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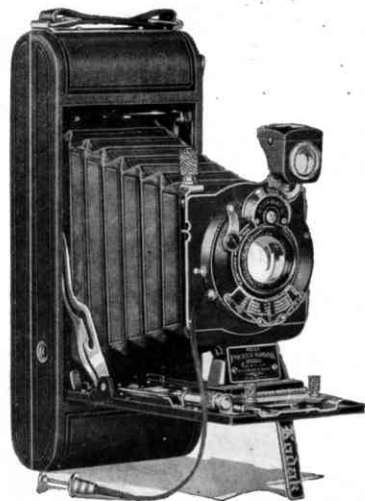
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*“If it isn’t an Eastman,
it isn’t a Kodak.”*



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

Kodak Anastigmat Lens $f.4.5$ or $f.5.6$

“Kodak”

TRADE MARK
1888

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Manufacturers of

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

KODAK FILM TANKS
EASTMAN TESTED CHEMICALS
KODAK DRY MOUNTING TISSUE
TRIPODS AND OTHER PHOTO-
GRAPHIC MATERIALS

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

August, 1926.

600
Picture taking with the

Nos. 1 and 1A Pocket
Kodaks *Special*

Kodak Anastigmat Lens *f.4.5 or f.5.6*

Published by

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

Order Film by Number

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

A 120 is the number of the film for the No. 1 Pocket Kodak *Special*.

A 116 is the number of the film for the No. 1A Pocket Kodak *Special*.

Autographic Film can be used in the earlier models of Kodaks, and "N. C." film can be used in Autographic Kodaks.

Autographic results can only be obtained by using Autographic Film in an Autographic Kodak.

IMPORTANT

When autographing film, bear down with the stylus as heavily as the paper will stand without tearing.

Before Loading

THE Nos. 1 and 1A Pocket Kodaks *Special* are alike except that the No. 1A makes a larger picture and it has a rising front. Throughout this book whatever is written applies to either camera except in the matter of film, picture sizes, rising front and some accessories. These instructions are for the Kodaks whether they are fitted with the *f.4.5* or the *f.5.6* Kodak Anastigmat Lens.

Before taking any pictures with your Kodak, read the following instructions carefully. Make yourself familiar with the camera, taking especial care to learn how to operate the shutter (see page 10). Work it for instantaneous, time and "bulb" exposures several times before loading the Kodak with film.

The first thing to bear in mind is that the light which impresses the photographic image upon the sensitive film in a fraction of a second, when it comes through the lens, can destroy the film as quickly as it makes the picture. While loading and unloading the Kodak, be very careful to keep the red paper wound tightly around the film to prevent the light striking it.

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Loading the Kodak

THE Nos. 1 and 1A Pocket Kodaks *Special* can be loaded or unloaded in daylight. This should be done in a subdued light, not in direct sunlight. Use film No. A 120 for the No. 1 Pocket

Kodak *Special*, and film No. A 116 for the No. 1A Pocket Kodak *Special*.



FIG. I.
Removing the Back.

1. Press the button above the winding key and lift off the back of the camera as shown in Fig. I.

2. In the winding end of the camera is an empty spool, this is the reel; place the roll of film in the opposite end. Fig. II.

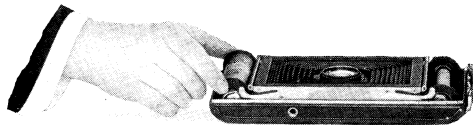


FIG. II.
Inserting the Film.

The word "TOP," which is printed on the cartridge, must be be on the same side of the camera as the winding key. If the cartridge is inserted the wrong way around, the red paper will come between the lens and the film and no pictures could be made.

3. See that the spring pivots are in the holes in the ends of the spool.



FIG. III.
Threading Red Paper into Reel.

4. Remove the band that holds the red paper, pass the paper over the two rollers, unfold the end and thread it into the *longer* opening in the slit in the reel, *as far as it will go*, Fig. III. Be careful that the paper draws straight and true.

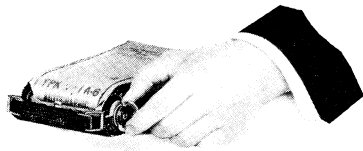


FIG. IV.
Binding the Red Paper on Reel.

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

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



FIG. V.
Showing Position of Paper.

6. Replace the back by fitting the flange nearest the red window, over the metal edge below the *full spool* and closing it into place. Press the back near the carrying handle so that the spring button snaps into place, securely locking the back.

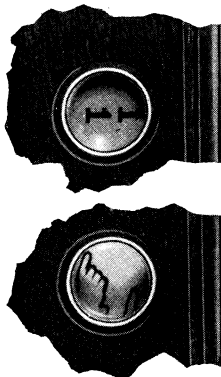
Handle the back of the Kodak carefully as even a slight bend would make

it fit badly, allowing light to get in and ruin the film.

From the time the band on the roll of film is broken until the back is again in place, keep the red paper wound tightly on the roll. If it should loosen, light will get in and the film will be fogged and ruined.

7. Turn the key and watch the red window. After 10 to 15 turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.

The film is now in position for the first 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."*

Making the Exposures

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

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

Second—The diaphragm lever placed at the proper stop opening.

Third—The shutter “set.”

Fourth—The Kodak focused.

Fifth—An unexposed section of the film turned into position.

The shutter is “set” by pressing lever E and exposures are made by pressing the push-pin of the cable release D or pressing the exposure lever C. (See illustration on page 13.)

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

Operating the Shutter

Familiarity with the shutter is necessary for successful picture-taking with any camera. The following directions should be carefully read, and the shutter operated several times before loading the Kodak with film.

Over the lower scale on the shutter is a slide, with divisions indicating four degrees of light intensity: “Brilliant,” “Clear,” “Gray” and “Dull.”

This slide has an opening, which, when its pointer is at any of the diaphragm or *f.* numbers, uncovers figures which indicate the correct exposures for each diaphragm or stop opening, under the four light conditions defined as follows:

Brilliant—intense sunlight. When the sunlight is very clear and intense, and is shining directly on the principal part of the subject.

Clear—ordinary sunlight; also intense sunlight when it is not shining directly on the principal part of the subject.

Gray—hazy or dull sunlight. Best judged by the shadow cast by the sun which would be called “half-shadow;” or when only a faint shadow is visible.

Dull—sun not visible; sky completely overcast with light clouds or slightly smoky atmosphere.

With heavy clouds it will be necessary to make a longer exposure than

use $f.5.6$ or $f.6.3$ and $1/25$ second. If greater depth of focus is required, place the Kodak on a tripod or some other firm support, use a small stop and make a longer exposure, according to the table on page 58.

As a general rule $1/100$ and $1/200$ second ($1/150$ second if your camera is the No. 1A Pocket Kodak *Special* with $f.4.5$ or $f.5.6$ Kodak Anastigmat Lens) should be used only when making snapshots of rapidly moving objects with stops $f.4.5$, $f.5.6$, $f.6.3$ or $f.8$. The slide over the diaphragm plate will tell which one of these stops to use, according to the light intensity at the time of the exposure.

Instantaneous Exposures should not be made when there are heavy clouds.

Second—Move the slide B controlling the diaphragm or stop openings to the proper $f.$ number (the lowest row of numbers on the scale at the bottom of the shutter), depending on the intensity of light, kind of subject and time of exposure. See instructions for using the diaphragms or stops, on pages 32, 33, 34 and 35.

Third—Press lever E to “set” the shutter, ready for an exposure.

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

Hold the Kodak steady, as a slight jar will cause a blurred negative. Exposures slower than $1/25$ second must not be made with the Kodak held in the hands.

Exposure Guide

The following method of using the Kodamatic Shutter as a guide to correct exposure will be found a great help:

The slide below the lens uncovers various figures which indicate the correct exposure for a *normal* subject under four light conditions, and for each diaphragm or stop opening. Stops $f.6.3$ and $f.5.6$ require practically the same exposure. The lowest figure indicates the diaphragm.

To find the correct exposure:

It is necessary to classify the subject in order to decide upon the diaphragm to be used. As the greatest number of

pictures to be taken will be of normal subjects, the figures given on the Kodamatic Shutter are for these subjects. For nearby landscape views showing little or no sky; groups; ordinary street scenes that include little or no movement, use stop $f.11$. For scenes on streets that are narrow and somewhat shaded, use stop $f.8$. If the subject includes rapid movement, stop $f.4.5$, $f.5.6$, $f.6.3$ or $f.8$ must be used. Where greater depth of focus is required and a very short exposure not needed, then use stop $f.16$, $f.22$, $f.32$ or $f.45$.

When the subject differs from the normal, such as a distant landscape; a beach or marine view; snow scene; clouds only; or a portrait or group that is in the shadow, these will obviously call for different exposures, for which see "Diaphragms" on pages 32, 33, 34 and 35.

Having decided upon the diaphragm:

Move the slide B until the indicator is immediately under the diaphragm called for. The figure in the column above the diaphragm number and

opposite the prevailing light condition is the correct exposure for a normal subject.

For example: You wish to make a picture of a nearby landscape with little or no sky; this is a normal subject and calls for diaphragm or stop $f.11$. Move the slide B until the indicator is exactly under $f.11$, then, having decided that the day—the light condition, is "Clear," look in the column above $f.11$ and immediately opposite "Clear" you will find the figure 25, which indicates the correct exposure, $1/25$ second. Should the sun be unusually bright and the sky brilliant, the exposure would then be $1/50$, or should the sky be gray or dull, exposures of $1/10$ and $1/5$ respectively will be correct.

While the shutter can give slow instantaneous exposures of $1/10$, $1/5$ and $1/2$ second, these should never be used with the Kodak held in the hands. *All exposures slower than $1/25$ second must be made with the camera on a tripod or other firm support.*

When there are blank spaces in the columns over the higher diaphragm

numbers (smaller stop openings), this indicates that no instantaneous exposures can be made, and either a time or a "bulb" exposure must be given.

Kodaks fitted with the *f.4.5* lens have a blank space opposite "Brilliant"—indicating that no exposure should be made with that light and largest opening. Move the slide B to *f.5.6*, and use the speed opposite "Brilliant."

Time Exposures

First—Move the indicator A until it is exactly over the letter "T" (time). This adjusts the shutter for Time Exposures.

Second—Move the slide B to *f.4.5*, *5.6*, *6.3*, *8*, *11*, *16*, *22*, *32* or *45*, depending on the time of exposure and nature of the subject. See instructions for using the diaphragms or stops, given on pages 32, 33, 34 and 35, also, the table for Interior Time Exposures on pages 51, 52 and 53 and the table for Time Exposures Outdoors, given on page 58.

Third—Press lever E to "set" the shutter.

Fourth—Press the push-pin of the cable release D. This *opens* the shutter. Time the exposure by a watch. Again press the push-pin. This *closes* the shutter. The shutter may also be opened by pressing the exposure lever C and closed by a second pressure, but great care must be taken not to jar the camera.

"Bulb" Exposures

For short exposures of over $\frac{1}{2}$ second and less than ten seconds, "Bulb" Exposures are recommended.

First—Move the indicator A until it is exactly over the letter "B" (bulb). This adjusts the shutter for "Bulb" Exposures.

Second—Move the slide B to *f.4.5*, *5.6*, *6.3*, *8*, *11*, *16*, *22*, *32* or *45*, according to the time of exposure and nature of the subject. See instructions for using the diaphragms or stops, given on pages 32, 33, 34 and 35, also the table for Interior Time Exposures, on pages 51, 52 and 53 and the table for Time Exposures Outdoors, on page 58.

Third—Press lever E to “set” the shutter.

Fourth—Press the push-pin of the cable release D or press the exposure lever C to open the shutter and release it to close the shutter. *This makes the exposure.* The shutter will remain open as long as the push-pin or exposure lever is under pressure.

Time and “Bulb” Exposures must never be made with the Kodak held in the hands.

As a general rule, make exposures with the cable release instead of the exposure lever, as it is less likely to jar the camera.

Important: *Never oil the shutter.*

Instantaneous Exposures

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

Special instructions for making portraits are given on pages 42, 53 and 63.

To Focus the Kodak

The Nos. 1 and 1A Pocket Kodaks *Special* have a focusing scale and simple acting knurled screw, for quick and accurate focusing.

Press the button below the winding key, Fig. I, and push down the bed of the camera.

The focusing scale on the camera bed is marked for 6, 8, 10, 15, 25 and 100 feet and is for focusing the camera.

Press the two spring finger grips at the base of the front and draw it out, Fig. II, page 22. Draw the front *all the way out* where it will lock in position. The Kodak will then be in focus for anything 100 feet or more from the lens.

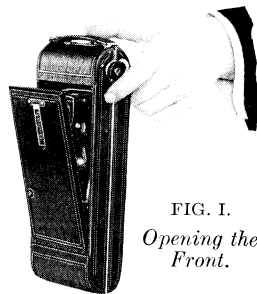


FIG. I.
Opening the Front.



FIG. II.

Drawing out the Front.

the *principal object* to be photographed.

It is unnecessary to estimate distances with more than approximate accuracy, when the subject is *beyond fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street work) the sharpest part of the picture will be the objects

at that distance from the camera, but everything from about 18 to about 45 feet will be in good focus.

For general street work the focus may be kept at 25 feet, but where the *principal object* is nearer or farther away, the focus should be changed accordingly.

For distant views set the focus at 100 feet. Everything beyond 100 feet is in the 100-foot focus. Nothing nearer than six feet can be focused without using a Kodak Portrait Attachment, see pages 55 and 56, or a small stop opening, see tables on page 26.

The Lens

The Nos. 1 and 1A Pocket Kodaks *Special*, are equipped with Kodak Anastigmat Lenses the speeds of which are indicated as *f.4.5* or *f.5.6*, meaning that they will give a sharp image from corner to corner of the film with an opening $1/4.5$ or $1/5.6$ of their focal length.

Get Acquainted with Your Lens

The user of any lens should familiarize himself with its limitations as well as with its capabilities. This is partic-

ularly true in the case of the Anastigmats, and we therefore ask that those who are not entirely familiar with photographic optics, read the following brief explanation, that they may get the full benefit of the power of their lens and that, on the other hand, they do not ask of it the impossible. It should be borne in mind, however, that what we have to say here is *applicable only to lenses of from 4 to 8 1/4-inch focus*, such as are supplied on our hand cameras. These remarks make no pretension to covering the entire field of photographic optics.

In comparing the work of one lens with another, it must, first of all, be remembered that such comparisons must be made with a stop opening of the same size (*f.* value).

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

What Depth of Focus Means

When you are using your Anastigmat Lens with a large opening such as

f.5.6, and have set the focus at six feet, objects six feet distant will be sharp, but objects about five feet and seven feet away will not be sharp. Stop your Anastigmat down to *f.8* or *f.11* and those objects in front of and behind the exact point of focus will increase in sharpness. Go farther and use stop *f.45* and everything from about three and one-quarter feet to infinity will be sharp with the No. 1 Pocket Kodak *Special*. With the No. 1A Pocket Kodak *Special*, everything from about four feet to about fourteen feet will be sharp. It will thus be seen that the smaller the stop, the greater the depth of focus, that is, the greater the power of the lens to define sharply, at the same time, objects nearer the camera and farther from the camera than the principal object in the picture, which, of course, is the object focused upon. It is obvious that with the small stops the exposure must be correspondingly lengthened.

The tables on page 26 give the range of sharp definition or depth of focus when the Nos. 1 and 1A Pocket Kodaks *Special* are focused with different stops.

The Depth of Focus for Different Stops or Diaphragms

By "depth of focus" is meant the distance, in front of and behind the subject focused on, within which details in the picture will be sharp and distinct.

Table for use with the No. 1 Pocket Kodak Special

Distance focused upon	f.4.5	f.5.6	f.6.3	f.8	f.11	f.16	f.22	f.32	f.45
100 Ft.	Ft. 39 to inf.	Ft. 32 to inf.	Ft. 26 to inf.	Ft. 21 to inf.	Ft. 15 to inf.	Ft. 11 to inf.	Ft. 8 to inf.	Ft. 6 to inf.	Ft. 5 to inf.
25 "	Ft. 17 to 48	Ft. 16 to 55	Ft. 15 to 80	Ft. 13 to 86	Ft. 10 to 102	Ft. 8 to 111	Ft. 7 to 122	Ft. 6 to 132	Ft. 5 to 145
15 "	Ft. 12 to 20	Ft. 11 to 21	Ft. 10 to 22	Ft. 9 to 23	Ft. 8 to 25	Ft. 7 to 28	Ft. 6 to 31	Ft. 5 to 34	Ft. 4 to 38
10 "	Ft. 8 to 11	Ft. 8 to 12	Ft. 7 to 13	Ft. 7 to 16	Ft. 6 to 18	Ft. 5 to 22	Ft. 4 to 26	Ft. 4 to 30	Ft. 3 to 35
8 "	Ft. 7 to 9	Ft. 6 to 9	Ft. 6 to 10	Ft. 6 to 12	Ft. 5 to 15	Ft. 4 to 19	Ft. 4 to 22	Ft. 3 to 26	Ft. 3 to 31
6 "	Ft. 5 to 6	Ft. 5 to 7	Ft. 5 to 7	Ft. 5 to 8	Ft. 4 to 9	Ft. 4 to 12	Ft. 3 to 15	Ft. 3 to 20	Ft. 3 to 25

Table for use with the No. 1A Pocket Kodak Special

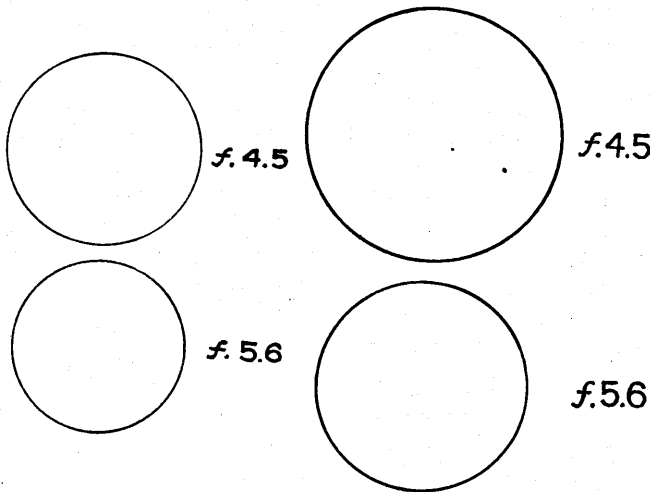
Distance focused upon	f.4.5	f.5.6	f.6.3	f.8	f.11	f.16	f.22	f.32	f.45
100 Ft.	Ft. 50 to inf.	Ft. 44 to inf.	Ft. 42 to inf.	Ft. 35 to inf.	Ft. 28 to inf.	Ft. 21 to inf.	Ft. 17 to inf.	Ft. 12 to inf.	Ft. 9 to inf.
25 "	Ft. 20 to 34	Ft. 19 to 37	Ft. 18 to 40	Ft. 17 to 46	Ft. 15 to 68	Ft. 13 to 83	Ft. 11 to 101	Ft. 9 to 122	Ft. 7 to 145
15 "	Ft. 13 to 17	Ft. 12 to 18	Ft. 12 to 19	Ft. 11 to 20	Ft. 10 to 24	Ft. 9 to 34	Ft. 8 to 41	Ft. 7 to 49	Ft. 6 to 58
10 "	Ft. 9 to 11	Ft. 9 to 11	Ft. 8 to 11	Ft. 8 to 12	Ft. 8 to 13	Ft. 7 to 15	Ft. 7 to 20	Ft. 6 to 26	Ft. 5 to 32
8 "	Ft. 7 to 8	Ft. 7 to 9	Ft. 7 to 9	Ft. 7 to 9	Ft. 6 to 10	Ft. 6 to 11	Ft. 5 to 14	Ft. 5 to 18	Ft. 4 to 22
6 "	Ft. 5 to 6	Ft. 5 to 6	Ft. 5 to 6	Ft. 5 to 6	Ft. 5 to 7	Ft. 5 to 7	Ft. 4 to 9	Ft. 4 to 10	Ft. 4 to 14

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

Nos. 1 and 1A Pocket Kodaks Special

No. 1 Pocket Kodak Special

No. 1A Pocket Kodak Special



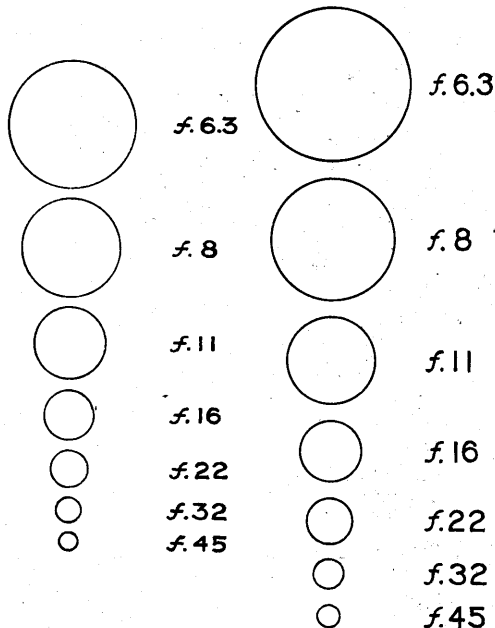
Copyright 1922 by Eastman Kodak Company

The above circles show the actual sizes of the two largest stop openings or diaphragms of the shutters used on the Nos. 1 and 1A Pocket Kodaks Special when they are fitted with the f.4.5 or f.5.6 Kodak Anastigmat Lens. The circles on page 28 show the actual sizes of the smaller diaphragms or stop openings of the same shutters when equipped with the f.4.5 or f.5.6 lens.

The above diagrams and those on page 28, clearly show the relative sizes of the various stop openings and how their areas differ.

**No. 1 Pocket
Kodak *Special***

**No. 1A Pocket
Kodak *Special***



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These circles show the actual sizes of the smaller stop openings or diaphragms of the shutters on the Nos. 1 and 1A Pocket Kodaks *Special*.

Shutter Speed and Lens "Speed"

The difference between a fast lens and a fast shutter is apparently not always understood. Some amateurs think that because they have a fast lens they can "snap" all moving objects sharply, or, because they have a fast shutter that their negatives should be fully timed. A little thought will show that such an opinion is wrong. The fast shutter because it shortens the exposure and cuts down the light, tends towards under-timing. The exposure guide on the Kodamatic Shutter, helps you to use your fast Kodak Anastigmat Lens, correctly, under various light conditions. A fast lens makes it possible to take satisfactory "snapshot" pictures under poor light conditions.

The "f." System

A lens is said to work at a certain "speed;" this means that the lens will give a sharp image from corner to corner of the film with an opening a certain proportion of its focal length. It should be borne clearly in mind

that this "speed" depends *not* upon the size of the opening, but upon the size of the opening *in proportion to the focal length of the lens* (distance from the lens to the film when the Kodak is focused on infinity). The lens that will give sharp images with the largest opening is said to possess the greatest "speed."

The proportional size or "value" of the stop opening is designated by the "f." number and is the quotient obtained by dividing the focal length of the lens by the diameter of the stop.

Taking, for instance, a lens of 8-inch focus with a stop 1 inch in diameter, we find that $8 \div 1 = 8$; hence 8 is the *f.* value of the stop and would be known as *f.8*. Suppose the stop is $\frac{1}{4}$ inch in diameter, we would then have $8 \div \frac{1}{4} = 32$ or $1/32$ of the focal length of the lens, the *f.* value of the stop, and would be known as *f.32*.

The "Speed" of a Lens

The "f." value of a lens denotes the relation of the opening in that lens to its focal length and indicates its "speed." Suppose the Anastigmat

Lens has a focal length of eight inches, how do the various stops or diaphragms compare in size? Simply divide the focal length (eight inches) by the various "f." values:

$$8 \div 4.5 = 1.77$$

$$8 \div 5.6 = 1.43$$

$$8 \div 6.3 = 1.27$$

$$8 \div 8 = 1$$

It will thus be seen that the diameter of *f.4.5* is 1.77 inches; of *f.5.6* is 1.43 inches; of *f.6.3* is 1.27 inches, and the diameter of *f.8* is 1 inch.

The amount of light admitted by a lens in a given time depends upon the area of the opening being used in the lens at that time. The amount of light admitted in a given time with the different stops is in direct proportion to the square of their diameters, as:

$$1.77 \times 1.77 = 3.13 \text{ at } f. 4.5$$

$$1.43 \times 1.43 = 2.04 \text{ at } f. 5.6$$

$$1.27 \times 1.27 = 1.61 \text{ at } f. 6.3$$

$$1 \times 1 = 1 \text{ at } f. 8$$

This means that the "speed" of *f.4.5* is about twice that of *f.6.3*, and that the "speed" of *f.5.6* is about twice

that of *f.8*. From *f.8* to *f.45* each higher number admits approximately *half* the light of the preceding lower number. *The higher the number the smaller the opening.*

Diaphragms

The diaphragms, or stops as they are sometimes called, are the openings that regulate the amount of light passing through the lens. The openings are enlarged or reduced by moving the slide on the lower part of shutter.

f.4.5—For exposures of moving objects on “Clear” days, use 1/200 second if you have the No. 1 Pocket Kodak *Special*, and use 1/150 second if you have the No. 1A Pocket Kodak *Special*; for portraits of children indoors, see page 54, use 1/10 second when the light is very bright. When using *f.4.5*, *f.5.6* or *f.6.3*, and the distance between subject and camera is ten feet or less, the distance must be accurately measured as the depth of focus is limited, see tables on page 26.

f.5.6—For portraiture, see pages 42 and 54. For normal subjects, use the exposures given on the dial below the lens. For exposures of rapidly moving objects in bright sunlight, use 1/200 or 1/150 second; occasionally for slower speeds on hazy and cloudy days; also for portraits and groups in the shade, use 1/25 second, see page 42.

f.6.3—Has almost the same sized opening as *f.5.6* and exposures are practically the same for both stops.

f.8—For instantaneous exposures on “Gray” or hazy days, use 1/25 second, and when the light is “Clear” or “Brilliant,” use 1/50 or 1/100 second, respectively. For scenes on streets that are narrow and somewhat shaded, use 1/25 second.

f.11—For ordinary outdoor work, such as nearby landscapes showing little or no sky, groups and street scenes, when the light on the subject is “Clear,” use 1/25 second.

f.16—For open views, when the sunlight on the subject is *unusually* “Brilliant” and there are no heavy shadows, such as views at the seashore

and on the water, use 1/50 second; for ordinary *landscapes*, in bright sunlight with clear sky overhead, use 1/25 second; also for Interior Time Exposures, the time for which is given in the table on pages 51, 52 and 53.

32 **f.22**—For instantaneous exposures of extremely distant landscapes, marines, snow scenes and clouds only, in bright sunlight, use 1/25 second; for ordinary landscapes, street scenes, or nearby subjects when the light is "Brilliant," use 1/10 second; also for time exposures.

64 **f.32**—For exposures out-of-doors when the light is "Clear" or "Brilliant," using the speeds of 1/2 second and 1/5 second, respectively; also for Time Exposures out-of-doors on cloudy days, see table on page 58. For Interior Time Exposures, see pages 51, 52 and 53. *Never for instantaneous exposures.*

128 **f.45**—For exposures out-of-doors when the light is "Brilliant," use 1/2 second. For Interior Time Exposures, see pages 51, 52 and 53, also for Time Exposures out-of-doors on cloudy

days, the length of exposure is given in the table on page 58. *Never for instantaneous exposures.* The smaller the stop the sharper the picture, see pages 24, 25 and 26. Total failure will be the result if stops *f.32* or *f.45* are used for instantaneous exposures.

Throughout these instructions, the exposures given for out-of-door 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 shade, under porches or under trees, no definite directions can be given; experience only can teach the proper exposure to give.

How to Use the No. 1 or the No. 1A Pocket Kodak *Special* as a Fixed Focus Camera

SET THE FOCUS AT 25 FEET.

USE 1/25 SECOND.

SET DIAPHRAGM AT *f.11*.

By following the above directions your Kodak can be used as a fixed focus camera, with the additional advantage of being instantly con-

vertible to a focusing camera when conditions call for it. It must be remembered, however, that when using the Kodak as a fixed focus type, the subject must be in bright sunlight, to obtain a fully timed exposure.

The range of sharpness when your Kodak is adjusted as a fixed focus camera, will be found in the table on page 26.

EXPLANATION: A lens is often spoken of as having a fixed focus. There is no such thing as a fixed focus lens, but in certain cameras, $3\frac{1}{4} \times 4\frac{1}{4}$ and smaller (equipped with short focus lenses), the lens can be set at a distance that is a compromise, as to its focus, between far and near points. A camera with a lens so focused, used in combination with a relatively small stop, is called a fixed focus camera.

Using the Finder

The finder above the shutter gives the scope of view and shows the picture as it will appear, but on a much reduced scale.

Point the lens at the subject to be photographed, and looking into the

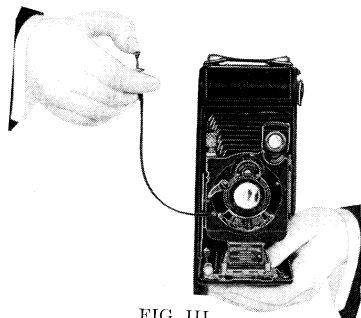


FIG. III.

Holding Kodak in Vertical Position.

finder from directly over it—not at an angle, include what you want and compose the picture by changing the direction of the lens. See Figs. III and IV.

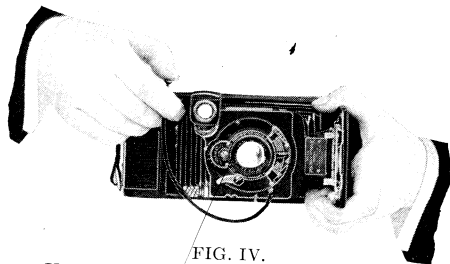
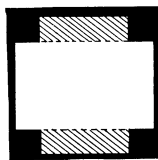
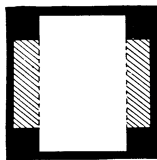


FIG. IV.

Holding Kodak in Horizontal Position Showing Finder Properly Turned.

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



View Included when Making a Vertical Picture.

View Included when Making a Horizontal Picture.

FIG. V.

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

Fig. VI, page 39 shows the method of making a vertical exposure without using the cable release. Hold the bed of the Kodak firmly with the left hand, steady it with the right, and press the exposure lever with the thumb of the right hand.

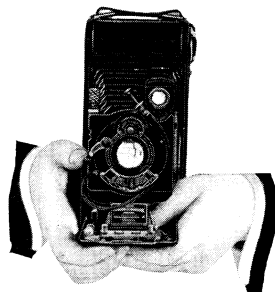


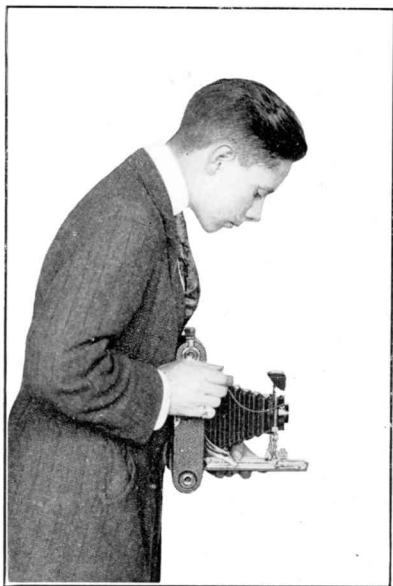
FIG. VI.

Hold the Kodak Level

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*.

Tilting the Kodak to bring in the top of a tall building produces the distorted effect shown in Fig. VII, page 41. Sometimes a tall building can be photographed from a building opposite, at a level with the center of the subject.

The No. 1A Pocket Kodak *Special* is equipped with a rising front which can be used to help center tall objects



IMPORTANT

When making instantaneous exposures or snapshots with any Kodak, hold it firmly against the body as shown. When pressing the push-pin or the exposure lever, hold the breath for the instant.



FIG. VII.

Effect produced by tilting the Kodak.

on the film, see page 66. The No. 1 Pocket Kodak *Special* is not fitted with a rising front.

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

Use Stop *f.11* and $1/25$ Second

for all ordinary outdoor work, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight. If a smaller stop is used for ordinary snapshots, the light will be so much reduced that it will not make a satisfactory picture.

not focus on

When making portraits out-of-doors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead—use stop *f.5.6* or *f.6.3* and $1/25$ second, or stop *f.4.5* and $1/50$ second. By following this rule unpleasant and distorting shadows on the face will be avoided. If the distance between the subject and the Kodak is ten feet or less, measure the distance carefully, when using stop *f.4.5*, *f.5.6* or *f.6.3*, see table on page 26.

For views at the seashore and on the water, when the sunlight on the subject is *unusually strong*, and there are no heavy shadows, stop *f.16* and $1/50$ second should be used.

For ordinary *landscapes*, in bright sunlight with clear sky overhead, use stop *f.16* and $1/25$ second.

If a smaller stop opening than *f.16* is used for snapshots, *total failure will result*, except that stop *f.22* and $1/25$ second should be used for extremely distant views, marines, snow scenes and clouds only, in bright sunlight.

When making the exposure:

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

Autographic Feature

The autographic feature makes it possible to record on the film, at the time of exposure, any data, such as the name of place or subject, the date or any other memo. This is done through a small opening in the back of the Kodak and the record normally comes just outside the picture area of the negative.

The Autographic Records, page 44, suggest a few of the thousand and one

ways in which these may be used to add value to your negatives.

4 lb. Brook Trout, E.G.C. 6/23/16
Band Concert, Maplewood Pk. 7/3/16
George Edward learns to walk, 7/10/16
Empire State Express, f.6.3 1/200 sec
Moving Day, 111 Fulton Ave. 2/17/16
Flood, Erie, Pa. 8/3/15-6.30 P.M.

Autographic Records.

The Autographic Record as a Guide

Many amateurs have distinctly improved the quality of their work by making notes, at the time of exposure, of the prevailing conditions, as: Bright light, 1/25 second, stop *f*.11, which is easily abbreviated to—B, 1/25, 11. By keeping such records, the causes of failure, if any, are quickly found. A

comparison of negatives and records will soon show how the failures occurred and future mistakes can be avoided. It is obvious that the best way to make these records is autographically, *on the film, at the time.*

The Method

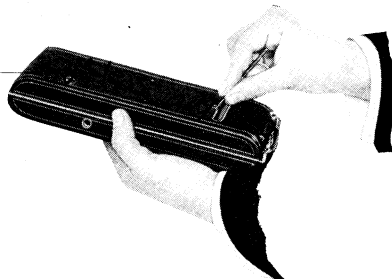


FIG. VIII.

Pushing back the Sliding-door.

After the exposure has been made, remove the stylus from its place at the side of the shutter. Push back the sliding-door on the back of the Kodak, with the point of the stylus in the hole in the center of the door, Fig. VIII. Hold the stylus as upright as possible,

Fig. IX, and write on the strip of red paper any memorandum desired, such as the title of the picture, the date, or details of exposure, light, speed and stop.

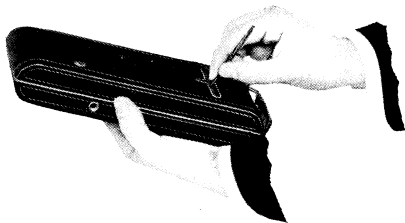


FIG. IX.

Position of Stylus when making an Autographic Record.

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

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

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

Expose to the Sky, but not to the Sun:

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

Expose to Artificial Light:

ELECTRIC LIGHT, distance two inches, 30 to 60 seconds.

WELSBACH GAS LIGHT, distance six inches, 30 to 60 seconds.

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

Caution: To place the writing accurately between the negatives, the film should be turned carefully until the next number is *centered* in the red window.



FIG. X.

Winding the Film.

Turn a new section of film into position: Turn the winding key slowly until the next number appears in the red window. About five turns will be sufficient. See Fig. X. The warning hand appears only before No. 1 of each roll of film.

Repeat these operations after each exposure.

Important: When you have exposed the last section of film and made the autographic record of it, turn the winding key until the letter A appears in the center of the window. Open the sliding-door and write your name on the red paper, expose it to the sky as when making the exposure records, then close the 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 easily identified by the autographic copy of your name which you wrote on the red paper.

Time Exposures—Interiors

For all exposures longer than $1/25$ second the Kodak must be on a tripod or other firm support.

Place the camera so that the finder will include the view desired and focus it as described on pages 21, 22 and 23.

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

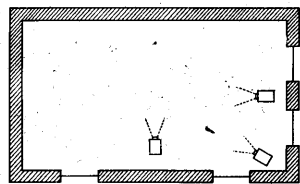


Diagram Showing Positions for Kodak.

For Time Exposures, place the Kodak on some firm support, like a tripod, table or chair. If using a table or chair, the Kodak must not be more than two or three inches from the edge, to avoid including part of the table or chair in the picture.

For a vertical picture, raise the name-plate on the bed, and place the Kodak on a table or chair, as in Fig. XI, page 50. There are tripod sockets for use with a tripod.

To make a horizontal time exposure without a tripod, turn the support in the corner of the bed of the camera near the focusing screw, and place the Kodak as shown in Fig. XII.

Adjust the shutter for a Time Exposure as described on pages 18 and 19.

All being ready, press the push-pin of the cable release, or press the exposure lever carefully, once to open, time the exposure by a watch, and

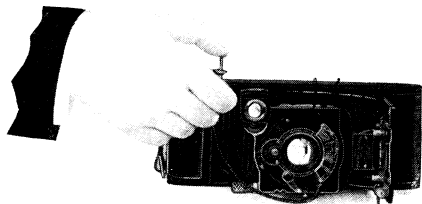


FIG. XII.

again press the push-pin or the exposure lever to close the shutter.

TURN THE WINDING KEY: After making the autographic record, turn the winding key until the next number appears in the center of the red window.

THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.

Follow these directions for each exposure.

When the last Interior Exposure has been made, adjust the shutter for Instantaneous Exposures as described on pages 12, 13, 14 and 15.

Exposure Table for Interiors

The following table gives the approximate exposures under varying conditions of light when using stop $f.16$. If stop $f.11$ is used, give one-half the time; with $f.8$ give one-fourth the time. If stop $f.6.3$ is used give one-sixth the time; with $f.5.6$ one-eighth the time; and with $f.4.5$ give one-twelfth the time. If stop $f.22$ is used give twice the time; with stop $f.32$

give four times; and if stop *f.45* is used, give eight times the exposures given in the table. The smaller the stop the sharper the picture, see pages 24, 25 and 26. Stop *f.16* gives the best average results for Interiors:

WHITE WALLS AND MORE THAN ONE WINDOW:

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

WHITE WALLS AND ONLY ONE WINDOW:

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

MEDIUM COLORED WALLS AND HANGINGS AND MORE THAN ONE WINDOW:

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

MEDIUM COLORED WALLS AND HANGINGS AND ONLY ONE WINDOW:

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

DARK COLORED WALLS AND HANGINGS AND MORE THAN ONE WINDOW:

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

DARK COLORED WALLS AND HANGINGS AND ONLY ONE WINDOW:

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

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

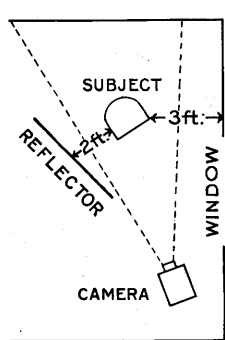
To Make a Portrait

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

When making portraits, more pleasing results are obtained if the background and surrounding objects are not quite so sharp and clear as the face. This effect is obtained by using stop $f.6.3$, $f.5.6$ or $f.4.5$.

When making the portrait of a child, use $f.4.5$ or $f.5.6$ and give an exposure of $1/10$ or $1/5$ second, depending upon the quality of the light.

When using $f.4.5$, $f.5.6$ or $f.6.3$ the distance between the subject and lens must be carefully measured. See Depth of Focus Table, page 26.



To get a good light on the face, follow the arrangement shown in the diagram. The reflector helps to get detail in the shaded part of the face. A white towel or sheet thrown over a screen or

other high piece of furniture will make a suitable reflector; place it at an angle and in the position indicated in the diagram.

"At Home with the Kodak" a booklet containing many diagrams and illustrations showing various lighting effects can be had free from your dealer or from us.

Instructions for making outdoor portraits are given on page 42.

Kodak Portrait Attachment

The Kodak Portrait Attachment is an extra lens, which, when slipped over the regular lens, makes large head and shoulder portraits.

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

The subject must be at one of the distances from the Kodak, given in the table on page 56. Measure the distance carefully from the lens to the

face, and place the focusing indicator on the scale according to the table:

DISTANCE BETWEEN SUBJECT AND LENS MUST BE	THE FOCUSING INDICATOR MUST BE SET AT
2 feet 6 inches	6 feet
2 " 9 "	8 "
3 "	10 "
3 " 4 "	15 "
3 " 8 "	25 "
4 " 2 "	100 "

When making portraits, the most pleasing results are obtained with the subject four feet two inches from the lens and the focusing indicator set at 100 feet. The Attachment can also be used for making pictures of flowers and similar subjects, the shorter distances will then be found more satisfactory.

The exposure when using the Attachment is the same as without it.

Use *Kodak Portrait Attachment No. 6* with the No. 1 Pocket Kodak *Special* when it is equipped with either the *f.4.5* or the *f.5.6* Kodak Anastigmat Lens.

Use *Kodak Portrait Attachment No. 7* with the No. 1A Pocket Kodak

Special when it is fitted with either the *f.4.5* or the *f.5.6* Kodak Anastigmat Lens.

Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect free from objectionable "fuzziness" or out-of-focus appearance. By using this Attachment portraits are made more artistic, due to the softening effect of diffusion.

Use *Kodak Diffusion Portrait Attachment No. 6* with the No. 1 Pocket Kodak *Special* when it is equipped with either the *f.4.5* or the *f.5.6* Kodak Anastigmat Lens.

Use *Kodak Diffusion Portrait Attachment No. 7* with the No. 1A Pocket Kodak *Special* when it is fitted with either the *f.4.5* or the *f.5.6* Kodak Anastigmat Lens.

Time Exposures—Outdoors

When the smaller stops (*f*.32 or *f*.45) are used, the light passing through the lens is so much reduced that time exposures out-of-doors may be made the same as interiors, but the exposures must be much shorter.

For short time exposures on cloudy days, as described below, make a "Bulb" Exposure, see pages 19 and 20.

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

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

With Heavy Clouds—From four to eight seconds will be required.

These exposures are for hours from two and a half hours after sunrise until two and a half hours before sunset and for subjects in the open. For other hours or for subjects in the shadow under porches or under trees, the lighting conditions vary so greatly that no definite instructions can be given; experience only can teach the proper exposure to give.

Never make Time or "Bulb" Exposures or any exposures longer than $1/25$ second with the Kodak held in the hands. Always place it upon some firm support, such as a tripod or table.

Flash-light Exposures

Eastman Flash Sheets make picture-taking at night easy. A package of flash sheets, a piece of cardboard, a pin, a split stick about two feet long and a match complete the list of necessary extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets, there is little smoke. They are safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

Flash sheets make possible the photographing of many interiors that could not be taken otherwise, either for lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

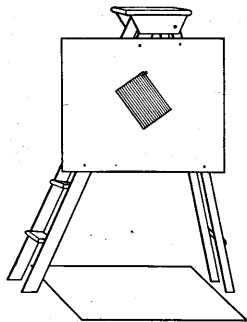
Evening parties, groups around a dinner or card table or single portraits are readily made by using flash sheets, providing souvenirs of many occasions, which, but for the flash-light would be impossible.

Preparation for the Flash

Adjust the shutter for a Time Exposure, as described on pages 18 and 19 (stop $f.11$ must be used), and place the Kodak on some firm, level support where it will include the view desired, see pages 48, 49 and 50.

Pin a flash sheet by one corner to a piece of cardboard. This cardboard should be tacked to a stepladder or similar object.

See diagram. White cardboard should

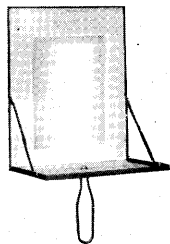


be used; this acts as a reflector and increases the light on the subject.

The flash sheet should be placed two feet behind and two or three feet to one side of the camera. If it is in front, or on a line with the 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. An extra piece of cardboard, a foot square or larger, placed under the flash sheet will prevent any sparks doing damage. By using the Kodak Flash Sheet Holder this is taken care of, and we strongly advise its use.

Kodak Flash Sheet Holder

The holder offers a most effective method of burning flash sheets. It can be held in the hand, or by unscrewing the handle it can be used on a tripod. It must be held at arm's length, and with the flash sheet facing the subject.



Place the flash sheet in position and press the center of it into the hole in the back of the holder, forcing a part of it through the hole. Make the sheet secure by pressing it against the notched edge of the hole.

Taking the Picture

With the Kodak and flash sheet in position and all being ready, open the camera shutter, and with the holder at arm's length apply a lighted match from behind, through the round opening in the holder.

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

There will be a bright flash which makes the picture. Close the shutter, make the autographic record, following the table on page 47, and wind a new section of film into place, ready for the next picture.

The Flash Sheet

The size of the sheet required, depends upon the distance of the object farthest from the camera, and the color of the walls and hangings:

With the subject ten feet away, with light walls and hangings, use one No. 1 sheet; with dark walls and hangings, use one No. 2 sheet.

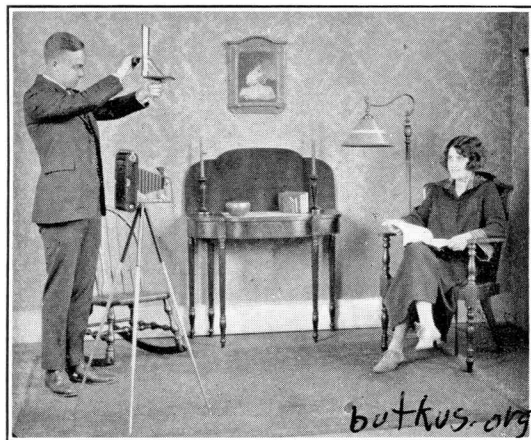
With the subject fifteen feet away, with light walls and hangings, use one No. 2 sheet; with dark walls and hangings, use one No. 3 sheet.

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

To Make a Portrait—The subject should be seated in a chair partly facing the Kodak, which should be a little higher than an ordinary table. The face should be turned towards the camera, and the subject should look at an object level with the lens, or directly at the lens.

Find the distance the subject should be from the camera by looking in the

finder. For a three-quarter figure this will be six to eight feet, and for a full-length figure eight to ten feet.



Making a Portrait by Flash-light.

The flash must be at the side of the Kodak away from the face, that is, the subject should not face it, and it should be slightly higher than the subject's head.

For large head and shoulder portraits, use the Kodak Portrait Attachment, see pages 55 and 56.

To Make a Group—Half the group should be seated and the other

half standing behind them. Arrange the chairs at an equal distance from the Kodak. Any number of chairs may be used but none of the subjects should be seated on the floor, because the perspective would be too violent, and the result would not be pleasing.

Backgrounds—When 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 curtain. For larger groups a medium light wall will be suitable.

Compose the group for the best effect, then look in the finder to see that all are in the picture. To make the image visible in the finder the room will have to be well lighted. Any lights that do not show in the finder may be left on during the exposure.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are better for portraits. The subject should be warned not to move, as the picture is

not made *instantaneously*; the flash lasts about one second.

Eastman Flash Cartridges

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

Rising Front

The No. 1A Pocket Kodak *Special* has a rising front, which is used to cut

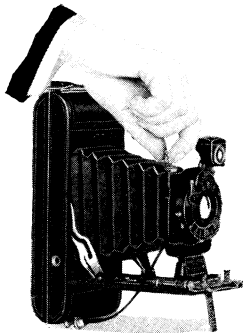


FIG. XIII.
Adjusting the Rising Front.

out undesirable foreground or to include the top of a high building. The No. 1 Pocket Kodak *Special* is not equipped with a rising front.

To raise the front, turn the knurled screw at the upper corner of the standard as shown in Fig. XIII. To lower the front, turn the screw in the opposite direction. The rising front can only be used to advantage when making vertical pictures.

To make the entire picture sharp when using the rising front a small stop (*f.22* or *f.32*) should be used, and as this necessitates a Time Exposure, a tripod or some other firm support must be provided.

Important—After using the rising front, the lens must be properly centered by bringing the indicator to the white line on the standard, before the camera is closed, or the bellows might be damaged when folding.

Experience alone can teach the many ways in which the rising front may be used for composing artistic pictures. The difference in the position of the image on the film when the rising front is used, will not be notice-

able in the finder, it can *only* be determined by experimenting.

Closing the Kodak

To close the Kodak, first see that the focus indicator is at the 100-foot mark on the scale, then press the finger grips at the bottom of the standard, and slide it back as far as it will go.

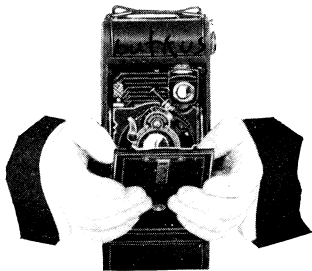


FIG. XIV
Closing the Bed of Kodak.

Be sure that the finder is in the upright position, and that the cable release is around the shutter, as indicated in Fig. XIV. Press the arm

locks at each side of the standard and raise the bed as shown above.

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

With the No. 1A Pocket Kodak *Special*, make sure that the indicator on the rising front is at the white line on the standard, before closing the Kodak.

Removing the Film

THE Kodak can be loaded or unloaded in daylight. This should be done in a subdued light, not in direct sunlight.

1. When the last section of film has been exposed, make the autographic copy of your name, following instructions on page 48, and give the winding key about ten half-turns to cover the film with red paper.

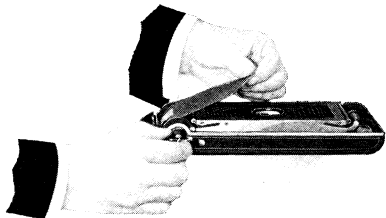


FIG. I.

Holding Red Paper Taut While Turning Key.

2. Remove the back as shown on Fig. I, page 5, and holding the paper taut, turn the key until all but about an inch of the paper is on the reel.

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

4. Draw out the winding key and remove the film, as in Fig. II.

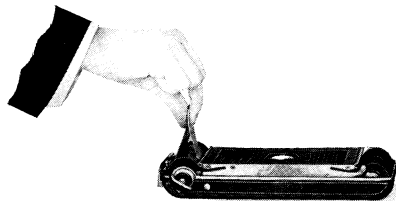


FIG. II.

Removing the Cartridge of Exposed Film.

5. Fold under about half-an-inch at the end of the red paper, and fasten with the sticker. Folding under the end of the paper makes the breaking of the seal easy, when ready to develop the film.

6. Wrap up the exposed film immediately to prevent the possibility of

light being admitted. It is now ready for developing and printing.

7. Take out the empty spool by the edges of the flanges, pushing it slightly to the right and lifting it upwards, Fig. III.

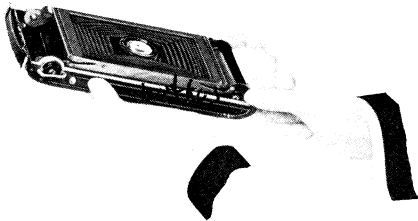


FIG. III.

Removing the Empty Spool.

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

9. Press in and turn the winding key until the web on the key fits into the slot in the end of spool, Fig. IV, page 73. See that the pivot in the other end

of the recess is in the round hole in the opposite end of the spool, and replace the back of the Kodak.

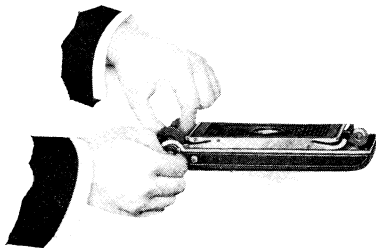


FIG. IV.

Fitting Web on Winding Key into End of Spool.

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

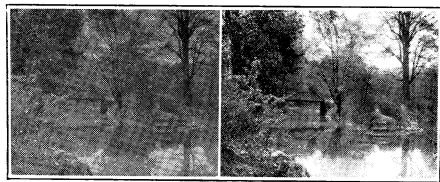
It is a good plan to reload the Kodak as soon as an exposed film has been removed, to be ready for the next pictures. Use film No. A 120 for the No. 1 Pocket Kodak *Special*, and film No. A 116 for the No. 1A Pocket Kodak *Special*. Load the Kodak as described on pages 5 to 9 inclusive.

“Cinch” Marks

If the film and paper loosen up a trifle when taken from the camera, there is an inclination to take the cartridge in the hand and wind it as closely as possible, “cinching” it tightly with a twisting motion. There is nothing more likely to injure the negatives than this tight drawing of the film, as it rubs the surface, making fine parallel scratches, running lengthwise of the film, which, in some cases, will ruin the negatives. *Do not “cinch” the cartridge.* It simply needs to be wound tightly enough to keep the red paper within the flanges of the spool.

Clean Lenses

Dirty or dusty lenses make poor pictures. The pictures on page 75 illustrate this point clearly. The gray, flat, indistinct picture was made with a dirty lens, the surfaces of which were covered with an accumulation of dust. The sharp, clear, distinct picture was made with the same lens after it had been carefully cleaned.



Made with Dirty Lens. Made with Clean Lens.

Lenses should be frequently examined. Remove the back of the Kodak (when there is no film in it), then open and draw out the front of the Kodak. Adjust the shutter for a Time Exposure, and open the shutter. The largest stop ($f.4.5$ or $f.5.6$) should be in position. Hold the Kodak with the front towards the light, then look through the lens from the back, and if the lens is dirty, it should be wiped, both front and back, with a clean handkerchief.

Large spots of dust or dirt on the lens will cause defects in the negative, while if the lens is covered evenly with a film of dust, dirt or moisture, the effect will be to hold back a great deal of light and make the picture gray and flat.

Keep Dust Out of the Camera

It is advisable to wipe out the inside of camera and bellows occasionally with a slightly damp cloth, especially if the camera has not been used for some time.

Finishing the Pictures

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

The instructions in this booklet are ample for the handling of the camera under practically all conditions. 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.

To develop film, No. A 120, used in the No. 1 Pocket Kodak *Special*, obtain a "Brownie" or a 2½-inch Kodak Film Tank.

To develop film, No. A 116, used in the No. 1A Pocket Kodak *Special*, obtain a 2½-inch Kodak Film Tank.

These two sizes of films may be developed in the larger tanks, but not so economically.

If dark-room development is preferred, an Eastman A B C or an Eastman 3A Developing and Printing Outfit should be obtained.

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 much pleasure in the finishing of the pictures as in the taking of them, and are able to produce excellent pictures

by the simple methods we have worked out.

We never lose interest in the purchaser of a Kodak. We are not only willing but anxious at all times to help solve any problems that may arise, either by sending the necessary printed instructions or by individual correspondence, through our Service Department. Making use of the knowledge of our experts places you under no obligation. Kodak Service is free—and goes with the purchase of every Kodak.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

PRICE LIST

AUTOGRAPHIC FILM CARTRIDGE, No. A 120, $2\frac{1}{4} \times 3\frac{1}{4}$, six exposures.....	\$.25
AUTOGRAPHIC FILM CARTRIDGE, No. A 116, $2\frac{1}{2} \times 4\frac{1}{4}$, twelve exposures... Six exposures.....	.60 .30
LEATHER CARRYING CASE, velvet lined, with strap, for the No. 1 Pocket Kodak <i>Special</i>	3.75
LEATHER CARRYING CASE, velvet lined, with strap, for the No. 1A Pocket Kodak <i>Special</i>	4.50
KODAK PORTRAIT ATTACHMENT No. 6, for the No. 1 Pocket Kodak <i>Special</i> , with <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens.....	.75
KODAK PORTRAIT ATTACHMENT No. 7, for the No. 1A Pocket Kodak <i>Special</i> , with <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens.....	.75
KODAK DIFFUSION PORTRAIT ATTACH- MENT No. 6, for the No. 1 Pocket Kodak <i>Special</i> , with <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens.....	1.50
KODAK DIFFUSION PORTRAIT ATTACH- MENT No. 7, for the No. 1A Pocket Kodak <i>Special</i> , with <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens.....	1.50

Picture taking with the

KODAK COLOR FILTER AND KODAK SKY FILTER No. 6, for the No. 1 Pocket Kodak <i>Special</i> , with the <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens, each..	\$1.15
KODAK COLOR FILTER AND KODAK SKY FILTER No. 7, for the No. 1A Pocket Kodak <i>Special</i> , with the <i>f.4.5</i> or <i>f.5.6</i> Kodak Anastigmat Lens, each.....	1.50
KODAK METAL TRIPOD, No. 0.....	2.75
No. 1.....	4.50
No. 2.....	5.00
LEATHER CARRYING CASE, for Kodak Metal Tripod, Nos. 0, 1 or 2.....	2.70
"BROWNIE" KODAK FILM TANK.....	4.00
Duplicating Outfit for Tank.....	1.75
DEVELOPER POWDERS, for "Brownie" Kodak Film Tank, six powders.....	.20
KODAK FILM TANK, 2½-inch.....	5.50
Duplicating Outfit for Tank.....	2.75
DEVELOPER POWDERS, for 2½-inch Kodak Film Tank, six powders.....	.25
EASTMAN A B C DEVELOPING AND PRINTING OUTFIT for dark-room development and printing (4 x 5 or smaller), complete.....	2.00
EASTMAN 3A DEVELOPING AND PRINTING OUTFIT for dark-room development and printing (3¼ x 5½ or smaller), complete.....	2.00

Nos. 1 and 1A Pocket Kodaks *Special*

KODAK ACID FIXING POWDER, one pound.....	\$.25
Half pound.....	.15
Quarter pound.....	.10
EASTMAN HYDROCHINON DEVELOPER POWDERS (do not stain the fingers), six powders.....	.30
EASTMAN PYRO DEVELOPER POWDERS (for dark-room development), six powders.....	.25
EASTMAN SPECIAL DEVELOPER POWDERS, box of five tubes.....	.35
EASTMAN HYDROCHINON DEVELOPER POWDERS, box of five tubes.....	.30
EASTMAN PYRO DEVELOPER POWDERS, box of five tubes.....	.25
THERMOMETER STIRRING ROD.....	1.25
KODALOID PRINTING MASK, No. 3, for use with 2¼ x 3¼ negatives.....	.10
No. 4, for use with 2½ x 4¼ negatives.....	.10
VELOX PAPER, 2¼ x 3¼, one dozen sheets.....	.12
2½ x 4¼, one dozen sheets.....	.15
NEPERA SOLUTION (for developing Velox), four-ounce bottle.....	.28
VELOX RE-DEVELOPER, package of twelve tubes.....	1.08
VELOX TRANSPARENT WATER COLOR STAMPS, complete booklet of twelve colors.....	.50

Picture taking with the

VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three special Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors).....	\$1.00
SOLIO PAPER, 2¼ x 3¼, two dozen sheets.....	.20
2½ x 4¼, two dozen sheets.....	.25
COMBINED TONING AND FIXING SOLUTION FOR SOLIO, eight-ounce bottle..	.50
Four-ounce bottle.....	.30
EASTMAN REDUCER AND STAIN REMOVER, box of five tubes.....	.50
EASTMAN FLASH SHEETS, No. 1, half-dozen.....	.35
No. 2, half-dozen.....	.56
No. 3, half-dozen.....	.84
KODAK FLASH SHEET HOLDER.....	1.25
KODAK DRY MOUNTING TISSUE, 2¼ x ¾ or 2½ x 4¼, three dozen sheets	.10
EASTMAN FILM DEVELOPING CLIPS, ¾-inch, per pair.....	.30
KODAK JUNIOR FILM CLIPS, No. 1, each	.15
KODAK DARK-ROOM LAMP, oil, ⅝-inch wick.....	1.25
KODAK SAFELIGHT LAMP, an electric dark-room lamp.....	3.50
TRAYS, EASTMAN ENAMEL, size 4 x 5, each.....	.75
Size 5 x 7, each.....	1.10

Nos. 1 and 1A Pocket Kodaks *Special*

EASTMAN VISIBLE GRADUATE, eight-ounce.....	\$.50
EASTMAN PRINTING FRAME, 2½ x 4¼..	.40
KODAK PHOTO-BLOTTER ROLL, for drying prints.....	1.50
KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or smaller negatives.....	1.25
KODAK NEGATIVE ALBUM, to hold 100 2½ x 4¼ or smaller negatives.....	1.25
KODAK TRIMMING BOARD No. 2, capacity 7 x 7 inches.....	1.00
KODAK PRINT ROLLER, double, 6-inch.	1.00
FLEXO PRINT ROLLER, single, 4-inch..	.35
BALTIC MOUNTS, for prints 2¼ x 3¼, per 50.....	1.30
For prints 2½ x 4¼, per 50.....	1.40
RHODES ALBUM, flexible leather cover, loose-leaf, 50 black leaves, size 7 x 11.	2.75
Cloth cover, size 7 x 11.....	1.25
"HOW TO MAKE GOOD PICTURES," an illustrated book of helpful suggestions	.50
Developing, Printing and Enlarging	
Developing Film, 2¼ x 3¼, six-exposure cartridge.....	\$.15
Developing Film, 2½ x 4¼, twelve-exposure cartridge.....	.35
Six-exposure cartridge.....	.20

Velox Prints, 2¼ x 3¼ or 2½ x 4¼,
 unmounted, each..... \$.07
 Velox Prints, mounted, each..... .09

All prints furnished unmounted unless otherwise specified.

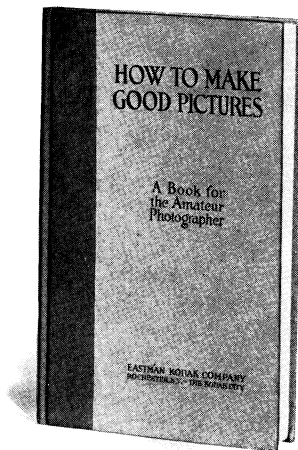
When mailing film for developing, printing or enlarging, mark the package plainly with your name and address, and write a letter of instructions, with remittance.

Bromide Enlargements, mounted on cards:
 8 x 10 or 6 x 10, 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, an enlargement will be improved by double mounting, we will do so at an additional charge of ten cents.

All prices subject to change without notice.

EASTMAN KODAK COMPANY,
 ROCHESTER, N. Y.



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

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