

How to

use the

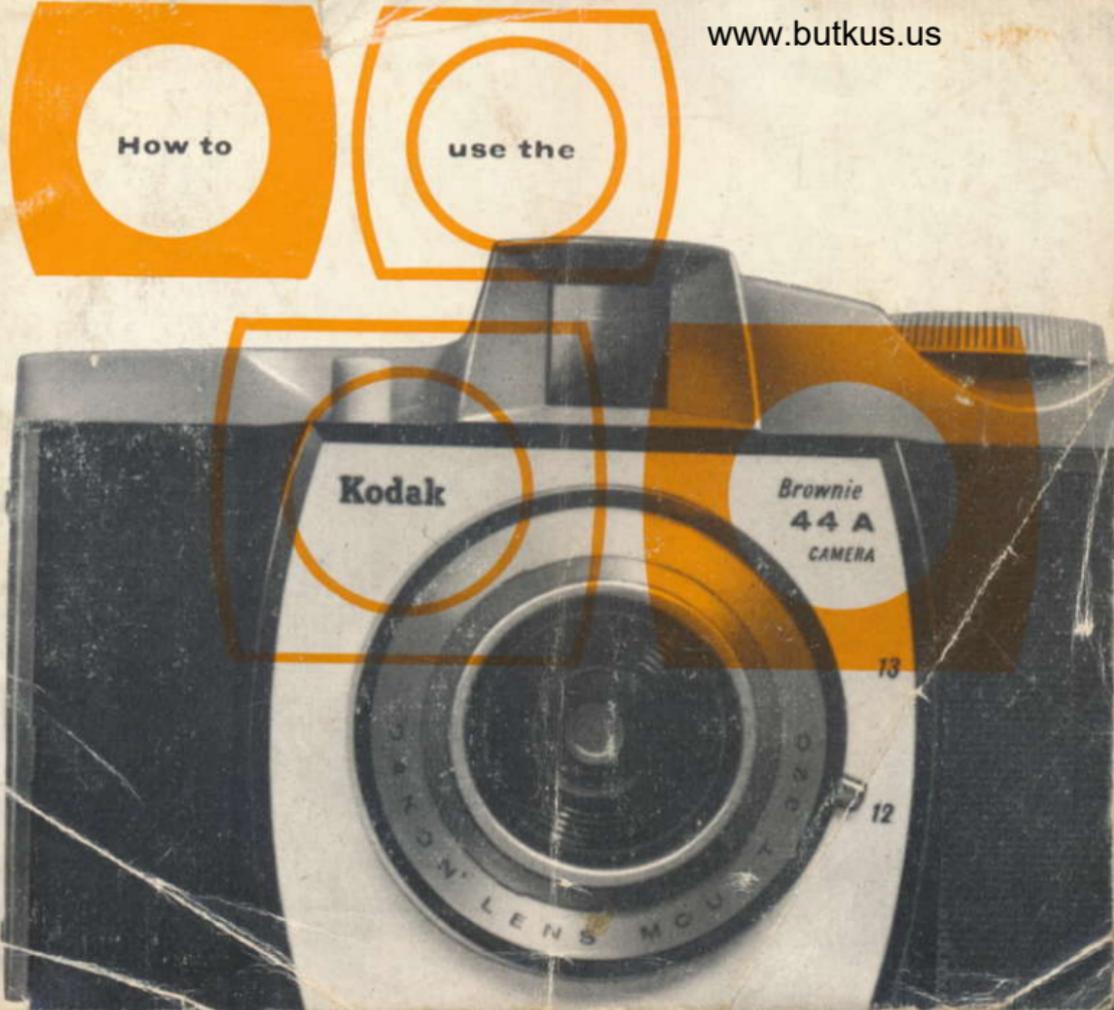
Kodak

Brownie
44 A
CAMERA

13

12

3 2 1
FOY LENS MOUNT 2 2 0





Each
film
gives
12
pictures

Films for colour pictures

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

'Ektachrome' Film, Daylight Type, gives $1\frac{1}{8} \times 1\frac{1}{8}$ in. transparencies in natural colour. These can be mounted by the processing laboratory in 2×2 in. superslide mounts, or you can buy 'Kodak' Superslide Ready-Mounts from your Kodak dealer and do the mounting yourself. The mounted transparencies fit all modern 2×2 in. slide projectors. These transparencies can also be used for making 'Kodak' Colour Prints, size $3\frac{1}{2} \times 3\frac{1}{2}$ in. and 'Kodak' Colour Enlargements.

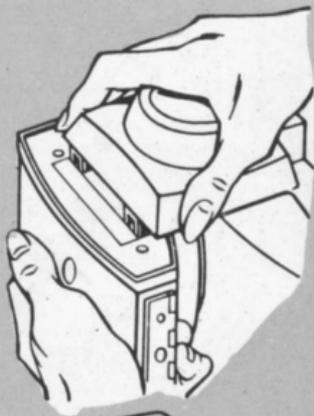
Always ask for colour prints on 'Kodak' paper.

Ask for size 127 film

Films for black-and-white

'Verichrome' Pan Film. 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. A panchromatic film of very high speed. It is ideal for snapshots in very poor light outdoors, for flashsnaps in large rooms and for taking pictures by Photoflood light.



1



3



2

www.butkus.us

4



Plastic ever-ready cover

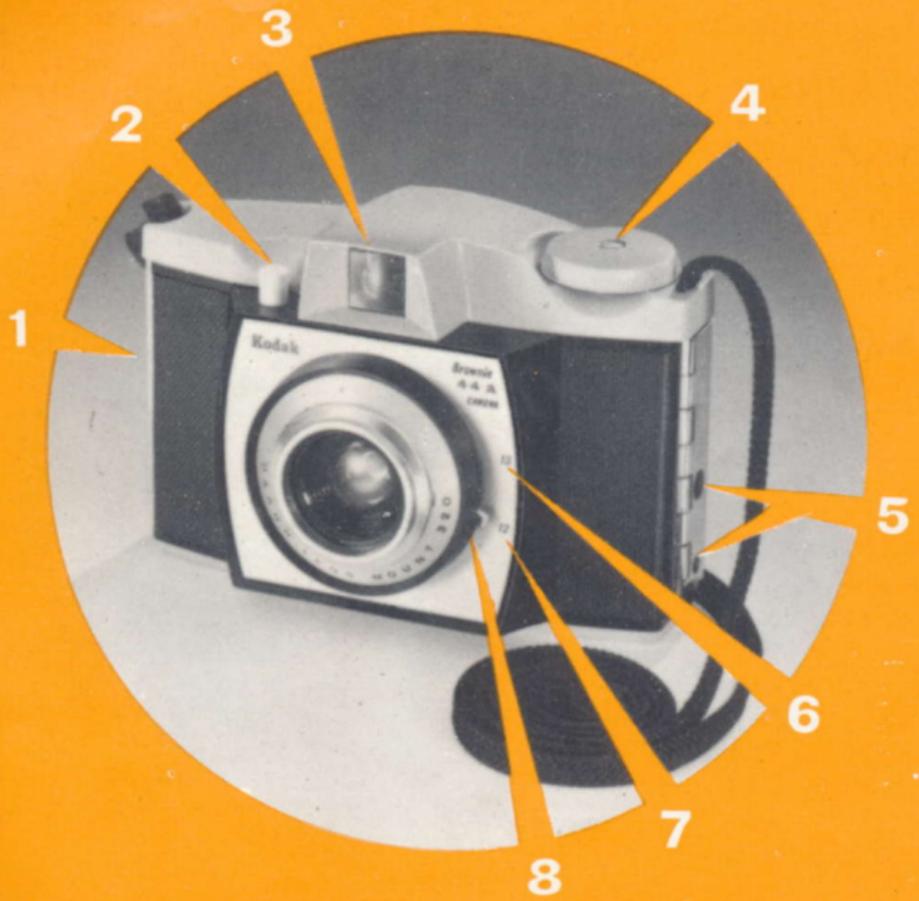
Your camera is supplied with a plastic ever-ready protective cover. Once fitted, the cover should remain on the camera at all times. Do not attempt to remove it again.

To fit the cover:—

Turn the camera upside down (figure 1) and hold the plastic cover at such an angle that the square loops are perpendicular to the base of the camera. Now push each loop through the narrow gap provided so that the loops engage with the plastic lugs in the baseplate.

To protect the lens, shutter and viewfinder of the camera when not in use, pull the flap forward and, while maintaining even tension, swing it over the top of the camera (figure 2). It will then fit easily into place (figure 3).

To make the camera ready for picture-taking, hook your thumb into the recess at the back and swing the cover up and away from the camera body, then allow it to hinge forward and hang as in figure 4.





This manual is for reference and historical purposes, all rights reserved.

This page is copyright© by M. Butkus, NJ.

This page may not be sold or distributed without the expressed permission of the producer
I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs.

It'll make you feel better, won't it?

**If you use Pay Pal or wish to use your credit card,
click on the secure site on my main page.**

PayPal Name Lynn@butkus.org

Venmo @mike-butkus-camera Ph. 2083

www.PayPal.me/lynnbutkus

- 1 Back latch
- 2 Exposure button
- 3 Viewfinder
- 4 Winding knob
- 5 Flash sockets
- 6 Exposure value 13
- 7 Exposure value 12
- 8 Lens control

Note: Picture shows ever-ready cover in position. It is left out of other pictures for clarity. Once fitted, however, it should not be removed (see page 5).



Holding the camera

A neck strap is supplied with your camera. For safety, it should be worn while trying out these holds and whenever you use the camera; then, should you lose your grip, the camera cannot fall. Make sure the subject does not appear tilted in the viewfinder. Keep your eye as close as you can to the finder
(continued over)



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 right hand so that the back latch is uppermost and the exposure button points away from you. Use the forefinger of the right hand to slide the back latch towards you. The camera back will then swing open.

Loading *in the shade*

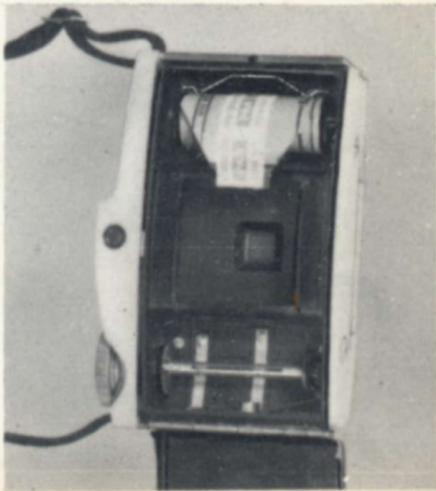
1. An empty 127-size spool is supplied with each camera.

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 latch.

2. Remove the sealing paper from a new roll of 127-size film. Keep spool tightly wound, put it into the feed spool recess so the ends of the spool rest in the slots and the springs bear on the flanges. The tongue of the backing paper should be coloured side outermost and pointing across the camera.



1. Feed spool recess. 2. Spool latch. 3. Winding knob.





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.

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. Wind on slowly until the figure '1' is centred in the red window. You are

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

Unloading *in the shade*

After taking your twelfth picture, turn the winding knob till the end of the film passes the red window. Give a few more turns to wind the film fully on to the take-up spool, then open the camera back (page 8). Operate the spool latch to lift the full spool so it can be grasped easily. Keeping the spool tight, lift it out. Fold the paper end under and secure with the sticker.

Put the film in your pocket to protect it from the light, preferably in its carton. Take it to your Kodak dealer as soon as possible.



Daylight pictures

You have a choice of two lens settings on your camera. Which setting you use depends upon the light conditions at the time you wish to take your picture, the kind of subject and the type of film in the camera. By using the table opposite you will be able to select the correct setting for each picture. Do not stand closer than 5 feet from your subject at setting 12, 4 feet at setting 13, unless a close-up lens is fitted (see page 18).

The lens-setting numbers on the camera and in the table are standard 'exposure value numbers'.

Note: 'Tri-X' Pan Film is too fast for summer sunshine with this camera unless a cloud filter (see page 18) is used.

For colour pictures with this camera sunshine is essential.



www.butkus.us

Colour in daylight. Almost any subject which will make a good black-and-white snapshot can be taken in colour. For best results with this camera choose a sunny day for your colour snapshots and keep the sun behind you. Try to avoid subjects with hard shadows or with excessive brightness range. For example, a group partly in sun and partly in shade may give disappointing results.

Before making any important pictures, expose a roll of film and examine the results. This will give you practice and provide a check on your equipment.

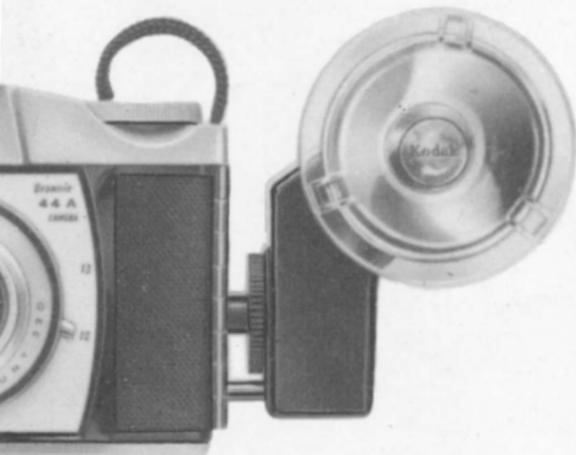
DAYLIGHT EXPOSURE TABLE

FILMS	BRIGHT SUN	HAZY SUN	DULL
'Verichrome' Pan	13	13	12
'Tri-X' Pan	—	—	13

FILMS	BRIGHT SUN	HAZY SUN	DULL
'Kodacolor'	13	12	—
'Ektachrome'	13	12	—
Daylight Type			

Flash pictures

Flash pictures in black-and-white or colour are as easy to take as daylight pictures, when a 'Brownie' Flashholder 4 is fitted to your camera.



To take flash pictures:

- 1.** Attach a 'Brownie' Flashholder 4 to your camera, following the simple instructions packed with the Flashholder.
- 2.** Fit the appropriate flashbulb. Follow the recommendations in the table opposite. If daylight is also present, consult the table on page 16.
- 3.** Set the lens opening according to the table, and be sure to stand within the distance limits indicated.
- 4.** Compose your picture in the viewfinder and press the exposure button. The flashbulb will fire automatically as the picture is taken.

For flash pictures after dark

For flash pictures after dark or in poor light indoors, follow the recommendations given in the table below, which apply to average size rooms with average furnishings.

KODAK FILM	FLASHBULB	LENS SETTING	FLASH-TO-SUBJECT DISTANCE
'Kodacolor'	CLEAR only PFI, No. 1	12	5-7 ft
		13	4-5 ft
'Ektachrome' Daylight Type	BLUE only PFIB, No. 1BS	12	5-6 ft
		13	4 ft
'Verichrome' Pan	CLEAR or BLUE PFI, No. 1 or PFIB or No. 1BS	12	7-20 ft
		13	5-14 ft

NOTE: When taking close-ups or groups, the use of the Flashguard is recommended. Never take flash pictures in an explosive atmosphere.

Fill-in flash in sunlight

Direct sunlight produces harsh shadows, and most people tend to screw up their eyes when facing it. To achieve a more pleasing result in a portrait and to make your subject stand out from the background, turn your subject round so that the sun is coming from the side, or partly from the side and partly from the back. It is very important that the sun is fairly high in the sky and is not shining directly into the lens; a 'Kodisk' Lens Hood (see page 18) will help to shade the lens. To fill in the heavy shadows, use the flashbulbs recommended in the exposure table below. Use blue flashbulbs only when flash is used with colour film in daylight. Use clear or blue flashbulbs for black-and-white pictures.

KODAK FILM	FLASHBULB	LENS SETTING	FLASH-TO-SUBJECT DISTANCE
'Kodacolor' 'Ektachrome' Daylight Type	BLUE ONLY PFIB, No. 1BS	13	6 — 10 ft
'Verichrome' Pan	CLEAR or BLUE PFI, No. 1 or PFIB, No. 1BS	13	6 — 10 ft

Indoors in daylight or outdoors when dull, use the above distances, but set the lens to 12.

For better pictures

- Hold the camera still. Press the exposure button gently and steadily. Do not jerk the camera when you release the shutter.
- 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 using the close-up lens (page 18) 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. shoot 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 lens-cleaning brush or a clean, soft cloth. Dust out the inside of the camera regularly.

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 head-and-shoulders portraits, and other subjects 2½ to 4 feet from 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.

Viewing colour pictures

Prints

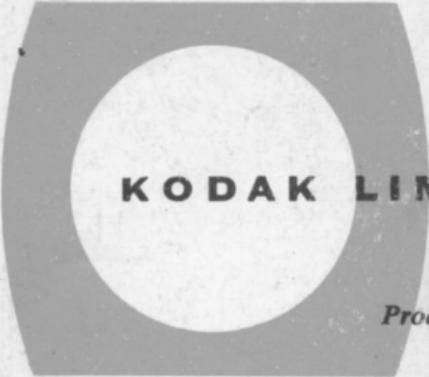
To appreciate fully the colours and detail of 'Kodak' Colour Prints and Enlargements or 'Kodacolor' Prints, view by daylight. Ordinary electric (tungsten filament) lamps render colours reasonably well, provided the lamps are bright. Some tubular (fluorescent) electric lamps, however, will make some colours appear false.

Transparencies

To view 'Ektachrome' transparencies at their best, project them on to a white screen. Ask your dealer to show you the inexpensive 'Kodaslide' 40 Projector. For viewing slides in the hand without any special light source, use the handy 'Kodaslide' Pocket Viewer—a simple inexpensive viewer which folds flat for pocket or handbag.

Have you read . . .

'Let's Take Kodacolor Pictures'	3/-
'Let's Take Colour Slides Outdoors'	4/6d
'How to Take Snapshots by Flash'	2/6d
'All Your Own Work' (Developing and Printing at Home)	2/-
'How to Make Good Home Movies'	7/6d



KODAK LIMITED LONDON

Product names quoted thus—'Kodak'—are trade marks

Printed in England 5/73/17FS/200661 (1349/ax)