

Success
with your
Pictures





YOUR KODAK

Have you read the instruction manual which accompanied your Kodak when you purchased it? This question — when honestly answered by many amateur photographers — is surprisingly often in the negative.

The purpose of this booklet is not to replace your Kodak instruction manual, but to supply some useful and practical information that may form a helpful addition to it in aiding you to secure better pictures on Kodak Film with which you have loaded the camera.

Whether a simple Box Brownie or a high-quality folding Kodak, your camera must always be regarded as a piece of scientific equipment. Actually, it is — regardless of its simplicity — and occasional attention to its overhaul and cleaning will serve you well towards gaining consistently good results.

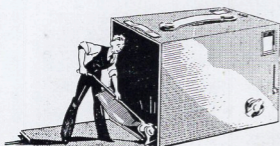
THE LENS

The optical system of your camera is so designed to enable you to secure sharp clear pictures of the size of the film area. Camera Lenses are manufactured from the highest grade optical glass, which in order to render an image of true photographic quality must necessarily be of a "soft" nature. Clean lenses mean clear pictures — so this part of your camera's equipment needs attention. However, care must be exercised in this respect and lenses should be only gently wiped with a soft piece of linen to remove any surface deposit. As the glass of your camera lens is "soft," any brisk rubbing may scratch and damage it.



INSIDE THE CAMERA

Now and again dust the interior of the bellows of your Kodak. If you have never before done this, a surprise awaits you when you observe how much dust and foreign matter has accumulated in the folds of the bellows. And there may lie the reason for those spots and marks often appearing



on negatives, for dust particles disturbed on the extension of the camera fly about inside and settle on the sensitive film, thus preventing light action in those localised spots. A good brushing-out of the inside will prevent possible trouble.

OPERATING YOUR KODAK

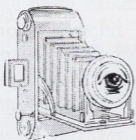
Much could be written about this subject, but your camera manual gives precise working details

for your particular type of instrument. All cameras embody the same essential features, but the operation of the camera's devices are not always similar in every instance. For this reason the Kodak instruction book must be carefully read so that you may completely understand the correct operation of your particular type. If you have lost or mislaid your original copy, a spare one is readily obtainable from the nearest Kodak Dealer.

YOUR CAMERA "SEES"

An interesting comparison exists in the relation of the eye and the camera. Examine a cross section of the human eye in any optician's window, and you will observe how similar it is in design to your camera. The dark box, the lens, the iris diaphragm, are all found in the eye as they exist in your camera. Briefly, your camera is a very inferior copy of the eye and serves the same purpose — to take pictures. Pictures taken by the eye are passing and stored in the "album" of the brain. Pictures taken with your camera are, one could say, permanent.

From this simple comparison always regard your camera as something that "sees." This is the first step to better pictures. In future, take your pictures from a point of view where you see the original to the best advantage. That's where you'll get the best photograph for your album.



MAKING "GOOD" PICTURES

With an unbiased eye carefully take stock of the collection of your own photographs — and those of your friends. Are they just what you would

like them to be, or are they lacking in something that would make them really first class?

In many cases your pictures are probably very good, technically, but uninteresting in general appeal or composition. Some you are proud of because of their animation and clear detail, and you wish that such pictures could be consistently secured with each exposure made.

Photography to-day is a simplified process, and, even with the cheapest Box Brownie Camera, confidence in picture making with good results is easily attained by close attention to these four requirements :

CORRECT EXPOSURE.

ACCURATE FOCUS.

GOOD COMPOSITION.

KODAK FILM.



CORRECT EXPOSURE

The Kodak film in your camera, manufactured with amazing scientific care so as to be highly sensitive to light, registers by a chemical change in the nature of the photo-sensitive emulsion, the picture image cast upon it by the lens. This is termed the "exposure."

The sensitivity of the film is of such speed that brightly illuminated subjects may be recorded by quick "snapshot" exposures, that is, an instantaneous opening and closing of the shutter.

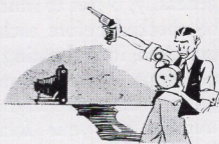
Extremely brilliant subjects require short snapshot exposures, while subjects of lesser brilliancy require longer exposures to obtain the desired negative. As the secret of the good negative lies primarily in *correct exposure*, this subject gives a lot of worry to many amateur photographers.

Kodak Verichrome Film has been designed to overcome many irregularities in exposure by giving a greater margin of latitude than any other make of film, to compensate for errors made in calculating correct exposure. So the amateur's worries are in this respect practically eliminated.

When outdoor snapshot exposures of average type are made, it is a wise practice to standardize the shutter speed at 1/25 second (Box cameras always operate at this speed) and adjust the lens aperture to suit the subjects. Large apertures for near objects or dull subjects outdoors, small apertures for bright scenes, beach views and distant landscapes. Use a certain amount of discretion in setting the aperture, and pin your confidence in Kodak Film to get the negative.

THE TIME EXPOSURE

Pictures in the shade of verandahs, under trees and in dark places outdoors are better photographed by short "time" exposures than by risking a snapshot.



Remember that you can always get a good print from an over-exposed negative, but never from an under-exposed one, so if in doubt err on the side of over-exposure.

Indoor pictures must be given "time" exposures, and this class of picture making is most fascinating. Pictures taken in an average well-lit room in daylight require from 3 to 10 seconds exposure at *f.11* lens aperture with Kodak Verichrome Film. Pictures indoors at night by artificial light require longer exposures, but are quite easily taken. This subject is covered by special folders and booklets.

When photography by artificial light is attempted, it is then better to use Kodak Super Sensitive Panchromatic Film, as this material "sees" quicker by that light than any other, so that shorter exposures may be given.

For all "time" exposures, no matter of how short a duration, it is imperative that the camera must always be placed on a firm solid support and not held in the hands, otherwise results will register movement of camera, shown on the negative as blurred detail.

ACCURATE FOCUS

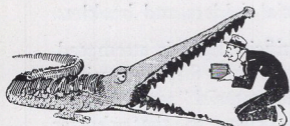
The next stage toward the perfect negative is to secure sharp clear detail and definition of the subject matter. Most folding cameras have a

focusing scale calibrated in varying distances from, generally, 6 feet to infinity. This adjustment should be checked before each exposure and greater care exercised in estimating the distance for the closer positions. Any distance greater than the highest number on your focusing scale is photographed at the infinity position (sometimes marked as 100) and all objects beyond that distance will be perfectly sharp.



Some folding cameras and most box cameras are of the "fixed" focus type, and with these models pictures should not be taken closer than about 10 feet, as their range is usually limited (see your instruction book).

A most useful accessory for all Kodak and Brownie



Cameras is a Portrait Attachment or Auxiliary Lens. This is a mounted supplementary lens which may be fitted to any model camera, thus

enabling pictures to be taken with utmost sharpness at a distance of only three feet. An invaluable aid for all close-up photography of small objects or portraits. Greater care in estimating the correct distance is necessary when the larger apertures of the lens are used. With the smaller apertures the "depth of focus" of the lens is increased. "Depth of focus" is the margin of distance beyond and nearer to the camera than that on which the focusing scale is set. Until your eye is trained to calculate the various distances fairly accurately, pace out the required position to avoid error.

GOOD COMPOSITION

The Chinese have a very expressive proverb, ages old: "A Good Picture is worth a Thousand Words." How very appropriate this is when applied to the photograph — that is, the "good" photograph.



Good Pictures speak all languages, but being merely technically proficient with your camera does not always mean that your results will be well composed or have that necessary interest.

Good Composition briefly means making your pictures pleasing to look at. Concentrate attention on a main object of interest and don't crowd too much into your pictures. When people are being photographed, it is easy to arrange the subjects



into natural attitudes where they are doing something rather than looking straight toward the camera. Giving people something to do when taking their pictures overcomes that unpleasant camera consciousness which often robs a good photo of its real interest and appeal.

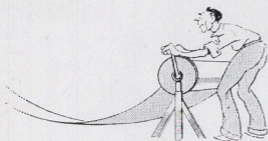
At all times try to make your pictures "tell a story," no matter what class of subject matter is to be photographed.

BRIEF POINTS TO REMEMBER

Hold the camera steadily and gently press the shutter release. Never tilt the camera when photographing buildings. Sometimes interesting camera angles are obtained by tilting the camera for subjects other than buildings, but this practice is not advisable unless you specially want this distorted effect.

Moving objects are best photographed coming toward the camera at an angle of about 45 degrees — never passing directly in front of the Kodak.

Buildings are best photographed on an angle rather than directly in front, as this position gives depth to the subject.



Wind your film to the next number *immediately* after making an exposure.

When photographing distant views have something in the foreground to give the necessary depth to the picture. A figure, a tree or something similar that will harmonise with the general scene.

Pay particular attention to the background of the subject photographed. Backgrounds must be unobtrusive and not conflicting with your main interests.



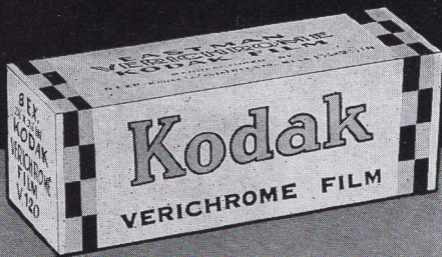
Never pose children. Snap them at play and your results will yield better likenesses and more characteristic photographs.

Use Kodak Film — there's a type to suit every photographic requirement.

THE TYPE OF KODAK FILM TO USE

Four varieties of Kodak Film are at your service to record accurately and brilliantly all that your camera "sees." Each type of film has particular characteristics for the rendition of subject matter and the following descriptions may be useful to help you decide your choice.





Verichrome

KODAK VERICHROME FILM

An improved and unique type of emulsion is used in manufacturing Verichrome Film. This film is "*double coated*." That briefly means — instead of having one customary coating of emulsion, Kodak Verichrome Film has two. Emulsion of a film is the term applied to the photo-sensitive material which is coated on the clear transparent film base. By scientific control in the Kodak Laboratories various "emulsions" can be designed to react in different manners to the effect of light — some fast and speedy — some slow, some more selective in their sensitivity to particular colors.

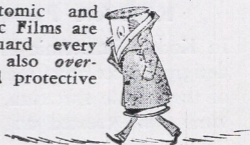
One of the coatings of Kodak Verichrome Film is a "fast" type — the other "slow." The combination of the two gives an ideal balance toward correct tone rendition. Shadow parts of the picture, recorded by the "fast" emulsion, are as clear and definite as the highlights or brightest parts, recorded by the "slow" emulsion. Also Kodak

Verichrome Film is more highly orthochromatic, i.e., generally color sensitive. Although not red sensitive, it records accurately green and orange colors, and as such colors predominate in nature, general outdoor scenes and views have more life and realism owing to the truer tonal scale reproduced.

Your pictures improve with Kodak Verichrome Film in your Kodak, and this sensitive material can always be relied upon to get the picture. Its extra speed enables snapshots to be successfully taken when the light would on many occasions otherwise be considered too dull.

**DOUBLE-COATED!
OVERCOATED!!**

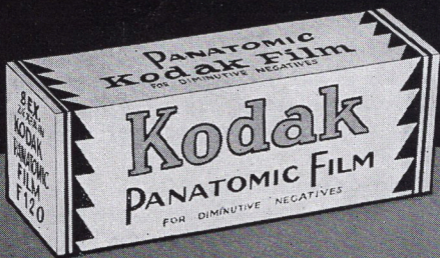
Kodak Verichrome, Panatomic and Super Sensitive Panchromatic Films are double-coated to double-guard every snapshot. These films are also *over-coated*—they have a special protective coating which protects the sensitive emulsion surface from scratches and abrasions.



KODAK REGULAR N.C. FILM

This is the improved "original" camera roll film. Kodak Regular Film is coated with a highly sensitive orthochromatic emulsion designed to give excellent rendition in monochrome of all colors excepting deep orange and red. Kodak Film first appeared on the market in the year 1889, and not only established a new standard of perfection, but also amazingly simplified photography.

Kodak Regular Film is always a reliable product and never varies in its particular characteristics. An ideal sensitive material for all average purposes.



Panatomic

KODAK PANATOMIC FILM

In Kodak Panatomic Film research workers have designed a sensitive material sensitive to all colors of the visible spectrum, including red, and at the same time created an emulsion which is really "fine grain."

A fully color sensitive emulsion is known as Panchromatic, and in Panatomic Film we have the true balance of a panchromatic emulsion.

To understand the true meaning of "fine grain" one must first realise that a photograph is really a mosaic picture. A mosaic built up of microscopic grains of metallic silver. Grains so tiny that about six million would occupy the size of a threepenny piece. Each of these grains, which *en masse* form the complete image, vary in size according to the amount of light action they have received.

When extra big enlargements are to be made from certain negatives these grains sometimes give

a coarseness of granularity to the appearance of the finished picture.

The unsurpassed fineness of grain which is found in Kodak Panatomic Film makes this material a most desirable one for certain photographic work, particularly when big enlargements are to be made, as the completed picture then has all the smoothness and regularity found in the contact print.

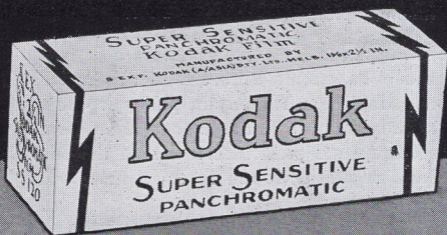
For miniature camera work especially, Kodak Panatomic Film is definitely recommended, as fineness of grain plus true Panchromatic qualities result in the perfect negative.

KODAK FILM is made in Australia to suit Australian conditions and requirements. More important still, it is manufactured in accord with the latest developments of photographic research and practice. In speed, quality, and every factor, Kodak Film is unchallenged.

KODAK FILM SAFEGUARDS YOUR RESULTS

The late Mr. George Eastman, who as a young man was himself a keen amateur photographer of the early "wet plate" days, can be honored with the distinction of being the "Father of Modern Photography." To his untiring efforts and steady determination Photography as a simplified process was made possible. In 1888 the first Kodak was manufactured, and in 1889 the first photographic film — Kodak Film — appeared.

Since those early beginnings Kodak Film has been always regarded as "the dependable film in the yellow box," ever ready to safeguard your results.



Super Sensitive Panchromatic

KODAK SUPER SENSITIVE PANCHROMATIC FILM

The fastest film made — Kodak Super Sensitive Panchromatic Film is fully balanced in color sensitivity. So fast that snapshots may be made under most adverse light conditions — so sensitive that anyone, when using this material, may easily take pictures at night by artificial light.

Certain Kodaks with fast lenses and Kodak S.S. Panchromatic Film can be used for snapshot work under ordinary electric light illumination. New ideas in photography are made possible by this fastest of all films — Kodak Super Sensitive Panchromatic. And its color sensitivity is balanced and accurate.

Kodak Super Sensitive Panchromatic Film, designed primarily for the professional photographer and the pressman who demands a photographic material of speed and reliability, is available for the amateur in all roll film sizes.

This film brings to you all the advantages it is possible to secure in a practical, fast, fully color sensitive photographic film — and it's twice as fast to artificial light as it is to daylight.



YOUR HOBBY— SOME INTERESTING FACTS

The word Photography literally means "drawing by light," and the origin of this name is credited to Sir John Hershel, who, in 1839, used it in describing his process of making a print on a paper coated with sensitive silver chloride and fixing the image in hypo.

His introduction of a new word, "Photography," for this picture making process was much more acceptable than the previous term applied by Henry Fox-Talbot, who some years earlier had announced to the Royal Society his discovery of a method of making pictures which were produced on paper coated with chloride of silver. Such pictures he termed "Photogenic Drawings."

There is no doubt that it is from Henry Fox-Talbot's discovery of a practical process that modern photography was developed. Fox-Talbot's method was, however, incomplete, as he was unable at first to "fix" his image, and it is to Sir John Hershel that the honour is given of being the first to use "hypo" for this purpose.

Thus, one could say, Photography was born to become, as at the present day, one of the most valuable servants of mankind, indispensable to every class of the community.

MODERN PHOTOGRAPHY

The merest tyro to-day with his first Kodak secures, in the simplest possible manner, results of such quality that would have filled those pioneer workers with amazement. This is mainly due to the exceptional latitude of the sensitive material — Kodak Film — in getting the picture.

Advanced photographic workers demand a material of exceptional speed, correct color rendition and full tonal range to meet their requirements for producing perfect pictures. Kodak Film since 1889 has kept pace with every modern demand, and Kodak research workers and chemists have constantly maintained the highest standard of purity and dependability in all the Company's products.

BEHIND THE SCENES

Have you ever thought what goes in the making of a good photographic sensitive material? The following description tells you the chemical processes in the manufacture of Kodak Film.

On to the clear transparent cellulose base is coated the sensitive emulsion, the making of which is a highly scientific and extremely delicate process. The Kodak organization, with its experience of 50 years, has developed a manufacturing talent in this exacting science and produced uniformity of chemical and physical control in sensitive emulsion making which have justly earned Kodak Film the world-wide reputation of dependability. And Kodak Film — in every grade — is made in Australia, by Australian workmen and technicians, who are extremely proud of the responsibility and service in producing the world's best photographic material for both the Amateur and Professional Photographer in this country.

SPEEDS OF KODAK FILM

As the perfect negative is obtained primarily by correct exposure, some understanding of the actual *speed* of the Kodak Film used is desirable.

When the speed of a certain photographic emulsion is mentioned, the reference is to its particular sensitivity to light, and thus a "photograph" literally becomes a drawing by light.

The exposure necessary for any given subject is then determined by :—

- (1) The light intensity.
- (2) The amount of light reflected by the subject.
- (3) The aperture of the lens.
- (4) The SPEED of the Film.

When selecting the most suitable type of Kodak Film to suit his particular requirements, the wise amateur photographer will make one or two test exposures in order to determine for himself the actual practical speed of the emulsion.

Although, by sensitometric measurements made in the laboratories, all types of emulsions are given a definite speed rating, no form of standard system of such measurement is carried out by the different manufacturers of photo-sensitive material. Thus the amateur is very often most confused by what might seem extravagant claims for the given speed ratings of certain types of materials.

Under practical working conditions a type of film of a claimed high speed rating may even prove much slower than a film of another manufacture carrying a more modest indication of speed determination test.

Kodak Film, by recent discoveries and continuous check in the Kodak Research Laboratories, is the fastest film made; the introduction of new sensitizing dyes to the emulsions has resulted in a truly revolutionary quality in all light-sensitive material. Yet Kodak Film will not be found to be given what might seem any exaggerated speed ratings, as such speed ratings are only published as a guide for operating certain exposure meters and calculators.



THE SPEED OF KODAK FILM

To understand the meaning of grain in film, one must first try and visualise the photographic image as a mosaic. A picture built up of tiny microscopic particles of light affected silver salts grains.

The film emulsion holds in suspension these tiny grains of silver which combine to give a complete photograph of the subject represented.

All Kodak Film is fine grain film, and it will be readily seen that should the individual silver grain of the photographic image not be of the smallest proportions, an enlargement from any negative would produce an unpleasant "grainy" appearance. In the Kodak Laboratories control in manufacture, by a special process, keeps the individual grain as fine as scientifically possible, so that negatives made with even the smallest miniature camera may be readily enlarged to high magnification without loss of detail attributable to "graininess" in the film.

ERRORS IN PICTURE MAKING

Photography, the Kodak way, is generally plain sailing, but sometimes that failed result turns up and puzzles the beginner for an explanation of his non-success in certain isolated instances.

Here are listed some of the amateur photographer's errors in picture making which are generally attributable to some wrong operation of the camera itself. As we have stated in the beginning of this booklet — Don't fail to carefully read the instruction book which accompanied the Kodak. And use Kodak Film.

1. *No trace of any image on the film after development.* — The cause of this lack of result is due to the shutter of the camera not having operated either on account of mechanical defect or the pressure on the shutter release being insufficient.

2. *Negative black all over.* — The cause of this trouble may be due to mechanical defect of the shutter, permitting the shutter to open and not close properly. It is most commonly due to the incorrect setting of the shutter to "T" (Time) when a snapshot exposure is intended.

3. *Two pictures on one negative.* — This result is called double exposure, and comes about by neglect to turn the film after a previous exposure had been made and by taking the second picture on the same area of film already exposed by the first.

4. *Circular black disc in the centre of negative.* — This trouble is most probably due to premature opening of the shutter when camera is closed, fogging by light the central portion of the film area.

5. *Double image giving blurry effect.* — Most likely due to camera movement. The remedy lies in holding the camera very steadily for snapshots and placing the camera on a firm support for longer exposures.

6. *Vertical lines of buildings leaning backwards, showing distortion.* — This fault is due to the tilting of the camera and is most objectionable on subjects of this kind. When vertical lines and architectural subjects are being photographed, exceptional care must be given to the levelling of the camera.

7. *Part of the picture obscured by dark patch shown on the print.* — This is due to camera operator allowing finger to cover portion of the lens when holding camera, thus preventing part of the light passing through the camera lens.

8. *Scratches, running throughout the whole length of the film.* — Scratches may either be due to tightness of rolling of the spool in the camera, rough spots on the film rollers in the camera, or the practice of screwing up the exposed film tightly in the hands after removal from the camera.

9. *Fog marks on edge of film.* — This trouble is called edge-fog, and mostly due to careless loading or unloading of the film spool, which has allowed light to affect the film along the edges.

Of all Kodak Dealers and

KODAK (Australasia) PTY. LTD.

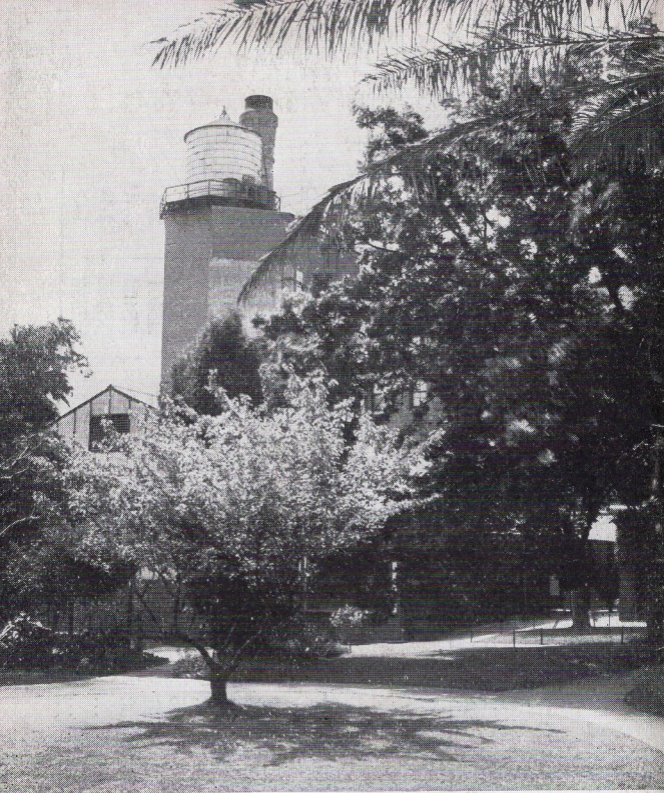
Sydney - Melbourne - Brisbane - Adelaide - Perth
Hobart - Launceston - Townsville - Toowoomba
Rockhampton - Newcastle - Ballarat

PRICE LIST OF KODAK FILMS

MADE IN AUSTRALIA

Verichrome		Regular		Panatomic		SuperSensitive Panchromatic	
Number	Price	Number	Price	Number	Price	Number	Price
V127	1/4	127	1/1	F127	1/9	SS127	1/9
V120	1/7	120	1/3	F120	2/-	SS120	2/-
V620	1/7	620	1/3	F620	2/-	SS620	2/-
V116	1/10	116	1/6	F116	2/4	SS116	2/4
V616	1/10	616	1/6	F616	2/4	SS616	2/4
V130	2/4	130	1/10	F130	2/11	SS130	2/11
V118	2/5	118	1/11	F118	3/-	SS118	3/-
V124	2/5	124	1/11	F124	3/-	SS124	3/-
V122	2/10	122	2/3	F122	3/3	SS122	3/3
...	...	...	...	F117	1/9	SS117	1/9
V105	1/4	105	1/1	F105	2/-	SS105	2/-
V101	1/11	101	1/6	F101	2/4	SS101	2/4
V103	2/10	103	2/3	F103	3/3	SS103	3/3
...	...	...	...	*F135	3/9	*SS135	3/9
...	...	...	...	*F828	1/3	*SS828	1/3

*Manufactured in U.S.A.



THE GARDEN FACTORY WHERE

KODAK FILM

IS MADE IN AUSTRALIA

The Kodak Laboratories at Abbotsford, Victoria — a modern factory in a garden setting covering nearly eight acres of ground — with its distributing organisation employing over a thousand Australians.

*The world-wide Kodak organisation
is at your service in photography.*