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## Outdoor Exposure Guide for cameras fitted with the Kodak Anastigmat Lens *f*.5.6

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	<i>f</i> .11	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	<i>f</i> .16	1/25
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	<i>f</i> .22	1/25
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes.	<i>f</i> .5.6	1/25
Narrow and slightly shaded streets.	<i>f</i> .8	1/25
Moving objects. When photographing a moving object such as a runner, train or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.	<i>f</i> .5.6	1/100

This exposure table is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. If pictures are made earlier or later in the day than this period, or if it is a *slightly* cloudy or hazy day, use the next larger stop opening than the one specified.

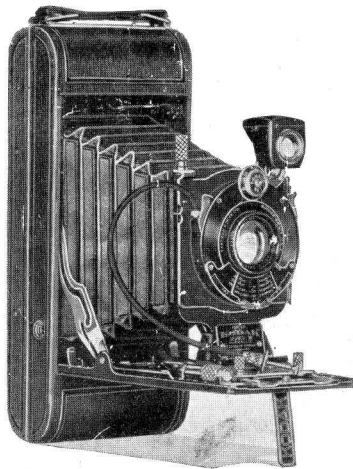
With stop *f*.5.6 satisfactory results can be obtained, early or late on clear days (one hour after sunrise or one hour before sunset), also during rain in the middle of the day, using 1/25 second.

The largest stop opening is *f*.5.6. The *higher* the number the *smaller* the opening.

P. M. Keub

## Picture taking with the Nos. 1A and 3 Kodaks Series III

Kodak Anastigmat Lens *f*.5.6



## The Kodak Anastigmat Lens on this Kodak

is as fine an anastigmat lens as scientific research and modern machinery have been able to produce.

- 1 It is made up of two kinds of Jena glass, barium crown and flint—each of the highest quality obtainable.
- 2 It was designed for use in *this particular Kodak* by experts in optical mathematics.
- 3 It was fashioned by skilled lens makers on machines that grind and polish to within 1-50000 of an inch of perfection.
- 4 It has passed rigid examinations and optical tests required to meet the Kodak standard of quality.
- 5 It was carefully fitted and mounted in its shutter by experts so that it will function at its best.

By using your Kodak according to the instructions in this manual, you will make consistently fine pictures.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## Picture taking with the Nos. 1A and 3 Kodaks Series III

Kodak Anastigmat Lens *f.5.6*

*Published by*  
EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y., U. S. A.

## Order Film by Number

All Kodak Films are distinguished by numbers on the ends of the cartons. The number is also on the cartridge, and on the Kodak.

A 116 is the number of the film for the No. 1A Kodak, Series III.

A 118 is the number of the film for the No. 3 Kodak, Series III.

Autographic Film can be used in the earlier models of Kodaks, and "N. C." film can be used in Autographic Kodaks.

Autographic results can only be obtained by using Autographic Film in an Autographic Kodak.

### **IMPORTANT**

*When autographing film, bear down with the stylus as heavily as the paper will stand without tearing.*

## Before Loading

The Nos. 1A and 3 Kodaks, Series III, are alike except that the No. 3 makes a larger picture, and there is a difference in the arrangement for focusing. Throughout this book whatever is written applies to either camera, except in the matter of film, picture sizes, and some accessories.

Before taking any pictures with your Kodak, read the following instructions carefully. Make yourself familiar with the camera, taking especial care to learn how to operate the shutter (see page 10). Work it for instantaneous, time and "bulb" exposures several times before loading the Kodak with film.

The first thing to remember is that the light which impresses the photographic image upon the sensitive film in a fraction of a second, when it comes through the lens, can destroy the film as quickly as it makes the picture. While loading and unloading the Kodak, be very careful to keep the red paper wound tightly around the film to prevent the light striking it.

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## Loading the Kodak

**T**HE Nos. 1A and 3 Kodaks, Series III, can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight. Use film No. A 116 for the No. 1A Kodak, Series III and film No. A 118 for the No. 3 Kodak, Series III.



Fig. I.  
*Removing the Back.*

1. Press the button above the winding key and lift off the back of the camera as shown in Fig. I.

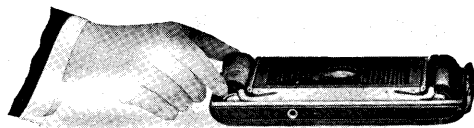


Fig. II.  
*Inserting the Film.*

2. In the winding end of the camera is an empty spool, this is the reel; place the roll of film in the opposite end, Fig. II.

## Picture taking with the

The word "TOP," which is printed on the cartridge, must be on the same side of the camera as the winding key. If the cartridge is inserted the wrong way, the red paper will come between the lens and the film and no pictures could be made.

3. See that the spring pivots are in the holes in the ends of the spool.

4. Remove the band that holds the red paper, pass the paper *over* the two rollers, unfold the end and thread it into the *longer* opening in the slit in the reel, *as far as it will go*, Fig. III. Be careful that the paper draws straight.

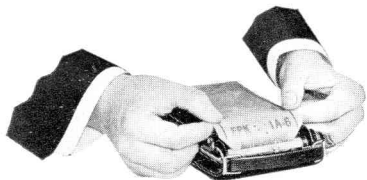


Fig. III.

*Threading Red Paper into Reel.*

5. Turn the key once or twice—just enough to bind the paper on the reel, as in Fig. IV.



Fig. IV.

*Binding the Red Paper on Reel.*

The paper should now be in the position indicated in Fig. V.



Fig. V.

*Showing Position of Paper.*

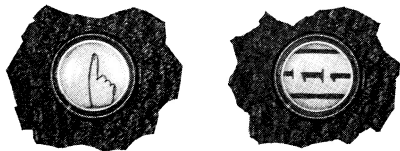
6. Replace the back by fitting the flange nearest the red window, over the metal edge below the *full spool* and closing it into place. Press the back near the carrying handle so that the spring catches snap into place, securely locking the back.

Handle the back of the Kodak carefully as even a slight bend would

make it fit badly, allowing light to get in and ruin the film.

*From the time the band on the roll of film is broken until the back is again in place, keep the red paper wound tightly on the roll. If it should loosen, light will get in and the film will be fogged and ruined.*

7. Turn the key and watch the red window. After ten or twelve turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.



The film is now in position for the first exposure. After each exposure be sure to wind the film, bringing the next number into position. This prevents making two pictures on the same section of film.

## Making the Exposures

**B**EFORE making an exposure with your Kodak, five things must be done:

**First**—The shutter must be adjusted for an instantaneous, time or “bulb” exposure.

**Second**—The diaphragm lever placed at the correct stop opening.

**Third**—The shutter “set.”

**Fourth**—The Kodak focused.

**Fifth**—An unexposed section of the film turned into position.

The shutter is “set” by pressing lever E, and exposures are made by pressing the push-pin of the cable release D or pressing the exposure lever C, shown in diagram of shutter on page 11.

Do not make too sharp a bend in the cable release, or it may kink.

## Opening the Front

Press the button below the winding key, Fig. 1, page 10, and push down the bed of the camera.



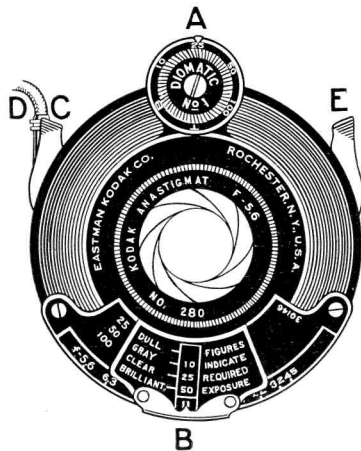
Fig. I.  
*Opening the  
Front.*

Press the two finger grips at the bottom of the lens standard, and draw it out, Fig. II, page 21.

### Operating the Shutter

Familiarity with the shutter is necessary for successful picture-taking with any camera. Read the following directions carefully, and operate the shutter several times before loading the Kodak with film.

Over the lower scale on the shutter is a slide, with divisions indicating four degrees of light intensity: "Brilliant," "Clear," "Gray" and "Dull." This slide has an opening, which, when its pointer is at any of the



diaphragm or *f.* numbers, uncovers figures which indicate the correct exposures for that diaphragm or stop opening under the four light conditions defined as follows:

*Brilliant*—intense sunlight. When the sunlight is very clear and intense, and is shining directly on the principal part of the subject.

*Clear*—ordinary sunlight; also intense sunlight when it is not shining



*directly* on the principal part of the subject.

*Gray*—hazy or dull sunlight. Best judged by the shadow cast by the sun which would be called "half-shadow;" or when only a faint shadow is visible.

*Dull*—sun *not* visible; sky completely overcast with clouds or smoky atmosphere. Rain in the middle of the day.

With heavy clouds and during rain early or late in the day; use stop *f.5.6* and  $1/10$  second. It will be necessary to place the camera on a tripod or some other steady support to avoid moving it during the exposure.

### Instantaneous and Retarded Exposures

*First*—Turn the dial at the top of the shutter until the division representing the speed of instantaneous or retarded exposure required is exactly below the indicator A.

The shutter is marked: 10, 25, 50 and 100. These figures indicate fractional parts of a second, thus:  $1/10$ ,  $1/25$ ,  $1/50$  and  $1/100$ .

**Important**—Although an automatic exposure of  $1/10$  second may be made, exposures of this speed must be considered time exposures so far as providing a tripod or other firm support is concerned. The camera cannot be held steadily enough in the hands for exposures slower than  $1/25$  second.

For ordinary outdoor pictures such as street scenes, nearby views, etc., with the subject in the sunlight, use stop *f.11* and  $1/25$  second.

For open views, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as views at the seashore and on the water, use stop *f.16* and  $1/50$  second.

For ordinary *landscapes*, in bright sunlight with clear sky overhead, use stop *f.16* and  $1/25$  second.

When the sky is overcast with clouds or smoky atmosphere and during rain in the middle of the day, use *f.5.6* and  $1/25$  second. If greater depth of focus is required, place the Kodak on a tripod or some other firm support, use a small stop and make a

longer exposure, see table on page 55.

As a general rule, 1/100 second should be used only when making snapshots of rapidly moving objects with stop *f.5.6*, *f.6.3* or *f.8*.

The slide over the diaphragm scale will tell which one of these stops to use, according to the light intensity at the time of exposure.

**Second**—Move the slide B controlling the diaphragm or stop openings to the proper *f.* number (the lowest row of numbers on the scale at the bottom of the shutter), depending on the intensity of light, kind of subject, and time of exposure. See instructions for using the diaphragm or stop openings on pages 27, 28 and 29.

**Third**—Press lever E to “set” the shutter, ready for an exposure.

**Fourth**—Press the push-pin of the cable release D, or press the exposure lever C. *This makes the exposure.*

Hold the Kodak steady, as a slight jar will cause a blurred negative. Exposures slower than 1/25 second must not be made with the Kodak held in the hands.

### Exposure Guide

The following method of using the Diomatic Shutter as a guide to correct exposure will be found a great help:

The slide below the lens uncovers various figures which indicate the correct exposure for a *normal* subject under four light conditions, and for each diaphragm or stop opening. The lowest row of figures indicates the diaphragm or stop opening. With stop openings *f.6.3* and *f.5.6* practically the same exposures are required, therefore no figures are given for exposures with stop *f.6.3*.

To find the correct exposure:

It is necessary to classify the subject in order to decide upon the stop opening to be used. As the greatest number of pictures to be taken will be of normal subjects, the figures given on the Diomatic Shutter are for these subjects. For nearby landscape views showing little or no sky; groups; ordinary street scenes that include little or no movement, use stop *f.11*. For scenes on streets that are narrow and somewhat shaded, use stop *f.8*. If the subject includes rapid move-

ment stop  $f.5.6$ ,  $f.6.3$  or  $f.8$  must be used. Where greater depth of focus is required and a longer exposure can be given, use stop  $f.16$ ,  $f.22$ ,  $f.32$  or  $f.45$ .

When the subject differs from the normal, such as a distant landscape; a beach or marine view; snow scene; clouds only; pictures taken early or late in the day; a portrait or group that is in the shade, these will obviously call for different exposures, for which see "Diaphragm or Stop Openings," on pages 27, 28 and 29.

Having decided upon the diaphragm:

Move the slide B until the indicator is immediately under the diaphragm called for. The figure in the column above the diaphragm number and opposite the prevailing light condition, is the correct exposure for a normal subject.

For example: You wish to make a picture of a nearby landscape with little or no sky; this is a normal subject and calls for diaphragm or stop  $f.11$ . Move the slide B until the indicator is exactly under  $f.11$ , then, having decided that the day—the light condition, is "Clear" look in the

column above  $f.11$  and immediately opposite "Clear" you will find the figure 25, which indicates the correct exposure,  $1/25$  second. Should the sun be unusually bright and the sky brilliant, the exposure would then be  $1/50$ , or should the sky be gray, an exposure of  $1/10$  will be correct.

When there are blank spaces in the column over the higher diaphragm numbers (smaller stop openings), this indicates that no instantaneous or automatic exposures can be made, and either a time or a "bulb" exposure must be given.

With stop  $f.5.6$  there is a blank space opposite "Brilliant"—indicating that no exposure should be made with that light and largest opening. Move the slide B to  $f.8$  and use the speed opposite "Brilliant."

### Time Exposures

**First**—Turn the dial until the letter "T" (time) is under the indicator A. This adjusts the shutter for Time Exposures.

**Second**—Move the slide B to  $f.5.6$ ,  $6.3$ ,  $8$ ,  $11$ ,  $16$ ,  $22$ ,  $32$  or  $f.45$ , depending

on the time of exposure and nature of the subject. See instructions for using the diaphragm or stop openings, given on pages 27, 28 and 29, also, the table for Interior Time Exposures on pages 49 to 51, and the table for Time Exposures Outdoors, on page 55.

**Third**—Press the lever E to “set” the shutter.

**Fourth**—Press the push-pin of the cable release D. This *opens* the shutter. Time the exposure by a watch. Again press the push-pin. This *closes* the shutter. The shutter may also be opened by pressing the exposure lever C and closed by a second pressure, but great care must be taken not to jar the camera.

For short time exposures of ten seconds or less, “Bulb” Exposures are recommended.

### “Bulb” Exposures

**First**—Turn the dial until the letter “B” (bulb) is under the indicator A. This adjusts the shutter for “Bulb” Exposures.

**Second**—Move the slide B to *f.5.6*, *6.3*, *8*, *11*, *16*, *22*, *32* or *f.45* according to

the time of exposure and nature of the subject. See instructions for using the diaphragm or stop openings, given on pages 27, 28 and 29, also, the table for Interior Time Exposures on pages 49 to 51, and the table for Time Exposures Outdoors, on page 55.

**Third**—Press the lever E to “set” the shutter.

**Fourth**—Press the push-pin of the cable release D or press the exposure lever C to open the shutter and release it to close the shutter. *This makes the exposure.* The shutter will remain open as long as the push-pin or the exposure lever is under pressure.

*Time and “Bulb” Exposures must never be made with the Kodak held in the hands.*

As a general rule, make exposures with the cable release instead of the exposure lever, as it is less likely to jar the camera.

**Important:** *Do not oil any part of the shutter.*

In case of accident, return the Kodak to your dealer or to us for repairs.

## Instantaneous Exposures "Snapshots"

When making ordinary instantaneous exposures or snapshots, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over the shoulder. If it shines directly into the lens it will blur and fog the picture.

Special instructions for making portraits are given on pages 37 and 51.

### To Focus the Kodak

The focusing scale on the camera bed is marked for 6, 8, 10, 15, 25 and 100 feet. It is also marked for meters and care should be taken not to confuse the figures.

Press the two finger grips at the base of the lens standard and draw it *all the way out as far as it will come*, Fig. II, it will then lock in position. The Kodak is now in focus for anything 100 feet or beyond.

To adjust the focus for subjects at distances nearer than 100 feet: With the No. 1A Kodak, turn the knurled

screw by pushing it with the thumb, and with the No. 3 Kodak, press down and move forward the focusing lever,

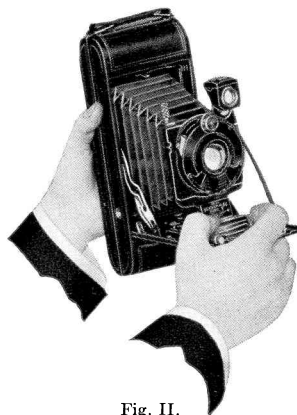


Fig. II.

*Drawing out the Lens Standard.*

until the indicator over the focusing scale is exactly at the line marked with the figure corresponding nearest to the distance in feet, between the camera and the *principal object* to be photographed.

The distance between the subject and Kodak can be estimated without measuring, when the subject is *beyond*

*fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera. but everything about 19 to about 40 feet will be in good focus.

For ordinary street pictures the focus may be kept at 25 feet, but where the *principal object* is nearer or farther away, the focus should be changed accordingly.

For distant views set the focus at 100 feet. Everything beyond 100 feet is in the 100-foot focus. Nothing nearer than six feet can be focused without using a Kodak Portrait Attachment, see pages 53 and 54, or a small stop opening, see table on page 24.

### What Depth of Focus Means

When using the lens with its largest stop opening, *f.5.6*, and the focus is set at six feet, an object six feet distant will be sharp, but objects about five and about seven feet distant will not be sharp. Use a smaller stop opening, *f.16*, and objects before and behind the

exact point of focus will increase in sharpness, and the area within which all objects will be sharp is increased. Go farther and use the smallest stop opening, *f.45*, and everything about four feet to about fourteen feet will be sharp.

It will thus be seen that the smaller the stop opening the greater the depth of focus, that is, the greater the power of the lens to define sharply, at the same time, objects nearer the camera, and farther from the camera, than the principal object in the picture, which, of course, is the object focused upon. It is obvious that with the small stop openings the exposure must be correspondingly increased.

The table on page 24 give the range of sharp definition or depth of focus with the Nos. 1A and 3 Kodaks, Series III, when focused with different stop openings.

The circles on page 25 are the same size as the diaphragm or stop openings of the shutters used on the Nos. 1A and 3 Kodaks, Series III. They clearly shows the relative sizes of the stop openings and how their areas differ.

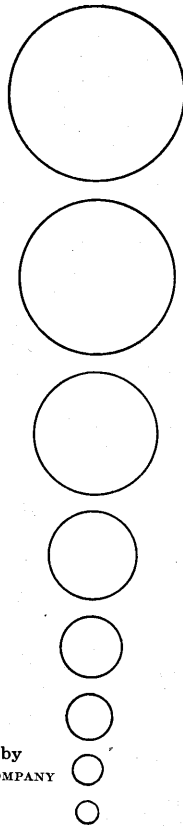
### Depth of Focus for Different Diaphragm or Stop Openings

By "depth of focus" is meant the distance in front of and behind the subject focused on, within which details in the picture will be sharp and distinct.

Distance focused upon	RANGE OF SHARPNESS											
	<i>f</i> .5.6	<i>f</i> .6.3	<i>f</i> .8	<i>f</i> .11	<i>f</i> .16	<i>f</i> .22	<i>f</i> .32	<i>f</i> .45	<i>f</i> .5.6	<i>f</i> .6.3	<i>f</i> .8	<i>f</i> .11
100 Ft.	44 to inf.	42 to inf.	35 to inf.	28 to inf.	21 to inf.	17 to inf.	12 to inf.	9 to inf.	7 to inf.	6 to inf.	5 to inf.	4 to inf.
25 "	19 to 37	18 to 40	17 to 46	15 to 68	13 to 103	11 to 151	9 to 203	7 to 281	6 to 361	5 to 451	4 to 551	4 to 661
15 "	12 to 18	12 to 19	11 to 20	10 to 24	9 to 34	8 to 47	7 to 61	6 to 77	5 to 95	4 to 115	4 to 137	4 to 161
10 "	9 to 11	8 to 11	8 to 13	8 to 13	7 to 15	7 to 20	6 to 26	5 to 32	5 to 39	4 to 47	4 to 56	4 to 66
8 "	7 to 9	7 to 9	7 to 9	6 to 10	6 to 11	5 to 14	5 to 18	4 to 21	4 to 25	4 to 30	4 to 36	4 to 43
6 "	5 to 6	5 to 6	5 to 6	5 to 7	5 to 7	4 to 10	4 to 13	4 to 16	4 to 19	4 to 23	4 to 28	4 to 34

"Inf." is the abbreviation for Infinity—meaning an unlimited distance from the lens.

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*f*.5.6  
*f*.6.3  
*f*.8  
*f*.11  
*f*.16  
*f*.22  
*f*.32  
*f*.45

### The "f." System

A lens is said to work at a certain "speed;" this means that the lens will give a sharp image from corner to corner of the film with an opening a certain proportion of its focal length. The focal length of a lens is the distance between the lens and the film when the Kodak is focused for 100 feet. It should be borne clearly in mind that this "speed" depends *not* upon the size of the opening, but upon the size of the opening *in proportion to the focal length of the lens*. The lens that will give sharp images with the largest opening is said to have the greatest "speed."

The proportional size or "value" of the stop opening is designated by the "f." number and is the quotient obtained by dividing the focal length of the lens by the diameter of the stop opening.

Taking, for instance, a lens of 8-inch focal length with a stop opening one inch in diameter, we find that  $8 \div 1 = 8$ ; hence 8 is the *f.* value of the stop and would be designated *f.8*. Suppose the stop is  $\frac{1}{4}$  inch in di-

ameter, we would then have  $8 \div \frac{1}{4} = 32$  or  $1/32$  of the focal length of the lens, the *f.* value of the stop, and would be known as *f.32*.

### Diaphragm or Stop Openings

The diaphragms, or stops as they are sometimes called, are the openings that regulate the amount of light passing through the lens. The openings are enlarged or reduced by moving the slide B on the lower part of the shutter, see page 11.

**f.5.6**—For portraiture, see pages 37, 51 and 52. For normal subjects, use the exposures given on the dial below the lens. For exposures of rapidly moving objects on "Clear" days, use 1/100 second. For cloudy days and during rain in the middle of the day, use 1/25 second. For exposures early or late on a clear day (one hour after sunrise or one hour before sunset) use 1/25 second, if on a cloudy day, use 1/10 second. For portraits and groups in the open shade, use 1/25 second. When using stop *f.5.6*, and the distance between the subject and camera is ten feet or less, the distance must be accurately



measured' as the depth of focus is limited, see table on page 24.

**f.6.3**—Has almost the same sized opening as *f.5.6* and exposures are practically the same for both stops.

**f.8**—For instantaneous exposures, using 1/25 second, on "Gray" or hazy days; using 1/50 or 1/100 second when the light is "Clear" or "Brilliant," respectively. For scenes on narrow and slightly shaded streets, use 1/25 second. For rapidly moving objects on "Brilliant" days, using 1/100 second.

**f.11**—For ordinary outdoor pictures such as nearby landscapes showing little or no sky, groups and street scenes, when the light on the subject is "Clear," use 1/25 second.

**f.16**—For open views, when the sunlight on the subject is *unusually* "Brilliant" and there are no heavy shadows, such as views at the seashore and on the water, use 1/50 second; for ordinary *landscapes*, in bright sunlight with clear sky overhead, use 1/25 second; also for Interior Time Exposures, the time for which is given in the table on page 50.

**f.22**—For instantaneous exposures of extremely distant landscapes, marines, snow scenes and clouds only, in bright sunlight, use 1/25 second; for ordinary landscapes, street scenes, or nearby subjects when the light is "Brilliant," use 1/10 second; also for time exposures.

**f.32 and f.45**—For time exposures outdoors on cloudy days, the exposures for which are given in the table on page 55. For Interior Time Exposures, see pages 49, 50 and 51.

The smaller the stop opening the greater the depth of focus or range of sharpness, see table on page 24.

*Failure* will result if stops *f.32* or *f.45* are used for *instantaneous exposures*.

Throughout these instructions, the exposures given for outdoor subjects are for hours from two and a half hours after sunrise until two and a half hours before sunset. If earlier or later the exposures must be longer. With stop *f.5.6* satisfactory results can be obtained early or late on clear days (one hour after sunrise or one hour before sunset), using 1/25 second. For subjects in the shade, under

porches or under trees, no definite directions can be given; experience only can teach the correct exposure.

### How to Use the No. 1A or the No. 3 Kodak, Series III, as a Fixed Focus Camera

SET THE FOCUS AT 25 FEET.

SET THE DIAPHRAGM AT *f*.11.

USE 1/25 SECOND.

By following the above directions your Kodak can be used as a fixed focus camera, with the additional advantage of being instantly convertible to a focusing camera when conditions call for it. It must be remembered, however, that when using the Kodak as a fixed focus type, nearby subjects must be in bright sunlight, to obtain fully exposed negatives.

The range of sharpness when your Kodak is adjusted as a fixed focus camera will be found in the table on page 24.

**Explanation:** A lens is often spoken of as a "fixed focus" lens. There is no such thing as a fixed focus lens, but in certain cameras,  $3\frac{1}{4} \times 4\frac{1}{4}$

and smaller (equipped with lenses of short focal length), the lens can be set at a distance that is a compromise, as to its focus, between far and near points. A camera with a lens so focused, used with a relatively small stop opening, is called a fixed focus camera.

### Using the Finder

The finder shows what will appear in the picture, but on a much reduced scale.

Point the lens at the subject to be photographed, and looking into the finder from directly over the center of it, include what you want and compose the picture by turning to the right or left, see the illustration on page 34.

It will be noticed that the top of the finder is notched, as shown in Fig. III, page 32. This enables the one finder to serve when the Kodak is held in either the vertical or the horizontal position, see Figs. IV and V, pages 32 and 33.

Only what is seen in that part of the finder represented by the white area



*View Included when  
Making a Vertical  
Picture.*

*View Included when  
Making a Horizontal  
Picture.*

Fig. III.

of the diagrams, Fig. III, will be included in the picture.

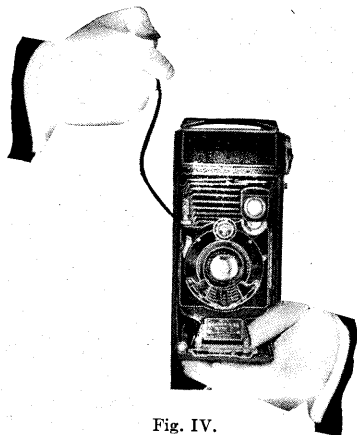


Fig. IV.

*Holding Kodak in Vertical Position.*

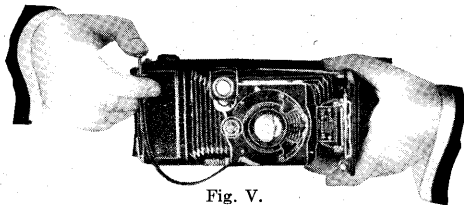


Fig. V.

*Holding Kodak in Horizontal Position,  
Showing Finder Properly Turned.*

Figure VI shows how to make a vertical picture without using the cable release. Hold the bed of the

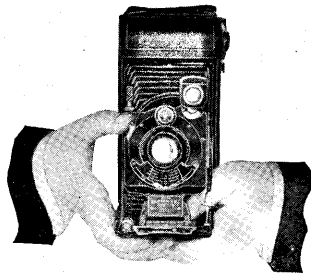


Fig. VI.

Kodak firmly with the left hand, steady it with the right, and press the exposure lever with the thumb of the right hand.



### IMPORTANT

When making instantaneous exposures or snapshots with any Kodak, hold it firmly against the body as shown. When pressing the push-pin or the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

### Hold the Kodak Level

The Kodak must be held level. If all of the subject cannot be included in the finder without tilting the lens upwards, move backwards until it is all included *with the camera held level*.

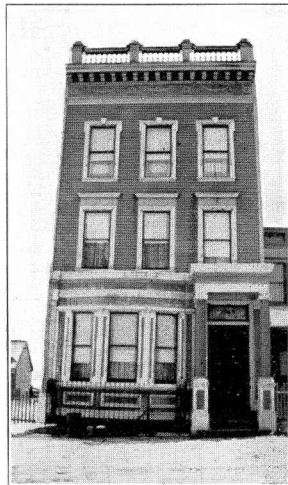


Fig. VII.

*Effect Produced by Tilting the Kodak.*

Tilting the Kodak to bring in the top of a tall building produces the

distorted effect shown in Fig. VII, page 35. Sometimes a tall building can be photographed from a building opposite, at a level with its center.

The rising front can be used to help center tall objects on the film, see page 58.

If the subject is below the normal height, like a small child or a dog, the Kodak should be held down level with the center of the subject.

### Use Stop *f.11* and 1/25 Second

for all ordinary outdoor pictures, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight. If a smaller stop opening is used for ordinary snapshots, the light will be so much reduced that it will not make a satisfactory picture.

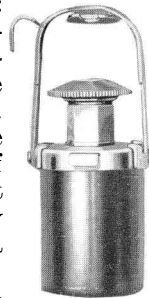
On cloudy days; during rain in the middle of the day; and early or late on clear days (one hour after sunrise or one hour before sunset), use stop *f.5.6* and 1/25 second.

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead—use stop *f.5.6* and 1/25 second. By following this rule unpleasant and distorting shadows on the face will be avoided. When using stop *f.5.6* and the distance between the subject and Kodak is ten feet or less, measure the distance carefully as the depth of focus is limited, see table on page 24.

### Kodak Self Timer:

There are many occasions when the photographer would like to be included in the picture. This can easily be done by using a Kodak Self Timer, an accessory that can be used with any camera fitted with a cable release.

Attached to the cable release, the Kodak Self Timer can be so adjusted that it will “press the button” from half a second to one minute after it



*Kodak  
Self Timer*

has been released. The Kodak Self Timer is intended for making automatic exposures only, that is, exposures made with a single pressure on the push-pin of the cable release. Time or "Bulb" exposures cannot be made with it.

For moving objects, the subject must be in the sunlight, use stop  $f.5.6$ ,  $f.6.3$  or  $f.8$  and  $1/100$  second. When photographing a moving object such as a runner, train or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.

For views at the seashore and on the water, when the sunlight on the subject is *unusually strong*, and there are no heavy shadows, stop  $f.16$  and  $1/50$  second should be used.

For ordinary *landscapes*, in bright sunlight with clear sky overhead, use stop  $f.16$  and  $1/25$  second.

Stop  $f.22$  and  $1/25$  second should be used for extremely distant views, marines, snow scenes and clouds only, in bright sunlight.

If a smaller stop opening than  $f.22$  is used for snapshots, *failure will result*.

### When making the exposure:

**Hold the Kodak steady, hold it level and press the push-pin of the cable release.**

## Autographic Feature

The autographic feature makes it possible to record on Autographic Film, at the time of exposure, any data, such as the name of place or subject, the date or any other memo. This is done through a small opening in the back of the Kodak and the record normally comes just outside the picture area of the negative.

### The Autographic Record as a Guide

Many amateurs have improved the quality of their work by making notes, at the time of exposure, of the prevailing conditions, as: Bright light,  $1/25$  second, stop  $f.11$ , which is easily abbreviated to—B,  $1/25$ , 11. By keeping such records, the causes of failure, if any, are quickly found. A comparison of negatives and records will soon show how the failures occurred and future mistakes can be avoided. It is obvious that the best way to make these

records is autographically, *on the film, at the time.*

Auto Race up Pikes Peak, f. 4.5 1/200 sec.  
Horse Show, Rochester, N.Y. 9/7/27  
Edward, Vivian and John, 11/24/27  
Niagara Falls, N.Y. f. 16 - 1/100 sec.  
8 point Adirondack Deer, E.G.C. f. 11 1/25 sec.  
Watkins Glen, N.Y. f. 16 - 2 sec. 8/25/27

*Autographic Records.*

The Autographic Records above, suggest a few of the many ways in which they may be used to add value to your negatives.

### The Method

After the exposure has been made, remove the stylus from the side of the shutter. Push back the sliding-door on the back of the Kodak, with the point of the stylus in the hole in the center of the door, Fig. VIII, page 41. Hold the stylus as upright as possible, Fig. IX, page 41, and write on the strip

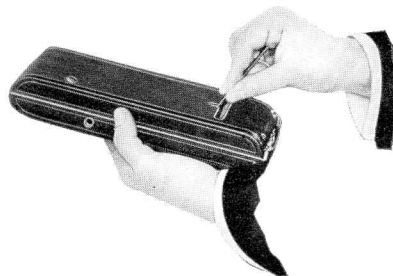


Fig. VIII.

*Pushing back the Sliding-door.*

of red paper any memorandum desired, such as the title of the picture, the date, or details of exposure—light, speed and stop opening.



Fig. IX.

*Position of Stylus when making an Autographic Record.*

To get a clear impression, press firmly on both the up and down strokes.

While writing or afterwards, shield the paper from the sun.

When the writing is completed, expose it to the light as follows:

*Expose to the Sky, but not to the Sun:*

	INDOORS	
	OUTDOORS	CLOSE TO WINDOW
BRILLIANT LIGHT	2 to 5 Secs.	5 to 7 Secs.
DULL LIGHT	5 to 10 Secs.	10 to 15 Secs.

*Expose to Artificial Light:*

ELECTRIC LIGHT, distance two inches, 30 to 60 seconds.

WELSBACH GAS LIGHT, distance six inches, 30 to 60 seconds.

Close the sliding-door with the stylus before winding the next section of film into place.

**Turn a new section of film into position:** Turn the winding key slowly three or four times, until the next number appears in the red window, see Fig. X, page 43. Do this after each exposure. The warning hand appears only before No. 1 of each roll of film.

To bring the autographic records exactly between the negatives, the

film must be turned carefully until the next number is *centered* in the red window.



Fig. X.  
*Winding the Film.*

**Important:** When you have exposed the last section of the film and made the autographic record of it, turn the winding key until the letter A appears in the center of the window. Open the sliding-door and write your name on the red paper, expose it to the light as described on page 42. Close the door and finish winding the film and red paper for removal from the Kodak.

The film is now ready to send to your finisher, and when developed will be easily identified by the autographic copy of your name which you wrote on the red paper.



**Kodak Sky Filter:** This accessory is for obtaining more detail in the clouds when photographing landscapes. The upper half of the filter is stained a yellow color which reduces the brightness of the sky and equalizes the exposure, the colorless lower half permits a normal exposure for the foreground. The same exposure should be made with the Kodak Sky Filter, as would be required without it.

Use *Kodak Sky Filter No. 6* with the No. 1A or the No. 3 Kodak, Series III.

**Kodak Color Filter:** This attachment is especially valuable in outdoor photography, and for all subjects containing colors that act slowly on the sensitive film. It is helpful in clearing haze when photographing extremely distant landscapes; also for recording the correct color *values* in a black and white print, of flowers, fruit and other colored objects. When using the Kodak Color Filter make an exposure about seven times longer than would be required without it.

Use *Kodak Color Filter No. 6* with

the No. 1A or the No. 3 Kodak, Series III.

**Kodak Pictorial Diffusion Disk:** When this attachment is slipped over the camera lens it gives the picture a pleasing degree of softness without loss of brilliancy. It does not increase the exposure nor change the focus, it merely softens the lines of the picture. It is particularly adapted for landscape work.

Use *Kodak Pictorial Diffusion Disk No. 6* with the No. 1A or the No. 3 Kodak, Series III.

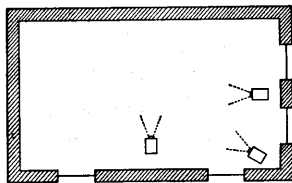
### Time Exposures—Interiors

The Kodak must be on a tripod, Optipod or other firm support for all exposures longer than 1/25 second.

Place the Kodak so that the finder will include the view desired, and focus it as described on pages 20, 21 and 22.

The diagram on page 46 shows three positions for the Kodak. It should not be pointed directly at a window, as the glare of light will blur the pic-

ture. If all the windows cannot be avoided, draw the shades of those within range of the lens.



*Diagram Showing Positions for Kodak.*

For Time Exposures, place the Kodak on some firm support, like a tripod, Optipod, table or chair. If using a support other than a tripod or an Optipod, the Kodak must not be more than two or three inches from the edge, to avoid including part of it in the picture. The Kodak has tripod sockets for use with a tripod or an Optipod.

For a vertical picture, raise the name-plate on the bed, and place the Kodak on a table or chair, as in Fig. XI, page 47.

To make a horizontal picture without a tripod, turn the support on the

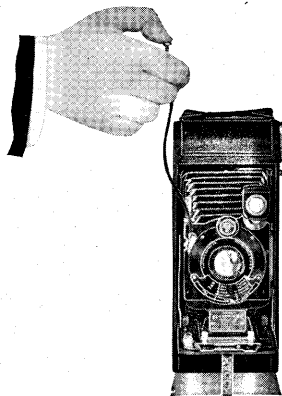


Fig. XI.

bed of the camera, near the focusing screw or lever, and place the Kodak as shown in Fig. XII.

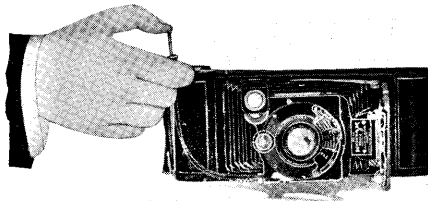


Fig. XII.

Adjust the shutter for a Time Exposure as described on page 17.

All being ready, press the push-pin of the cable release, or press the exposure lever carefully, once to open, time the exposure by a watch, and again press the push-pin or exposure lever to close the shutter.

**Turn the Winding Key:** After making the autographic record, turn the winding key until the next number appears in the center of the red window.

**THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.**

Follow these directions for each successive exposure.

When the last Interior Exposure has been made, adjust the shutter for an Instantaneous Exposure as described on pages 12, 13 and 14.

**Optipod:** A small, light, convenient accessory that can often be used in place of a tripod, or together with a tripod. The Optipod is a combined tripod head and felt-protected clamp which may be attached to the edge of a table, chair, or other suitable object, see Fig. XIII, page 49.

The ball and socket joint on the Optipod permits tilting the camera to almost any angle. This feature is especially desirable if the Optipod is used with a tripod, for photographing objects at close range and at an angle from the camera, that would make the use of a tripod impossible without this tilting device.

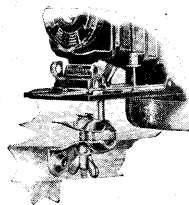


Fig. XIII.

The Optipod is very compact, slipping readily into the pocket and may be carried without inconvenience.

### Exposure Table for Interiors

The table on page 50 gives suitable exposures required for varying conditions of light when using stop *f.16*. If stop *f.11* is used, give one-half the time; with stop *f.8* give one-fourth the time; with stop *f.6.3* give one-sixth the time; And with stop *f.5.6* give one-eighth the time. If stop *f.22* is used give twice the time; with stop *f.32* give four times; and if stop *f.45* is used,

EXPOSURE TABLE FOR INTERIORS

	Bright sun	Hazy sun	Cloudy bright	Cloudy dull
White walls and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
White walls and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Medium colored walls and hangings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and hangings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and hangings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and hangings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

give eight times the exposures given in the table.

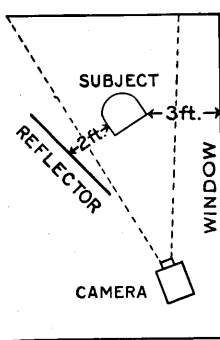
The smaller the stop opening the greater the depth of focus, see pages 22, 23 and 24. Stop  $f.16$  gives the best average results for Interiors.

## To Make a Portrait

The subject should be seated in a chair partly facing the light with the body turned slightly away from, and the face turned towards the Kodak, which should be a little higher than an ordinary table. The subject should look at an object level with the lens, or directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject; and for a full-length figure, about ten feet. The background should form a contrast with the subject; a light background usually gives a better effect than a dark one.

When making portraits, more pleasing results are obtained if the background and surrounding objects are not quite so sharp and clear as the

face. This effect is obtained by using the largest stop opening,  $f.5.6$ . The distance between the subject and the lens must be carefully measured, see Depth of Focus Table on page 24.



To get a good light on the face, follow the arrangement shown in the diagram. A reflector helps to get detail in the shaded part of the face. A white towel or sheet held by an assistant or thrown over a screen or other high piece of

furniture will make a suitable reflector; it should be at an angle and in the position indicated in the diagram.

“How to Make Good Pictures,” a book containing many diagrams and illustrations showing various lighting effects can be obtained from a Kodak dealer.

Instructions for making portraits outdoors, are given on page 37.

### Kodak Portrait Attachment

The Kodak Portrait Attachment is an extra lens, which, when slipped over the regular lens makes head and shoulder portraits.

Place the Attachment over the lens and compose the picture in the finder. Turn the Kodak just a *little* to the left, as the short distances at which the subject must be from the lens make it necessary to center the subject by eye instead of by the finder.

The subject must be at one of the distances from the Kodak, given in the table below. Measure the distance carefully from the lens to the face, and place the focusing indicator on the scale according to the table:

DISTANCE BETWEEN SUBJECT AND LENS MUST BE	THE FOCUSING INDICATOR MUST BE SET AT
2 feet 6 inches . . . . .	6 feet
2 “ 9 “ . . . . .	8 “
3 “ . . . . .	10 “
3 “ 4 “ . . . . .	15 “
3 “ 8 “ . . . . .	25 “
4 “ 2 “ . . . . .	100 “

When making portraits, the most pleasing results are obtained with the

subject four feet two inches from the lens, and the focusing indicator set at 100 feet. The Attachment can also be used for making pictures of flowers and similar subjects, and the shorter distances will then be found more satisfactory.

The exposure when using the Attachment is the same as without it.

Use *Kodak Portrait Attachment No. 6* with the No. 1A or the No. 3 Kodak, Series III.

### **Kodak Diffusion Portrait Attachment**

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect free from objectionable "fuzziness" or out-of-focus appearance. By using this Attachment, portraits are made more artistic, due to the softening effect of diffusion.

Use *Kodak Diffusion Portrait Attachment No. 6* with No. 1A or the No. 3 Kodak Series III.

### **Time Exposures—Outdoors**

When the smaller stop openings ( $f.32$  or  $f.45$ ) are used, the light passing through the lens is so much reduced that time exposures outdoors may be made the same as for interiors, but the exposures must be much shorter.

For very short time exposures as described below, use the "Bulb" Exposure, see pages 18 and 19.

**With Sunshine**—The shutter can hardly be opened and closed quickly enough to avoid over-exposure.

**With Light Clouds**—From one to three seconds will be sufficient.

**With Heavy Clouds**—Four seconds to eight seconds will be required.

These exposures are for the hours from two and a half hours after sunrise until two and a half hours before sunset and for subjects in the open. For other hours or for subjects in the shadow, under porches or under trees, the lighting conditions vary so greatly that no definite instructions can be

given; experience only can teach the correct exposure to give.

*Never make a Time or a "Bulb" Exposure or any exposure longer than 1/25 second, with the Kodak held in the hands. Place it upon some firm support, such as a tripod, Kodapod or table.*

**Kodapod:** An accessory that takes the place of a tripod when a tree, fence or similar rough object is near at hand. Its toothed jaws grip the wood firmly, see Fig. XIV. By means of a clamping screw, the Kodapod can be adjusted to the vertical or horizontal position. The Kodapod can be used with any camera that has a standard tripod socket. It is small and may be carried easily in the pocket.

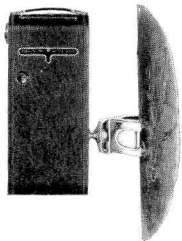


Fig. XIV.

## Flash-light Exposures

Eastman Flash Sheets make picture-taking at night easy. A package of flash sheets, a piece of cardboard, a pin, a split stick about two feet long

and a match complete the list of necessary extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets there is little smoke. They are safer than other self-burning flash mediums and give a softer light that is less trying to the eyes.

Flash sheets make possible the photographing of many interiors that could not be taken otherwise, either for lack of illumination or because there are windows in a direct line of view, which must have the shades drawn to prevent blurring the picture.

Evening parties, groups around a dinner or card table or an individual may be easily photographed by using flash sheets, providing souvenirs of many occasions, which, but for the flash-light, would be impossible.

"Picture Taking at Night," a booklet giving full information regarding flash-light photography and other ways to make pictures at night, will be sent free upon request to the Service Department, Eastman Kodak Company, Rochester, N. Y.

## Rising Front

The rising front is used to cut out undesirable foreground or to include the top of a high building.

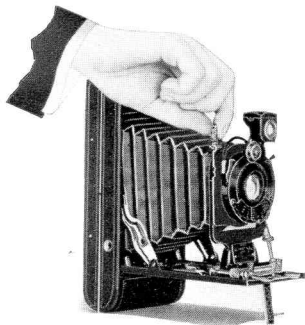


Fig. XV.  
*Adjusting the Rising Front.*

To raise the front, turn the knurled screw at the upper corner of the standard as shown in Fig. XV. To lower the front, turn the screw in the opposite direction. The rising front can only be used to advantage when making vertical pictures.

To make the entire picture sharp when using the rising front, use a

small stop opening ( $f.22$  or  $f.32$ ), and as this necessitates a Time Exposure, a tripod or some other firm support must be used.

When using the rising front, the finder does not show exactly the same view that is registered on the film by the lens of the camera. Experience alone can teach the many ways in which the rising front may be used for composing artistic pictures.

**Important:** After using the rising front, the lens must be properly centered by bringing the indicator to the white line on the standard, before the camera is closed, or the bellows might be damaged when folding.

## Closing the Kodak

To close the Kodak, first see that the focus indicator is at the 100-foot mark on the scale, then press the finger grips at the bottom of the standard, and slide it back as far as it will go.

Be sure that the finder is in the upright position, that the indicator on the rising front is at the white line on the standard and that the cable re-



lease is around the shutter as indicated in Fig. XVI. Press the arm locks at each side of the standard and raise the bed as shown below.

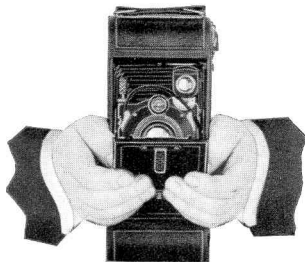


Fig. XVI.  
*Closing the Kodak.*

Do not make too sharp a bend in the cable release, when closing the Kodak, or it may kink.

## Removing the Film

**T**HE Kodak can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight.

1. When the last section of film has been exposed, make the autographic record of your name, following instructions on page 43, and give the winding key about twelve half-turns to cover the film with red paper.

2. Remove the back as shown on page 5, and holding the paper taut, Fig. I, turn the key until all but about an inch of the paper is on the reel.

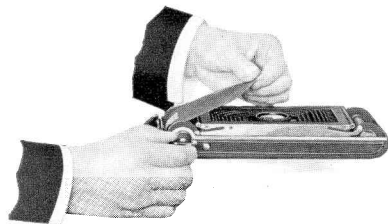


Fig. I.  
*Holding the Red Paper Taut While Turning Key.*

3. Hold the ends of the red paper and the sticker together to prevent the paper from loosening. If the sticker folds under the reel, turn the winding key to bring it up.

4. Draw out the winding key, and remove the roll of film, as in Fig. II.

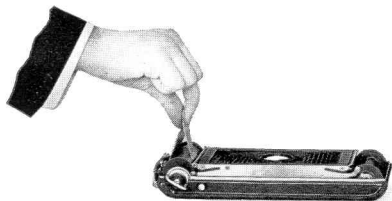


Fig. II.

*Removing the Roll of Exposed Film.*

5. Fold under about half-an-inch of the red paper, and fasten it with the sticker. The folded end makes the breaking of the seal easier, when ready to develop the film.

6. Take out the empty spool by the edges of the flanges, pushing it slightly to the right and lifting it upwards, as shown in Fig. III, page 63.



Fig. III.

*Removing the Empty Spool.*

7. Slip the empty spool into place at the winding end of the camera (this will be the new reel) with the slotted end of the spool next to the winding key.

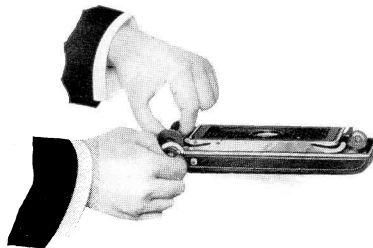


Fig. IV.

*Fitting Web on Winding Key into End of Spool.*

8. Press in and turn the winding key until the web on the key fits into the slot in the end of spool, Fig. IV, page 63. See that the pivot in the other end of the recess is in the round hole in the opposite end of the spool.

9. Replace the back of the Kodak as described on page 7.

The exposed film, now ready for development, should be wrapped up to keep light from reaching it.

**Important:** Film should be developed as soon as possible after exposure. The quality of the image on all sensitized products is retained by prompt development after exposure.

It is a good plan to reload the Kodak as soon as an exposed film has been removed, to be ready for the next pictures. Use film No. A 116 for the No. 1A Kodak, Series III, and film No. A 118 for the No. 3 Kodak, Series III. Load the Kodak as described on pages 5 to 8 inclusive.

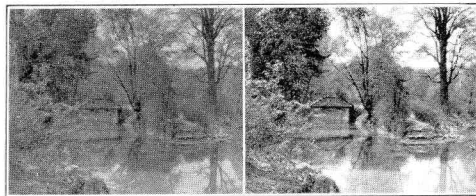
### “Cinch” Marks

If the film and paper loosen up a trifle when taken from the camera,

there is an inclination to take the cartridge in the hand and wind it as closely as possible, “cinching” it tightly with a twisting motion. This might injure the negatives, as the surfaces rub together making fine parallel scratches. *Do not “cinch” the cartridge.* It simply needs to be wound tightly enough to keep the red paper within the flanges of the spool.

### Clean Lenses

Dirty or dusty lenses make poor pictures; the pictures below illustrate this clearly. The gray, flat, indistinct picture was made with a dirty lens, the surfaces of which were covered with dust. The sharp, clear and distinct picture was made with the



*Made with Dirty Lens. Made with Clean Lens.*

same lens after it had been carefully cleaned.

Lenses should be frequently examined. Remove the back of the Kodak (when there is no film in it), then open the front and draw out the lens standard. Adjust the shutter for a Time Exposure, and open the shutter. The largest stop opening (*f*.5.6) should be in position. Hold the Kodak with the front towards the light, then look through the lens from the back, and if the lens is dirty, it should be wiped, both front and back, with a clean handkerchief.

Large spots of dust or dirt on the lens will cause defects in the negative, while if the lens is covered evenly with dust, dirt or moisture, a great deal of light will be held back and the picture will be gray and flat.

### Keep Dust Out of the Camera

The inside of the camera and bellows should be wiped occasionally, with a slightly damp cloth, especially if the camera has not been used for some time.

### Finishing the Pictures

THESE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. To free our instruction books from unnecessary details, which might be confusing, we give with the camera the directions for picture *taking* only.

The instructions in this booklet are ample for the handling of the camera under practically all conditions. Those who wish to do their own developing and printing will find equally full directions with the Kodak Film Tanks (for developing in daylight), or with the Outfits for tray or dark-room use.

To develop film No. A 116, used in the No. 1A Kodak, Series III, obtain a 2½-inch Kodak Film Tank. To develop film No. A 118, used in the No. 3 Kodak, Series III, obtain a 3½ inch Kodak Film Tank. These two sizes of film may be developed in the larger tanks, but not so economically.

If the dark-room method of development is preferred, an Eastman A B C or an Eastman 3A Developing and Printing Outfit should be obtained.

## Picture taking with the

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing instructions, whether a tank or outfit is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find as much pleasure in the finishing of the pictures as in the taking of them, and are able to make excellent pictures by the simple methods we have worked out.

We never lose interest in the purchaser of a Kodak. We are not only willing but anxious to help solve any problems that may arise, either by sending the necessary printed instructions or by correspondence, through our Service Department. Making use of the knowledge of our experts places you under no obligation. Kodak Service is free—and goes with the purchase of every Kodak.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## PRICE LIST

AUTOGRAPHIC FILM CARTRIDGE, No. A 116, for No. 1A Kodak, Series III, 2½ x 4¼, twelve exposures	\$ .60
Six exposures .....	.30
AUTOGRAPHIC FILM CARTRIDGE, No. A 118, for No. 3 Kodak, Series III, 3¼ x 4¼, twelve exposures.....	.90
Six exposures.....	.45
LEATHER CARRYING CASE, with strap, for the No. 1A Kodak, Series III..	3.00
LEATHER CARRYING CASE, with strap, for the No. 3 Kodak, Series III...	3.50
KODAK PORTRAIT ATTACHMENT No. 6, for the No. 1A or the No. 3 Kodak, Series III.....	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT No. 6, for the No. 1A or the No. 3 Kodak, Series III.....	1.50
KODAK SKY FILTER No. 6, for the No. 1A or the No. 3 Kodak, Series III.	1.15
KODAK COLOR FILTER No. 6, for the No. 1A or the No. 3 Kodak, Series III.....	1.15
KODAK PICTORIAL DIFFUSION DISK No. 6, for the No. 1A or the No. 3 Kodak, Series III.....	2.50
KODAK METAL TRIPOD, No. 0.....	2.75
No. 1.....	4.50
No. 2.....	5.00

## Picture taking with the

LEATHER CARRYING CASE, for Kodak Metal Tripod, Nos. 0, 1 or 2. . . . .	\$2.70
OPTIPOD, for attaching camera to the edge of a table, chair, fence, etc. . . . .	1.25
KODAPOD, for attaching camera to a tree, fence or similar rough surface . . . . .	1.75
KODAK SELF TIMER, fits on the cable release and automatically presses the push-pin enabling the photographer to be included. . . . .	1.25
KODAK FILM TANK, 2½-INCH . . . . .	5.50
DEVELOPER POWDERS, for 2½-inch Kodak Film Tank, six powders. . . . .	.25
KODAK FILM TANK, 3½-INCH. . . . .	6.50
DEVELOPER POWDER, for 3½-inch Kodak Film Tank, six powders. . . . .	.25
EASTMAN A B C DEVELOPING AND PRINTING OUTFIT, for dark-room development and printing (4 x 5 or smaller), complete. . . . .	2.00
EASTMAN 3A DEVELOPING AND PRINTING OUTFIT, for dark-room development and printing (3¼ x 5½ or smaller), complete. . . . .	2.00
KODAK ACID FIXING POWDER, one-pound. . . . .	.25
Half-pound. . . . .	.15
Quarter-pound. . . . .	.10
EASTMAN SPECIAL DEVELOPER POWDERS, box of five tubes. . . . .	.35
EASTMAN HYDROCHINON DEVELOPER POWDERS, box of five tubes. . . . .	.35

EASTMAN PYRO DEVELOPER POWDERS, box of five tubes. . . . .	\$ .30
THERMOMETER STIRRING ROD. . . . .	1.25
KODALOID PRINTING MASK, No. 4, for 2½ x 4¼ negatives. . . . .	.10
No. 6, for 3¼ x 4¼ negatives. . . . .	.10
VELOX PAPER, 2½ x 4¼, one dozen sheets. . . . .	.15
3¼ x 4¼, one dozen sheets. . . . .	.20
NEPERA SOLUTION (for developing Velox) four-ounce bottle. . . . .	.28
VELOX RE-DEVELOPER, package of twelve tubes. . . . .	1.08
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors . . . . .	.50
VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors) . . . . .	1.00
SOLIO PAPER, 2½ x 4¼, or 3¼ x 4¼, two dozen sheets. . . . .	.25
COMBINED TONING AND FIXING SOLUTION FOR SOLIO, eight-ounce bottle . . . . .	.50
Four-ounce bottle. . . . .	.30
EASTMAN REDUCER AND STAIN REMOVER, box of five tubes. . . . .	.50
EASTMAN FLASH SHEETS, No. 1, half-dozen. . . . .	.35
No. 2, half-dozen. . . . .	.56
No. 3, half-dozen. . . . .	.84

## Picture taking with the

KODAK FLASH SHEET HOLDER.....	\$1.25
KODAK DRY MOUNTING TISSUE, 2½ x 4¼ or 3¼ x 4¼ three dozen sheets	.10
EASTMAN FILM DEVELOPING CLIPS, 3½-inch, per pair.....	.30
KODAK JUNIOR FILM CLIPS, each.....	.15
KODAK DARK-ROOM LAMP, oil.....	1.50
KODAK SAFELIGHT LAMP, an electric dark-room lamp.....	3.50
TRAYS, EASTMAN ENAMEL, 4 x 6, each.	.65
EASTMAN VISIBLE GRADUATE, eight-ounce.....	.50
EASTMAN PRINTING FRAME, 4 x 5	.40
KODAK PHOTO BLOTTER ROLL, for drying prints.....	1.50
KODAK NEGATIVE ALBUM, to hold 100 2½ x 4¼ or smaller negatives....	1.25
KODAK NEGATIVE ALBUM, to hold 100 3¼ x 4¼ or smaller negatives....	1.25
KODAK TRIMMING BOARD No. 1, capacity 5 x 5 inches.....	.75
KODAK PRINT ROLLER, double, 6-inch.	1.00
FLEXO PRINT ROLLER, single, 4-inch..	.35
BALTIC MOUNTS, for prints 2½ x 4¼, per 50.....	1.40
For prints 3¼ x 4¼, per 50.....	1.50
RHODES ALBUM, flexible leather cover, loose-leaf, 50 black leaves, size 7 x 11.....	2.75
Cloth cover, size 7 x 11.....	1.25
"HOW TO MAKE GOOD PICTURES," an illustrated book including many helpful suggestions.....	.50

## Developing, Printing and Enlarging

Developing Film, 2½ x 4¼ or 3¼ x 4¼, twelve-exposure cartridge.....	\$ .35
Six-exposure cartridge.....	.20
Velox Prints, 2½ x 4¼ or 3¼ x 4¼, unmounted, each.....	.07
Velox Prints, mounted, each.....	.09

*Prints unmounted unless otherwise specified.*

When mailing film for developing, printing or enlarging, mark the package plainly with your name and address, and write a letter of instructions, with remittance.

Bromide Enlargements, mounted on cards:

8 x 10 or 6 x 10, each.....	\$1.00
10 x 12 or 7 x 12, each.....	1.40
11 x 14 or 8 x 14, each.....	1.75

If in our opinion, an enlargement will be improved by double mounting, we will do so at an additional charge of ten cents.

*All prices subject to change without notice.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## SERVICE DEPARTMENT

### ADDITIONAL ASSISTANCE FOR MAKING BETTER PICTURES

**A**LTHOUGH we give in this manual the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

*We are at your service, write to us—  
there is no charge, no obligation.*

Address all Communications

SERVICE DEPARTMENT  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## IMPORTANT

Read this manual thoroughly before you make any pictures.

While loading and unloading the camera, be very careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly, using the correct stop opening and speed. The camera must be focused and an unexposed section of film in position.

The sun must be behind your back or over the shoulder. If the sun shines directly into the lens it will blur and fog the picture.

Hold the camera *level*.

Hold the camera *steady* when making instantaneous exposures or snapshots. The camera should be held firmly against the body and when pressing the push-pin or the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

When making autographic records, press firmly on both the up and down strokes. Shield the paper from the sun.

Turn a new section of film into position immediately after making the autographic record of the exposure. This prevents making two pictures on the same section of film.

Keep the lens and inside of camera clean.  
Never oil the shutter.

Instructions for making time exposures, indoors and outdoors, are included in this manual.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.