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PICTURE  
TAKING

*with the*

KODAK  
PETITE

SINGLE LENS



*B. H. ...*

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

# SERVICE DEPARTMENT

## ADDITIONAL ASSISTANCE FOR MAKING BETTER PICTURES

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

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

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

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

Address all Communications

SERVICE DEPARTMENT  
EASTMAN KODAK COMPANY  
ROCHESTER, NEW YORK

## “KODAKERY”

*A monthly magazine that teaches how to make better pictures, will be sent FREE OF CHARGE to anyone who buys one of our amateur cameras from a dealer in photographic goods, if this blank is filled out and sent to us within thirty days from the date the camera was purchased. The magazine will be sent for six months on this offer. A post card will be enclosed with the fifth copy, if this post card is filled out and returned to us it will entitle you to an additional six months, free of charge. After that the subscription price will be sixty cents for one year or one dollar for two years, but you are under no obligation to renew.*

EASTMAN KODAK COMPANY.

TO THE EASTMAN KODAK COMPANY,  
ROCHESTER, NEW YORK:

*Accepting your offer, please put my name on the mailing list for “KODAKERY” (with the understanding that there is to be no cost to me), I having bought a*

.....  
(Name of Camera)

from.....  
(Name of Dealer)

on.....  
(Date)

**Print your name and address plainly on reverse side of this page.**

FORM NO. 335-29. S. L. PETITE.

TEAR OFF HERE

Print your name and address plainly:

Name \_\_\_\_\_

Street \_\_\_\_\_

Town \_\_\_\_\_

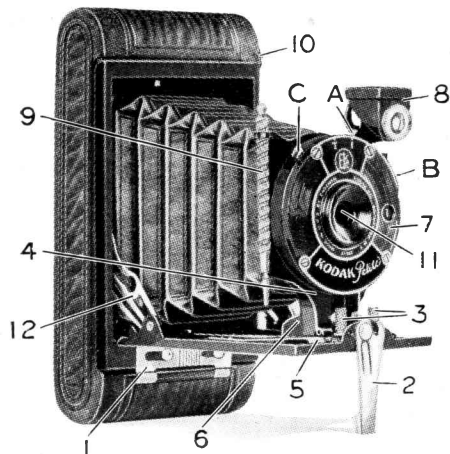
State \_\_\_\_\_

*Picture taking with the*  
**Kodak Petite**

SINGLE LENS

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

## THE CAMERA



- |                              |                    |
|------------------------------|--------------------|
| 1. Sliding Lock              | 6. Focus Catch     |
| 2. Locking Lever and Support | 7. Shutter         |
| 3. Finger Grips              | 8. Finder          |
| 4. Lens Standard             | 9. Stylus          |
| 5. Raised Spring             | 10. Winding Key    |
|                              | 11. Lens Opening   |
|                              | 12. Side Arm Locks |

A—Indicator for Instantaneous or Time Exposures

B—Dial for Stop Openings

C—Exposure Lever

## IMPORTANT

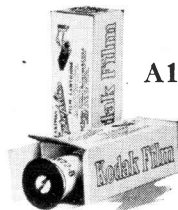
**B**EFORE taking any pictures with your Kodak, and before loading it with film, read and follow these instructions carefully. Take especial care to learn how to operate the shutter.

While loading and unloading, be very careful to keep the red paper wound tightly around the film to prevent light striking it. The Kodak can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight.

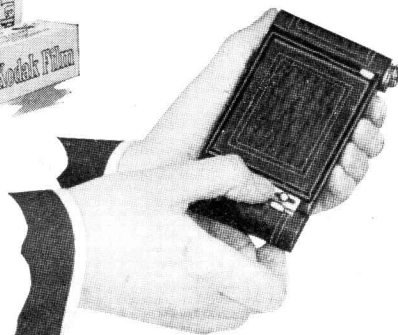
**Caution:** Prolonged exposure to direct sunlight might cause the colored covering of the camera to fade. Alcoholic solvents must not be used for cleaning the Kodak or carrying case.

## TO LOAD

Use film number:  
A127 for the Kodak *Petite*.



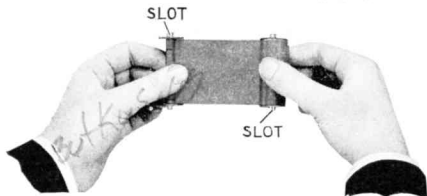
Push over the sliding lock.



Take the front of the camera by the edges and lift the end on which the lock is attached, then draw out and remove that part entirely, as shown below.



Draw out the winding key as far as it will come, and remove the empty spool.



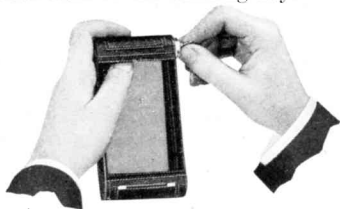
Remove the band from around the spool of film. Holding the film securely, unfold and thread the tapered end of the red paper into the *longer* opening of the empty spool, as far as it will go.

One end of each spool is slotted, and the red paper must be so threaded that these slots are on opposite edges of the red paper, see illustration, page 6.

Give the empty spool three or four turns, enough to bind the paper on the reel. The paper must draw straight and the full spool must not loosen.



Place the spools into the film pockets, keeping the red paper taut. The slotted end of the *empty* spool must be placed next to the winding key.

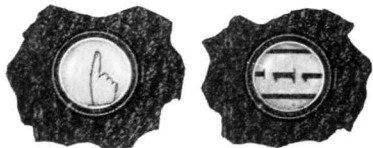


Press in and turn the winding key until it fits into the slotted end of the empty spool. The red paper must draw from the *under* side of the full spool.

Replace the front, first inserting the end opposite the lock, the edge of the roll holder must fit into the groove on this end of the front. Press the end on which the lock is attached into place and push over the lock, making sure that it is fastened securely.



Press in and turn the winding key, watching the red window. After a few turns have been given, a warning hand will appear; now turn the key slowly



8

until the figure 1 is in the center of the red window.

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

## TO OPEN



Raise the lever near the winding key, and draw down the bed of the Kodak until the side arms catch.

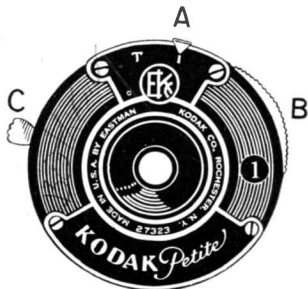
Draw out the lens standard by the knurled finger grips, see illustration at top of page 10, until the focusing catch "clicks" into the notch of the raised spring on the camera bed.

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The Kodak is now in focus for subjects about six feet and beyond.

## THE SHUTTER



- A—Indicator for instantaneous or time exposures
- B—Dial for stop openings
- C—Exposure Lever

## Instantaneous Exposures "Snapshots"

**First**—Move the indicator A to "I," (see Exposure Guide on inside back cover or table on pages 12 and 13).

**Second**—Revolve the dial B by the milled edge, to bring the correct stop opening into position (see Exposure Guide on inside back cover or table on pages 12 and 13).

**Third**—To make the exposure, move the lever C *once* either up or down. Push the lever until it clicks. Move the lever *slowly* so as not to jar the Kodak.

## Time Exposures

**First**—Move the indicator A to "T."

**Second**—Revolve the dial B until No. 1, 2, 3 or 4 shows in the circular opening. See tables on pages 12, 13, 26, 27 and 30.

**Third**—Press the exposure lever C until it clicks. This *opens* the shutter, which now stays open. Time the exposure by a watch. Press the exposure lever in the opposite direction. This *closes* the shutter.

*Time Exposures must never be made with the Kodak held in the hands.*

**Important:** *Never oil the shutter.*

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



## STOP OPENINGS

The stop openings regulate the amount of light passing through the lens. The openings are changed by turning the milled dial B, see page 10.

**No. 1**—For *all ordinary outdoor pictures*, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight, with the shutter adjusted for instantaneous exposures. For Interior Time Exposures, see table on pages 26 and 27.

**No. 2**—For open views, when the sunlight on the subject is *unusually bright*, and there are no heavy shadows, such as views at the seashore and on the water, with the shutter adjusted for an instantaneous exposure. For Interior Time Exposures, the time for which is given in the table on page 27.

**No. 3**—For instantaneous exposures of extremely distant views, marines, snow scenes with no prominent dark objects in the foreground, and clouds only, in bright sunlight. For Interior Time Exposures, see table on pages 26 and 27, and for Time Exposures Outdoors on cloudy days, see page 30.

**No. 4**—For Interior Time Exposures, also for Time Exposures Outdoors on

cloudy days, see pages 26, 27 and 30. *Never for instantaneous exposures.*

The smaller the stop opening the sharper the nearby objects will be, see table on page 14.

If stops No. 3 and No. 4 are used for ordinary instantaneous exposures, *failure will result.*

All exposures given for outdoor subjects are for the hours from two and a half hours after sunrise until two and a half hours before sunset. If earlier or later, the exposures must be longer.

For subjects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the correct exposure to give. When making pictures under these conditions the Kodak must be placed on a tripod or some other steady, firm support.

## DEPTH OF FOCUS

Depth of focus is the distance from the nearest to the farthest objects that will appear sharp in the negative or print. The depth of focus of any lens depends upon the size of the stop opening used. The smaller the stop opening the greater the depth of focus. See next page for depth of focus or range of sharpness of the Kodak *Petite*.

### Depth of Focus Table

Stop Opening	Range of Sharpness
No. 1.....	7½ feet to Infinity
" 2.....	6½ " " "
" 3.....	5 " " "
" 4.....	4 " " "



NO. 1



NO. 2



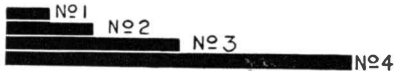
NO. 3



NO. 4

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These circles show the actual sizes of the stop openings of the shutter on the Kodak *Petite*. They clearly show the relative sizes of the stop openings and how their areas differ.

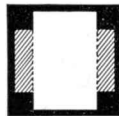


The above diagram shows the relative lengths of exposure required with the different stop openings.

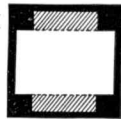
### THE FINDER

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

Look into the finder from directly over the center of it and include what is wanted by turning to the right or left, see illustration on page 16.



To make a vertical picture, hold the Kodak as shown above. The view included will appear in that part of the finder represented by the white portion of the diagram.



To make a horizontal picture, turn the finder and hold the Kodak as shown above. The view included will show in that part of the finder represented by the white portion in the diagram.



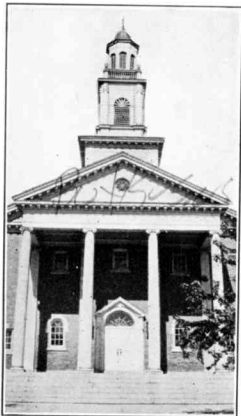
When making instantaneous exposures or snapshots with any Kodak, hold it firmly against the body as shown, and when pushing the exposure lever hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred.

## MAKING INSTANTANEOUS EXPOSURES OR SNAPSHOTS

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

Special instructions for making portraits are given on pages 26, 28 and 29.

### HOLD THE KODAK LEVEL



*Effect produced by tilting the Kodak.*

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

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

## THE AUTOGRAPHIC FEATURE

The autographic feature makes it possible to record on Autographic Film, at the time of exposure, any data, or information desired. The writing is done through a small opening in the back of the Kodak and the record normally comes just outside the picture area of the negative.

Auto Race up Pikes Peak, f. 4.5 1/200 sec.

Horse Show, Rochester, N.Y. 9/7/27

Edward, Vivian and John, 11/24/27

Niagara Falls, N.Y. f. 16-1/100 sec.

8 point Adirondack Deer, E.G.C. f. 11 1/25 sec.

Watkins Glen, N.Y. f. 16-2000. 1/25/27

*Suggestions for Autographic Records.*

N. C. Film can be used in Autographic Kodaks but autographic results can only be obtained by using

Autographic Film in an Autographic Kodak.



*Opening the door.*

Open the door in the back of the Kodak, using the stylus as shown in the illustration.



*Making the record.*

Write on the strip of red paper, bearing down on the stylus firmly for both up and down strokes, so as to get a clear impression.

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

*Expose to the sky, but not to the sun, for five to ten seconds.*

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

*Expose to artificial light at a distance of about three inches, for thirty to sixty seconds.*

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



Turn the winding key slowly, a few times, until No. 2 is in the center of the red window.

After all the exposures have been made, turn the key until the letter A appears in the red window. Open the door, write your name on the red paper and expose it to the light. Close the door and turn the key until the end of the red paper passes the window. The film is now ready for removal from the Kodak.



## CLOSING THE KODAK

To close the Kodak, press the spring on the camera bed to disengage the focus catch from the notch in this spring. Slide back the lens standard as far as it will go. Then press the side



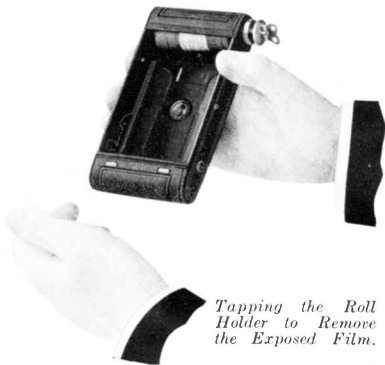
arms and raise the bed as shown in the illustration above. Lock the bed by moving the lever over towards the edge nearest the winding key.

## REMOVING THE FILM

After the last section of film has been exposed, and the autographic record of your name has been made (see page 20), turn the winding key until the end of the paper passes the red window.

In a subdued light, remove the front of the Kodak as described on pages 5 and 6.

Draw out the winding key, and tap the roll holder gently to eject the film, as in the illustration below. Be careful that the red paper does not unroll. Fold under about half-an-inch of the red paper, and fasten it with the sticker.



*Tapping the Roll Holder to Remove the Exposed Film.*

**“Cinch” Marks:** After removing the film from the Kodak, do not wind it tightly with a twisting motion, or the film might be scratched.

Wrap up the exposed film. It is now ready for development. This may be

done by a photo finisher, or by yourself. If the latter is desired, you may write to our Service Department, mentioning the size of the pictures made with your camera, and we will send you a list of the necessary materials which can be ordered from your dealer.

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

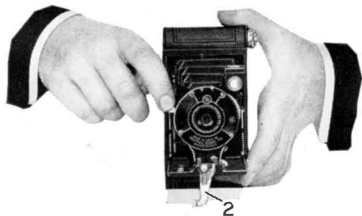
Remove the empty spool by pressing one of the flanges with a finger or thumb, and place it in the winding end of the roll holder. The camera is now ready for reloading.

It is a good plan to reload the Kodak as soon as an exposed film has been removed, to be ready for the next pictures. Load with Kodak Film.

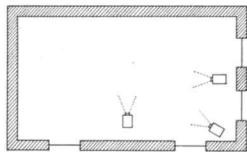
## TIME EXPOSURES—INTERIORS

To make a Time Exposure with the Kodak in the vertical position, open the front and draw out the lens standard, see pages 9 and 10. Use the locking lever 2, as a support, and place the camera on something steady and level, such as a table or chair, in the position shown on page 24. Be sure, however, to place the Kodak not more

than two or three inches from the edge, to avoid including part of the table or chair in the picture.



Place the Kodak in such a position that the finder will include the view desired. The diagram below shows three positions for the camera. It should not be pointed at a window as the glare of light will blur the picture.



If all the windows can not be avoided, draw the shades of those within range of the lens.

For horizontal pictures, turn the Kodak, finder, and locking lever 2, as shown in illustration at top of page 25.

Adjust the shutter for a time exposure as described on page 11.



All being ready, press the exposure lever carefully, once to open, time the exposure by a watch, and again press the exposure lever to close the shutter.

After making a time exposure, turn the winding key until the next number appears in the red window. If no more time exposures are to be made, adjust the shutter for an instantaneous exposure as described on page 11.



Another method of making time exposures is to hold the hand or a card

close to the shutter, open the shutter and take the hand away for the length of exposure required, then return the hand and close the shutter.

## Exposure Table for Interiors

The table on page 27 gives suitable exposures for varying conditions of light, when using stop No. 2.

With stop No. 1, give one-half;  
 " " No. 3, " twice;  
 " " No. 4, " four times  
 the exposure given in the table.

The smaller the stop opening the sharper the nearby objects will be, see pages 13 and 14. Stop No. 2 gives the best average results for Interiors.

The exposures in the table on page 27 are for rooms where windows get the direct light from the sky, and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

## TO MAKE A PORTRAIT

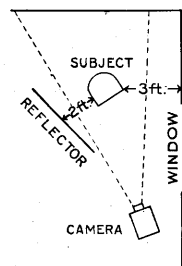
The subject should be seated in a chair partly facing the light with the body turned slightly away from, and the face turned towards the Kodak which should be a little higher than an ordinary table. The subject should look at an object level with the lens or

EXPOSURE TABLE FOR INTERIORS

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



directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject; and for a full-length figure, about ten feet. The background should form a contrast with the subject; a light background usually gives a better effect than a dark one.



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

reflector; it should be at an angle and in the position indicated in the diagram.

## Making Portraits Outdoors

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead. Place the Kodak on a steady, firm support, use stop No. 3 or No. 4 and make a short Time Exposure of about one or

two seconds. By following this rule unpleasant and distorting shadows on the face will be avoided.

## Kodak Portrait Attachment

The Kodak Portrait Attachment makes large head and shoulder portraits. It can also be used for photographing flowers and similar subjects.

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

The subject must be exactly  $3\frac{1}{2}$  feet from the lens. Measure the distance carefully from the lens to the face. The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 8* with the *Kodak Petite*.

## Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect.

Use *Kodak Diffusion Portrait Attachment No. 8* with the *Kodak Petite*.

“AT HOME WITH THE KODAK” is a booklet containing many diagrams and illustrations showing various lighting effects. It gives suggestions for making pictures, in and around the home.

“PICTURE TAKING AT NIGHT” is a booklet that describes in detail the method of making flash-light exposures, camp fire scenes, fireworks, lightning, moonlight effects, silhouettes and other novel and unusual pictures.

These two booklets are free, and copies of them will be sent upon request to our Service Department.

## TIME EXPOSURES—OUTDOORS

When the smaller stop openings (No. 3 or No. 4) are used, the light passing through the lens is so much reduced that short time exposures outdoors may be made.

Adjust the shutter for a Time Exposure as described on page 11. Place the Kodak on a steady, firm support, *do not hold it in the hands.*

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

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

**With Sunshine**—Time Exposures should not be made.

## CLEAN LENSES

These pictures illustrate the difference between results with a dirty and clean lens.



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

Lenses should be cleaned as follows:

Remove the front of the Kodak, see pages 5 and 6, then open the front as described on page 9. Adjust the shutter for a time exposure, see page 11, and open it; the largest stop opening (No. 1) should be in position. Hold the Kodak with the front towards the light, then look through the lens from the back, and if it is dirty; wipe the front and back of the lens with a clean handkerchief. Never unscrew the lens.

## Keep Dust Out of the Camera

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

## PRICE LIST

AUTOGRAPHIC FILM CARTRIDGE, No. A 127, eight exposures, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ .....	\$ .25
KODAK PORTRAIT ATTACHMENT, No. 8	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 8 .....	1.25
KODAK SKY FILTER, No. 8 .....	.75
KODAK COLOR FILTER, No. 8 .....	.75
KODAK NEGATIVE ALBUM, to hold 100 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ negatives.....	1.25
KODAK TRIMMING BOARD, five-inch....	.75
KODAK DRY MOUNTING TISSUE, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ , three dozen sheets.....	.10
RHODES ALBUM, flexible leather cover, loose-leaf, 50 black leaves, size 5 x 8 Cloth cover.....	2.00 .90
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors...	.50
VELOX WATER COLOR OUTFIT, consist- ing of Artist's Mixing Palette, three Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors).....	1.00
"HOW TO MAKE GOOD PICTURES," an illustrated book of helpful sugges- tions. It describes various methods of making exposures, developing, printing, enlarging, coloring, making lantern slides, and other interesting subjects.....	.50

All prices subject to change without notice.

EASTMAN KODAK COMPANY,  
ROCHESTER, NEW YORK.

## Outdoor Exposure Guide for the Kodak Petite

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes show- ing little or no sky. Near- by subjects in open field, park or garden. Street scenes.	No. 1	I
Ordinary landscapes show- ing sky, with a principal object in the foreground.	No. 2	I
Marine and beach scenes. Distant landscapes. Mountains. Snow scenes with no prominent dark objects in the foreground.	No. 3	I
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	No. 3	T one second
Moving objects. When photographing a moving object such as a runner, train or an auto- mobile, the subject should be traveling to- wards or away from the camera at an angle of about 45 degrees.	No. 1	I

This exposure table is for the hours from 2 $\frac{1}{2}$  hours after sunrise until 2 $\frac{1}{2}$  hours before sun-  
set on days when the sun is shining. If pictures  
are made earlier or later in the day, or if it is a  
slightly cloudy or hazy day, use the next larger  
stop opening than the one specified.

The largest stop opening is No. 1. The  
higher the number the smaller the opening.