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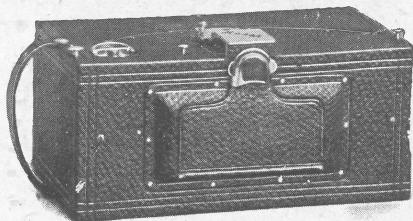
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INSTRUCTION BOOK

No. 1

PANORAM KODAK

KODAK, LIMITED, *Bütkös*

43, Clerkenwell Road, London, E.C.

KODAK,
Registered Trade Mark.

KODAK, Limited,
43, Clerkenwell Road, LONDON, E.C.

MANUFACTURERS OF

Kodaks,
Cartridge Roll Holders,
Solio P.O.P.,
Dekko Paper,
Kodak Dry Plates,
Kodak Permanent Bromide Paper,
Kodak Platino-Matte Bromide Paper,
Royal Bromide Paper,
Kodak Transparent Film,
Tripods and
other Specialities.

THE
No. 1 PANORAM KODAK

INSTRUCTION
BOOK

KODAK, LIMITED,

London, Liverpool, Glasgow, Paris, Berlin, Brussels, Vienna, St
Petersburg, Moscow, Melbourne, and Rochester, New York, U.S.A.

Kodaks and Accessories are stocked by all
Photographic Dealers.

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BEFORE LOADING.

Before taking any pictures with the No. 1 Panoram Kodak read the following instructions carefully and make yourself perfectly familiar with the instrument, taking especial care to learn the action of the shutter. Work it several times before threading up the film.

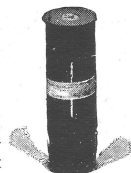
The first and most important thing for the amateur to bear in mind is that the light which serves to impress the photographic image upon the sensitive film in a small fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture. Until the film has been developed and fixed, it must never be exposed to white light (this includes gaslight, lamplight, etc.) for even a fraction of a second, or it will be ruined. Throughout all the operations of loading and unloading, therefore, be extremely careful to keep the black paper wound tightly around the film to prevent the admission of light.

KODAK, LIMITED.

PART I.

LOADING THE CAMERA.

The film for the No. 1 Panoram Kodak is furnished in light-proof rolls and the instrument can therefore be loaded in daylight. The operation should, however, be performed in a subdued light, not in the glare of bright sunlight.



The Film.

NOTE: The No. 1 Panoram Kodak uses the No. 1 Folding Pocket Kodak cartridges.

TO LOAD.

1. Take a position at a table as far as possible from any window, place the Kodak on the table and pull up the pins at either end of the top as in Fig. 1. This unlocks the Kodak so that it can be opened for loading.

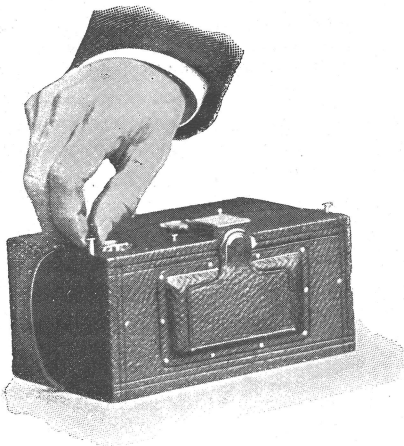


Fig. 1.

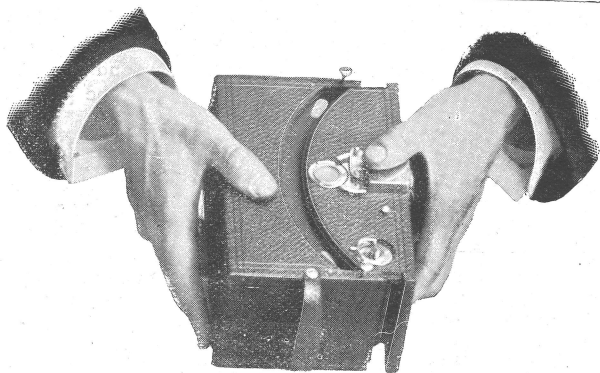


Fig. II.

II. Open the Kodak by pulling apart as shown in Fig. II. If the locking pins are pulled out as far as they will go the Kodak will open easily and will require no forcing.

III. At each end of the portion of the camera withdrawn will be seen a recess for holding the film spools. As sent out from the factory there is an empty spool at the winding end of camera, and the fresh cartridge is to be inserted at the opposite end. To accomplish this, push the catch with thumb and pull up the flat tension plate as shown in Fig. III.

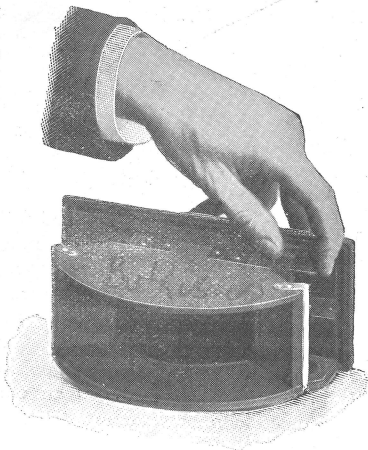


Fig. III.

IV. Now insert the cartridge as shown in Fig. IV., being sure that the top of the spool comes at the top of the camera (each spool is marked on the end), and snap the tension plate down into place, taking care that the pins fit into the holes in the ends of the spool.

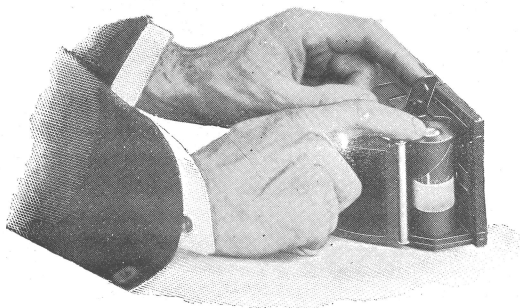


Fig. IV.

V. Now break the gummed slip that holds down the end of the black paper; carry the end of the paper across the first aluminium roller and, following the curve of the back of the film holder (this is the focal plane), carry the paper over the second aluminium roller; snap back the tension plate which is parallel to reel and thread the film into the slit in the reel (see Fig. V.), and give one or two slight turns to the left on the key to bind the paper firmly on the reel. (Fig. VI.) Push tension plate into position again. It is important that the reel be turned far enough to make sure that the paper will not become detached *but no farther*. If the



Fig. V.

key is turned too far before the Kodak is closed, the black paper will be wound off and the film exposed.

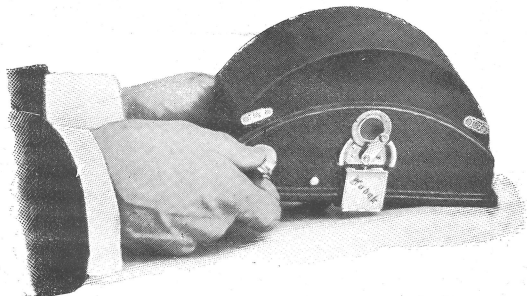


Fig. VI.

The paper should now be in position shown in Fig. VII.

VI. Replace the back on the camera (reversing operation shown in Figs. I and II.

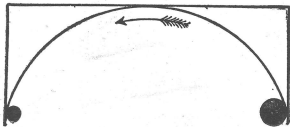


Fig. VII.

From the time the gummed slip is cut on the cartridge, until the paper has been threaded up ready for use, care must be taken not to let the black paper loosen on the spool, otherwise light will be admitted and the film ruined.

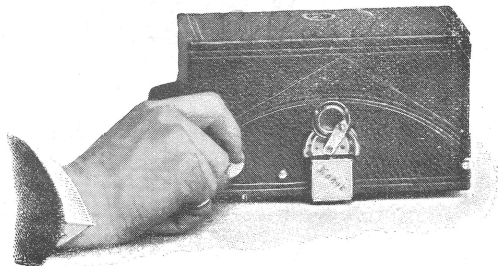


Fig. VIII.

VII. Having replaced the back on the Kodak, turn to the left on the key until the figure 1 appears before the window in back of Kodak. Fig. VIII.

The film is now in position for making the first exposure.

PART II.

MAKING THE EXPOSURES.

The No. 1 Panoram Kodak is intended for out-door use only. It may be fixed upon a tripod if desired, but the camera is devised for instantaneous work alone. In taking Panoram pictures—as when using ordinary Kodaks—the sun must, under no circumstances be allowed to shine upon the glass of the lens during any part of the exposure, or the resulting negative will be veiled with fog. The safest course is to take care that the sun is behind the back or over the left or right shoulder of the operator.

Some selection or arrangement is needed in taking views containing objects near at hand to the camera. Generally speaking, it should be seen that there is an open foreground, for as its name indicates, the instrument is most applicable for general views. In taking street and other subjects, it is well to see that there are no conspicuous straight lines across the foreground of the view from right to left, or in the upper part of the view. A group of figures can be very well taken by arranging the party in a semi-circle, so that each individual is the same distance from the camera. Open squares in cities, river views, seaside subjects, open landscapes, everything in the nature of a general or panoramic view, arranged groups, &c., are all specially suited for pictures with the Panoram.

1. Pull open the flap that covers the lens in order to ascertain in which direction the lens is pointing. (The flap may be closed again while the shutter is being set—Fig. 1.—unless you are about to make an exposure.)

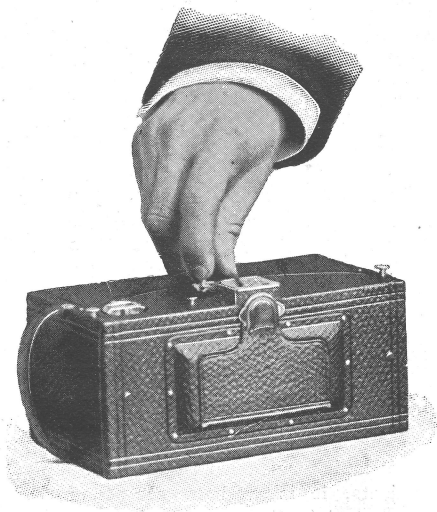


Fig. 1.

Set the shutter by turning the lever (which lies between the finder and the level) so that it points in the opposite direction to that in which the lens points. When turning the lever, a slight downward pressure should be maintained upon the small knob at the extremity of the lever until the latter is in a position to engage in either of the notches which will be found on the under side of the rounded edge of the curved metal plates over which the lever travels. The first of these catches (*i.e.* those nearest the spirit level), are for the slow speed of shutter and are to be used for all ordinary exposures. For views on the seashore or in tropical or in semi-tropical countries when the light is

extremely bright use the high-speed by turning lever to the second catch and thus increasing the tension on shutter.

II. Lift up the nickel shield on finder and drop the flap in front of lens so that they will be in position shown in Fig. II. Be sure and drop flap far enough so that it will not cut off light from lens.

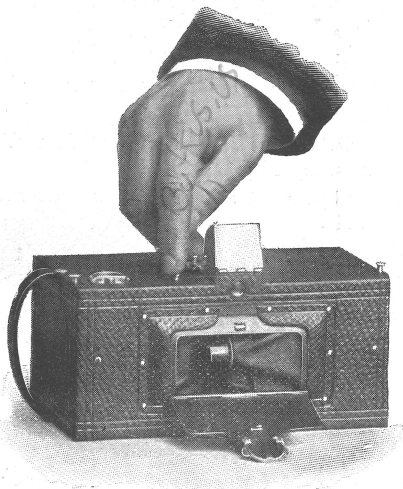


Fig. II.

III. The Kodak may be placed on some level support as in Fig. II., or held on the arm as shown in Fig. III., but in either event care must be taken to see that it is *held level* and steady. Try operating the shutter in this way a few times *without any film in the camera*, before making your first exposure.

The V formed by the lines diverging from the back of camera show the scope of view that will be included.

The finder shows the amount of foreground and sky line but does not, of course, show the full length of the picture that is to be, as no stationary lens could accomplish this. It will prove of material assistance, however, in giving a general idea of the picture to be taken.

The Kodak should be levelled as indicated by the circular spirit-level, bringing the bubble to the centre.

All being in readiness,

**HOLD THE KODAK STEADY,
HOLD IT LEVEL**

and press the button at right of finder as shown in Fig. II. or as in Fig. III.

This makes the exposure.

IV. Wind a new section of film into position by turning to the left on key until the number 3 appears before the red window in back of camera.

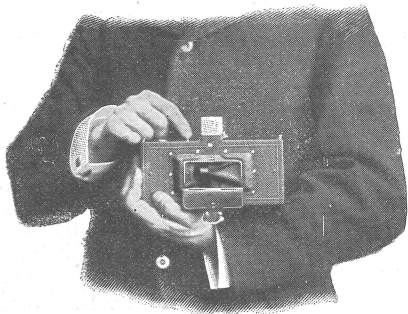


Fig. III.

NOTE.—The No. 1 Panoram Kodak uses, with each exposure, two sections of No. 1 Folding Pocket Kodak film and must therefore be exposed on Nos. 1, 3, 5, 7, 9 & 11, thus giving 6 long panoramic exposures upon the ordinary No. 1 Folding Pocket Kodak spool for 12 exposures.

Repeat the foregoing operations for each exposure.

PART III.

REMOVING THE FILM.

No dark room is required in changing the spools in the No. 1 Panoram Kodak. The operation should, however, be performed in a subdued light.

I. Having made the last exposure (5 or 11, as the case may be), give the key about 20 half turns.

II. Remove the back as before described, page 5.

III. Holding the paper taut, so as to wind tightly, turn the key until the paper is all on the reel.

IV. Moisten the gummed slip which will be found at end of roll and fasten down the black paper.

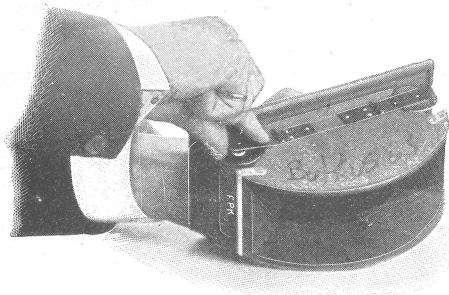


Fig. I.

V. Lift up the tension plate as shown in Fig. I. and remove the cartridge of exposed film from it and wrap up immediately to prevent the possibility of light being admitted.

VI. Now throw back the tension plate from the empty spool at the opposite end of the Kodak and remove spool to winding side, fitting the key web into the slotted end of the spool. Then snapping tension plate down on the opposite end of the spool, centre the pin in same in the hole in the axis of the spool.

The Kodak may now be reloaded as before described.

PART IV.

DEVELOPING.

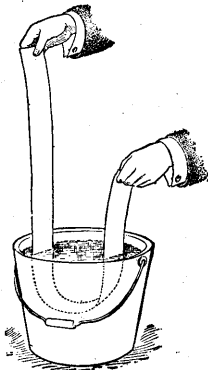
For developing and printing No. 1 Panoram Kodak pictures, the ordinary outfit at the command of every amateur who does this branch of the work himself will answer every purpose by the addition of

- *3 Eastman's Paper Trays, 5 × 7 inches.
- *1 No. 1 Panoram Kodak Printing Frame.
- *1 No. 1 Glass for Panoram Kodak Printing Frame.
- 1 Pkg. Solio P.O.P. No. 1 Panoram size.

To avoid curling, always develop transparent film face down.

In addition to the usual dark room equipment, provide a pair of scissors and a wooden pail or a large earthen bowl in which to soak the film.

I. Place the bowl or pail of water on a chair (or box about 18 inches high). Detach the film from the black paper, being careful in so doing, not to touch the face of the film with the fingers.



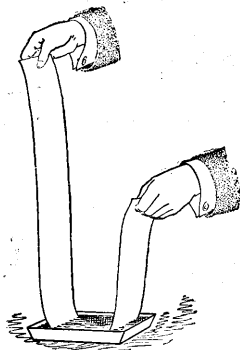
* Not required if you already have a 5 × 7 outfit.

II. *Grasp each end of the film, one in each hand, and pass the film, face down, through the water several times as shown in cut. Continue this operation until the film is thoroughly wet, that there may be no air bubbles remaining on it. Now place the film in the bowl or pail of water, immersing it fully but not folding it tightly so as to crack it.

III. Cover up the bowl or pail with a piece of brown paper to keep out the light from the lamp. (Even the coloured light of a dark room lamp will fog the film if it is exposed too long to it.)

IV. Prepare 4 ounces of developer and pour into one of the trays.

V. Now pass the film through the developer in the same manner as described for wetting it and shown in cut. Keep it constantly in motion and in about one minute the high lights will begin to darken and you will readily be able to distinguish the unexposed sections between the negatives. In case the negatives do not develop with uniform rapidity they may be cut apart; replaced in the pail of cold water and then developed one at a time.



*Do not use this method for developing paper film, as it would be likely to tear. Cut it up as described on page 17 or follow special directions given with each roll of such film.

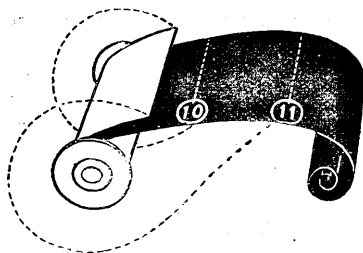


Fig. I.—WRONG.

We recommend starting development of transparent film in the strip as per the foregoing instructions, but if desired, the film may be cut up before developing is commenced. In cutting up film for development, however, care must be taken that the end be not allowed to roll

up over the paper. The exposure should be cut apart with the PAPER ON TOP.

Fig. I. shows a cartridge unrolled with the film on top. To correct this, simply turn back the film as indicated by the dotted lines, thus bringing the film under the paper, as in Fig. II.

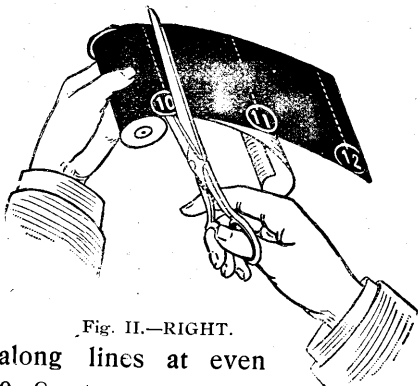


Fig. II.—RIGHT.

Cut only along lines at even numbers—12, 10, 8, etc.

VI. The developer should be allowed to act five or ten minutes. The progress of the development may be watched by holding the negatives from time to time up to the lamp.

NOTE: When paper film is used, make strong, plucky negatives as the partial opacity of the paper will tend to soften the prints.

VII. Cut the negatives apart and transfer to the second tray and rinse two or three times with water, leaving them to soak while the next film is being developed.

If cut apart, only one negative should be developed at a time until the operator becomes expert, then he can manage three or four in the tray at one time and the developer will answer for three rolls of film before being exhausted.

As each successive negative is developed it should be put, with the preceding negatives, in the washing tray and the water changed twice to prevent the developer remaining in the films from staining them.

VIII. Fix in hypo. 1 oz., water, 4 ozs.; or in 5 tablespoonfuls of hypo in an ordinary 5×7 tray filled two thirds full of water.

IX. Immerse the negatives one by one in this fixing bath and leave until they are entirely clear of white spots and are transparent instead of milky by transmitted light. This will require about ten minutes.

X. The yellow shade can, of course, be removed from the lamp as soon as all the exposures have been fixed.

XI. Pour off the fixing solution into the slop bucket, and fill the tray with clear, cold water; repeat this at intervals of five minutes, five or six times, keeping the negatives in motion, or transferring them to and from tray No. 2, one by one, to ensure the water acting evenly upon them.

The fixing solution must only be used in tray No. 3, and the negatives after fixing, must not be put in No. 1 tray. Neither must any of the fixing solution be allowed to touch the films, through the agency of the fingers, or otherwise, until they are ready to go into the fixing bath.

otherwise they will be spotted or blackened, so as to be useless.

XII. When the negatives are thoroughly washed, put one-half ounce of glycerine into one pint of water, stir well and soak the negatives in the solution for five minutes, then remove them and wipe off the surplus moisture with a soft damp cloth, and pin them by the four corners, face up, to a flat surface to dry.

The glycerine solution may be used repeatedly.

The trays should now be rinsed out and set away to drain and dry.

When the negatives are dry, they are ready for printing, as described in Part V.

DEFECTIVE NEGATIVES. *Butkus-45*

By following closely the foregoing directions, the novice can make seventy-five per cent., or upwards of good negatives. Sometimes, however, the directions are not followed, and failures result.

To forewarn the camerist is to forearm him, and we therefore describe the common causes of failure.

Under-Exposure.

Caused by making exposures when the light is weak.

Under-exposure is evidenced by slowness in the appearance of the image in development, and the absence of detail in the shadows. In under-exposures the sky appears black in development, and the rest of the negative remains white with no detail.

Over-Exposure.

Caused by too much light.

Negative develops evenly, shadows almost as fast as high lights. No contrast and no deep shadows. Over-exposure can be overcome in the development, by the addition of a few drops of a 10 per cent.

solution bromide of potassium to the developer. The novice will soon learn to recognise over-exposure, and to apply the remedy.

After the bromide has been added to the developer, it should not be used for another negative, unless it is known to have been also over-exposed.

Fog.

Caused by white light in the dark room, or holding the film too long in the lamp light. (Even the yellow light from the lamp will fog the film after a time.)

Fog causes the film to blacken all over soon after the developer is applied, and if the fog is considerable it obliterates the image entirely.

Over-Development.

Caused by leaving the negative too long in the developer.

In this case the negative is very strong and intense by transmitted light, and requires a very long time to print. The remedy is obvious.

Under-Development.

Caused by the removal from the developer too soon.

An under-developed negative differs from an under-exposed one in that it is apt to be thin and full of detail, instead of harsh and lacking in detail. If the development is carried on as before directed, this defect is not liable to occur.

Spots, Streaks, etc.

Air bells on the film in the developer or fixing bath are liable to cause spots, and streaks are caused by allowing the film to remain uncovered in part by the various solutions while in them.

White, milky spots are evidence that the negative has not been properly fixed, and it should be put back into the fixing bath, and then rewashed.

PART V.

PRINTING ON EASTMAN'S SOLIO P.O.P.

Solio prints give either a warm brown or a rich purple tone as desired and are usually mounted and highly burnished.

METHOD OF PRINTING.—Open the printing frame and lay the negative, back down, upon the glass (the back is the shiny side). Place upon this a piece of Solio P.O.P., face down. Replace the back of the frame and secure the springs. The back is hinged to permit of uncovering part of the print at a time to inspect it without destroying its register with the negative. The operation of putting in the sensitive paper must be performed in a subdued light, that is to say, in an ordinary room, as far as possible from any window. The paper not used must be kept covered in its envelope.

The printing frame, when filled as directed, is to be laid glass side up in a good strong light until the light, passing through the negative into the sensitive paper, has impressed the image sufficiently upon it. The progress of the printing can be examined from time to time by removing the frame from the strong light and opening one or two sections of the hinged back, keeping one section fastened to hold the paper from shifting. The printing should be continued until the print is a little darker tint than the finished photograph should be. Place

prints without previous washing in the following combined toning and fixing bath :

2 ozs. Eastman's Solio Toning Solution.
4 ozs. *Cold Water.*

Pour the toning solution into one of the trays and immerse the prints one after the other in the toning bath. Five or six prints can be toned together if they are kept in motion and not allowed to lie in contact. Turn the prints all face down and then face up and repeat this all the time they are toning. The prints will begin to change colour almost immediately from reddish brown to reddish yellow, then brown to purple. The change will be gradual from one shade to another and the toning should be stopped when the prints get the shade desired.

Six ounces of the diluted toning solution will tone 24 prints ; after that, a new solution should be made same as before.

When the proper shade has been attained in the toning bath the prints should be transferred for five minutes to the following salt solution to stop the toning :

Salt 1 oz. Water 32 oz.

Then transfer the prints to the washing tray and wash one hour in running water or in 16 changes of water.

The prints are then ready for mounting or they can be laid out and dried between blotting papers.

PRINTING FROM PAPER FILM NEGATIVES.

Owing to the partial opacity of the support, paper film negatives must be printed on Dekko paper as a printing-out paper like Solio P.O.P. would be too slow. Full directions for printing accompany each package of paper.

PRICE LIST.

No. 1 Panoram Kodak for pictures $2\frac{1}{4} \times 7$ inches	£2 10 0
Transparent Film Cartridge, 6 exposures, $2\frac{1}{4} \times 7$ inches, (No. 1 Panoram Kodak uses the No. 1 Folding Pocket Kodak cartridges)	0 1 9
Do., 3 exposures	0 0 11
Black Sole Leather Carrying Case, with Shoulder Strap	0 8 6
Bull's-Eye Tripod. Folds in two sections	0 8 6
Feather Tripod. Folds in four sections	0 16 6
Solio P.O.P., $7\frac{3}{8} \times 2\frac{3}{8}$ in., per pkg.	0 1 0
Solio Toning Solution, per 9 oz.	0 1 6
Dekko Paper, $7\frac{3}{8} \times 2\frac{3}{8}$ in., per packet	0 1 0
Dekko Developer Powders, per doz. pairs	0 3 0
No. 1 Panoram Developing Trays, each	0 1 0
No. 1 Panoram Kodak Printing Frame, and Glass for same	0 1 0
Developing, 6 exposures	0 2 0
" 3 "	0 1 3
Printing on * Solio P.O.P., Bromide Paper, Nikko or Dekko Paper, Unmtd. Mtd.	
per doz.	£0 4 0 0 5 6

* We do not supply prints upon Solio P.O.P. from paper film negatives.

MOUNTS FOR PANORAM PRINTS.

Plate-Marked with pasted tints, White on Green,
White on Brown, or White on Steel Grey :—

Class II. Paste-On . per doz., 10d. ; per 100 £0 5 0

Class VI. Slip-In . „ 1/- ; „ 0 6 0

Class IV. Best quality. Plate - Marked with
White Paste-Down Centre and Bevelled
Edges. Brown, Green, and Mist-Grey :—

Paste-On . . per doz., 1/3 ; per 100 0 8 6

Class VII. Best quality. Plate - marked with
Bevelled Edges around both openings and
Border. Brown, Green, and Mist-Grey :—

Slip-In . . per doz., 1/9 ; per 100 0 11 6

ALBUMS.

To hold 24 No. 1 Panoram Prints.

Paste-On Art Canvas Bevelled Edge Covers, Art
Coloured Leaves, Plate-Marked with White
Paste-Down Centre 0 4 0

Slip-In do. do. 0 5 0

Slip-In, Art Canvas Covers, Plain Brown Leaves 0 3 0

“ Picture Taking and Picture Making ” a book of
simple instruction for the amateur, 120 pages
beautifully illustrated. Cardboard Cover . 0 2 0

Do., Cloth bound 0 4 0

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43, Clerkenwell Road,

London, E. C.

AN IMPORTANT INNOVATION.

SHORT-LENGTH

SPOOLS

**OF DAYLIGHT-CHANGING
CARTRIDGE FILM**

FOR

6 EXPOSURES.

SPECIAL ADVANTAGES.

Immediate development of exposures without waste of film, and without waiting until a spool of 12 exposures is used up.

No partly-used spools long on hand.

Price of the new short-length spools practically proportionate to that of the larger spools.

The new spools are manipulated in exactly the same manner as the 12-exposure spools.

No camera is a
KODAK
unless made by
Kodak, Limited.

The No. 4 Panoram Kodak is manipulated in exactly the same manner as the No. 1 Panoram, as per manual herewith.

With the No. 4 Panoram, however, the exposures should be made with the letters A, B, C, D or E showing through the little celluloid window. The No. 4 Panoram takes the ordinary No. 4 Bulls-Eye spool, the 12-exposure No. 4 Bulls-Eye spool giving 5 No. 4 Panoram exposures, and similarly, the No. 4 Bulls-Eye spool for 6 exposures giving 2 No. 4 Panoram exposures.

After exposure the film should be cut exactly midway between the letters. The black paper is marked at this point.

BTKes.05