This will allow you to take out the inside portion of the camera ('roll-holder') from the main part ('body'), as shown on the right.

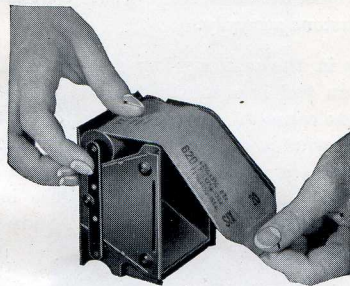


Break the gummed paper that goes round the spool of film, and put the spool in the top spool-chamber, as shown on left, so that the *black* side of the paper faces *down*. The top spool chamber is the one furthest from the words 'Key Side.' The easiest way to insert the spool is

to press the side spring outwards slightly with one end of the spool so that the slot in the other end can be fitted over the fixed pin.

Take out the empty spool from the other spool-chamber at the bottom of the roll-holder.

Draw the paper over the two rollers, like this :—



and thread the tapered end into the longer slot in the empty spool. Give this spool two or three forward turns to make sure that the paper has been caught securely and is running smoothly and squarely on to the spool.

Don't unroll too much of the paper, otherwise the light might 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.

Then 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 little red window at the back of the camera. After a few turns a warning hand will appear ; then turn slowly until the figure 1 comes into the centre of the window. Now you are ready to take the first snapshot.

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

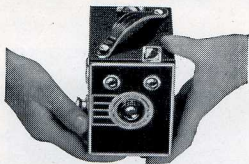
As soon as you have taken a picture, wind the film on until the next number appears in the red window. Remember to do this *every time*, otherwise you may take two pictures on the same piece of film and, of course, spoil them both.

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. 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 eye should be directly above the viewfinder so that you will see the picture properly 'framed' in it.

Don't stand nearer than 8-10 feet to your subject unless you are taking a 'close-up.' In this case, pull out the Portrait Lever; you can then stand 4-6 feet away from the subject (see page 16) and still get a sharp picture.

You can take upright or lengthways pictures.

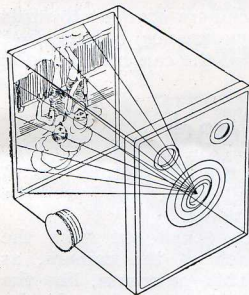
Move the camera very slightly from side to side, still holding it firmly against the body, until you see your picture level in the viewfinder.

The picture is taken by operating the Exposure Lever which, as you aim the camera for an upright picture, is the bottom lever on the right. Press the lever slowly and smoothly, either up *or*

down—whichever way may be necessary. This makes the picture. Don't move the Exposure Lever up *and* down—only one movement is necessary to work the shutter.

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 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.*



How the light enters the camera and makes the picture.

Note. "Verichrome" Film—Kodak's Faster Film—will greatly increase 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 high 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 him 'screw up' his 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.

How to Unload

After you have taken the last picture (No. 8) turn the winding key until you see the end of the red paper go past the window.

The film can now be taken out from the camera. Open the back of the camera, as described on page 7. This, of course, like the loading of the camera, should be done in the shade and not in direct sunlight. Take out the roll-holder. Hold the end of the spool-paper and the gummed sticker together to prevent the paper from becoming loose. If the sticker has been wound underneath the spool, turn the spool to bring it up. Then lift out the roll of exposed film.

Fold under the paper to the guiding line and fasten it down with the sticker.

After you have taken out the film from the camera do not wind it tightly with a twisting motion, or the film might get scratched.

The film should be developed as soon as possible after exposure.

It is a good plan to reload the camera as soon as you have taken out the exposed film, so that you are ready for the next picture.

PART II

Getting More out of Your Camera

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

CLOSE-UP PORTRAITS.

FAST MOVING SUBJECTS.

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 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 (as they will be if you have followed the instructions so far) 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 Close-up Portraits

A great advantage of the Six-20 "Brownie" Senior is that it enables you to obtain 'close-up' pictures as well as ordinary distant views.

For 'close-ups' simply pull out the special portrait lever on the side of the camera as far as it will come (it is clearly marked 'Pull for Portraits'). Having done this you proceed to use the camera just as you would for ordinary subjects.

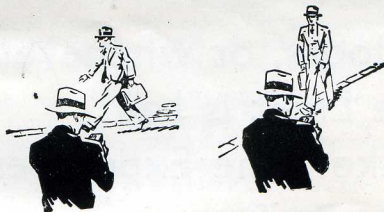
The best distance for a 'close-up' is $4\frac{1}{2}$ feet. This means that the lens of your camera should be $4\frac{1}{2}$ feet away from the face of your friend. It is always best to *measure* this distance carefully. A good plan is to get a piece of string measuring $4\frac{1}{2}$ feet long and carry it in your pocket or handbag when you go out with your camera.

The things to remember when taking close-up 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 his 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 his head to one side.

Don't forget to push back the Portrait Lever before you start to take distant subjects again.

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 1/100th of a second.

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

All the same, it is often possible to take good snaps of moving subjects with 1/25th 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. Secondly, if the subject is moving *towards you or away from*—not across—you, this also reduces the blurring effect.

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.

To set your "Brownie" for a Time Exposure, move the Time Lever (the upper lever on the right of the camera, just above the Exposure Lever) to the word 'Time' by pressing the lever *back* (towards the back of the camera) and sliding it *along*. Then put the camera on a firm support and aim it carefully. Press the Exposure Lever to the other end of the slot; this opens the shutter. Leave it open for as long as you decide will be correct, then move the Exposure Lever back again. This closes the shutter. *Two* movements of the Exposure Lever are needed for a Time Exposure; only *one* for a Snapshot.

After making a Time Exposure, don't forget to move the Time Lever back again to the other end of the slot (marked 'Inst.' standing for Instantaneous) before you make another Snapshot.

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 evening—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 some firm support when making a Time Exposure, and also be careful *not to shake it at all during the exposure.*

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*, *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" 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.

"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. It is made in several "grades" to suit over-exposed negatives, correctly exposed negatives and under-exposed negatives, and, 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?

THEN GET THE SUBJECT all in the view-finder, level and central, with your eyes directly over the glass.

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

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AT YOUR SERVICE

The unique experience of the largest photographic works and the most up-to-date photographic laboratories in the British Empire is freely available to amateur photographers through the Kodak Service Department. If you have any problems relating to picture-taking, the Service Department will welcome the opportunity of assisting you to find a solution. Address your enquiries to:—

**Service Department,
KODAK LIMITED,
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