

HOW TO USE YOUR

KODAK

JUNIOR II

CAMERA

KODAK LIMITED LONDON

Get to know your camera . . .

Take notice of the advice in this booklet, and you will be well repaid with *eight* good pictures *every* time !

Before loading your first film take a few imaginary pictures, to make sure you can hold the camera steady while sighting your subject and making the exposure.

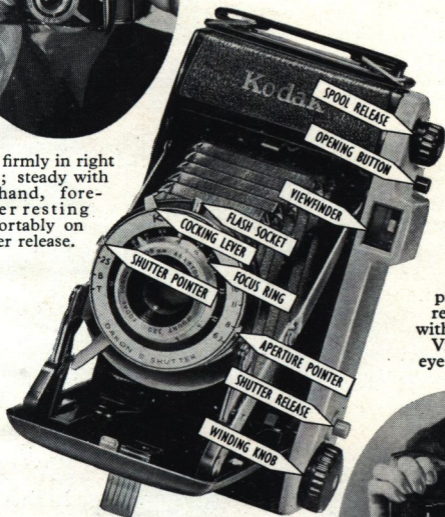


. . . and be sure of good pictures



TO OPEN : Hold upright
and press black button

Hold firmly in right
hand ; steady with
left hand, fore-
finger resting
comfortably on
shutter release.



For vertical
pictures press
release gently
with left thumb.
View with left
eye if preferred.



USE ONLY SIZE 620 FILM
'Verichrome' Film is recommended
for most occasions

LOADING

Load and unload
in the shade

1 Slide back the small metal latch under the carrying strap, and the hinged back will open.



2 Draw the **SPOOL RELEASE** knob outwards and give it a quarter-turn to lock it in position. Any previously used spool will be found empty in this recess and must be moved to the opposite end.



3 Make room for the empty spool by simultaneously turning the **WINDING KNOB** and drawing it outwards. With the empty spool in position, turn and press the winding knob right in until it engages and turns the spool.



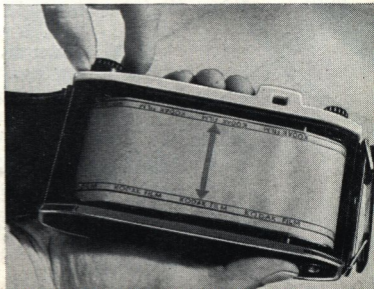
4 Place the full spool into the empty recess with the end of the coloured paper on top and pointing toward the empty spool. Turn the spool release knob until the spindle springs into the end of the spool.



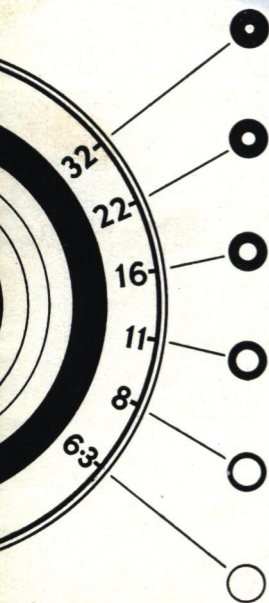
5 Break the paper seal, and draw the coloured paper across to the empty spool, threading the tip through the wider of the two slots in the spool until it protrudes through the other side. Centre the paper on the spool.



6 Give the WINDING KNOB three full turns to make sure the paper winds evenly. See that the latch is in "open" position, and close the back. Wind on until "1" appears in red window. *After 8th picture, wind until the end of the paper passes the window. Open the camera back and draw out winding knob. Hold spool firmly when taking it out to seal it.*



APERTURE



The brightness of the subjects which you photograph, and the brightness of the light which illuminates them vary considerably. To ensure consistent quality pictures, these variations can be compensated for by adjusting the lens aperture and the shutter speed. In the table on the back cover, suitable settings for these controls are shown for various conditions in every-day outdoor photography.

When the APERTURE POINTER is set at "6.3", the aperture is wide open, letting the maximum strength of light expose the film. At "8", the next figure, the light is cut to about half. At "11" it is halved again, and so on down to "32". These aperture settings, often called "stops", are usually preceded by the letter "f", thus : $f/6.3$, $f/11$, etc.

The function of the lens aperture as an aid to *sharp focus* is explained on pages 8 and 9.

SHUTTER

First cock the shutter by lightly pressing the **COCKING LEVER** on the top of the shutter mount. To release the shutter, press the red **SHUTTER RELEASE** button.

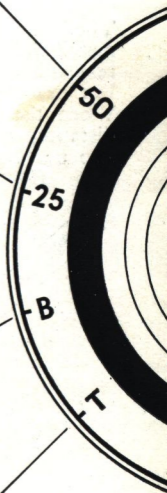
The shutter speed, which governs the exposure time, is regulated by the **SHUTTER POINTER**. When this pointer is set at "50" an exposure of about $1/50$ second will be given, while "25" gives about $1/25$ second. The "50" setting is the most generally useful, but "25" can be used in poor light, or when the aperture is reduced one stop smaller than usual in order to extend the range of sharp focus. At "B" (brief time) the shutter remains open while the exposure button is held down, closing again when it is released. At "T" (time), it stays open until the exposure button is pressed again. B and T are used when poor light makes extended exposures necessary; the camera must then be supported rigidly. *The shutter must be cocked first, whatever the speed.*

$1/50$ sec.

$1/25$ sec.

**BRIEF
TIME**

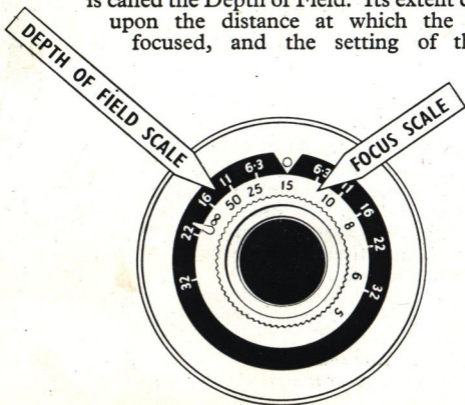
TIME

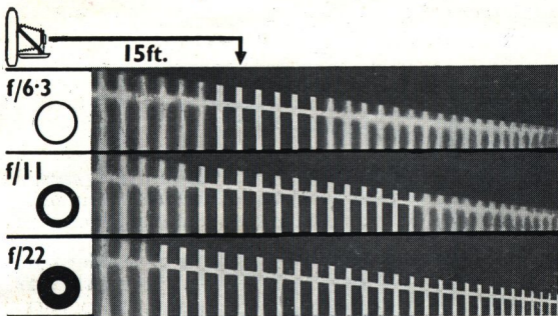


FOCUSING

With the 'Kodak' Junior II Camera, a photograph may be taken at any distance from the subject, from infinity (∞) down to as close as $3\frac{1}{2}$ feet (1.07 metres).

The distance between camera and subject must be estimated and the FOCUS RING turned until the figure corresponding to the distance lines up with the top pointer. But exact measurement of distance is not necessary. When the lens is focused on the camera-to-subject distance, it brings into focus not only that subject but also anything which lies within a certain distance in front of and beyond it. This "sharp-focus area" is called the Depth of Field. Its extent depends upon the distance at which the lens is focused, and the setting of the lens





aperture. When the lens is focused on short distances, and when the aperture is large, the depth of field is less; it becomes greater as the focusing distance is increased, and as the aperture is made smaller (see diagram above). A scale on the front of the camera tells you what the depth of field is at any aperture and distance setting.

EXAMPLE : Subject 15 ft. away, exposure to be at aperture $f/11$. Turn the Focus Ring to "15". Find the aperture numbers (11) on the DEPTH OF FIELD SCALE. One "11" falls between 10 and 8 ft., and the other between 50 and 25 ft. This means that objects between about 9 and 40 ft. will photograph sharply.

To be ready for immediate use in most circumstances leave focus set at "15", aperture at "11" and shutter at "50".



FOR PICTURES TO BE PROUD OF . . .

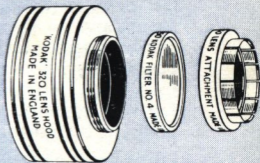
- Hold the camera *still*. To support the camera steadily it may be fitted on to a tripod by means of the tripod bush on the right-hand side of the camera.
- Hold the camera straight and level—judge this from the horizon or vertical buildings.
- Take fast-moving subjects approaching or receding, rather than passing close in front of you—unless you follow the movement by swinging the camera.
- With distant scenes, include a nearby figure or some object to give scale and depth.
- Watch the background—if it is not important, keep it plain. To bring your subject against the sky, hold the camera low.
- With close-ups, keep the subject away from the top and left of the viewfinder or you may cut off some of the desired picture.
- Low-angle sunlight gives excellent pictures if it comes from behind the camera or to one side. Do not let the sun or any bright lights shine on to the lens.
- Keep the lens clear of dust, finger-prints or spray ; if necessary, gently wipe with a clean, soft cloth. Dust out the inside of the camera regularly.
- Wind on to the next film number as soon as you have taken a picture, but do not cock the shutter until you want to take another picture.

Slip a No. 320 'Kodak' Lens Attachment over your lens and you will be able to make use of the following "size 320" accessories.

FILTERS : A yellow 'Kodak' Filter No. 4 catches the subtler differences in subject colour. See how it brings out white clouds in a blue sky. Your dealer will tell you the uses of other 'Kodak' filters.

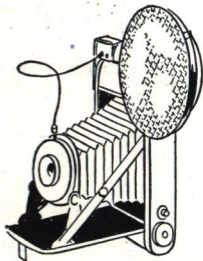
LENS HOOD : Essential for crisp pictures "into the sun", in snow or on sparkling water, and for indoor work, it also holds filters and 'Portra' Lenses in position.

'PORTRA' LENSES: Your camera already focuses to as close as 4 ft. (1.22 m.), but with the addition of a Kodak 'Portra' Lens you can focus right down to 22 in. (56 cm.) with the +1 Lens, 14 in. (36 cm.) with the +2, and 10 in. (25 cm.) with the +3. See what fun you can get out of tabletop model shots and delightful flower studies, and also what fine records you can make of any small objects.



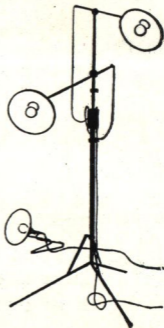
FLASHLIGHT

Obviously, you will need some form of artificial light for your after-dark and the majority of indoor photographs and for the all-too-frequent picture-taking occasions in daylight where the light is too poor or the shadows too deep. The pictures below show how flash illumination can help on these occasions ; on the left an indoor scene, and on the right an outdoor shot where heavy shadows on the faces were "filled in" by flash. Always use a lens hood and keep reflections from shining into lens. A special 'Kodak' Flashholder is available for this camera, and it can be quickly locked into position by means of a single knurled screw. Flash pictures are easy to take ; the few points to remember are explained in the Flashholder instructions.



FLOODLIGHT

Greater lighting control is possible using Photoflood lamps, with which brief time camera exposures can usually be made. The 'Kodaflector' Assembly has two No. 1 Photoflood lamps set in reflectors on a folding tripod stand. The lights may be raised to a height of approximately 7 feet, lowered almost to the floor, and swung at various angles to the main column. The handy 'Kodaflector' Standette, shown in the sketch above with the 'Kodaflector' Assembly, is designed either to stand on a flat surface or hang from a picture rail or chair-back. It may be used in addition to the 'Kodaflector' Assembly, but it is possible to make a simple portrait with just the one Standette and a white reflector—as explained in its instruction booklet.



Which Film?



'VERICHROME' FILM V620

The universal film specially made for the amateur photographer. Its speed and latitude enable you to take snapshots in most daylight conditions.

'PANATOMIC'-X FILM FX620

A medium-speed panchromatic film giving extra-fine-grain negatives particularly suitable for enlarging. 'Panatomic'-X is for bright subjects or sunny days.

'PLUS-X' FILM PX620

A general occasion panchromatic film for all daylight or artificial light use, by those who prefer the picture quality of a film which responds to all colours.

'SUPER-XX' FILM XX620

A high-speed panchromatic film for indoor and artificial light pictures, for outdoor snapshots in dull weather, and for all photographs taken in poor light.

'Kodak' film makes the picture



Hand your exposed film to a Kodak Dealer, who will arrange for the speedy production of high-quality prints. Ask for them to be made on Kodak 'Velox' Paper. Ask him also to show you the carrying cases and other accessories, and the invaluable 'Kodak' publication "How to make Good Pictures".

'Velox' paper makes the print

EXPOSURE

Use this lens aperture guide with 'Verichrome' or 'Plus-X' Film. In winter, and within one hour of sunrise or sunset, use the next larger aperture (smaller $f/\text{no.}$) or set the shutter for $1/25$ sec. exposure.

| Set shutter to "50" | TYPES OF SUBJECT | | | |
|------------------------|------------------|---------|---------|---------|
| | Brilliant | Bright | Average | Shaded |
| Bright Sun | $f/22$ | $f/16$ | $f/11$ | $f/8$ |
| Hazy Sun | $f/16$ | $f/11$ | $f/8$ | $f/6.3$ |
| Cloudy Bright | $f/11$ | $f/8$ | $f/6.3$ | * |
| Cloudy Dull | $f/8$ | $f/6.3$ | * | — |

* Use $f/6.3$ and set shutter to "25".

Brilliant Subjects : Distant landscapes, beach, marine and snow scenes.

Bright Subjects : Nearby subjects in beach, marine and snow scenes.

Average Subjects : Nearby subjects in average surroundings, gardens, houses—but not in shade.

Shaded Subjects : Open to sky but shaded from sun (not under overhanging objects). Backlit subjects.

BRILLIANT



BRIGHT



AVERAGE



SHADED

