

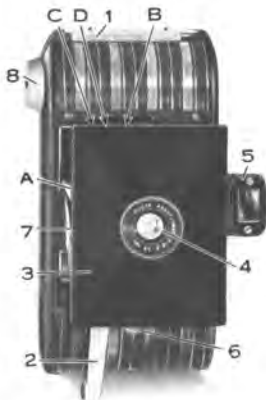
Picture taking with the
Kodak Bantam

KODAK ANASTIGMAT LENS *f.6.3*



EASTMAN KODAK COMPANY
ROCHESTER, N. Y., U. S. A.

THE CAMERA



- | | |
|---|--------------------------------|
| 1. Lock for Back | 5. Finder |
| 2. Standard for
Vertical Time
Exposures | 6. Button for
Opening Front |
| 3. Front Plate | 7. Braces for Front |
| 4. Lens | 8. Winding Knob |

A—Exposure Lever

B—Lever for Instantaneous or
Time Exposures

C—Opening for Cable Release

D—Stop Opening Slide

TO LOAD THE KODAK BANTAM

KEEP the protective paper wound tightly around the film to prevent light striking it. The camera should be loaded or unloaded in subdued light.

Use Kodak Film number: **F 828** in this camera.

Push the knurled slide on the end of the camera to **OPEN** (in direction of the arrow) and remove the back.



Place the film in the end opposite winding knob 8. The film must be placed in the camera so that when the paper is unwound, the green side of the paper is up and the black side towards the lens.

Thread the paper through the longer slit in the reel, as far as it will go (see illustration above).

Turn the winding knob 8 once or twice to bind the paper on the reel,

and be sure that the paper is started straight. Should it be impossible to turn the winding knob, press the lever 9, page 3, to release it.

Replace the back, fitting the flanges into the grooves provided for them.



The button 10 must be next to winding knob 8. Press the back so that the flanges fit into their respective grooves.

Now push the knurled slide on the end of the Kodak to LOCK (in the direction of the arrow), locking the back.

Turn the winding knob 8 until it locks. The first frame of film is now in position. After making the exposure, press the button 10 while turning the winding knob about a half turn; then *release the button 10 and continue winding until the knob locks*. The winding knob is locked every time a new frame of film is wound into position for exposure. The successive frames of film will be brought to position automatically by the perforations on the edge of the film, but the green window in the back of the camera can be watched for checking the number of exposures that have been made.

OPENING THE FRONT

Press the button 6, page 2, on the front of the Kodak. The front plate 3, page 2, will automatically spring into position. As the spring is very strong it is advisable to check it by holding the thumb lightly against the front.

MAKING THE EXPOSURES

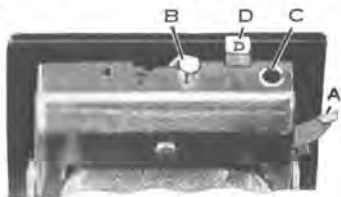
INSTANTANEOUS EXPOSURES

The Kodak Bantam is a fixed focus camera, therefore, subjects that are about six feet and farther from the camera will be sharp. For subjects that are closer to the camera than about six feet, use the Kodak Portrait Attachment, see page 17.

When making ordinary instantaneous exposures or snapshots when the sun is shining, the sun should be behind your back or over the shoulder. If it shines directly into the lens it will blur and fog the picture.

When using the large stop opening ($f.6.3$), snapshots can be made on gray, cloudy days, and even during rain in the middle of the day.

Lever B controls the shutter for time and instantaneous or snapshot exposures. For instantaneous exposures or snapshots this lever must be over "I"; it must be pushed over to "T" for time exposures.



The shutter of the camera is released by pushing the exposure lever A, slowly, as far as it will go. This makes the exposure. The lever automatically returns to its original position when it is released.

Do not jerk the lever as any movement of the camera, at the instant of exposure, will blur the picture.

Slide D controls the stop openings.

STOP OPENINGS

The stop openings regulate the amount of light passing through the lens. When slide D is all the way in, the large stop opening $f.6.3$ is in position. When slide D is drawn out

as far as it will go, as shown in illustration on page 6, the small stop opening $f.11$ is in position. *This is the one to use for snapshots of all ordinary subjects in bright sunlight.*

The stop openings (diaphragms) should be used as follows:

1. The Large ($f.6.3$)—For snapshots on cloudy days and during rain in the middle of the day; also for portraits outdoors when the sun is shining, with the subject in the shadow of a large tree or building but with a clear and unobstructed sky overhead.

2. The Small ($f.11$)—For instantaneous exposures or snapshots of all ordinary outdoor subjects such as landscapes, groups and street scenes, when the subject is in bright sunlight, and for subjects at the seashore and on the water. For Interior Time Exposures, see table on page 14.

When the second or small stop opening is used, nearby and distant objects will be sharper.

The camera *cannot* be closed unless the slide D is pushed in.

The latitude of the film is so great that the larger stop ($f.6.3$) may be used with good results for pictures of all subjects, except water, beach or snow scenes in brilliant sunlight. While a slight gain is effected in the

sharpness of nearby and distant objects by using the smaller stop ($f.11$), you may prefer not to bother with changing the stop except as required by the above extreme conditions.

THE FINDER

The finder 5, page 2, shows what will appear in the picture, but on a



much reduced scale. In viewing, the rear of the finder is brought as close to the eye as possible with the camera pressed lightly against the face. All

vertical lines in the subject should appear parallel with the vertical sides of the front frame of the finder, when holding the camera either in the vertical or horizontal position. *Hold the camera steady.*

The Kodak must be held level. If all the subject cannot be included in the finder without tilting the lens upwards, move backwards until it is all included *with the camera held level.*

If the subject is below the normal height, like a small child or a dog, the Kodak should be held down level with the center of the subject.

REMOVING THE FILM

After the eighth frame of film has been exposed, the button 10, page 4, must be pressed while the winding knob 8 is being turned.

Give the winding knob two complete turns after the end of the paper has passed the green window; then open the back of the Kodak in a subdued light. Unless the film and protective paper are completely wound on the spool before the back of camera is removed, the self-sealing flanges of the spool will not be automatic.

Remove the spool of film by grasping the flange opposite the winding



The exceptionally fine grain of Kodak Panatomic Film insures satisfactory enlargements of almost any size.

Prints of the standard size shown above are being offered at reasonable prices, and it is recommended that only prints of this size or larger be ordered from Kodak Bantam negatives.

knob and drawing the spool away from the post of the winding knob.

Important: If the above procedure is followed, the spool of film, when removed from the camera, will be fully wound, and sealed by the special spring flanges of the spool. The protective paper should not be pulled tight or sealed with a sticker or rubber band.

Important: Film should be developed as soon as possible after exposure. The quality of the image on all sensitized products is retained by prompt development after exposure.

Remove the empty spool and place it in the winding end of the camera, fitting the hole in the end of the spool over the post of winding knob. The Kodak is now ready for reloading.

TIME EXPOSURES—INDOORS

For time exposures the camera must always be placed on a firm support like a table or chair, *never* hold it in the hands.

Place the Kodak in such a position that the finder will include the view desired. The diagram, page 13, shows three positions for the camera. It should not be pointed at a window as the glare of light will blur the picture.

If all the windows cannot be avoided, draw the shades of those within range of the lens.



When making a vertical picture, use the standard 2, page 2, for a support. The camera must not be more than two or three inches from the edge of the table.

To make a horizontal time exposure, it will be necessary to secure from your dealer a No. 30 Cable Release (price 35¢), to be screwed into the opening C, page 6, next to the lever B. Turn the camera on its side. The front of the Kodak must be raised a trifle, by placing some small object under one corner of it.

Adjust the shutter for a time exposure by pushing lever B, page 6, over "T."

To make the exposure, steady the Kodak with one hand and press the exposure lever A, page 6 (when making vertical pictures) or the pin of the special cable release, carefully, to open

**Exposure Table for Interiors using the Small Stop Opening *f.11*.
With the Large Stop Opening *f.6.3* give one-third the time.**

VI

	Bright sun	Hazy sun	Cloudy bright	Cloudy dull
White walls and more than one window.	2 secs.	5 secs.	10 secs.	20 secs.
White walls and only one window.	3 secs.	8 secs.	15 secs.	30 secs.
Medium colored walls and furnishings and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
Medium colored walls and furnishings and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Dark colored walls and furnishings and more than one window.	10 secs.	20 secs.	40 secs.	1 min. 20 secs.
Dark colored walls and furnishings and only one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.

These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

the shutter. Give the proper time (using a watch if more than five seconds). Again press lever A (or cable release). This *closes* the shutter. The Kodak *must be steady* or the picture will be blurred; *do not hold it in the hands*.

After making an exposure, press the button 10, page 4, and turn the winding knob about a half turn; then release the button and turn the winding knob until it locks.

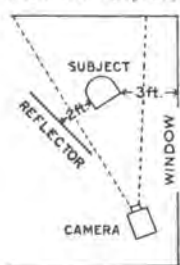
If no more time exposures are to be made, adjust the shutter for an instantaneous exposure, pushing lever B over "I," see page 6.

The camera cannot be closed unless the slide D, page 6, is pushed in and the special cable release removed.

TO MAKE A PORTRAIT

The subject should be seated in a chair partly facing the light with the body turned slightly away from, and the face turned towards the Kodak which should be a little higher than an ordinary table. The subject should look at an object level with the lens or directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject; and for a full-length figure, about ten feet. The

background should form a contrast with the subject; a light background



usually gives a better effect than a dark one. To get a good light on the face, follow the arrangement shown in the diagram. A reflector helps to get detail in the shaded part of the face. A white towel or tablecloth held by

an assistant or thrown over a screen or other high piece of furniture will make a suitable reflector; it should be at an angle as in the diagram.

If the above suggestion for lighting is followed, an exposure of about one second with the small stop opening $f.11$ will be sufficient on a bright day.

Making Portraits Outdoors

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead; use the large stop opening $f.6.3$ and make a snapshot exposure. By following this rule unpleasant and distorting shadows on the face will be avoided.

Kodak Portrait Attachment

The Kodak Portrait Attachment makes head and shoulder portraits. It can also be used for photographing flowers and similar subjects.

Place the Attachment over the lens and compose the picture in the finder.

The subject must be about $3\frac{1}{2}$ feet from the lens.

Measure the distance carefully from the lens to the face.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 8*, with the Kodak Bantam.

CLEAN LENSES

These pictures illustrate the difference between results with a dirty and clean lens.



Made with Dirty Lens. Made with Clean Lens.

Open the back of the Kodak, and wipe the front and back of the lens with a clean handkerchief.

Keep Dust Out of the Camera

Wipe the inside of the camera and bellows, occasionally, with a slightly damp cloth, especially if the camera has not been used for some time.

"AT HOME WITH YOUR KODAK" is a booklet containing many diagrams and illustrations showing various lighting effects. It gives suggestions for making pictures, in and around the home.

"PICTURE TAKING AT NIGHT" is a booklet that describes in detail the methods of making pictures by electric light, flash-light exposures, camp-fire scenes, fireworks, lightning, moon-light effects, silhouettes and other unusual pictures.

These two booklets are free, and copies of them will be sent upon request to our Service Department.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR
MAKING BETTER PICTURES

ALTHOUGH we give in this manual the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

The Service Department is at their service, *your* service.

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Outdoor Exposure Guide for the Kodak Bantam *f.6.3* Lens

SUBJECT	STOP OPENING	SHUTTER SPEED
Beach, water and snow scenes; also landscapes, groups and street scenes in bright sunlight.	Small <i>f.11</i>	Snapshot
Portraits in the open shade, not under a tree or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	Large <i>f.6.3</i>	Snapshot

Exposures are for the hours from one hour after sunrise until one hour before sunset on days when the sun is shining.

The latitude of the film is so great that the larger stop (*f.6.3*) may be used with good results for pictures of all subjects, except water, beach or snow scenes in brilliant sunlight. While a slight gain is effected in the sharpness of nearby and distant objects by using the smaller stop (*f.11*), you may prefer not to bother with changing the stop except for the above extreme conditions.

When photographing a moving object, such as a runner, train, or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.