

HOW TO USE THE



Kodak

BROWNIE 44B CAMERA



**Each
film
gives**



pictures

*Before taking any
important pictures,
shoot a roll of film
as a test.*

Films for colour pictures

'Kodacolor' Film makes colour negatives, which are then printed on paper to provide $3\frac{1}{2}'' \times 3\frac{1}{2}''$ natural-colour 'Kodacolor' Prints. Of medium speed, 'Kodacolor' Film gives good colour pictures on bright days and, by flash, after dark or in dull weather.

'Ektachrome' Film gives you colour transparencies. These, in card Ready-mounts, are known as Superslides, or they may be supplied unmounted. These transparencies can also be used for making 'Kodak' Colour Prints, size $3\frac{1}{2}'' \times 3\frac{1}{2}''$.

Always ask for colour prints on 'Kodak' Paper.

ASK FOR SIZE 127 FILM

Films for black-and-white

'Verichrome' Pan Film is an excellent film for both daylight and artificial-light photography. Fast but fine-grain emulsion ensures negatives from which big enlargements can be made.

'Tri-X' Pan Film is a panchromatic film of very high speed. It is ideal for snapshots in very poor light outdoors and for flashsnaps in large rooms.

VIEWFINDER

EXPOSURE BUTTON

BACK LATCH

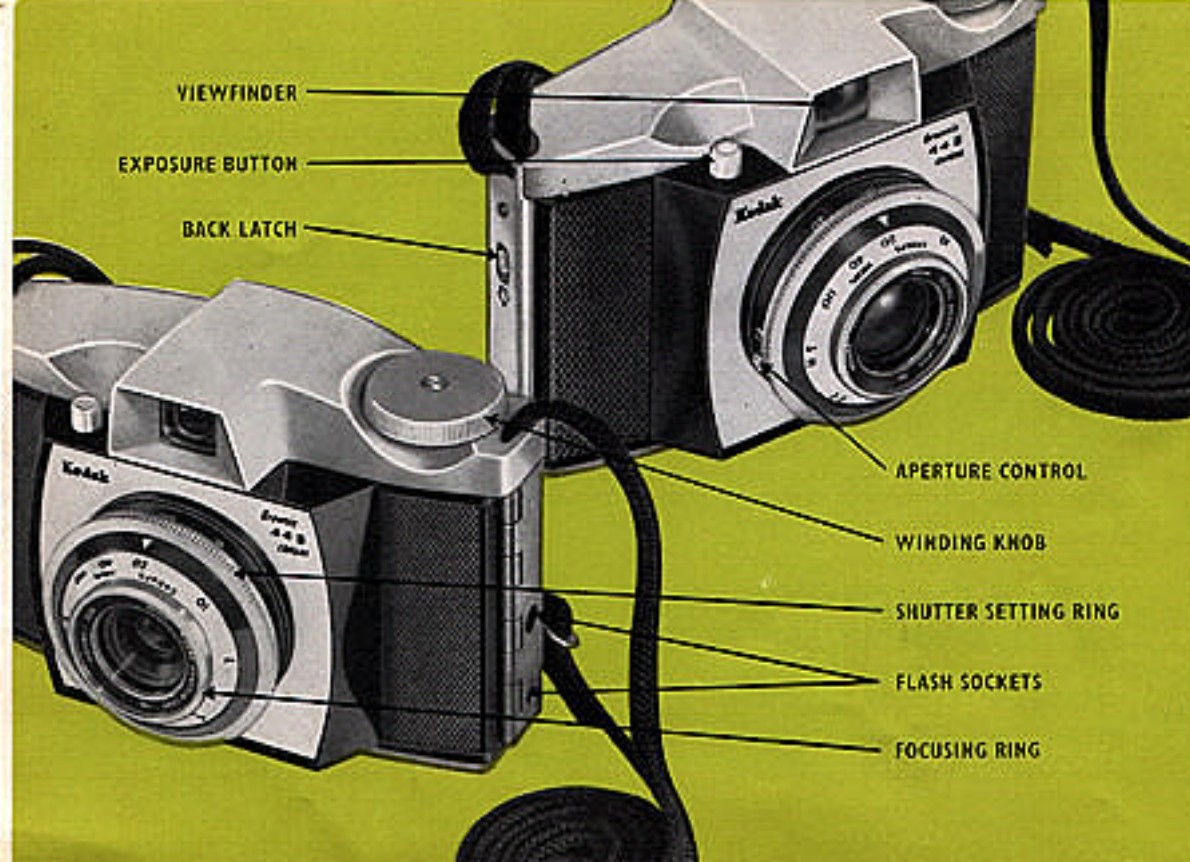
APERTURE CONTROL

WINDING KNOB

SHUTTER SETTING RING

FLASH SOCKETS

FOCUSING RING



HOLDING THE CAMERA

A neck strap is supplied with your camera. For safety, it should always be worn while using the camera; then, should you lose your grip, the camera cannot fall. Try out the hold shown in the picture. This has been found by experiment to be the best for this camera. With practice, your hands will rest naturally in the position shown. Note how the pressure exerted on the exposure button is balanced by the thumb underneath the camera, and the camera is braced firmly against the cheek. This way, you need never spoil any picture by "camera-shake". Make sure the subject does not appear tilted in the viewfinder. Keep your eye as close as you can to the finder aperture, and see that the picture framed by the front aperture is exactly centred in the rear aperture. You should just be able to see all four edges of the front aperture.



OPENING THE CAMERA

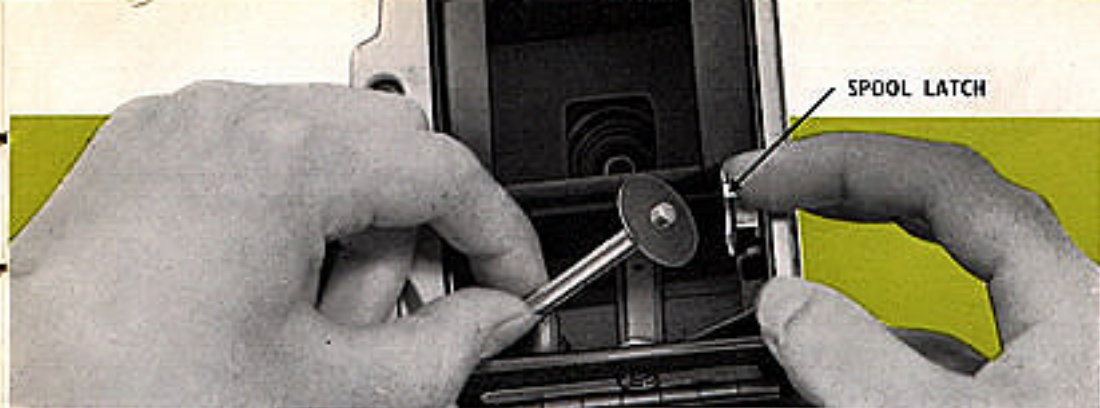
Hold the camera in the left hand with exposure button pointing towards you and back-latch uppermost. Use the thumb of the right hand to push the opening button in the direction of the arrow. The camera back will then swing open. To close: merely push the back shut and maintain pressure until the catch clicks. The back is then locked.

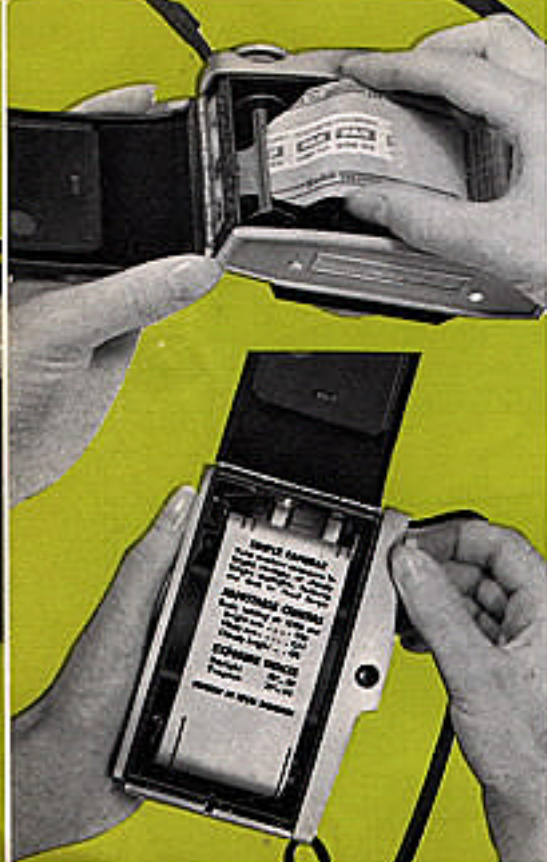


LOADING

1. An empty 127-size spool is supplied with each camera. Before a new film is inserted, this empty spool should be in place in the spool recess underneath the winding knob. To insert the spool, pull up the spool latch, engage one of the slots at either end of the spool with the bar on the winding knob spindle, then push the bottom of the spool into place and lock it in position by means of the spool latch.

2. Break the paper seal on an unexposed roll of 127-sized film, being careful not to let it unroll; remove any loose sealing paper (on some rolls it is possible to remove it all). Still keeping the spool tightly wound, put it into the feed spool recess so that the ends of the spool rest in the slots and the springs bear on the flanges. The shaped paper leader should point across the camera towards the empty take-up spool.





3. Draw the leader paper across the film track, coloured side out, black side towards the lens. Insert the shaped tongue into the longer slot on the take-up spool. See that the tongue protrudes from the shorter slot.

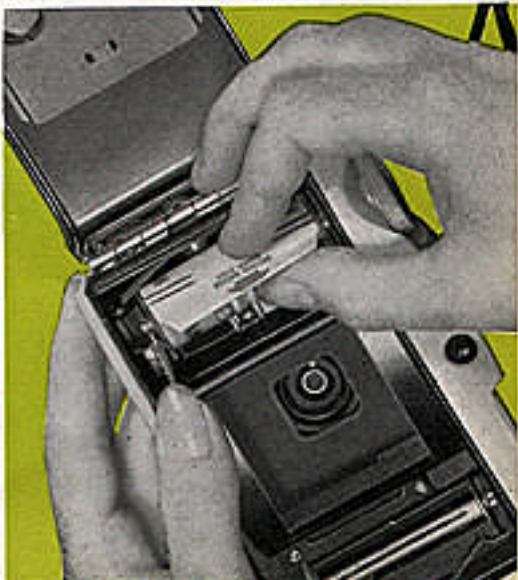
4. Now turn the winding knob (it will turn only one way) several times until the full width of the paper leader lies squarely between the flanges of the take-up spool and the paper is tight on the core. The loaded camera should appear as in the picture. Close the camera back and push it home until the catch clicks. The back is then locked. (Note: If the spool latch is not correctly closed the back cannot be shut without damage). Turn the winding knob, while watching the red window, until the first of a series of dots appears. When you see the dots, slow down. Keep winding slowly until the figure "1" is centred in the red window.

You are now ready to take the first picture (see page 10). After each picture, wind to the next number.



UNLOADING

After you have taken your twelfth picture, turn the winding knob until you see the end of the film pass the red window. Give one or two more turns to ensure that the film is fully wound on to the take-up spool, then open the camera back, as on page 6. Operate the spool latch. This will lift up the full spool so that it can be grasped easily. Keeping the spool tightly wound, lift it out, fold under the end of the backing paper and stick it down with the sticker provided. Take the exposed spool to your Kodak dealer for developing and printing, as soon as possible after unloading.



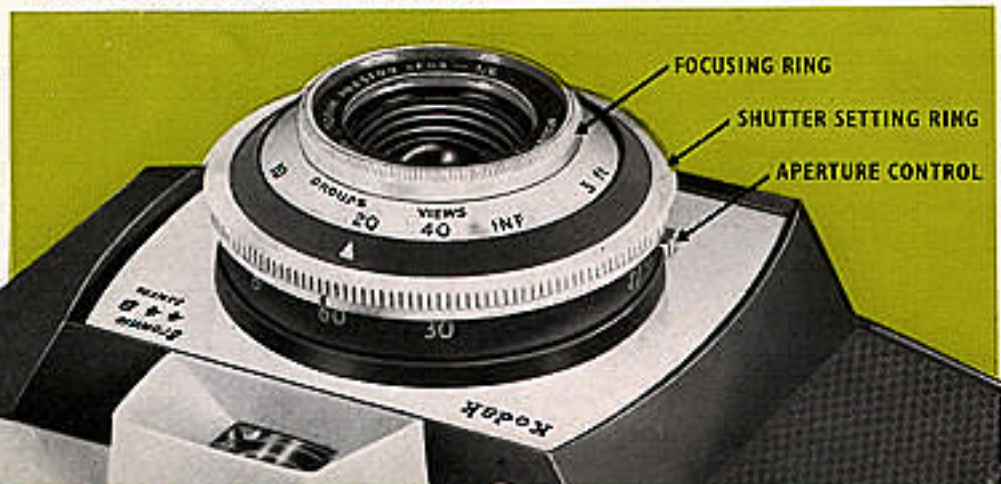
SETTING THE CAMERA

Your camera is provided with three controls for picture taking. These are:—

Shutter setting ring: This sets the time for which the shutter stays open to admit light to the film and is marked 30 for 1/30th second, 60 for 1/60th second and "B" for "Brief Time".

Aperture control: This selects the size of lens opening or "stop" and is marked in "*f*/ numbers", *f*/8 being the largest, *f*/16 the smallest.

Focusing ring: Correct setting of this control ensures sharp pictures at any distance between 3 feet and infinity.



The way in which these controls should be set is largely a matter of common sense. Obviously, the longer the shutter is open, the more time there is for the subject to move and possibly blur the picture. On the other hand, the light may be so poor that you may need to use a slower speed to give enough time for the light to affect the film. Also, in poor light, your camera "eye" must open wide (large aperture) in order to "see" the subject. In bright light, the camera eye must be closed (smaller aperture) so that the film does not get a brighter image than it can deal with. Focusing merely means setting the distance scale to the distance in feet from the camera lens to the principal feature of the subject. See further notes on "Focusing" (page 13).

Snapshot settings (a short cut to picture-taking)

For the majority of subjects in bright sunshine, and more than 7 ft. away, your camera may be used with "box-camera" simplicity when set as follows.

Snapshot settings for BRIGHT SUN			
FILM	SHUTTER	APERTURE	DISTANCE
'Kodacolor'	1/60	f/11	15 ft
'Ektachrome' Daylight	1/60	f/11	15 ft
'Verichrome-Pan'	1/60	f/16	15 ft

However, for conditions and subjects other than these, it is best to set the camera accurately for each picture (see page 12).

Daylight settings (for Flash pictures, see page 15)

The table below will assist you to estimate correct settings until you have exposed several rolls of film and have seen and discussed the results. By this time the experience so gained should enable you to estimate settings, without reference to the table, for all but the most unusual subjects.

DAYLIGHT EXPOSURE TABLE (AVERAGE SUBJECTS)

FILM	IN BRIGHT SUNLIGHT				HAZY SUN		CLOUDY BRIGHT		CLOUDY DULL OR IN SHADE BUT OPEN TO SKY	
	Subjects in normal surroundings		Snow scenes or on white sand		1/60	1/30	1/60	1/30	1/60	1/30
Shutter	1/60	1/30	1/60	1/30	1/60	1/30	1/60	1/30	1/60	1/30
'Ektachrome'	f/11	f/16	f/16	—	f/8	f/11	—	f/8	—	—
'Kodacolor'	f/11	f/16	f/16	—	f/8	f/11	f/8	f/8	—	f/8
'Panatomic'-X	f/11	f/16	f/16	—	f/8	f/11	f/8	f/8	—	f/8
'Verichrome-Pan'	f/16	—	f/16	—	f/16	—	f/11	f/16	f/8	f/11

For subjects which are liable to move during the exposure, like lively babies or animals, use the higher shutter speed whenever possible (see also note on "moving subjects", page 18).

The light conditions referred to in the table are classified as follows:—

Bright Sun: Sun unobscured by haze or cloud. Sharp-edged shadows.

Hazy Sun: Sun obscured by haze or light cloud. Soft shadows.

Cloudy Bright: Sun hidden behind cloud but can be located by bright area in sky. No shadows.

Dull or Shaded: Sunless weather; or subject in shade, receiving light from open sky (not direct sunlight).

Further notes on FOCUSING

Having set the shutter speed and aperture according to the table, you must now set the distance scale on your camera. Estimate the distance between the lens and subject, and set the focusing ring so that this distance in feet is shown opposite the white triangle. Note that, when a camera is focused for a given distance, objects a little nearer or farther away will also be in focus.

The distance between nearest and farthest sharply rendered objects is known as "depth of field". The table on page 14 shows how this depth varies for different aperture and distance settings.

DEPTH OF FIELD

LENS SET AT	at $f/8$, in focus		at $f/11$, in focus		at $f/16$, in focus	
	from	to	from	to	from	to
3 feet	2½ ft	3½ ft	2½ ft	3½ ft	2½ ft	4½ ft
3½ feet	3 ft	4½ ft	2½ ft	4½ ft	2½ ft	5½ ft
4 feet	3½ ft	5 ft	3½ ft	5½ ft	3 ft	6½ ft
5 feet	4 ft	6½ ft	3½ ft	7½ ft	3½ ft	9½ ft
7 feet	5½ ft	10½ ft	4½ ft	13 ft	4½ ft	22 ft
10 feet	6½ ft	20 ft	6 ft	30 ft	5 ft	Inf.
20 feet	10 ft	Inf.	8½ ft	Inf.	6½ ft	Inf.
40 feet	13½ ft	Inf.	10½ ft	Inf.	8 ft	Inf.
Infinity	20 ft	Inf.	14½ ft	Inf.	10 ft	Inf.

TAKING THE PICTURE

Hold the camera firmly, as on page 5, so that all the desired picture can be seen in the finder. Steady yourself with feet apart, then hold your breath and s-q-u-e-e-z-e the exposure button down as far as it will go. *Note that the button stays down.* This is to prevent accidental "double-exposures" (two pictures superimposed on one piece of the film). The button will re-set itself automatically when you wind on the film for the next picture. Always wind on to the next number after each picture has been taken (see page 9).

FLASH PICTURES

Poor light, or even darkness, is no bar to good pictures in colour or black-and-white with the 'Brownie' 44B Camera. All you need is the low-cost, compact and efficient 'Brownie' Flashholder 3.

This accessory is a portable light source.



To take flash pictures

1. Fit a 'Brownie' Flashholder 3 to your camera, following the simple instructions packed with the Flashholder.
2. Fit a flashbulb. Use a No. 1, PFI, No. 5 or PF5, for black-and-white or for 'Kodacolor' pictures indoors or at night. Use blue-tinted bulbs for daylight-type 'Ektachrome' Film.
3. Consult the table of flash distances and set the lens accordingly.
4. Sight your subject through the viewfinder and s-q-u-e-e-z-e the exposure button. The flashbulb will fire automatically as the picture is taken.

Flash after dark

For flash pictures after dark, or in very weak artificial light, merely follow the recommendations given in the table, which apply to average size rooms with average furnishings.

FLASH AFTER DARK (Use Shutter Speed 1/30)					
FILM	APERTURE	FLASHBULBS AND DISTANCES			
'EKTACHROME' DAYLIGHT	f/8	BLUE PFI/97*	8 to 10 ft (6-7 ft †)	No. 5B	9 to 12 ft
	f/11		6 to 7 ft (4-5 ft †)		7 to 9 ft
	f/16		4 to 5 ft (3 ft †)		4½ to 6 ft
'KODACOLOR'	f/8	CLEAR PFI or No. 1	6 to 8 ft	PF5 or No. 5	10 to 12 ft
	f/11		4 to 6 ft		7 to 9 ft
	f/16		4 ft		5 to 6 ft
'VERICHROME-PAN'	f/8	CLEAR PFI or No. 1	7 to 20 ft	PF5 or No. 5	10 to 30 ft
	f/11		5 to 15 ft		8 to 24 ft
	f/16		4 to 10 ft		5 to 15 ft
'TRI-X' PAN	f/8	CLEAR PFI or No. 1	10 to 30 ft	PF5 or No. 5	16 to 48 ft
	f/11		8 to 24 ft		12 to 36 ft
	f/16		5 to 15 ft		8 to 24 ft

* This is the more powerful PFI/97 bulb, packed in a square red box.

† These figures apply to the less powerful No. 1B bulb.

Flash as an aid to daylight

Where flash is used for colour pictures as an aid to daylight, either outdoors to lighten the shadows of a side-lit or back-lit portrait, or indoors when daylight is present, use *blue-tinted bulbs* (PFI/97* or 5B).

These increased light-output PFI/97* bulbs are packed in the new *square* box. For black-and-white pictures, use clear bulbs.

TABLE FOR FLASH WITH DAYLIGHT: SHUTTER SPEED 1/30					
FILM	APERTURE	FLASHBULBS AND DISTANCES			
'KODACOLOR' or 'EKTACHROME'	f/16	BLUE PFI/97*	7 to 12 ft (6 to 10 ft)†	No. 5B	8 to 14 ft
'VERICHROME-PAN'	f/16	CLEAR PFI or No. 1	5 to 10 ft	PFS or No. 5	8 to 15 ft

* This is the more powerful PFI/97 bulb packed in a *square* red box.

† Figures in brackets refer to the No. 1B bulb.

FOR BETTER PICTURES

Hold the camera still. S-q-u-e-e-z-e the exposure button gently and steadily. Do not jerk the camera when you release the shutter.

Pay special attention to the instructions on page 5. Hold the camera straight and level. Judge this from the horizon or vertical buildings.

Make sure that the sun does not shine directly on to the lens. A lens hood is essential for "against the light" photographs.

With distant scenes, include a nearby figure or some object in order to give scale and depth to the picture.

When taking close-up pictures, keep the subject away from the top of the viewfinder, or you may cut off some of the desired picture.

Watch the background. If it is not important, keep it plain. To bring your subject against the sky, hold the camera low, e.g. take the photograph from a kneeling position.

Preferably, take moving subjects approaching or receding rather than passing close in front of you unless you follow the movement by swinging the camera. But, until you are practised, take moving subjects only at a fair distance (30 to 50 yards).

Wind on to the next film number as soon as you have taken a picture.

Keep the lens clear of dust, finger-prints or spray; if necessary, gently wipe with a camel-hair brush or a clean, soft cloth. Dust out the inside of the camera regularly.

Do not use any filter when camera is loaded with colour film.

Accessories

Your Kodak dealer will be happy to show a wide range of accessories to enable you to get the maximum enjoyment out of your camera. Among these, the following will be found very useful.

Filters and close-up lenses

Use size 320 'Kodisk' Lens Attachments. For subjects closer than 3 feet to the camera, slip a 'Kodisk' Close-up Lens (+1) over the lens. *With black-and-white film only*, use a 'Kodisk' Cloud Filter when taking pictures outdoors in sunny weather. This enables white clouds to show up against brilliant blue sky in the final print.

For more dramatic effects with black-and-white films, use a 'Kodisk' Deep Yellow Filter. Your dealer will explain how these can be used to best advantage.

Lens hoods

When taking pictures "against the light" or where there is a possibility that the sun can shine directly into the lens, use a 'Kodisk' Lens Hood.

Kodak

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