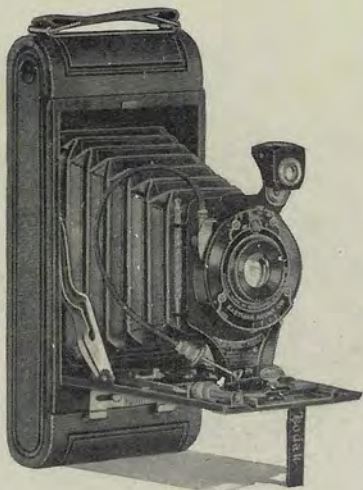


Picture taking with the
Nos. 1 and 1A
Pocket Kodaks

Kodar Lens *f.7.9*



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

Kodar Lens *f.7.9*

Published by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Order Film by Number

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

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

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

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 are alike except that the No. 1A makes a larger picture. Throughout this book whatever is written applies to either camera except in the matter of film, picture sizes and some accessories.

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 11). Work it for instantaneous, time and "bulb" exposures several times before loading the Kodak with film.

The first thing to remember is that the light, which impresses the 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, 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 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



Fig. 1

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

1. Slide back the lock, Fig. 1. Take the front of the camera by



Fig. 2

the edges and lift the end on which the lock is fastened, then draw out and remove that part of the camera entirely, as in Fig. 2, page 5.

In the winding end of the camera is an empty spool, this is the reel. The roll of film is to be placed in the opposite end.

2. Draw out the winding key as far as it will come, and remove the empty spool, Fig. 3.



Fig. 3

3. Remove the band that holds the end of the red paper, unfold the end and thread the paper *as far as it will go*, into the *longer* opening of the slit

in the empty spool. Each spool has one end slotted and the red paper must be inserted in the empty spool with the spools in position so that the *slotted ends are on opposite edges of the red paper*. Give the empty spool three or four turns, enough to bind the paper on the reel. Be careful that the paper draws straight, and that it does not loosen up on the full spool, see Fig. 4.



Fig. 4

4. Unroll about four inches of the red paper and place the two spools into the film pockets at each end of the camera. Fig. 5, page 8.

Important: The empty spool or reel must be placed in the winding key end of the camera with its *slotted end*

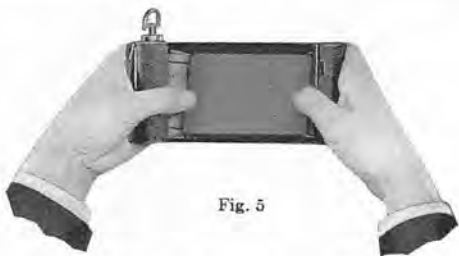


Fig. 5

towards the winding key. The word "TOP" printed on the red paper must be next to the winding key.



Fig. 6

Push the full spool into the other pocket as far as it will go, so that the tension spring grips it.

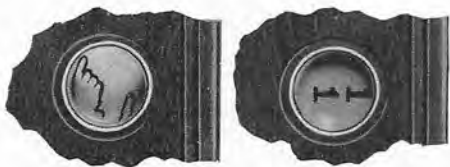
5. Press in and turn the winding key until it fits into the slot in the empty spool or reel, Fig. 6, page 8.

Caution: If too much of the red paper is reeled off before the Kodak is closed, some of the film will be uncovered, fogged and ruined.

6. After the Kodak is loaded, replace the front, first inserting the end opposite the lock; the edge of the box must fit into the groove on this end of the front. Drop the end on which the lock is fastened into place and push over the lock, making sure that it is fastened securely.

From the time the band on the roll of film is broken until the camera is closed, keep the red paper wound tightly on the roll. If it should loosen, light will be admitted and the film ruined.

7. Turn the key and watch the red window. After ten or twelve turns, a warning hand will appear, then turn slowly until the figure 1 is in the center of the window, as shown in the illustration on page 10.



Press in the winding key while turning it, to keep the key in the slot in the end of the spool.

The film is now in position for the first exposure.

Making the Exposures

BEFORE an exposure is made, four 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 Kodak focused.

Fourth—An unexposed section of film turned into position.

Exposures are made by pressing the push-pin of the cable release D or pressing the exposure lever C. See diagram of shutter on page 12.

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.



Instantaneous Exposures "Snapshots"

First—Move the lever A to 25 or 50 (representing the speeds of the shutter), according to the time of instantaneous exposure desired. This adjusts the shutter for Instantaneous Exposures.

Second—Move the lever B to $f.11$. Lever B controls the iris diaphragm and $f.11$ is the proper opening for ordinary outdoor work, such as street scenes, nearby views, etc., when the

subject is in bright sunlight, using speed 25. See instructions for using the diaphragm or stop openings on pages 24 and 25.

Third—Press the push-pin of the cable release D or press the exposure lever C. *This makes the exposure.* Be sure to hold the camera steady, as a slight jar 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 *f.7.9*, 11, 16, 22, 32 or 45, depending on the time of the exposure and the nature of the subject. See instructions for using the diaphragm or stop openings given on pages 24 and 25, also the table for making Interior Time Exposures on pages 40, 41 and 42, and the table for Time Exposures Outdoors, page 46.

Third—Press the push-pin of the cable release D or press the exposure lever C. *This opens the shutter.* Time the exposure by a watch. Again press

the push-pin or the exposure lever. This *closes* the shutter.

For time exposures of ten seconds or less, "Bulb" Exposures are recommended.

"Bulb" Exposures

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

Second—Move the lever B to *f*.7.9, 11, 16, 22, 32 or 45. See instructions for using the diaphragm or stop openings given on pages 24 and 25, also the table for making Interior Time Exposures on pages 40, 41 and 42, and the table for Time Exposures Outdoors, page 46.

Third—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 the exposure lever is under pressure.

Never make a Time or a "Bulb" Exposure with the Kodak held in the hands.

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

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 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 indoors are given on pages 42 to 46.

Use Stop *f.11* and Speed 25

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 opening is used for ordinary snapshots, the light will be

so much reduced that it will not make a satisfactory picture.

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead—use stop *f.7.9* and speed 25. By following this rule unpleasant and distorting shadows on the face will be avoided.

For moving objects, the subject must be in the bright sunlight, use stop *f.7.9* and speed 50. When photographing moving objects such as a runner, train or automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.

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 speed 50 should be used.

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

If a smaller stop opening than *f.16* is used for snapshots, *failure will result*, except that *f.22* and speed 25 should

be used for extremely distant views, marines, snow scenes and clouds only, in bright sunlight.

To Focus the Kodak

Press the spring lock with the thumb, to open the front of the Kodak, Fig. 1, then push down the bed of the camera.



Fig. 1. *Opening the Front.*

On the bed of the camera is a focusing scale marked 6, 8, 10, 15, 25 and 100 feet. This is for focusing the camera.

Draw out the lens standard by the knob on the slide plate, *as far as it will come*, where it will lock automatically, Fig. 2, page 18. The Kodak is now in focus for anything 100 feet or beyond.



Fig. 2

Drawing out the Lens Standard.

To adjust the focus for subjects at distances nearer than 100 feet, turn the knurled screw by pushing it with the thumb, until the indicator over the focusing scale is exactly at the line marked with the figure corresponding to the distance in feet, between the camera and the *principal object* to be photographed.

The distances from the Kodak can be estimated without measuring, 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 about 15 to about 60 feet will be in good focus.

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

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 44 and 45, or a small stop opening, see tables on page 21.

What Depth of Focus Means

Suppose that the lens is used at its full opening, $f.7.9$, and the focus is at six feet; an object six feet distant will be sharp, but objects five and seven and one-half feet distant will not be sharp. Stop the lens down to $f.16$, and objects each side of the exact point of focus will increase in sharp-

ness and the area within which all objects will be sharp is increased. Go farther and use stop $f.45$, and everything from about three and three-quarters feet to about thirty feet will be sharp with the No. 1 Pocket Kodak. With the No. 1A Pocket Kodak everything from about four feet to about fourteen feet will be sharp.

It will thus be seen that the smaller the stop opening 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 increased.

The tables on page 21 give the depth of focus or range of sharp definition with the Nos. 1 and 1A Pocket Kodaks, when focused with the different stop openings.

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

Distance Focused Upon	<i>f</i> .7.9		<i>f</i> .11		<i>f</i> .16		<i>f</i> .22		<i>f</i> .32		<i>f</i> .45	
	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.
100 Ft.	29	to inf.	22	to inf.	17	to inf.	13	to inf.	9	to inf.	7	to inf.
25 "	15½	to 66	14	to inf.	11½	to inf.	9½	to inf.	7½	to inf.	6	to inf.
15 "	11	to 24	10	to 31	8¾	to 59	7½	to inf.	6½	to inf.	5	to inf.
10 "	8	to 13	7½	to 15	7	to 19	6	to 32	5½	to inf.	4½	to inf.
8 "	6¾	to 10	6½	to 11	6	to 13	5½	to 18	4¾	to 36	4	to inf.
6 "	5½	to 7	5	to 7½	4¾	to 8½	4½	to 10	4	to 14	3¾	to 30

Table for use with the No. 1A Pocket Kodak

Distance Focused Upon	<i>f</i> .7.9		<i>f</i> .11		<i>f</i> .16		<i>f</i> .22		<i>f</i> .32		<i>f</i> .45	
	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.
100 Ft.	35	to inf.	28	to inf.	21	to inf.	17	to inf.	12	to inf.	9	to inf.
25 "	17½	to 46	15½	to 68	13½	to inf.	11	to inf.	9	to inf.	7½	to inf.
15 "	11½	to 20	10¾	to 24	9¾	to 32	8¾	to 61	7½	to inf.	6½	to inf.
10 "	8½	to 12	8	to 13	7½	to 15	7	to 20	6	to 32	5	to inf.
8 "	7½	to 9½	7	to 9¾	6½	to 10½	6	to 13	5½	to 17	4¾	to 34
6 "	5½	to 6¾	5½	to 7	5	to 7½	4½	to 8½	4½	to 10	4	to 14

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

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 camera 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 opening.

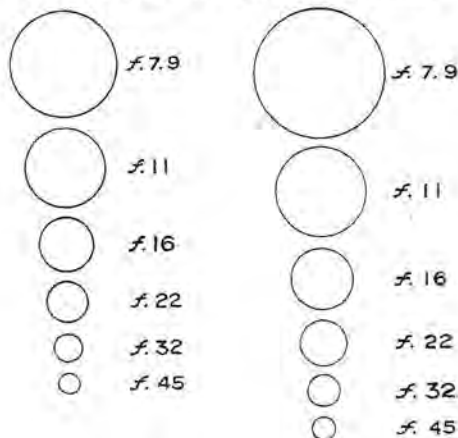
Taking, for instance, a lens of 8-inch focus with a stop opening one inch in diameter, we find that $8 \div 1 = 8$; hence, 8 is the *f.* value of the stop and would be designated *f.8*. Suppose the stop is $\frac{1}{4}$ inch in diameter, we would then have $8 \div \frac{1}{4} = 32$ or $\frac{1}{32}$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

Nos. 1 and 1A Pocket Kodaks

length of the lens, the $f.$ value of the stop opening, and known as $f.32$.

No. 1 Pocket Kodak

No. 1A Pocket Kodak



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These circles show the actual sizes of the diaphragm or stop openings of the shutters used on the Nos. 1 and 1A Pocket Kodaks, when they are fitted with the Kodar Lens.

They show the relative sizes of the stop openings and how the areas differ.

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 lever B, see page 12.

f.7.9—For instantaneous exposures on *slightly* cloudy or hazy days, use speed 25. For scenes on narrow and slightly shaded streets, use speed 25; for moving objects in bright sunlight, use speed 50; also for portraits out-of-doors, when the sun is shining, see page 16, and for portraits indoors, see page 43.

f.11—For all ordinary outdoor work, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in bright sunlight, use speed 25.

f.16—For open views, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as views at the seashore and on the water, use speed 50; for ordinary *landscapes*, in bright sunlight, with clear sky overhead, use speed 25; also

for Interior Time Exposures, the time for which is given in the table on pages 41 and 42.

f.22—For instantaneous exposures of extremely distant landscapes, marines, snow scenes and clouds only, in bright sunlight, use speed 25; also for Time Exposures.

f.32 and f.45—For Time Exposures Outdoors on cloudy days. The exposures required, are given in the table on page 46. For Interior Time Exposures, see pages 40, 41 and 42. *Never for instantaneous exposures.*

The smaller the stop the greater the depth of focus, see pages 19, 20 and 21.

Failure will result, if stops **f.32** or **f.45** are used for *instantaneous exposures*.

Throughout this manual all exposures given for outdoor subjects are for the hours between two and a half hours after sunrise and two and a half hours before sunset. If earlier or later the exposures must be longer. For subjects in the shadow, under porches or under trees, no definite directions can be given; experience only can teach the proper exposure.

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

SET THE FOCUS AT 25 FEET.

USE SPEED 25.

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 convertible 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 exposed negative.

The range of sharpness when your Kodak is adjusted as a fixed focus camera will be found in the table on page 21.

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



Fig. 3
 Holding Kodak in Vertical Position.

Point the lens at the subject to be photographed and looking into the finder from directly over the center of it, include what you want and com-

pose the picture by turning to the right or left, as shown on page 30.



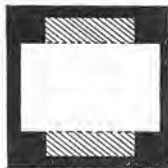
Fig. 4

*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. 5.



*View Included When
Making a Vertical
Picture.*



*View Included When
Making a Horizontal
Picture.*

Fig. 5

This enables the one finder to serve when the Kodak is held in either the

vertical or the horizontal position, see Figs. 3 and 4, pages 27 and 28.

Only what is seen in that part of the finder represented by the white area of the diagrams, Fig. 5, page 28, will be included in the picture.

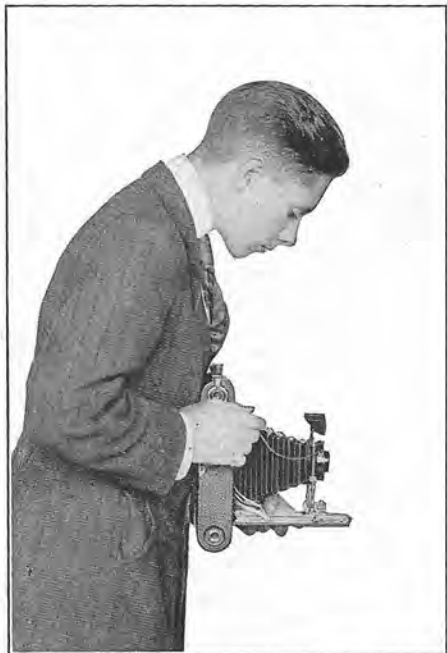
Hold the Kodak steady—hold it level as shown in the illustrations, and press the push-pin of the cable release. *This makes the exposure.*

Using the Exposure Lever



Fig. 6

Fig. 6 shows how to make a vertical picture 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.



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

Hold the Kodak Level

The Kodak must be held level. If all of 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*.



Fig. 7

Effect produced by tilting the Kodak.

Tilting the Kodak to bring in the top of a tall building produces the

distorted effect shown in Fig. 7, page 31. Sometimes a tall building can be photographed from a building opposite, at a level with its center.

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.

Autographic Feature

The autographic feature makes it possible to record on Autographic 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 Record as a Guide

Many amateurs have improved the quality of their work by making notes, at the time of the exposure, of the prevailing conditions, as: Bright light, speed 25, stop *f*.11, which is easily abbreviated to: B, 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.*

4 lb. Brook Trout, E.G.C. 6/23/16

Band Concert, Maplewood Pk. 7/3/16

George Edward learns to walk, 7/10/16

Empire State Express, f.6.3. 1/200 sec

Moving Day, 111 Fulton Ave. 2/19/16

Flood, Erie, Pa. 8/3/15 - 6.30 P.M.

Autographic Records.

The Autographic Records above, suggest a few of the thousand and one ways in which these may be used to add value to your negatives.

The Method

After the exposure has been made, remove the stylus from the side of the shutter. Push back the sliding-door



Fig. 8
Pushing 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. 8. Hold the stylus as upright as possible, Fig. 9,



Fig. 9
*Position of Stylus when making
an Autographic Record.*

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

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 get the writing exactly between the negatives, the film must be turned carefully until the next number is *centered* in the red window.

Turn a new section of film into position: Press in slightly on the

winding key and turn it slowly, three or four times, until the next number appears in the red window. See Fig. 10. Do this after each exposure. The warning hand appears only before No. 1 of each roll of film.



Fig. 10
Winding the Film.

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 light as when making the exposure records, then close the door and finish winding

the 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

Place the Kodak on a table, chair, tripod or other firm support. If a table or chair is used, the camera must not be more than two or three inches from the edge, to avoid including part of the table or chair in the picture.

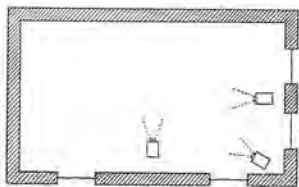


Diagram showing positions for Kodak.

The Kodak should be placed in such a position that the finder will include the view desired. The diagram above,

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.

For a vertical picture raise the nameplate on the bed and place the Kodak on a table or chair, as in Fig. 11. There are tripod sockets for use with a tripod.



Fig. 11

To make a horizontal picture without a tripod, turn the support on the

bed of the Kodak behind the focusing screw, and place the camera in the position as shown in Fig. 12.



Fig. 12

Focus the Kodak as described on pages 17 and 18.

Adjust the shutter for a Time Exposure by placing the lever A at the top of the shutter exactly at the letter "T," see pages 12 and 13.

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

Turn the Winding Key: After making the autographic record, press

in the winding key and turn it 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 successive exposure.

When the last Interior Exposure has been made, adjust the shutter for an Instantaneous Exposure, see page 12.

Exposure Table for Interiors

The following table gives the approximate exposures required under varying conditions of light, when using stop *f.16*. If stop *f.11* is used, give one-half the time; with stop *f.7.9* give one-fourth 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 opening the greater the depth of focus, see pages 19, 20 and 21. 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:**

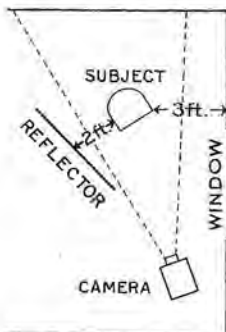
bright sun outside, 40 seconds;
hazy sun, 80 seconds;
cloudy bright, 2 minutes, 40 seconds;
cloudy dull, 5 minutes, 20 seconds.

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 about eight feet from the subject, and for a full-length figure about ten feet. The background should form a contrast with the subject; a light background usually gives a better effect than a dark one.

When making portraits, more pleasing results are obtained if the background and the surrounding objects are not quite so sharp and clear as the face.



This effect is obtained by using the largest stop opening, $f.7.9$.

To get a good light on the face, follow the arrangement shown in the diagram. A reflector helps to get detail in

the shaded part of the face. A white towel or sheet held by an assistant or thrown over a screen or other high piece of furniture will make a suitable reflector; it should be at an angle and in the position indicated in the diagram.

"How to Make Good Pictures," a book containing many diagrams and illustrations showing various lighting effects, can be obtained from your dealer.

Instructions for making portraits outdoors are given on page 16.

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.

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 "

The subject must be at one of the distances from the Kodak, given in the table above. Measure the distance carefully from the lens to the face, and place the focusing indicator on the scale according to the table.

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. 8*, with the No. 1 Pocket Kodak.

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

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. 8*, with the No. 1 Pocket Kodak.

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

Time Exposures—Outdoors

When the smaller stop openings ($f.32$ or $f.45$) are used, the light passing through the lens is so much reduced that time exposures outdoors may be made the same as for interiors, but the exposures must be much shorter.

For very short time exposures as described below, use the "Bulb" Exposure, see pages 14 and 15.

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

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

With Heavy Clouds—Four seconds 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 sun-

set, 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 with the Kodak held in the hands. Place it upon some firm support, such as a tripod, table or chair.

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 must have the shades drawn to prevent the blurring of the picture.

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

For full information and instructions regarding flash-light photography, get from your dealer or send to us for the free booklet—*By Flash-light*.

Closing the Kodak

To close the Kodak, first see that the focus indicator is at the 100-foot mark on the scale, then release the spring catch on the lower part of the lens standard, from the slot on the bed of the Kodak, and slide back the lens standard as far as it will go.

Place the cable release around the shutter, press the arm locks at each side of the standard and raise the bed as shown in the illustration, Fig. 14, page 49.



Fig. 14
Closing the Bed of Kodak.

Caution: Before closing the bed of the Kodak, make sure that the finder is in the position for making a vertical picture or in the upright position. The lens standard must be pushed back *as far as it will go*.

If the finder and lens standard are not in proper position they will interfere with the bed when closing.

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

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 record of your name, following instructions on page 36, and give the winding key about twelve turns to cover the film with the red paper.

2. Remove the front of the camera as described on page 5.



Fig. 1

Holding red paper taut while turning key.

3. Holding the paper taut, Fig. 1, page 50, turn the key until all but about an inch of the paper is on the reel.

4. 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.

5. Draw out the winding key to release the spool, and remove the roll of film, as in Fig. 2.



Fig. 2
Removing the roll of exposed film.

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

7. Wrap up the exposed film immediately to prevent the possibility of light being admitted. It is now ready for developing and printing.

8. Remove the empty spool and place it in the winding end of the camera.

9. Replace the front of the Kodak as described on page 9.

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, and film No. A 116 for the No. 1A Pocket Kodak. Load the Kodak as described on pages 5 to 10 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.

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."*

Clean Lenses

Dirty or dusty lenses make poor pictures. The pictures below illustrate this clearly. The gray, flat and indistinct picture was made with a dirty lens, the surfaces of which were covered with dust. The sharp, clear and 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 front of the Kodak as described and shown in Figs. 1 and 2 on page 5 (when there is no film in it) then open the front and draw out the lens standard as in Figs. 1 and 2 on pages 17 and 18. Adjust the shutter for a Time Exposure and open it; the largest stop, $f.7.9$, should be in posi-

tion. Hold the Kodak with the front towards the light, then look through the lens from the back of the camera, and if it is dirty, wipe the front and back of the lens with a clean handkerchief.

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, a great deal of light will be held back and the picture will be gray and flat.

Keep Dust Out of the Camera

It is advisable to wipe out the inside of the 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 give 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. Those who wish to do their own developing and printing will find equally full directions accompanying the Kodak Film Tanks (for developing in daylight), or the Outfits for tray or dark-room use.

To develop film, No. A 120, used in the No. 1 Pocket Kodak, obtain a "Brownie" or a 2½-inch Kodak Film Tank. To develop film, No. A 116, used in the No. 1A Pocket Kodak, obtain a 2½-inch Kodak Film Tank.

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

If dark-room development is preferred, an Eastman ABC 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 make good 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 are 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, for the No. 1 Pocket Kodak, $2\frac{1}{4} \times 3\frac{1}{4}$, six exposures	\$.25
AUTOGRAPHIC FILM CARTRIDGE, No. A 116, for the No. 1A Pocket Kodak, $2\frac{1}{2} \times 4\frac{1}{4}$, twelve exposures . . . . .	.60
Six exposures . . . . .	.30
CARRYING CASE, with strap, for the No. 1 Pocket Kodak	2.50
CARRYING CASE, with strap, for the No. 1A Pocket Kodak	3.00
KODAK PORTRAIT ATTACHMENT, No. 8, for the No. 1 Pocket Kodak . . . . .	.75
No. 6, for the No. 1A Pocket Kodak.	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 8, for the No. 1 Pocket Kodak	1.25
No. 6, for the No. 1A Pocket Kodak.	1.50
KODAK COLOR FILTER AND KODAK SKY FILTER, No. 8, for the No. 1 Pocket Kodak, each . . . . .	.75
No. 6, for the No. 1A Pocket Kodak, each	1.15
"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, $2\frac{1}{2}$ -inch	5.50
Duplicating Outfit for above 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
KODAK ACID FIXING POWDER, one-pound.....	.25
Half-pound .....	.15
Quarter-pound .....	.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
KODALOID PRINTING MASK, No. 3, for 2¼ x 3¼ negatives.....	.10
No. 4, for 2½ x 4¼ negatives.....	.10
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors...	.50
VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps (twelve colors)	1.00
EASTMAN REDUCER AND STAIN REMOVER, package of five tubes.....	.50

Picture taking with the

VELOX RE-DEVELOPER, package of twelve tubes	\$1.08
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 PYRO DEVELOPER POWDERS, box of five tubes . . . . .	.25
EASTMAN HYDROCHINON DEVELOPER POWDERS, box of five tubes . . . . .	.30
EASTMAN SPECIAL DEVELOPER POWDERS, box of five tubes . . . . .	.35
EASTMAN PYRO DEVELOPER POWDERS, six powders . . . . .	.25
THERMOMETER STIRRING ROD	1.25
KODAK DARK-ROOM LAMP, oil, 5/8-inch wick	1.50
BROWNIE SAFELIGHT LAMP, an electric dark-room lamp	1.75
EASTMAN FLASH SHEETS, No. 1, half-dozen . . . . .	.35
No. 2, half-dozen . . . . .	.56
No. 3, half-dozen . . . . .	.84
KODAK FLASH SHEET HOLDER	1.25
EASTMAN FILM DEVELOPING CLIPS, 3½-inch, per pair . . . . .	.30
KODAK JUNIOR FILM CLIPS, No. 1, each . . . . .	.15
KODAK TRIMMING BOARD, 7-inch	1.00

Nos. 1 and 1A Pocket Kodaks

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
OPTIPOD, for attaching camera to the edge of a table, chair, fence, etc.	1.25
KODAPOD, for attaching camera to a tree, fence or similar rough surface.	1.75
KODAK DRY MOUNTING TISSUE, 2¼ x 3¼ or 2½ x 4¼, three dozen sheets . . . . .	.10
KODAK PHOTO BLOTTER ROLL, for dry- ing 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
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, with 50 black leaves, size 7 x 11	2.75
Cloth cover	1.25
KODAK PRINT ROLLER, double, 6-inch	1.00
FLEXO PRINT ROLLER, single, 4-inch . . . . .	.35
"HOW TO MAKE GOOD PICTURES," an illustrated book for the amateur, that includes many helpful suggestions . . . . .	.50

Developing, Printing and Enlarging

Developing Film, $2\frac{1}{4} \times 3\frac{1}{4}$, six exposure cartridge	\$.15
Developing Film, $2\frac{1}{2} \times 4\frac{1}{4}$, twelve exposure cartridge . . . . .	.35
Six exposure cartridge . . . . .	.20
Velox Prints, $2\frac{1}{4} \times 3\frac{1}{4}$ or $2\frac{1}{2} \times 4\frac{1}{4}$, unmounted, each . . . . .	.07
Velox Prints, mounted, each . . . . .	.09

Prints 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

It is 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.

IMPORTANT

Read this manual thoroughly before making any pictures.

While loading and unloading the camera, be very careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly, using the correct stop opening and speed. The camera must be focused and an unexposed section of film in position.

Hold the camera *steady* when making instantaneous exposures or snapshots. The camera should be held firmly against the body and when pressing the push-pin or the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

Hold the camera *level*.

The sun must be behind your back or over your shoulder. If the sun shines directly into the lens it will blur and fog the picture.

When making autographic records, press firmly on both the up and down strokes. Shield the paper from the sun.

Turn a new section of film into position immediately after making the autographic record of the exposure. This prevents making two pictures on the same section of film.

Keep the lens and inside of camera clean.

Never oil the shutter.

Instructions for making time exposures, indoors and outdoors, are included in this manual.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Outdoor Exposure Guide

for cameras fitted with the Kodar Lens *f.7.9*

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Subjects in open field, park or garden. Street scenes.	<i>f.11</i>	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	<i>f.16</i>	1/25
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	<i>f.22</i>	1/25
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	<i>f.7.9</i>	1/25
Moving objects. When photographing moving objects such as a runner, train or automobile, the subject should be traveling towards or away from the camera at an angle of about 45°.	<i>f.7.9</i>	1/50

This exposure table is for the hours between 2½ hours after sunrise to 2½ hours before sunset on days when the sun is shining. If pictures are made earlier or later in the day than this period, or if it is a *slightly* cloudy or hazy day, use the next larger stop opening than the one specified for the subject to be photographed.

The largest stop opening is *f.7.9*. The *higher* the number the *smaller* the opening.