

The
Kodak
Primer.

The Kodak,

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GREAT BRITAIN, FRANCE, GERMANY, BELGIUM,
AND AUSTRIA.

Other Patents pending.

THE KODAK.

DETEKTIVE CAMERAS—that is to say, instruments permitting an instantaneous exposure without the aid of a tripod—have always had strong claims upon the attention of picture makers. None know better than professional photographers the necessity of dispensing with a stand when successful results depend upon the person photographed being taken unawares, or upon taking objects in rapid motion.

It is now nearly three years since a distinguished photographer argued seriously with us that the focussing screen and the focussing cloth, in ordinary field cameras were not only unnecessary, but were absolute nuisances, and he proceeded to demonstrate practically that he could readily produce superb work without the employment of either, by a series of graduated marks upon the bed of his camera, indicating the several foci requisite for

previously ascertained distances. It is rare that even professional photographers fully realise the latitude permissible in focussing a first-class landscape lens, while, as a rule, amateurs are of the opinion that nothing short of absolute accuracy is permissible.

Progress in the invention of Detective Cameras has followed the line of progress in all other inventions, the slow and tedious one of evolution. Each step has been but a small remove from the original type which, in this case, was the ordinary field camera, an instrument provided with a tripod, a ground glass for focussing the image, and an elaborate series of adjustments providing for contingencies which can only be taken into consideration when all the circumstances are favourable for meeting them carefully and methodically. It is manifest that the use of a tripod and camera is a dangerous and often impossible expedient if the picture is to be taken from a crowded thoroughfare, from the top of an omnibus, or from the deck of a rolling yacht. The very sight of the apparatus either attracts a

hustling and inquisitive crowd of spectators, or frightens away the object; usually the operator finds to his disgust that it is absolutely impossible to obtain a practical record of those events which attract and amuse him most. Thus it has come about that although the tripod has been discarded, nearly all the other adjustments used in ordinary field cameras are still clung to as necessary adjuncts of detective apparatus. No decided decrease in the size of the picture was made, no special lens was produced, and the old system of stops was retained in order to assure definition. Devices for focussing the image were still employed, and miniature cameras were attached to the larger one as "finders" for informing the operator that the subject he wished to photograph was actually in position upon the sensitive plate. Thus, for the so-called "Detective Camera," we have a huge box, weighing many pounds, bristling with attachments and adjustments, and requiring: *First*, a careful capping or covering of the lens; *Second*, a careful adjustment of the speed of the shutter; *Third*, a setting of the shutter

Fourth, the opening of the camera case and the insertion of a dark slide; *Fifth*, the drawing of the slide to uncover the sensitive plate; *Sixth*, the closing of the camera case; *Seventh*; the focussing of the object by means of adjustment of the plate to marks fixed upon the exterior of the camera case, and supposed to indicate the foci necessary for the objects, the distance of which was purely a matter of speculation; *Eighth*, the use of the finder attached to the larger camera for ascertaining the exact position of the object upon the sensitive plate to be exposed; *Ninth*, the uncovering of the lens; *Tenth*, and finally, the exposure. Nor is this all. The use of glass plates so restricted the operator on account of their weight and bulk, that seldom more than six could be carried without seriously adding to the weight and to the expense for extra dark slides.

Will any sane man or woman (for there are thousands of lady votaries of the photographic art) maintain that the necessity of going through ten specific operations, the omission of any one of which

would irrevocably spoil the work, does not seriously detract from what would otherwise be a delightful pastime? Will any experienced photographer deny that even with his special knowledge of the art, his memory and attention are not seriously taxed in fulfilling the inexorable conditions outlined above, and where is the possessor of any of the so-called "detective" cameras heretofore sold, who will not freely admit that their weight, their bulk, their complications, their expense, and the exceedingly small number of exposures possible under the old system, practically neutralize the advantages obtained by discarding the tripod.

The subjects appropriate for detective or hand cameras, are generally those which come upon us unawares, rather than those which are specially sought for: some unique or interesting group, an accident in the street, the multitude of strollers at the sea-side. a swiftly sailing boat,—in other words, objects at *short range*, utterly inappropriate for large pictures. It is safe to assert that the great majority of such pictures are simply souvenirs, and as such

a small picture, if a faithful one, conveys quite as much to the mind as a large and pretentious one, while the advantages accruing from the use of a small negative are so many and so great that it is difficult to know where to begin or end their enumeration.

In recognition of the facts above stated, we have succeeded in producing a camera, which is by far the smallest, the lightest, and the simplest of any yet made.

It measures only $3\frac{1}{4}$ x $3\frac{3}{4}$ x $6\frac{1}{2}$ inches. When loaded with sensitive films for one hundred exposures it weighs only thirty-five ounces. The complete cycle of operations necessary for taking a negative, whatever the subject and conditions, is reduced to three simple movements. This camera we have named,

THE KODAK.

The principle of the Kodak system is the separation of the work that any person whomsoever can do in making a photograph, from the work that only an expert can do. With the Kodak, we furnish anybody, man, woman or child, who has sufficient intelligence to point a box straight and press a button, as shown in Fig. 1, with an instrument which altogether removes from the practice of photography the necessity for exceptional facilities, or in fact, any special knowledge of the art. It can be employed without preliminary study, without a dark room, and without chemicals.

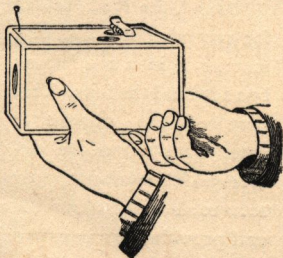


Fig. 1.

MAKING THE EXPOSURE.

Such a division of labour has never been attempted before in the art of photography, and to render the plan practicable it has been necessary to invent new material as well as new apparatus. In the Kodak, four important inventions are embodied. *First*, in place of a heavy and fragile negative glass, there is substituted a sensitive Flexible film which is wound upon a reel or roll ready for insertion in the instrument as shown in Fig 2.

Second, the Roll Holder for receiving the film and moving it in a continuous band behind the lens. This part of the camera is fitted with automatic devices which mark the paper so as to show the spaces between the several negatives, and provide for any expansion or contraction of the films due to changes in temperature or humidity, see Fig. 3.

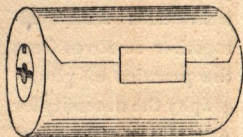


Fig. 2.
KODAK ROLL.

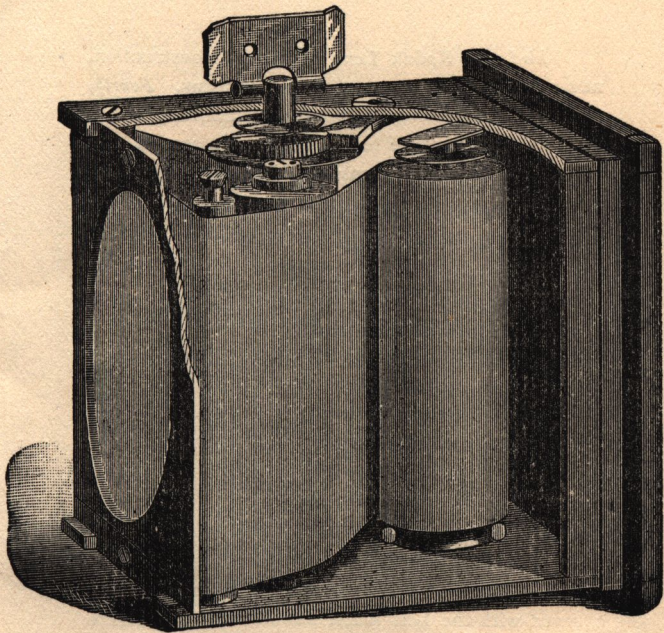


Fig. 3.
KODAK ROLL HOLDER.

Third, the Kodak Lens of special construction, never requiring adjustment, always in focus. *Fourth*, the Kodak revolving-instantaneous Shutter, which reduces the exposure to a fraction of a second, and wholly obviates the necessity of covering the lens during the act of setting the shutter.

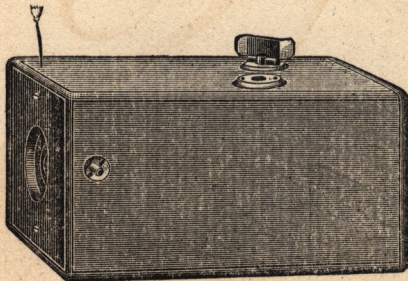


Fig. 4.

KODAK CAMERA WITH 100 FILMS.

The instrument is beautifully and substantially covered with the best black morocco (Fig. 4), and is

enclosed in a travelling case of sole leather which may be hung over the shoulder like an opera glass (Fig. 5),



Fig. 5.

KODAK CARRYING CASE.

With it can be photographed—

OBJECTS IN MOTION,	OBJECTS AT REST,	
OBJECTS OUT-DOORS,	OBJECTS IN-DOORS,	
BUILDINGS,	MACHINERY,	SCENERY,
PEOPLE,	PORTRAITS,	GROUPS,
ANIMALS,	ANYTHING,	EVERYTHING.

You can make as good work as the sample prints herewith furnished if you are able to hold the Kodak steadily for a fraction of a second as shown in Fig. 1, and press the button which releases the shutter. That is all that is required of *you*, the rest *we* will do, or if you wish to develop your negatives and make your own prints, we supply to every purchaser, gratis, a *Kodak Manual* which fully explains every detail and is embellished with cuts showing every operation.

MAGIC LANTERN SLIDES.

Kodak negatives are specially adapted for making magic lantern slides.

ENLARGEMENTS.

When any particular Kodak picture is wanted of larger dimensions than the original, it may be readily enlarged upon our new permanent Bromide Paper at a small expense.

THE KODAK AS A PRESENT.

The novelty, beauty, and usefulness of the Kodak, renders it especially appropriate as a gift on a holiday, wedding, or other occasion. In order that the gift may be a complete one, we issue for £2 2s. *od.* a certificate, good on presentation for the developing of the exposed negatives and one mounted print from each, and also for the re-filling of the Kodak with a new spool of 100 films.

Each Kodak is sealed, and should not be accepted if the seal is broken. Each instrument is carefully tested before sending out and is known to be perfect.

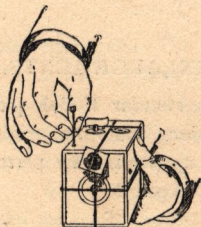


Fig. 6.

Setting the Shutter before breaking the Seal.

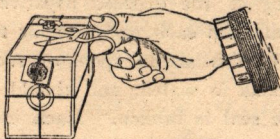


Fig. 7.

Cutting the Seal.

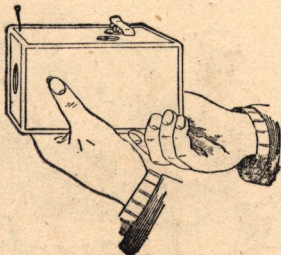


Fig. 8.
Exposing for Views.

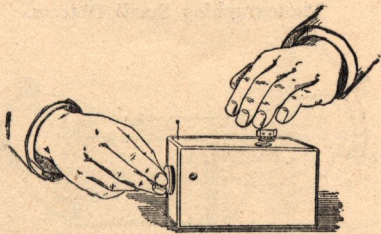


Fig. 9.
Exposing for Interiors.



Fig. 10.
Photographing Small Objects.

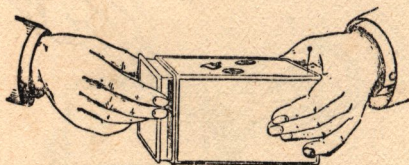


Fig. 11.
Removing the Roll Holder.

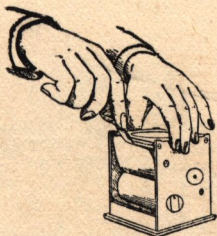


Fig. 12.
Cutting off Exposures.

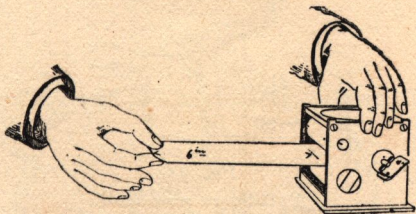


Fig. 13.
Drawing off more Film.

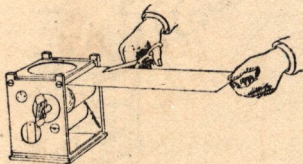


Fig. 14.
And so on to the end of 100.

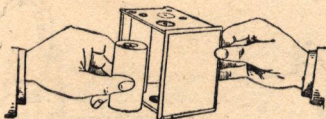


Fig. 15.
Putting in new Roll.

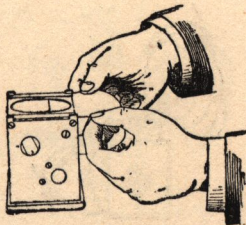


Fig. 16.
Passing end of Film over Exposure Table.

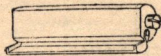


Fig. 17.
Extra Clamping Reel for receiving Exposed Film.

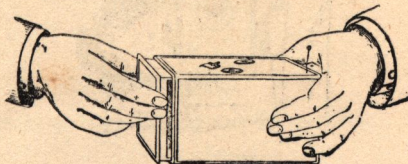


Fig. 18.
Replacing the Roll Holder with new Films.

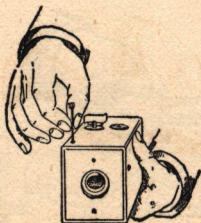


Fig. 19.
Setting the Shutter.

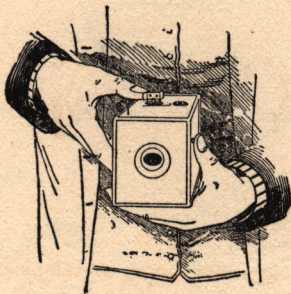


Fig. 20.
Ready again, Look out!

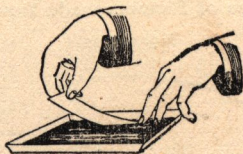


Fig. 21.

Developing the Negatives 6 in one Dish.

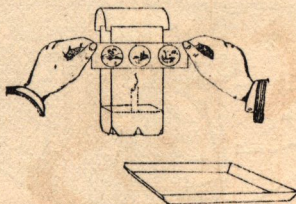


Fig. 22.

Examining Negatives during Development, 3 on
one sheet.

Actual size of Pictures made from Kodak
Negatives.

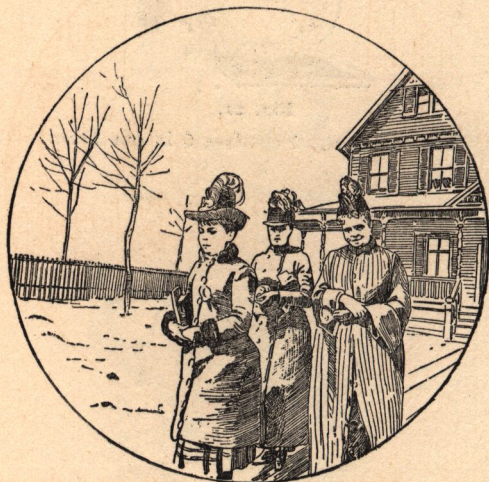


Fig. 23.

These Ladies were 9 feet from the Kodak.

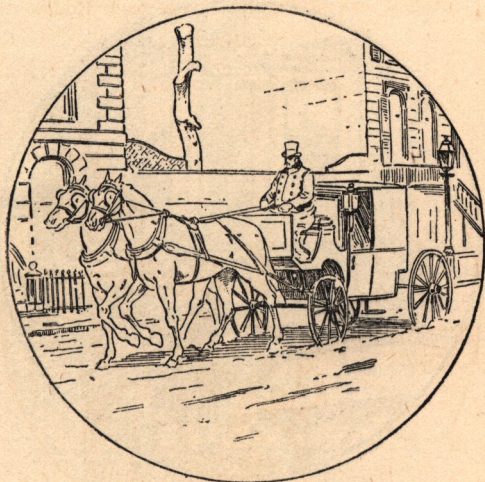


Fig. 24.

These Horses were 25 feet from the Kodak.

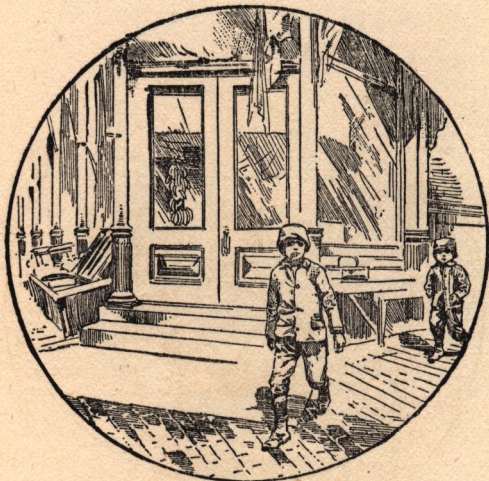


Fig. 25.
The Kodak was 8 feet from this Figure in the
foreground.

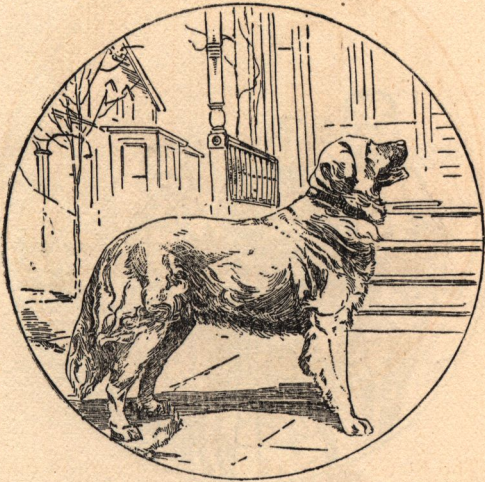


Fig. 26.

This Dog was 6 feet from the Kodak.



Fig. 27.

These Children were 6 feet from the Kodak.

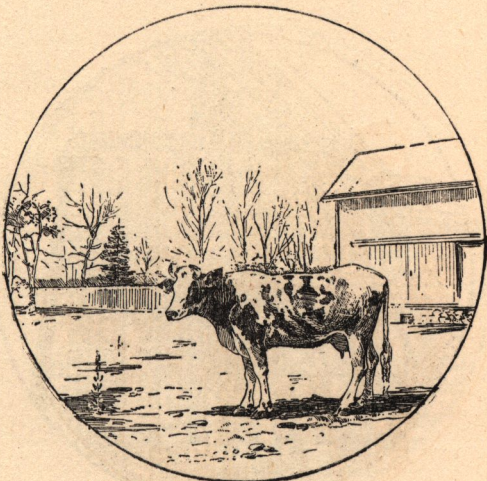


Fig. 28.

This Cow was 15 feet from the Kodak.

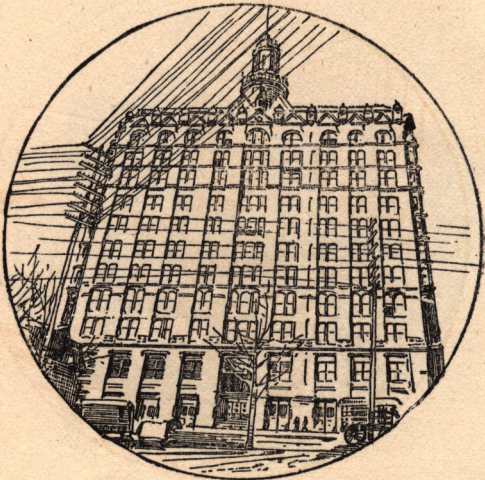


Fig. 29.
Distortion.

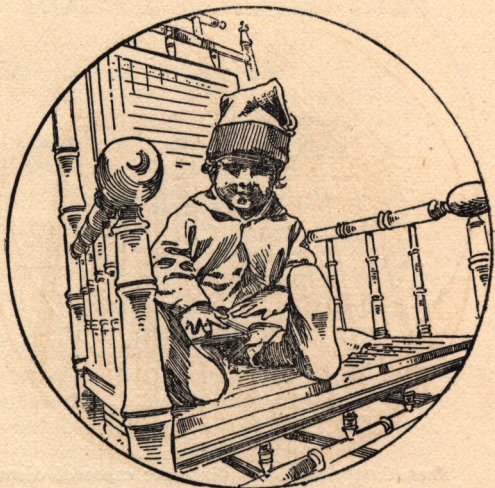


Fig. 30.
Distortion.

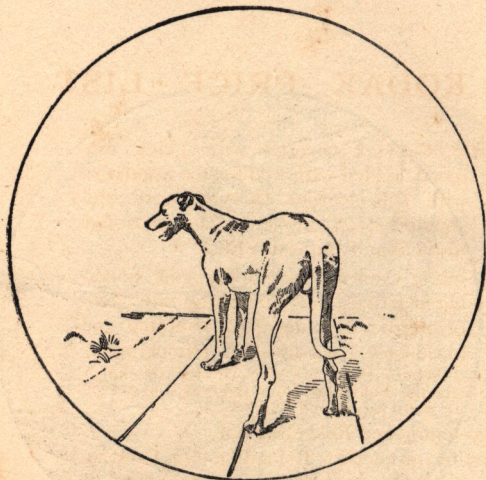


Fig. 31.
Distortion.

These last three cuts illustrate cases of distortion, commonly produced in all cameras, and quite as easily avoided by following the instructions given in the Kodak Manual which is furnished gratis to every purchaser.

KODAK PRICE LIST.

Kodak Camera, covered with black morocco, loaded with film for 100 negatives, with sole leather carrying case and shoulderstrap complete, including Kodak Manual and Exposure Book - - -	5 5 0
Reloading Camera, developing and finishing negatives, and furnishing one silver print from each negative, mounted and burnished, (100 finished photographs) 2 2 0	2 2 0
NOTE.—Where there are any failures we finish enough duplicates from the good negatives to make up the full number.	
Developing and Reloading only - - -	1 5 0
Certificate, good for Reloading and Printing 2 2 0	2 2 0
Duplicate Prints, mounted (6d. each) per doz. 0 4 6	0 4 6
Duplicate Prints, unmounted for scrap book or album, per doz. - - -	0 2 6
Spools of Kodak Film, for 100 negatives - 0 8 0	0 8 0
Developing only, 100 Films - - -	1 0 0
Extra reels, each - - - - -	0 2 0
Developing Outfit for 100 prints - - -	1 10 0
Printing Outfit for 100 prints - - -	1 5 0
Combined Printing and Developing Outfits 2 2 0	2 2 0

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