At Home with the KODAK
AT HOME WITH THE KODAK

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
"THE KODAK CITY"
Photographed against the sunlight but with the photographer's body shading the lens.
AT HOME WITH THE KODAK

What a quaint little picture, and what funny clothes! Yes, that is a picture of sister Elizabeth and Jane, taken more years ago than either of them would care to acknowledge. We have only a few pictures of our family taken in my youthful days, as having our pictures taken then was a serious proposition, entailing much scrubbing of us youngsters, and the wearing of our uncomfortable "best clothes." No, haven't a single picture of the old home taken when we were all there—had one taken once by a traveling photographer, but it got lost somewhere.

You and I, and the rest of the grown-ups would give a good deal for something more substantial than mental pictures of our youthful days. Wouldn't it be fun to see just how we looked when we were little chaps at all the different stages from the time of our first rattle to our initial array in real man's attire? And wouldn't you like to sit

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down with a whole lap full of pictures of the good old home days, baby brother on Mother's knee; Father in everyday garb enjoying his weekly paper; Sister Bess and the rest of us grouped around the piano, or of good old Rover stretched out in solid comfort on the hearth rug? And—wouldn't it have been great if we had had a Kodak in those days and, better still, an Autographic Kodak?

The Autographic Kodak permitting you to date and title each negative when you make it, and the Kodak system of daylight-all-the-way, open up wonderful possibilities of a pictorial record of the home—the little intimate pictures that can be secured in no other way. Such a record is a veritable household history with the facts and dates in writing below the negatives they describe.

Those of you who have experienced the never to be forgotten moment when the nurse or the good old medicus smilingly announces, "you're a father," and you hold in your arms, for the first time, that tiny mite of humanity that is all your own, will readily appreciate the pleasure it has been to me in the keeping of a Kodak record of the youngsters—pictures of them, yes, hundreds, almost from the day they were born, in all sorts of moods and attitudes—and each one priceless to me. And yet as eminently satisfactory as this record is, I am just a wee bit disappointed. Why, couldn't they have invented the Autographic Kodak—well, I won't say how many years ago—but far enough back so that I could have enjoyed its benefits? To have the pictures means much, to have a record written beneath each negative would mean, in some cases, even more. I cannot help but envy you a little, for with the Autographic Kodak you can make the children's record absolutely complete—no guess work as to when, where, or why, even in the after years—such information is as permanent as the picture itself.
Let the "kiddies" pose themselves
But there is one thought that consoles me.
You can never have such subjects as I had. There
never were or never will be children either so
handsome or so bright as mine were, and this isn’t
just my opinion, the Mater agrees with me
perfectly. There is no accounting for tastes,
however, and possibly you think along the same
lines about your children
—at any rate I’m not
going to take the chance of boring you with pictures of my
youngsters—one or two of them perhaps may smile or gaze
inquiringly at you from these pages; and all of the pictures
except those specially made to illustrate some point have every
one been made by just ordinary amateurs, like you and me, and
with a Kodak on Kodak film, and under conditions to be found
in every home.

There is such a wonderful possibility for both present and
future pleasures in the title of this little booklet, “At Home with
the Kodak,” that I am going to do my best to show you how easy
it is to make these little home pictures, and to make them well.
And if perchance some of these pictures excel in merit those you
have been able to produce, it is not because of superior equip-
ment or conditions, but because of a better understanding of the
simple little Kodak and the power of light. So, with your per-
mission, I will start with a simple analysis of light conditions in
relation to its effect on the sensitive film, when focused on its
surface by means of the Kodak lens.

The Photographic Value of Light. Before beginning the
making of exposures in and around the home, it is most essential
that the Kodaker understands the power of light in order that
his exposures may come within the limits of the latitude of the film, and approach the normal or correct exposure as nearly as possible.

The beginner is very apt to be misled into estimating his exposure according to the visual rather than the actinic power of the light; in other words, a light that appears exceedingly bright and powerful to the eye may have but weak recording power on the sensitive film. The actinic power of the light is diminished by refraction and absorption. As an example, let us examine the light on a bright sunny afternoon about two o'clock. Outdoors in this light we will be able to produce a fully timed negative in $\frac{1}{2500}$ of a second at stop 8. Now let us enter a room on the sunny side of the house, one having good large plate glass windows, with white walls and white woodwork; the light appears, if anything, brighter than outdoors. Now we will make an exposure, with the same speed and stop opening, placing our subject close to the window, and to our astonishment we find upon development that this exposure is very much under timed. In this case the loss of actinic power of the light is due to the refraction and absorption of the light rays by the window glass, and to the fact that there is no direct exposure to the light of the whole sky. We will find that to obtain a negative equal in density to the first one, we will have to give an exposure of from one to two seconds, or one hundred to two hundred times as long as for the exposure just the other side of that deceptive piece of glass.

Now, we know all about it, don't we, won't catch us underexposing again.

All right, let us make an exposure in the nice light dining

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room, with its bright red rug, and bright red wall paper—two
seconds exposure should be plenty. Well, what is the matter;
used same speed and same stop, and the light was just as good as
in that white room, and we had a bad under exposure. Could
the color of the rug and wall paper have had anything to do with
it? You guessed right. Anything red in color has the power to
absorb a great portion of the light rays that would have any effect
on your film—you know your dark room lamp is fitted with a
ruby glass. With the white walls you are aided by the light
reflected back from their surfaces in just about the same propor-
tions as your other exposure was lengthened by the absorbing
power of the red walls and floor covering.

Now let us try two further experiments. We will take our
subject outside again, on the shady side of the house, but where
we can obtain direct illumination from the sky. To our eyes, this
location would seem to require a longer exposure than the one in
the room with the white walls, but let us try an exposure of ½ sec-
second. This develops up about normal. Now as a final experi-
ment let us move our subject up on the veranda, just far enough
back so that the direct light from the sky cannot be utilized.
The illumination appears to be just as good here as the previous
exposure, but to be on the safe side let us try two exposures, one
of ½ second, the same as for our last outdoor exposure, and
one of ½ second; once more we are surprised, as the ½ second
exposure is very much under exposed, and the ½ second could
have been increased to one second without danger of much
over-timing.

These few experiments will serve fairly well as a working
basis for future exposures, but, of course, during the shorter days
and in cloudy weather, the exposure will have to be proportion-
ately increased.

In the somewhat contrasty light usually encountered I would
rather err on the side of over exposure, as this not only affords
better shadow detail, but the consequent tendency to flatness
overcomes much of the contrast.

Of course, in photographing small children, time exposures of
any appreciable duration are out of the question, but even in
such cases I would prefer to risk movement rather than under exposure.

**Portrait Quality.**
There is quite a difference between a portrait and a map.

In looking over some of my earlier attempts at portraiture I am quite convinced that they were nothing more than topographical maps of my more or less willing subjects. Not that I did not want to make portraits, but because I had not studied the essentials of a portrait, and a simple plan for producing the effects I desired.

A portrait should be not only a correct likeness, but should present the subject in a pleasing pose, subduing defects and accentuating the strongest characteristics.

A portrait to be pleasing must avoid harsh contrasts and possess full gradation from highest light to deepest shadow, consequently we must so arrange our subject and light as to produce this effect. In our previous experiments we acquired a fairly good knowledge of the intensity value of light, so let us experiment a little in regard to its quality.

Placing our subject close to the window, with the light full on the face, we see that all parts are equally illuminated, and with
consequently no gradation. Now I will move the subject back a few feet, the light immediately softens, and we obtain a roundness and modeling far more pleasing.

Turning the subject’s head partly away from the light increases the steps in gradation, only the part of the face in deepest shadow appears too dark and without detail.

Illuminating this shadow is very simple. Now watch for a moment. When I take this large white towel, and hold it about four feet away from the shadow side, it lightens it up a bit, but not quite enough, so I walk slowly toward the subject until this shadow is sufficiently illuminated to bridge that big gap in gradation.

All I have to do now is to pin this towel to the back of a tall chair or anything else handy and we have as satisfactory a reflector as one could wish.

Before attempting any exposures let us place our subject in various parts of the room and study the effects we can produce.
One thing to remember is this, that the light intensity value increases and decreases by the square of the distance from the source of the light; that is to say, if you find the correct exposure two feet from the window is three seconds, four feet from the window will demand an exposure of nine seconds to secure equal density in your negative.

Always use the strongest light that you can consistently with the effect you desire to produce, as prolonged exposures not only detract from the spontaneity of expression and pose, but make your subject uncomfortable and liable to move.

Light Control. Our preceding experiments have had to do only with the technical side of portrait making, and therefore we have experimented only with the recording power of the light. In order that we may make our pictures artistic we must learn how to control and direct the light just where we want it to produce the desired effect.

Controlling the light is a very simple matter, and entails no extra apparatus beyond a few sheets of paper or cloth, and a few pins or thumb tacks for holding them in position.

It is generally accepted that allowing the light to fall on the face at an angle of forty-five degrees produces the most natural effect, and we can easily secure this illumination by simply blocking up the lower half of the window.

Now, mind you, I do not say that any other method of lighting cannot be used, as some most charming effects can be produced by allowing the light to come from other angles.
Now with the lower portion of the window curtained, and the reflector placed in the proper position, we have our light under good control for bust or half-length portraits, but suppose we want to make a full length portrait with the subject attired in dark costume; in this case we have got either to move our subject further back from the window, use a semi-transparent curtain for blocking the lower half of the window, or use a second reflector to reflect the light upon such portions of the subject as require it.

The simplest way is, of course, to move the subject back from the window until the light covers the figure fully, but in some cases this will extend the duration of the exposure beyond the practical limit, when one of the other two alternatives must be employed.

Bleached cheese cloth may be used for blocking the window when it is necessary to admit some light through the lower portion of the window, and for reflecting light up from the floor a sheet placed on a chair, or sometimes just spread on the floor, will do the trick.

In portraiture we must always bear in mind that the face is the most important element in our picture, and consequently we must subordinate all other parts; this is a comparatively easy matter when our subject is attired in dark costume, but when the clothing is white or nearly so, we must devise some means for subduing it to its proper key without loss of its natural softness and brilliancy.

Sometimes an absolutely opaque curtain for the lower half of the window will suffice, but more often it will stop out too much light, and in such cases I resort to the very simple expedient of using a piece of yellow cheese cloth for curtaining off the lower portion of the window, employing one or more thicknesses, as the occasion demands.

When the costume is dark the illumination and exposure must be sufficient to show detail in the figure and texture in the garment, and with white or light costumes the light must be soft enough so as not to render chalky whites without detail.

Correct development of the exposures will do much in accomplishing these results, and will be explained in its proper place.
Now I could go on for a goodly number of pages and talk about and explain plain lightings, line lightings, the so-called "Rembrandt" effects and a whole lot of other lighting methods, that in the end would only serve to confuse you and put you further away from the making of good straight portraits than you were before you commenced to read.

If you have thoughtfully studied the foregoing pages you will have now a working foundation for at least the making of approximately correct exposures with proper lightings, but you may still be unable to produce a satisfactory portrait, so now let us have a little chat regarding posing and the selection of suitable backgrounds.

Posing. My original intention when I reached "Posing" was to say "don't," and let it go at that, but further consideration and the examination of some of my own work constrains me to modify my original intent and say a few words. As regards children, my original idea holds good. Nine hundred and ninety-nine children out of every thousand are naturally graceful and will pose them-

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selves far better than you can pose them—and right here let me interject two “don’ts,” first, don’t be in a hurry, and, second, don’t be fussy.

And patience—you must be Job plus.

The taciturn Kodaker can coax his little subjects to the proper place for the exposure, and then wait till the proper moment arrives.

When you were a youngster didn’t you “just hate” to have any one fussing with or at you, pulling down your skirts or straightening your necktie or slicking back your hair or saying “Don’t do that, Jimmie,” or “Take your finger out of your mouth, Susie”? Just remember your own childish likes and dislikes when picturing the kiddies.

If you have a pre-conceived idea for a picture, the only way you can carry it out successfully is to get the youngster or youngsters interested in it; in fact, to play some game with them that will finally work them into the arrangement and pose you desire.

Most youngsters when told to do any particular thing have a preadamite desire to do just the opposite.

When attempting to photograph children who are not familiar with the Kodak or the process, I place my Kodak in position and then go about doing something else for a little while until they become accustomed to its presence, even allowing them to handle the Kodak if they so desire.

Simple costumes photograph best, and the children feel more at home in them. White and the lighter colors are specially well adapted for children’s costumes, not only emphasizing the youth of the subjects but allowing you to make a shorter exposure.

When it comes to the grown-ups a certain amount of posing is necessary, though as you become accustomed to the work it may be minimized by so arranging the seat they are to occupy, or the other incidentals of your picture, that they will involuntarily assume the pose desired.

Posing Suggestions. A successful portrait depends upon more than correct lighting, exposure and development, and I
A tree in blossom directly outside of the window, shielded the light from the Kodak lens. Diagram No. 1

hope to be able to assist you in avoiding some of the pitfalls I encountered in my early photographic career. I confess to a fondness for full length and three-quarter length portraits, as it seems to me that I can express more of the individuality of my subjects; but the more of your subject you include in your picture the more difficulties you will encounter. I find in every instance that there is one side of the subject’s face that will photograph better than the other, and when possible determine this point before placing my subject in front of the Kodak.

Whether the portrait shall be full face, three-quarter or profile will be determined of course by which view point shows the subject to the best advantage.

With persons having fairly regular features and good complexions it frequently happens that good portraits can be obtained from almost any angle, but in
most cases we will find it necessary to subdue some feature or strongly accentuate some others to produce the best effect.

As an example let us take a young man with too prominent ears; it is obvious in this case that the full face would be displeasing, so we turn the face slowly away from the light until the ear nearest the light disappears from the line of sight.

The ear on the shadow side is of course subdued by the shadow, and if still too prominent you can, as one expedient, have your subject rest his head on his hand, placing the hand just forward of the ear, or the shadow can be deepened by removing the reflector to a greater distance from that side of the face.

Sometimes the chin is a little weak; tilting the head slightly upward will help, or the chin can be rested on the hand—a profile of course is not to be considered.

Double chins can be treated in the same way.

Now let us take a subject with a massive lower jaw; place him squarely facing the Kodak and you will note that the head outline is nearly rectangular. Request him to turn his head slowly away from the light, and stop at the point where the head outline presents an oval form; it may also be necessary to tilt the head up or down a trifle to produce the most satisfactory view.

When the subject has a very thin face or high cheek bones the light should be so directed upon the face as to fall just below the point of the cheek bone; this may be easily accomplished by lowering the window shade, blocking the window a little or moving the subject just a trifle further from the light.

We quite often encounter a subject with deep set eyes, or wish to make a picture with the hat shadowing the face. In such cases, to afford sufficient illumination to the eyes, we must turn the subject more toward the light or use a supplementary reflector.

Bald heads are easy; have some one hold a sheet of cardboard over the head between the light and the bright spot, just out of range of the lens.

Particular attention should always be paid to the eyes, as the entire facial expression depends so much upon them. Avoid double catch lights, and have them in good focus.
When eyeglasses are worn be very particular to see that the glasses do not show a blur from reflected light.

If the glasses do show a blur when viewed with your head directly in front of the lens, turn the sitter’s face slightly either way, until the blur vanishes.

When portraying the full figure, we naturally have a few more things to consider, and I want to impress one exceedingly important point, and that is curves, not angles, make for beauty and harmony.

Now I don’t believe in fussing much with my subjects. If the figure is to be seated I request the subject to be seated, and find usually that a quick pat here and there will get rid of any obstreperous angles—and if I do not succeed thus quickly I stop right there, and invent some excuse to have my subject stand up for a moment, and then again be seated—it doesn’t take much to bore even the most willing subject and too much fussing will destroy all chances of success.

Watch the hands carefully and do not have them too far forward from the body or they will then photograph out of proportion with the face. The hand partially closed usually presents a better appearance than when clinched or with the fingers extended.

Remember always that the face is the most important part of your picture, and that all lines should lead up to it, and all other parts should be subordinated.

I have given you these few suggestions that you may learn to avoid the more common errors, and to realize the necessity for
A simple window lighting
studying your subject and knowing what you want to do before you make the exposure.

**Backgrounds.** I remember my first portrait. I took one of the youngsters and stood him up against the side of the house in the bright sunlight, the combination of clapboard background and sunlight squint were too much for even my tremendous enthusiasm, and right then I learned a forceful lesson regarding the selection of proper backgrounds.

An ill chosen background will ruin the finest bit of portrait work, so it is most important that some thought be given to this portion of your picture.

For bust portraits my personal choice is a perfectly plain ground, utilizing the wall of the room when covered with plain paper, or suspending some plain fabric, drawn taut to prevent wrinkles, behind the subject when the wall covering is objectionable.

For full figures and groups I do not so much object to some detail in the background, but in any case it must be subdued, and in no way attract the attention from the portrait part of your picture.

In a good many of the
little home pictures detail in the background and accessories is permissible, provided it is not too prominent.

Take for instance a group around the piano; lack of detail in the piano would be foolish; or if you were making a picture of the kiddies playing in the nursery, detail in the wall and any furnishings in the room would be in harmony with your pictures.

Detail is all right so long as it does not detract from the human interest in your picture.

The trouble with most of us is that we become so much absorbed in the portrait part of the picture that we are very prone to overlook or slight the other parts, and as the background really forms the setting for our picture we must give it equal attention.

**Developing.** I am for tank development, first, last and all the time, not only for portraiture but for every sort of exposure, as it is not only the simplest and easiest method, but affords the best possible results.

In my own work with the Kodak Film Tank I use the twenty-minute powders, as this seems to afford just the right printing quality for portraiture. If, however, you employ the dark room method do not carry your development quite as
far as for landscapes, and especially so when your subjects are gowned in white, as too long development is apt to clog up the whites and prevent the correct rendering of detail in the print.

**Printing.** A fit companion for the Kodak Film Tank is the Kodak Amateur Printer, a printer that fits in very nicely with the Kodak scheme of simplicity and efficiency. When they showed me the Kodak Amateur Printer I said that I guessed the old printing frame was good enough for me—but I guessed wrong, and I'm not the easiest man in the world to convince either.

**Out-door Portraiture.** I do like to make outdoor portraits, especially when picturing the youngsters, not only because I can make short exposures but because I like to be outdoors, and the peculiar soft brilliancy of the light has a fascination for me. Outdoor portraits should never be made where the full light of the sun falls. Select a spot away from the sun, but one where the direct light from the sky will fall upon your subject. I find the light is softest before ten in the morning and after four in the afternoon.

I am speaking now of the warmer months, as there wouldn't be much
Full illumination with but very short exposure. Diagram No. 3
fun in outdoor portraits “when the winter time comes round.”

I find a clump of shrubbery makes an excellent background if the subject is placed several feet in front of it, and the lens used with a large opening.

Reflectors and that sort of thing are not of much account in this class of work nor can you do much in the way of fancy lightings, but you can produce a goodly amount of most satisfactory work, with comparatively little effort—perhaps this last reason truly explains my preference.

**Flashlight.** There is no end to the possibilities in picture making by flash-light. When daylight is employed as the means of illumination you must take your light as you find it, and the position of your subject is confined within certain limits.

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With flashlight you are subject to no such limitations, as an exposure may be made at any time, and the subject placed wherever you may desire.

Flashlight may also be used as an adjunct to daylight in illuminating dark corners in any interior work.

The same rules regarding lighting and posing with daylight hold good with flashlight, and any one who can produce successful work by daylight should succeed equally well with flashlight.

In my own flashlight work I employ whenever possible the Eastman Flash Sheets, as they require about one second to consume, affording a broad soft light that does not startle the subject, and likewise produce a soft, well graduated negative. As the Eastman Flash Sheets may be had in three different sizes, I find I can easily secure sufficient light for all subjects, and when used with the Kodak Flash Sheet Holder they afford the surest and most convenient method of flash illumination.

The Kodak Flash Sheet Holder is such a great convenience and withal so simple, that it is a wonder to me that it was not invented long before.

As shown in the accompanying illustration all you have to do is to slip the flash sheet over the saw tooth in the center, hold upright in the desired position and ignite with a match from the back. Both the bottom and back of the holder are lined with asbestos, which not only protects the hand from the heat, but adds greatly to the efficiency of the flash by serving as a reflector. When desired, the handle may be removed and the holder fastened to any standard tripod top. When not in use the holder folds up flat, making it very compact.

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With the Kodak Flash Sheet Holder your light is absolutely under your control, as you can hold it at just the right place to produce the desired result.

The Kodak Flash Sheet Holder has added greatly to both my pleasure and skill in flashlight picture making, and the dollar that it costs is very little to pay for so great a convenience.

With very restless subjects I use the Eastman Spreader Flash Cartridges in conjunction with the Eastman Spreader Flash Pistol. These cartridges afford a brilliant, instantaneous flash and the pistol affords a convenient device for their use.

Spacing and Trimming. I believe it is a rule among painters that the picture must fill the canvas; in other words, anything that is not of interest or is detrimental to the chief object in the picture must not be included. I will admit that in some instances it is not possible to place the subject or the camera so as to include only what is wanted; the remedy then is to trim your print till only the true picture remains.

A few suggestions in spacing may not come amiss:
In full or three-quarter length portraits, a very short person may be made to appear taller by spacing the picture so that the head comes close to the top of the print; a low chair or table will also serve to produce this effect. Persons of unusually large size are a bit careful as to the furniture upon which they trust their weight, so it may be unnecessary for me to suggest refraining from the use of small or frail furniture when posing such subjects. In spacing pictures of children I allow a little more space at the top than for adults, as I feel that this affords a better impression of their size.

Some very good artists claim that it is permissible to cut off part of the head or head gear in the picture but never the feet or hands. As for myself, I find usually that I can include all of these important parts without detriment to my picture.

Too much blank space around your subject is often almost as bad as too much detail, and some small object, such as a picture

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Note—"By Flashlight," a most interesting booklet treating on home pictures by flashlight, sent on request.—E. K. Co.
or vase, can be introduced, provided it is so placed as not to interfere with the rest of your composition.

The more you study the art of filling your space the less trimming you will have to do, but when you do have to trim, trim mercilessly.

**Mounting.** Just as many good photographs have been spoiled by bad mounting as paintings have been spoiled by inappropriate framing. As the mount forms the setting for your picture, some thought must be given to its selection, both as to color, shape and size.

Fortunately most of the mount manufacturers have given a good deal of time and thought to the production of harmonious and appropriate mountings for all classes of work, so the danger of inappropriate selection is largely minimized.

One of the first things to consider is color. The color of the mount must harmonize with the tone of the print. Black and white prints should not be mounted on brown or any of the warmer shades; select rather one of the soft grays, black or white. Where the print contains very strong high lights a pure white mount may be used, but when the tones are subdued I would advise the use of gray, as the strong white would degrade the higher lights of your soft print. Black mounts may be used with prints containing deep shadows, for the same reasons. In some cases I have seen a black and white print mounted on green with harmonious effect, but more often this color produces a jarring sensation, especially when the green is very strong. With warmer toned prints, such as sepia, brown and dark purples, the various shades of brown, green and even subdued reds may be used to advantage.

Personally, I like good wide margins on my mounts, and also I prefer simple ones, as I want my picture to show up stronger than the mount.

**The Kodak Portrait Attachment.** I have made a good many small investments, but I know of none that has afforded me more lasting satisfaction than the fifty cents I expended for a Kodak Portrait Attachment.

The Kodak Portrait Attachment is simply an extra lens so mounted as to slip over the front of the regular Kodak lens.
With this little attachment in place one can work close to the subject, and obtain large head and shoulder bust portraits. But this is by no means the extent of its usefulness, as it can be used for photographing small animals, flowers and the like, obtaining much larger images than are possible without its use.

I never think of going anywhere with the Kodak without the little portrait attachment tucked snugly in my vest pocket.

The illustrations on this page most clearly demonstrate its usefulness in portraiture.

Some of the Pictures. I know that when I am reading a book I dislike very much to have the thread of the story interrupted by having the author every once in a while call my attention to some illustration on another page. So, in writing this booklet I
humored this peculiarity of mine; told my little story first, and
now beg leave to call your attention to some of the illustrations
that help to bring out the points in my text. And, as you study
these pictures, you will see how simple they all are, and how they
were made under conditions that can be duplicated in practically
every home.

The picture on page 2 was taken almost directly against the
sunlight. Although very pretty lighting effects may often be
secured in this way, proper care should always be taken to guard
against halation. In this case the photographer stood between
the lens and the light, that is, the shadow of his body was cast
over the lens while the exposure was being made.

In the picture on page 15 you will notice that most of the light
comes from the window directly opposite the subject and not
included in the angle of view of the Kodak (see diagram). The
window facing the Kodak is screened by blossoms outside. The
lens is therefore cutting across the light, a very satisfactory
arrangement.

The picture on page 23 shows a simple method of producing
the full illumination demanded for very short exposures by
working close to and almost against the light.

When the picture on page 22 was made the attention of the
baby was held by having one of the other youngsters go outside
and throw snowballs against the side of the house. Usually
some little stunt like this will save the day when the orthodox
methods fail.

In this picture, as in others throughout the book where a
window is included in the angle of view of the Kodak, the light
of the sky was screened from the lens so as to prevent halation.
In this particular case, a projecting wing of the house served as
the barrier. Remember that it is the point of view of the lens
that concerns you.

A simple and very satisfactory method of utilizing the East-
man Flash Sheets for flashlight portraiture is shown on page 24.
The position of subject, Kodak and flash is indicated in the
accompanying diagram.

The pictures on page 28 demonstrate the wonderful possibilities
of the little Kodak Portrait Attachment, when used with ordinary outdoor lighting, by following the simple methods I have outlined. Bear in mind, however, the fact that at such short range, the distances must be absolutely accurate. I usually use a tape measure, measuring from the lens to the eyes of the subject.

The illustrations on pages 9, 18 and 20 are just little outdoor pictures—yes, just "snap-shots," but they possess a naturalness that makes Daddy, away from home, mighty glad to pull them out and look them over, pretty often, let me tell you.

In conclusion, let me say that none of the illustrations lay claim to being masterpieces, that they were all made under ordinary light conditions, all made with Kodak and on Eastman Film, and that any one of you can produce equally successful results by following the instructions in your Kodak manual, and the few additional pointers I have been able to offer.

**Eastman Film.** Eastman Film is so splendidly adapted to all the requirements of home picture making that I feel I would be doing my topic but scant justice did I afford it no more than passing mention. In the first place, it possesses the speed of the fastest portrait plate made—that means a lot where short exposures are imperative, and with this speed it has a most remarkable latitude in exposures, permitting a wide variation either way from the absolutely correct exposure with the assurance of printable negatives—a most comforting feature to those of limited experience in estimating exposures.

Eastman Film is highly orthochromatic. The ordinary plate renders blues too light and yellows and greens too dark. Eastman Film renders the true color value of the blues, yellows and greens and comes much nearer to the true value of reds than ordinary plates and films.

The non-halation properties are likewise of great value in home picture making, as exposures may be made in many instances directly against the light, without that disagreeable blur around the edges of the light openings, always in evidence without this halation resisting quality.

But to me, the best of all is the sterling uniformity both in
speed and every good quality that makes Eastman Film the one invariably selected where success is imperative—that has given Eastman Film the name—the dependable film.

The Kodak System. A friend wandered into my photographic room up in my home, and, noting several large cameras stored on a shelf, inquired with a wave of his hand, "Why do I always find you making use of the little Kodak when you have all this at your command?"

I whispered just one word in his ear—"Results."

The Kodak and the Kodak all by daylight system of photographic picture making are ideally adapted to my wants and to yours—stand truly for picture making with the bother left out. Every part of the Kodak and of the Kodak system has been planned to meet amateur requirements and experience; to eliminate the unnecessary in mechanics, weight and bulk, and to provide the simplest means for the taking of good pictures. And this simplification has abolished entirely the dark room for loading, unloading or development, has made the amateur independent of the sun for printing the pictures, and in fact for the taking of all indoor pictures, has made picture making all at your convenience and with perfect assurance of good results.
“Kodakery”—A New Help

It has been the policy of this Company from the beginning to help the amateur photographer in every possible way. We have appreciated the fact that our interest must not cease with the sale of the instrument, but that we should make it as easy as possible for him to get the best possible results from that instrument.

Our manuals, and the great number of special booklets on various phases of photography, such as “At Home with the Kodak,” are all planned and distributed free of charge with this idea in view.

“Kodakery”—a monthly magazine—is a still further extension of the idea. It is written and edited by those who know photography inside and out, it is profusely illustrated, and contains every month articles and stories and advice and suggestions of interest to every user of a Kodak, whether he be beginner or expert.

This magazine is sent free to every purchaser of a Kodak, Brownie, Graflex or Premo camera, who will tear out and mail in to us the subscription blank in the manual which comes with the camera.

The Kodak Catalogue

Ask your dealer or write us for a copy of the Kodak catalogue, which tells in detail about the Kodak and Brownie cameras, at prices ranging from one dollar and twenty-five cents to seventy-seven dollars, and explains the simplicity of the all by daylight way of picture taking.

EASTMAN KODAK COMPANY

Rochester, New York
The Kodak City
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IS OUR REGISTERED AND COMMONLAW TRADE MARK AND CANNOT BE RIGHTFULLY APPLIED EXCEPT TO GOODS OF OUR MANUFACTURE. WHEN A DEALER TRIES TO SELL YOU UNDER THE KODAK NAME A CAMERA OR FILMS OR OTHER GOODS NOT OF OUR MANUFACTURE YOU CAN BE SURE THAT HE HAS AN INFERIOR ARTICLE THAT HE IS TRYING TO MARKET ON THE KODAK REPUTATION

If it isn’t an Eastman, it isn’t a Kodak

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