



• MOTORING WITH A KODAK •

MOTORING

WITH A

KODAK

1910

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The Wayside Lunch

Motoring With a Kodak



I N front of you, a long white ribbon of road. Behind you, a white cloud of dust. On either side, fields, mountains, a river, a valley—the country passing by. Beneath your feet, an engine purring and gurgling, the hum of the exhaust droning a low note of comfort. As the throttle creeps forward and the spark slowly advances, the hum rises an octave to the middle register; it sings of the pleasures of swift motion, the joy of the bouncing springs and the exhilaration of the soft air in your face. And then, as the engine picks up, the song skies to the upper register, higher and higher, until as the air meets your face in a wayward rush that beats at the eyes and all but pulls the breath from your body, it becomes a single screaming note.

For a few minutes, as you touch fifty—fifty-five—perhaps sixty miles an hour, you hear it—this wild cry of speed—hear it without noting it, and for the space of seconds you are one with the gods and touch Elysian fields, and learn the meaning of the riddle of existence, and understand why you have lived. For the space of the few moments the ribbon of road remains straight and untangled, you know that there is only one thing worth while—speed. Speed, speed, speed! To go fast, faster, fastest! To



The Constantly Changing Scene

become a human rocket, hurtling through space—to be a part of the air and a part of the machine and a part of motion—to—to—Words and thoughts fail; you are drunk with the joy of it—this swift twentieth century rush through space.

Then, far ahead, you see a wagon, perhaps, or a turn in the road, the spark is retarded, the high querulous note of the ex-

haust drops to a low contented purr, and with a gasp of relief from the tension, you come back to earth again, to find your hands aching with the grip they have had on the seat, and your feet numb with the pressure you have put on the dash! You wrench your set face back to its normal expression, wipe the tears from your eyes, and draw a long breath. Your burst of speed is over.

Great, isn't it?

But—and to some this is the rub of automobiling—roads where you can have this bliss are few. Surfaces are seldom good enough to make it safe and turns are too many or hills too steep and close together to permit of speeding as you would like to speed.



A Mountain Road

Now I, who have some several thousands of miles behind me in a motor car, and than whom no one likes to fast, faster, fastest, more, do here solemnly aver that great as are the joys of speed, they are the least of the pleasures of the car.

"What then," you ask, "do I think makes for the greatest joy in motoring?"

Why, freedom from responsibility, to be sure—the picnic spirit of a motoring party—the being away from the cares of everyday life, not only in body, but the necessity of being away in spirit, too. Thus, and thus only, do you touch the top of the joys of the motor car. The constantly changing scene—the various people you meet—the little adventures of the road—the wayside lunch—the evening camp—and you have love enough for out-of-doors and have been careless enough to get stuck away from an hotel to make a wayside camp a necessity—the feeling of freedom that comes with knowing any road may be *your* road for



Punctured !

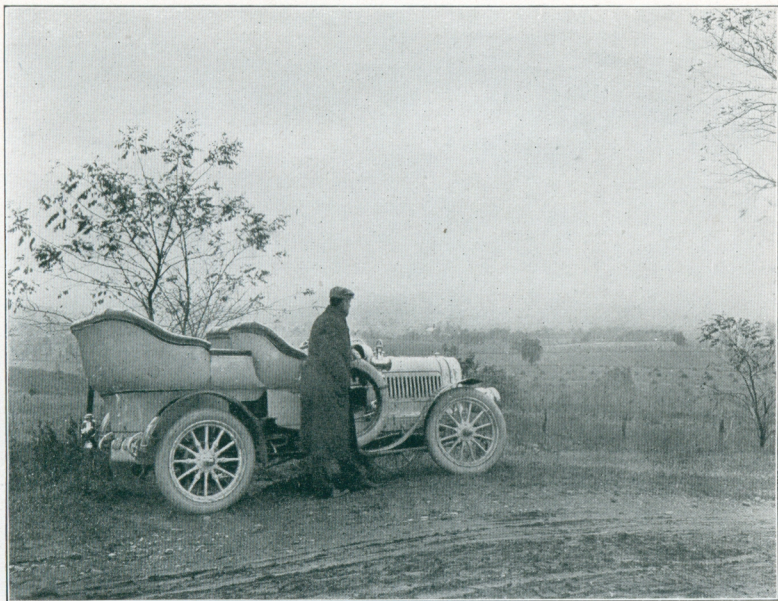
the will to take it—the thought that you need go but where you list and, at that, when you list—all, as in any out-door vacation, make up that feeling, to get which men slave fifty weeks in a year that for the remaining two they may get next to Nature and really live.

Two short weeks ! Two very, very short weeks indeed for the most of us—even those who own cars and

have money in chunks can get little more. Some of us have only a day or so, now and then. How, then, are we to keep those days or weeks alive for the rest of the year?

There is only one "how."

I remember once topping a rise of a mile or more—for thirty-five minutes we had been bouncing around like peas in a pan, the machine only hitting the high places and rebounding again, as we climbed that always worst of highways—a mountain road. Suddenly, we reached the top, shot through the woods, and without warning of what was to come, found ourselves on the edge of the descent on the other side. Never mind where it was,—there are many such and all beautiful—and all such panoramas strike the eye as this one did ours—blindingly. Country over



"Fifty Miles Lay in Front of Us"

which we could look for fifty miles lay in front of us, and, inarticulate, we stood and drank in the beauty of the scene; the faint blue mountains pushing rugged peaks through early morning mists—great fan spreading rays of sunlight reaching down, a visible benediction—soft changing shades of green of the fields below, chameleon like, as clouds cast moving shadows here and there—but why waste words describing the indescribable?

Then to earth with a shock.

"Suffering Caesar," ejaculated the Matter-of-Fact man, "what *wouldn't* I give if I could have that at home! *Why* didn't I get a Kodak and learn to use it?"

Ah! Why didn't you, indeed? Why should any one ever go any where, where there is ought to see worth seeing twice, without the wonder working little box which grips and incloses in an instant, that which no painter could grasp in hours, and which holds it securely for you until the wizardry of development removes from the tiny chemical fingers the dainty impression and



"The People You Meet"

you make for yourself the counterpart of the scene which charmed, the group which pleased, the sight which made you laugh or the incident you would not forget? Why, why, indeed, had he not brought a Kodak?

But *I* had a Kodak. Wise in my day and generation with some millions of my fellows, I never travel without one, and doubly, trebly,

would I never travel in an automobile without one! And when I fished it out of its dingy and battered leather case and my friend turned and saw it, he immediately offered me three times its price.

"You can have all the pictures you want," I said, "but this little battered box you cannot have, not if you asked for it on your knees!"

But the Matter-Of-Fact man was ill suited—nor did he want my Kodak long. He had had his lesson and that afternoon drove thirty miles out of his way to a town where he could buy one, and I had my hands full, talking pictures the rest of the trip!

And now I am taking it all over again, because, while there are thousands of Kodaks in thousands of automobiles, there are



"Any Road May be Your Road"

other uncounted thousands of Kodaks and automobiles not yet united in wedlock and I am a determined match-maker!

You will look at the little pictures with which this booklet is illustrated, and your thought, if I read it aright will be either

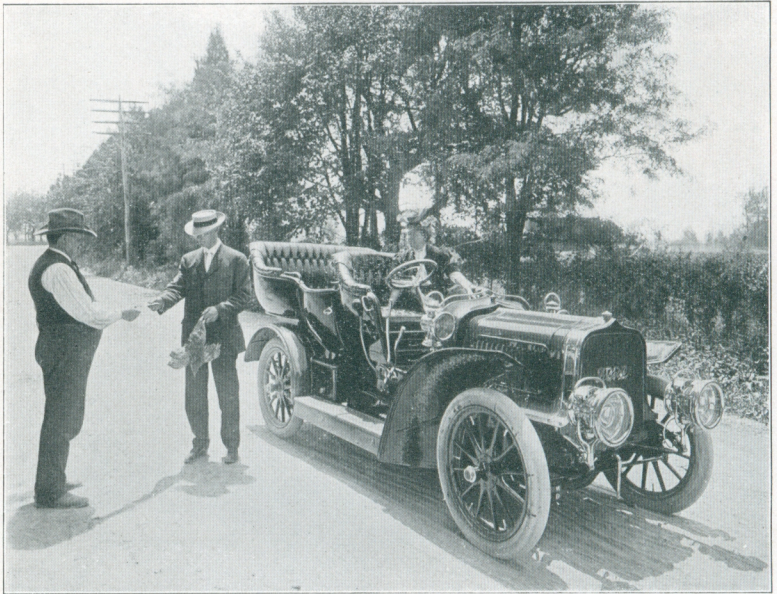
"Well, they are not so much"—

Or

"*He* had some sense. But the next time I go touring I will get some pictures that will beat them!"

And so, of course, you will, for to each man his own pictures are dearest. You cannot enthuse over the picture of my party eating lunch, but I can taste that road-side-cooked coffee to this day. I remember the old pot I made it in, and the fun my friends had with me and the firm way in which every one declined to drink—until they smelled the coffee—and the fun I then had with them!

You cannot get up any great enthusiasm over the little pictures of mountain scenery—unless you have been in the same



High Priced Poultry

place; but let us see you go over your own collection after you have made it and see if you haven't a rhapsody or so to get off about the beauty of some sunset or the magnificence of some view.

A Kodak, of one sort or another, is as much a traveler's requisite to-day as a steamer trunk or a toothbrush. But you leave everything at home on an automobile tour save necessities.

Don't make the mistake of classing your Kodak as a luxury. Without a Kodak you may have a bully time *en route* but you will miss the joys of that tour over and over again, time and time again. And what, next to the actual trip itself, is better than this memory gazing through the windows of time the little pictures make for you?

Of what shall you make pictures? What shall you take? Rather, what shall you not take! In an automobile tour, what do you see most of? Scenery. Very well, take pictures of the scenery. What do you have most fun with? Your friends. Take



A Country Guide

pictures of your friends. What do you enjoy the most? Meals. Picture them. Larks? You shouldn't need to be told they are photographable. That freedom of responsibility I was telling you about? Well, if your Kodak won't take a picture of that, it will take a picture of you having it. Have you a lazy friend along? Make him crank the machine and perpetuate Sir Indolent At Work. Is there a dressy member of the party? Get his assistance in removing spark plugs or cleaning out the crank case or changing a tire, and you will have a hold over him with the picture you make which shall preserve you forever from jokes from him.

You don't want to stop? What is the fun of going, but the stopping and beginning over again? Where is the pleasure of a mad rush from place to place to see how quickly you can get there? If you are in a hurry, take a train. It makes the quickest possible time between two points and doesn't stop on the way.

But, if you are of those determined and benighted ones who



Which Road Do We Take?

will rush and won't stop—*don't* stop, but take your pictures as you go along. For what is a Kodak good for if it isn't snap shots? Many and many a one have I made from the car, out each side and over each end, and so preserved for leisure hours and careful examination the scene of which I had but the fleeting glimpse as I went by.

And note this, and save yourself disappointment and wasted films,—when going very fast indeed, make your pictures over either bow or stern of your car, or at a slight angle. When proceeding leisurely, and with due regard to law, order and speed regulations, venture to take pictures at right angles with your line of flight. The faster you go, the less this angle should be, in order to avoid blurring the picture by reason of motion.

Do you, perchance, think a Kodak a difficult piece of mechanism to master and the art of picture making so hard that it will cost you study and time to learn? If so, read on, and I will show you that it is simplicity itself, and that, unless you will, you



My Car Went Through With Ease

need travel no further into photography than through the outer gate, and still have all the pictures you want and as good pictures as any one.

The whole story of the Kodak is told in the words "simplicity, ease, quality."

For this is the art of the makers of the Kodak; to so construct their instruments that any one can operate them; that any one, with five minutes instruction, can make pictures with them, and that, barring accident or flagrant ill-treatment, they will not get out of order or refuse their duty under any circumstances.

And how that has been tested! Hearsay? Not at all. I, personally, have fallen overboard, and taken my Kodak along for company—and made pictures with it the next day. I, personally, have dropped my Kodak over a cliff—no, my friend, *not* on purpose—and recovered it heaven only knows how many feet below, and gone right on taking pictures. I, personally, have subjected my Kodak to every indignity camping trips and the se-



In Winter

sequent necessity of learning at least the rudiments of the arts of developing and printing. But now, when "do the rest" facilities are everywhere, one can do it himself with all ease—do it travelling, and, finally, do it without knowledge, without skill, and without trouble. The skill and the knowledge are in the apparatus.

There is a little device called a Kodak Tank Developer. By dissolving a ready-prepared powder in a special cup, full of water—by putting your roll of film in a box and winding it off on a reel, and sticking the reel into the cup and leaving for a specified time—and all in daylight—you can make just as good negatives from your films as the most expert expert—be his skill and experience what it may. Magic? Yes, modern magic—the magic

cure knowledge of its quality could suggest, and while I have seen many handsomer specimens of Kodaks than my travel-worn companion, they don't any of them make any better pictures.

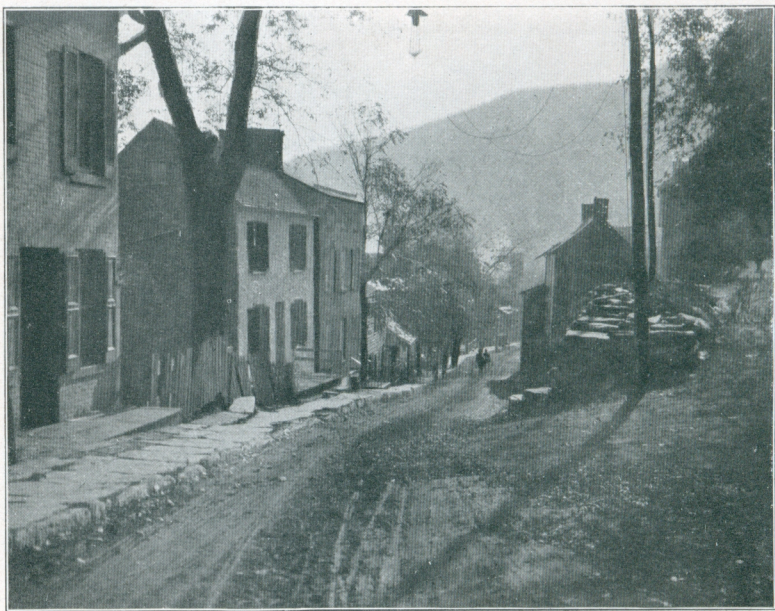
Time was, when, while you *could* have some one else "do the rest" after you had "pressed the button," the most satisfactory way was to set up a dark room and do it yourself, and with the con-



An Exciting Ford

of inventions and ingenuity, worked out patiently and carefully by experts, during years of work, that you and I may make pictures by the roadside, while we eat our lunch, travelling, even in a motor car.

Are you on a sight seeing trip? Do you visit a battle-field? What more interesting than the pictures you take on the historic and bloody ground, where, perhaps, your fathers fought and bled and died? Would you, had you the time, stop and read some complicated battle history as set forth in a bronze tablet? Take a picture of it, and study it at leisure. Have you admiration for sculpture? The heroes of '61-'65 are so honored in a thousand shapes and many a field, and your faithful recorder is waiting to take them home for you. Would you make a souvenir for yourself and your friends, those who went along and those who staid at home? Could you select a better one than a little album filled with your pictures—such an album as any stock house will sell to you, and fill for you, too, at that, with small expense?



Toward the Setting Sun

Some time you may find a comrade in hard luck, his car upset, perhaps taking an unexpected and unwanted bath, or sacrificed to the obstinacy of a telegraph pole or a too great burst of speed. If you are an autoist bred in the bone and like the rest of the breed, you will want a picture of it, to point a moral and adorn the tale you will tell at some club dinner, or when the winter shuts you from the road, and all the automobiling you can take in comfort is retrospective, and about the club-house fire.

Some day an accident may come to you. It may be of service in after days to have a picture. I know one man who ran into a stone, set in the middle of the road between gates, to bolt them to when shut. He thought his machine would clear it, but had to think again. He whipped out his Kodak, stuck a foot rule against the stone, made a picture and recovered his repair bills in court on the strength of his evidence. Only incidental, to be sure—he didn't carry a camera for that purpose but it came in mighty handy just the same.



The Searchlight of the Car Behind Furnished the Illumination

You will encounter beautiful, smooth stretches of road, to ride over which is a dream—we started, you and I and this little book, on such a road. Will you not always look on a picture of your smooth roads with something of the pleasures of your speedings? You will sometimes start over lanes not meant for the automobile and where a path through the woods represents the road—a rut in the dirt a wheel path and a mud hole the surface. Tall tales you will tell, and your friends also of the “truly frightfull road my car went over with ease” but think not you will be believed *unless* you have “Exhibit A” in the form of a picture to prove your words.

You shall not understand that it is essential that you do your own developing, either on the road or in the quiet moments of hotel stops. Far from it. If what you want is merely pictures and not the other pleasures of photography, either the makers of the Kodak or the man you bought it from will finish up your work and deliver you the photographs ready for your use, for a sur-



A Car That Went In Bathing

charms for many. For others, the sharp crack of the driver 'gainst the ball and the musical "Fore" of warning, and the fancied sound of the cooking bird to come later make an irresistible lure. But these are mere matters of personal prejudice.

For myself—and for you, after you have tried it—there is nothing more harmonious than the dainty "tclit-tclit" of a Kodak shutter, coupled with a merry "all aboard" and the familiar and dearly loved

"Honk—Honk—Honk-Honk!"

prisingly small fee.

And, unless you differ widely from your fellows, you will find the mere pleasure of looking for pictures to record, and of operating your little pocket Kodak, greater than almost anything else in your trip.

There are many pleasures which sandwich well together. The swish of a tennis ball and the clink of ice against a glass have potent

For the Motorist

IN the pages that follow we list several of the Kodaks which, in our opinion, particularly fit the requirements of the motorist.

All are light, compact, strong and all load in daylight with our Kodak film cartridges. They are of the quality required by those who can appreciate and command the best. It is obvious that the motorist is a motorist because he wants to *go*. When it comes to picture taking, he will be especially appealed to by subjects showing life, movement. For such work he must have efficient lenses and shutters and so we have listed herein only such cameras as provide the greatest speed and quality.

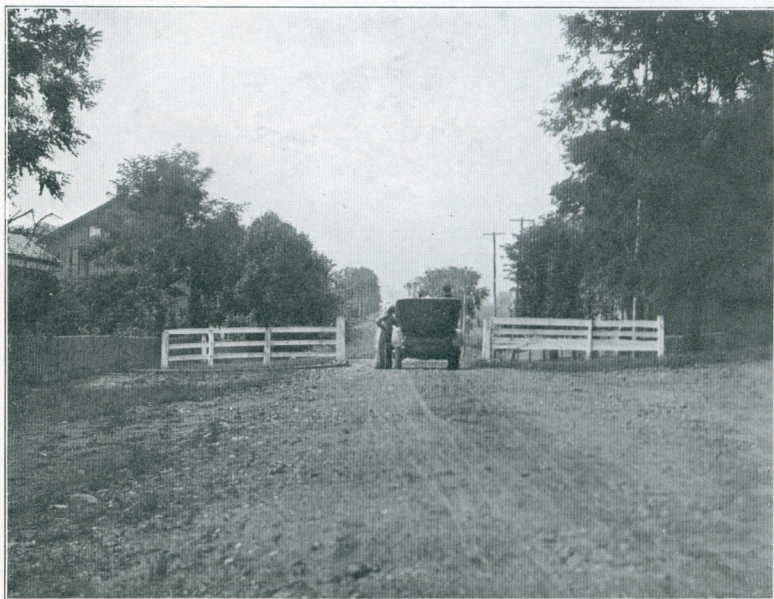
The No. 1A and 3A Folding Pocket Kodaks as regularly equipped have shutters that work in 1-100 of a second and Rapid Rectilinear lenses—a satisfactory equipment for ordinary snap-shots and slowly moving objects, or even rapidly moving objects, when they are not too close to the camera. The No. 3A Special Kodak has a shutter with a speed of 1-200 of a second and the Zeiss-Kodak Anastigmat lens, a lens that is 40% faster than the Rapid Rectilinear. That means greater efficiency on speed work; it means snap-shots on days that would require time exposures with the R. R. lens. The Speed Kodaks or the little Graphic will stop your 60 horsepower car with its throttle wide open and the spark advanced to the limit. They require, perhaps, a little more skill in manipulation, but that is quickly acquired. A man who has mastered an automobile has nothing to fear from a Kodak, and the powerful ones like the Speed and No. 3A Special give intense satisfaction, though for ordinary pictures you would very likely get as satisfactory results from the Kodaks having the less expensive shutters and lenses. A powerful lens is like having a *real* engine up in front under the hood. You don't often call for all there is in it, but when you hit the big hill on high, you're glad

it's there. We have listed here what we think will best suit your wants. If you are after the very best, yet require extreme simplicity and think you won't care for race-track work, settle on the No. 3A Special Kodak.

On the other hand, if you don't find what you want in this little book, if you still feel that you are not quite sure that you will care for picture making and therefore want something inexpensive, ask your dealer or write us for a complete catalogue of Kodaks and Brownies. The prices therein run from \$1.00 to \$111.00. But whatever you decide, remember that Kodak means photography with the bother left out—that the Kodak daylight system is the only satisfactory system for amateur photography—that we have been making photographic goods for thirty years—Kodak goods for twenty-two years. Experiment with no experiments.

EASTMAN KODAK CO.

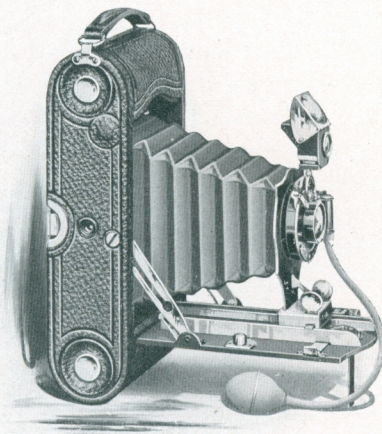
Rochester, N. Y., The Kodak City.



Collecting Toll

No. 1A FOLDING POCKET KODAK SPECIAL

THAT extra quality in the smaller instruments would be appreciated by the discriminating purchaser has been fully demonstrated by the remarkable popularity of this little camera. Slipping easily into the pocket and readily operated by the merest beginner, this model is yet equipped for most serious work. Regularly fitted with the finest Rapid Rectilinear Lens and Kodak



Ball Bearing Shutter, it will also accommodate high grade anastigmat lenses when desired. The camera body is made of aluminum, covered with finest quality black leather and has full nickel-plated fittings.

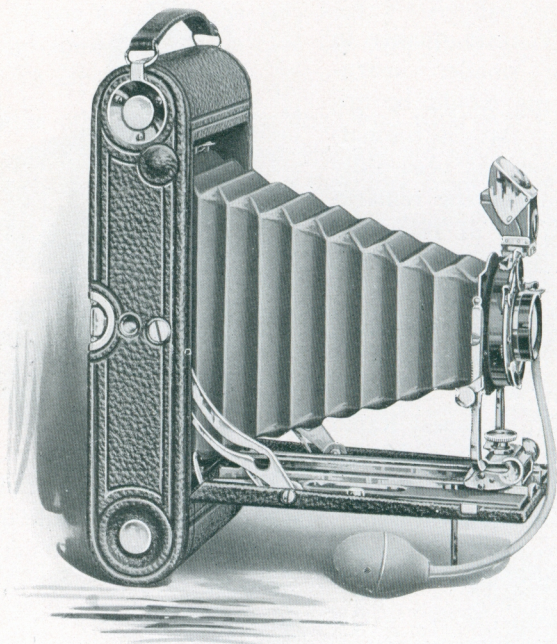
IN DETAIL

For rectangular pictures, $2\frac{1}{2} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures without reloading. Size of Kodak, $8 \times 2 \times 3\frac{1}{4}$ inches. Weight, 23 ounces. Lens, double combination, rapid rectilinear, speed, $f. 8$, focal length, 5 inches. Shutter, Kodak Ball Bearing. Automatic focusing lock. Two tripod sockets. Brilliant reversible finder.

THE PRICE

No. 1A Folding Pocket Kodak Special, R. R. lens, Kodak Ball Bearing shutter	- - - - -	\$15.00
Ditto, with Kodak or B. & L. Automatic shutter and Zeiss Kodak anastigmat lens, $f. 6.3$	- - - - -	40.50
Ditto, with Compound shutter	- - - - -	46.30
Black Sole Leather Carrying Case, with strap	- - - - -	1.25
N. C. Film Cartridge, 12 exposures, $2\frac{1}{2} \times 4\frac{1}{4}$	- - - - -	.50
Ditto, 6 exposures	- - - - -	.25
Kodak Portrait Attachment	- - - - -	.50

No. 3A FOLDING POCKET KODAK



IN DETAIL

For rectangular pictures, $3\frac{1}{4} \times 5\frac{1}{2}$ inches. Capacity, 10 exposures without reloading. Size of Kodak, $9\frac{1}{2} \times 4\frac{1}{4} \times 1\frac{7}{8}$ inches. Weight, 41 ounces. Lens, double combination, rapid rectilinear, speed $f. 8$, focal length, $6\frac{1}{2}$ inches. Shutter, Kodak Ball Bearing. Two tripod sockets. Brilliant reversible finder with hood. Automatic focusing lock.

THE PRICE

No. 3A F. P. Kodak, R. R. lens, Kodak Ball Bearing shutter	- \$20.00
Ditto, with Kodak Automatic shutter	- - - - - 25.00
Ditto, with Compound shutter and Zeiss Kodak anastigmat lens, $f. 6.3$	- - - - - 61.40
Black Sole Leather Case, with strap	- - - - - 1.50
Combination Back for use with glass plates	- - - - - 3.50
Double Glass Plate Holders, $3\frac{1}{4} \times 5\frac{1}{2}$, each	- - - - - 1.00
N. C. Film Cartridge, 10 exposures, $3\frac{1}{4} \times 5\frac{1}{2}$	- - - - - .70
Ditto, 6 exposures	- - - - - .40
Ditto, "double-two" cartridge, 4 exposures	- - - - - .30
Kodak Portrait Attachment	- - - - - .50

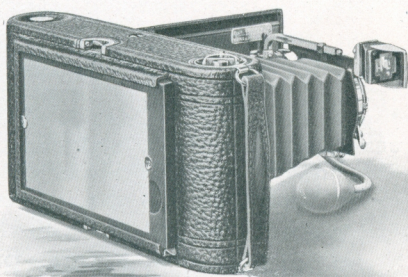
No. 3A FOLDING POCKET—Continued

WITH the finely adjusted Kodak Ball Bearing shutter, splendid lens, rising, falling and sliding front and automatic focusing lock, the 3A Folding Pocket Kodak is fully equipped for the most serious branches of amateur photography. And with these advantages it is an exceedingly compact Pocket Kodak, which though containing the features desired by the expert may be effectively handled even by the absolute novice.

This model first introduced the $3\frac{1}{4} \times 5\frac{1}{2}$ picture, a size that has become remarkably popular, not only on account of its applicability to post-card photography, but also for the unusually effective landscape views which it produces horizontally, and the beautifully proportioned full-length portraits which it makes when used vertically.

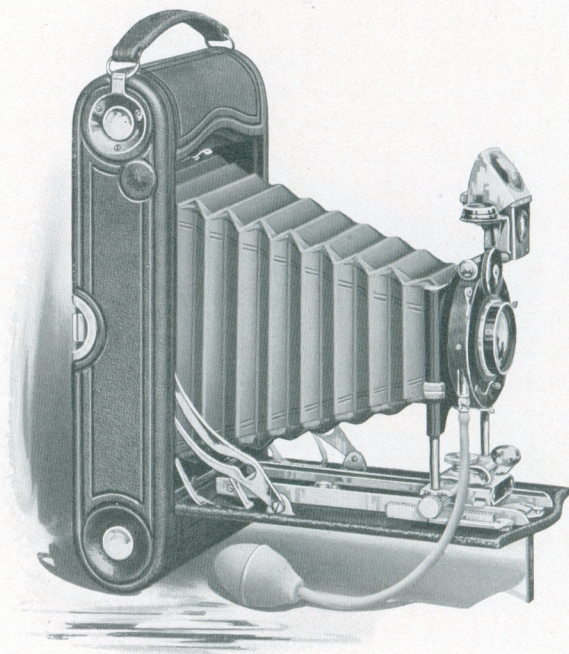
When used with the Kodak Portrait Attachment bust portraits may be made, limited in size only by the dimensions of the film. The ball-bearing shutter makes it especially effective for instantaneous work. For time exposures two tripod sockets are provided, so that the instrument may be conveniently used, either vertically or horizontally, with tripod.

And if it is desired to use dry plates at any time, a combination back, interchangeable with the regular Kodak back may be had. This is fitted with focusing screen and takes double plate holders. The pleasing proportions of this model, combined with its covering of fine seal grain leather and its highly nickeled metal parts, produce an unusually attractive appearance.



Showing Combination Back with Focusing Screen

No. 3A SPECIAL KODAK



IN DETAIL

For rectangular pictures, $3\frac{1}{4} \times 5\frac{1}{2}$ inches. Capacity, 10 exposures without reloading. Size of Kodak, $9\frac{1}{2} \times 4\frac{3}{4} \times 2$ inches. Weight, 42 ounces. Lens, Zeiss Kodak anastigmat, speed $f. 6.3$, focal length, $6\frac{1}{2}$ inches. Shutter, Compound. Two tripod sockets. Brilliant Reversible finder, with hood. Spirit level. Double focusing scale, for use with either film or plates. Rack and pinion for focusing.

THE PRICE

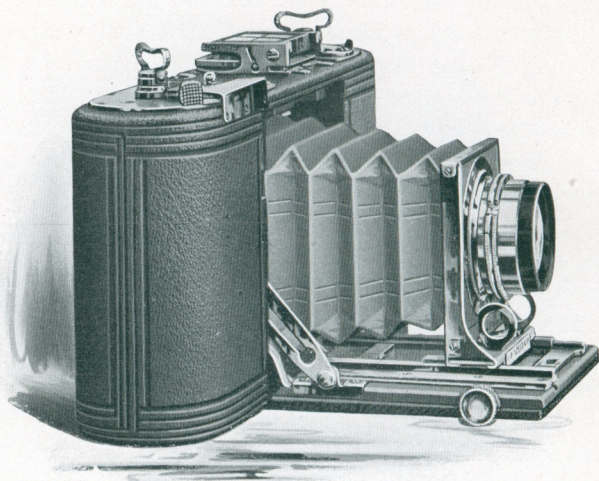
No. 3A Special Kodak, Zeiss Kodak anastigmat lens $f. 6.3$, Compound shutter, highest speed $\frac{1}{250}$ second	- - - - -	\$65.00
Grain Leather, Velvet Lined Case, with strap	- - - - -	3.00
Combination Back for use with glass plates	- - - - -	4.00
Double Glass Plate Holders, $3\frac{1}{4} \times 5\frac{1}{2}$, each	- - - - -	1.00
N. C. Film Cartridge, 10 exposures, $3\frac{1}{4} \times 5\frac{1}{2}$	- - - - -	.70
Ditto, 6 exposures	- - - - -	.40
Ditto, "double-two" cartridge, 4 exposures	- - - - -	.30

No. 3A SPECIAL KODAK—Continued

IT is hard to make a Kodak that is better than a Kodak. Nevertheless, we have in this new 3A Special, incorporated certain refinements that will appeal to those who command the best. Excellent as are the rapid rectilinear lenses furnished in the regular Folding Pocket Kodak equipment, there has been during the past two or three years a tremendous increase in the demand for high speed anastigmat lenses and for shutters that give the full advantage of such lenses. And so in this 3A Special we are making a camera which is to be furnished with anastigmat lenses only, and which is the last word in photographic perfection, yet embodies Kodak simplicity.

Conforming in size of picture and outline to that most popular of all cameras, the regular 3A, this special camera embraces all its practical features, and in addition is regularly fitted with the Zeiss-Kodak anastigmat lens f. 6.3. and the Compound shutter, affording a range of instantaneous exposures up to $\frac{1}{200}$ of a second, as well as "bulb" and "time" exposures. The Zeiss-Kodak lens encompasses all the quality and dependability which the word Kodak implies, and occupies the same position among high grade lenses that the Kodaks themselves occupy among *cameras*, and the Compound shutter is fully equal in quality and efficiency. The case is made of aluminum, and accurate adjustments may be made with the shutter in any position. By means of a combination back, which takes the place of the regular back (supplied extra), the camera may be used with either film or plates, a double focusing scale being provided and so graduated as to insure accurate focus when working close to the subject, especially valuable in portraiture. Included in its special conveniences may be noted a spirit level, and rack and pinion for focusing. Fully in keeping with the other qualities is the finish, the bellows being made of black leather and the camera covered with the finest quality of genuine black Persian morocco. To those who demand absolutely the highest quality in every feature, the 3A Special Kodak must appeal.

No. 1A SPEED KODAK



IN DETAIL

For rectangular pictures, $2\frac{1}{2} \times 4\frac{1}{4}$ inches. Capacity, 12 exposures without reloading. Size of Kodak, $2\frac{1}{4} \times 4\frac{1}{2} \times 9\frac{3}{4}$ inches. Weight, 3 pounds. Shutter, Graflex focal plane, speed $\frac{1}{1000}$ second to slow instantaneous. Rack and pinion for focusing, automatic standard clamp, and tripod socket. Direct view finder with mirror attachment. Automatic safety blind for protecting film when shutter is wound.

THE PRICE

No. 1A Speed Kodak, Graflex focal plane shutter, without lens	\$38.00
Ditto, with Zeiss Kodak anastigmat lens No. 2, <i>f.</i> 6.3	60.00
Ditto, with Series IIb B. & L. Zeiss Tessar lens No. 4, <i>f.</i> 6.3	72.50
Ditto, with Cooke Series IV lens No. 25, <i>f.</i> 5.6	76.00
Ditto, with Series Ic B. & L. Zeiss Tessar lens No. 14 <i>f.</i> 4.5	78.50
Black Sole Leather Carrying Case, with strap	1.50
N. C. Film Cartridge, 12 exposures, $2\frac{1}{2} \times 4\frac{1}{4}$.50
Ditto, 6 exposures	.35

THE No. 1A SPEED KODAK—Continued

EVERY motorist feels the fascination of speed whether he indulges in it with his own car or not. And when he becomes a devotee of Kodak, as he surely will, he will have an intense desire to obtain pictures of the exciting events in cup races, or to picture the scenes and events from his car when in motion.

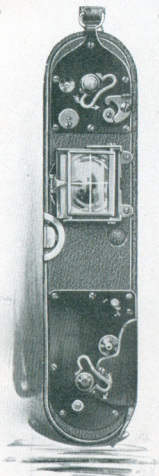
The mile-a-minute automobile, race horses, athletes at their highest strain, instantaneous indoor pictures, ordinary time exposures,—these are all as one to this remarkable Kodak.

The little 1A Speed Kodak, top coat pocket size, has been designed with special reference to just this class of work from the beginners standpoint and at the same time is equally well adapted for all other classes of picture making.

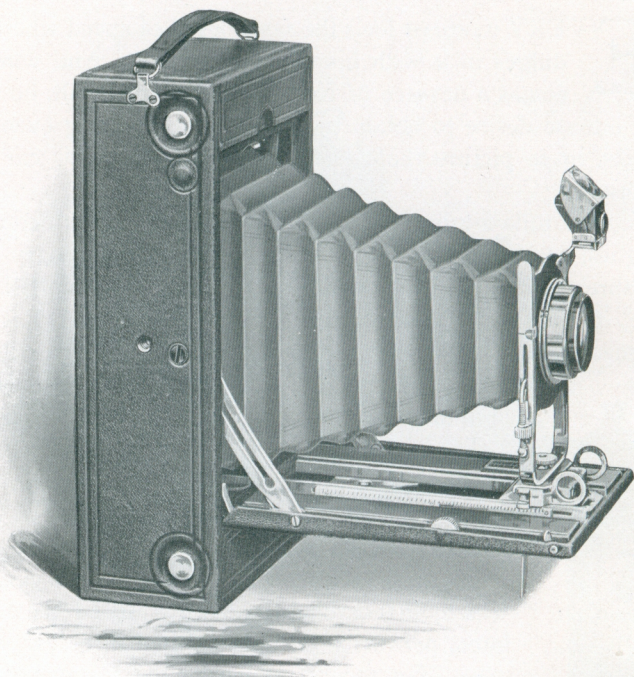
The ability to arrest motion is provided by its peculiar shutter construction. The shutter is incorporated in the body of the box, and is of the well-known Graflex focal plane construction; provided with curtain with a series of slots of varying widths, which, in combination with a speed tension regulator, permits a latitude of exposures varying from $\frac{1}{1000}$ of a second to very slow instantaneous, and may also be used for time exposures. The shutter is wound for any exposure by the half turn of a key and released by merely touching a lever.

A direct view finder is supplied for use with Kodak held on a level with the eyes, supplemented by a mirror attachment which springs up to an angle of 45 degrees, for location and composition of subjects with the Kodak held in any other position.

Rack and pinion are furnished for easy focusing, metal parts have gun-metal finish, and covering is a very fine grain leather. The size of picture, $2\frac{1}{2} \times 4\frac{1}{4}$, is suitable for any style of composition, and is very desirable for portraiture.



No. 4A SPEED KODAK



IN DETAIL

For rectangular pictures, $4\frac{1}{4} \times 6\frac{1}{2}$ inches. Capacity, 6 exposures without reloading. Size of Kodak, $11\frac{3}{4} \times 3\frac{7}{16} \times 6\frac{1}{2}$ inches. Weight, 6 pounds. Shutter, Kodak focal plane, speed $\frac{1}{1000}$ of a second to slow instantaneous. Rising and sliding front, rack and pinion for focusing. Two tripod sockets. Brilliant reversible finder, with hood; also direct view finder and focusing scale.

THE PRICE

No. 4A Speed Kodak, Kodak focal plane shutter (without lens)	\$ 50.00
Ditto, with Zeiss Kodak anastigmat lens, <i>f.</i> 6.3	90.00
Ditto, with B. & L. Zeiss Tessar lens, <i>f.</i> 6.3	111.50
Black Sole Leather Carrying Case, with strap	2.50
Glass Plate Adapter, with ground glass, $4\frac{1}{4} \times 6\frac{1}{2}$	7.50
Double Glass Plate Holders, each	1.25
N. C. Film Cartridge, 6 exposures, $4\frac{1}{4} \times 6\frac{1}{2}$.65
Ditto, "double-two" cartridge, 4 exposures	.45

No. 4A SPEED KODAK—Continued

THIS camera, while designed primarily for the photographing of rapidly moving objects, is equally well adapted to all other classes of work.

The important feature of the 4A Speed Kodak is the Kodak Focal Plane Shutter, by means of which automatic exposures, varying from slow instantaneous to a speed of $\frac{1}{1000}$ of a second may be made. It is also, of course, adapted to time exposures.

The shutter is built into the camera body, and the exposures are made by means of a curtain, with an adjustable opening, which passes directly in front of the sensitive film.

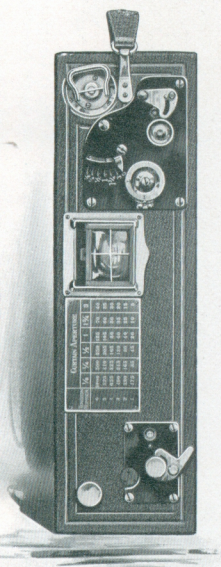
The shutter is in no way complicated, and is simple to understand and operate.

The Focal Plane Shutter is the only shutter with which it is possible to get extremely short exposures, such as are essential with rapidly moving objects. The Focal Plane is also the most efficient of shutters, as it permits a greater amount of light to reach the plate with a given exposure, thus affording a fully-timed negative, where hopeless under exposure would result with the ordinary between the lens shutter.

Equipped with this type of shutter the 4A Speed Kodak is ideal for photographing all objects in rapid motion—such as athletes, race horses, automobiles, railroad trains, birds on the wing—and it is also well adapted to home portraiture.

An added convenience is found in the direct view finder which permits accurate location of the image when the Kodak is held on a level with the eyes.

The camera is covered with an extra fine quality of black leather, all fittings nicked. Every part works with that nicety of adjustment that has made Kodak quality famous.



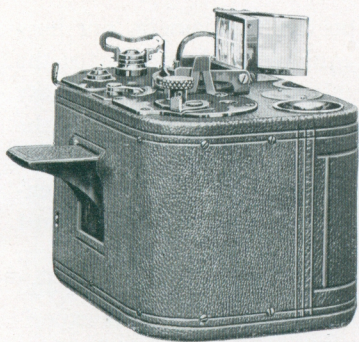


Sending Her Through

Enlargement from Negative $1\frac{3}{8} \times 2\frac{1}{2}$ —See opposite page

The above picture clearly demonstrates the enlargement possibilities of the No. O Graphic negatives. If you do not wish to undertake this part of the work, you can have enlargements of this size made for sixteen cents each, mounted.

THE No. O GRAPHIC CAMERA



THE No. O Graphic is a high grade, fixed focus camera, fitted with a high speed anastigmat lens and Graflex Focal Plane Shutter. The shutter is exceedingly simple in operation and has a range of instantaneous exposures from $\frac{1}{10}$ to $\frac{1}{500}$ second, and may be adjusted for time exposures of any duration. The lens is the Zeiss-Kodak Anastigmat with a

speed of $f. 6.3$. This camera possesses the distinct advantage of loading and unloading in full daylight, in the same manner as the Kodaks, using the regular No. O F. P. Kodak film. No focusing is necessary and the merest novice will be able to produce a high

average of excellent results. The camera is exceedingly small and compact, and takes pictures $1\frac{5}{8} \times 2\frac{1}{2}$ inches which, when desired, can be enlarged to postcard size, or larger, and still retain perfect definition and brilliancy. Size of camera



Exact Size of Picture Made with No. O Graphic

5 x $3\frac{1}{2}$ x $3\frac{1}{4}$ inches. Weight 25 ounces. Manufactured by the Folmer & Schwing Division of the Eastman Kodak Company.

THE PRICE

No. 0 Graphic Camera fitted with Zeiss-Kodak Anastigmat	
Lens, $f. 6.3$	\$50.00
Sole Leather Carrying Case	5.00
No. 0 F. P. K. Film, 12 exposures	.25
Ditto, 6 exposures	.15

EASTMAN N. C. FILM

NO matter how mechanically perfect the camera, nor how finely corrected the optical equipment, the quality of the resulting photographs depends largely upon the quality of the sensitive film upon which the image is impressed by the action of the light rays. To provide for the highest percentage of good results the sensitive film must possess that quality which renders the full tonal gradation of the objects photographed; must possess great latitude in exposure to overcome inequalities in lighting, and errors of judgment as to the time of exposure, and finally must possess good keeping qualities. The years of experience necessary to provide all these highly necessary qualifications are alone possessed by the makers of Eastman N. C. Film. Back of Eastman N. C. Film are twenty-five years of experience in film making and also the formulæ and knowledge of the most expert plate makers in the world, and the most perfect plant in existence for film manufacture.

Eastman N. C. Film is the film of experience—the dependable film.

AT THE DEALERS.

Any Kodak dealer will gladly show you any of the instruments mentioned in this booklet, or any others of the Kodak line, and fully explain to you the ease and simplicity of picture making the all by daylight way.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

THE KODAK CITY



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