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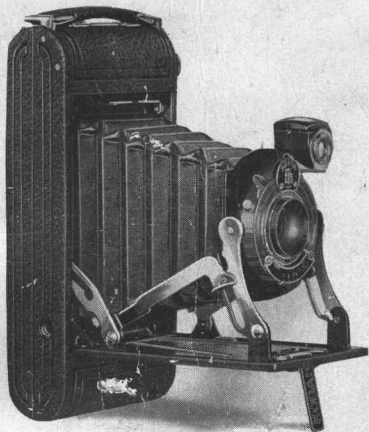
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*"If it isn't an Eastman,
it isn't a Kodak."*

*Picture taking with the
Nos. 1 and 1A
Pocket Kodaks
Series II*



"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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Eastman Matte-Enamel Bromide Paper,	
Eastman Enameled Bromide Paper,	
Kodak Dry Mounting Tissue,	
Eastman Tested Chemicals,	
Tripods and Other Specialties.	

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

January, 1923.

"KODAKERY"

A monthly magazine that teaches how to make better pictures will be sent **FREE OF CHARGE** to anyone who purchases one of our amateur cameras from a dealer in photographic goods, provided this blank is filled out and sent to us within 30 days from the date the camera was purchased.

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Form No. 348.23.S

Picture taking with the
Nos. 1 and 1A
Pocket Kodaks
Series II

SINGLE LENS
(Meniscus Achromatic)



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 the No. 1 Pocket Kodak, Series II.

A-116 is the number of film for the No. 1A Pocket Kodak, Series II.

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 or the No. 1A Pocket Kodak, Series II, 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 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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PART I

Loading the Kodak

THE film for the No. 1 and the No. 1A Pocket Kodak, Series II, 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 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. I, 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.



THE FILM
A-120 or A-116

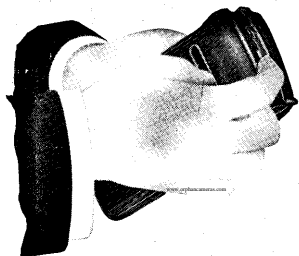


Fig. I.

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 winding key is on the top of the camera.

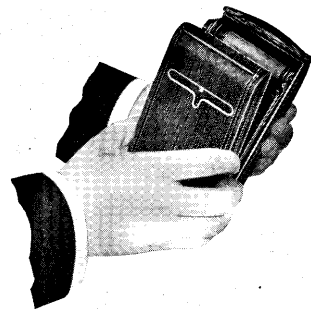


Fig. II.

Removing the Back

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.

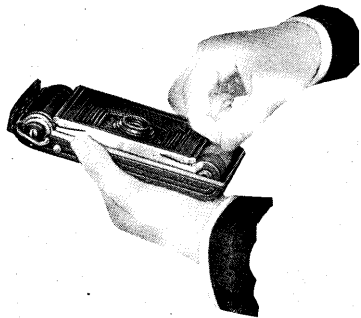


Fig. IV.
Removing Gummed Band.

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

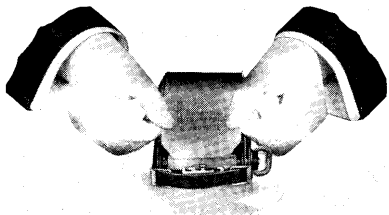


Fig. V.
Threading Up the Red Paper.

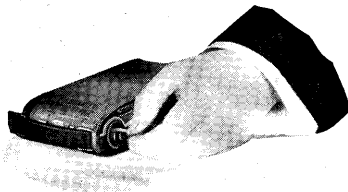


Fig. VI.
Turning the Key to Bind Paper on Reel.

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. VI.

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



Fig. VII.
Showing Position of Paper.

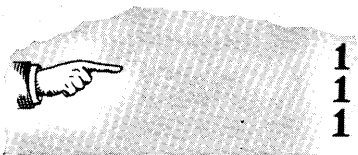
7. Replace the back on Kodak, being careful to put it on right side up (the Auto-graphic door must be at the end of the Kodak on which the handle is fastened). When replacing the back, first make sure that the edge at the end of the Kodak is in the metal groove on the end of the back, nearest the red 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 probably in a leakage of light and consequent loss of film.

Throughout the foregoing operation, from the time the gummed band is broken 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, an index 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 or the No. 1A Pocket Kodak, Series II, either time or instantaneous, be sure of three things:

First—That the shutter is adjusted properly. (For instantaneous, time or "bulb" exposure).

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

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

NOTE—Exposures are made by pushing down on exposure lever C. The shutter is self-setting.

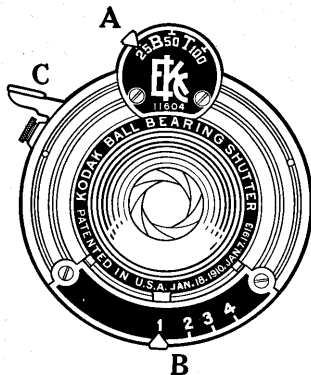
A cable release can be obtained for use with this Kodak if it is desired, but the Kodak cannot then be closed without first removing the cable release.

To attach the cable release it will first be necessary to remove the knurled headed screw located in the opening near the exposure lever C. After using the cable release, detach it and replace the screw in the opening. This screw prevents dust getting into the shutter.

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.



Instantaneous Exposures

First—Move the lever A to 25, 50 or 100, (representing the speeds of the shutter), according to the time of instantaneous exposure desired.

NOTE—The lever A should be used at 100, only when taking moving objects in bright sunshine, and lever B must always be placed at No. 1, when taking this kind of a picture.

Second—Move the lever B to No. 1. Lever B controls the iris diaphragm or stops

and No. 1 is the proper opening for ordinary instantaneous exposures when the subject is in bright sunlight, using speed 25.

NOTE—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 stop No. 2 and speed 50. *In dull light do not attempt instantaneous exposures.*

Third—Push down on exposure lever C. *This makes the exposure.*

NOTE—Push the exposure lever 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.

Time Exposures

First—Move the lever A to the point “T” (time). This adjusts the shutter for Time Exposures.

Second—Move the lever B to No. 1, 2, 3 or 4. See instructions for the use of the diaphragms or stops as given on pages 19 and 20, also the table for making Interior Time Exposures on pages 36 and 37, and the table for Time Exposures Outdoors, page 40.

Third—Push down on exposure lever C. *This opens the shutter.* Time the exposure by a watch. Again push down on the exposure lever. *This closes the shutter.*

Another method for making Time Exposures is described on pages 34 and 35.

Bulb Exposures

When it is desirable to make a very short time exposure this is best accomplished by

making a “Bulb Exposure.”

First—Move the lever A to the point “B” (bulb). This adjusts the shutter for “Bulb” Exposures.

Second—Move the lever B to No. 1, 2, 3 or 4. See instructions for the use of the diaphragms or stops as given on pages 19 and 20, also the table for making Interior Time Exposures on pages 36 and 37, and the table for Time Exposures Outdoors as given on page 40.

Third—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 exposure lever C 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.

Instantaneous Exposures “Snapshots”

When making ordinary instantaneous exposures or snapshots, the subject should be in

the broad, open sunlight, but the camera must not. The sun should be behind the back or over the shoulder of the operator. If it shines directly into the lens it will blur and fog the picture.

For special instructions in regard to making portraits, see pages 38 and 39.

Opening and Focusing the Kodak

Press the button as shown in Fig. I to open the front.

Grasp the Kodak in the left hand, then pull down the bed of the Kodak to the limit of motion, Fig. II. The front will spring out and lock into the proper position, automatically. This extends the bellows.



Fig. I.
*Opening the
Front*



Fig. II.
Extending the Bellows

The Nos. 1 and 1A Pocket Kodaks, Series II are fixed focus models, and therefore need no further adjustment for focusing.

What Depth of Focus Means

Suppose now that the lens is used at its full opening No. 1. An object about 12 feet distant will be absolutely sharp, objects as near as $8\frac{1}{2}$ feet distant, while not as sharp, will be sharp enough for all practical purposes. (See tables on page 18.) Stop the lens down to No. 2, and those objects nearer to the Kodak will increase in sharpness. Go further and use stop No. 4, and everything 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 nearby and distant objects at the same time. But it is obvious that with the small stops the exposure must be correspondingly lengthened.

The following tables will be a help in determining the range of critical definition or depth of focus, when using the different stop openings on the Nos. 1 and 1A Pocket Kodaks, Series II, when the Kodaks are fitted with the Single (Meniscus Achromatic) Lens:

No. 1 Pocket Kodak, Series II.

Stop or Diaphragm	Range of Sharpness
No. 1.....	10½ feet to Infinity
" 2.....	9 " " "
" 3.....	7½ " " "
" 4.....	5½ " " "

No. 1A Pocket Kodak, Series II.

Stop or Diaphragm	Range of Sharpness
No. 1.....	13 feet to Infinity
" 2.....	12 " " "
" 3.....	10 " " "
" 4.....	8½ " " "

No. 1 Pocket Kodak Series II



No. 1



No. 2



No. 3



No. 4

No. 1A Pocket Kodak Series II



No. 1



No. 2



No. 3



No. 4

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These two diagrams show the actual sizes of the stop openings or diaphragms of the shutters used on the Nos. 1 and 1A Pocket Kodaks, Series II, when the Kodaks are fitted with the Single (Meniscus Achromatic) Lens. The diagrams clearly show the relative sizes of the various stop openings and the difference between their areas.

Diaphragms

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

No. 1—THE LARGEST—For all ordinary instantaneous exposures when the subject is in the bright sunshine, using speed 25.

No. 2—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, 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 37 and 38.

No. 3—For instantaneous exposures of extremely distant views, marine, snow scenes and clouds, in bright sunshine, using speed 25; also for Time Exposures.

No. 4—For Interiors see table on pages 36 and 37. For Time Exposures Outdoors in cloudy weather. *Never for instantaneous exposures.* The time required for Time Exposures Outdoors on cloudy days, with smallest stop, will range from 1 second to 8 seconds, according to the light, see page 40. The smaller the stop the sharper the nearby objects will be, see tables on page 18.

If the *smallest stop* (No. 4), is used for instantaneous exposures, *absolute failure will result.*

NOTE—In all of the instructions in this manual, where the subject is out of doors, the exposures given are calculated for hours from 2½ hours after sunrise until 2½ 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.

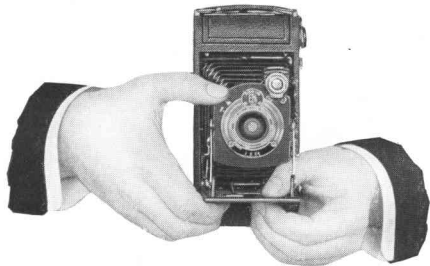


Fig. III.

Locate the Image

Aim the camera at the object to be photographed and locate the image in the finder. For a vertical exposure the camera must be held as shown in Fig. III.

For a horizontal picture hold the camera as shown in Fig. IV, turning the finder as indicated.

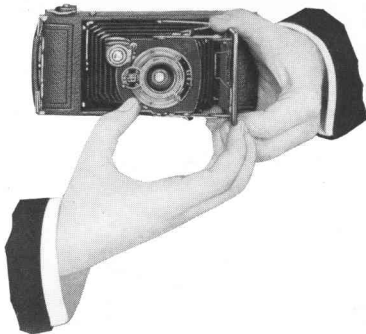
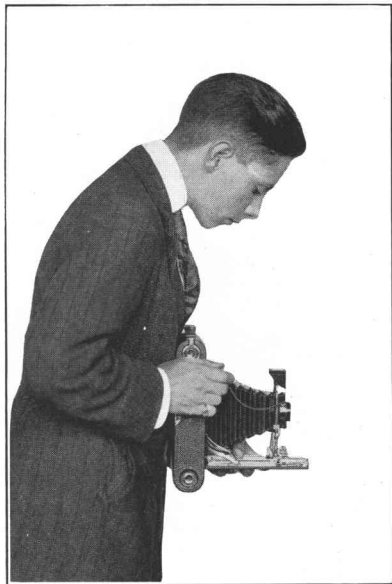


Fig. IV.

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.



IMPORTANT

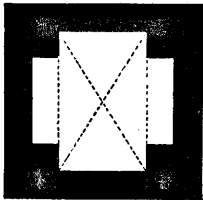
When making instantaneous exposures, with any Kodak, hold it firmly against the body as shown in illustrations, and



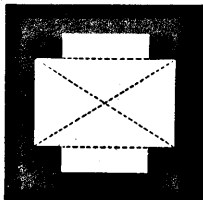
when operating the cable release (when Kodak is fitted with one) or when pushing down on the exposure lever, hold the breath for the instant.

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 pictures taken with the Nos. 1 and 1A Pocket Kodaks, Series II, are 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.

Use Stop No. 1 and Speed 25

For all ordinary outdoor work, when the subject is in the bright sunshine, use stop No. 1 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.

In views at the seashore or on the water, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, stop No. 2 and speed 50 should be used.

For ordinary *landscapes*, in bright sunshine with clear sky overhead, use stop No. 2 and speed 25.

If a smaller stop opening than No. 2 is used for snapshots, *absolute failure will result*, except that No. 3 should be used for extremely distant views, marine, snow scenes and clouds in bright sunshine, using speed 25.

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 upwards (thinking thereby to center it), the result will be similar to Fig. VI, page 26.

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.

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.

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.

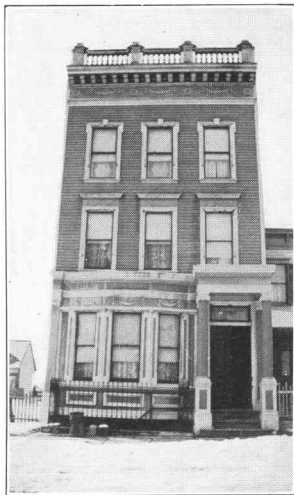


Fig. VI.

Effect produced by tilting the Kodak

When making the exposure:

- hold the Kodak steady
- hold it level
- push down on exposure lever.

The Autographic Feature

The Nos. 1 and 1A Pocket Kodaks, Series II, have 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 No. 1, which, by the way, can easily be abbreviated to B, $1/25$, 1. 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 this 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.

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. VII.) Use the stylus held in as upright a position as is convenient, and write on the

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. 2/17/16
 Flood, Erie, Pa. 8/3/15 - 6.20 P.M.

An Autographic Negative

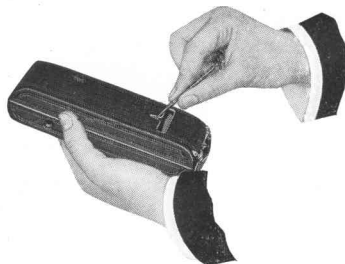


Fig. VII.

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. VIII.)

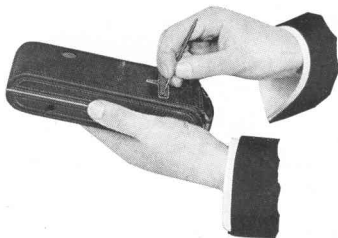


Fig. VIII.

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

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.

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:

(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 28, 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. IX. The warning index hand appears only before No. 1.

Repeat the foregoing operations for each picture.

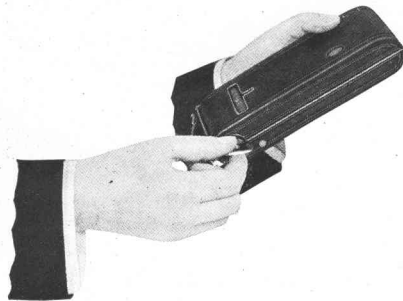


Fig. IX.
Turning the Film Winding Key

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.

Time Exposures—Interiors

Open the front of the Kodak and pull down the bed to the limit of motion, as when making Instantaneous Exposures, see pages 16 and 17. The Nos. 1 and 1A Pocket Kodaks, Series II, are fixed focus models so they need no further adjustment for focusing.

Place the camera in such a position that the finder will embrace the view desired.

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.

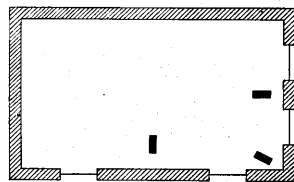


Diagram Showing Positions for Kodak

To make a Time Exposure, place the Kodak on some firm support, like a table, chair or tripod. 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 on a table or chair, as indicated in Fig. X, page 34. The Kodak is also provided with tripod sockets and may be used on a tripod.

When it is desired to make a horizontal time exposure without the use of a tripod, pull out the support that is located on the front edge of the bed of Kodak, and place Kodak in position, as shown in Fig. XI, page 35.

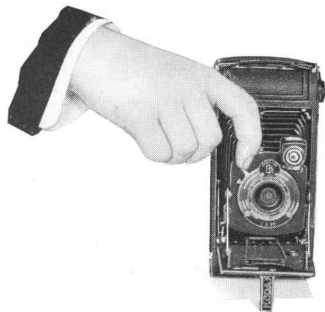


Fig. X.

Adjust the shutter for a Time Exposure as described on page 14.

All being in readiness, push down on exposure lever, once to open, and again to close the shutter. Time the exposure by a watch.

Another Method

Another way of making Time Exposures, which has much to recommend it, is as follows:

Hold the palm of the hand or a card, close to the front of the Kodak, so as to cover the lens and exclude all light. (See Fig. XII.)

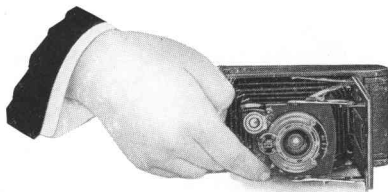


Fig. XI.

Push down the exposure lever to open the shutter, remove the hand and give the proper exposure; replace the hand in front of lens

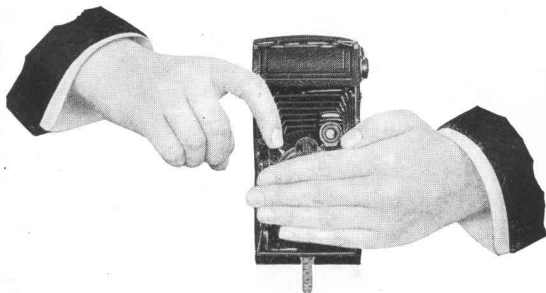


Fig. XII.

Picture taking with the

and again push down on the exposure lever to close the shutter.

Some experienced amateurs prefer this method with any camera not having a cable release, as it practically does away with all danger of jarring the camera during exposure, and thus blurring the picture.

TURN THE WINDING KEY.

After making the autographic record turn the next section of film into position as described before. (See page 31.)

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 No. 2 in front of the lens. If stop No. 1 is used, give one-half the time; with stop No. 3 give twice the time,

Nos. 1 and 1A Pocket Kodaks, Series II

and with stop No. 4 give four times the time of the table. The smaller the stop the sharper the nearby objects will be, see tables on page 18. Stop No. 2 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.

Picture taking with the

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 light, and turn the face slightly towards the camera (which should be located a little higher than an ordinary table). The eyes of the subject should be 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 8 feet from the subject; and for a full-length figure about 10 feet. The background should form a contrast with the subject. When making portraits indoors, a light background will usually give a more pleasing effect than a dark one.

When making portraits where the subject is about eight feet from the camera, use stop No. 3 or No. 4 and time accordingly. (See table on pages 36 and 37.) As a general rule use stop No. 2 for portraits.

If portraits are made out of doors when the

sun is shining brightly, have the subject in the shade of a building or a large tree, but with clear and unobstructed sky overhead,—then place the Kodak on a tripod or some other solid support, use stop No. 3 or No. 4 and make a short Time Exposure ("Bulb" Exposure) of one or two seconds. By following this rule unpleasant and distorting shadows on the face will be avoided.

Kodak Portrait Attachment

By using a Kodak Portrait Attachment with the Nos. 1 and 1A Pocket Kodaks, Series II, head and shoulder pictures of increased size may be obtained.

When the Kodak Portrait Attachment is in position the subject should be exactly $3\frac{1}{2}$ feet from the lens, and for the best results, use stop No. 2, and time accordingly. (See table on pages 37 and 38.)

The Attachment is simply an extra lens slipped in front of the regular lens and in no way affects the operation of the Kodak except to change the focus. Be sure to specify what camera the Attachment is to be used with when ordering

Use **Kodak Portrait Attachment No. 3**, with the No. 1 Pocket Kodak, Series II.

With the No. 1A Pocket Kodak, Series II, use **Kodak Portrait Attachment No. 6**.

Time Exposures—Outdoors

When the smallest stop (No. 4) is in front of the lens the light admitted is so much reduced that time exposures out of doors may be made the same as interiors, but the exposures must be much shorter.

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

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

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

The above table is calculated for hours from 2½ hours after sunrise until 2½ 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 pages 14 and 15.

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 flash-light, 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 14 of this manual (stop

No. 1 must be used), and the Kodak placed on some level support where it will take in the view desired, as described on pages 32 and 33.

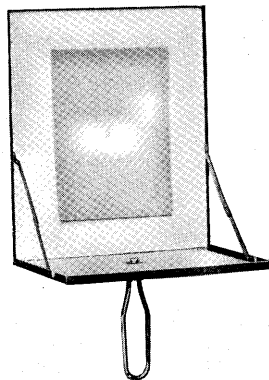
Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the strength of the flash.

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 may be held in the hand, *always between you and the flash sheet*, or it

may be used on any tripod, it 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 flash sheet firmly into position on the pan.

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

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 30, 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 8 feet, and for a full-length figure, about 10 feet. When the subject is 10 feet or nearer to the camera, use stop No. 2 and a No. 3 sheet.

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 39.

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 is 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.

Closing the Kodak

When through using the Kodak, close it by pushing down on the two arm locks at each side of the front standard, as shown in illustration (Fig. XIII), then push up the bed of Kodak. The front and bellows close by folding automatically.

Before closing the Kodak, make sure that the finder is in the position for making a vertical exposure, or in the upright position, otherwise the Kodak will not close properly.



Fig. XIII.

Pushing down on two arm locks to close the Kodak.

PART III

Removing the Film

WHEN changing the spools of film in the Nos. 1 and 1A Pocket Kodaks, Series II, avoid doing so in the *direct* sunlight. The change should be made 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 32, turn the winding key about eight half-turns. This covers the film with red paper again.

2. Provide an extra spool of film to fit the camera, and take a position where the



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

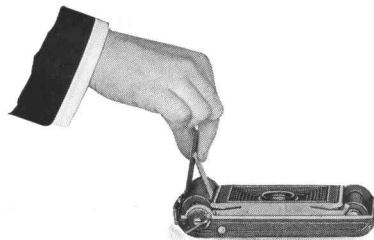


Fig. II.
Removing the Cartridge of Exposed Film

daylight is somewhat subdued, *not* in the direct sunlight.

3. Remove the back from the Kodak as before described, pages 5, 6 and 7.

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 48.

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

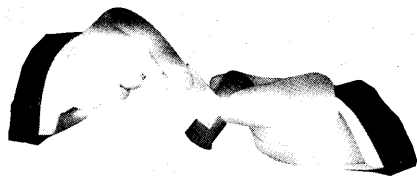


Fig. III.
Sealing Exposed Film with Sticker

of the seal easy), and then seal with the sticker, see Fig. III.

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 edges of the flanges at each end, push the spool to the right a trifle, then lift it upwards, Fig. IV, page 51.

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. V, page 52. Make sure that the spool pin

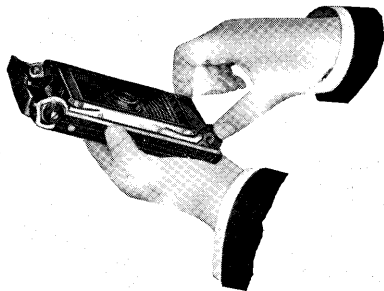


Fig. IV.
Removing the Empty Spool

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, first 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 10.

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.

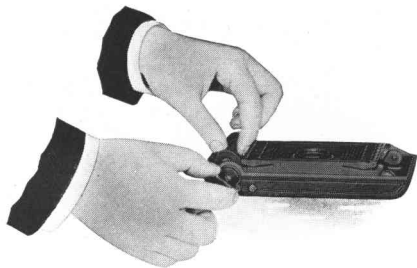
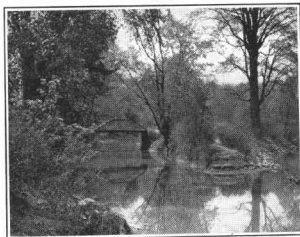


Fig. V.

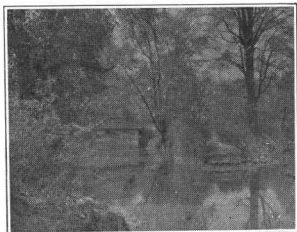
Fitting Web on Winding Key into End of Spool

“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 an effect as is shown in the lower picture, the back of the lens is lightly touch-

ed with the thumb, which is 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, this will extend the bellows. Adjust the shutter as when making a Time Exposure and open the shutter, the largest stop (No. 1) 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 Pocket Kodak, Series II, Film (No. A-120), provide a "Brownie" or a 2½-inch Kodak Film Tank. 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.

For use with the No. 1A Pocket Kodak, Series II, Film (No. A-116), provide a 2½-inch Kodak Film Tank.

(These two sizes of films may be developed in the larger tanks that are made for use with films of longer spool length—but not so economically.)

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 COMPANY,
ROCHESTER, N. Y.

PRICE LIST

Autographic Film Cartridge, No. A-120 , for use with the No. 1 Pocket Kodak, Series II, 2¼ x 3¼, 6 exposures,.....	\$.25
Autographic Film Cartridge, No. A-116 , for use with the No. 1A Pocket Kodak, Series II, 2½ x 4¼, 12 exposures,.....	.60
6 exposures, .....	.30
Leather Carrying Case , with strap, for use with the No. 1 Pocket Kodak, Series II,	2.50
Leather Carrying Case , with strap, for use with the No. 1A Pocket Kodak, Series II,	3.00
Kodak Portrait Attachment No. 3 , for use with the No. 1 Pocket Kodak, Series II, .....	.75
No. 6 , for use with the No. 1A Pocket Kodak, Series II, .....	.75
Kodak Color Filter and Kodak Sky Filter No. 3 , for use with the No. 1 Pocket Kodak, Series II, each,.....	1.15
No. 6 , for use with the No. 1A Pocket Kodak, Series II, each,.....	1.15
"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

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
Eastman A B C Developing and	
Printing Outfit for dark-room de-	
velopment (for 4 x 5 negatives or	
smaller), complete,	1.65
Kodak Acid Fixing Powder, per	
1-lb. package, . . . . .	.25
Per ½-lb. package, . . . . .	.15
Per ¼-lb. package, . . . . .	.10
Eastman Hydrochinon Developer	
Powders (do not stain the fingers),	
per ½ doz. pairs, . . . . .	.30
Eastman Pyro Developer Powders	
(for dark-room development), 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
No. 4, for use with 2½ x 4¼ nega-	
tives, each, . . . . .	.10
Velox Paper, 2¼ x 3¼, per dozen	
sheets, . . . . .	.12
2½ x 4¼, per dozen sheets, . . . . .	.15

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, 2¼ x 3¼, 2 doz. sheets,	.20
2½ x 4¼, 2 dozen sheets, . . . . .	.25
Combined Toning and Fixing So-	
lution for Solio, per 8-oz. bottle, . . . . .	.50
Per 4-oz. bottle, . . . . .	.30
Eastman Reducer and Stain Re-	
moval, 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
No. 2, per pkg., ½ doz., . . . . .	.56
No. 3, per pkg., ½ doz., . . . . .	.84
Kodak Flash Sheet Holder,	1.25
Kodak Dry Mounting Tissue, 2¼ x	
3¼, 3 doz. sheets, . . . . .	.10
2½ x 4¼, 3 doz. sheets, . . . . .	.10
Eastman Film Developing Clips	
(nickled), 3½-in., per pair, . . . . .	.25
Kodak Junior Film Clip, No. 1,	
each, . . . . .	.12

Picture taking with the

Nos. 1 and 1A Pocket Kodaks, Series II

Kodak Print Roller , double, 6-inch,	\$ 1.00
Flexo Print Roller , single, 4-inch,...	.30
Kodak Metal Tripod , No. 0,.....	2.75
No. 1,.....	4.50
No. 2,.....	5.00
Leather Carrying Case for Kodak Metal Tripod , Nos. 0, 1 or 2,.....	2.70
Bull's-Eye Tripod ,.....	2.00
Optipod , for attaching Kodak to the edge of a table, chair, fence, etc.,...	1.25
Kodak Dark-room Lamp No. 2 , 5/8-inch wick,.....	1.25
Eastman Visible Graduate , 4-oz.,...	.40
8-oz.,.....	.50
Eastman Film Negative Album , to hold 100 2½ x 4¼, 2¼ x 3¼ and smaller 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
Per 50,.....	1.30
For Prints 2½ x 4¼, per 100,.....	2.80
Per 50,.....	1.40
Kodak Album , 50 black leaves, loose-leaf, flexible, olive grey blend or brown blend leather cover, size 5 x 8,.....	2.50
Size 7 x 11,.....	3.75

Agrippa Album , flexible leather cover, loose-leaf, 50 black leaves, size 5 x 8,.....	\$ 2.25
Size 7 x 11,.....	3.25
Cloth cover, size 5 x 8,.....	1.15
Size 7 x 11,.....	1.60

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Developing Film only , 2¼ x 3¼, per roll of 6 exposures,.....	.15
2½ x 4¼, per roll of 12 exposures,35
Per roll of 6 exposures,.....	.20

Printing and mounting only , on Velox, 2¼ x 3¼ or 2½ x 4¼, each,...	.09
Prints unmounted, each,.....	.07

All prints furnished unmounted unless otherwise specified.

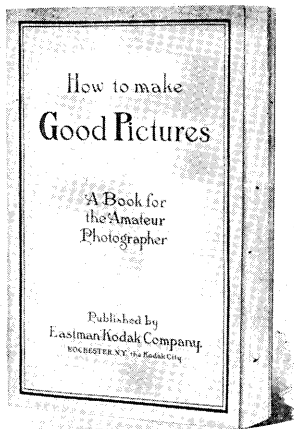
NOTE—If mailing us film for development do not fail to mark the package plainly with your name and address, and write us a letter of advice, with remittance.

8 x 10 or 6 x 10, Bromide Enlargements , mounted on cards, each,.....	\$ 1.00
10 x 12, or 7 x 12, each,.....	1.40
11 x 14, or 8 x 14, each,.....	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.

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ROCHESTER, N. Y.



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Price, \$.40

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