

POCKET KODAK



PORTRAITURE

# POCKET KODAK PORTRAITURE

WITH ILLUSTRATIONS BY  
RUDOLF EICKEMEYER, JR.

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*Folding Pocket Kodak  
and Portrait Attachment.*



THE chief end of photography, from the amateur's standpoint, is home portraiture. He may revel in the delights of outdoor work; may record with enthusiasm the events of the summer vacation and snap-shot every point of interest on his travels, but to make portraits—portraits which will be likenesses, which will be artistic and natural—such is his cherished, though oftentimes secret, ambition.

It  
has  
Life

And portraiture touches the human side of photography; it has life. By it are preserved the child faces and the child habits which the years so quickly efface. Who that loves

children or cherishes the affection of a friend can resist this most interesting phase of the art photographic?

The delightful child pictures which Mr. Eickemeyer contributes to this little book should prove an inspiration to every Kodaker. A careful study of the pictures alone will almost reveal their maker's methods. Their simplicity and naturalness

A  
Careful  
Study



show that he has done but little "posing," depending rather upon inborn grace of the little ones; that he has awaited the opportune moment for making the exposure and with patience and tact has made his subjects unconscious, or at least forgetful, of the fact that they were being photographed.

All of the pictures were made with a Folding Pocket Kodak, some with and some without the portrait attachment, the very simplicity of the instrument making it especially available for work which must be done quickly, and freeing it from details which exhaust the patience of both sitter and operator. Commenting upon the Pocket Kodak in connection with the pictures which he made for us, Mr. Eickemeyer says:

“The Kodak lies on the library table with the dictionary, and I hope it will prove as useful as the latter. In much the same way as one refers frequently to the dictionary, one can now turn to the Pocket Kodak whenever something occurs in one's field of vision that is considered worthy of a pictorial record.

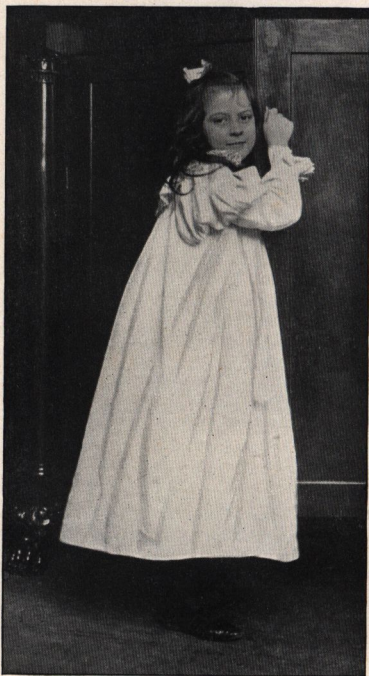
“Realizing that practical examples are better than mere theorizing, and with a view to suggesting the line which may be taken by the worker, I have made a number of pictures which clearly show what work can be done with this new camera. The majority are pictures devoid of studio characteristics; that is to say, they do not depend for effect upon special lighting, painted backgrounds or other studio accessories, and their good points will be quite within the reach of the ambitious amateur.

Not  
Mere  
Theorizing

*“I especially made it my purpose to avoid any attempt at composition, but left everything in the rooms as they happened to be at the moment.”*

The simple beauty of Mr. Eickemeyer's work is perhaps beyond what the beginner can expect to grasp at first hand, but it depicts the potentialities of the Kodak and becomes a help and a guide to the novice. It is the personal side of the picture that gives it the true value in the eyes of the maker and his friends, and it is to so guide

A  
Help  
and a  
Guide



the beginner that he can successfully engage in this phase of photography that these few pages are written.

Before undertaking to photograph children perhaps 'twere better for the Kodaker to make a few trials with "grown folks" in order to become accustomed to the lighting and note the effects of shadows upon the face.

The Folding Pocket Kodaks lend themselves with unusual facility to home portraiture by



*Folding Pocket Kodak  
and Portrait Attachment.*





reason of their simplicity, which enables the operator to give nearly his entire attention to the subject and to the lighting, and by reason of the non-halation qualities of our film (caused by its contact with the dull faced black paper which runs behind it), which materially reduce the too violent contrasts caused by the uneven lighting of ordinary house interiors.

No tripod is necessary, any firm support



*Folding Pocket Kodak  
without Attachment.*



will answer, and the time exposures are made by simply touching one button to open and another to close the shutter. In order to catch the natural expression of the sitter the exposures should be as short as will give a properly timed negative and the largest stop should therefore be used, but it should be borne in mind that under-exposure makes harsh negatives. To use an old photographic expression: "Expose for the shadows; the high-

lights will take care of themselves."

The lenses used in the fixed focus Folding Pocket Kodaks are of such quality that they admit of a larger stop opening than that used in ordinary fixed focus cameras, and they are, therefore, unusually rapid, an important feature in interior portraiture. The No. 3 Folding Pocket Kodaks are focusing cameras with rapid rectilinear lenses.

Their  
Great  
Speed  
Helps

In the use of the portrait attachment no



*Folding Pocket Kodak  
and Portrait Attachment.*



*Folding Pocket Kodak  
and Portrait Attachment.*



change whatever is made in the operation of the Kodak. The attachment, which can be carried in the vest pocket, is to be slipped on over the lens and the Kodak manipulated in the usual manner except that putting the attachment in place is equivalent to setting the focus at three and one-half feet, at which distance the Kodaks will then cut a clear, sharp picture. The use of the attachment, of course, throws them out of focus at other distances. In using the attachment on the No. 3 Folding Pocket Kodak the focus should be set at 15 feet.

In  
the  
Vest  
Pocket

In portraiture the first consideration is the light. A top light is usually preferable, and if a north light can be used, so much the better. Raise the window shades to the full limit and pin a cloth across the lower half of

About  
the  
Light

the window. Have all of the light come from one source. If there is a "cross light" it will cut up the shadows, causing a disagreeable and inharmonious effect.

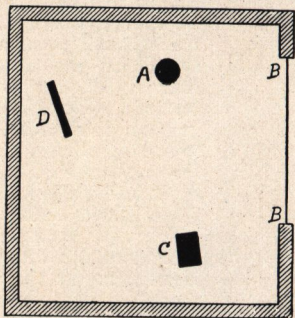


FIG. 1

A, sitter ; B B, window ; C, Kodak ;  
D, reflector.

Figure 1 indicates the relative positions of the sitter, the camera and the light. Perhaps the simplest and best pose to begin with is obtained by seating the subject at "A," facing the Kodak, "C," and

then turning the face slightly away from the light. Care should be taken with the eyes. They should not be turned decidedly to either side, but should look in nearly the direction that the face is pointing, otherwise some very ridiculous effects may result.

A  
Simple  
Pose

If the shadow on the side of the face away from the light is very heavy, a reflector should be placed at point "D." A sheet suspended from the picture mould-



*Folding Pocket Kodak  
and Portrait Attachment.*



Softening  
Shadows

ing, or even thrown over a chair, will usually answer the purpose very well, and a little practice will show how the depth and location of the shadows can be manipulated at the operator's will by moving the reflector.

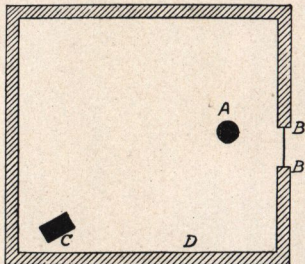


FIG. II

A, sitter; BB, window; C, Kodak;  
D, point toward which face is  
to be turned.

Rembrandt  
Lighting

the great painter whose name has been given to this style of lighting—a style of which he was a perfect master. To obtain this effect we place the subject at point "A," facing point "D," and set up the Kodak at point "C." The proportions of light and shade can be changed by simply turning the sitter's head toward or away from the light. A very slight change in position makes a wonderful change in the lighting,

Figure 2 shows how to obtain the beautiful effects of a Rembrandt lighting—this being the term applied to pictures taken from the shadow side of face, a favorite method with



*Folding  
Pocket Kodak.*

and the face of the subject should be studied carefully to obtain the best effect.

Backgrounds should be appropriate and simple. Often a dark portiere produces a most pleasing effect, or walls having a plain ingrain paper will sometimes answer perfectly. Heavily figured wall papers should, as a rule, be avoided, however, as the figures are likely to draw the eye away from the subject, thus destroying all harmony in the composition.

Simple  
Back-  
grounds

But "home portraiture" does not necessarily mean the taking of pictures inside the four walls of a room. The shady side of the house or the subdued light of a wide veranda frequently offer exceptional opportunities for portraiture, and the Kodak Portrait Attachment can be used as well out of doors as indoors, but two points must be borne in mind. Do not, pray do not take the subject into bright sunlight, and do not use the clapboarded side of a house for a background. A trellis of vines growing up over the veranda, or an open doorway, makes a most excellent background in photographing grown people, while a clump of bushes is often equally desirable as a background for a portrait of young children at play.

Out-  
door  
Portraiture

Having before us some of Mr. Eickemeyer's charming work with the Kodak, what he has to say of his methods is particularly interesting:



*Folding Pocket Kodak  
without Attachment.*

Hints  
from Mr.  
Eickemeyer

“Among my old Colonial possessions is an oak chair with a little table-like rest on the right arm, such as are still found in New England homesteads but which have become quite rare and with which their owners are loath to part. This chair is just the right one for interior photography, for, when seated, with the Kodak resting on the little table on its arm, I can look into the finder and make pictures in the easiest manner imaginable.

Uncon-  
scious  
Subjects

“One morning, resting in my den, perusing the papers, with the camera within reach, my little nephew and my two little nieces came in to spend a few hours with us. The boy soon tired and went out of doors, and only came in from time to time to see if luncheon was ready, and for that reason only figured once in my pictures, and I must say I was really glad of this as he might have interfered with the work I had planned. The little girls stayed and played about the room as unconcernedly as if nobody was there. They thought I was reading, while in reality I was watching them attentively through the Kodak finder, waiting for the moment when the whole picture harmonized. Thus I was able to obtain several pictures of my unconscious subjects.

“When luncheon time came, one of my little guests sat down at once at the table,



*Folding Pocket Kodak  
without Attachment.*

and telling her to sit quietly I photographed her by resting the Kodak on a large book in front of her. The picture with its dark, distant background gives the figure envelope, and in this respect it is an example of its kind.

A  
Book  
for a  
Tripod

“After luncheon we shifted the scene of action upstairs, where I composed several pictures with the two little girls at the window. A potted chrysanthemum is the object of interest, with an old Colonial high-boy for a background.

“In the meantime my wife, equally fond of Colonial objects as myself, had donned at my suggestion a Rococo gown, and now came in for her share in my experiments with the new camera. I took her in two different attitudes, in one standing before a chiffonier with a distant window in the line of the camera, and in the other seated at her writing desk with a window reflected in the mirror fronting the camera. Both were difficult photographic situations.

A  
Difficult  
Situation

“Another attractive picture is of the little girl opening the door of an old Colonial cupboard. The little mischievous face is marvelously clear and plastic, and full of character. It is also noteworthy in its range of local values, from purest white to opaque black.

“Growing still more ambitious, I did not wish to end my work before I had tested

the camera making bust portraits pure and simple.

“Every amateur has, no doubt, experienced the difficulty of managing in close surroundings the shadow side of the face, the daylight being too concentrated and rarely diffused enough, but by using a piece of white cardboard as a reflector the shadows can be materially lightened. But only in extreme cases of light and shade will a reflector be found necessary.

“Formerly those photographers were considered fortunate whose apparatus was unlimited in quantity, or of the most expensive quality, but now the amateur whose outfit alone consists of a Folding Pocket Kodak and a Portrait Attachment is afforded an opportunity to make good portraits with an instrument of most complete pattern.”

Unlimited  
Apparatus  
not  
Necessary

With Mr. Eickemeyer's work, and his explanation of his methods as a guide and inspiration, we believe that this modest little work will prove of value to every amateur into whose hands it may fall. Each step that one advances in photographic work so increases its charm, opens up such new and delightful fields to the amateur, that to stop at the mere taking of outdoor snap-shots is the throwing away of untold pleasures. A dozen years ago there were indeed few who could afford the time or

An  
Increasing  
Charm



money to go extensively into photography, but the Kodak has changed the conditions. Cost of apparatus and detail of operations have been reduced to a minimum and now he who will may Kodak.

Other  
Kodaks

What Mr. Eickemeyer has accomplished with the Folding Pocket Kodak can, of course, be done as readily with the box styles of Kodaks, which are its equal in everything except compactness, while the Cartridge Kodaks, with their noiseless pneumatic shutters and rapid lenses, are particularly adapted to portraiture.

Kodak Cartridges are now made for two and six as well as for twelve exposures, enabling one to load economically and in broad daylight for a few exposures at home.

The delights of home portraiture are thus within the grasp of every Kodaker.

*All of the foregoing illustrations were made with a Folding Pocket Kodak on Eastman's Transparent Film. In the six head and shoulder pictures the Portrait Attachment was used.*

*RUDOLF EICKEMEYER, JR.*

*568 Fifth Avenue, New York,  
December, 1900.*

## KODAK PORTRAIT ATTACHMENTS

The Kodak Portrait Attachments are simply extra lenses which are made to fit our fixed focus instruments (and the No. 3 Folding Pocket Kodak). They are attached by simply slipping on over the lens hood or inserting in the opening in front board of Kodak, as the case may be. They in no way affect the operation of the Kodak except that they make it cut sharp at a distance of three and one-half feet, and consequently, of course, throw more distant objects out of focus. They are therefore to be used for bust portrait work only.

Kodak Portrait Attachments are made for the Folding Pocket Kodaks No. 1, No. 1A, No. 2 and No. 3, and for the No. 2 Bulls-Eye, No. 2 Bulls-Eye Special, No. 2 Bullet, No. 2 Bullet Special and No. 2 Flexo Kodaks.

Price of attachment to fit either of above instruments, fifty cents. Be sure and give exact designation of Kodak when ordering.

## A BIT OF DETAIL ABOUT FOLDING POCKET KODAKS

In the preceding pages we have shown something of what can be accomplished with these little instruments in a way of home portraiture. Here, a few lines descriptive of the cameras themselves may not be devoid of interest.

The Folding Pocket Kodaks are made of aluminum, are covered with the finest seal grain leather and have nicked fittings, thereby combining strength and lightness with elegance of finish. They embody that perfection which can only be secured by the use of the best machinery, the employment of highly skilled mechanics and the most rigid inspection and testing. Absolute accuracy is required in every detail of their manufacture. They are fitted with the Eastman Automatic shutter, which is always set. The simple touching of one lever makes a snap-shot. Time exposures are made by touching another lever, once to open and again to close the shutter.

Especial attention has been given to the lenses, every one of which is tested individually with the utmost care. Those used on the No. 1, No. 1 A and No. 2 have a fixed focus and are meniscus achromatic. The No. 3 Folding Pocket Kodaks have Rapid Rectilinear lenses and are fitted with focusing scales.

Folding Pocket Kodaks of all sizes have brilliant view-finders and sets of three stops, and in common with all Kodaks use our light-proof film cartridges, with which they can be *Loaded in Daylight*.

### THE PRICE

No. 1 Folding Pocket Kodak, for $2\frac{1}{4} \times 3\frac{1}{4}$ pictures,	\$10.00
Transparent Film Cartridge, 12 exposures, $2\frac{1}{4} \times 3\frac{1}{4}$ ,	.40
Do., 6 exposures,	.20
Folding Pocket Kodak, No. 1 A, for $2\frac{1}{2} \times 4\frac{1}{4}$ pictures,	12.00
Transparent Film Cartridge, 12 exposures, $2\frac{1}{2} \times 4\frac{1}{4}$ ,	.50
Do., 6 exposures,	.25
No. 2 Folding Pocket Kodak, for $3\frac{1}{2} \times 3\frac{1}{2}$ pictures,	15.00
Transparent Film Cartridge, 12 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$ ,	.60
Do., 6 exposures,	.30
Do., Double-Two Cartridge (4 exposures),	.20
No. 3 Folding Pocket Kodak, for $3\frac{1}{4} \times 4\frac{1}{4}$ pictures,	17.50
Transparent Film Cartridge, 12 exposures, $3\frac{1}{4} \times 4\frac{1}{4}$ ,	.70
Do., 6 exposures,	.35
Do., Double-Two Cartridge (4 exposures),	.25
Kodak Portrait Attachment for either of above (be sure and specify instrument to be used with when ordering),	.50

EASTMAN KODAK CO.,

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it isn't a Kodak.”*

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