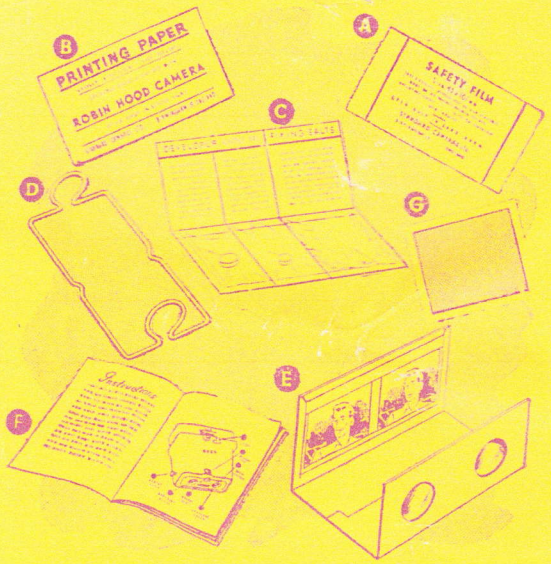
Robin Hood Camera Accessories.



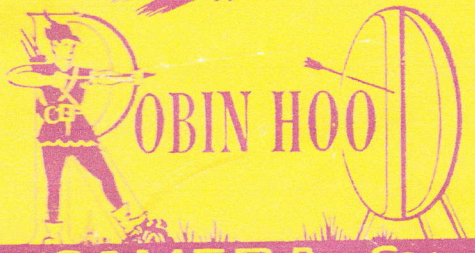
These accessories and replacements can be bought very cheaply from the shop where you purchased your camera. ASK TO SEE THE SPECIALLY DESIGNED CARRYING CASE.

CAMERA MANUFACTURED BY
STANDARD CAMERAS LTD.
BIRMINGHAM 19 · ENGLAND

Correspondence must be addressed to the Secretary, and a stamped addressed envelope enclosed for a reply.

READ THIS BEFORE OPENING ANY OF THE PACKETS SUPPLIED

HOW TO USE YOUR



CAMERA & PHOTOGRAPHIC OUTFIT

EVEN IF YOU HAVE NEVER USED A CAMERA BEFORE YOU WILL BE ABLE TO GET EXCELLENT PICTURES IF YOU FOLLOW THE DETAILED INSTRUCTIONS INSIDE CAREFULLY.

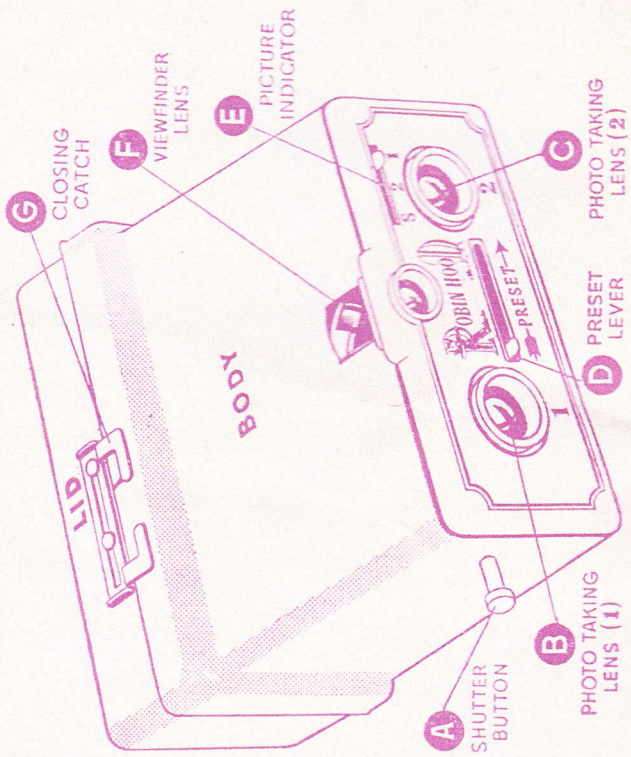


Fig. 1

ROBIN HOOD CAMERA

This unusual camera not only takes "ordinary" pictures like an ordinary camera, but can also be used for taking stereoscopic pictures, in which the subjects appear to stand out from the background. This will be explained later.

Before opening any of the packets you *must* read this instruction booklet very carefully.

As the ROBIN HOOD Camera has special original features that have never before been fitted to a popular-priced camera, you must get used to all the fittings and levers before attempting to take your first photograph.

You will notice, for instance, that the front panel of the camera has on it a "pre-set" Indicator, and this means that until you have moved this Indicator to the correct position, your camera shutter will not work. So first press the shutter button (Fig. 1 A) and you will see that nothing happens. Now push the "pre-set" lever (Fig. 1 D) in the direction of the arrow, and press the shutter button once again and you will see that it works quite satisfactorily. Usually pre-set shutter indicators are only fitted to high-priced cameras, and it is of course a most important fitting because it prevents any accidental exposure of the film whilst the camera is being carried, or whilst it is being put into a case, etc. Repeat these movements with the pre-set lever and shutter button several times so that you become used to the operation and feel of the levers.

You will notice that at the right-hand corner of the front panel there are the figures S 2 1 (Fig. 1 E) and it is most important that you thoroughly understand what these mean. You will probably be surprised to know that your Robin Hood Camera is fitted with two photo-taking lenses (Fig. 1, B and C) in two separate compartments, so when you take your first photograph you set the picture indicator lever to 1 (Fig. 1 E) and after you have taken the first picture you move it to 2. You must thoroughly understand this arrangement otherwise you might take two pictures on the same section of film and spoil it. Remember the camera takes **flat** film and not **roll** film, so you do not wind the film on after

you have taken your first photograph, you simply move the lever from No. 1 to No. 2 (Fig. 1 E) and then take your second picture. After you have taken your second picture you will have to go to your Dark Room to remove the film, but we will tell you more about this later.

Stereoscopic Pictures.

This aspect of photography may be quite new to you, but once you have tried it, you will never be satisfied with just "ordinary" pictures again.

To take a pair of stereoscopic pictures, the indicator (Fig. 1 E) must be moved to S, and then when you press the shutter lever, you will automatically take two pictures at the same time. You must realize that stereo pictures are always taken in pairs, and we will explain this later, but when you have taken your pair of pictures, your piece of film will be used and you will have to go into your Dark Room and change your film before you can take any more pictures.

When you come to develop your film you will see that you have two pictures almost the same. Never forget that when you press the shutter lever with the picture indicator at "S" you have automatically taken two pictures and so used up your film.

Having got used to the various levers and indicators on the camera, look in the viewfinder (Fig. 1 F) which you will see is placed in the middle of the camera, so that it can be used whether taking No. 1 picture, No. 2 picture or a pair of stereo pictures.

Although it is small, it covers the area to be photographed very well, but it is best to have a little practice in looking at it before going out to take your first photograph.

Preparing the Camera for use.

You will need a photographic dark room. This sounds an awful lot, but really it's quite easy. Nearly all the world-famous photographers of today started with a make-shift dark room which was sometimes the bathroom or kitchen, sometimes under the stairs, the cellar, or even a garden shed.

The really important thing to remember is that the room must be absolutely blacked-out. (The writer of these notes used to use the cellar, but only after sunset, when there was little or no daylight, so it was not much trouble to black out.)

To be able to see what you are doing in the dark you will need a photographic red lamp. If you haven't one, you can make it by using the piece of red film supplied. Cut this piece of red film to fit an ordinary battery cycle lamp or a pocket torch, or you can cut a circle in the end of a cardboard box and stick the red film over the hole, then put your torch or cycle lamp inside and you will have quite a good dark room lamp. But you **must** make certain no white light is to be seen.

Go into your dark room, taking with you the camera and the red envelope which contains the flat film.

Take the back off the camera and carefully open the red envelope. You will notice that one side of the film is shiny and the other side dull. When you place it into the lid of the camera, you must put the dull side uppermost. Be very careful in handling the film and hold it by the edges only.

Do not waste any time—as soon as you have placed the film in the lid of the camera, fit the body into the lid, pushing it in as far as it will go, and fasten the camera by pushing the sliding catch on top of the lid to the **right** (see diagram).

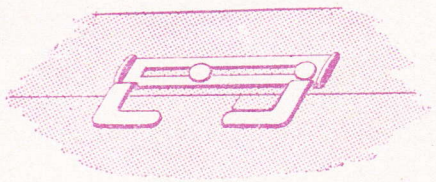


Fig. 2

Try the camera to see that it is securely shut.

You are now ready to take your first photograph.

TAKING THE PHOTOGRAPHS

You must not take photographs on dull days. To get good results take your pictures on bright sunny days only.

Do not take pictures indoors nor in shady places.

Do not leave the camera lying about in the sun.

Do not let seaside sand or dust get into the camera.

Make sure your subject is central in the viewfinder, and if possible rest your camera on something solid.

Your subject must be at least three long paces from the camera.

Before you pre-set your shutter, make up your mind whether you are going to take ordinary pictures, or a pair of stereoscopic pictures, and then set the picture indicator accordingly.

If you are going to take two single pictures, move the picture indicator (Fig. 1 E) to No. 1.

Pre-set your shutter (Fig. 1 D).

Look into the viewfinder to make certain you see what you want to snap, and then press the shutter button (Fig. 1 A) gently.

You have now taken your first photograph.

Taking your second photograph.

The procedure will be exactly the same, except that you must move the picture indicator lever (Fig. 1 E) to No. 2 before you pre-set your shutter for the second exposure.

When taking stereo pictures, move the picture indicator lever to "S," pre-set the shutter, and gently press in your shutter button.

DEVELOPING AND FIXING YOUR NEGATIVES

The developing of your film takes place in your dark room, but before going in you must prepare the necessary chemicals. To do this you will need three developing dishes or three

large saucers. A first-class developing dish, made specially for use with this camera, can be obtained very cheaply, from the shop where your camera was bought.

Developing Mixture.

Supplied with the accessories is a packet containing two tablet developers, made specially for this film. You must dissolve these two tablets in 2 ozs. (4 dessert spoons) of clean water, which should be very, very slightly warm (actual temperature 65° F.) but if you haven't a thermometer, you need not worry, just use the water as it comes from the cold tap. But you must make certain that the developing tablets are completely dissolved before you start to develop your film. It is easier to dissolve these tablets in a cup or tumbler and then tip the solution into the dish.

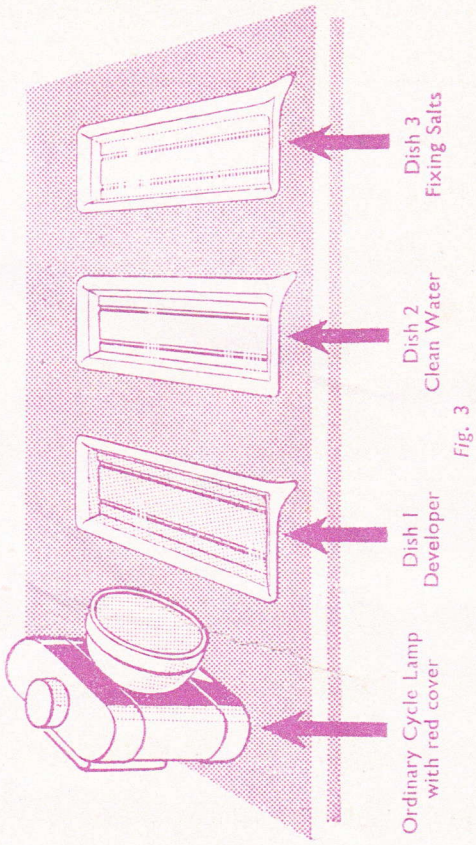
Fixing Salts.

A packet of Fixing Salts is supplied with the accessories, and this must be dissolved in 2 ozs. (4 dessert spoons) of clean cold water, and must be stirred with a clean rod or spoon until it is fully dissolved.

The third developing dish or saucer should be filled with clean water, and you then proceed to your Dark Room and arrange the dishes as shown in Fig. 3.

Before turning off the ordinary white light, push the sliding catch on the camera along, so that the raised block is free to slide out, otherwise you may have difficulty in finding exactly the right position in the dark.

Make sure your Dark Room is properly blacked-out. Remove the lid of the camera, take out the film, being very careful to hold it by the edges, then dip it in the dish or saucer holding the developing solution. See that the solution flows evenly over the film making sure that the dull side of the film is uppermost in the dish. For best results rock the dish gently as this gives vigorous clean action on the film. After a few seconds you will have the thrill of seeing your pictures beginning to appear on the film, and after four minutes your film will be fully developed and must be



Arrangement of lamp and dishes on table.

Fig. 3

removed from the developing dish (again holding it carefully by the edges). Dip it into your dish of clean water and let it remain there for a second or so—just long enough to give it a quick rinse, and then remove it carefully by the edges and put it in the dish containing the Fixing Salts. It usually takes about 15 minutes to complete the fixing, but you need not stay in the dark room for this length of time. Once your film has been immersed in the fixing salts for 10 minutes or so, you can either turn on the white light or carry the dish containing the film out of the dark room, and finish operations in the daylight. The fixing is complete when all the "milkiness" has vanished from the film, and this is usually noticeable on the glossy side, so that you will have to pick up the film very carefully to look at the glossy side, as it is the dull side which is uppermost in the dish.

Once the fixing is complete it is necessary for the film to be left under the cold water tap in a small bowl of running water for about 30 minutes. Remove the film from the bowl and put it in a clean dustless place to dry. A good idea is to use a wooden spring clothes peg, then you can hang up the film by its corner. It is most important that the dull side does not come into contact with any dust or dirt or any solid object. If the film is developed at night, you will find it quite dry when you look at it again in the morning, and it will then be ready for making the prints, which by this time you will be most anxious to see.

Do not throw away your chemical solutions when you have finished developing and fixing your film. Pour them carefully into two medicine bottles, cork firmly, and mark the bottles to show which is developer and which fixing salts. You can then use them tomorrow when making your prints.

MAKING YOUR PRINTS.

Supplied with the accessories is an envelope containing sheets of printing paper. This paper is known as "Gaslight" printing paper, but it can be used with either electric light or gaslight. With this paper you will be able to make the usual black and white pictures you are accustomed to seeing.

It does not matter whether you have used your film for a pair of stereo pictures or for two "ordinary" pictures, the procedure for making the black and white prints is the same.

To begin with we suggest that you use the lid of the camera as a printing frame, and if by any chance you have used this lid as a developing dish for your film, you must see that it is thoroughly dry and clean before you use it for making your prints. Now go into your Dark Room, taking with you your packet of printing paper, the lid of the camera and the spring wire frame (see D, back cover).

Actually it is not necessary for the packet of printing paper to be opened in red light, it is quite satisfactory if it is reasonably dim, but do not take too many risks. Open the packet of printing paper carefully and take out one sheet which you will place in the lid of the camera, shiny side uppermost, (see Fig. 4-1). On top of this you put your negative, also with the shiny side uppermost (this will mean that the dull side of the film is pressed against the shiny side of the printing paper) (see Fig. 4-2).

To hold the film and the paper in a secure and tight position, you must use the spring wire frame. Press this down firmly on top of the negative, (see Fig. 4-3). Before exposing your print, first make certain that the rest of your printing paper is wrapped up and put away safely in the envelope.

Exposure.

This can be made by any artificial light that is available, either gaslight or electric light, but of course the exposure time will vary according to the density of the negative, the power of the light, and the distance you are holding the printing frame (or camera lid) from the light. Consequently, if the following approximate table does not give perfect results, you must have another go, and change either the time of the exposure or the distance from the light, according to the results you have obtained. If your photo is too black after developing, you should hold the printing frame a little further away from the light the second time, or reduce the

Lid of camera with printing paper in it.

Negative being put on top of printing paper.

Wire frame in position.

Fig. 4

time by a second or two. Whilst if your first attempt is not black enough, you should hold the frame nearer the light, or hold it to the light for a longer time.

As a guide, the following table should enable you to obtain correct exposure of your print, from all reasonably good negatives.

Illumination.	*Distance from Illumination. Inches*	*Exposure Time. Seconds*
40 watt electric bulb	12	5
60 watt electric bulb	15	5
Gaslight (incandescent)	12	6

There will, of course, be no picture visible on the printing paper until after it has been developed.

Processing.

Having exposed your printing paper, you now have to develop it and fix it, and so you will more or less repeat the procedure through which you have already gone—when you developed and fixed your film negatives.

Go into your dark room with the printing frame, and fill one dish with developing solution, one dish with clean water and one with fixing salts. There is no need to give you a lot of instructions in this paragraph, as you will have done the job already and all the information is given under the heading of Developing and Fixing.

When you slide your piece of printing paper into the developing solution be sure to see that it is completely immersed at once, and also that the shiny side of the paper is uppermost. The picture will form itself very, very quickly on the paper. In fact development should be completed in 30 to 40 seconds providing your water is just slightly luke-warm (actual temperature 65° fahrenheit). Remove the print from the dish, holding it very carefully by the edges, and dip it in your dish of clean water and let it remain there for a

second or two for a quick rinse, then remove it and put it in the dish containing the fixing salts. You should leave your picture in the fixing solution for not less than 15 minutes. You need not stay in your dark room yourself throughout the fixing process, so long as you do not let bright white light reach the print, while it is being fixed. After the print has been fully fixed, it is necessary to put it in a bowl of fresh water, which should be placed under a slow-running tap, so that clean water is continually running into the dish, and the print is thus thoroughly washed. It is advisable to leave the print in the washing bowl for at least 1 hour.

Drying.

After the print has been thoroughly washed, lift it out carefully by the edges and put it, picture side uppermost, on either a piece of blotting paper or a towel or any other material which will absorb the surplus water, and leave it in a fairly dustless place to dry.

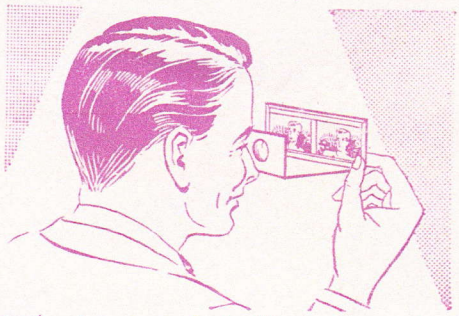
Later on, as you become more interested in the art of Photography, you will want to give your prints the beautiful hard, shiny appearance which you have no doubt seen so many times. This process is known as glazing and is quite simple, but we will not worry you with it at this early stage.

Final Stage.

The writer of these notes, when he was a boy, always made his prints in the evening so that they could be left to dry during the night, and he still remembers the wonderful thrill of looking at the actual finished pictures the next morning. (By the way, if in drying they become slightly curled, it is only necessary to put them within the pages of a thick book for a few minutes, when they will become nice and flat.) If you have been taking "ordinary" pictures, you have now completed the entire process, and you can proudly show the results of your work, but if you have taken a pair of stereoscopic pictures then you still have one or two simple things yet to do.

STEREOSCOPIC PICTURES.

If you have taken a pair of stereo pictures, they must be cut in half and placed in your Viewing Device, but first it is MOST IMPORTANT that you do the following : Pick up the pair of pictures, with the picture side facing you. Mark on the back of the left-hand picture the figure "1" very lightly in pencil, then on the back of the right-hand picture, put the figure "2." Now cut the pictures carefully down the centre so that you have two separate pictures, one marked "1" and one marked "2." Put the one marked "1" into the right-hand side of your Viewing Device, and the one marked "2" in the left-hand side. If they do not slide easily into the Viewing Device, carefully trim a tiny bit off the cut edges.



When the pictures are in the Viewing Device, hold it up to your eyes (see illustration) with the light falling on the pictures and look through the lenses at the picture. If you have never looked at stereo pictures before, you will be surprised to find that you appear to see one picture only instead of two. This is quite correct, and this one picture will seem to come to life, as everything in the picture will appear to stand out realistically.

Always remember when taking stereo pictures that you will get best results if you take your pictures with the subjects standing well in front of the background.

IMPORTANT POINTS TO REMEMBER

IF WHEN LOOKING AT YOUR PICTURES THROUGH THE VIEWER, THE SUBJECTS DO NOT IMMEDIATELY APPEAR TO STAND OUT STEREOSCOPICALLY, MOVE THE PICTURE-HOLDER BACKWARDS OR FORWARDS SLIGHTLY UNTIL THE PICTURE COMES INTO FOCUS.

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