



Picture taking with the
No. 3A Autographic
Kodak

Kodak Anastigmat Lens *f.6.3*

“Kodak”

TRADE MARK

1888

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Manufacturers of

KODAK BROWNIE AND
HAWK-EYE CAMERAS
CINÉ-KODAKS KODASCOPIES
KODAK FILM VELOX SOLIO
EASTMAN BROMIDE PAPERS

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Trade Marks Reg. U. S. Pat. Off.

December, 1927.

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**No. 3^A Autographic
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Published by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Order Film by Number

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

A 122 is the number of the film for the No. 3A Autographic Kodak.

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

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 14). 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 camera, 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

Loading with Roll Film

THE No. 3A Autographic Kodak, when using roll film, can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight. Use film No. A 122 for this camera.



FIG. I.
Removing the Back.

1. Press the two catches in the sides of the camera, Fig. I, and remove the back.



FIG. II.
Drawing Out a Spool Pin.

2. In the winding end of the camera is an empty spool; this is the reel. The roll of film is to be placed in the opposite end.

Draw out the spool pins, Fig. II, and insert the roll of film into the recess, Fig. III. 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. Push back the spool pins, making sure that they enter the holes in the ends of the spool.



FIG. III.
Inserting the Roll of Film.



FIG. IV.
Threading Red Paper into Reel.

4. Remove the band that holds the end of 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*, as shown in Fig. IV. Be careful that the paper draws straight.

5. Turn the key once or twice—just enough to bind the paper on the reel. See Fig. V.



FIG. V.
Turning the Key to Bind Paper on Reel.

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



FIG. VI.
Showing Position of Paper.

6. Replace the back on the Kodak, with the autographic door towards the carrying handle. Press down the back until the spring catches snap into position.

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 is broken on the roll of film until the back of the camera is once more 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 15 to 18 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. Press in the winding key slightly when turning it, to make sure that the web on the key stays within the slot in the end of the spool.

Loading with Kodak Cut Film

Kodak Cut Film can also be used with the No. 3A Autographic Kodak, if the Combination Back is

used. Kodak Plate Holders fitted with the Kodak Cut Film Sheaths will also be needed. These can be obtained from any dealer in Kodak supplies.

Kodak Cut Films are made in two emulsion speeds; one of which is a regular fast emulsion suitable for producing the best results under ordinary conditions; the other, "Super Speed," is a much more rapid emulsion, which should be used when fast exposures are necessary, also when lighting conditions are poor.

Kodak Cut Films have many advantages over plates. They are lighter in weight, unbreakable, non-halation, etc.

If using Kodak Cut Film the film sheaths and holders must be loaded in a dark-room—that is, a room from which all white light has been excluded. The only light permissible is a dark ruby light, such as that given by the Kodak Dark-Room Lamp (oil), or the electric Brownie Safelight Lamp or Kodak Safelight Lamp. (See price list for these accessories.)

Caution: When handling Kodak Cut Film "Super Speed," do not expose it to the direct rays of the dark-room lamp for more than a few seconds.

Provide yourself with the following:

- No. 3A Autographic Kodak Combination Back,
- No. 3A Autographic Kodak Plate Holders,
- Kodak Cut Film Sheaths, size $3\frac{1}{4} \times 5\frac{1}{2}$,
- One dozen Kodak Cut Films, size $3\frac{1}{4} \times 5\frac{1}{2}$,
- One of the above mentioned dark-room lamps.

Light the lamp. Remove the dark-slides from the plate holders.

Open the box of film by running a thin knife blade between the edges of the box and its lid.

Take out one of the films. A V notch will be felt in one edge of each film. When the film is so held that this notch is on the upper edge and at the right hand corner, the emulsion or sensitized side is face up. Insert the film face up (the face is the dull side), in the grooves of the sheath.

Release the catch on the top of the plate holder and insert the loaded film sheath, first placing one end of sheath in the upper groove of the plate holder against the spring, then drop the other end down into place. Refasten the catch and the film sheath will be held securely in position.

Replace the dark-slide in the holder, with the rough side or the side of handle marked "Exposed" inside.

Load as many film sheaths and holders as desired, and if any films remain, replace them in the box, wrap up securely and put them in a drawer.

The remaining operations may be performed in daylight.

Remove the back from the camera, see page 5. There must, of course, be no roll film in the Kodak when opening it for use with cut films.

Remove the back-board of the Combination Back by pressing down the inside spring catch and sliding it out. Then insert the ground glass panel for focusing, being sure that the side marked "This side facing lens" or the rough or ground side of the glass, faces the lens. Snap the Combination Back onto the Kodak, taking care that the springs at each side fit into the catches and that the back is right side up, so that the ground glass panel can be drawn out from the end towards the Kodak handle.

Open the shutter as when making a Time Exposure (page 16). Have the largest stop, f.6.3, in position. Place a black cloth over the head and the back of the camera keeping out as much light as possible; this will make the image appear clearly on the



ground glass. Focus the Kodak by moving the lens back and forth until the lines of the image are sharp. Close the shutter, remove the ground glass, pressing down on catch at the bottom to remove it, and insert one of the plate holders. Use the correct stop opening, see instructions for use of the diaphragm or stop openings on pages 23, 24 and 25.

Pull out the dark-slide. The film is now in position for making the first picture, and the exposure should be made the same as for roll film. If Kodak Cut Film "*Super Speed*," is used, give about one-half the exposure that roll film requires. After making the exposure re-insert the dark-slide in the holder, with the rough side or the side of the handle marked "Exposed" outside, and turn the wire hook, *to fasten the dark-slide*. In this way there will be no doubt as to which are the exposed

films. Remove the plate holder from the camera by means of the leather lug, pressing back slightly on the holder to start it.

Loading with Plates

If using plates the plate holders must be loaded in a dark-room, as described for loading Kodak Cut Film.

Remove the dark-slides from the plate holders.

Open the box of plates by running a thin knife blade between the edges of the box and its lid.

Place one of the plates in the holder face up (the face is the dull side). Brush the face of the plate gently with a camel's hair brush to remove any dust.

Replace the dark-slide in the holder with the rough side or the side of handle marked "Exposed," inside.

After all the plate holders have been loaded proceed with focusing and making the exposure as described when using Kodak Cut Film.

Focusing with Scale when Using Combination Back

It may sometimes be desirable to focus the Kodak by scale when using cut films or plates. The camera may be focused in the same manner as for roll films, see page 18, the slight variation in focal plane being provided for by a supplementary focusing scale directly under the roll film scale. Lift up the scale used for roll film and the plate or cut film scale will appear.

Making the Exposures

BEFORE making an exposure with your Kodak, four things must be done:

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

Second—The correct diaphragm or stop opening placed in position, using lever B (page 14).

Third—The Kodak focused.

Fourth—An unexposed section of roll film, a cut film or plate must be in position.

Exposures are made by pressing the push-pin of the cable release D or pressing the exposure lever C, shown in diagram on page 14.

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



FIG. I.

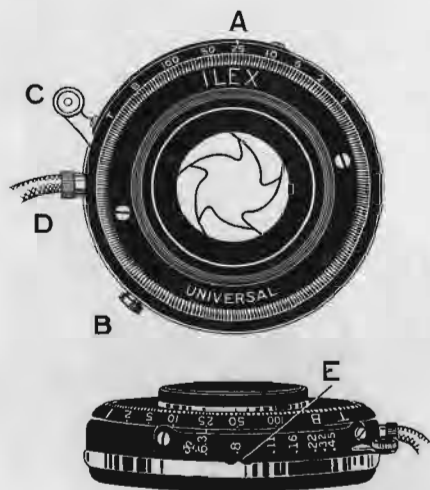
Opening the Front

Press the button as shown in Fig. I, and push down the front of the camera.

Press the springs at the bottom of the lens standard, and draw it out as far as it will come, Fig. III, page 19.

Operating the Shutter

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



Instantaneous and Retarded Exposures

Important—Although automatic exposures may be made of one second, all exposures slower than 1/25 second must be considered time exposures so far as providing a tripod or other firm support is concerned. The Kodak cannot be held steadily enough in the hands for exposures slower than 1/25 second.

First—Revolve the disk which forms the front of the shutter, to the right or left, until the figure, representing the time of instantaneous or retarded exposure desired, is at the top and exactly at the white line A. The disk is easily turned with the fingers by using the knurled ridge on the front of the shutter.

The shutter is marked: 1, 2, 5, 10, 25, 50 and 100, indicating a whole and fractional parts of a second, thus: 1, 1/2, 1/5, 1/10, 1/25, 1/50 and 1/100.

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 stop *f*.6.3 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 opening and make a longer exposure, according to the table on page 42.

As a general rule, 1/100 second should be used only when making snapshots of rapidly moving objects in bright sunlight, and stop *f*.6.3 must be used for all such pictures.

Second—Move the lever B controlling the diaphragm or stop openings so that the indicator or pointer E on the scale at the top of the shutter, is at the figure representing the opening desired. Use the

proper diaphragm or stop opening, according to the intensity of light, kind of subject and time of exposure. See instructions for using the diaphragm or stop openings given on pages 23, 24 and 25.

Third—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.

Time Exposures

First—Revolve the disk or front of the shutter to the right until the letter "T" (time) is at the top and exactly at the line A. This adjusts the shutter for Time Exposures.

Second—Move the lever B so that the pointer E on the scale at the top of shutter is at *f.6.3*, 8, 11, 16, 22, 32 or 45, depending on the time of the exposure and nature of the subject. See instructions for using the diaphragm or stop openings, given on pages 23, 24 and 25, also, the table for making Interior Time Exposures on pages 37 and 38, and the table for Time Exposures Outdoors, on page 42.

Third—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, longer than one second and less than ten seconds, "Bulb" Exposures are recommended.

"Bulb" Exposures

First—Revolve the disk or front of the shutter until the letter "B" (bulb) is at the top and exactly at the line A. This adjusts the shutter for "Bulb" Exposures.

Second—Move the lever B so that the pointer E on the scale at the top of shutter is at *f.6.3*, 8, 11, 16, 22, 32 or 45, according to the time of exposure and nature of the subject. See instructions for using the diaphragm or stop openings, as given on pages 23, 24 and 25, also, the table for making Interior Time Exposures on pages 37 and 38 and the table for Time Exposures Outdoors, on page 42.

Third—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 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, because 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 29 and 39.

To Focus the Kodak

The focusing scale on the bed of the camera is marked 6, 8, 10, 12, 15, 25, 50 and 100 feet. The scale is marked both for feet and metres and care must be taken not to confuse the figures.



FIG. II.

Focusing Scale Showing Automatic Locking Device.

By means of the automatic locking device, Fig. II, the lens standard locks automatically at 6, 8, 10, 12, 15, 25, 50 or 100 feet focus.

To set the focus, pull over and slide the lever and catch shown in Fig. II, setting the catch in the slot marked in feet representing the nearest estimated distance between the Kodak and the *principal object* to be photographed. Then press the spring grips at the bottom of the lens standard and draw out the standard as far as it will come, see Fig. III, page 19.

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 work) the sharpest part of the picture will be the objects at that distance from the camera, but everything about 20 feet to 35 feet will be in good focus.



FIG. III.
Drawing Out the Lens
Standard.

For general 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 40 and 41, or a small stop opening, see table on page 21.

With Kodak Cut Film or Glass Plates

When using Kodak Cut Film or glass plates with the Combination Back, the ground glass, or the supplementary scale marked "Plates" (see page 12) can be used for focusing. The Automatic Locking Device in this case cannot be used.

What Depth of Focus Means

When using the Anastigmat Lens with the largest stop opening, $f.6.3$, and with the focus set at six feet, objects six feet distant will be sharp, but objects five and a half and six and a half feet distant will not be sharp. Use a smaller stop opening, $f.8$ or $f.11$, and objects in front of and behind the exact point of focus will increase in sharpness. Go farther and use the smallest stop opening, $f.45$, and everything about four and three-quarters feet to about eight and three-quarters 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 21 gives the range of sharp definition or depth of focus with the No. 3A Autographic Kodak (when fitted with the $f.6.3$ Kodak Anastigmat Lens) when focused with different stops.

The "f." System

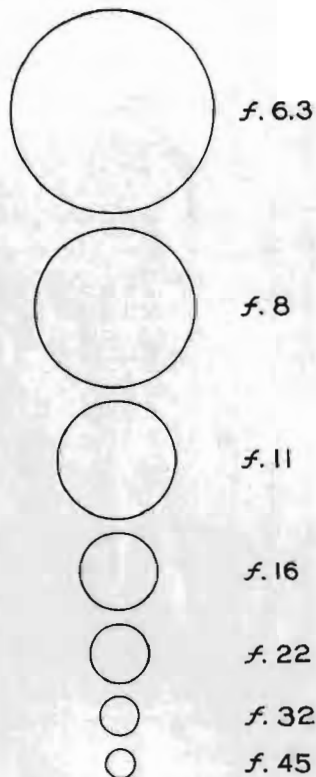
A lens is said to work at a certain "speed;" this means that the lens will give a sharp image from corner to corner of the film, with an opening a cer-

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.

STOPS	RANGE OF SHARPNESS										
	$f.6.3$	$f.8$	$f.11$	$f.16$	$f.22$	$f.32$	$f.45$				
Distance Focused											
Upon											
100 ft.	ft. 55 to inf.	ft. 49 to inf.	ft. 40 to inf.	ft. 32 to inf.	ft. 25 to inf.	ft. 20 to inf.	ft. 15 to inf.	ft. 15 to inf.	ft. 13 to inf.	ft. 10 to inf.	ft. 8 to inf.
50 "	35 to 82	20 to 105	29 to inf.	17 to 52	15 to 93	12 to 93	9 to 38	8 to 112	7 $\frac{1}{2}$ to 37	7 $\frac{1}{2}$ to 22	7 $\frac{1}{2}$ to 22
25 "	21 to 31	13 to 34	19 to 40	11 to 21	10 to 26	9 to 18	8 to 23	7 $\frac{1}{2}$ to 17	7 $\frac{1}{2}$ to 17	5 $\frac{3}{4}$ to 14	5 $\frac{3}{4}$ to 14
15 "	13 $\frac{1}{2}$ to 17	10 $\frac{1}{2}$ to 18 $\frac{1}{2}$	12 to 19	9 $\frac{3}{4}$ to 16	8 to 14	7 $\frac{1}{2}$ to 10	6 $\frac{3}{4}$ to 7	6 $\frac{3}{4}$ to 7	5 $\frac{3}{4}$ to 7	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$
12 "	10 $\frac{1}{2}$ to 13	10 $\frac{1}{2}$ to 13 $\frac{1}{2}$	10 $\frac{1}{2}$ to 14 $\frac{1}{2}$	9 $\frac{3}{4}$ to 12	8 to 12	7 $\frac{1}{2}$ to 9 $\frac{1}{2}$	6 $\frac{3}{4}$ to 9	6 $\frac{3}{4}$ to 9	6 $\frac{3}{4}$ to 9	5 $\frac{3}{4}$ to 8 $\frac{3}{4}$	5 $\frac{3}{4}$ to 8 $\frac{3}{4}$
10 "	9 $\frac{1}{2}$ to 10 $\frac{3}{4}$	9 $\frac{1}{2}$ to 11	9 to 11 $\frac{1}{2}$	8 $\frac{1}{2}$ to 11 $\frac{1}{2}$	8 to 12	7 $\frac{1}{2}$ to 9 $\frac{1}{2}$	6 $\frac{3}{4}$ to 9	6 $\frac{3}{4}$ to 9	6 $\frac{3}{4}$ to 9	5 $\frac{3}{4}$ to 8 $\frac{3}{4}$	5 $\frac{3}{4}$ to 8 $\frac{3}{4}$
8 "	7 $\frac{3}{4}$ to 8 $\frac{1}{2}$	7 $\frac{1}{2}$ to 8 $\frac{1}{2}$	7 $\frac{1}{2}$ to 9	7 to 9 $\frac{1}{2}$	6 $\frac{3}{4}$ to 10	6 $\frac{3}{4}$ to 10	5 $\frac{3}{4}$ to 7	5 $\frac{3}{4}$ to 7	5 $\frac{3}{4}$ to 7	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$
6 "	5 $\frac{1}{2}$ to 6 $\frac{1}{2}$	5 $\frac{1}{4}$ to 6 $\frac{1}{4}$	5 $\frac{1}{4}$ to 6 $\frac{1}{2}$	5 $\frac{1}{4}$ to 6 $\frac{3}{4}$	5 $\frac{1}{4}$ to 7	5 $\frac{1}{4}$ to 7	4 $\frac{1}{2}$ to 7	4 $\frac{1}{2}$ to 7	4 $\frac{1}{2}$ to 7	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$	4 $\frac{1}{2}$ to 8 $\frac{3}{4}$

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



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These circles are the same size as the diaphragm or stop openings of the shutter used on the No. 3A Autographic Kodak, when it is fitted with the *f.6.3* Kodak Anastigmat Lens. They clearly show the relative sizes of the stop openings and how their areas differ.

tain proportion of its focal length. The focal length is the *distance* between the lens and 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.

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

Diaphragms

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 lever B, see page 14.

f.6.3—For exposures of moving objects in bright sunlight use $\frac{1}{100}$ second. For cloudy days and during rain in the middle of the day, use $\frac{1}{25}$ second. For exposures early or late on a clear day (one hour after sunrise or one hour before sunset) use $\frac{1}{25}$ second, if on a cloudy day, use $\frac{1}{10}$ second. For portraits and groups in the shade, use $\frac{1}{25}$ second, see page 29; for portraits indoors, see page 40. When using stop *f.6.3*, and the distance be-

tween 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 21.

f.8—For instantaneous exposures on slightly cloudy or hazy days, use 1/25 second. For scenes on narrow and slightly shaded streets, use 1/25 second.

f.11—For ordinary outdoor pictures, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight, use 1/25 second.

f.16—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 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 pages 37 and 38.

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 very bright, use 1/10 second; also for time exposures.

f.32 and f.45—For time exposures outdoors on cloudy days, the length of exposure required will range from one to eight seconds, according to the light, see table on page 42. For Interior Time Exposures, see page 38.

The smaller the stop opening the greater the depth of focus or range of sharpness, see pages 20 and 21.

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

These instructions for exposures of outdoor subjects are for the hours between two and a half

hours after sunrise and two and a half hours before sunset. If earlier or later the exposure must be longer. With stop *f.6.3* satisfactory results can be obtained, early or late on clear days (one hour after sunrise and one hour before sunset), using 1/25 second. For subjects in the shade, under porches or trees, definite directions can not be given; experience only can teach the correct exposure.

Using the Finder



FIG. IV.
Holding Kodak in Vertical Position.

The finder above the shutter gives the scope of view and shows the picture as it will appear 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



FIG. V.

Holding Kodak in Horizontal Position, Showing Finder Properly Turned. picture by turning to the right or left, see illustration on page 28.

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

View Included When Making
a Vertical Picture.View Included When Making
a Horizontal Picture.

FIG. VI.

Only what is seen in that part of the finder represented by the white area of the diagrams will be included in the picture.

Fig. VII, page 27, shows how to make a vertical picture without using the cable release. Hold the bed of the Kodak firmly with the left hand, steady it with the right, and press the exposure lever with the thumb of the right hand.



FIG. VII.

Hold the Kodak Level

FIG. VIII.
Effect produced by tilting Kodak.

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

Tilting the Kodak to bring in the top of a tall building produces the distorted effect shown in Fig. VIII. 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



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 Kodak is moved during the exposure, the picture will be blurred.

tall objects on the film or plate, see page 44.

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.6.3* 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.6.3* and $1/25$ second. By following this rule unpleasant and distorting shadows on the face will be avoided. If the distance between the subject and Kodak is ten feet or less, measure the distance carefully, see table on page 21.

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 only intended for making automatic exposures, 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 bright sunlight, use stop $f.6.3$ and $1/100$ second. When photographing moving objects such as a runner, train or 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 the exposure, of the prevailing conditions, as: Bright light, $1/25$ sec., 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*.

The Method



FIG. IX.

After the exposure has been made, lift up the spring-door on the back of the Kodak, Fig. IX. Hold the stylus as upright as possible, Fig. X, page 32, and write on the strip 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. X.
Position of Stylus when making an Autographic Record.

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

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.

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:

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

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 spring-door before winding the next section of film into place.

Turn a new section of film into position:

Press in slightly on the winding key and turn it slowly about five times, until the next number appears in the red window, see Fig. XI. Do this after each exposure. The warning hand appears only before No. 1 of each roll of film.



FIG. XI.

To bring the autographic records exactly between the negatives, the film must be turned care-

fully until the next number is *centered* in the red window.

After making the autographic record turn the winding key immediately, bringing the next number into position. This prevents making two pictures on the same section of 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. Raise the spring-door and write your name on the red paper, expose it to the light as when making the exposure records, then close the spring-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 relieves the brightness of the sky and equalizes the exposure, the uncolored lower half permits a normal exposure for the foreground. The same exposure should be made with the Kodak Sky Filter in position as would be required without it.

Use *Kodak Sky Filter No. 7* with the No. 3A Autographic Kodak.

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. 7* with the No. 3A Autographic Kodak.

Kodak Pictorial Diffusion Disk: When this attachment is slipped over the camera lens it gives the pictures 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. 7* with the No. 3A Autographic Kodak.

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 page 18.

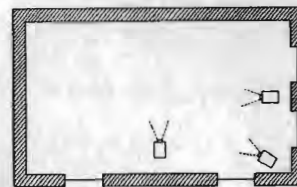


Diagram showing positions for Kodak.

The diagram shows three positions for the Kodak. It should not be pointed directly at a window, as the glare of light will blur the picture. If all the windows cannot be avoided, draw the shades of those within range of the lens.

For Time Exposures, place the Kodak on some firm support, like a tripod, Optipod, table or chair.

If using a table or chair, the Kodak must not be more than two or three inches from the edge, to avoid including part of the table or chair 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 in position on a table or chair, as in Fig. XII.

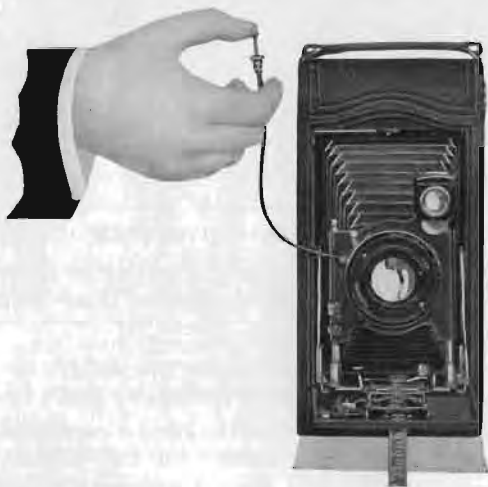


FIG. XII.

To make a horizontal picture without a tripod, turn the support on the bed of the camera, near the focusing scale, and place the Kodak as shown in Fig. XIII, page 37.

Adjust the shutter for a Time Exposure, as described on page 16.



FIG. XIII.

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, press in and 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 14, 15 and 16.

Exposure Table for Interiors

The table on page 38 gives suitable exposures under varying conditions of light when using stop *f*.16 which gives the best average results 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.

If stop *f.11* is used, give one-half the time; with *f.8* give one-fourth the time; with stop *f.6.3* give one-sixth 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, give eight times the exposures given in the table.

The smaller the stop opening the greater the depth of focus or range of sharpness, see pages 20 and 21.

The exposures given above 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.

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. XIV.



FIG. XIV.

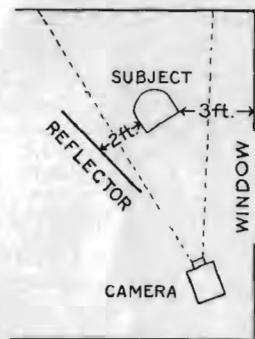
The ball and socket joint on the Optipod permits tilting the camera to almost any angle. This feature is especially desirable if the Optipod is used with a tripod, for photographing objects at close range and at an angle from the camera, that would make the use of a tripod impossible without this tilting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

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

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, $f.6.3$. When using stop $f.6.3$ for portraiture, the distance between the subject and the lens must be carefully measured, see Depth of Focus Table on page 21.



To get a good light on the face, follow the arrangement shown in the diagram. The 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 above.

"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 29.

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 " 2 "	12 "
3 " 4 "	15 "
3 " 8 "	25 "
4 " "	50 "
4 " 2 "	100 "

When making portraits, the most pleasing results are obtained with the subject four feet or four feet two inches from the lens, and the focusing indicator set at 50 or 100 feet respectively. The Attachment can also be used for making pictures of flowers and similar subjects, 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. 7* with the No. 3A Autographic Kodak when it is fitted with the $f.6.3$ Anastigmat Lens.

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. 7* with the No. 3A Autographic Kodak when it is fitted with the *f.6.3 Anastigmat Lens*.

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 short time exposures as described below, use the longer automatic or the "Bulb" Exposure, see pages 14 and 17.

With Sunshine—An exposure of $1/5$ or $1/2$ second should be made.

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

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

The exposures above 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 Time or "Bulb" Exposures or any exposures 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.



FIG. XV.

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. XV. By means of a clamping screw, the camera may 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.

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 any other self-burning flash medium, 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 single portraits may be easily photographed by using flash sheets, providing souvenirs of many occasions, which would be impossible without the flash-light.

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

Rising and Sliding Front

The No. 3A Autographic Kodak has a rising front, which is used to cut out undesirable foreground or to include the top of a high building. The front will also slide to either the right or left (up or down when used for horizontal pictures).



FIG. XVI.
Adjusting the Rising Front.

The front may be raised or lowered by pressing in the spring catch just below the milled screw, and at the same time turning the screw to the right or left. Fig. XVI shows the method of raising the front for a vertical picture. When through using,

center the lens by moving the front up or down, until the spring catch fits into the notch in the standard.

The front can be moved to the right or left (up or down when the Kodak is placed on its side for a horizontal exposure). First release the lever and then press down the spring catch directly under the lever as shown in Fig. XVII, and at the same time



FIG. XVII.
Adjusting the Sliding Front.

slide the front in either direction to the desired position. Lock in position by pushing over the lever. When through using, reverse the operation shown in Fig. XVII, and slide back to the center when the spring catch will hold the front in position. Then turn the lever to hold the front rigid.

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 or plate by the lens of the camera. Experience alone can teach the many ways in which the rising and sliding front may be used for composing artistic pictures.

When using the Combination Back for cut films or plates, the ground glass will show the exact view that will be obtained, with the rising and sliding front in different positions.

Important: After using the rising and sliding front, the lens must be centered before closing the Kodak, or the bellows might be damaged when folding.

Closing the Kodak

To close the Kodak, press the finger grips at the bottom of the lens standard, and slide it back as far as it will go. Place the cable release around the shutter, press down the arm locks on each side of the standard and raise the bed as in Fig. XVIII.



FIG. XVIII.
Closing the Bed of Kodak.

Be sure that the finder is in the position for making a vertical picture or in the upright position; that the lens is properly centered if the rising and sliding front has been used; and that the lens standard has been pushed back as far as it will go. If these are not in proper position they will interfere when closing the bed.

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

Removing the Film

THE 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 34 and give the winding key about ten 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 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 spool pin and winding key and remove the roll of film, as in Fig. II, page 49.

5. Fold under about half-an-inch of the red paper, and fasten it with the sticker. The folded



FIG. II.
Removing the Roll of Exposed Film.

end makes the breaking of the seal easier, when ready to develop the film.

6. Take out the empty spool, first drawing out the spool pins which hold it in place, Fig. III.



FIG. III.
Drawing Out Spool Pins to Release 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. Draw out the

key to allow the spool to drop into place, as in Fig. IV, page 50, and fit the web on the key into the

slot in the end of spool. Push the spool pin into the hole in the opposite end of the spool.



FIG. IV.
Drawing Out Key to Admit New Reel.

8. Replace the back as described on page 8.

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 122 for this Kodak, and load it as described on pages 5 to 8 inclusive.

Load your Kodak with Kodak Film.
Look for this Trade Mark on the box:

EASTMAN
Autographic

*“If it isn’t Eastman,
it isn’t Kodak Film.”*

“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 it rubs the surface, 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 on page 52 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 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.6.3*) 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.



Made with Dirty Lens.

Made with Clean Lens.

Large spots of dust or dirt on the lens will cause defects in the negative, while if the lens is evenly covered 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 out occasionally, with a slightly damp cloth, especially if the camera has not been used for some time.

Finishing the Pictures

THERE 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 122, used in the No. 3A Autographic Kodak, obtain a 3½-inch Kodak Film Tank. This film may be developed in the larger tanks—but not so economically.

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

For developing Kodak Cut Film, we recommend the Kodak Developing Box No. 1 and six or twelve Kodak Cut Film Developing Hangers.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we are glad to furnish such developing and printing instructions, at any time, 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 are anxious at all times to help solve any problems that may arise, either by sending the necessary printed instructions or by individual 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, A 122, $3\frac{1}{4} \times 5\frac{1}{2}$, ten exposures	\$.90
Six exposures . . . . .	.55
KODAK CUT FILM, Regular Speed, size $3\frac{1}{4} \times 5\frac{1}{2}$, package of one dozen . . . . .	.90
KODAK CUT FILM, <i>Super Speed</i> , size $3\frac{1}{4} \times 5\frac{1}{2}$, package of one dozen	1.00
EASTMAN PLATES, single coated, $3\frac{1}{4} \times 5\frac{1}{2}$, box of one dozen . . . . .	.90
BLACK SOLE LEATHER CARRYING CASE, with strap, for the No. 3A Autographic Kodak	4.00
COMBINATION BACK FOR FILM OR PLATE HOLDERS	4.00
KODAK DOUBLE PLATE HOLDERS, $3\frac{1}{4} \times 5\frac{1}{2}$, each	1.50
KODAK CUT FILM SHEATHS, $3\frac{1}{4} \times 5\frac{1}{2}$, each . . . . .	.15
KODAK PORTRAIT ATTACHMENT, No. 7 for use with No. 3A Autographic Kodak when it is equipped with the <i>f.6.3</i> Anastigmat Lens . . . . .	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 7	1.50
KODAK SKY FILTER, No. 7	1.50
KODAK COLOR FILTER, No. 7	1.50
KODAK PICTORIAL DIFFUSION DISK, No. 7	2.50
KODAK METAL TRIPOD, No. 0	2.75
No. 1	4.50
No. 2	5.00
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, 3½-INCH	\$6.50
Duplicating Outfit, for above Tank	3.25
DEVELOPER POWDERS, for 3½-inch Kodak Film Tank, six powders . . . . .	.25
FLEXIBLE FIXING AND WASHING TANK which is used for fixing and washing films; fits over the 3½-inch Kodak Film Tank Box	2.50
KODAK DEVELOPING BOX No. 1, for Kodak Cut Film	2.00
KODAK CUT FILM DEVELOPING HANGERS, each . . . . .	.20
5 x 7 EASTMAN PLATE TANK DEVELOPER POWDERS, for Kodak Developing Box, No. 1, six powders . . . . .	.50
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 in sealed glass tubes, box of five tubes . . . . .	.35
EASTMAN HYDROCHINON DEVELOPER POWDERS in sealed glass tubes, box of five tubes . . . . .	.35
EASTMAN PYRO DEVELOPER POWDERS in sealed glass tubes, box of five tubes . . . . .	.30
THERMOMETER STIRRING ROD	1.25
KODALOID PRINTING MASK, No. 8 . . . . .	.15
VELOX PAPER, 3¼ x 5½, one dozen sheets . . . . .	.20
NEPERA SOLUTION (for developing Velox), four-ounce bottle . . . . .	.28
KODAK PHOTO BLOTTER ROLL, for drying prints	1.50
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

EASTMAN REDUCER AND STAIN REMOVER, box of five tubes	\$.50
VELOX RE-DEVELOPER, box of twelve tubes	1.08
EASTMAN FLASH SHEETS, No. 1, half-dozen . . . . .	.35
No. 2, half-dozen . . . . .	.56
No. 3, half-dozen . . . . .	.84
KODAK FLASH SHEET HOLDER	1.25
KODAK DRY MOUNTING TISSUE, 3¼ x 5½, two dozen sheets . . . . .	.10
EASTMAN FILM DEVELOPING CLIPS, 3½-inch, per pair . . . . .	.30
KODAK JUNIOR FILM CLIPS, No. 1, each . . . . .	.15
KODAK PRINT ROLLER, double, 6-inch	1.00
FLEXO PRINT ROLLER, single, 4-inch . . . . .	.35
KODAK DARK-ROOM LAMP (oil)	1.50
BROWNIE SAFELIGHT LAMP (electric)	1.75
KODAK SAFELIGHT LAMP (electric)	3.50
KODAK NEGATIVE ALBUM, for 100 3A negatives	1.50
KODAK TRIMMING BOARD No. 2, capacity 7 x 7 inches	1.00
BALTIC MOUNTS, for prints 3¼ x 5½, per 50	1.70
RHODES ALBUM, flexible leather cover, size 7 x 11 loose-leaf, 50 black leaves	2.75
Cloth cover	1.25
"HOW TO MAKE GOOD PICTURES," an illustrated book of helpful suggestions; it includes various methods of making exposures, developing, printing, enlarging, coloring, lantern slide making and other interesting subjects . . . . .	.50

Developing, Printing and Enlarging

Developing Film, 3¼ x 5½, ten exposure cartridge . . .	\$.40
Six exposure cartridge . . . . .	.25
Velox Prints, 3¼ x 5½ unmounted, each . . . . .	.09
Mounted, each . . . . .	.12

All prints furnished 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.

8 x 14 Bromide Enlargements, mounted on cards, each	\$1.75
10 x 17 Bromide Enlargements, mounted on cards, each	2.25

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.



Color your prints and enlargements with a **Velox Water Color Outfit**

No Experience Necessary

This Outfit consists of an Artist's Mixing Palette, three Camel's Hair Brushes, and one book of **Velox Transparent Water Color Stamps** (twelve colors).

EASTMAN KODAK COMPANY

At your dealer's

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.

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.

Hold the camera *level*.

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.

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 the 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.

Outdoor Exposure Guide for cameras fitted with the Kodak Anastigmat Lens *f.6.3*

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	<i>f.11</i>	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	<i>f.16</i>	1/25
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	<i>f.22</i>	1/25
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes.	<i>f.6.3</i>	1/25
Narrow and slightly shaded streets.	<i>f.8</i>	1/25
Moving objects. When photographing moving objects such as a runner, train or automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.	<i>f.6.3</i>	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.6.3* 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.6.3*. The *higher* the number the *smaller* the opening.



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

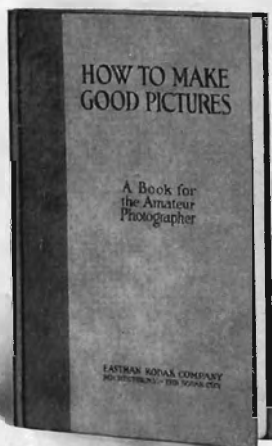
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A PRACTICAL book for the amateur. It describes in a simple, understandable way every phase of photography that the amateur is likely to be interested in, such as various methods of making exposures, developing, printing, enlarging, coloring, lantern slide making, etc. Profusely illustrated.

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