





M. S. H.

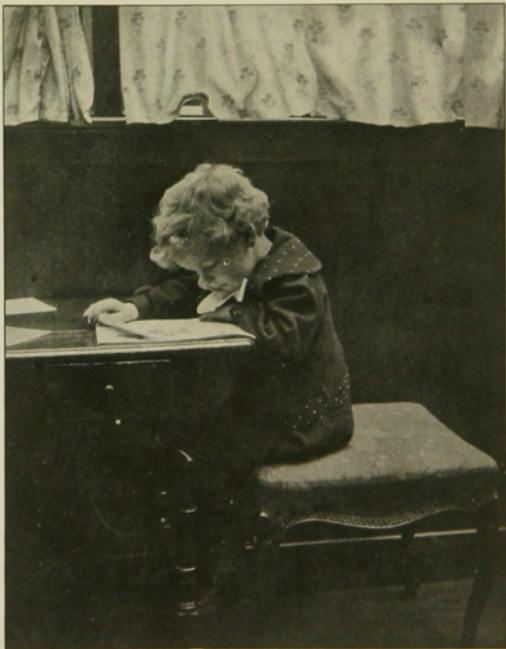
# Kodak Home Portraiture

---

A Booklet of Suggestion

---

Published at  
Rochester, N. Y., the Kodak City  
by the  
Eastman Kodak Company



THE FAIRY TALE.

Harold Baker.

## THE PICTURES



A PRETTY BALL.

Miss Ethel Terry.

THERE is fascination in every phase of photography. Sea and landscape and sport and science lend themselves to the enthusiasm of the camerist. But after all, there is no branch of picture making that is so full of interest, that so universally appeals to mankind as the picturing of the human face and figure. The predominant feature of the first attempts at drawing is the attempt to show the likeness of man or woman. Whether cut in stone by the early Egyptian or rudely scratched upon a piece

of bark by a savage of the forest, earlier pictures all show this in-born tendency toward the picturing of mankind by man.

Photography made it possible for everyone to have pictures. The Kodak made it possible for everybody to take pictures, and in infinite variety. It lends itself absolutely to the fancy of the amateur, snapping the children at play, taking a formal portrait by the light of the library window, or going to garden or wood, there to do its part in the telling of a photographic story of love or beauty or sorrow—as the camerist may dictate.



A LITTLE MOTHER.

R. L. Chipman.





HAPPY HOURS.

Frederick L. Colby.

It is the object of this little book to show just a few Kodak possibilities and to tell, simply, the important things that should be known before one undertakes portraiture. All of the pictures were made on Kodak film, with either a Kodak or a Brownie Camera. They show the artistic possibilities within the grasp of every amateur.

Pictures such as "The Fairy Tale," page 2, "A Little Mother," page 4, and "The Basket of Flowers," page 16, show what delightful subjects the children make and how readily they enter into the spirit of Kodakery. Home portraits in every way and no doubt good likenesses as well, they have the added charm of telling a little story of child life. The boy with his story book and the girls with their dolls and flowers and pets appeal to everyone.

The portraits on pages 10, 11, and 19 show what can be done in any home in what might be termed "straight portraiture"; that is, the making of pictures that are valued principally for the sake of the likeness. Such pictures are easily made with a Kodak with no other lighting than that afforded by an ordinary window.



FLORENCE.  
Edith L. Garitt.



MUCH STUDY IS A  
WEARINESS TO THE FLESH.

Herman G. Cuthbert.



Not always artistic perhaps, but most dear to mother's heart, are the quick shots at baby, as shown on pages 22 and 23. They are not quite snap-shots, for absolutely instantaneous pictures cannot be made in-doors, yet a high percentage of good results is not hard to obtain. Flood the room with light, set your camera at the proper focus—putting it on some firm support not too high from the floor—and let the youngsters frolic. When the pose suits you, watch for the opportunity and make an exposure of about two seconds. The children will move sometimes but a few failures are worth while, for when you catch them right you have a picture of unconstrained child life that is beyond price.



A STUDY.

G. A. Lee.

Then, there is outdoors with the children. The pictures on pages 3, 5, 9, 17, 18, 20, 21, and 25 give a hint of the delight of this particular kind of Kodak work. Snap-shots they may be, but there is one thing to remember—that a harsh glare of sunlight makes hard shadows and over-timed high-lights. Choose, if you can, a day of fleecy clouds when the sun is slightly over-cast and your pictures will have the delightfully soft and pleasing effects which are so essential to the charm of a good photograph.

And further on there is the whole realm of fancy. There's a rule for this too—simplicity. Alfred Stieglitz says:

“The problem that is presented is practically one of elimination. To include all that is necessary for the elucidation of the composition and to exclude everything that is unessential to a clear statement of the dominant underlying idea.” If one of the least may have the temerity to elucidate, for the benefit of the novice, this statement from the camera master, he would add that in straight photography this simplicity may be only brought about by selection, by lighting and by focus. Selection of a view point that will make the principal lines in the picture lead up to the main subject, lighting that will accentuate the important and, by contrast, keep the unimportant in a subdued tone, and a focus that likewise more



WATCHING THE GOLDFISH.

Mrs. S. M. Hitchcock.



THIS LITTLE PIG WENT TO MARKET.

Nancy Ford Cones.



A PORTRAIT.

Stanley Mylius.



HARRY.

Mrs. B. M. Fernald.

clearly defines the principal subject than it does the less important surrounding details, gives to the picture a simplicity that is pleasing, even to the untrained eye. As an example of this, study for a moment "Does My Mother Want Me?" on page 17, and then turn over the leaf to "Where did You Come From?" Both are charming pictures of child life, but, undeniably, there is something distracting to the eye in the clear cut detail of the second picture. It would have been far more fascinating if the child and the butterfly, by the lighting or by the focus, had been made to play a more distinct part in the picture. They could not have been made more

sharp, but the surroundings could have been less so.

The realm of fancy—we enter in the study of the portrait of the old gentleman weary with many years, page 6; "Mountain and Woodland Nymphs," pages 12 and 13; "Gateway at Old Oread" and "Mother and Child," pages 14 and 15. Such as these are more than photographs—they are pictures—decorative, delightful, full of feeling and inspiring the thought that 'twere easy to weave about each a story—a story filled with life and poetry and throbbing with human interest.

In Kodak portraiture there's variety, interest. It offers itself to the novice and to the camera master. There's a simple



Kodak way that leads to every delightful nook in the whole wide photographic realm.

There's no dark-room, there are few chemicals. Each step in the picture making has been so simplified that finishing the pictures has become as easy as pressing the button. And it is always at the option of the Kodaker to do as much or as little of the work as he likes. He may press the button and let another "do the rest;" he may do the developing only and let another do the printing; he does the work that pleases him, any part may be left to another. It is at his option.



MOUNTAIN NYMPH.

Miss Jessie Willard.



THE BATH.

A. H. Moberg.





WOODLAND NYMPH.

Chas. J. Hankinson.

## A TRIFLE TECHNICAL

We have had, in the earlier pages of this little book, two or three hints on quick shots at the baby and on the making of children's pictures out-of-doors. In straight indoor portraiture the work is not a whit harder but should be done a little more methodically.

If we want large size bust photographs (i. e., photographs in which the head and shoulders nearly fill the plate) we must use the Kodak Portrait Attachment. This is simply an extra lens, retailing at 50 cents, and may be obtained of any Kodak dealer. In use it is

slipped on in front of the regular lens and the effect is that it makes the Kodak (if it is of the fixed focus type) give a sharp picture at a distance of  $3\frac{1}{2}$  feet from the subject. Objects at a greater distance are at the same time thrown out of focus, thus softening the background and giving the desired prominence to the subject photographed. With the focusing Kodaks there is some little latitude, allowing of the use of the Portrait Attachment at even closer range and then again at a somewhat greater distance, thus making it possible to vary the size of the image. In every instance the table accompanying the attachment tells in precise figures the distances



GATEWAY AT OLD OREAD.

S. Virginia Atwell.



MOTHER AND CHILD.

Eduard Steichen.

the lens must be from the subject, for each distance on the focusing scale. For instance, with a No. 3 Folding Pocket Kodak and Portrait Attachment you should focus as follows :

To work at 2	ft. 8 in.	set focus at	6 ft.
" "	" 3	" "	8 "
" "	" $3\frac{1}{2}$	" "	15 "
" "	" 4	" "	25 "
" "	" $4\frac{1}{2}$	" "	100 "

In each case the distance is to be measured from *lens* to subject.



THE BASKET OF FLOWERS.

Margaret Lee Walker.



DOES MY MOTHER WANT ME?

F. E. Bronson.



Now for the lighting. Open blinds wide and raise the shade to the very top of the window. A north light is to be chosen if possible, and it is desirable to have free access of light from the sky, not the reflection from a red brick wall. In no case should a window be chosen into which the sun shines directly—move to another part of the house or choose an hour when the direct sunlight does not come in at your window. Fasten a dark cloth or opaque paper across the lower part of the window, thus getting a top-light, as this gives much the best modulation of the features.

Place the sitter about the width of the window from one of the casings. Turn the face of the sitter toward the window and then have the subject turn the head gradually away until one side of the nose becomes shaded. The light should strike a little upon both cheeks and the eyes should look in the same general direction in which the face is pointed. Now soften the shadows by throwing a white towel over a high backed chair and placing it about three feet from the subject on the shaded side of the face.

Next place the Kodak so as to take in the view of the face that is desired. For a bust portrait the lens should be about on a level



WHERE DID YOU COME FROM?

F. B. Mogill.





THE NOVEL.

Clarence Ponting.



A PORTRAIT.

C. J. Gottlieb.

with the subject's nose. See that no brightly lighted part of the room, as a window or doorway, is in range of the lens.

With a large volume of light direct from the sky, the exposure on a bright, sunshiny day would be two seconds with the largest stop in one of the single lens Kodaks, or with stop No. 8 when using one of the Kodaks having a rapid rectilinear lens. If stop No. 4 is used with the rapid rectilinear lens, the time may be cut to one second if every condition is favorable, but it must be borne in mind that we mean *a full second*. Double this time is necessary if the sky is slightly overcast, and four times the time should be given on a cloudy day. The foregoing figures are for hours from four hours after sunrise to four hours before sunset. Earlier or later the exposure will be longer. Over-exposure is far better than under-exposure and so where there is doubt, give a little more time. There is great latitude in Kodak Film and if the exposure is approx-



DO YOU LIKE BUTTER?

F. E. Bronson.

imately correct, a good printing negative will be the result.

By carefully following the foregoing directions as to the placing of the sitter, many different effects of lighting may be obtained by simply moving the Kodak. To begin with, work away from the light, i. e., have the Kodak closer to the window than is the subject, and, of course, at the opposite side of the window. If working toward the light (photographing the shaded side of the face with just a touch of light on the profile) shield the lens from the light. You will find some charming contradictions to this rule in this little book, a most marked one being "The Novel," page 19. In making



CHILD STUDY.

Thos. A. Morgan.

such pictures the chief difficulty lies in the fact that the outdoors is so much brighter than the indoors that the illumination is not equal. In other words, when we give time enough for the indoor part of the picture, we have over-exposed the outdoor part. When the difference in the degree of indoor and outdoor light is not too great, however, the latitude and non-halation quality of N. C. Film will take care of the variation, as shown in the picture referred to. This matter of latitude and



CURIOSITY.

F. E. Bronson.



THE RUNAWAY.

Mary G. Hunterman.

non-halation is an important one to the amateur, by the way, for his work is, as a rule, done in a light that gives strong high lights and deep shadows. The professional's work is made under the soft and well regulated light of his studio. The amateur works under different conditions with a harsher light and *we make the film to meet those conditions.*

As to development, just a word—use the tank system. In the first place it gives better results than the dark-room method, and in the next place it does away with the fuss and bother. The comparatively slow development (20 minutes) gives negatives a delightful delicacy and rare printing quality. They may





HALLOW E'EN.

Myra A. Wiggins.

vary in density, but that by no means indicates that the contrasts are not correct. Some will simply require a few seconds more exposure in the printing than will others.

Just as the Kodak has done away with the dark-room for loading and unloading, has done away with the heavy glass plates and with the ground glass for focusing ; just as the Kodak Tank Developer has done away with the dark-room for development, so has Velox Paper done away with the necessity of sunlight for printing. It can be printed by any light, yet requires no dark-room for manipulation.

By the Kodak system every step has been so simplified that there are now no irksome tasks in picture making. Even paste has been supplanted by Kodak Dry Mounting Tissue for mounting the prints.

"Kodak" means photography with the bother left out.





AMONG THE DAISIES.

H. C. Cassidy.

## ABOUT KODAK GOODS

This is not a catalog yet we feel sure that anyone who has read thus far will be interested in knowing something of Kodaks and the Kodak system. In the pages that follow we tell something of the various types of Kodaks, and of the Kodak Tank Developer. To enter fully into detail you must ask for a Kodak catalog or better still look over the goods themselves at the Kodak dealers.

EASTMAN KODAK COMPANY.

# The Folding Pocket Kodak Type



An aluminum body with folding bellows and a high grade lens and shutter equipment are the characteristics of the Kodaks in this important group.

The smaller sizes ( Nos. 1 and 1A ) have a fixed focus and are equipped with meniscus achromatic lenses. The shutters have the time, instantaneous, and "bulb" movement and iris diaphragm stops. The shutter works with the trigger only—no bulb and tube.

The Nos. 3 and 3A (see illustration ) Folding Pocket Kodaks and the 4A

Folding Kodaks are focusing cameras, having high speed rectilinear lenses and pneumatic release shutters with iris diaphragm stops. They have also our automatic focusing lock.

In these cameras nothing has been neglected that can contribute to accuracy and simplicity. Every detail shows evidence of careful workmanship.

No. 1	Folding Pocket Kodak,	pictures	$2\frac{1}{4} \times 3\frac{1}{4}$	-	\$10.00
No. 1A	"	"	"	$2\frac{1}{2} \times 4\frac{1}{4}$	- 12.00
No. 3	"	"	"	$3\frac{1}{4} \times 4\frac{1}{4}$	- 17.50
No. 3A	"	"	"	$3\frac{1}{4} \times 5\frac{1}{2}$	- 20.00
No. 4A	Folding Kodak,	"	$4\frac{1}{4} \times 6\frac{1}{2}$	-	35.00

# Kodaks of the Box Form Type



The absolute simplicity of construction of this form of instrument makes it possible to manufacture a wonderfully efficient camera at a very low cost.

In this type are included the No. 2 Bulls-Eye, the No. 2 Flexo and the new 3B Quick Focus Kodak. All have the Eastman Rotary shutter, which is always set, and which is instantly ready for snapshots or time exposures, and

have sets of three stops. The Flexo and the Bulls-Eye are fixed focus cameras, the Flexo having an achromatic and the Bulls-Eye a meniscus achromatic lens. Both are well made in every detail although differing somewhat in construction.

The 3B Quick Focus ( see illustration ) embodies a new idea in camera making. Instead of drawing out the lens in focusing, the operator simply turns a lever to the proper point in a notched scale, touches a button and the front snaps into correct focus. The 3B Quick Focus has fine meniscus achromatic lens and makes pictures of the popular  $3\frac{1}{4} \times 5\frac{1}{2}$  size.

All of the box form Kodaks are covered with fine seal grain leather and have nickeled fittings.

No. 2 Flexo Kodak, pictures $3\frac{1}{2} \times 3\frac{1}{2}$	-	-	-	\$ 5.00
No. 2 Bulls-Eye Kodak, pictures $3\frac{1}{2} \times 3\frac{1}{2}$	-	-	-	8.00
No. 3B Quick Focus Kodak, pictures $3\frac{1}{4} \times 5\frac{1}{2}$	-	-	-	12.00

# The Brownie Cameras



The Brownie Cameras work like Kodaks. Made by Kodak workmen in the Kodak factory they show that attention to detail that is characteristic of the Kodak products.

Like the Kodaks they load in daylight with film cartridges; the shutters are well made and accurate and provide for both time and instantaneous exposures. The lenses are carefully selected

and tested and give clear, sharp pictures. The Brownies are covered with a fine quality of imitation leather and have nickeled fittings. The No. 2 Brownie (see illustration) has two finders, and the Eastman Rotary shutter with a set of three stops.

The Folding Brownies have reversible finders, automatic shutters, automatic focusing locks, and sets of three stops.

Brownie construction and operation are so simple that a child can work them with success, yet their capabilities are such that they satisfy grown people. They offer an inexpensive means of taking up photography by the Kodak system—the "all by daylight" way.

No. 1 Brownie Camera, pictures $2\frac{1}{4} \times 2\frac{1}{4}$	- - -	\$1.00
No. 2 " " " $2\frac{1}{4} \times 3\frac{1}{4}$	- - -	2.00
No. 2 Folding Brownie Camera, pictures $2\frac{1}{4} \times 3\frac{1}{4}$	-	5.00
No. 3 " " " $3\frac{1}{4} \times 4\frac{1}{4}$	-	9.00
The Kodak Box Outfit, No. 2, including No. 2 Brownie Camera, Brownie Developing Box, film, paper, trays, chemicals, everything for picture making (see p. 32)		4.00

# Kodak Portrait Attachment

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



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

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

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

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

## THE PRICE

Kodak Portrait Attachment, - - - - - \$ .50



# Kodak Tank Developer



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

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

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

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

That development by timing is correct from a scientific standpoint, and in practice better than trying to determine the proper length to which development should be carried by inspecting the negative before the dark-room lamp, is now generally conceded. The Kodak Tank Developer to-day is being used by many of the leading pictorialists, who are obtaining



**Box for Winding Protecting Apron  
and Film Together.**



with it their best negatives. Compared with dark-room development, it is not only convenience against inconvenience, but it is science against guess work.

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

Both handles of the box are removable, and together with the Tank and apron can be packed inside the box, thus making the entire outfit self-contained.

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

## Kodak Tank Developer Supplies

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

## Brownie Developing Box



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

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

Price, - - - - -	\$1.00
------------------	--------

# The Kodak Box, No. 2

A No. 2 Brownie camera for taking  $2\frac{1}{4} \times 3\frac{1}{4}$  pictures, a Brownie Developing Box for developing the negative *in daylight*, film, Velox paper, chemicals, trays, mounts, everything needed for making pictures is included in this complete little outfit.

No dark-room is needed and every step is explained in the illustrated instruction book that accompanies every outfit.

## The Kodak Box, No. 2, Containing :

1	No. 2 Brownie Camera, - - -	\$2.00	1	No. 2 Brownie Printing Frame, - - -	\$ .15
1	Brownie Developing Box, - - -	1.00	1	Doz. $2\frac{1}{4} \times 3\frac{1}{4}$ Brownie Velox, - - -	.15
1	Roll No. 2 Brownie Film, 6 ex., - - -	.20	2	Eastman M. Q. Developing Tubes, - - -	.10
2	Brownie Developing Powders, - - -	.05	3	Paper Developing Trays, - - -	.30
1	Pkg. Kodak Acid Fixing Powder, - - -	.15	1	Doz. $2\frac{1}{4} \times 3\frac{1}{4}$ Duplex Mounts, - - -	.05
1	Four-oz. Graduate, - - -	.10	1	Doz. Kodak Dry Mounting Tissue, - - -	.05
1	Stirring Rod, - - -	.05	1	Instruction Book, - - -	.10
					<hr/> \$4.45

Price, complete, - - - - - \$4.00

## “The Modern Way in Picture Making”

A common sense book on photography that tells the amateur everything he needs to know and omits those things which he does not need to know. It contains full instructions on everything, from the making of snap-shots to bromide enlarging and lantern slide work.

Special topics are skillfully handled by : Alfred Stieglitz, Rudolf Eickemeyer, Jr., A. Radclyffe Dugmore, Bernard Alfieri, James A. Sinclair, Robert Demachy, W. S. Ritch, and F. M. Steadman.

Nearly 200 pages, sixty half-tone illustrations, twenty diagrams. Beautifully printed, cloth bound. Title in gold. Price, \$1.00. All Kodak Dealers.



SIBLEY, LINDSAY & CURR CO.,  
228 and 268 Main St., East,  
ROCHESTER, N. Y.