

Kewpie Kameras

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A Personal Word

We want you to get the best possible results from this camera and enjoy using it Unless you do, you will be disappointed, and so will we.

From our many years of photographic experience we know that most photographic troubles arise because the working of the camera with its many adjustments is not fully understood.

We ask you to read these instructions carefully before attempting to make any pictures. We want you to practice with it until you know exactly how every adjustment is made and operated. Be especially sure that you understand how to adjust and operate the shutter for instantaneous and time exposures.

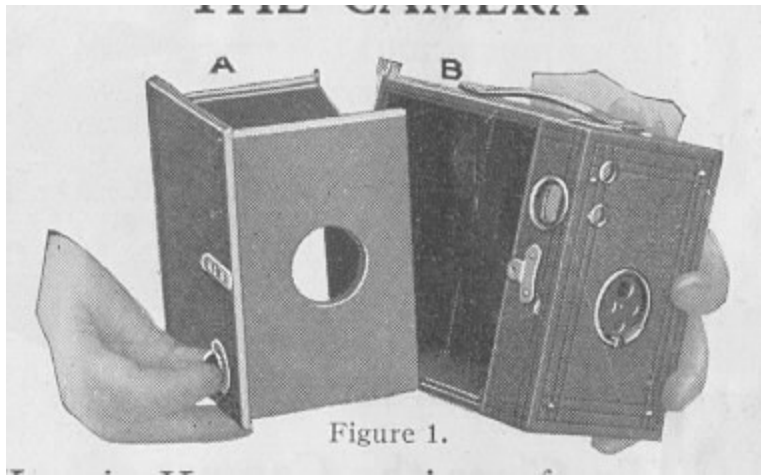
Upon fully understanding the camera and how to handle it, and to correctly expose the sensitive film, depends the making of successful and pleasing pictures.

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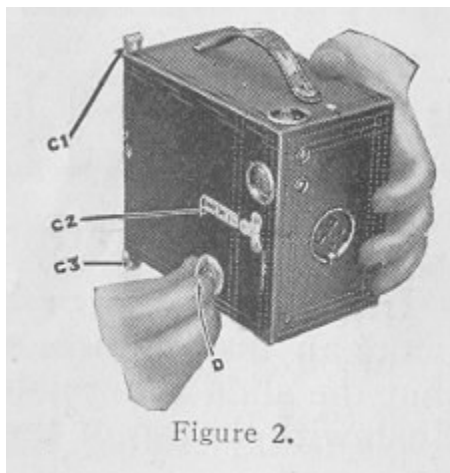
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Part 1 The Camera



A Kewpie Kamera consists of two parts (see Figure 1), an outer box (B), which contains the lens, shutter and finders, and an inner box (A), containing the winding mechanism for the film. In these instructions we will refer to the inner box (A) as the roll holder.

To Open the Camera



To remove the roll holder, except in the case of the No. 2 Kewpie, push the three nickered catches, C1, C2 and C3, Figure 2, as far as they will go as shown by the illustration. Hold the camera and grasp the winding key as shown in Figure 2 and pull the roll holder completely out as it appears in Figure 1.

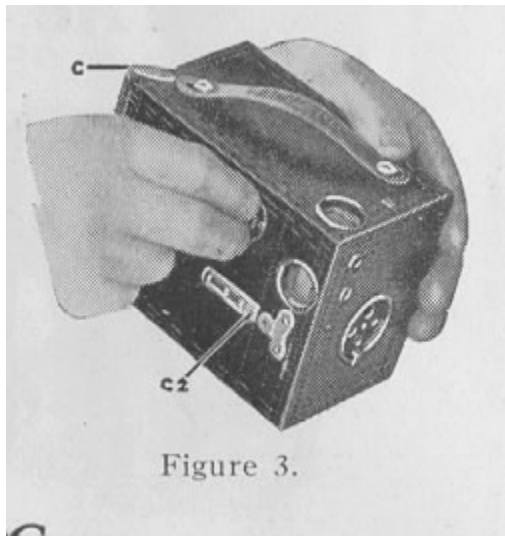


Figure 3.

The No. 2 Kewpie is made with only two catches, a broad one, C, clear across the end of the camera and another, C2, on the side of the camera (see Figure 3).

The winding key on the No. 2A is located at the bottom edge of the camera, while on the other sizes it located at the top edge. (Compare Figures 2 and 3.)

To Close the Camera

Put the roll holder, A, Figure 1, back in the outer box, B, Figure 1, and fasten all of the catches securely. For more complete directions for closing the camera after a film is inserted in the roll holder see Figure 16, page 13.

The Shutter

The shutter on a Kewpie Kamera is always set. It can be adjusted for instantaneous and time exposures.

Operating the Shutter

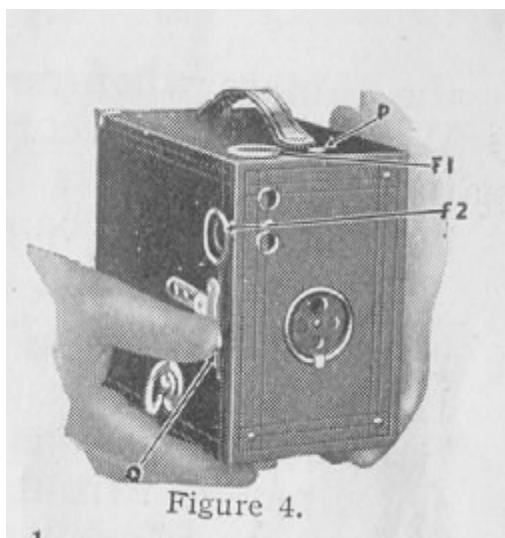


Figure 4.

Instantaneous or Snapshot Exposures.

To take an instantaneous or snapshot exposure see that the slide P is pushed down as far as it will go, flush with the top of the camera, as shown in Figure 4. Then push the lever Q, Figure 4, once in one direction in the slot. This makes an exposure. Pushing it once in the opposite direction makes another exposure. The length of this exposure is about 1/25 of a second.

Caution. Push the lever but once, in one direction, for one exposure. Pushing it twice once in each direction, for a snapshot, will cause a double exposure and absolutely ruin the picture.

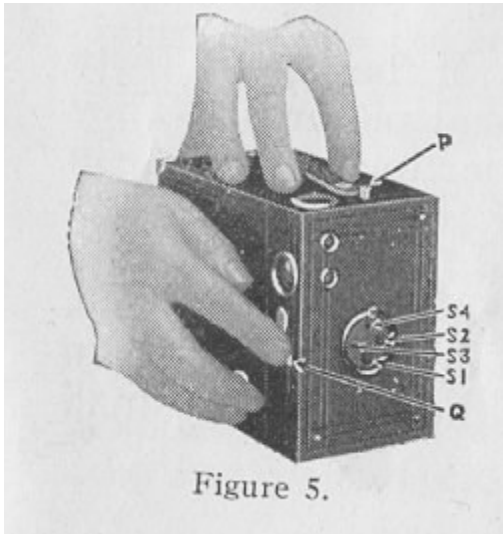


Figure 5.

Time Exposures.

To make a time exposure, pull the slide **P** up as far as it will go, as shown in Figure 5. Push the lever **Q** once in one direction in the slot. This opens the shutter. Time the exposure with a watch. Push the lever **Q** once in the opposite direction from the one required to open it. This closes the shutter.

Time exposures must be made with the camera on some steady solid support, like a chair or table. A tripod may be used with all sizes except the Nos. 2 and 2A. These two sizes are not provided with tripod sockets. In making a time exposure as just directed, there is always some danger of jarring the camera when opening and closing the shutter. We therefore recommend the following method because it permits the exposure to be made without touching the camera.

After the camera has been placed in the proper position for the exposure, with the slide **P** up as far as it will go, as shown in Figure 5, hold some dark object, such as a book, cardboard or a man's hat directly in front of the lens and as close to the camera as possible without touching the camera. With the lens thus covered, open the shutter by pushing the lever **Q** once. Then, without touching the camera at all, uncover the lens, covering it again as soon as the proper length of exposure has been given. Then, with the lens still covered, close the shutter by pushing the lever **Q** once.

The Lens

This camera is equipped with a single achromatic lens. It is located back of the shutter and can only be seen from the front when the shutter is open, as for a time exposure.

Keeping the Lens Clean.

If the lens is dirty or dusty it will not produce good pictures. They will be dim, indistinct and under timed. To clean the lens, remove the roll holder from the outer box and clean the rear of the lens in the outer box with a soft linen cloth. To clean the front of the lens, open the shutter as for a time exposure and clean it with a soft linen cloth on the end of a small blunt stick or pencil.

Stops or Diaphragms

The stops control the volume of light passing through the lens to act on the sensitive film, and this volume of light is controlled by the size of the diameter of the stop opening.

There are four stops on a Kewpie, and they are brought into position in front of the lens by revolving the metal diaphragm dial containing the openings, which we will designate as No. 1, No. 2 No. 3, and No. 4, illustrated as S1, S2, S3 and S4 in Figure 5. The stop must be brought exactly to the center of the opening to the lens, which position is easily recognized, because at just the right point the dial catches with a little click.

The "F" Value of the Kewpie Stops

Stop No. 1, the largest opening, is equivalent to Stop F:14 of the F system of numbering stops used with the Exposure Guide supplied with these instructions. No. 2 is equivalent to F:16, No. 3 to F:22 and No. 4, the smallest, to F:32

The stops have a decided effect on the sharpness of the pictures produced

by a lens, as a small stop increases its covering power and depth of focus. Because of these facts, the smaller the stop opening used the sharper the picture will be, but a small stop opening admits less light than a larger one; consequently, it requires a correspondingly longer exposure. For this reason it becomes practically impossible, except under unusual conditions, to make a snapshot or instantaneous exposure with a small stop or diaphragm. (See the Exposure Guide for the correct exposure.)

Depth of Focus

This has to do with the ability of a lens to give sharp images of objects located at different distances from the camera on the same negative at the same time. For example, in interiors there may be an object within 4 feet of the camera and other objects 20 feet from the camera which are to be sharply defined on the negative. The ability to secure sharp images of both at the same time depends on the depth of focus.

The following table shows the distance, in feet, after which everything will photograph sharply for each of the different Kewpie Kameras. Everything beyond these distances will photograph sharply.

KAMERA	STOP			
	No. 1 - F:14	No. 2 - F:16	No. 3 - F:22	No. 4 - F:32
No. 2	8	7	5 1/2	4
No. 2A	10	9	7	5
No. 2C	11 1/2	10	8	6
No. 3	10	9	7	5
No. 3A	13	12	9	7

Pages 9 through 12 are missing!

shown in Figures 11 and 18, while watching the red window, **O**. When fifteen to eighteen turns have been given, a hand pointing toward , the first number will appear; then turn slowly until the figure 1 is exactly in the center of the red window. After No. 1 is exposed, a few turns of the winding key will bring No. 2 into place, and so on until the entire roll is used.

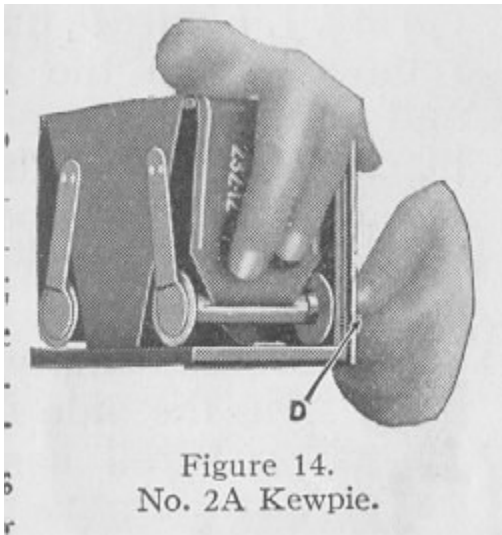


Figure 14.
No. 2A Kewpie.

Removing the Exposed Film

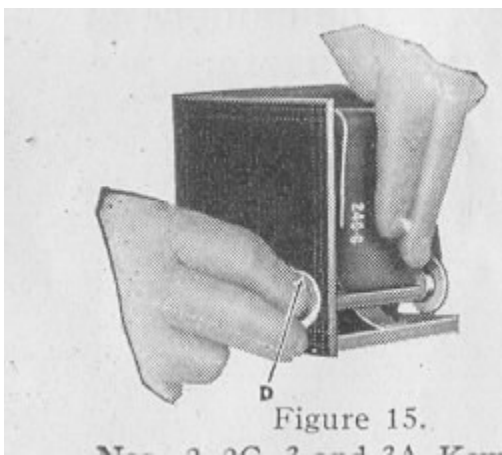


Figure 15.

After all the film on the roll has been used, before attempting to remove the exposed film from the camera, give the winding key twenty turns.

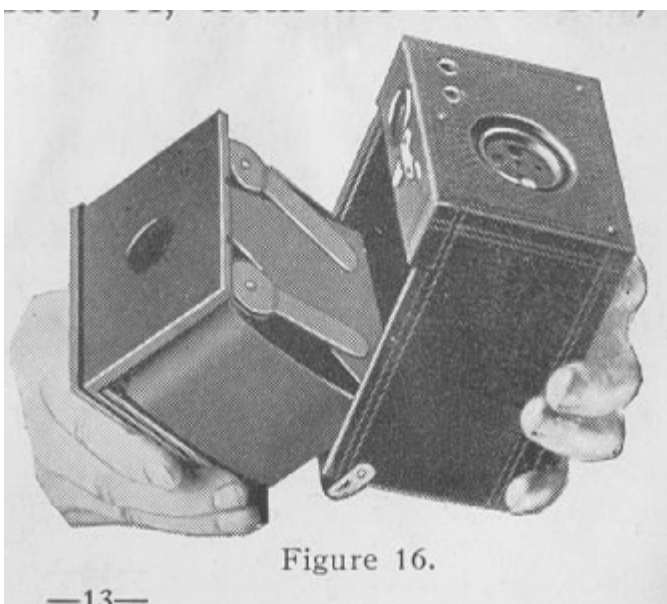


Figure 16.

To remove the exposed film, remove the roll holder, **A**, from the outer box, **B**, Figure 1, as explained on page 3, and wind up all of the black or red and black, paper if there is still any remaining unwound. Then press the roll spring, **J** spring, **J**, Figure 9, until it can be removed from the roll holder, and fasten the loose end of the black paper with the gummed sticker which will be found on the

empty spool remaining in the camera.

Remove the empty spool and place it in the side from which the exposed roll has just been taken, placing it so the slotted end of the spool fits over the tongue of the winding key. The camera is now ready to load again.

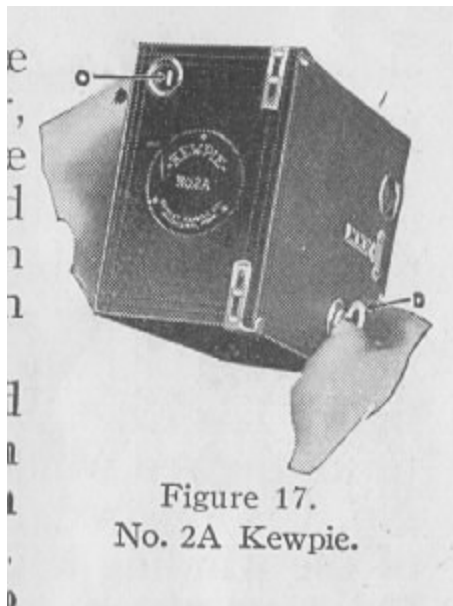


Figure 17.
No. 2A Kewpie.

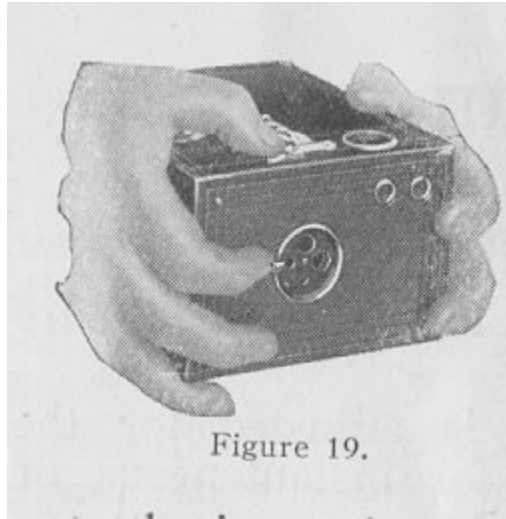


Figure 19.

PART III Making Exposures

Before making exposures of any kind be sure of the following:

First-That the shutter is adjusted for the desired exposure—that is, for instantaneous or time, as the case may be.

Second-That the proper stop opening is in position in front of the opening to the lens.

Third That an unexposed section of film is in position to receive the exposure.

Instantaneous and Snapshot Exposures

Before making an instantaneous exposure ---

See that the slide, **P**, is down, as in Figure 4, page 5. See that a large stop, No. 1 or No. 2, is in place, as in Figure 4, page 5. If in doubt as to which stop use, use No. 1.

In taking snapshot pictures the sun should be behind the back or over the shoulder of the operator and should shine on the object to be photographed. Successful snapshot pictures cannot be made in the house, under a porch, under the shade of a tree or on dark days, or too early in the morning or too late in the afternoon. (Consult the Exposure Guided Under no circumstances should the sun shine directly on the lens, as absolute failure will be the result.

With the shutter set for an instantaneous exposure and the proper stop in position, point the camera directly at the subject to be photographed and locate the image in the view finder by looking into it from directly above, and not from an angle. When the arrangement of the subject appears satisfactory in the finder, hold the camera steady and level, as shown in Figure 4 for a perpendicular picture, that is, one higher than it is wide, and as shown in Figure 19 for a horizontal picture, one wider than it is high, then make the exposures by pushing the exposure lever, **Q**, Figure 4, once only in one direction in the slot.

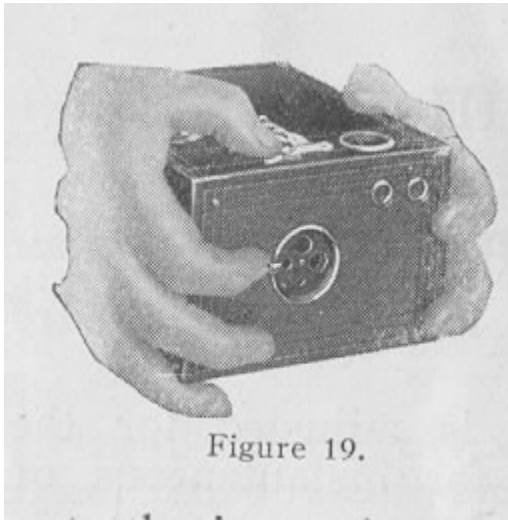


Figure 19.

Avoid jerking or jarring the camera when making the exposure; otherwise it will be blurred, as shown in Figure 20. If care is used to move only the thumb when pushing the lever, there is little danger of jarring the camera. Hold the camera as nearly level and plumb as possible. Otherwise pictures of buildings will look distorted and twisted, as shown by Figure 21, where the camera was pointed upward, and in Figure 22, where the camera was tipped sidewise.

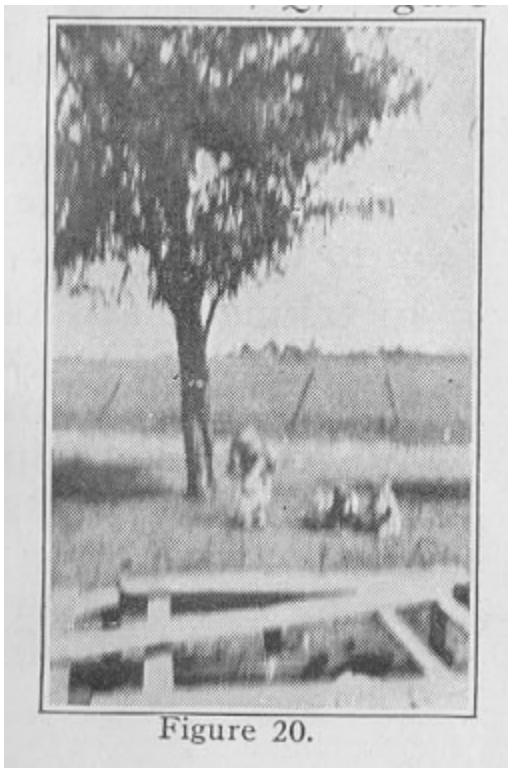


Figure 20.

Remember, pictures are made or spoiled when the exposure is made, and that if the light is poor, or too the exposure is made too early in the morning or too late in the afternoon, the only result will be a failure. Practically nothing can be done in developing and finishing the exposed roll of film to overcome mistakes made in exposing it. (Consult the Exposure Guide for the correct exposure.)

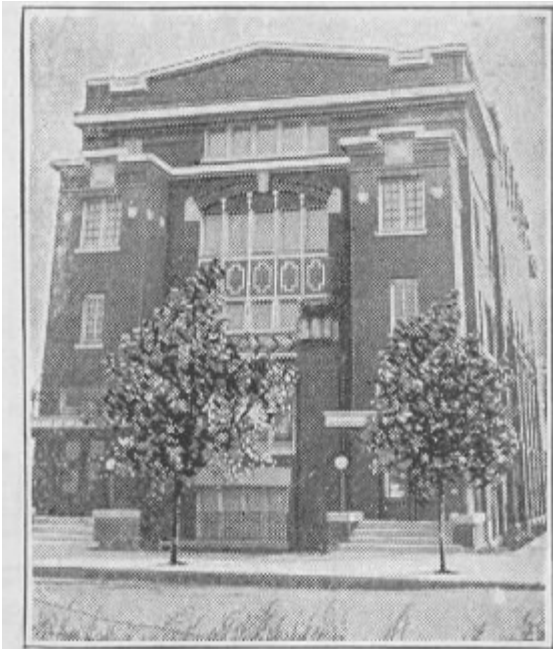


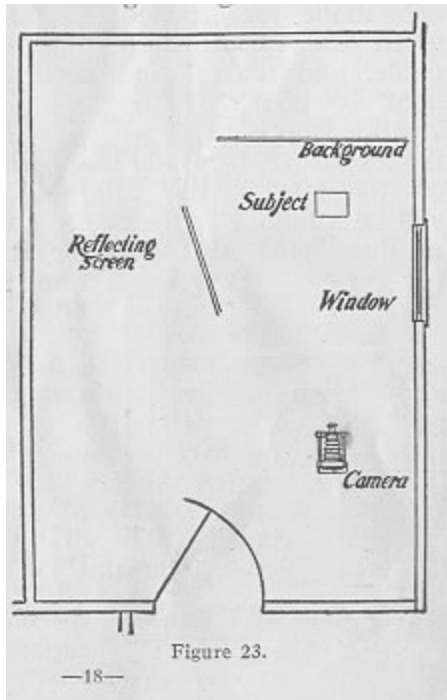
Figure 21.

After making an exposure turn the winding key until the Figure 2 appears at the window, repeating the operation after each exposure until the entire roll has been exposed.



Figure 22.

Indoor Portraits



Lighting in Portraiture.

Good results in the making of portraits are entirely dependent upon the lighting; that is, the way in which the light falls upon the subject or sitter. There should be but one source of light, and, if possible, this should be a north window not shaded by trees or buildings. If there are other windows in the room, they should be darkened by opaque curtains, and the lower half of the window should be darkened by covering it over with a dark cloth. With this arrangement the light comes from one source only, and that from above the head, thus striking the sitter at an angle of about 45 degrees. We can best explain the proper lighting and the proper use of the background and reflecting screen by the aid of a diagram. (See Figure 23.) In this diagram: we have illustrated, in a general way, the relative position of the camera, the sitter, the background, the reflecting screen and the window from which the light is admitted to the sitter.

While it is, of course, not necessary that the relative position of the camera, the sitter, reflector, etc., be maintained exactly as shown in the diagram, still this arrangement gives the best results as a general rule. In this diagram the sitter is 2 1/2 feet from the window and the front of the chair is just even with the farther side of the windows. The background is 3 feet behind the sitter and the reflector is 3 1/2 feet from the sitter.

A better method is to place a dark screen 18 inches square between the window and the subject, thus throwing the entire face into shadow. This, of course, increases the exposure, but gives, better results.

Practice different methods of lighting by moving the subject and screens, without attempting to make any exposures. Much information may be gained in this manner.

Splendid portraits may be made on the shadow side of a building with an open sky overhead. This is a fine method to photograph children, as the exposures may be made quite rapidly, although a tripod or something equally solid on which to place the camera is always necessary. (See the Exposure Guide.)

When posing the subject, do not neglect the background. Figured wall paper should be avoided. It hardly ever looks the same in a picture as on the wall, and is nearly always displeasing in what otherwise might have been an artistic picture.

The straight lines and knot holes in a frame house, or the lines of mortar in a brick building are also unsatisfactory as a background for portraits, although not always so displeasing for large group pictures.

A sheet, 2 or 3 feet behind the subject, forms a good background if stretched enough to remove the wrinkles. If this is not practical, if the sheet is held 2 or 3 feet back of the subject and kept moving, the wrinkles will not photograph.

A clump of bushes makes an ideal background for outdoor pictures, but the subject should not be too close to the bushes. Do not use the sky as a background, as it gives a light stronger back of the subject than on the subject, and the results are not pleasing.

To test this, place a subject against a window and then from a distance of 6 feet look at the subject and see how indistinct are the features with the strong light behind the subject. Then change positions and see how distinct the features are with the strong light on the features.

In making portraits keep in mind that if the position and lighting of the subject do not please before making the exposure, they will probably please less after the picture is finished.

Always use time exposures when making indoor portraits or portraits in the shade, otherwise they will be underexposed, and do not try to hold the camera in the hand for time exposures. The camera must rest on something solid otherwise the pictures will be blurred, as shown by Figure, 20 on page 16.

Interiors

Always use a time exposure and a small stop when making interiors. See that the desired view shows in the finder. Do not point the camera directly at a window when making interiors, as the bright light or glare will often spoil the picture. If this cannot be avoided, pull down the shades of such as are included in the view. (Consult the Exposure Guide for the correct exposure.)

Suggestions

Always see that the shutter is closed before loaning the camera.

Always wind another section of film into position immediately after making an exposure, whether you are ready to take another picture or not. This habit once formed will often prevent making two exposures on one section of film.

Before making an exposure of any kind see that an unexposed section of the film is in position and that the shutter is properly adjusted for the desired exposure. ~

A separate Exposure Guide in convenient form to carry in the pocket is included with these instructions. We advise referring to this Exposure Guide whenever any question arises regarding the correct exposure for any subject. '

For those desiring to finish their own pictures separate instructions are furnished. Those who do not care to do their own finishing will find our work first class and the prices given in our big General Catalog reasonable.

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