



The Kodak Baby Book

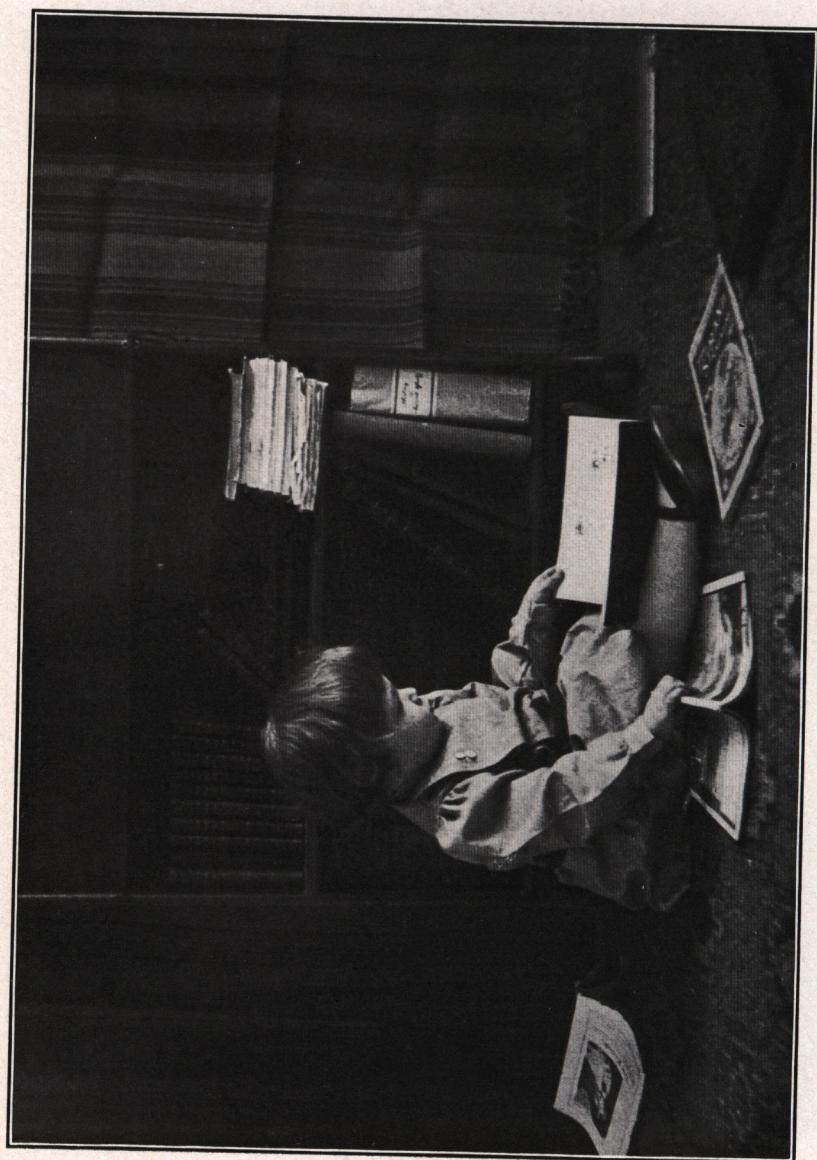
PICTURES BY C. H. CLAUDY

WITH ASSISTANCE OF C. H. CLAUDY, JR.

STORY BY C. H. CLAUDY



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THE PICTURE BOOKS

The Kodak Baby Book.

IF this little book needed an apology, the probabilities are that I would not be writing it. But if an apology will make its object clearer, that apology must lie in the fact of the universal love of all mankind for its young; a love which was inborn in the race. The brutish cave man and his mate must have had rudimentary notions of love for their little ones, else had those little ones never survived the savage times in which they were born. Our earliest ancestors, were they never so rude and

rough, swift to anger and to slay, had yet that germ of tenderness for the babies that played, even as babies play to-day, about their feet; a tenderness the human father and mother share with the beasts of the field, the fierce wild animals of the jungle.

It is highly probable that the love for the baby, which we inherit from those early progenitors, was in so feeble a state of development then, that it lasted little, if any, beyond the helpless time of infancy. The most highly developed animals of to-day forsake their young as soon as those young ones can shift for themselves. They are pretty much



"GOOD MORNIN', PAPA"



THE PRISONER AT THE BARS.

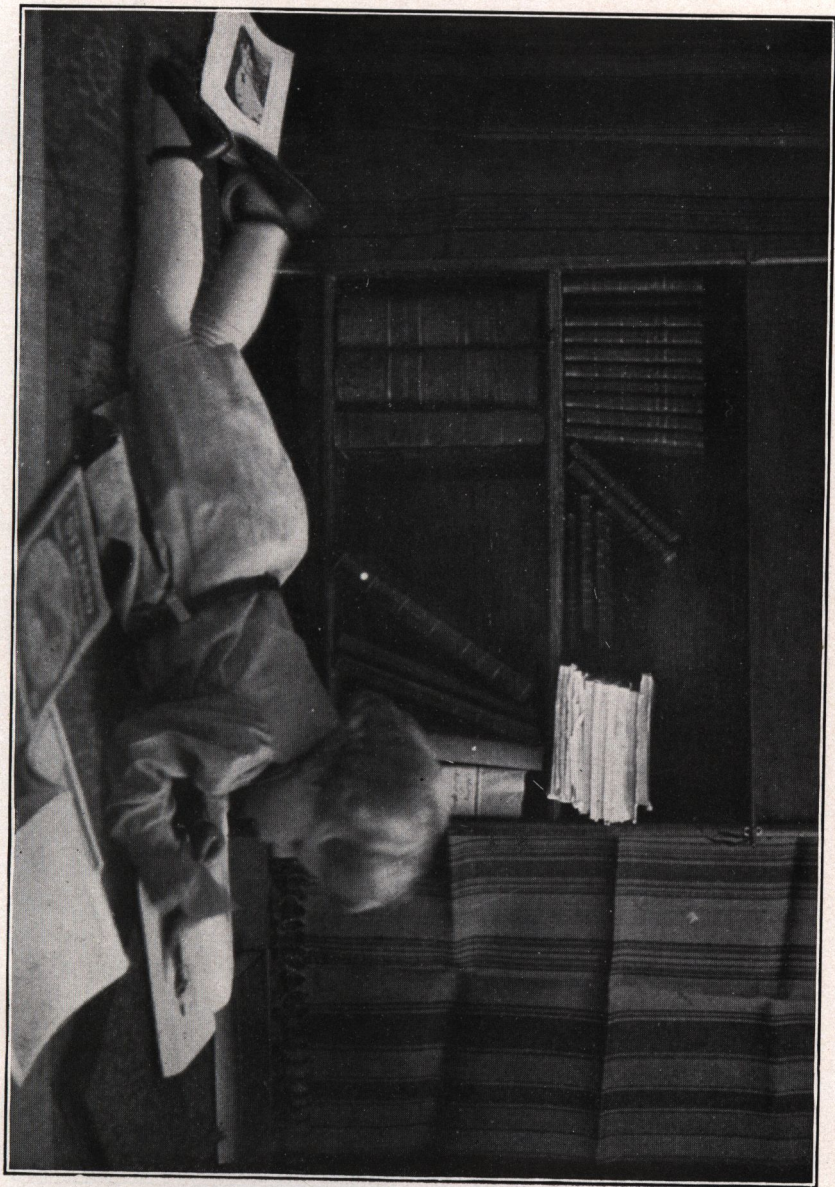


GETTING UP TIME.

as they were some several million years ago. But now, and for a long time back, at least as long as to that time when One taught love for all, but particularly, love for little children, we parents have loved and cared for our children, long after they have ceased to be children.

In that is the common, everyday tragedy of parenthood. Our little ones won't stay little: They insist on dropping baby words, to take up "grown-folks'" pronunciation. They drop their dear bad manners, and become (sometimes) models of deportment. They no longer ask puzzling questions with a beautiful faith in our ability to answer any query in the world—they consult the encyclopedia.

They grow up—even,—ridiculous thought:—even get married and have children of their own; From the standpoint of the baby-ridden parent, who loves his servitude, this is all wrong. But what are we going to do about it? There is only one thing to do; preserve our memories of our children in a form which cannot fade. You have only to look back on your own memories of any childhood friend, to see that the memory image is a composite of all the childish years. It is not distinct and clear and sharp and individual, like a photograph.



Like a photograph: There is the solution of the vexing question of keeping children, children, for our own pleasure, the while they grow up to be the useful men and women our hearts desire. Thanks to the modern wizard, the photographic chemist, and the sorcerer's caves in which he works his wonders—otherwise the factories of the Eastman Kodak Co.—any parent, with the will to do so, may preserve for himself, his later years, and the delight of all who know and love his babies, a pictorial record of them from the cradle to that time when Johnny is too big to picture as a “baby” and Mary refuses to sit for her portrait unless in best bib and tucker and with hair properly curled or fixed or whatever the proper feminine term may be.

The joys of such a record must be known to be appreciated, but let me ask you, Mrs. Mother, a single question:—on your baby's birthdays, do you never wonder how much he has changed in the year just passed? Suppose you could turn to a scrap book and see just how he looked a year before, note each change in form and face, each added line of maturity, each addition to the intelligence which seems to grow minute by minute. Suppose you could do this, not only on birthdays, but on any day, at any time.

Let me ask *you*, Mr. Proud Father, if you wouldn't give a large sum for a set of pictures of your own boyhood; the dear, dimly remembered days when you toddled after a mother, who perhaps is not with you now to remind you of early experiences; the time you won your first prize at school—where is that prize now and what *was* it?—and later, too, when you took your first red letter for your sweater on your first school team?

Why not keep such a record for your boy or girl? Do you think there is anything either would rather have, at ten times the price?

Those of us who see everything as “through a baby, darkly”, who are so bound up (and bound down) in (and



THE LITTLE COMMANDER.

by) our children that we see nothing else in the world of anything like equal importance, know beyond contravention that there is nothing so wonderful as the unfolding of the mind of a little child. Nothing half so pretty as the adding, day by day, of new thoughts in the little face, new lines, imperceptible as they come, but potent in effect, new ideas, new growth. And if we picture all this—if we are faithful with our little Kodak, and faithful in keeping up the record, these are things we need not lose, even after the days of development are done. To me—and I make no doubt, to thousands of others,—this is the greatest blessing the Kodak has conferred; the ability to preserve, for older years, the childhood of our children.

Not to attempt to dictate, but just to show you one way—my way—I want you to look in my library and see the three big fat volumes which contain not only all the pictures I have made so far of the one and particular baby who bulks so large in my life and thought, but everything else pertaining to said infant, small enough or flat enough to go in a scrap book. His birth certificate, the notices in the papers, the letters greeting the newcomer and congratulatory to his parents; pieces of his first Christmas tree with pictures too—Christmas and Easter cards and valentines; then pictures, pictures, pictures: Pictures of his first toys, his first sled ride, his first automobile ride, first sight of animals in the Zoo—and many subsequent excursions thither,—pictures of him summer, pictures winter; pictures dressed so much and dressed so hot that it is a case of “find the baby”—pictures of a little naked kidlet looking more like an animated ball with legs than a baby (and some of these remind me of a frog, but we mustn’t tell his mother I said so). Pictures running, pictures walking—pictures of games, of stories being told, of books “read”, of sleepy time; every and any kind of picture, good, bad and indifferent, all making a record, interwoven with comment and history in the hand-



"HAVIN' A PARTY."

writings of various members of the family, such as could not be duplicated at any price, and even now, not three years old, a record which is the keenest of pleasures to read, and scarcely less, to make.

Such pictures may not be the kind that mother wants to send to the relatives. She is likely to dress him in his best and trot him off to the photographer now and then in spite of her Kodak baby book, but just the same those pictures, from her point of view, are dear to every mother's heart.

I use common manilla paper scrap-books, bound in boards with leather corners. Those who can measure up to finer books will find in some of the photograph albums excellent mediums for the preservation of their pictures. But I wanted to keep this record a live record, and I knew if my book was too nice, the paper too fine and the writing required, to go with these, too careful, the work would become a task—the task, shirked—and there would be gaps in the history.

Before I go on to tell of the simple methods I use for some of my results, let me say one more word, as to the time to begin this record. The time is *now*: If the baby is new, take a picture as soon as the nurse and the doctor despots will let you. Take them often, just as often as you can. Baby changes more in the first six months than in any other six months—to-morrow he is not quite the same as to-day. The opportunity you neglect in the present will never come again; you cannot picture baby next week as he is now. If you have let time go by without the Kodak and the record, don't think it is too late. Your record, started now, will be just as interesting from now on, as the record of those who started from the beginning. It will not be so long, nor so complete, but it will be much better than no record at all. A friend of mine made the fatal mistake of not keeping his record in permanent form. He took dozens of pictures of his little girl, from two years old up to now, when she is almost ready for high school. A few



THE BUILDER.

are framed. Others are only loose prints, kicking around everywhere. Some are still unprinted negatives. Now, having seen my record books, he wants his the same way, but the work of collecting all those negatives, determining dates, even approximately, printing, and putting in books is a Herculean task from which he naturally shrinks, and which would make so much of an inroad upon a very busy life that it bids fair never to be done. And the written part of the record, which is as valuable as the pictures; the other half of the record making the perfect whole, could never be supplied. Develop, or have developed, the films as soon as possible. Print, or have made, the prints, as soon as you can. Date each film on the rabbit edge with the day, month *and year* it was made, and enter the dates under pictures in the book. Thus will you preserve history with the record, and what is done now, will not be put off.

Out-door pictures are to be made with any Kodak, from the tiniest Brownie (and they make bully little pictures) up to the most expensive Kodak, fitted with the finest of lenses. With the better instruments, you can make successful snap-shots without bright sunlight—a big advantage when faces and draperies make the picture—but even the little and inexpensive Kodaks can do beautiful work, if suitably handled. Nor is the handling a difficult matter to learn. But of manuals for Kodaking there is no end. It requires no telling on my part—the how and the why. But with the tank for development, and Velox for the printing, the dark room, the troubles of finding day time in which to work, and all the bother of photography have been eliminated. Remains only the witchery of Kodakery, the more fairy-like that it preserves for us here and now, the witchery and fairyness of childhood days.

There is no baby picture can touch the heart strings or the chord of memory so softly and sweetly as the picture in the home. Baby playing, baby eating. Baby sleeping, baby



TIRED OUT.

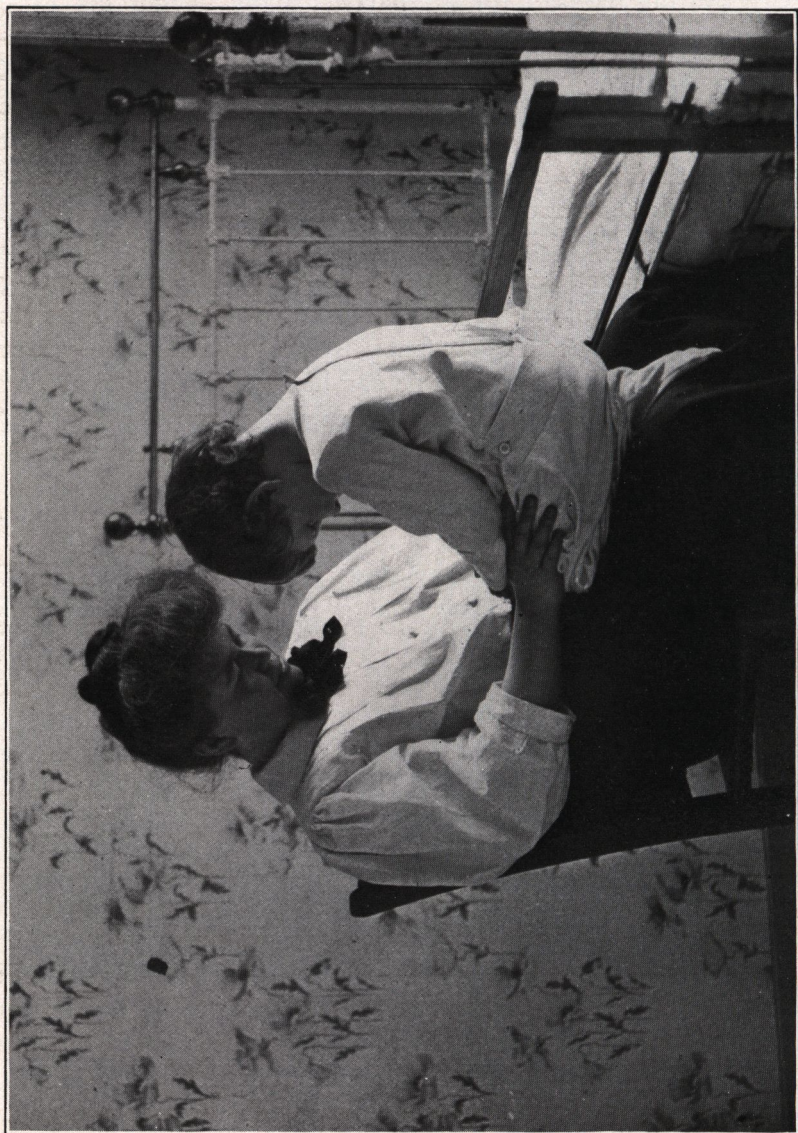
absorbed in a story, baby going to bed. Baby waking up, baby getting dressed for a "party", baby saying his little prayers; surely that petition is not less effective that it is preserved in picture form for the tender reverence and touch of after times. And these pictures are the ones which are usually so hard to take, not that they are a whit more difficult to make than their outdoor cousins, but because the maker does not always know how.

And the "how" is very simple, and the rules short and few. My methods, which were followed entirely in making those pictures which illustrate this little book, are as follows:

In the first place, if your baby is like other babies—never still for a second at a time if he can help it, you will need one of those Kodaks with a lens which "works" at "F. 8",* a mystic formula the meaning of which need not trouble you, although it is simple enough. It means that the diameter of the lens is one-eighth of the distance between the center of the lens and the film when the lens is focused on a distant object. The cameras with lenses which work at smaller apertures are hardly fast enough for the rapidity necessary for indoor child pictures.

The Eastman Kodak Co., in one of their own books, indicate that a full two seconds, and a minimum of one full second, should be given on indoor pictures. But if they will permit me to contradict them, and you will try my method, you will find it possible to contradict them too, to your own advantage. All the pictures in this book were made with an Eastman Kodak, on Eastman N. C. Film, developed in an Eastman Tank, printed on Eastman Paper and dry mounted with Kodak Dry Mounting Tissue. Eastman chemicals were used throughout all the processes. The exposure was in no case more than one-third of a second, and was frequently less; a fact which is self-evident in many of the pictures, where motion is bound to occur in another moment.

*All double lens Kodaks have speed of f 8. E. K. Co.



NOW I LAY ME.

Take the lightest room in the house for this work, and open all the window-blinds and shades. The room should have light walls, or you must use light colored hangings for a background. If you have the time to put together a light frame of wood, from four to six feet square and tack an old sheet across it, it is a convenience, but a clothes-horse or a screen, with a sheet thrown over it, is just as effective, though slightly more trouble to move around.

In making these indoor pictures, it is essential, if you want a bright, light result, to have what artists call the "key" of the picture "high" or "light". Thus, a light background, a light colored dress, a white face, a bright light—no dark objects or heavy shadows, make a high key. And a very quick exposure will secure you all the detail wanted, where the same exposure would give nothing at all, with a picture all dark colors and heavy shadows.

Personally, and for once in my life at least, I am in accord with the greatest of the world's artists, I think children's pictures should almost invariably be light in key. I have included in my pictures of Carl, Jr., one or two which are dark—where he is in his high chair for instance, against a dark ground,—and to my mind, these are the least attractive of the lot. So in making your indoor pictures light-keyed, you will not only aid your results, but conform to accepted ideas of what is right and proper for childhood pictures.

Have baby at play near a window. Don't let actual sunlight fall upon him, unless it is hazy sunlight—and even then it usually gives a spotty looking picture—and if you have any light blue or light gray clothes for him, they will probably make better pictures than if he was all in white. Light colored clothes will be more in key than a too bright spot of white. Nevertheless, white can be used to good effect, as you can see by looking at some of the illustrations.

The screen, or clothes-horse, with the white sheet hung over it, should be opposite the window and as close to the

child as possible without being included in the picture. It takes the light from the window and throws it back again, upon the little subject and his surroundings. It not only serves to raise the key of the picture, but it breaks up and lightens all the shadows, which make so many indoor pictures look unnatural. In this screen lies the success or failure of your work. For while a longer exposure can give you shadow detail without the screen, it also gives you too great contrasts,—and a longer exposure means movement of the subject. With the screen, and with no heavy shadows, the bulb exposure, which is almost a snap-shot, is not only possible but all that is necessary.

If a third party to the scene will not make baby too hard to manage; if mother can come in quietly and distract attention, or suggest, in that mother way which a mere man can but helplessly envy and never hope to attain, a pose or occupation for the small sitter, the while the picture is being made, the work will be found all the easier. Some of the most successful of my little pictures are due to the intelligent co-operation of the baby's other parent, equally evident, to those who know, in both the pictures in which both appear and in those where baby is alone.

Set your camera up as far away as possible, ten feet and more if the room will allow it. Focus carefully. Set the pointer to the scale as accurately as possible. Put the pointer on the shutter to "B"—which means "bulb"—and wait for a favorable instant. It makes no difference what you are taking—whether baby is playing or eating or looking at pictures or what not, he will, of his own accord, in time, fall into a pretty natural pose, and remain motionless for a fraction of a second. In that fraction of a second, you press the bulb hard and release it. Sometimes, with a very bright light, and light walls, ceiling and background, this can be done as fast as the hand can close and open—a fifth to an eighth of a second. With an expensive anastigmat lens this can be done

all the time, if the day is bright. Other times, retard the action just a trifle; very quick, it should be, but not quite so quick as it is possible to squeeze and release the bulb. This should make an exposure of from a fourth to a half a second.

Does all this sound very troublesome? When I want to take a picture of my young hopeful, I bring in my light wood frame, stand it against a chair opposite a window, which is uncurtained. Master Carl is persuaded, with book or toy, to sit or stand between the two. Across the room is the camera. That is all. It takes two minutes to make ready and an instant to make the exposure.

Nor need these pictures be specially arranged pictures. The screen can be slipped into position often without baby having any knowledge of it, and pictures made when he is entirely unconscious that you are within miles of him. Many of mine were made so, and their unconsciousness is their chief charm.

Of course, the exposure is not all. If you do the work yourself—and much of the pleasure of Kodakery comes from doing the work, or as I call it “playing the play”—you will find your best results from the Kodak Tank. By this method, you preserve the delicate shadow detail, and the light drapery, which makes all the difference between the “soot and whitewash” photograph and the picture which is really a picture.

There are a few “don’ts” which are covered in other Kodak booklets but which will bear repetition here. Don’t choose a window for your Kodaking which looks out on a brick wall. Don’t choose a bad day for child work; it not only lowers the key of the picture but increases the exposure. Don’t make all your pictures from the same standpoint. Move in a half circle, with your camera, from the wall nearest the window, around almost facing it, and beyond, on the other side. One of the prettiest of lightings, and one in which the screen is particularly essential, is

that I have used in my little picture "Now I Lay Me"—enough against the light to show most of the faces in the shadow, but with the shadow light enough to show plenty of detail. Don't fail to make several exposures on any one subject you want to preserve, for you must expect some failure. Sometimes baby will move at the wrong time; sometimes conditions which you cannot control will make a lighting harsh or flat. But just suppose the extremely improbable—suppose you obtained only one good picture from every six exposures, would it not be worth it? As a matter of fact, you will be apt to get three out of six at first and from four to five later on. I have obtained twenty-four out of twenty-four, but that was exceptional luck.

And the cost is *so* small! If you take a dozen pictures a month, what will the dollar or so it costs amount to, after all? Spread out the enjoyment of these pictures over your life-time, and over your children's life-time—then figure up the cost per year, per month, per day, and see how small it is,—what a small fraction of a fraction of a cent you are paying for each day's pleasure in your child, kept a child in picture, if not in fact—your pleasure in your memory of him as he was when tiny; a memory sharp and clear cut and unfading, because constantly renewed from the little pictures.

Occasionally you will get some results too good to keep in small size only. Then there is the delight of enlarging, and it can be done with the same instrument which made the picture. Or you can have it done at small cost by your photographer or by the Eastman Kodak Company. And what a pleasure these enlargements are. I have my walls covered with such pictures,—framed and glazed, where I can always see them, and I am free to confess, I get more pleasure from them than from any other pictorial decorations I could name.

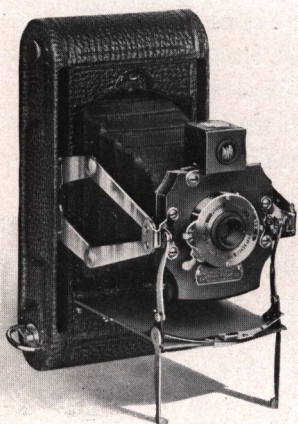
There is the post-card, to send baby to absent friends and relatives, and perhaps, a doting uncle or aunt will not

appreciate this pictorial reminder of what is growing up and going on in the far-away home. The possibilities are limitless; the pleasures, greater by a thousand times than any you could get for the same money and effort in any other way, and the result of your work, a result which banks its own compound interest, increasing value with the march of time, until, when baby is no longer a baby, it is without value—it is priceless.



"IS MY BATH READY?"

The Nos. 1 and 1A Folding Pocket Kodaks.



THESE deservedly popular little pocket cameras are adapted to all around work, being fitted with the new Pocket Automatic Shutter with iris diaphragm and with instantaneous, time and bulb exposure adjustments.

The pictorialist will particularly appreciate the shape of the picture made with the No. 1A—long in proportion to the width, which lends itself particularly well to the purpose of artistic composition.

For full and three-quarter length portraits, the shape is ideal when the camera is used vertically.

When closed, these instruments are exceedingly compact and all adjustments are concealed, as the bed folds automatically over

the front board and bellows, making them ideal instruments for the tourist.

When making vertical time exposures, the bed is supported by two standards which swing up out of the way when the camera is used for snap shots.

Equipped with reversible brilliant finders. Camera bodies made of aluminum, covered with finest seal grain leather, beautifully finished.

The cut illustrates the No. 1A.

No. 1 FOLDING POCKET KODAK—For rectangular pictures $2\frac{1}{4} \times 3\frac{1}{4}$ inches. Capacity 12 exposures. Size of Kodak, $6\frac{3}{4} \times 3\frac{1}{2} \times 1\frac{1}{4}$ inches. Weight, 16 ounces. Lens, Meniscus Achromatic, 4-inch focus. Shutter, Pocket Automatic, with three stops. Brilliant reversible finder.

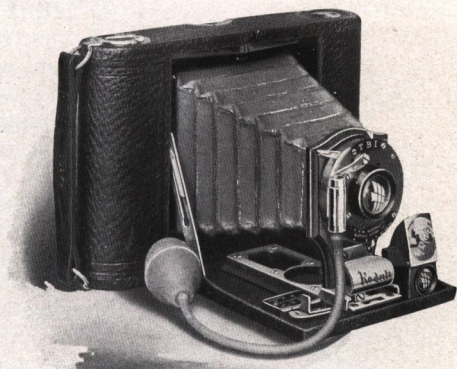
No. 1A FOLDING POCKET KODAK—For rectangular pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures. Size of Kodak, $7\frac{1}{4} \times 3\frac{3}{4} \times 1\frac{1}{4}$ inches. Weight, 20 ounces. Lens, Meniscus Achromatic 5 inch focus. Shutter, Pocket Automatic, with three stops. Brilliant reversible finder.

THE PRICE.

No. 1 Folding Pocket Kodak, for pictures $2\frac{1}{4} \times 3\frac{1}{4}$ inches,	\$10.00
N. C. Film Cartridge, 12 exposures, $2\frac{1}{4} \times 3\frac{1}{4}$,	.40
Do., 6 exposures,	.20
Black Sole Leather Carrying Case with shoulder strap,	1.25
No. 1A Folding Pocket Kodak, pictures, $2\frac{1}{2} \times 4\frac{1}{4}$ inches,	12.00
N. C. Film Cartridge, 12 exposures, $2\frac{1}{2} \times 4\frac{1}{4}$,	.50
Do., 6 exposures,	.25
Black Sole Leather Carrying Case with shoulder strap,	1.25
Folding Pocket Kodak Tripod Adapter No. 1 (for holding either the No. 1 or No. 1A F. P. Kodak on a tripod in either vertical or horizontal position),	.75
Kodak Portrait Attachment,	.50

No. 2 Folding Pocket Kodak.

THIS is a remarkably compact folding camera taking the popular $3\frac{1}{2} \times 3\frac{1}{2}$ picture. The lens is a double combination, rapid rectilinear, $4\frac{1}{2}$ -inch focus, and the F. P. K. Automatic Shutter—the same as fitted to the highest class instruments—is regularly supplied. This shutter is always set. Pressure of the bulb makes instantaneous exposures of $1/50$ of a second. It may also be set for “bulb” and “time” exposures. Fitted with iris diaphragm stops, Nos. 4 to 128. The Automatic Locking Device is an advantageous feature of the No. 2 Folding Pocket Kodak; by means of this the camera locks at 8 feet, 20 feet or 100 feet focus, or may be left locked at the twenty feet focus and used as a “fixed focus” camera.



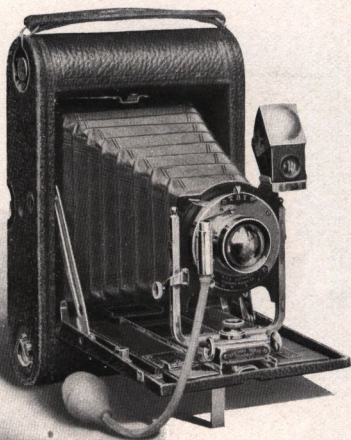
While the experienced worker will greatly appreciate the advantages of the focusing lock, the fixed focus feature will appeal to the many amateurs not wishing to be bothered with a focusing scale, yet who desire the largest possible picture. Camera body, aluminum, covered with fine black seal grain leather.

NO. 2 FOLDING POCKET KODAK.—For square pictures, $3\frac{1}{2} \times 3\frac{1}{2}$ inches. Capacity, 12 exposures. Size of Kodak, $6\frac{1}{4} \times 4\frac{1}{2} \times 1\frac{1}{2}$ inches. Weight, 18 ounces. Lens, rapid rectilinear, $4\frac{1}{2}$ -inch focus. Shutter F. P. K. Automatic with iris diaphragm stops, Nos. 4, 8, 16, 32, 64 and 128. Automatic focusing lock. Brilliant finder. Socket for tripod screw.

THE PRICE.

No. 2 Folding Pocket Kodak, for pictures, $3\frac{1}{2} \times 3\frac{1}{2}$ inches,	.	.	.	\$15.00
N. C. Film Cartridge, 12 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$,	.	.	.	.60
Do., 6 exposures,	.	.	.	.30
Do., “Double Two” Cartridge, 4 exposures,	.	.	.	.20
Black Sole Leather Carrying Case with shoulder strap,	.	.	.	1.25
Kodak Portrait Attachment,	.	.	.	.50

Nos. 3 and 4 Folding Pocket Kodaks.



THESE instruments represent the highest type of pocket camera construction and are remarkable examples of efficiency and compactness.

Equipped with very rapid double combination rectilinear lenses, fitted to the F. P. K. Automatic shutter which works with either bulb or finger release, and is supplied with iris diaphragm stops Nos. 4 to 128. In addition to the regular focusing scale is the Automatic Focusing Lock for bringing the Kodak to a quick and certain focus. A rising and sliding front is regularly supplied with the No. 4 and will be furnished with the No. 3 at an extra charge of one dollar.

By means of a simple adapter fitted with focusing screen, these instruments

may be used with glass dry plates.

The camera bodies are made of aluminum covered with fine black seal grain leather and beautifully finished in every detail. High grade anastigmat lenses and special shutters may be fitted. The cut illustrates the No. 4.

No. 3 FOLDING POCKET KODAK—For rectangular pictures $3\frac{3}{4} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures. Size of Kodak, $7\frac{1}{2} \times 4\frac{1}{2} \times 1\frac{5}{8}$ inches. Weight, 23 ounces. Lens, Rapid Rectilinear, speed *f*. 8. Focal Length, 5 inches. Shutter F. P. K. Automatic, with iris diaphragm stops Nos. 4, 8, 16, 32, 64 and 128. Two tripod sockets. Brilliant reversible finder with hood. Automatic focusing lock.

THE No. 4 FOLDING POCKET KODAK—For rectangular pictures 4×5 inches. Capacity, 12 exposures. Size of Kodak, $9 \times 5\frac{1}{2} \times 2\frac{1}{4}$ inches. Weight, 2 pounds 11 ounces. Lens, Rapid Rectilinear, speed *f*. 8, focal length, $6\frac{1}{2}$ inches. Shutter, F. P. K. Automatic with iris diaphragm stops Nos. 4, 8, 16, 32, 64 and 128. Two tripod sockets. Brilliant reversible finder with hood. Automatic focusing lock.

THE PRICE.

*No. 3 Folding Pocket Kodak, for pictures $3\frac{3}{4} \times 4\frac{1}{4}$ inches.	\$17.50
*Do., Kodak Automatic Shutter,	22.50
Black Sole Leather Carrying Case with shoulder strap,	1.25
Glass Plate Adapter, with ground glass,	3.50
Single Glass Plate Holders, $3\frac{3}{4} \times 4\frac{1}{4}$ ea.,	.50
N. C. Film Cartridge, 12 exposures, $3\frac{3}{4} \times 4\frac{1}{4}$,	.70
Do., 6 exposures,	.35
Do., "Double Two" Cartridge, 4 exposures,	.25
No. 4 Folding Pocket Kodak for pictures 4×5 inches,	20.00
Do., Kodak Automatic Shutter,	25.00
N. C. Film Cartridge, 12 exposures, 4×5 ,	.90
Do., 6 exposures,	.45
Do., "Double Two" Cartridge, 4 exposures,	.30
Black Sole Leather Carrying Case with shoulder strap,	1.50
Glass Plate Adapter, with Ground Glass,	3.50
Double Glass Plate Holders, each,	1.00
Kodak Portrait Attachment,	.50

*Add \$1.00 if Rising and Sliding Front is desired.

No. 3A Folding Pocket Kodak.

No. 4A Folding Kodak.

THESE instruments embrace all the popular and practical features of the smaller Folding Pocket Kodaks, but depart from the conventional in the shape of the picture, the No. 3A taking pictures $3\frac{1}{4} \times 5\frac{1}{2}$ inches, and the No. 4A $4\frac{1}{4} \times 6\frac{1}{2}$ inches.

The lenses are specially selected rapid rectilinear with a speed of *f.* 8., fitted to shutters possessing both pneumatic and finger release, also instantaneous, bulb and time adjustments. By means of a simple adapter provided with focusing screen, these instruments may be used with glass dry plates.

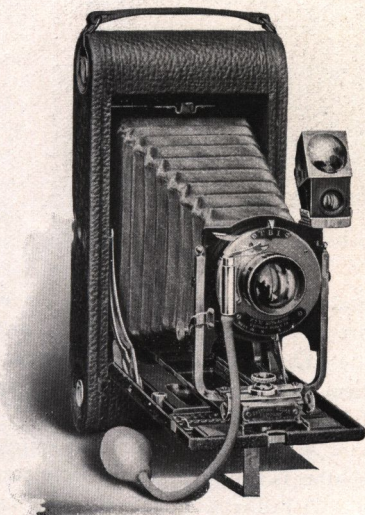
Both instruments are equipped with rising, falling and sliding fronts, and the 3A with Automatic Focusing Lock. Frame work of cameras made of aluminum and covered with finest black seal grain leather, all fittings nickeled. High grade anastigmat lenses and special shutters may be fitted. The cut illustrates the No. 3A.

THE 3A FOLDING POCKET KODAK—For rectangular pictures $3\frac{1}{4} \times 5\frac{1}{2}$ inches. Capacity, 10 exposures. Size of Kodak, $9\frac{1}{2} \times 4\frac{3}{4} \times 1\frac{1}{8}$ inches. Weight, 41 ounces. Lens, Rapid Rectilinear, speed, *f.* 8. Focal Length, $6\frac{1}{2}$ inches. Shutter, F. P. K. Automatic, with iris diaphragm stops, Nos. 4, 8, 16, 32, 64 and 128. Two tripod sockets. Rising and sliding front. Brilliant reversible finder with hood. Automatic focusing lock.

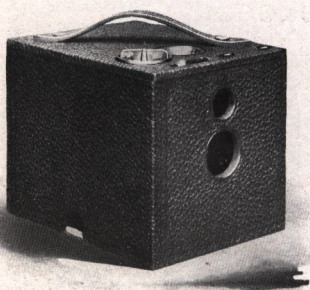
THE 4A FOLDING KODAK—For rectangular pictures, $4\frac{1}{4} \times 6\frac{1}{2}$ inches. Capacity, 6 exposures. Size of Kodak, $11 \times 6\frac{1}{2} \times 2\frac{3}{8}$ inches. Lens, Rapid Rectilinear, speed, *f.* 8. Focal length, 8 $\frac{1}{2}$ inches. Shutter, B. & L. Automatic, with iris diaphragm stops Nos. 4, 8, 16, 32, 64 and 128. Rising and sliding front. Brilliant reversible finder with hood. Two tripod sockets. Automatic focusing lock.

THE PRICE.

No. 3A Folding Pocket Kodak, for pictures $3\frac{1}{4} \times 5\frac{1}{2}$ inches,	\$20.00
Do., with Kodak Automatic Shutter,	25.00
N. C. Film Cartridge, 10 exposures, $3\frac{1}{4} \times 5\frac{1}{2}$,	.70
Do., 6 exposures,	.40
Do., "Double Two" Cartridge, 4 exposures,	.30
Black Sole Leather Carrying Case, with shoulder strap,	1.50
Glass Plate Adapter, with ground glass,	3.50
Single Glass Plate Holders, $3\frac{1}{4} \times 4\frac{1}{4}$ ea,	.50
No. 4A Folding Kodak, for pictures $4\frac{1}{4} \times 6\frac{1}{2}$ inches,	35.00
N. C. Film Cartridge, 6 exposures, $4\frac{1}{4} \times 6\frac{1}{2}$,	.65
Do., "Double Two" Cartridges, 4 exposures,	.45
Black Sole Leather Carrying Case with shoulder strap,	2.50
Glass Plate Adapter, with ground glass,	5.00
Double Plate Glass Holders, each,	1.25
Kodak Portrait Attachment,	.50



No. 2 Bulls-Eye Kodak.



SIMPLE in operation, yet lacking none of the features necessary to securing the best pictures, this instrument continues to be the leader among the box form cameras. Of the fixed focus type and fitted with the Eastman Rotary Shutter, this camera is always ready for action, and taking the popular size square picture, $3\frac{1}{2} \times 3\frac{1}{2}$ inches, is adapted to a variety of work. It is easily and quickly opened for loading,

and for removing the film after exposures have been made. The lenses are carefully selected and tested and universally give good results.

The Eastman Rotary Shutter to which these lenses are fitted is a practical and time tested device. Throwing a lever alternately to the right or left makes the exposure.

A lever sets it for time exposures and the three stops with which this shutter is supplied are similarly controlled.

A brilliant finder and socket for tripod screw complete the equipment.

The covering is seal grain leather of the finest quality, all fittings nickeled.

Like all other Kodaks, it is subjected to the most rigid inspection before leaving the factory.

NO. 2 BULLS-EYE KODAK—For square pictures, $3\frac{1}{2} \times 3\frac{1}{2}$ inches. Capacity, 12 exposures. Size of Kodak, $5\frac{3}{4} \times 4\frac{3}{4} \times 4\frac{1}{2}$ inches. Weight, 22 ounces. Lens, Meniscus Achromatic, focal length, $4\frac{1}{2}$ inches. Shutter, Eastman Rotary, three stops. Brilliant finder and socket for tripod screw.

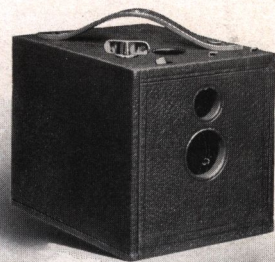
THE PRICE.

No. 2 Bulls-Eye Kodak, for pictures $3\frac{1}{2} \times 3\frac{1}{2}$ inches,	.	.	.	.	\$8.00
N. C. Film Cartridge, 12 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$,	.	.	.	.	.60
Do., 6 exposures,	.	.	.	.	.30
Do., "Double Two" Cartridge, 4 exposures,	.	.	.	.	.20
Black Sole Leather Carrying Case, with shoulder strap,	.	.	.	.	1.25
Kodak Portrait Attachment,	.	.	.	.	.50

No. 2 Flexo Kodak.

THE steadily increasing popularity of this instrument is conclusive evidence of its worth. It stands the supreme test—it makes good pictures.

Taking the popular sized picture, $3\frac{1}{2} \times 3\frac{1}{2}$ inches, and of the fixed focus type, this camera is a simple and practical instrument for the beginner in photography. It also finds high favor with the experienced, as it is an efficient and reliable camera. Like other Kodaks, it is ready for use, the price including every requisite for taking pictures except the film.



The No. 2 Flexo is supplied with an achromatic lens having a fixed focus and fitted to the Eastman Rotary shutter, a simple, practical and time tested device.

Throwing a lever alternately to the right or left makes the exposure.

A lever sets it for time exposures and the three stops with which this shutter is supplied are similarly controlled.

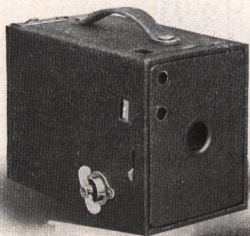
Every detail of construction in this camera is as carefully guarded as with the higher priced instruments. It is covered with fine black grain leather and handsomely finished.

No. 2 FLEXO KODAK—For square pictures, $3\frac{1}{2} \times 3\frac{1}{2}$ inches. Capacity, 12 exposures without reloading. Size of Kodak, $5\frac{1}{8} \times 4\frac{3}{8} \times 4\frac{3}{8}$ inches. Weight, 19 ounces. Lens, Single Achromatic $4\frac{1}{2}$ -inch focus. Shutter, Eastman Rotary, three stops. Finder and socket for tripod screw.

THE PRICE.

No. 2 Flexo Kodak, for pictures $3\frac{1}{2} \times 3\frac{1}{2}$ inches,	\$5.00
N. C. Film Cartridge, 12 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$,	.60
Do., 6 exposures,	.30
Do., "Double Two" Cartridge, 4 exposures,	.20
Black Sole Leather Carrying Case, with shoulder strap,	1.25
Kodak Portrait Attachment,	.50

Nos. 1, 2, and 2A Brownie Cameras.



THE Brownie Cameras work like Kodaks and offer an inexpensive means of taking up photography by the "all daylight" Kodak System. The Brownies load in daylight with film cartridges, and are equipped with carefully selected lenses fitted to shutters adjusted for both time and instantaneous exposures.

The Brownies are covered with a fine quality imitation leather and have nickeled fittings.

With the No. 1 Brownie V-shaped lines on top of camera give the scope of view, and the novice will soon be able to judge accurately by them just what will appear in the picture, or a Brownie Finder (detachable) may be provided for only twenty-five cents.

The No. 2 and 2A Brownie each have two finders and the Eastman Rotary shutter, with a set of three stops.

The cut illustrates the No. 2 Brownie.

THE NO. 1 BROWNIE CAMERA—For square pictures, $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Capacity, 6 exposures. Size of camera, $4\frac{1}{2} \times 3\frac{1}{2} \times 3$ inches. Weight, 8 ounces. Lens, Meniscus, $3\frac{3}{4}$ inch focus. Shutter, Eastman Rotary, with one stop.

THE NO. 2 BROWNIE CAMERA—For rectangular pictures, $2\frac{1}{4} \times 3\frac{1}{4}$ inches. Capacity, 6 exposures. Size of camera, $5\frac{5}{8} \times 4 \times 3\frac{3}{4}$ inches. Weight, 13 ounces. Lens, Meniscus, $4\frac{1}{2}$ inch focus. Shutter, Eastman Rotary, three stops. Two finders.

THE NO. 2A BROWNIE CAMERA—For rectangular pictures, $2\frac{1}{2} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures. Size of camera, $6\frac{1}{16} \times 3\frac{7}{16} \times 5\frac{1}{8}$ inches. Weight, 21 ounces. Lens, Meniscus achromatic 5-inch focus. Shutter, Eastman Rotary, three stops. Two finders.

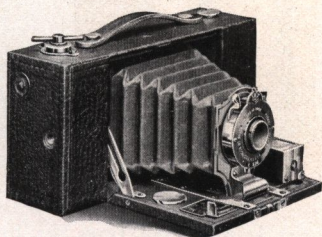
THE PRICE.

No. 1 Brownie Camera, for pictures $2\frac{1}{4} \times 2\frac{1}{4}$ inches,	\$1.00
N. C. Film Cartridge, 6 exposures, $2\frac{1}{4} \times 2\frac{1}{4}$.	.15
Brownie Finder, detachable,	.25
No. 1 Brownie Carrying Case, holding Camera and Finder,	.50
No. 2 Brownie Camera, for pictures $2\frac{1}{4} \times 3\frac{1}{4}$ inches,	2.00
N. C. Film Cartridge, for 6 exposures, $2\frac{1}{4} \times 3\frac{1}{4}$,	.20
No. 2 Brownie Carrying Case, with shoulder strap,	.75
No. 2A Brownie Camera, for pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches,	3.00
N. C. Film Cartridge, 12 exposures, $2\frac{1}{2} \times 4\frac{1}{4}$ inches,	.50
Do., 6 exposures,	.25
No. 2A Brownie Carrying Case, with shoulder strap,	.75
Kodak Portrait Attachment,	.50

The No. 2 Folding Pocket Brownie.

The No. 3 Folding Brownie.

THE Folding Brownies are an amplification of the Brownie idea, embracing in a folding camera, features of equipment usually found only in high priced instruments. Equipped with carefully selected lenses fitted to iris diaphragm shutters affording instantaneous, time and bulb exposures.



The No. 2 Folding Pocket Brownie, taking pictures $2\frac{1}{4} \times 3\frac{1}{4}$ inches, is truly a pocket camera, as it measures but $6\frac{3}{4} \times 1\frac{7}{8} \times 3\frac{5}{16}$ inches and weighs but sixteen ounces.

The No. 3 Folding Brownie is similar in construction to the No. 2 Folding Pocket Brownie, taking pictures $3\frac{1}{4} \times 4\frac{1}{4}$ inches.

The Folding Brownies are equipped with reversible finders for use in making either vertical or horizontal exposures, have two tripod sockets, and are covered with a fine quality imitation leather, all fittings full nickeled.

Fitted with Automatic Focusing Locks and assembled with that nicety of adjustment characteristic of all Eastman products.

The cut illustrates the No. 2 Folding Pocket Brownie Camera.

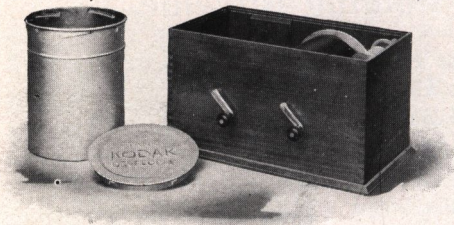
THE NO. 2 FOLDING POCKET BROWNIE CAMERA—For rectangular pictures, $2\frac{1}{4} \times 3\frac{1}{4}$ inches. Capacity, 6 exposures. Size of camera, $6\frac{3}{4} \times 1\frac{7}{8} \times 3\frac{5}{16}$ inches. Weight, 16 ounces. Lens, Meniscus, $4\frac{1}{2}$ -inch focus. Shutter, Pocket Automatic with three stops. Reversible finder. Two tripod sockets. Automatic focusing lock.

THE NO. 3 FOLDING BROWNIE CAMERA—For rectangular pictures, $3\frac{1}{4} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures. Size of camera, $8\frac{3}{8} \times 4\frac{3}{8} \times 2\frac{5}{8}$ inches. Weight, 25 ounces. Lens, Meniscus, 5-inch focus. Shutter F. P. K. Automatic, (without bulb) with iris diaphragm stops Nos. 4, 8, 16, 32, 64 and 128. Automatic focusing lock. Reversible finder. Tripod sockets.

THE PRICE.

No. 2 Folding Pocket Brownie, for pictures $2\frac{1}{4} \times 3\frac{1}{4}$ inches,	.	.	.	\$5.00
N. C. Film Cartridge, 6 exposures, $2\frac{1}{4} \times 3\frac{1}{4}$,	.	.	.	.20
No. 2 Folding Pocket Brownie Carrying Case, with shoulder strap,	.	.	.	.75
No. 3 Folding Brownie Camera, for pictures $3\frac{1}{4} \times 4\frac{1}{4}$ inches,	.	.	.	9.00
N. C. Film Cartridge, 12 exposures, $3\frac{1}{4} \times 4\frac{1}{4}$,	.	.	.	.70
Do., 6 exposures,	.	.	.	.35
Do., " Double Two " Cartridge, 4 exposures,	.	.	.	.25
No. 3 Folding Brownie Carrying Case, with shoulder strap,	.	.	.	1.00
Kodak Portrait Attachment,	.	.	.	.50

Kodak Film Tank.



THE Kodak Film Tank makes the daylight development of film a very simple process, and the resulting negatives are of a higher average than those obtained in the old dark-room way.

As with the Developing Machine, the film after exposure is protected from the light by being first wound up with a light-proof apron.

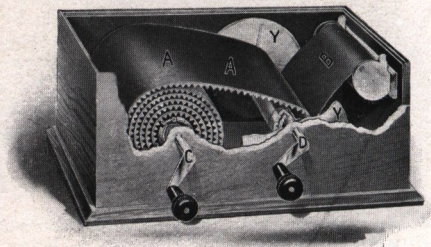
A glance at the lower cut on this page will show the method of winding film and protecting apron together. B is the black paper of the Kodak Cartridge ; AA is the protecting apron. Apron, black paper and film are wound on axle D, and when so wound are removed from the box and placed in the Developing Tank in the light of an ordinary room.

Development is allowed to go on for twenty minutes and the film requires no attention during that time beyond turning the cup containing film, end for end, two or three times during development, a tightly-fitting cover being provided for the cup for this purpose. When development is completed the film is removed for fixing.

That development by timing is correct from a scientific standpoint, and in practice better than trying to determine the proper length to which development should be carried by inspecting the negative before the dark-room lamp, is now generally conceded. The Kodak Film Tank to-day is being used by many of the leading pictorialists, who are obtaining with it their best negatives. Compared with dark-room development, it is not only convenience against inconvenience, but it is science against guess work.

The winding boxes themselves are strongly made, with metal parts nickeled. The tank is of brass, heavily nickeled.

Both handles of the box are removable, and together with the



Box for Winding Protecting Apron and Film Together.

Tank and apron can be packed inside the box, thus making the entire outfit self-contained.

Brownie Kodak Film Tank. For use with No. 1, No. 2 and No. 2 Folding Pocket Brownie Cartridges, complete,	\$2.50
3½-inch Kodak Film Tank. For use with all Kodak or Brownie Cartridges having a film width of 3½ inches or less, complete,	5.00
5-inch Kodak Film Tank. For use with all Kodak or Brownie Cartridges having a film width of 5 inches or less, complete,	6.00
7-inch Kodak Film Tank. For use with No. 5 Cartridge Kodak cartridges, complete,	7.50

Kodak Film Tank Supplies.

Kodak Tank Developer Powders, Brownie, per package of ½ dozen,	\$1.15
Do., for 3½-inch Tank, per package, ½ dozen,	.20
Do., for 5-inch Tank, per package, ½ dozen,	.25
Do., for 7-inch Tank, per package, ½ dozen,	.25
Kodak Acid Fixing Powder, per ¼-pound package,	.10
Do., per ½-pound package,	.15
Do., per 1-pound package,	.25

Brownie Developing Box.



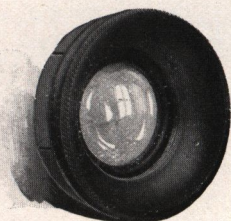
This little device is simply a modification of the Kodak Film Tank, by which Brownie films may be developed in daylight in six minutes, and every

operation is so simple that any boy or girl can readily master it. The Kodak Film Tank has proven absolutely that better work can be done by this system than by the old dark-room method. The Brownie Developing Box is in fact a mere simplification of the Tank which is made possible by the short length of the Brownie films. It is adapted to use with No. 1, No. 2, and No. 2 Folding Pocket Brownie Films.

Price,	\$1.00
Brownie Developing Box Powders, per package of ½ dozen,	.15
Kodak Acid Fixing Powder, per ¼ pound package,	.10

Kodak Portrait Attachment.

FOR portrait making, one does not need elaborate apparatus. A fifty-cent attachment on a small Kodak or Brownie camera will enable one to make good sized head and shoulder pictures—while the attachment which we now furnish for the larger Kodaks enables one to make bust portraits of any size desired, limited only by the dimensions of the plate.



The Kodak Portrait Attachments are simply extra lenses which slip on in front of the regular lenses. They in no way affect the operation of the fixed-focus Kodak, except that they make them cut sharp at a distance of $3\frac{1}{2}$ feet, and thus throw more distant objects out of focus.

They may also be used to good advantage with any of the focusing Kodaks. With the attachment in place, the focus of these instruments set at 15 feet, and the subject $3\frac{1}{2}$ feet from the camera, admirable bust portraits are obtained, and by changing the focus, it is practical to work at different distances, thus increasing or diminishing the size of the image.

For use with all regularly equipped Kodaks except the Panoram-Kodaks. May also be used with the No. 2 and 2A Brownies and No. 2 Folding Pocket and No. 3 Folding Brownie Cameras.

Be sure and give exact designation of instrument when ordering, and when to be used with a pneumatic release shutter; also give exact designation of same.

THE PRICE.

Kodak Portrait Attachment,	\$.50
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EASTMAN KODAK CO.

Rochester, N. Y.

DIN-706

**ZIMMERMAN BROTHERS,
380-384 Minnesota St.,
St. Paul, Minn.**