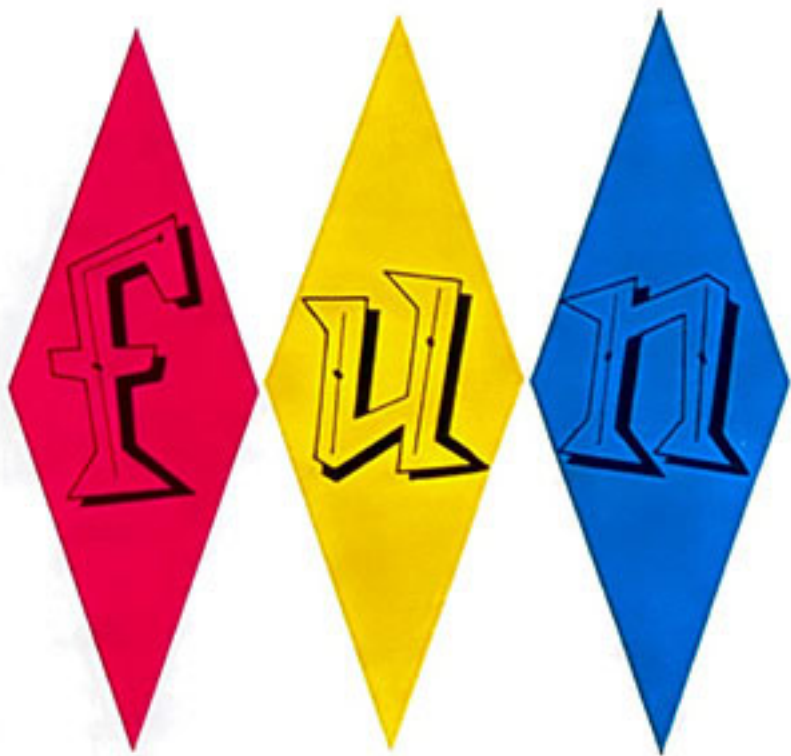


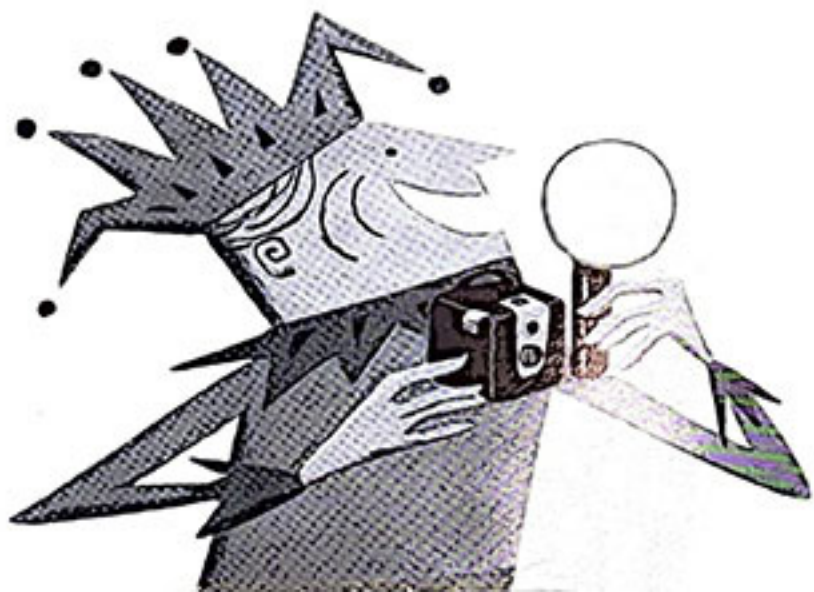
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BROWNIE
HAWKEYE
FLASH MODEL

snapshot **fun** for everyone



with your Brownie Hawkeye



FLASH OUTFIT

• Your outfit is built around the world's most popular snapshot camera—The Brownie Hawk-eye Camera, Flash Model. With all its modern styling and modern features, it still retains the old, familiar simplicity of “load, aim, shoot.” Pictures, indoors or outdoors, in color or black and white, are yours with this versatile outfit.

Although your outfit is simple to use, remember that there is a right and a wrong way to do even simple things, and the small amount of time spent in reading this book will pay you big returns in good pictures—pictures that are not only correct photographically, but also interesting to you and others.

The first few pages of this book tell you how to load film, attach the flashholder, use the viewfinder—in short, the basic operation of your camera. The last part gives you a wealth of information on the kind of pictures you will want to take and how to take them; it suggests places, subjects, picture ideas, and how to organize and use your pictures.

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get acquainted

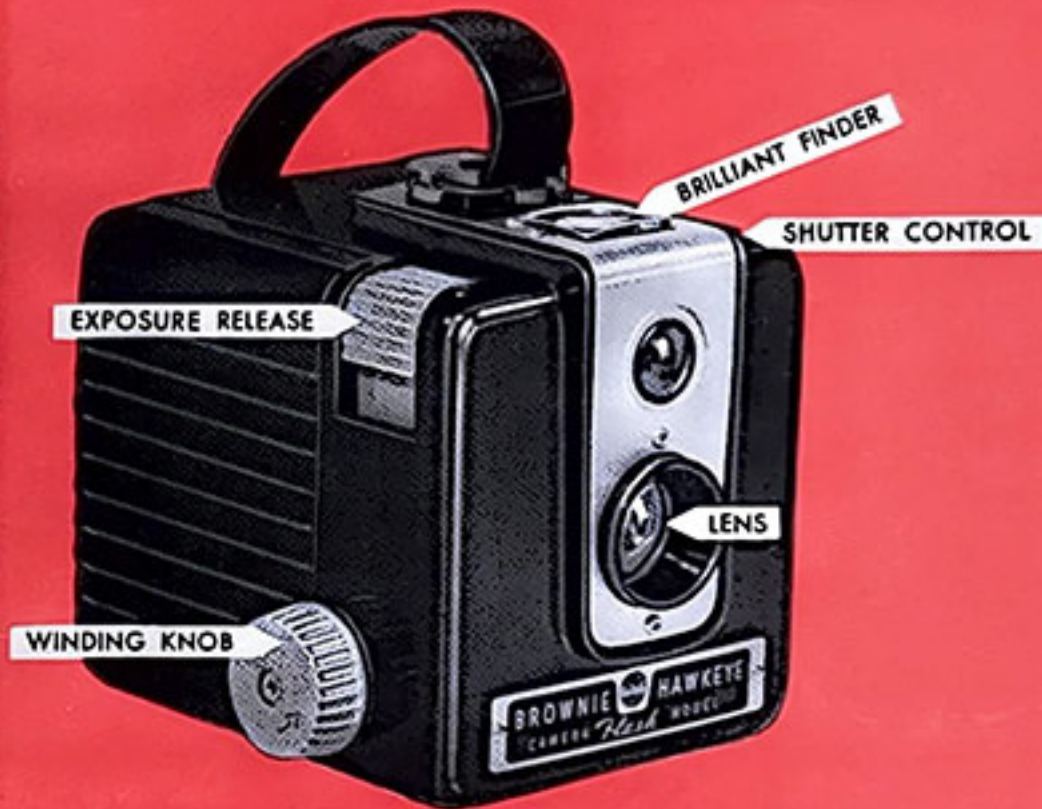
Hold the camera as shown.

Look straight down into the Brilliant Finder.

Notice that your right thumb is in position to press the Exposure Release. Press the release all the way down; it operates the shutter at the end of the stroke. Let the release spring back. The shutter will click again, but it has not made another picture, it has just set itself for the next exposure.

The gray slide on the other side is the Shutter Control. Lift the slide to its upper position; then press the exposure release. You will see that the shutter stays open as long as you hold the release down. This position of the slide is for long exposures (page 11) *only* and must not be used otherwise. *Keep the slide down for snapshots and flash shots.*





1

Check the SHUTTER CONTROL. It must be down for all snapshots, including flash shots.

2

Check the distance. Keep at least 5 feet from your subject.

3

Look straight down in the finder and frame the picture carefully.

4

Hold the camera S-T-E-A-D-Y and press the exposure release with a squeezing action.

5

Turn the WINDING KNOB to advance the film for the next picture.

before loading *run through a shot to get the "feel"!*



how it works!

Here is the simple, basic photographic principle as applied to your Brownie Hawkeye Camera. It's always easier to remember instructions when you know "Why."

When you aim your camera at a subject and snap the picture, light reflected from the subject passes through the camera lens to the film and produces an invisible image of the subject on the film.

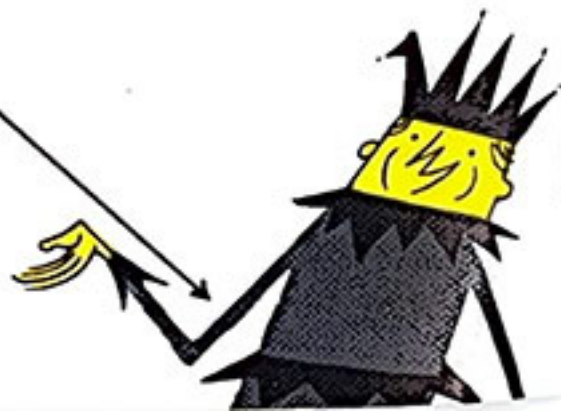


You set the shutter control to adjust the shutter for the type of exposure — the "down" position is for all snapshots and flash shots; the "up" position is for long exposures only.

Press the exposure release to operate the shutter and allow the light reflected from the subject to record the image on the film.

Check the distance from the camera to the subject to control the sharpness of the image that the light carries to the film — anything 5 feet or farther from the camera is photographed sharply.

5 feet or more



FILM

In your kit you will find Kodak Verichrome Film in the 620 size. This film will give you 12 exposures on a roll and is ideal for black-and-white pictures outdoors in *sunlight* or indoors with flash.

THE FLASH LAMPS

No. 5 or No. 25 flash lamps are recommended for your outfit. These lamps are especially "good performers" because of their high light output.

THE BATTERIES

The batteries for your outfit must be "C" size photoflash batteries to fit your flashholder. These batteries supply the power to "fire" the flash lamps.



let's load it

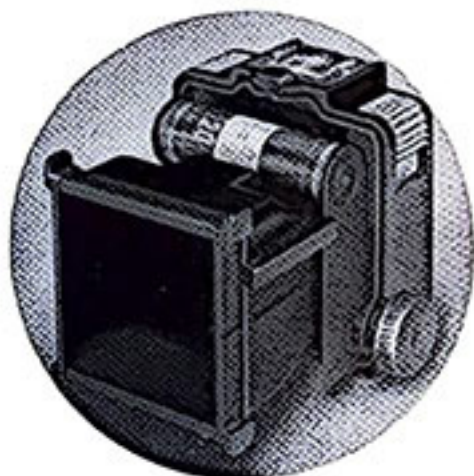
loading



1



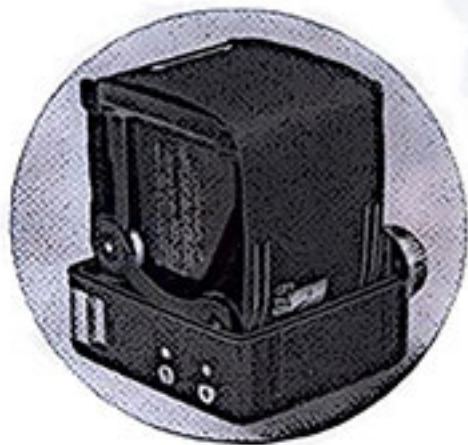
2



3



never load or unload your camera in a strong, direct light



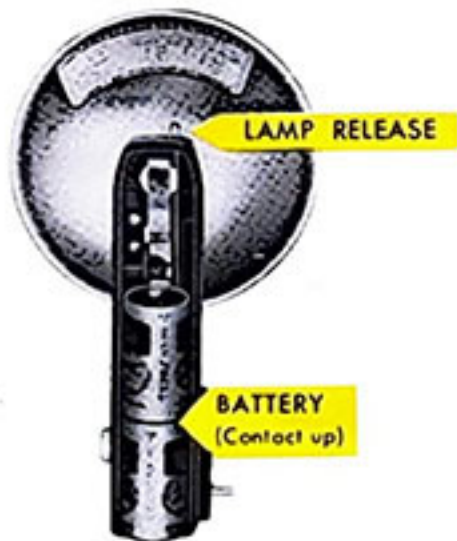
use 620 film

4

- 1** Open your camera by moving the **LATCH** to "O" (open) and pulling the front from the back.
- 2** The empty spool should be in the lower roll holder (**WINDING KNOB** end); fit the pin on the **SPRING** into the hole in the spool end. Press the empty spool against the spring and into the holder. Turn the winding knob and move the spool until the slot in the end fits the winding knob key. The spool must turn with the winding knob.
- 3** Hold the film so that the paper will draw from the *top* of the roll. Place the film in the other roll holder, fitting the pin on the spring into the hole in the film spool. Press the spool against the spring and into the holder, fitting the other pin into the hole in the other end.
- 4** Break the film seal and draw the end of the paper, colored side up, over the back of the roll holder. The *black* side of the paper must be toward the lens. Thread the end of the paper through the longer slot in the empty spool as far as it will go. Turn the winding knob two or three turns to bind the paper on the spool. Be sure the paper is started straight.
- 5** Replace the back section of the camera and move the latch to "L" (lock).
- 6** Turn the winding knob until warning arrows appear in the red window on the back of the camera; then continue to wind slowly until a pair of "1's" is centered in the window. You are now ready to shoot.

Loading instructions are also printed on the wall of the roll holder inside the camera.

set up for flash



Caution:
Do not attach or remove the
flashholder with the bulb inserted

BATTERIES

- 1 Loosen the screw on the back of the flashholder and remove the back.
- 2 Place the two size "C" photoflash or flashlight batteries (right side up) between the upper and lower contacts, as shown.
- 3 Replace the back of the flashholder and tighten the screw with your fingers.

KODALITE FLASHHOLDER

Place the flashholder against the camera so that the posts are inserted in the flash contacts. Tighten the knurled knob on the flashholder.

FLASH LAMPS

Turn and push the lamp into the socket; the lamp will be held by the catch in the socket. If the lamp doesn't flash, perhaps the lamp base contact is corroded; rub the contact on a rough clean surface.

The lamp will pop out when the LAMP RELEASE is pushed to the right. Lamps are too hot to touch right after firing.

and take some flash shots!

- 1 *Check the SHUTTER CONTROL* to make sure it is in the down position.
- 2 *Insert a flash lamp* in the reflector and place the flashguard over the reflector. See instructions on its wrapper for use of the flashguard.
- 3 *Check the distance.* For good exposure, stand between 7 and 20 feet from your subject with the No. 5 or No. 25 lamp and Verichrome Film.
- 4 *Frame the picture* in the finder.
- 5 Hold the camera S-T-E-A-D-Y and *press the exposure release* with a squeezing action. The camera should not move as the shutter clicks.
- 6 *Advance the film* and change flash lamps so that you are sure to be ready for the next picture.

Note:

Be sure your finger or a part of the flashguard is not in front of the lens.



Note:
Be sure your finger is
not in front of the lens.

snapshots outdoors

- 1** *Check the light;* the sun should be behind you. Your subject should be in bright or hazy sun when you're using Verichrome Film.
- 2** *Check the shutter control* to be sure that it is in the down position.
- 3** *Check the distance.* Keep at least 5 feet from your subject unless you are using a Kodak Close-Up Attachment No. 13 (see page 13).
- 4** *Frame the picture* in the finder.
- 5** Hold the camera **S-T-E-A-D-Y** and *press the exposure release* with a gentle squeezing action. The camera should not move as the shutter clicks.
- 6** Advance the film to be ready for the next picture. If you forget to advance the film before making the next snap, you will spoil both pictures.



long exposures

Long exposures are usually made when there is not enough light to make snapshots and your flash equipment is not handy. The exposure may vary from $\frac{1}{2}$ second to several minutes.

To make a long exposure, raise the SHUTTER CONTROL so that the "LONG" is visible from the front of the camera; frame the picture in the finder, keeping at least 5 feet away from the subject; press the exposure release and hold it there for the length of the exposure; then release it. Advance the film for the next picture.

Both camera and subject must be still during the exposure, or the picture will be blurred. This means using a firm support to hold the camera (it cannot be hand held). Keep the camera within 2 or 3 inches of the edge of the support, or it will show in the picture. Night pictures of still objects are the usual subject material, although pictures of people can be made if they remain absolutely still while the shutter is open.



removing the film

- 1 Turn the winding knob until the paper passes the window and is drawn up to the film spool.
- 2 Open the camera. Move the latch to "0" and remove the camera front.
- 3 Press the *end of the spool* opposite the winding knob outward; then lift out the film. Don't let the film unwind and don't twist it tight, or film will be damaged.
- 4 Fold under the end of the paper and fasten it with a sticker.
- 5 Reload the camera as described on page 7. If your camera is loaded, it's ready for those unexpected snaps which somehow always seem to be more fun.



Have your exposed film developed as soon as possible after it is removed from the camera. Your photofinisher will make contact prints, oversized prints, or enlargements for you. And don't forget to order extra prints for friends, relatives or people in the Service.

other films / lamps / batteries

FILMS

For those full-color snapshots it's Kodacolor Film, of course, in the 620 size. Ask for Daylight Type for use outdoors in the sunlight. Use Type A for close-ups with flash or flood lamps.

For black-and-white pictures, use Kodak Verichrome or Kodak Super-XX or Kodak Tri-X* Film, in the 620 size. It's handy to order these black-and-white films in the Duo-Pak. You get two rolls of dated film—one for your camera and one for a spare. Each roll is individually wrapped in foil.

FLASH LAMPS

Although No. 5 or No. 25 flash lamps are recommended for your outfit, No. 8, SM or SF, No. 5B or 25B lamps also can be used. No. 5B and 25B flash lamps are blue in color and are for use with Kodacolor Film Daylight Type. Check the table on the back of the reflector or on page 14 for lamp-to-subject distances.

BATTERIES

When your batteries show signs of weakening by not firing the flash lamps consistently, get two fresh size "C" photoflash batteries. If you can't get photoflash batteries, flashlight batteries can be used.

*Do not use Kodak Tri-X Film in bright sunlight.

picture-making aids

THE KODAK CLOUD FILTER NO. 13

will add new sparkle to your black-and-white snapshots by darkening blue skies and emphasizing clouds. Slip the cloud filter over the lens mount and you're all set to shoot. *Don't use with color films.*

THE KODAK CLOSE-UP ATTACHMENT

For head and shoulder pictures of people or close-up pictures of flowers and other subjects, use a Kodak Close-Up Attachment No. 13. Slip the attachment in place over the front of the camera lens and hold the camera 3 to 4½ feet from the subject.

Tilt the camera up slightly when taking the picture. This is necessary to center the subject in the picture at this close range.

THE KODAK FIELD CASE

for the Brownie Hawkeye Camera protects your camera from dust and dirt. Its fall-away cover readies the camera for instant picture taking. The case is made of sturdy simulated leather. Your dealer will be glad to show you this case.

flash lamp-to-subject distances



Film	Lamp-to-subject distance in feet	
	No. 5 or No. 25 Lamp	No. 8, 5M or SF Lamp
Verichrome	From 7 to 20 ft.	From 5 to 10 ft.
Super-XX	From 10 to 30 ft.	From 5 to 14 ft.
Tri-X	From 14 to 40 ft.	From 7 to 20 ft.
*Kodacolor Type A	From 6 to 9 ft.	5 ft.

*Kodacolor Daylight Type, No. 5B or No. 25B Lamp (blue) at 5 ft.

*Do not use a lamp-to-subject distance greater than that recommended, or underexposed, unprintable negatives will result.



Caution:

Do not flash the lamps in an explosive atmosphere. Since lamps may shatter when flashed, the use of a Kodak Flashguard is recommended.

flashguide

Good pictures depend on good exposure. In flash picture-taking, exposure depends on the distance from the flash lamp to the subject. To take the guesswork out of flash exposures, a distance table in feet for the different films and flash lamps is printed here and on the back of your flash-older reflector. Keep within these distance ranges for good pictures.

Notice that the lamp-to-subject distance for Kodacolor Film is shorter than for other films.

If you have Kodacolor Film Daylight Type loaded in your camera, be sure to use only 5B or 25B lamps for flash pictures.

DO

remember for better pictures

Keep the lens sparkling clean.

Hold the camera properly – still and level as you make the exposure.

Follow the flash distance table on page 14. This is most important with Kodacolor Film.

Rub the metal contact on the base of the flash lamps on a clean, rough surface just before use.

DON'T

Leave the camera in the sun. It gets unbelievably warm on the rear window shelf of a car in the hot summer sun.

Load or unload the camera in bright light.

Use weak batteries.

Use Tri-X Film in bright sunlight.

Camera Care

Your camera is carefully made, inspected, and packed. It will faithfully make thousands of wonderful snapshots if you will give it reasonable care.

now let's go!



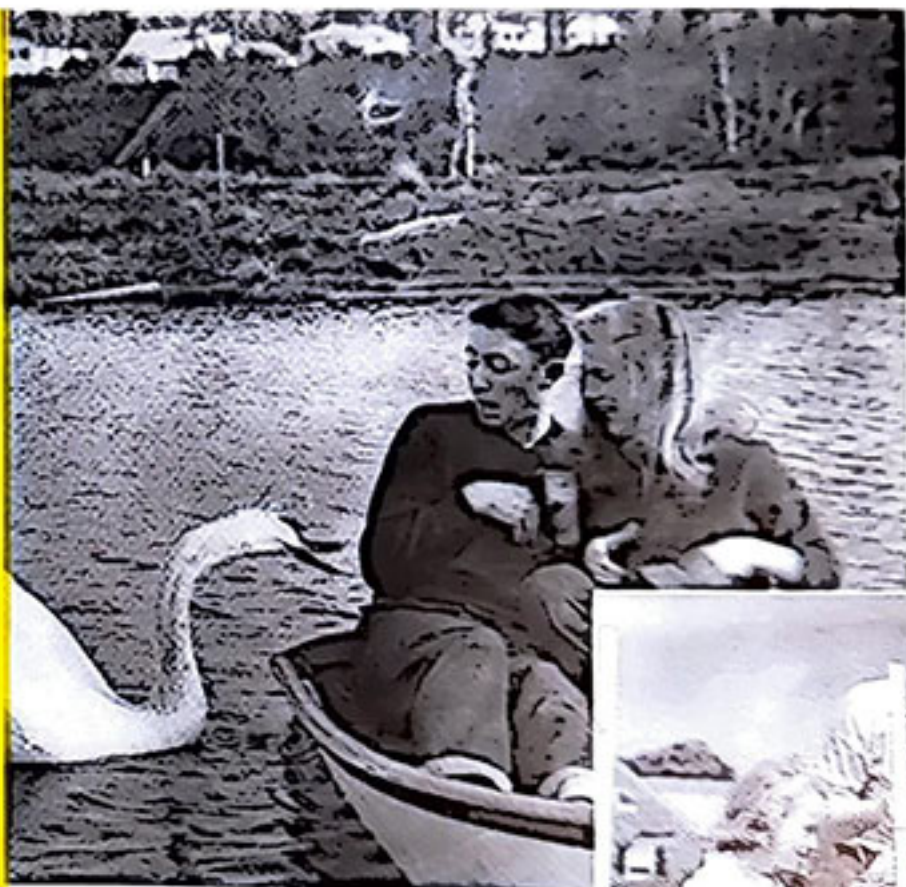
this way to good pictures...



Would you like to know how to get good pictures like those shown here? Would you like to know how to use those pictures for greatest enjoyment — some useful purpose? Then read on!

In the previous pages you learned how to operate your camera. With that knowledge alone, you can make sharp, correctly exposed snapshots. From here on are the simple, interesting tips on how to *make* better pictures and make better *use* of pictures.

We hope that these ideas for picture making and picture usefulness will launch a chain reaction in your own imagination. After all, cameras are only mechanical contrivances. The most important element in picture making is you.





simplicity

Simplicity, in the sense of being straightforward, is a virtue in photography as in life. Once you discover that a simple picture can tell its story faster and more effectively than a cluttered picture, you're on your way.

Pictures are supposed to show something; say something. And to say what you want them to say, pictures have to speak an understandable language. If they are garbled or scrambled, they have no reason for being.

Plain-speaking pictures are merely a matter of what is spoken of as composition. And composition is nothing but a general term referring to proper arrangement of people and things within the borders of a picture. Make that arrangement tell what you want it to tell by being simple, direct and uncluttered.

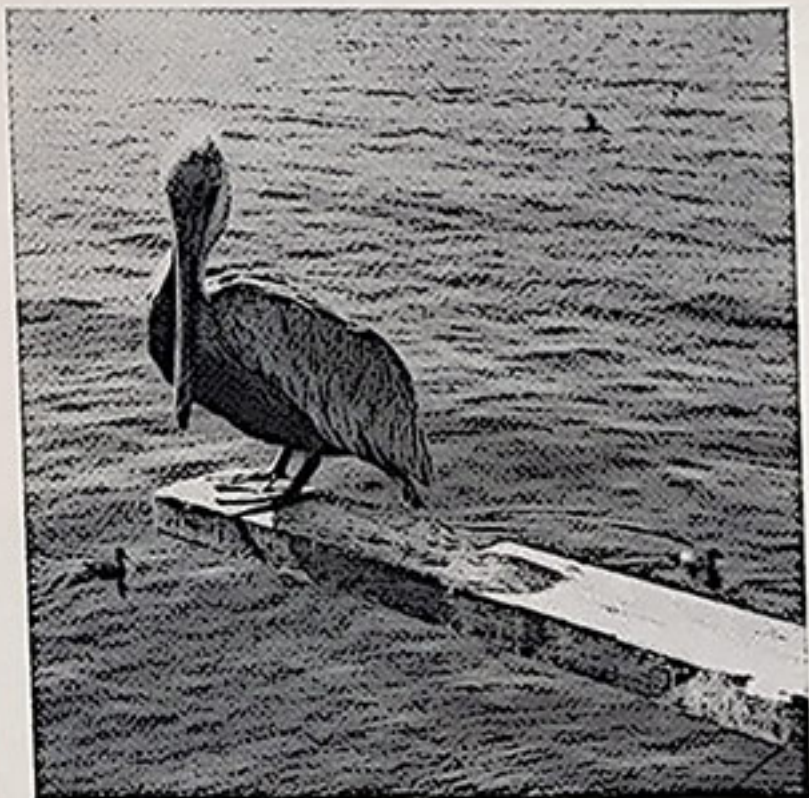
So, try to have a single, dominating, or main point of interest, and choose a background that serves merely as a setting or frame and not as a distracting element.



PUPPIES AND PORRIDGE (left) — Look for just the right camera position to give you the arrangement you want in order to tell your picture story. In this case a high camera angle was used.



GOING UP (right) — The intentness, the oneness-of-purpose, of this group tells the story clearly and quickly.



AT HOME — For a friendly pelican, what's a better background than his favorite hunting grounds?



RELAXATION (above)

— Just try a Kodak Close-Up Attachment to put a distracting background out of focus. The picture you want will stand out without confusion.



IMAGINATION (right)


— This is a plain-speaking picture because the subject does not compete for attention with any other element—it has a single point of interest.

Think of the movies you've seen! Wouldn't they have been dry as dust if they had only full-length shots? The close-ups pack the wallop.

Close-ups help your composition, too. They often allow you to avoid a distracting background by picking a small section that is suitable. Your picture story is told better, too, because the real "story" is out front and uncluttered by surrounding details.

Then there is the extra close-up. For this you will want the Kodak Close-Up Attachment of the size recommended previously for your camera. Just slip this inexpensive attachment over your lens and you can make pictures closer to the subject than the minimum sharp-picture distance of your camera. This way you can get head and shoulder portraits; "how to" pictures for showing handicrafts, detail, texture; and flower close-ups which are wonderful in color.

In short, close-ups are one simple, easy-to-use device for getting professional-looking snapshots. The "pros" do it—why don't you?



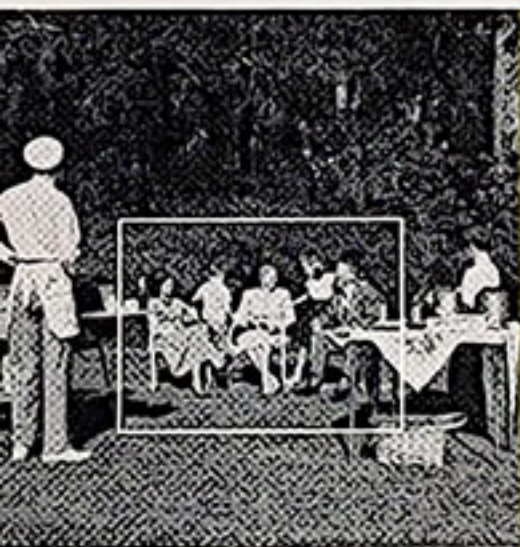
try closing in



SCALPED—Because the camera viewfinder is higher than the lens, it always sees a slightly different picture than the lens. So, when using the Kodak Close-Up Attachment, compensate by tipping the camera up slightly. You will avoid a partial beheading.



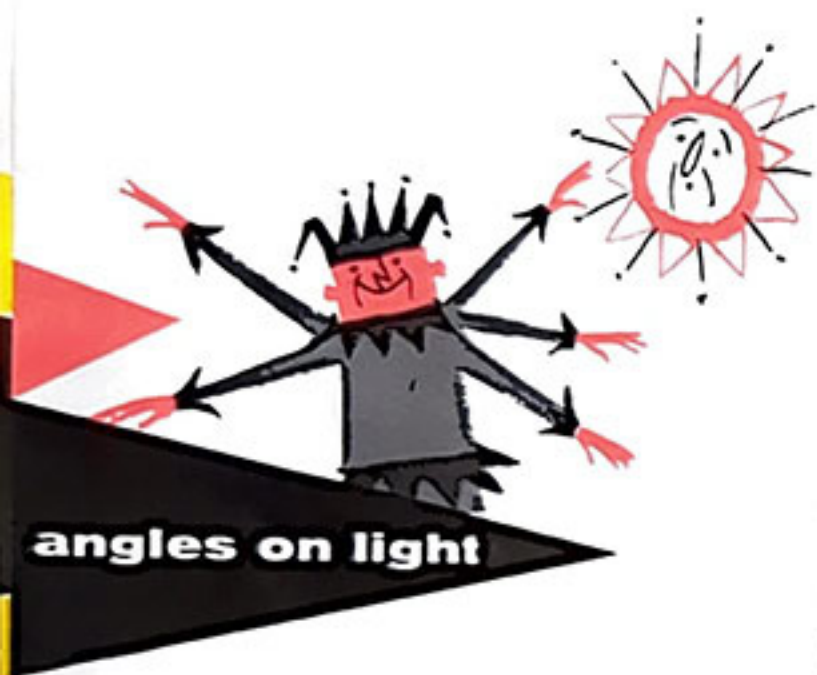
SKILL (above)—Deft hands, busy at work, have a beauty of their own. The mechanics of picturing them are simple; just close in.



GOOD SHOT (left)—But the intended picture is the group in the center. Dad, at left, isn't doing anything. Remember, your picture will include everything you see in the viewfinder. Move closer to exclude unwanted material and tell your picture story clearly.



NICE SCENE—But the real picture is the little girl with her doll. Be sure your picture story is out front and uncluttered.



What makes a picture? No, this time we're not thinking in terms of sunsets, babies, or the gang at a beach party. We're after the stuff that turns a blank strip of film into a photograph — **LIGHT!**

We know that when just the right amount of light strikes the sensitized film, we get a picture. This is the way that light works at the film end of the picture. Now let's swing around to the subject end.

The usual picture-taking formula is: "Let the sun come over your shoulder and snap." This makes things easy for the snapshooter, but it can be a little rough on both subject and picture. Our subject squints, squirms and is generally uncomfortable. His picture looks it.

To give him a break, both physically and photographically, move so that your subject doesn't have to face the sun squarely. Let him face *across* the light. Sidelighted pictures often give better modeling.

Now let's suppose it's noon. The sun is almost directly overhead. Your subject can face in any direction with equal comfort, but — look at those shadows! There will be dark shadows under the eyebrows, the nose, the mouth, and chin. What to do? Either use your flash equipment to take a synchro-sunlight picture and fill in the shadows, or, if you are not using color film, move your subjects into the *open* shade with the sun near but not directly on them.



SHADOWGRAPH (left) — High front lighting caused the intense shadows in this close-up. A reflector or flash (use your flash-guard) could have softened them for a more pleasing shot. For close-ups "filled in" with flash, a handkerchief over the reflector cuts the light intensity for close-ups.

AT EASE (right) — Side lighting, with the shadows softened by flash, leaves this subject relaxed and attractive.





HIGH NOON (right)

—Overhead light casts shadows that hide or distort facial features.

SCHOOL DAYS (left)

—With light coming from the side or back of the subject, flash is ideal to "kill" the shadows that would detract from the picture.

SUNNYSIDE DOWN—No direct sunlight here on our slider's face, but there is enough reflecting off the slide to light it evenly and softly.





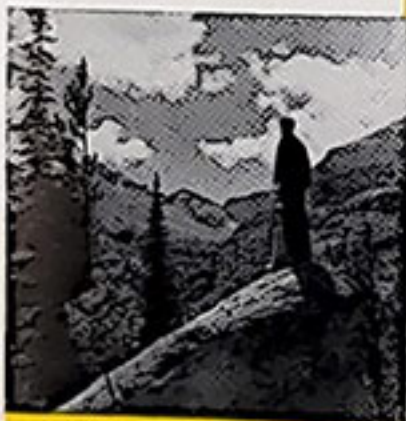
3D snaps

That's just a way of saying that the simplest snapshot, on a flat piece of paper, can have the *look* of depth. Not as startling as a 3D movie, maybe, but very satisfying.

Sometimes, this effect is achieved by framing, sometimes by a strong foreground, sometimes — but let's let the pictures and captions carry the ball.

Note how each picture avoids the feeling of flatness. The trick is very easy, and well worth using in your pictures.

LONG VIEW — The strong foreground, with its figures, rock and trees, makes the distant view of mountains more distant, more real.





ROCKBOUND COAST

— This picture gives the illusion of depth because a light, but strong, foreground contrasts with a darker background and are separated by the water.

FRAMED (left) — Depth was added to this street scene by the simple device of framing. Look for opportunities like this.

RED SAILS IN THE SUNSET (right) — Here's a fine, deep snapshot. The foreground is in shade to contrast with a brightly-lighted distant scene.



RIGHT DOWN THE MIDDLE — With the three foreground players, with the driver a bit farther away, and with the trees and fairway pulling your attention along, you have a fine sense of distance.



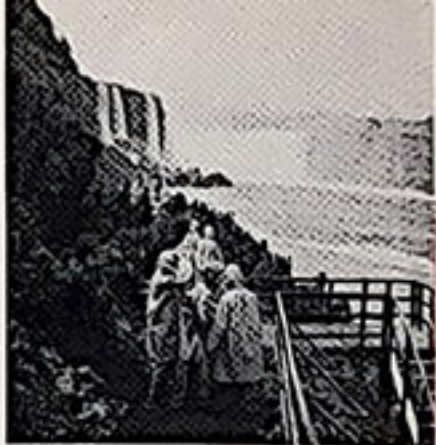
"The scene we took had beautiful white clouds against a blue sky. But this is the picture we got. The exposure was correct. Why is the sky bare?"

Who took the clouds away?

Unfortunately, black-and-white film doesn't "see" colors. It sees their different brightness and records them on a scale of grays. To us, clouds stand out because we can see the color of the sky. The film "sees" only the comparatively slight difference in brightness, and the sky turns out nearly the same gray as the clouds.

However, we have a "traffic cop" that can stop some of the sky's blue light from striking the film. The sky is then less dark as far as the film is concerned and turns out a darker gray. This "cop," which slips over the front of your lens is the Kodak Cloud Filter.

The Kodak Cloud Filter involves no special technique. Just be sure to get the correct size for your camera as recommended previously in this book, slip it over your lens, and follow the simple directions enclosed with each.



The scene looked like this (left) . . . but the sky came out dull like this (right). Remedy? A filter to bring out the clouds.



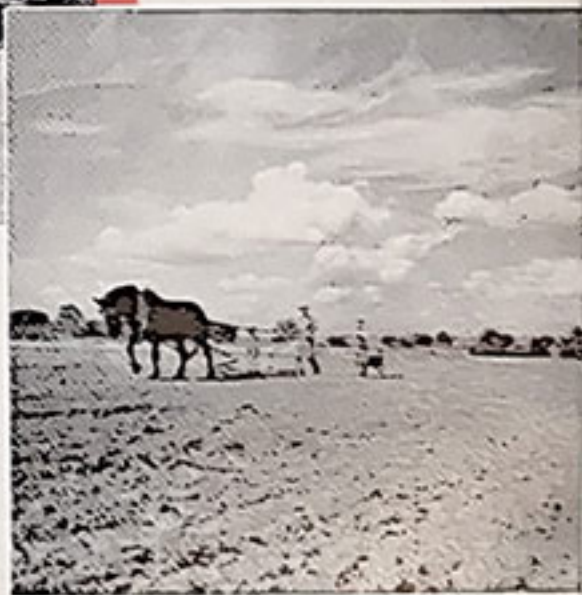
NIAGARA FALLS (left) — A cloud filter would have furnished the contrast necessary to more clearly show the falls background and better locate the picture.

TOP OF THE WORLD (below) — The admirable composition in this picture needs the clouded sky for its crowning touch.



OLD FAITHFUL (left) — Without a filter, the geyser would have been lost against a sky of the same tone. Remember, the sky records lighter than it appears to the eye.

TILLING THE SOIL (below) — A much better impression of the wide-open spaces is gained by use of a cloud filter.





calling parents

Perhaps you are a parent, if so, the logical person to take snapshots of your youngsters is you. It might be said that photographs are magic windows — windows that let you see back into the past. But there's a catch! To be able to look back through those windows years from now, you have to take the pictures today.

Now is the time to ask yourself what kind of pictures you think you'd like to have, both now and ten years from now — and how many. Would you be happy with an album in which pictures of every sort were mixed together — no special order — just a lot of miscellaneous snapshots taken whenever you happened to think of it? Of course, this is better than no pictures at all. But is it what *you* would like to end up with?

Wouldn't you like much more, a step-by-step picture story of that wonderful first year and all the other years that follow? Well you can have it! All it takes is your camera, flash, and *you*.

So don't let these precious early years slip by unpictured. Getting good snapshots of your children is easy, inexpensive and forward-looking. What's more it's fun.

START AT THE HOSPITAL
(left) — Your camera and flash can keep your memory of this moment alive forever. Give it a chance!

FIRST SMILE *(right)* — These first signs of a lovable personality make wonderful pictures. First smiles are quick and fleeting, so be sure to keep your camera ready.





SPLASH TIME (left)—Your camera can record all his different moods at bath time. Whatever may be—from tears to glee—they'll be spontaneous and charming.

FIRST STEPS (right)—He may only get in a few before the fall. But, however many, he'll never be the same again. Picture it!



WIDE!—If you keep your camera handy, you'll be ready for situations like this. Your flash equipment is almost indispensable.



snap judgements

So you want to make better pictures. Perhaps it would be a good idea if we got out the last snaps we took and judged them carefully. Go through them one at a time and decide what you did right, and, also, *what you could have done that would have been better*. Do this each time that you get a new batch of "snaps," and you'll begin to get really good pictures more often. The pictures and tips on this page will help you with your "snap judgments."



BURNED—TOO MUCH LIGHT — Everything looks too white, details "burned out." To avoid this, make sure that your camera is not set for a LONG exposure in bright sunlight. Don't use Tri-X film in bright sunlight. With flash, follow the table.



JUMPY CAMERA (far left) — Just about everyone likes motion pictures, but they ought to be taken with movie cameras. If your camera moves during exposure, the picture is smeared across the film. To avoid it, stand steady, grip the camera firmly and hold your breath while you s-q-u-e-e-z-e the exposure release.

UNDERDONE — TOO LITTLE LIGHT (left) — Picture dark with details hard to see. Avoid taking snapshots in the deep shade (use flash if you do) unless Kodak Tri-X Film is loaded in the camera. Don't use flash too far from your subject (see table for correct distances).

BLEARY EYED — Your camera can't "see" through a dirty lens. The most common cause of a "foggy" lens is finger marks.

To keep the lens sparkling clean — use Kodak Lens Cleaning Tissue often.



SCALPED — Careless view finding. Keep your eye on the finder image and keep the subject accurately framed until after the shutter clicks.



FUZZY FOCUS — This is the fuzzy effect that appears when you bring your camera closer than the recommended distance to your subject or, with a focusing type camera, set the focus wrong. Extra close close-ups can be made by using the Kodak Close-Up Attachment.



enjoy your pictures

Now that you have a lot of fine pictures, what are you going to do with them? An album? Yes! An album is an easy, neat way to keep pictures. But it's not the only way. Pictures can be useful and pictures can be fun in ways you may not have thought of. **Greeting Cards:** A good snapshot of the baby can be made into a fine, highly personal announcement card. A snapshot of your family will make a good greeting card at Christmas, Easter, or other holidays. Most photofinishers can make these cards for you. Just pick a good snapshot from your collection, select the type of card you want from those he has to offer; then relax. He will do the rest.

Mounted or Framed Pictures: A simple desk-type frame with a family picture in it adds a pleasant touch to a man's desk. The summer's finest shot can be glorified in a framed enlargement to decorate a wall. A wall gallery of large pictures (enlargements)—of you, the baby, and other members of the family—can add a real decorative personal touch to your home. Your photofinisher can make any enlargements you need.

So, don't let those new pictures gather dust in a drawer. They're ready and willing to brighten your home, greet a friend or awaken a happy memory. Give them a chance!

There is as much real enjoyment in organizing your prints as there is in taking them.





Say "Merry Christmas" in the way your friends will appreciate most — a personal snapshot. Kodak Christmas Greeting Cards and Kodak Christmas Folders are a wonderful way of sending best wishes.

This picture was posed especially for a holiday greeting card. Perhaps it will give you an idea of your own.



The summer's finest shot can be glorified in an enlargement to decorate your home.

Albums devoted to single subjects have greatest appeal.



do it yourself



These are the days of do-it-yourself. Just about everyone seems to be a "home" painter, carpenter, plumber, etc. It's easy to add developing and printing your pictures to those other handyman skills. In fact, you can make negatives and prints as easily as you snapped the picture in the first place. And with an inexpensive Kodak Photo-Hobby Outfit you'll see those pictures within a few short hours.

Photo-Hobby Outfits accomplish one other small miracle. We don't know the statistics on "darkroom widows" (or widowers), but like "golf widows" they're a fairly significant chunk of the population. These little outfits practically eliminate this segment of society, and they do it by bringing the darkroom out of the dark.

Except for the brief moment required to load your film into the roll-film tank (it comes with the outfit), all operations can be conducted in normal room light. The only ingredient not supplied with the outfits is a supply of running water.

Of course, when it comes to thrills there's nothing like making a big beautiful print from a little snapshot negative—enlarging is what we are speaking of. So when you decide you'd like to blow up those good negatives into 8- by 10-inch or even bigger enlargements, your Kodak dealer will be glad to show you the Kodak Hobbyist Enlarger. It offers a maximum-quality, minimum-price introduction to jumbo pictures—and you can do it yourself.



Making enlargements is fun and easy-to-do with the inexpensive Kodak Hobbyist Enlarger.



A CONTACT PRINT OF THE WHOLE NEGATIVE (above)

— Some shots are good except that there is unnecessary material included. Therefore, the center of interest may not be clear. That's where enlarging can help.

THE PICTURE YOU WANTED (above right)—Consequently this is the part of the picture used for enlargement.

THE ENLARGEMENT (right) —

This is the print made by masking off the unwanted areas in enlarging. You'll sometimes find several different pictures in a single negative by masking off parts and changing the shape and size of the print. There is no damage or cutting of the negative.



See your Kodak dealer. He's always glad to serve you, whether your needs are equipment, supplies or just information.

Kodak





colorama



Grand Central Station doesn't have to house the only Colorama. You can have one, too, on a reduced scale perhaps, but holding more meaning for *you* than the original. It's just as easy to "shoot in color" as black-and-white. It's just a matter of keeping a few simple points in mind.

Use The Right Film For The Type Of Light. For outdoor daylight shots, use Kodacolor Film Daylight Type.

For indoor daylight shots, when your camera is loaded with *daylight type film*, use No. 5B or 25B (blue-bulb) flash lamps.

For pictures after dark, use Kodacolor Type A with clear flash lamps; or, with daylight type film, use blue-bulb flash lamps.

Light Your Subject Correctly For Color. A lighting without intense contrasts of light and shade is best for color pictures. Indoors with flash, it is a good idea to have your subject near a light-colored wall or even in a corner so that light from the flash will be bounced into the shadows to soften them. Outdoors, take pictures in the midmorning or midafternoon and select a position for your subject that minimizes shadows. The best color quality is obtained in bright sunlight; so soften the shadows on subjects' faces by using a light-colored surface nearby (but not necessarily in the picture area) to reflect light into the shadow side. A usable surface might be a white building, a sheet, or white cardboard.

Correct Exposure. Color film requires accurate exposure. Outdoors, make sure that the shutter control is set for a snapshot, and the subject is in *bright sun*. Indoors with flash, follow closely the lamp-to-subject distance table on page 14 or on the back of your reflector.

The fact that pictures are made to be seen and used applies just as fully to color pictures as to black-and-whites. Color prints brighten up your album, and color enlargements make superb wall decorations.

COMRADES—There's something fine in the comradeship of oldsters and youngsters. Pictures in color help you to remember these scenes more vividly.



THE NAVIGATORS — Simplicity pays off just as much in color as in black-and-white pictures.

DETAILS

Brownie Hawkeye Camera

Film	Kodak 620; negatives 2¼ x 2¼ inches; 12 exposures; standard oversized prints, 3½ x 3½ inches.
Lens	Fixed focus, 5 feet to infinity.
Lens Attachments	Kodak Close-Up Attachment No. 13; Kodak Cloud Filter No. 13.
Shutter	Snapshot and long exposures. Exposure release set flush with body.
Viewfinder	Oversized, brilliant, waist-level.
Film operation	Easy loading due to accessible spool chambers. Film advance by knob.
Construction	Durable molded two-piece body held rigid by lock rotating around handle stud. Bright metal trim.
Flash	Built-in synchronization for SF, SM, No. 8, No. 5, and No. 25 flash lamps in Kodalite Flashholder (Use 2 size "C" photoflash batteries or Kodak B-C Flashpack).