

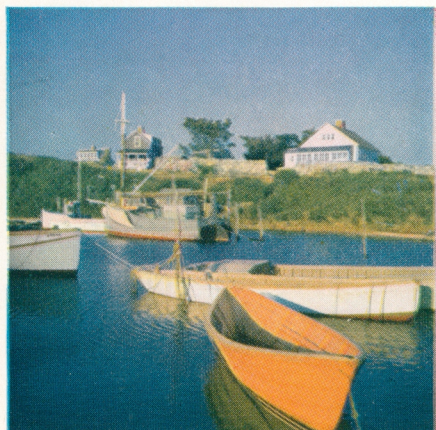
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SNAPSHOTS

WITH YOUR BROWNIE HAWKEYE CAMERA

FLASH
MODEL





After you have made some black-and-white pictures with the film included in your outfit, try color film. Pictures in full color can be made with your camera using Kodacolor Film. The approximate size of Kodacolor Prints is $3\frac{1}{2} \times 3\frac{1}{2}$ inches including margins. For details on color see page 32.

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BROWNIE HAWKEYE FLASH OUTFIT

• *Here's an outfit that's packed with plenty of picture-taking excitement. It has everything needed for indoor-outdoor snapshooting — the Brownie Hawkeye Camera, Flash Model; the Kodalite Flashholder with guard and batteries; flash lamps; and film.*

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 part of this book tells 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, and picture ideas.

1



LOOK IT OVER



Hold the camera as shown.

Look 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 works 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 picture.

The button on the other side is the TIME SLIDE. 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. Picture making with long exposures is explained on page 7. *Keep the slide down for snapshots.*

Before loading with film, give it a trial run to get the "feel"

- 1 *Check the TIME SLIDE. It must be down for all snapshots, including flash shots.*
- 2 *Check the distance. Keep at least 5 feet from your subject.*
- 3 *Frame the picture carefully in the finder.*
- 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.*

The 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.

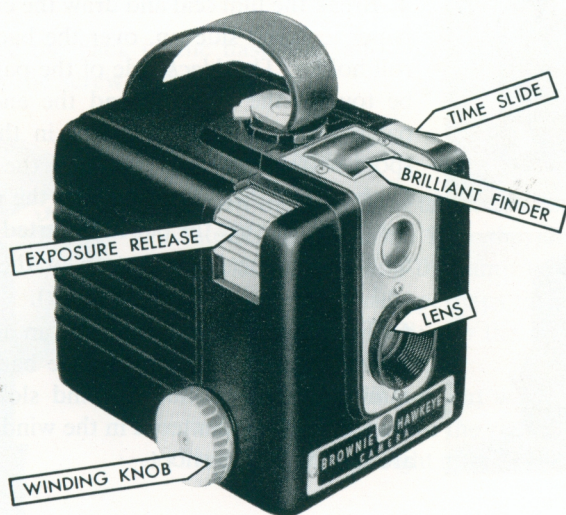
Just a word about a few features of Verichrome Film. It has what is spoken of as a wide latitude of exposure. This means that if, on occasion, you make a picture on a cloudy day instead of in the recommended bright sun you will still get a reasonably good picture. Verichrome “picks up” detail in the shadows and prevents the brightest parts of your picture from becoming too light.

The Flash Lamps

Eight No. 5 or No. 25 flash lamps are included in your outfit. These lamps are especially “good performers” because of their high light output. Use of these lamps is described later when we “set up” for flash pictures.

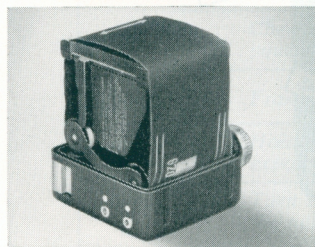
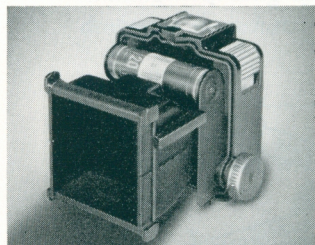
The Batteries

The batteries furnished with your outfit are “C” size photoflash batteries to fit your flashholder and “fire” the flash lamps. Instructions for installing them will follow later when we get ready for flash pictures.



NOW . . . LET'S LOAD IT

Load in subdued light only—never in strong direct light



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. 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 an arrow appears in the red window on the back of the camera; then continue to wind slowly until the figure "1" is centered in the window. You are now ready to shoot.

SET UP FOR FLASH

Caution: Do not attach or remove the flashholder with a new lamp in place.

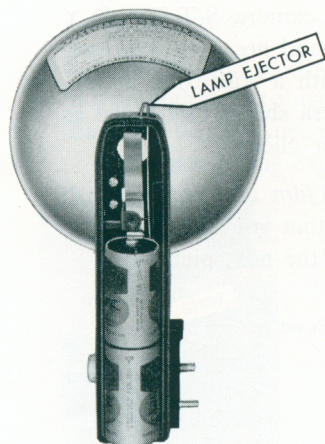


Kodalite Flashholder

Place the flashholder against the camera so that the posts go into the contacts. Tighten the knurled knob on the flashholder.

Batteries

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

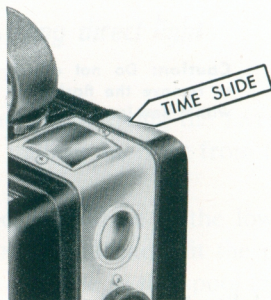


Flash Lamps

Push the lamp into the socket, guiding the studs on the lamp into the slots in the socket and seating the lamp firmly. 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 EJECTOR is pushed to the right. Lamps are too hot to touch right after firing.

AND TAKE SOME FLASH SHOTS!



- *Check the time slide* to make sure it is in the down position.
- *Insert a flash lamp* in the reflector and place the Kodak 2-Way Flashguard over the reflector. See instructions on its wrapper for use of the flashguard.
- *Check the distance.* For good exposure, stand between 6 and 18 feet from your subject with the No. 5 lamp and Verichrome Film.
- *Frame the picture* in the finder.
- Hold the camera S-T-E-A-D-Y as shown and *press the exposure release* with a squeezing action. The camera should not move as the shutter clicks.
- *Wind 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.

SNAPSHOTS OUTDOORS

- *Check the light*; the sun should be behind you. Your subject should be in bright or hazy sun when you're using Verichrome Film.
- *Check the time slide* to be sure that it is in the down position.
- *Check the distance*. Keep at least 5 feet from your subject unless you are using a close-up attachment (see page 22).
- *Frame the picture* in the finder.
- Hold the camera S-T-E-A-D-Y as shown and *press the exposure release* with a gentle squeezing action. The camera should not move as the shutter clicks.
- Wind 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.



NOTE:

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

Long Exposures

Long exposures give striking results. They are 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 TIME SLIDE so that the "L" (for long exposure) is visible; 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. Advance the film for the next picture.

Both camera and subject must be still during

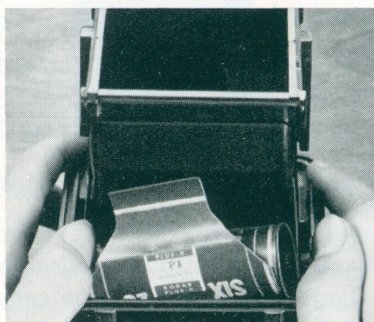


the exposure, or the picture will be blurred. This means using a firm support to hold the camera (it cannot be hand held). Keep the camera within 2 or 3 inches of the edge of the support, or it will show in the picture. Night pictures of still objects are the usual subject material although pictures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

REMOVING THE FILM

- Turn the winding knob until the paper passes the window and is drawn up to the film spool.

- Open the camera. Move the latch to "0" and remove the camera front.



- 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.

never unload in bright light

- Fold under the end of the paper and fasten it with a sticker.

- Reload the camera as described on page 4. 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 either contact prints, oversized prints, or enlargements for you. And don't forget to order extra prints for friends, relatives, or people in the Service.

Films

For those “come-alive” color shots 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 Film, in the 620 size. It’s handy to order Kodak Verichrome Film in the new Duo-Pak. You get two rolls of dated Verichrome Film—one for your camera and one for a spare. Each roll is individually wrapped in foil. The table on page 10 tells you what film to use for various flash lamp-to-subject distances.



Flash Lamps

Although No. 5 or No. 25 flash lamps are contained in your outfit, 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 10 for lamp-to-subject distances with different films and lamps.

Batteries

Weak batteries let you down; be sure they are fresh and strong. 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.

For extra-strong, long-lasting power, use the Kodak B-C Flashpack with one 22½-volt battery. This battery-condenser method of firing lamps provides an abundance of electrical energy, gives longer useful battery life and offers more dependable lamp firing. The Kodak B-C Flashpack is available from your Kodak dealer.

FLASH TABLE

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 below and on the back of your flashholder 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.



Flash lamp-to-subject distances		
Film	Lamp-to-subject distance in feet	
	No. 5 or No. 25 Lamp	SM or SF Lamp
Verichrome	From 6 to 18 ft.	From 5 to 10 ft.
Super-XX	From 10 to 30 ft.	From 6 to 16 ft.
*Kodacolor Type A	From 5 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.		

TAKING CARE OF YOUR CAMERA

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

remember for better pictures

DO

Keep the lens sparkling clean.

Hold the camera properly—still and level as you squeeze the release.

Follow the flash distance table on page 10. This is most important with Kodacolor Film.

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

Keep at least 5 feet away from the subject (unless you're using a close-up attachment).

Face away from the sun.

Stop in and chat with your photo dealer, he's always glad to see you.

DON'T

Leave the camera in the sun. It gets very, very 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.

The Kodak Field Case for your Brownie Hawkeye Camera protects your camera, and yet your camera is instantly ready for action. The camera is inserted while the sides of the case are spread slightly. The case sides spring back against the camera sides to hold the camera securely. This accessory is available at photo dealers.





Keep your camera handy—Don't let a shot like this get away.

NOW...MAKE EACH CLICK COUNT

Better pictures, put to work . . .

Up to this point we have been concerned with how to operate your camera to get sharp, correctly exposed snapshots.

From here on are the simple, interesting tips on how to *make* better pictures and make better *use* of pictures. The approach is this: to help you see the picture possibilities that exist around you, to help you make the most of these possibilities, and to suggest how your pictures can be used for the greatest enjoyment.

The pictures and captions on this and the opposite page give a preview of the topics which follow.



It's in the cards—You're equipped to make individual, personalized greetings. Try it, it's fun.



It's roundup time—Don't let appealing shots like this stray — keep them corralled.



Keep 'em simple — No confusing elements here—the message is simple and direct.



Look before you click—Don't scalp a friend! — even in a snapshot. Use your viewfinder.



Light — Carry your flash equipment even outdoors to "fill in" side- or back-lighted shots like this one.



Blue skies, clouds, close-ups — When the action is concentrated in a small area, get in close to your subject.



Pictures everybody likes—People like pictures of people — especially children. Picture them doing something.



The first step—Mother and child will cherish this picture always.

KEEP YOUR CAMERA HANDY

There was a time when cameras were brought out of hiding only for vacations or special occasions. The new thinking, however, is to keep a camera handy and ready so that the unposed, on-the-spot situations right around home can be pictured. It's so easy. And the pictures often turn out to be more prized than our planned "special" shots.

Just your camera loaded with film will suffice for many a good shot; but your loaded camera plus your flash equipment put you really in command.

Flash picture-making now is not only for the "pros;" it's for you. So keep your eyes open for the priceless picture opportunities that come up unannounced—and which disappear forever if you let them get away. Remember how often you've heard the phrase, "If I'd only had a camera—!"

Don't be caught that way. Keep your camera handy.



Foodfest—This gay gathering could have been snapped at some time in most any home. Incidentally, notice how light falls off with distance.



Get this arpeggio! — Obviously a large dose of technique is coming up, and someone had his flash camera ready to record this expression for posterity.

Story time—There's something special about the comradeship of youngsters and oldsters. Use your camera to remember it in pictures that become priceless.



... Wide!—The kind of picture you can get if you keep your camera handy. And flash is almost indispensable.



Teen-age talk—He may be holding the party line too long. But a snapshot of this situation will "live" much longer.



Top of the world—Notice the positions of the main subjects; and the road which enters from the corner and leads your eye to the central point.



The old mill—Notice the distribution of light and dark tones, the admirable viewpoint, and the ideal positioning of the main subject.

KEEP 'EM SIMPLE

The difference, oftentimes, between good and better pictures is *simple*. That's it—simplicity. The opposite of confusion.

We're talking now about snapshots as *pictures*, not merely as photographs exposed according to the camera instructions in the first section of the book. That part, the photographic part, is or will be accomplished almost without thought.

But *pictures* are different. They 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 talk gibberish, if they're



Big help—This is a Good Picture because it tells a charming story in a simple, direct way. It is more than merely a good photograph.



Good vs. better—Similar subjects, with the same general idea. But a low camera angle, with the subject clearly defined against a simple sky background, makes a big difference.

scrambled, they're no good as pictures, no matter how fine they may be as photographs.

The secret of plain-speaking pictures is really no secret at all. It's mostly a matter of simplicity. So try to have a single, dominating or main point of interest—don't attempt to make a picture tell more than one story. When you choose a background for a figure or group, be sure that it serves merely as a setting or frame and does not call attention from the main subject in the picture.

First thing you know, you'll be doing what artists always do. You'll be "composing" your picture. And composition, after all, is only a word for the trick of so arranging your picture that it tells what you want it to tell.



By night, too—A long exposure of 10 seconds with Kodak Super-XX Film captured this night silhouette.

Good vs. better—Equally natural, unposed and interesting—but, in one, hurrying feet vie for attention and add an element of confusion.

At the Falls—At sight-seeing centers avoid the post-cardy shots. Get the picture you want in the viewfinder; then click the shutter.



LOOK BEFORE YOU CLICK

The old saying, “finders-keepers” is worth remembering when you use your camera. For if you *really* use its viewfinder, you will get pictures you’ll value and want to keep.

So, to make the best use of your camera, learn to see as it sees. Find out just how much, near and far, is included in your camera’s viewing.

To use the viewfinder properly, be sure that your eye is centered on it, and then make certain that you actually *see* what the viewer shows you. Just because you know there are all sorts of pleasant things around, don’t assume that they’re in the viewfinder. Be skeptical. Make sure. And, once you’re dead sure that you’ve got what you want in the viewer, take a second look to see that it is placed so that it shows up clearly. For example, if you’re picturing a dark-colored subject, try to arrange things so that there’s a light-colored background. Otherwise, with dark against dark, your camera won’t be able to discern very much.

Another point. In close-up picture making, it’s a good idea to aim so that your viewfinder shows an inch or two of air over your subject’s head. This avoids “scalping” for sure.

The general rule for picture taking might be: use that finder, know what’s in it, and don’t expect your camera to give you a better picture than the one you *see* in the viewfinder.



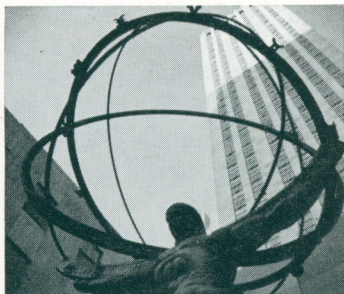
Teddy—An appealing snapshot but particularly good because a light subject was posed against a dark background.



Gimme—Here your finder will show a *distracting foreground*; but it is permissible because it sets the locale.



Play ball — Someone looked in his viewfinder and eliminated distracting background by using a low camera angle.



Atlas — One of the busiest models in the world is Rockefeller Center's "Atlas"—"angle" shots like this are good practice in using your finder.



Presentation—But the action is lost against a *distracting background* — Look beyond the subject before clicking the shutter.



Tilt! — To avoid this "tipsy" effect, keep your eye on the subject, through the viewfinder, until after the shutter clicks.

LIGHT

Light, of course, is what pictures are made of. The usual snapshotting procedure is to have the sun at your back or over your shoulder. That way, you're reasonably sure that the sun will shine on objects in front of you, and your camera will have an easy time picturing them.

But suppose such a plan forces your subjects to stare straight into the sun. They squint, they smirk, they close their eyes and look plain miserable. The remedy is not difficult. Move so that your subjects don't have to face the sun squarely. Let them face *across* the light.

Then, there is the back-lighted subject, with the subject between us and the sun. Squinting, we have a general impression of a brilliant background with dark objects in the foreground. Well, the camera "sees" about as we do, so we get pictures in which our subjects are rendered as sharply defined black shapes, devoid of detail—silhouettes.

Now, let's suppose it's noon — high noon. The sun is almost directly overhead. Your subject can face in any direction with equal comfort, but—look at those shadows! If a hat is being worn, its brim probably puts most of the face in shadow. And if there is no hat, there will be deep 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're not using color film, move your subjects into the open shade with the sun near but not directly on them.



Silhouette — Full "back lighting" gives a sharply defined, silhouette picture.



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



Across the light — Three-quarter lighting gives strong contrasts and full modeling.



Open shade — Open shade, on a brilliant day, is easy on eyes and puts subjects at ease.



Please — With the sun overhead, flash was used at the camera to lighten shadows facing the camera.



Sideline shot — If it's dusk, your flash will provide plenty of light within six or eight feet of the subject.



First formal — Illustrating the "soft" effect of open shade.



School days — With light coming from the side or back of the subject, flash is ideal to "fill in" the front.

Close communion — How much more effective this shot would have been had a cloud filter been used over the camera lens.



“BLUE” SKIES, WHITE CLOUDS, AND CLOSE-UPS

We're speaking on this page of a way to get professional-looking snapshots by simple, easy-to-use methods.

You have what is known as a simple camera—the kind most people have. You generally load with Kodak Verichrome Film — as most people do.

But you would like perhaps on this roll of film to get pictures that have a sort of special quality, in which white clouds stand out clearly against deep-toned sky. Or you would like perhaps to make a close-up, a picture that's sharp and clear despite the fact that it's made at three or four feet instead of the usual longer distances.

Okay. All you need is a couple of little, inexpensive accessories handled by most photo dealers. For the deep-toned sky get a Kodak Cloud Filter No. 13—a transparent, yellow-tinted disc that fits right on your camera lens. It will serve to accent sky and clouds, with any black-and-white film *in bright sunlight*.

For the close-ups, get a similar little attachment — the Kodak Close-Up Attachment No. 13. This one is clear and the glass is a simple lens which works with your camera lens to give you sharp pictures at closer-than-ordinary distances. *Subjects must then be 3 to 4½ feet from your lens.*

Neither the Cloud Filter nor the Close-Up Attachment requires any special technique. *Follow the simple directions enclosed with each and they work, that's all.*



Ironed out — While the picture could have been made from farther back and enlarged for a close-up effect, a close-up attachment simplifies matters.



Out of this world—This picture is improved because mountains stand out against a clouded sky.



Christmas puppy—The most important gift deserves close-up treatment.



Candlelight — Only the small area lighted by the candles was wanted for this long exposure close-up.

The long-awaited day has arrived—When facial expressions are important, get in close.



Tilling the soil—And a cloud filter helped to give a better impression of the wide-open spaces.

It's in the air—This picture tells the whole story—that there may be ice in places (notice the coat), but there's golf in the air.



PICTURES EVERYBODY LIKES

Of course, you make pictures to please yourself. But if you can make pictures everyone admires, that's really worth while!

It's not difficult either.

First, your subject should be something most people like; and people are mostly interested in people.

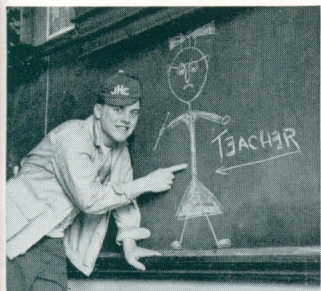
Second, your subject should be doing something — something interesting.

Here's a whole page of pictures revealing people in terms of some activity—something they are interested in. Because of that fact, the pictures themselves tend to have interest. And notice the role that your flash equipment can play in capturing some of these on-the-spot action shots.

The idea is to make the pictures so that both the people and the things they're doing are perfectly clear and understandable. Maybe the captions with these pictures will give you a few pointers.

Baby—Half out of his crib but still asleep. People are interested in people in general — but particularly babies.





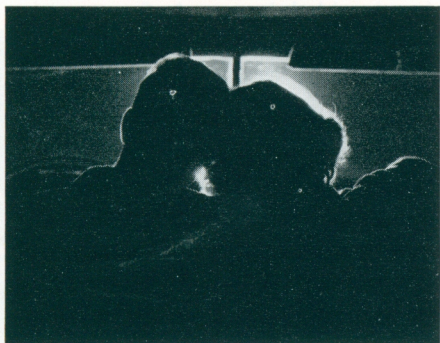
In the tradition—The ancient feud goes on. And evidence of it is recorded in this picture.



Fall—What could speak it more plainly than this sky, corn shocks, a man, his gun and dog. A cloud filter "gets" a sky like this.



Maestro—This fellow, obviously doing something interesting, was caught in the act with flash.



Nocturne—The words and music are here. Facing headlights and a long exposure from the back seat can make one like this.



Circus day—These kids are doing something interesting—trading stares with an elephant on the biggest day of the year.



Coming up!—In a month or two, that is. Try to snap real, unposed intentness as shown here.



Bedsread tent—Later he may have a de luxe tent, but there'll never be luxury like this.

IT'S ROUNDUP TIME

It's sad but it's true that some people (no one you know, of course) "file" their snapshots in a jumbled drawer. As far as getting any fun or use out of those pictures, they might as well be in the wastebasket.

Look back through your snaps. Most of them are good. Some are really fine—better than you expected. So why not organize them so that they are a real pleasure, and serve some useful purpose. For example:

1. Extra prints should go off as letter enclosures to friends and relatives who perhaps shared our vacation, or to someone in Service to whom a picture letter is a treat.

2. Big, fancy albums are old stuff, but the idea of smaller, neater, more useful books—albumettes—is as modern as tomorrow. One or two of these "remembrance books" might well go to the people we visited.

3. For home use, the best vacation shot may rate a place of honor on the wall.

4. Simplest use of all is in the little album—a book especially for *this* vacation or trip or season. Mix in a few enlargements with your ordinary snaps, write in names, places, and dates—and you've got red hot history.

Don't let those new pictures gather dust in some drawer. They're ready and willing to gladden your eye, brighten your home, hail a friend, or awaken a happy memory. Give them a chance!



Suppose this snapshot had been lost in a cluttered drawer and the occasion forgotten.



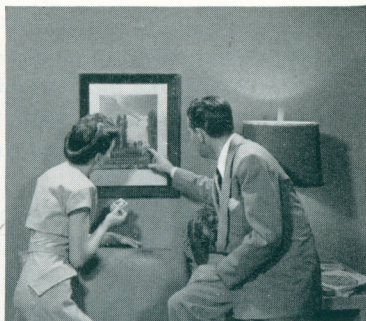
Albums devoted to single subjects have greatest appeal. Create your own "five-foot shelf."



A simple book neatly kept will give more pleasure than a more pretentious disorganized one.



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



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



To the friends who shared the fun, and distant ones who would have been with you if they could, snapshots are perfect letter enclosures.



A special little picture book dealing with this summer's vacation is easy to make and wonderfully satisfying. (Enlarging is discussed on pages 30 and 31.)

IT'S IN THE CARDS

You know how it is. Of dozens of Christmas cards that come to you each year, a few stand out. Not because they're expensive or super de luxe, but because they have a special brand of friendliness. They're as individual as the people whose greetings they carry.

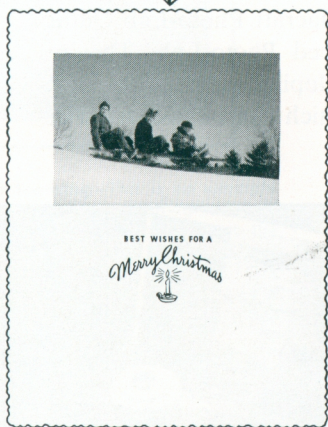
There are many ways to attain this individuality but the easiest is with snapshots. For example, let's say you have a good, "Christ-massy" picture of your home or the family. The simplest plan of all would be to order as many prints as you need for greetings, mount them on cards, write your greeting and name—and there you are.

Even more easily, you can take the same negative to your photo-finisher and order Christmas greetings made up—greetings that can be cards or folders, bearing not only your picture but an appropriately lettered and decorated greeting.

Or, if you're feeling ingenious and are equipped to make your own prints, you can make a picture especially for use as a greeting; then, using a Kodak Christmas Greeting Negative (available from your photo dealer), produce a professional-looking, attractive card. It's fun and it can be very, very satisfying.

You'll find a few examples of such greetings here. Maybe you can figure out a "twist" you'd like to use for your own.





Very easy, very good—Above and at the left are two typical Christmas greetings in styles most photofinishers are prepared to offer. Use one of your own appropriate snaps, of course, and team it up with a greeting style you like. With your picture and your signature, your greeting really will be personal.



Starry NIGHT — Any picture of a home decorated for Christmas makes a good greeting. A long exposure (about 5 minutes) with a rock-steady camera does the trick.



These pictures were posed especially for holiday greeting cards. Perhaps they will give you a few ideas for greetings of your own.

WANT A HOBBY?

Maybe you're shopping around for a hobby—something in which you can do unusual and satisfying work—a specialty that will distinguish you in your crowd.

Photography is America's Number One creative hobby. Concentrate, if you like, on the skills of camera and picture use, leaving darkroom operations to your photofinisher, who has the experience and equipment to give you what you want quickly and expertly. Or, you may want to get into photography in a big way and do your own developing, printing, and enlarging.

To begin with, in that case, try the Kodacraft Photo-Lab Outfit (shown below) or the Kodacraft Advanced Photo-Lab. They're complete with the basic necessities for developing and printing. And they include some Kodak Velite Paper which can be processed in ordinary room light. Remarkable stuff.

Kodacraft Photo - Lab Outfit — The perfect beginner's outfit for developing and printing your own pictures. Instructions for its use are included with each outfit.



As a photo hobbyist you will want to have a darkroom. If your school has photographic facilities, by all means take advantage of them. If you prefer to work at home, select a place that can be made lighttight without becoming airtight. Start simply.

Be sure to plan adequate space for the enlarger you'll surely want. For, to the photo hobbyist, there's nothing quite like the thrill of making a big beautiful print from a little snapshot negative. If it is a good, small picture, it will be even better as a big one.



Fit for framing—This is an example of what enlarging can do—give it half a chance. The original shot at the above left is fine. But when it's "cropped" to put the emphasis on Old Faithful, and enlarged, it becomes a picture worthy of a frame and a place on the wall.

Your Kodak dealer is always anxious to serve you — equipment, supplies, or just information.



As a hobbyist you'll surely want an enlarger.



“SHOOT” IN COLOR

It's easy to “shoot in color”—just as easy as in black-and-white. But keep in mind a few elementary points.

First...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 the clear flash lamps recommended for your outfit; or, if your camera is loaded with daylight type film, use blue-bulb flash lamps.

Second...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 the white side of a building, a sheet, or white cardboard.

Third...correct exposure

Color film requires accurate exposure. Outdoors, exposure will be correct if the time slide 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 10 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 and gifts.



Your dealer will send your Kodacolor Film to Kodak for processing and will return the negatives and the Kodacolor Prints you ordered. Cost of developing to color negatives is included in the price of the film, but the cost of the prints is extra. Kodacolor Enlargements in two sizes, 5 x 5 inches and 8 x 8 inches, may also be ordered through your Kodak dealer. Your dealer has full details.



DETAILS

Brownie Hawkeye Camera, Flash Model

FILM

Kodak 620; negatives $2\frac{1}{4} \times 2\frac{1}{4}$ inches;
12 exposures.

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

Drop-in loading chambers with spring
spool centers. Film advance by knob.

CONSTRUCTION

Durable molded two-piece body, tongue-
and-grooved, held rigid by lock ro-
tating around handle stud. Bright
metal trim.

FLASH

Built-in synchronization for SF, SM,
No. 5, and No. 25 flash lamps in
Kodalite Flashholder (Use 2 size "C"
photoflash batteries or Kodak B-C
Flashpack).

ACCESSORIES

Kodak B-C Flashpack.
Field Case.

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