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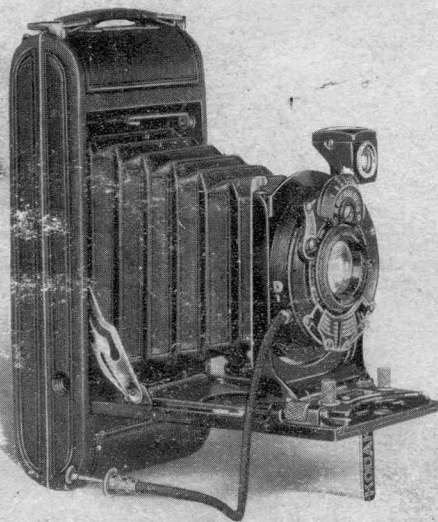
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*"If it isn't an Eastman,
it isn't a Kodak."*

MADE IN U. S. A



Picture taking with the
No. 1 Autographic
Kodak Special

“Kodak”

TRADE MARK
1888

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Manufacturers of

Kodak Cameras,	Brownie Cameras,
Kodak Film,	Kodak Film Tanks,
Velox Paper,	Solio Paper,
Eastman Royal Bromide Paper,	
Eastman Standard Bromide Paper,	
Eastman Velvet Bromide Paper,	
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March, 1922

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Form No. 334.22.B.

Picture taking with the
No. 1 Autographic
Kodak *Special*



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

Order Film by Number

All Kodak Films may be distinguished by the numbers on the ends of the cartons.

A-120 is the number of film for this camera, (No. 1 Autographic Kodak *Special*). The number appears on the carton, on the cartridge, and on the autographic door, which is located on the back of the Kodak.

Autographic film can be used in old style Kodaks, old style film can be used in Autographic Kodaks, but to get *autographic results* Autographic film must be used 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 the No. 1 Autographic Kodak *Special* read the following instructions carefully. Make yourself perfectly familiar with the camera, taking especial care to learn how to operate the shutter. Work it for both time and instantaneous exposures several times before threading up the film.

The first and most important thing for the amateur to bear in mind is that the light, which serves to impress the photographic image upon the sensitive film in a small fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture. Throughout all the operations of loading and unloading, be extremely careful to keep the red paper wound tightly around the film to prevent the admission of light.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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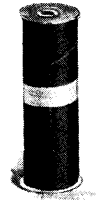
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PART I.

Loading the Kodak.

THE film for the No. 1 Autographic Kodak *Special* is furnished in a light-proof cartridge and the camera can, therefore, be loaded in daylight. The Kodak should be loaded, however, in a subdued light, *not* in the glare of bright sunlight. It should also be borne in mind that after the seal is broken



The Film
A-120

care must be taken to keep the red paper taut on the spool, otherwise it may slip and loosen sufficiently to fog the film.

1. To load the Kodak, take a position where the daylight is somewhat subdued, and grasping the camera with the left hand, push the sliding metal lock, to the left, with the index finger of the right hand, as shown in Fig. 1, page 6. The lock is located on the end of the Kodak and underneath the carrying handle.

2. Lift up the back of the Kodak to remove it, as shown in Fig. II, page 7.



Fig. I.

Pushing Lock to Release Back.

3. The Kodak having been opened, an empty spool having a slit in it will be found in the winding end of the camera. This forms the reel on which the film is wound after exposure. The full spool is to be placed in the recess at the opposite end of the Kodak.

4. Place the film cartridge into this recess, by pushing it down, into position, as shown in Fig. III. Make sure that the pins at the ends of the recess are in the holes at each end of the spool. Be careful to *get the top of the spool at the top of the camera.* The



Fig. II.

Removing the Back.

winding key is on the top of the camera. Each cartridge is marked with the word "Top," on the red paper near the top of the spool.

NOTE—If the cartridge is inserted wrong end up, the red paper, instead of the film, will be brought next to the lens, resulting, of course, in the absolute loss of the pictures.

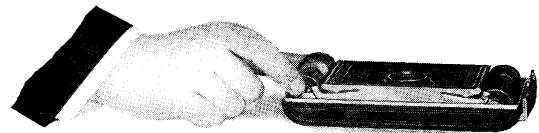


Fig. III.

Inserting the Cartridge.

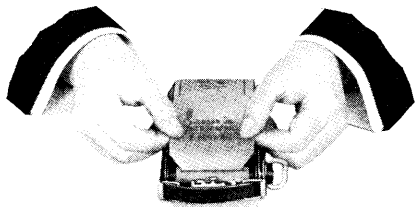


Fig. IV.

Threading Up the Red Paper.

5. Remove the gummed slip that holds the end of the red paper; pass the paper over the two aluminum rollers and thread it into the slit in reel, as shown in Fig. IV. Be careful in so doing that the paper draws straight and true.

To secure a tight grip on the red paper, unfold the end, and thread it into the longer opening in the slit in reel as far as it will go. By doing this the red paper will not be liable to slip.

6. Give the key one or two slight turns—just enough to bind the paper on the reel—and no more. See Fig. V.

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

7. Replace the back on Kodak, being careful to put it on right side up (the Auto-

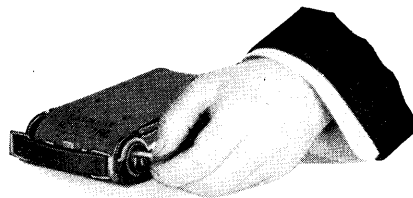


Fig. V.

Turning the Key to Bind Paper on Reel.

graphic door must be at the end of the Kodak on which the handle is fastened). When replacing the back, make sure that the edge at the end of the Kodak is in the metal groove on the end of the back, nearest the red window. When this edge is in the groove, close the back into place, then push the sliding metal lock on the end of the Kodak, to the right, to fasten the back securely in position. Care should always be taken to handle the back of Kodak carefully, especially when it is detached from camera, as even a slight bend would make it fit badly, resulting very

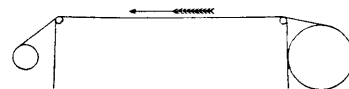


Fig. VI.

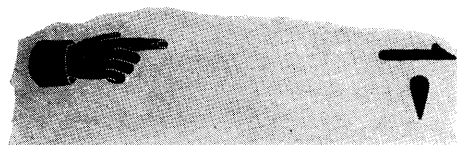
Showing Position of Paper.

probably in a leakage of light and consequent loss of film.

Throughout the foregoing operation, from the time the gummed slip is cut on the fresh roll of film until the back is once more in place, keep the red paper wound tightly on the roll. If it is allowed to loosen, light will be admitted and the film fogged.

8. The roll of film in the camera is covered with red paper and this must be partly reeled off before a picture can be taken. Turn the key to the left and watch the little red window in the back of the camera. When about 15 to 18 turns have been given, a hand pointing toward the first number will appear, then turn slowly until the figure 1 is exactly in the center of the red window.

The film is now in position for taking the first picture.



**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.”*

PART II.

Making the Exposures.

BEFORE making an exposure with the No. 1 Autographic Kodak *Special*, either time or instantaneous, be sure of five things:

First—That the shutter is adjusted properly, for instantaneous, time or “bulb” exposures.

Second—That the diaphragm lever is placed at the proper stop opening.

Third—That the shutter is properly set, using lever E. (Page 14.)

Fourth—That the camera is focused.

Fifth—That an unexposed section of the film is turned into position.

NOTE—Exposures are made by pressing push-pin at end of cable release D or pushing down on exposure lever C.

Avoid making too sharp a bend in the cable release, or it will be liable to kink.

Operating the Shutter.

Perfect familiarity with the shutter is essential to successful picture taking with any camera. The following directions should, therefore, be carefully read and the shutter operated several times before threading the film up for use.

Over the lower scale on this shutter will be found a movable slide; on the left side of which are divisions indicating four different degrees of light intensity, “Brilliant,” “Clear,” “Gray” and “Dull.”

Brilliant—or intense sunshine. Use this division when the sunshine is very clear and intense, and when it is shining directly on the principal part of the subject.

Clear—This is to be used for all ordinary sunshine, for the average instantaneous exposure; also for intense sunshine when it is *not* shining directly on principal part of the subject.

Gray—Hazy or dull sunshine on the subject, best judged by the shadow cast by the sun which would be called “half-shadow,” or where a very faint shadow is barely visible.

Dull—Sky completely overcast with light clouds or slightly smoky atmosphere. With heavy clouds it will be necessary to make a longer exposure, placing the indicator A at the top of the shutter at “T” or “B” according to the judgment of the operator, and make a time or “bulb” exposure.

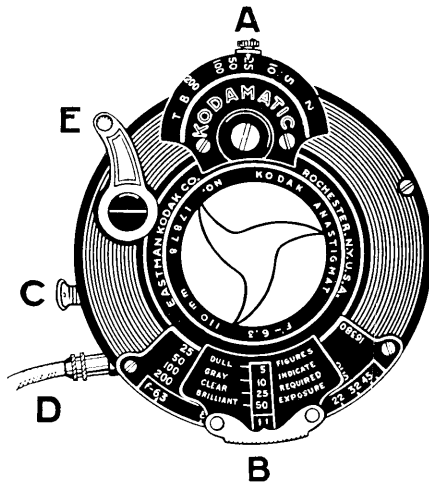
Instantaneous and Retarded Exposures.

Important—Although with this camera automatic exposures may be made at $\frac{1}{2}$ second, all exposures slower than speed 25 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 making exposures of longer duration than speed 25.

CAUTION—When the Kodak is to be used on a tripod, in the vertical position, it is *very important* that the front or bed of Kodak is opened before attaching the tripod.

If the tripod is attached, when the bed of the Kodak is closed, the tripod screw will be very liable to push back the spring cap inside of the tripod socket, and the spring cap would then be liable to scratch and injure the lens.

Be sure to open the Kodak before attaching the tripod, and detach the tripod before closing the Kodak.



First—Set the lever A, so that the pointed indicator will be exactly above the division representing the time of instantaneous or retarded exposure desired.

NOTE—The shutter is graduated in fractional parts of a second, thus: $\frac{1}{2}$, $\frac{1}{5}$, $\frac{1}{10}$, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{100}$ and $\frac{1}{200}$ parts of a second.

For all ordinary instantaneous exposures, when the subject is in the sunshine, use stop *f.11* and speed 25.

For instantaneous exposures, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as in views at the seashore or on the water, use shutter speed 50 and stop *f.16*.

For ordinary *landscapes*, in bright sunshine with clear sky overhead, use stop *f.16* and speed 25.

When the sky is overcast with light clouds or slightly smoky atmosphere, use *f.6.3* and speed 25, if the Kodak is fitted with the *f.4.5* Anastigmat Lens, then speed 50 and stop *f.4.5* may be used. Where greater depth of focus is desired, place the Kodak on a tripod

or some other firm support, then use a smaller stop and make a longer exposure, according to the scale on the shutter.

As a general rule, the speed of 200 should be used only when making snapshots of moving objects in bright sunlight and stop *f.6.3* must be employed for all such pictures, or stop *f.4.5* may be used (instead of *f.6.3*), if the Kodak is fitted with an Anastigmat Lens that has this larger opening and if the light is "Clear."

With heavy clouds, do not attempt instantaneous exposures.

Second—Set lever B controlling diaphragm or stop openings at proper point according to the time of exposure, intensity of light and kind of subject. See instructions for the use of the diaphragms or stops, as given on pages 48 and 49.

NOTE—The movable slide over the lower scale will be found of great assistance in determining the correct length of exposure necessary, with the various diaphragm or stop openings, and in accordance with varying light conditions, for the average subject. There are, however, a few exceptions to the rule, see table for the use of the diaphragms or stops on pages 48 and 49.

Third—Pull down lever E to its limit of motion and let go; *this sets the shutter*.

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

NOTE—Press push-pin with a firm, quick movement, at the same time be sure to hold the Kodak rigid, as a slight jarring will cause a blurred negative. Exposures of longer duration than speed 25 can not be made when camera is held in the hands.

Time Exposures.

First—Set lever A, so that the pointed indicator will be above the letter "T" (time). This adjusts the shutter for time exposures.

Second—Set lever B at *f.6.3*, 8, 11, 16, 22, 32 or 45, according to time of exposure and

nature of the subject. See instructions for the use of the diaphragms or stops, as given on pages 48 and 49, also, the table for making Interior Time Exposures on pages 45 and 46, and the table for Time Exposures Outdoors, as given on pages 47 and 48.

Third—Pull down lever E to its limit of motion and let go; *this sets the shutter.*

Fourth—Press push-pin at end of cable release D. *This opens the shutter.* Time the exposure by a watch. Again press the push-pin. *This closes the shutter.* Shutter may be opened by pushing down on exposure lever C and closed by a second pressure, if desired, but great care should be taken not to jar the camera.

Bulb Exposures.

For short time exposures, the "bulb exposure" is often advantageous.

First—Set lever A, so that the pointed indicator will be above the letter "B" (bulb). This adjusts the shutter for "bulb" exposures.

Second—Set lever B at $f.6.3$, 8, 11, 16, 22, 32 or 45, according to time of exposure and nature of the subject. See instructions for the use of the diaphragms or stops, as given on pages 48 and 49, also, the table for making Interior Time Exposures on pages 45 and 46, and the table for Time Exposures Outdoors, as given on pages 47 and 48.

Third—Pull down lever E to its limit of motion and let go; *this sets the shutter.*

Fourth—Press push-pin at end of cable release D or push down on 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 cannot be made when the Kodak is held in the hands.

IMPORTANT

Do not oil any part of the shutter.

In case of accident, return the Kodak to your dealer or to us for repairs. As a general rule, make exposures with the cable release instead of exposure lever C, as the cable release is less liable to jar the camera.

The Lens.

The No. 1 Autographic Kodak *Special* is equipped with a Kodak Anastigmat Lens, the speed of which is indicated as $f.6.3$, meaning that it will cut sharp to the corners at $1/6.3$ of its focal length.

(This Kodak may also be fitted with an $f.4.5$ Anastigmat Lens.)

Get Acquainted with Your Lens.

The user of any lens should familiarize himself with its limitations as well as with its capabilities. This is particularly true in the case of the Anastigmats, and we therefore ask that those who are not entirely familiar with photographic optics, read the following brief explanation, that they may get the full benefit

of the power of their lens and that, on the other hand, they do not ask of it the impossible. It should be borne in mind, however, that what we have to say here is *applicable only to lenses of from 4 to 8¼ inch focus*, such as are supplied on our hand cameras. These directions make no pretension to covering the entire field of photographic optics.

In comparing the work of one lens with another, you must, first of all, remember that such comparisons must be made with a stop opening of the same relative size (*f.* value). In comparing the Anastigmat with the ordinary Rapid Rectilinear lens, do not expect as great depth of focus with the Anastigmat set at an opening of *f.6.3* as the R. R. lens gives at its largest opening *f.8*. The Anastigmat at *f.8* will give as great depth of focus as will an R. R. of the same focal length with the same opening, while on the other hand, the R. R. lens will not work at all at *f.6.3*.

NOTE—It should be borne in mind that the shorter the length of focus, the greater the depth of focus. This explains why very small cameras can have a "fixed focus" (immovable), while larger cameras are all made so that they can be focused.

What Depth of Focus Means.

Suppose now, that you are using your Anastigmat at the full opening *f.6.3* and have set the focus at 15 feet. An object 15 feet distant will be absolutely sharp, but objects 10 and 25 feet distant will not be. Stop your Anastigmat down to *f.8* or *f.11* and those objects each side of the exact point of focus will increase in sharpness. Go further and use stop *f.22* or a still smaller stop, and every-

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

Distance Focused Upon

RANGE OF SHARPNESS

	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.
100 ft.	33 to inf.	29 to inf.	22 to inf.	17 to inf.	13 to inf.	9 to inf.	7 to inf.	6 ½ to inf.	6 to inf.	5 to inf.
50 "	25 to inf.	22 to inf.	18 to inf.	15 to inf.	11 to inf.	8 ½ to inf.	7 ½ to inf.	6 ½ to inf.	6 to inf.	5 to inf.
25 "	17 to 49	15 ½ to 66	14 to inf.	11 ½ to inf.	9 ½ to inf.	7 ½ to inf.	6 ½ to inf.	6 to inf.	5 ½ to inf.	4 ½ to inf.
15 "	12 to 21	11 to 24	10 to 31	8 ¾ to 59	7 ½ to 19	6 to 32	5 ½ to 18	4 ¾ to 36	4 to 14	3 ¾ to 30
10 "	8 ½ to 12 ½	8 to 13	7 ½ to 15	7 to 19	6 to 13	5 ¼ to 18	4 ¾ to 10	4 to 14	3 ¾ to 30	
8 "	7 to 9 ½	6 ¾ to 10	6 ½ to 11	6 to 13	4 ¾ to 8 ¾					
6 "	5 ½ to 6 ¾	5 ¼ to 7	5 to 7 ½							

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

thing from about $7\frac{1}{2}$ feet on to infinity will be sharp. It will thus be seen that the smaller the stop, the greater the depth of focus, i. e., the greater the power of the lens to sharply define, at the same time, objects nearer the camera and further from the camera than the principal object in the picture, which, of course, is the object focused upon. But it is obvious that with the small stops the exposure must be correspondingly lengthened.

The table on page 19 will be a help in determining the range of critical definition or depth of focus when the No. 1 Autographic Kodak *Special* is focused with different stops.

Anastigmat Speed.

Using stop $f.8$ or smaller, the advantage of the Anastigmat over the really excellent Rapid Rectilinear lenses furnished with our cameras is not marked, but there is an improvement in definition and in the correctness of lines. But let us suppose that we desire to photograph a rapidly moving object, or to take a picture on a cloudy day. What do we find? The $f.$ value of a lens denotes the relation of the opening in that lens to its focal length. Suppose, then, that we have a Single (Meniscus Achromatic) lens of 5-inch focus, speed $f.14$, a Rapid Rectilinear lens of 5-inch focus, speed $f.8$, and an Anastigmat lens, speed $f.6.3$, of the same length of focus, 5 inches. How do they compare in speed? To reduce this to its simplest terms we will divide the focal length (five inches) in each case by the $f.$ value.

$$5 \div 14 = .357$$

$$5 \div 8 = .625$$

$$5 \div 6.3 = .793$$

It will thus be seen that in using the Single (Meniscus Achromatic) lens the largest opening is $357/1000$ of an inch in diameter, with the R. R. lens $625/1000$ of an inch, and with the Anastigmat $793/1000$ of an inch. The amount of light admitted by a lens in a given time depends, of course, upon the area of the opening at that time being used in that lens. The amount of light admitted in a given time with these different lenses would, therefore, be in direct proportion to the square of their diameters. Here, then, omitting the fractions, is the result:

$$\text{Single lens} \quad .357 \times .357 = .127$$

$$\text{R. R. lens} \quad .625 \times .625 = .390$$

$$\text{Anastigmat lens} \quad .793 \times .793 = .628$$

We thus find that the speed of the R. R. lens is over three times that of the Single lens, and the speed of the Anastigmat is 61% greater than the speed of the R. R. lens. Therein lies the greatest Anastigmat advantage. But simply because it has this speed, you don't always need to use it. The speed must be used with discretion, just as greater care is required in operating an automobile than in operating a bicycle.

Under conditions that would give you good results with an R. R. lens at $f.11$, use stop $f.11$ with your Anastigmat—don't use the largest opening for every occasion; use it only for emergency. Your greatest Anastigmat advantage lies in the fact that when the light is

so poor that you cannot get a properly timed negative with the R. R. lens at its greatest opening $f.8$, without resorting to a time exposure, you can open up your Anastigmat to its full opening and get a successful snapshot.

For the same reason, i. e., because the Anastigmat admits more light in a given time than does the R. R. lens, it is used in connection with high speed shutters for photographing rapidly moving objects. Even in bright sunlight the R. R. lens will not give sufficient illumination to make its use practical with the extremely high speed shutters when worked at their shortest exposures—but the Anastigmat, by reason of the large opening that can be used, enables you to take advantage of the high speed shutter.

Shutter Speed and Lens Speed.

Strange as it may seem, there are some amateurs who do not understand the difference between a fast lens and a fast shutter, thinking, apparently, that because they have a fast lens they should catch all moving objects sharply, or because they have a fast shutter that their pictures should be fully timed. The reverse of this proposition is the truth. The fast shutter, by reason of shortening the exposure cuts down the light and tends toward undertiming.* Remember that these speeds are always relative. Your Anastigmat

*This refers in particular to between-the-lens shutters. With a focal-plane shutter, such as is used in the Graflex and Graphic Cameras, other factors enter. Such shutters give more illumination of the film or plate in a given time than between-the-lens shutters—but on the other hand, work many times faster when at full speed.

opened to $f.6.3$ will not give as fully timed a negative in $1/200$ of a second as the R. R. lens will at $f.8$ in $1/100$ of a second. Your $f.6.3$ Anastigmat is 61 per cent. faster, not 100 per cent. faster, than the R. R. lens.

Unfair Comparisons.

We have had some complaints that the Anastigmats were not giving as fully timed negatives as they should in comparison with the R. R. lens, which our customer had previously used. *In every case* we have found that the fault was not in the Anastigmat, but in the old shutter with which the R. R. lens was used—such shutter having become dirty; or through the springs weakening or other cause, failing to work at its supposed speed. The result under such circumstances being that the old lens was getting the benefit of a much longer exposure than was intended, while the better grade shutter fitted to the Anastigmat was chopping off the light with greater accuracy.

Two "Stop" Systems.

The user of an Anastigmat should bear in mind that there are two systems under which shutters are marked for stop openings, and this must be reckoned with in making comparisons. Most shutters for R. R. lenses are marked with the Uniform System (abbreviated to U. S.), while the shutters for Anastigmats are marked by the $f.$ system. The $f.$ value of a stop is the proportion that its opening bears to the focal length of the lens. For instance

$f.8$ means that the diameter of the stop opening is $1/8$ of the focal length of the lens, etc. The Uniform System is based on the *areas* of the openings, each next higher number having half the area of the preceding number, and therefore requiring twice the exposure. For instance: If 1-100 of a second be correct for stop U. S. 4, then with the same light conditions and stop U. S. 8, 1-50 of a second would be required. However, the two systems are easily compared.

Table.

U. S. 4	$f. 8$
U. S. 8	$f.11$
U. S. 16	$f.16$
U. S. 32	$f.22$
U. S. 64	$f.32$
U. S. 128	$f.45$

There is no exact U. S. designation for $f.6.3$, but it is approximately U. S. 2.5.

A Law of Optics.

The larger the stop opening, the less depth of focus. This is not a rule covering any particular lens that we or any one else exploits. It's as fixed as the course of the planets. With a large opening, depth of focus must be sacrificed. In this matter of opening then, the difference between the R. R. and the Anastigmat is this: The Anastigmat will cut perfectly sharp on objects *at the focused distance*, over the entire picture with a large opening, admitting a large amount of light, thus requiring a relatively short exposure; but when this large opening is used, there is

no great depth of focus. The R. R. lens will not cut the entire picture sharp with this large opening, even if correctly focused. With the smaller openings, as $f.8$, etc., the Anastigmat has the same depth of focus as the R. R. lens and gives sharper definition over the entire picture.

Deductions.

It is perfectly evident then that it is best to use only a moderately large stop opening ($f.8$ or $f.11$) even with an Anastigmat, and time accordingly when conditions will permit. However, when the light is dull and a snapshot is desired, the full opening may be used, or if it is desired to photograph rapidly moving objects in good light, the full opening may be used with a high speed of the shutter. It must not be expected, however, that with such full opening, objects in the foreground, in the middle distance and at long distance can *all* be sharp. Set the scale for the correct focus on the principal object and that object will be sharp. *As a rule, your picture will be rather better for having the unimportant parts less sharply defined than the principal subject.*

The Anastigmat will do everything better than the R. R. It will do some things that the R. R. lens cannot do at all—but no lens has yet been invented, or is likely to be, that can combine extreme speed with depth of focus, except in very small sizes, or in other words, except in lenses of very short focus. Even in these, the error, though not noticeable, is there—but that's another story.

Instantaneous Exposures. "Snapshots."

Important—Do not hold the Kodak in the hands when making exposures of longer duration than speed 25. If it is necessary to make a longer exposure than speed 25, place the Kodak on a tripod or some other firm support.

CAUTION—When the Kodak is to be used on a tripod, in the vertical position, it is *very important* that the front or bed of Kodak is opened before attaching the tripod.

If the tripod is attached, when the bed of the Kodak is closed, the tripod screw will be very liable to push back the spring cap inside of the tripod socket, and the spring cap would then be liable to scratch and injure the lens.

Be sure to open the Kodak before attaching the tripod, and detach the tripod before closing the Kodak.

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 the back or over the shoulder of the operator.

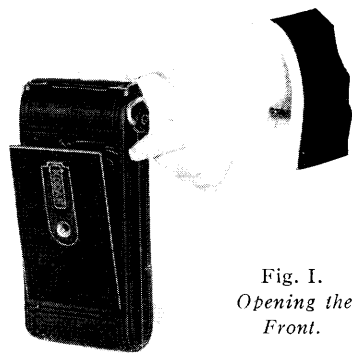


Fig. I.
Opening the Front.

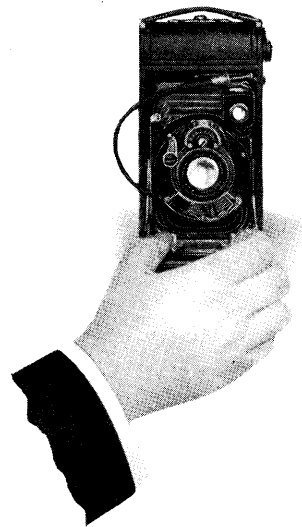


Fig. II.
Extending the Bellows.

If it shines directly into the lens it will blur and fog the picture.

Focus on the Subject.

Press the button as shown in Fig. I and push down the bed of camera to the limit of motion.

Grasp the bottom of front board, pressing in the spring post with the finger, and extend the bellows by pulling out the front. Fig. II. Pull out the front to the limit of motion. The Kodak will then be in focus for objects at a distance of 100 feet or more from the lens.

To focus on objects nearer to the lens than 100 feet, it is necessary to turn to the right,

the knurled screw of the focusing device which is located on the bed of the Kodak, opposite to the focusing scale. To adjust the focus, turn the knurled screw to the right or left by pushing it with the thumb, until the indicator on the edge of the bed is exactly at the line on the focusing scale marked with the figure corresponding to the distance in feet, between the camera and the principal object to be photographed.

When the screw is turned to the right, the focus is adjusted for nearby objects, and to focus on distant objects turn the screw to the left.

The focusing scale is divided for 6, 8, 10, 15, 25, 50 and 100 feet.

NOTE—There are two focusing scales and two indicators on this Kodak, the front scale, or the one nearest the front edge of the bed of the Kodak is marked for *feet*, the rear scale is marked for *meters*. Care should be taken not to confound them.

Except when photographing at a distance of 15 feet or less, it is not necessary to estimate the distance with any more than approximate accuracy; 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 from about 15 to 60 feet will be in good focus. For general street work the focus may be kept at 25 feet, but where the *principal object* is nearer or farther away, the focus should be changed accordingly. Everything 100 feet and beyond, is in the 100 feet focus. If the subject is near the Kodak, adjust the focusing device according to the scale, as described above, and if the subject

is nearer than 6 feet, then use a Kodak Portrait Attachment, see page 47, or use a small stop opening, see table on page 19.

NOTE—Before closing the Kodak, make sure that the indicator on the edge of the bed is at the line marked 100 ft. on the focusing scale, as unless this is done, it will be impossible to close the Kodak.

How to Use the No. 1 Autographic Kodak *Special* as a Fixed Focus Camera.

SET FOCUS AT 25 FEET.

USE SPEED 25.

SET DIAPHRAGM AT *f*.11.

By following the above suggestions this 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 this Kodak as a fixed focus type, it is necessary that the subject be in bright sunlight, in order to obtain a fully timed exposure.

The range of sharpness when the Kodak is adjusted as above, will be found in the table on page 19.

Explanation.

A lens is often spoken of erroneously as having a fixed focus.

There is no such thing as a fixed focus lens, but in certain cameras, $3\frac{1}{4}$ x $4\frac{1}{4}$ and smaller (equipped with short focus lenses) the lens is

immovable, i. e., 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 in combination with a relatively small stop, is designated a fixed focus camera.

Use Stop $f.11$ and Speed 25.

For all ordinary outdoor work, when the subject is in the bright sunlight, use stop $f.11$ and use speed 25. If a smaller stop is used for ordinary snapshots, the light will be so much reduced that it will not sufficiently impress the image on the film and failure will result.

When making portraits out of doors, when the sun is shining bright, place the subject in the shade of a building or a large tree, but with clear and unobstructed sky overhead—then use stop $f.6.3$ and use speed 25. By following this rule unpleasant and distorting shadows on the face will be avoided.

In views at the seashore or on the water, when the sunlight on the subject is *unusually*

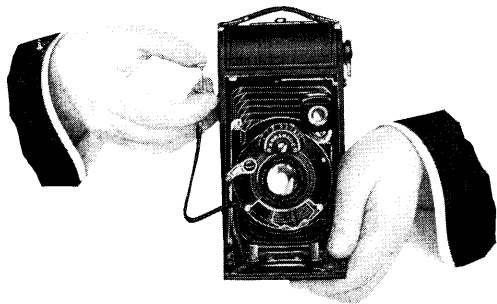


Fig. III.

strong, and there are no heavy shadows, stop $f.16$ and speed 50 should be used.

For ordinary *landscapes*, in bright sunshine with clear sky overhead, use stop $f.16$ and speed 25.

If a smaller stop opening than $f.16$ is used for snapshots *absolute failure will result*, except that $f.22$ should be used for extremely distant views, marine or snow scenes or clouds, in bright sunshine, at speed 25.

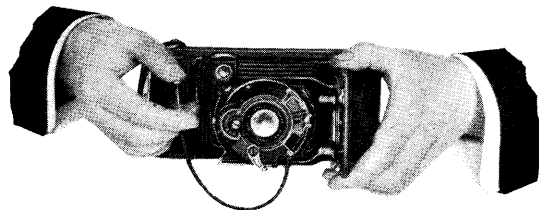


Fig. IV.

Locate the Image

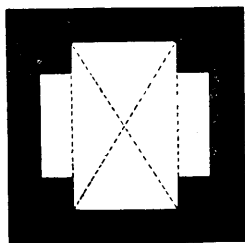
Aim the Kodak at the object to be photographed and locate the image in the finder, which is above the shutter when Kodak is held in the vertical position.

For a vertical exposure hold the Kodak as shown in Fig. III. For a horizontal picture the Kodak must be held as shown in Fig. IV, turning the finder as indicated.

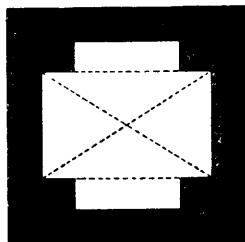
Always look into the finder from directly over it, *not at an angle*. The finder gives the scope of view and shows a facsimile of the picture as it will appear, but on a reduced scale. Any object that does not show in the finder will not show in the picture.

It will be noticed that the top of the finder is notched, as shown in Fig. V. This is done so that the one finder will correctly show the view included when the Kodak is held in either vertical or horizontal position. As the picture taken with the No. 1 Autographic Kodak *Special* is oblong, it will readily be seen that unless the finder was made in this manner it could not correctly show the exact view intended when the Kodak is held in either position.

Remember that only the view indicated within the dotted lines will show in the picture.



View Included when Making a Vertical Picture.



View Included when Making a Horizontal Picture.

Fig. V.

Fig VI shows how to hold the camera when making an exposure without the use of the cable release. Grasp the bed of Kodak firmly with the left hand, steady it with the right, and with the thumb of the right hand lightly push down on the exposure lever.

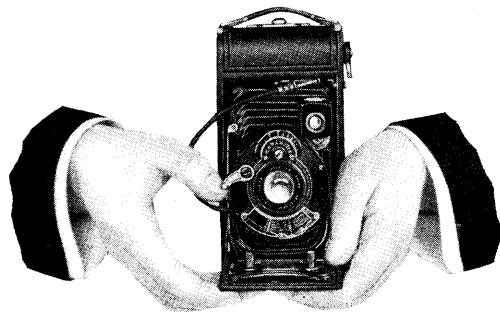


Fig. VI.

Hold Kodak Level.

The Kodak must be held level.

If the operator attempts to photograph a tall building while standing near it, by pointing the camera upward (thinking thereby to center it), the result will be similar to Fig. VII, page 36.

When making this picture the camera was pointed too high. This building should have been taken from the building opposite and at a level corresponding with the middle of the subject.

The operator should hold the camera *level*, after withdrawing to a proper distance, as indicated by the image shown in the finder on the front of the camera. For use of the Rising Front, see page 56.

If the object is down low, like a small child or a dog, the Kodak should be held down level with the center of the object.



Important.

When making instantaneous exposures, hold the Kodak firmly against the body as shown in illustrations, and when



operating the cable release, or pushing down on the exposure lever, hold the breath for the instant.

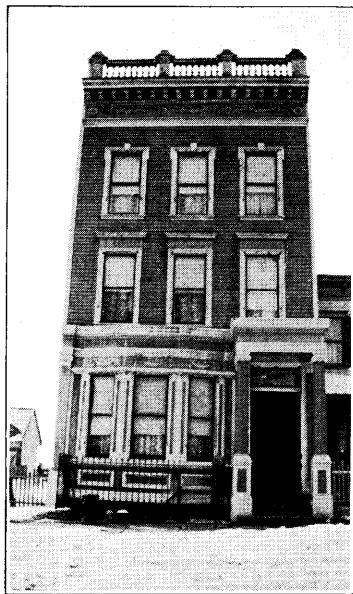


Fig. VII.

Result Produced by Tilting the Kodak.

When making the exposure:

- hold the Kodak steady,
- hold it level,
- press push-pin on cable release.

The Autographic Feature.

The No. 1 Autographic Kodak *Special* has a sliding door on the back, covering a narrow slot through which the writing is done upon the red paper. The slot is provided with an automatic safety spring border which presses the papers into contact with back of the film, thus securing the sharp printing of the image of the writing and preventing the diffusion of light around the edges of the slot. This slot is located so that normally the writing comes between the exposures.

The Autographic Record as a Guide.

Many amateurs have distinctly 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, by the way, can be easily abbreviated to B, 1/25, 11. By keeping such records the amateur can quickly find the causes of failure, if any. By comparing negatives and records he will soon get a line on his errors and when he knows what his errors are, he can easily rectify them. It is obvious that the best way to make these records is autographically—*on the film, at the time.*

The "Autographic Negative" printed on the following page is merely to suggest a few of the thousand and one ways in which autographic records may be used to add value to your negatives.

4 lb. Brook Trout, E.G.C. 6/23/16
 Band Concert, Maplewood Pk. 7/3/16
 George Edward learns to walk, 7/10/16
 Empire State Express, f.6.3 1/200 sec
 Moving Day, 111 Fulton Ave. 2/19/16
 Flood, Erie, Pa. 8/3/15-6.30 P.M.

An Autographic Negative.

The Operation.

After the picture is taken, remove the stylus which is located on the back of Kodak at the end and near the winding key, then place the point of stylus in hole in the center of sliding door and push back the door. (Fig. VIII.) Use the stylus held in as upright a position as is convenient, and write on the strip of exposed red paper any memorandum desired, such as the title of the picture, the date, or details in regard to the exposure, light, stops, etc., (Fig. IX).

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

While writing or afterwards the sun should not be allowed to shine upon the paper.



Fig. VIII.

The action of the stylus so affects the tissue as to permit the light to record the writing upon the film. After finishing the writing the door should be left open for the printing, in accordance with the following table:

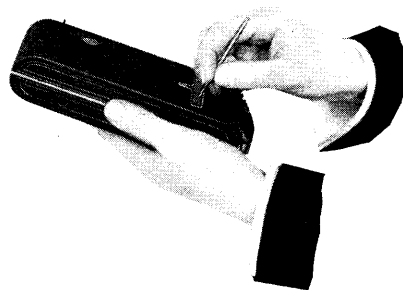


Fig. IX.

Position of stylus when writing record data on Autographic Film Cartridge used in Autographic Kodak.

(Expose to the sky, but not to the sun.)

	OUT OF DOORS	INDOORS CLOSE TO WINDOW
BRILLIANT LIGHT	2 to 5 Seconds	5 to 7 Seconds
DULL LIGHT	5 to 10 Seconds	10 to 15 Seconds

Incandescent Light, distance 2 inches, 30 to 60 seconds.

Welsbach Light, distance 6 inches, 30 to 60 seconds.

Close the door by sliding it forward with the stylus, reversing the operation as described on page 38, before winding the next section of film into place.

Caution. In order to locate the writing accurately in the space between the negatives it is important that the film should be turned so that the exposure number centers perfectly in the red window in the back of Kodak.

Turn a new section of film into position: Turn the winding key in top of Kodak slowly to the left, until the next number appears in the red window. Three or four turns will be sufficient to accomplish this. See Fig. X, page 41. The warning hand appears only before No. 1.

Repeat the foregoing operations for each picture.

Important—When you have made the exposure on the last section of the roll of film and have made the autographic record of it in accordance with the foregoing directions, turn the winding key of the Kodak until a letter (A) appears in the center of the window in the back of Kodak. Push back the sliding-door and write your name on the red paper, expose it to the sky the same as was done when making the exposure records, then close the sliding-door and finish winding film and red paper for removal from the Kodak. The film is now ready to send to your finisher, and when developed will be readily identified by the autographic copy of your name which you wrote on the red paper.

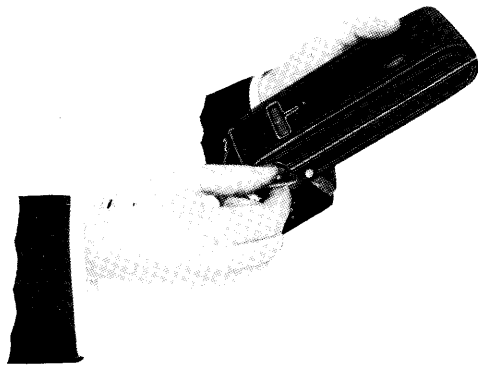


Fig. X.

Turning the Film Winding Key

Time Exposures—Interiors.

Place the Kodak on a tripod or some other firm support, for *all* exposures of longer duration than speed 25.

CAUTION—When the Kodak is to be used on a tripod, in the vertical position, it is *very important* that the front or bed of Kodak is opened before attaching the tripod.

If the tripod is attached, when the bed of the Kodak is closed, the tripod screw will be very liable to push back the spring cap inside of the tripod socket, and the spring cap would then be liable to scratch and injure the lens.

Be sure to open the Kodak before attaching the tripod, and detach the tripod before closing the Kodak.

Open the front of the Kodak and focus it, as when making Instantaneous Exposures, see pages 26 and 27. Set camera in such a position that the finder will embrace the view desired.

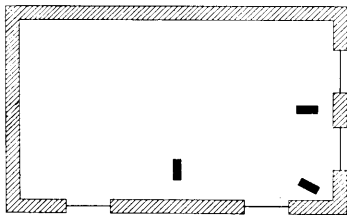


Diagram Showing Positions for Kodak.

The diagram shows the proper 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, pull down the shades of such as come within range of the Kodak.

To make a Time Exposure, place the Kodak on some firm support, like a tripod, table or chair, and focus as before described. Be sure, however, if using a table or chair, to place the Kodak not more than two or three inches from the edge, so as to avoid including part of the table or chair in the picture.

For a vertical exposure, lift up the support that is used as a name-plate on the bed of the Kodak, and place the Kodak in position as indicated in Fig. XI. The Kodak is also provided with tripod sockets and may be used on a tripod.

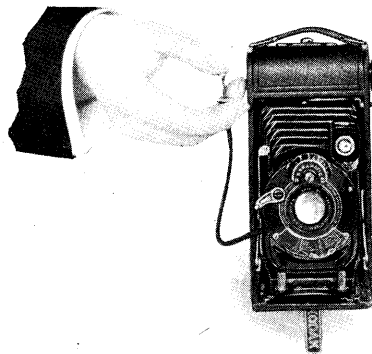


Fig. XI.

When it is desired to make a horizontal time exposure without the use of a tripod, pull out support that is located on the edge of the bed of Kodak, behind the focusing device, and place Kodak in position, as shown in Fig. XII, page 44.

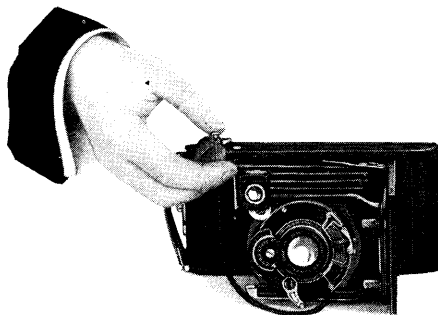


Fig. XII.

Adjust the shutter for a Time Exposure as described on page 15.

All being in readiness, press the push-pin at end of cable release, or push down on exposure lever, once to open, and again to close the shutter. Time the exposure by a watch.

TURN THE KEY.

After making the autographic record turn the next section of film into position as described before. (See page 40.)

THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.

Follow the directions given heretofore for each successive exposure.

When the last Interior Exposure is made, adjust the shutter for Instantaneous Exposures as before directed.

Time Needed for Interior Exposures.

The following table gives the approximate time of the exposure required under varying conditions of light with stop *f.16* in the lens. 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 time of the table. The smaller the stop the sharper the picture. Stop *f.16* gives the best average results for Interiors.

White walls and more than one window:

bright sun outside, 4 seconds;
hazy sun, 10 seconds;
cloudy bright, 20 seconds;
cloudy dull, 40 seconds.

White walls and only one window:

bright sun outside, 6 seconds;
hazy sun, 15 seconds;
cloudy bright, 30 seconds;
cloudy dull, 60 seconds.

Medium colored walls and hangings and more than one window:

bright sun outside, 8 seconds;
hazy sun, 20 seconds;
cloudy bright, 40 seconds;
cloudy dull, 80 seconds.

Medium colored walls and hangings and only one window:

bright sun outside, 12 seconds;
hazy sun, 30 seconds;
cloudy bright, 60 seconds;
cloudy dull, 120 seconds.

Dark colored walls and hangings and more than one window:

bright sun outside, 20 seconds;
 hazy sun, 40 seconds;
 cloudy bright, 80 seconds;
 cloudy dull, 2 minutes, 40 seconds.

Dark colored walls and hangings and only one window:

bright sun outside, 40 seconds;
 hazy sun, 80 seconds;
 cloudy bright, 2 minutes, 40 seconds;
 cloudy dull, 5 minutes, 20 seconds.

The foregoing table is calculated 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 time required will be longer.

To Make a Portrait.

Have the subject sitting in a chair partly facing the Kodak (which should be located a little higher than an ordinary table) and turn the face slightly towards the camera, having the eyes centered on an object at the same level with the lens. Center the image in the finder. For a three-quarter figure the Kodak should be about 6 to 8 feet from the subject; and for a full figure about 8 to 10 feet. The background should form a contrast with the subject.

The surrounding objects, when making portraits, are usually better if they are not clear and sharp, hence we advise the use of stop *f.6.3* ordinarily for such work. When

using stop *f.6.3* and the subject is close to the Kodak, then the distance between subject and lens must be accurately measured, as the depth of focus is limited, see table on page 19.

Kodak Portrait Attachment.

The Attachment is simply an extra lens slipped on over the regular lens and in no way affects the operation of the Kodak, except to change the focus.

By using the Kodak Portrait Attachment, large head and shoulder portraits of various sizes may be obtained. With the Attachment in position and the Kodak set:

At 6 feet focus, the subject should be placed exactly 2 feet 6 inches from the lens.

At 8 feet focus, place the subject 2 feet 9 inches from the lens.

At 10 feet focus, place the subject 3 feet from the lens.

At 15 feet focus, place the subject 3 feet 4 inches from the lens.

At 25 feet focus, place the subject 3 feet 8 inches from the lens.

At 50 feet focus, place the subject 4 feet from the lens.

At 100 feet focus, place the subject 4 feet 2 inches from the lens.

When ordering, specify **Kodak Portrait Attachment No. 6**, which is the size for use with the No. 1 Autographic Kodak *Special*.

Time Exposures—Outdoors.

When stop *f.32* is in the lens the light admitted is so much reduced that time expo-

sures out of doors may be made the same as interiors, but the exposures must be much shorter.

With Brilliant Sunshine—1-5 second.

With Ordinary Sunshine— $\frac{1}{2}$ second.

With Light Clouds—From 1 to 3 seconds will be sufficient.

With Heavy Clouds—From 4 to 8 seconds will be required.

(*With very heavy clouds*, the exposure required will be even longer.)

The above table is calculated for hours from $2\frac{1}{2}$ hours after sunrise until $2\frac{1}{2}$ hours before sunset and for objects in the open. For other hours or for objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give.

Time exposures cannot be made while the Kodak is held in the hands. Always place it upon some firm support, such as a tripod, table or chair.

For exceedingly short time exposures as above described use the "bulb exposure." See page 16.

Diaphragms.

The diaphragms, sometimes called stops, should be used as follows:

f.4.5—(When Kodak is fitted with a lens of this speed.) For quick exposures of moving objects when the light is "Clear," with shutter speed 200, for slower speeds on hazy and cloudy days; also for portraiture where maximum speed is required, as when taking pictures of children, etc.

f.6.3—For quick exposures of moving objects in bright sunlight, with shutter speed 200, occasionally for slower speeds on hazy and cloudy days; also for portraiture, pages 30 and 46.

f.8—For instantaneous exposures, using speed 25, on "Gray" or hazy days, and use speed 50 or 100 when the light is "Clear" or "Brilliant," respectively.

f.11—For all *ordinary instantaneous exposures* when the light on the subject is "Clear," using speed 25.

f.16—For instantaneous exposures when the sunlight on the subject is unusually "Brilliant" and there are no heavy shadows, such as in views at the seashore or on the water, using speed 50; for ordinary *landscapes*, in bright sunshine with clear sky overhead, using speed 25; also for Interior Time Exposures, the time for which is given in the table on pages 45 and 46.

f.22—For instantaneous exposures of extremely distant landscapes, marine, snow scenes or clouds, in bright sunlight, using speed 25; for ordinary landscapes, street scenes, or nearby subjects when the light is "Brilliant," using speed 10; also for time exposures.

f.32—For retarded exposures out of doors when the light is "Clear" or "Brilliant," using the speeds of $\frac{1}{2}$ second and $\frac{1}{5}$ second, respectively; also for time exposures out of doors on cloudy days, the time for which is given in the table on pages 47 and 48. For Interior Time Exposures, see page 45. *Never for instantaneous exposures.*

f.45—For Interior Time Exposures, see page 45; also for time exposures out of doors on cloudy days, the length of exposure required will range from about five to fifteen seconds, according to the light. *With very heavy clouds*, the exposure required will be even longer. *Never for instantaneous exposures.* The smaller the stop the sharper the picture, see table on page 19. Absolute failure will be the result if stops *f.32* or *f.45* are used for instantaneous exposures.

NOTE—In all of the foregoing instructions in this manual, where the subject is out of doors, the exposures given are calculated for hours from $2\frac{1}{2}$ hours after sunrise until $2\frac{1}{2}$ hours before sunset. If earlier or later the time required will be longer. For objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give.

Flash-light Exposures.

By the introduction of Eastman Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of cardboard, a pin and a match complete the list of essential extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets, no lamp is necessary, there is a minimum of smoke, and they are far safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

Many interiors can be taken with the flash sheets that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions which, but for the flashlight, would be quite beyond the range of the art.

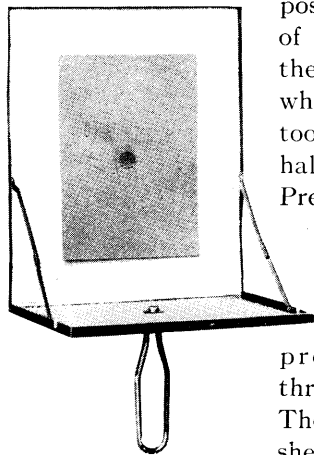
Preparation for the Flash—The shutter should be adjusted for a Time Exposure, as directed on page 15 of this manual (stop *f.11* must be used), and the Kodak placed on some level support where it will take in the view desired, as described on pages 42 and 43.

Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the strength of the flash.

The flash sheet should be placed two feet behind and two or three feet to one side of the camera. If placed in front, or on a line with front of Kodak, the light from the flash would strike the lens and blur the picture. It should be placed at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be a little higher than the camera. The support upon which the flash is to be made should not project far enough in front of it to cast a shadow in front of the Kodak. An extra piece of cardboard a foot square placed under the flash sheet will prevent any sparks from the flash doing damage. However, by using the Kodak Flash Sheet Holder, all these contingencies are taken care of, and we strongly advise its use.

The Kodak Flash Sheet Holder.

This holder (illustrated on page 52) may be held in the hand, *always between you and the flash sheet*, or it may be used on any tripod, being provided with a socket for this purpose.



The sheet is placed in position in the center of the larger pan over the round opening, which has a raised saw-tooth edge extending half-way around it. Press with the thumb

on the sheet, so a slight break is made and a portion of the sheet

projects partially through the opening. Then to insure the sheet being more securely fastened, press

around the notched edge, forcing this portion of the flash sheet firmly into position on the pan.

To set off the flash, merely insert a lighted match, from behind, through the round opening.

Taking the Picture.

Having the Kodak and the flash sheet both in position, and all being in readiness, open the camera shutter, stand at arm's length and touch a match, from behind, through the

round opening in the center of the holder.

If the Kodak Flash Sheet Holder is not used, place the match in a split stick at least two feet long.

There will be a bright flash which will impress the picture on the sensitive film. Then close the shutter, make the autographic record by following the table as given on page 40, and turn the next section of film into place with the winding key, ready for another picture.

The Flash Sheet.

The size of the sheet required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings:

For ten feet distance and light walls and hangings, use one No. 1 sheet.

For ten feet distance and dark walls and hangings, use one No. 2 sheet.

For fifteen feet distance and light walls and hangings, use one No. 2 sheet.

For fifteen feet distance and dark walls and hangings, use one No. 3 sheet.

Never use more than one sheet at a time in the Kodak Flash Sheet Holder.

To Make a Portrait—Have the subject sitting in a chair partly facing the Kodak (which should be located a little higher than an ordinary table) and turn the face slightly towards the camera, having the eyes centered

on an object at the same level with the lens. The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For a three-quarter figure this will be about 6 to 8 feet, and for a full figure, about 8 to 10 feet.

The flash should be on the side of the Kodak away from the face, that is, the subject should not face it. The flash should be at about the same height or a little higher than the head of the subject.

For use of the Kodak Portrait Attachment, see page 47.

To Make a Group—Arrange the chairs in the form of an arc, facing the Kodak, so that each chair will be exactly the same distance from the camera. Half the persons composing the group should be seated and the rest should stand behind the chairs. If the group is large any number of chairs may be used, but none of the subjects should be seated on the floor, as sometimes seen in large pictures, because the perspective would be too violent.

Backgrounds—In making single portraits or groups, care should be taken to have a suitable background against which the figures will show in relief; a light background is better than a dark one, and often a single figure or

two will show up well against a lace curtain. For larger groups a medium light wall will be suitable.

The finder on the camera will aid the operator in composing the picture so as to get the best effect. In order to make the image visible in the finder the room will have to be well lighted. The lights may be left on while the picture is being made, provided none of them show in the finder.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable for portrait work. The subject, however, should be warned not to move, as the picture is not taken *instantaneously*, about one second being required to burn one sheet.

Eastman Flash Cartridges.

Eastman Flash Cartridges may be substituted for the sheets if desired. We recommend the sheets, however, as more convenient, cheaper and capable of producing the best results. The cartridges are superior only when absolutely *instantaneous* work is essential.

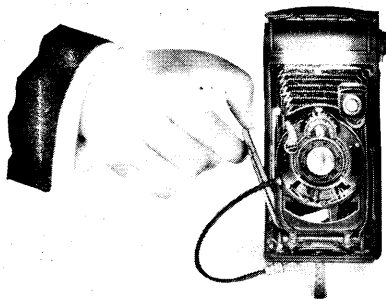


Fig. XIII.

Rising Front.

The No. 1 Autographic Kodak *Special* is provided with a rising front, which may be utilized in cutting out an undesirable foreground or to assist in taking in the top of a high building, etc.

To raise the front, push the vertical lever to the right, with the thumb, as shown in the above illustration, Fig. XIII.

The lever that adjusts the rising front is located behind the standard on which the shutter is fastened, and opposite to the finder. The rising front is adjustable for three different heights, by means of the notches on the standard. Push the lever to the right until the front fits into the notch that brings it to the height desired.

In order to make a perfectly sharp picture when using the rising front it will be better to use a small stop (*f.22* or *32*), and as this

in turn necessitates making a time exposure, a tripod or some other firm support must be provided.

When through using the rising front, center the lens by pushing the vertical lever to the left, bringing it to its original position behind the standard, reversing the operation as described for raising the front.

Experience alone can teach the many ways in which the rising front may be used for composing artistic pictures. The difference in the position of the image on the film when the rising front is used, will not be noticeable in the finder, the difference can *only* be determined by experimenting.

NOTE—Do not fail to lower the front before closing the camera. If the front is not lowered, the bellows cannot be properly folded and the Kodak closed.

Closing the Kodak.

When through using the Kodak make sure that the indicator on the edge of the bed is at the line marked 100 ft. on the focusing

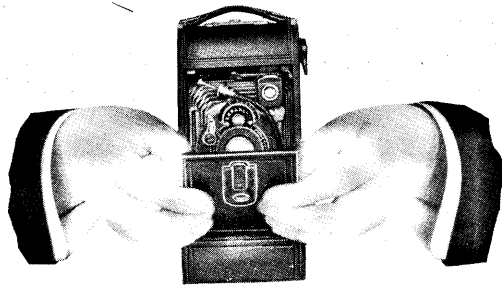


Fig. XIV.
Closing the Bed of Kodak.

scale, as unless this is done, it will be impossible to close the Kodak. Fold the bellows by reversing the operation shown in Fig. II, page 27, and press down on arm locks on each side of bed, as shown in illustration, Fig. XIV, page 57. The bed will now close readily.

CAUTION

Before closing the bed of the Kodak, make sure that the finder is in the position for making a vertical exposure, and that the front board has been pushed back to the limit of motion. The front board of this Kodak does not push back as far as it does on some other models of Kodaks, but when the bed is closed, the front board automatically folds into position.

If the finder and front board are in proper position they will not interfere with the bed in closing.

Avoid making too sharp a bend in the cable release when closing the camera, or it will be liable to kink.

PART III.

Removing the Film.

NO dark-room is required for changing the spools in the No. 1 Autographic Kodak *Special*. The change should be made, however, in a subdued light.

1. When the last section of film has been exposed and the autographic record of your name has been made according to instructions on page 41, turn the winding key about eight half-turns.

2. Provide an extra spool of film to fit the camera, and take a position where the daylight is somewhat subdued, *not* in the direct sunlight.

3. Remove the back from the Kodak as before described, pages 5 and 6.

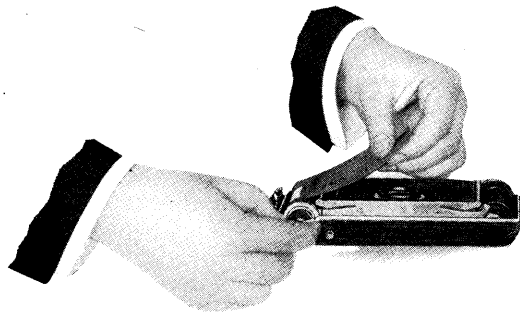


Fig. I.
Holding the Red Paper Taut While Turning Key.

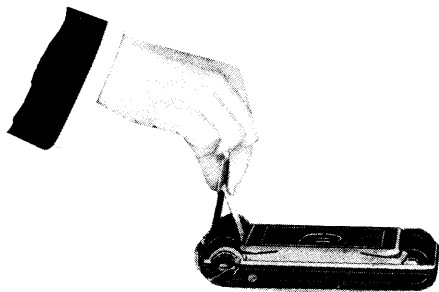


Fig. II.

Removing the Cartridge of Exposed Film.

4. Holding the red paper taut, so as to wind tightly, turn the key until the paper is all on the reel. Fig. I, page 59.

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

6. Pull out winding key to limit of motion, and lift out roll of exposed film as shown in Fig. II.

7. Fold over about half an inch at end of red paper (so as to make subsequent breaking of the seal easy), and then seal with the sticker.

8. Wrap up exposed film immediately to prevent the possibility of light being admitted.

The roll of film is now ready for developing and printing.

9. Now take out the empty spool. To do this, grasp the core, push the spool to the right a trifle, then lift it upwards, Fig. III.

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

11. Press in and turn the winding key to the left until the web on the key fits into the slot in the end of spool, as shown in Fig. IV, page 62. Make sure that the spool pin at the other end of the recess is in the round hole in the opposite end of spool.

12. Load as described in Part I, page 5.

CAUTION: When replacing the back on the Kodak, make sure that the edge at the end of the Kodak is in the metal groove on the end of the back, nearest the red window. When this edge is in the groove, close the back into place and secure it by means of the lock, as described on page 9.

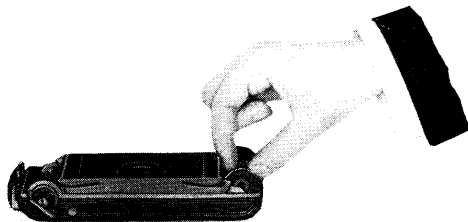


Fig. III.

Removing the Empty Spool.

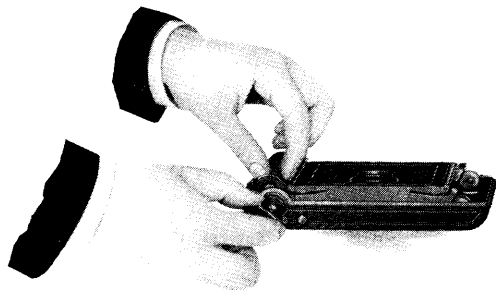


Fig. IV.
Fiting Web on Winding Key into End of Spool.

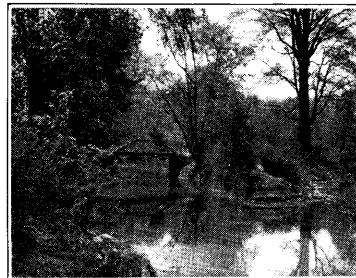
IMPORTANT

Film should be developed as promptly as possible after exposure.

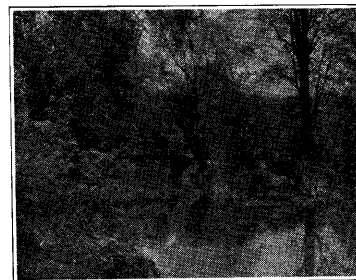
The quality of the image on all sensitized products is retained by immediate development after exposure.

“Cinch Marks.”

If the film and paper loosen up a trifle when taken from the camera, many amateurs are likely to take the cartridge in the hand and wind it as closely as possible, “cinching” it tightly with a twisting motion. There’s nothing more likely to injure the negative than this tight drawing of the film, as it abrades the surface, making fine parallel scratches running lengthwise of the film, which in some cases will ruin the negative. *Do not “cinch” the cartridge.* It simply needs to be wound tightly enough so that the red paper keeps inside the flanges at the ends of the spool.



Clean Lens.



Lens Slightly Dirty.

Clean Lenses.

Dirty or dusty lenses are frequently the cause of photographic failures. The above pictures illustrate this point clearly. The sharp, full-timed picture at the top, was taken with the lens clean and in good order. To produce the effect shown in the lower

picture, the face of the lens was lightly touched with the thumb, which was slightly damp with perspiration.

Lenses should be frequently examined. Open the back of the Kodak (when there is no film in the camera), then open the front of Kodak, and extend the bellows. Adjust the shutter as when making a Time Exposure and open the shutter, the largest stop should be in position. Hold the camera so that the front is towards the light, then look through the lens from the back of the Kodak, and if the lens is found to be dirty, it should be wiped, both front and back, with a clean, soft linen handkerchief. In summer weather this needs special attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust, dirt or moisture, the effect will be to cut off a great deal of light and make the picture undertimed.

Keep Dust Out of the Camera.

Defective negatives are often caused by particles of dust which have collected on the inside of the camera and settle upon the film. These particles of dust produce small, dark spots upon the prints.

It is, therefore, well to wipe out the inside of camera and bellows occasionally, with a slightly damp cloth. In summer weather, or after the camera has remained idle for any length of time, this needs special attention.

Finishing the Pictures.

THERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. In order to free our instruction books from all unnecessary details, which might be confusing, we furnish with the camera the directions for *picture taking* only.

The instructions in this little book are ample for the manipulation of the camera under every condition that the amateur is likely to encounter. Similarly, those who wish to do their own developing and printing will find equally full instructions accompanying the Kodak Film Tanks (for developing in daylight), or our Outfits for tray or dark-room use.

For use with the No. 1 Autographic Kodak *Special* Film (No. A-120), provide a "Brownie" or a 2½-inch Kodak Film Tank. (This film may be developed in the larger tanks that are made for use with films of longer spool length—but not so economically.) The Film (No. A-120) may also be developed in daylight in the No. 2 Brownie Developing Box; the method of developing film in the Box is different than when using the Tank.

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

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, at any time, whether a tank or outfit is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find as great pleasure in the finishing of the pictures as in the taking of them, and are able to produce, by the simple methods we have perfected, work of the highest order.

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 he may encounter, either by sending on the necessary printed instructions or by individual correspondence. Such customer, in availing himself of the knowledge of our experts, puts himself under no obligations to us. He is simply availing himself of one of the things that he is entitled to when he buys a Kodak—and that is, Kodak service.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

PRICE LIST.

Long Grain Leather, Velvet Lined Case , with strap, for use with the No. 1 Autographic Kodak <i>Special</i> ,... \$	4.00
Kodak Portrait Attachment No. 6 , for use with the No. 1 Autographic Kodak <i>Special</i>, .....	.75
Kodak Color Filter and Kodak Sky Filter No. 6 , for use with the No. 1 Autographic Kodak <i>Special</i> , each,...	1.15
Autographic Film Cartridge, No. A-120 , 6 exposures, 2¼ x 3¼, .....	.25
Kodak Film Tank , 2½-inch,	4.50
Duplicating Outfit for above Tank,	2.25
Developer Powders for 2½-inch Kodak Film Tank, per pkg. ½ doz.,	.25
"Brownie" Kodak Film Tank ,	3.50
Duplicating Outfit for above Tank,	1.50
Brownie Developing Box No. 2 ,	1.75
Developer Powders for "Brownie" Kodak Film Tank or Brownie Developing Box, per pkg. ½ doz., .....	.20
Eastman A B C Developing and Printing Outfit for dark-room development (for 4 x 5 negatives or smaller), complete,	1.65
Kodak Acid Fixing Powder , per 1-lb., .....	.35
Do., per ½-lb., .....	.20
Do., per ¼-lb., .....	.15

Eastman Hydrochinon Developer Powders (do not stain the fingers), per doz. pairs,.....	\$.60
Do., per ½ doz. pairs,.....	.30
Eastman Pyro Developer Powders (for dark-room development), per doz. pairs,.....	.50
Do., per ½ doz. pairs,.....	.25
Eastman Hydrochinon and Special Developer Powders in sealed glass tubes, per box of 5 tubes,.....	.30
Eastman Pyro Developer Powders in sealed glass tubes, per box of 5 tubes,.....	.25
Glass Stirring Rod Thermometer.	1.00
Kodaloid Printing Mask, No. 3 , for use with 2¼ x 3¼ negatives, each,	.10
Velox Paper , per dozen sheets, 2¼ x 3¼,.....	.12
Nepera Solution (for developing Velox), per 4-oz. bottle,.....	.28
Velox Transparent Water Color Stamps , complete booklet of 12 colors,.....	.45
Velox Transparent Water Color Stamp Outfit , consisting of Ar- tist's Mixing Palette, three special Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (12 colors),.....	1.00
Solio Paper , 2 doz. sheets, 2¼ x 3¼,	.20

Combined Toning and Fixing So- lution for Solio , per 8-oz. bottle,...	\$.50
Do., per 4-oz. bottle,.....	.30
Eastman Reducer and Stain Re- mover , per box 5 tubes,.....	.50
Velox Re-developer , per package containing 4-oz. bottle,.....	.50
Eastman Flash Sheets, No. 1 , per pkg. ½ doz.,.....	.35
Do., No. 2 , per pkg., ½ doz.,.....	.56
Do., No. 3 , per pkg., ½ doz.,.....	.84
Kodak Flash Sheet Holder ,.....	1.25
Kodak Dry Mounting Tissue , 3 doz. sheets, 2¼ x 3¼,.....	.10
Eastman Film Developing Clips (nickel), 3½-in., per pair,.....	.25
Kodak Junior Film Clip, No. 1 , each,.....	.12
Kodak Print Roller , double, 6-inch,	1.00
Flexo Print Roller , single, 4-inch,...	.30
Kodak Metal Tripod, No. 0 ,.....	2.75
Do., No. 1 ,.....	4.50
Do., No. 2 ,.....	5.00
Leather Carrying Case for Kodak Metal Tripod , Nos. 0, 1 or 2,.....	2.70
Bull's-Eye Tripod ,.....	2.00
Kodak Dark-room Lamp No. 2 , 5⁄8-inch wick,.....	1.25

Trays, Eastman Enamel, size 4 x 6, each,	\$.85
Do., size 5 x 7, each,	1.10
Eastman Visible Graduate, 8-ounce,	.50
Eastman Printing Frame, 2½ x 4¼,	.40
Eastman Film Negative Album, to hold 100 2¼ x 3¼ negatives, .....	.75
Eastman Photo Blotter Book, for blotting and drying prints, .....	.40
Kodak Trimming Board No. 2, capacity 7 x 7 inches, .....	.85
Baltic Mounts, for prints 2¼ x 3¼, per 100,	2.60
Do., per 50,	1.30
Othello Album, 50 black leaves, loose-leaf, flexible walrus leather cover, size 5 x 8,	3.50
Do., size 7 x 11,	5.00
Agrippa Album, flexible leather cover, loose-leaf, 50 black leaves, size 5 x 8,	2.25
Do., size 7 x 11,	3.25
Do., cloth cover, size 5 x 8,	1.15
Do., size 7 x 11,	1.60
Forum Album, 25 black or Sepia leaves, 5½ x 7, .....	.75
Do., size 7 x 10,	1.10
"How to Make Good Pictures," a book for the amateur that includes many helpful suggestions for mak- ing various kinds of exposures, de- veloping, printing, enlarging, etc.,	.40

Developing Film only, per roll of 6 exposures, 2¼ x 3¼,	\$.15
Printing and mounting only, on Velox, 2¼ x 3¼, each, .....	.09
Do., prints unmounted, each, .....	.07

All prints furnished unmounted unless otherwise specified.

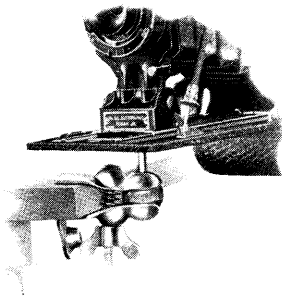
NOTE—If mailing us film for development do not fail to mark the package plainly with your name and address, and write us a letter of advice, with remittance.

8x10 Bromide Enlargements, mounted on cards, each,	\$ 1.00
Do., 10 x 12,	1.40
Do., 11 x 14,	1.75

On enlargement orders, if, in our opinion, the enlargement will be improved by double mounting, we will do so at an additional charge of ten cents or triple mounted at fifteen cents.

All prices subject to change without notice.

EASTMAN KODAK CO.,
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Optipod

For photographing objects at close range—wild flowers, for example—the ball and socket principle on which the Optipod

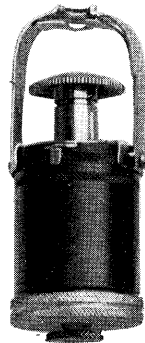
is constructed will be found invaluable. Attached to a tripod, or through its clamping device, attached to a chair, table or any rigid edge, it permits the camera to be tilted to any angle desired.

The Optipod may be used with any camera that is fitted with tripod sockets.

Optipod, \$1.25

Price subject to change without notice.

EASTMAN KODAK COMPANY
At your dealers' ROCHESTER, N. Y.



*Get in the group
yourself with a*

Kodak Self Timer

COMPOSE the view, focus the camera—then attach the Kodak Self Timer to the push-pin at the end of cable release.

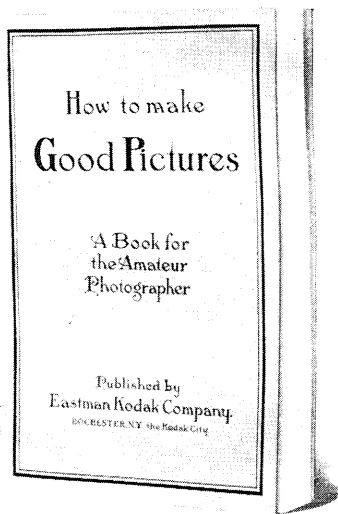
The device is adjustable so that the time interval elapsing between the instant the Self Timer is set and the “click” of the shutter is long or short—as you like it.

Plenty of time to pose for a self-portrait—one second or one minute—within this range the interval is under your control—plenty of time to rejoin the group.

Kodak Self Timer, \$1.25

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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 making various kinds of exposures, developing, printing, making enlargements, etc. Profusely illustrated. 176 pages.

Price, \$.40

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ADDITIONAL ASSISTANCE FOR
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ALTHOUGH we give in this manual all of 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.

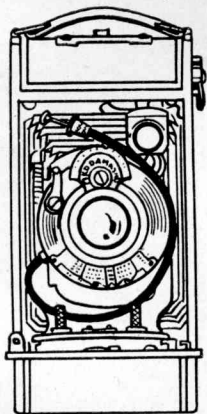
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there is no charge, no obligation.*

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SERVICE DEPARTMENT
EASTMAN KODAK COMPANY
ROCHESTER, N. Y., U. S. A.

3-22-KP-5



Showing cable release in *correct* position when closing the Kodak

IMPORTANT

BEFORE closing this Kodak, make sure that the cable release is placed in the proper position.

After folding the bellows by pushing in the front, wind the cable release around the shutter, starting around the bottom. This brings the push-pin at end of cable release in position at the top or *above* the shutter, as shown in the illustration.

If the cable release is wound around the top of the shutter with push-pin in position at the bottom or *under* the shutter, the push-pin will be bent and ruined when the bed of the Kodak is closed.

Caution: When extending the bellows to take a picture, *pull the front all the way out to the limit of motion* where it will *lock* in position.