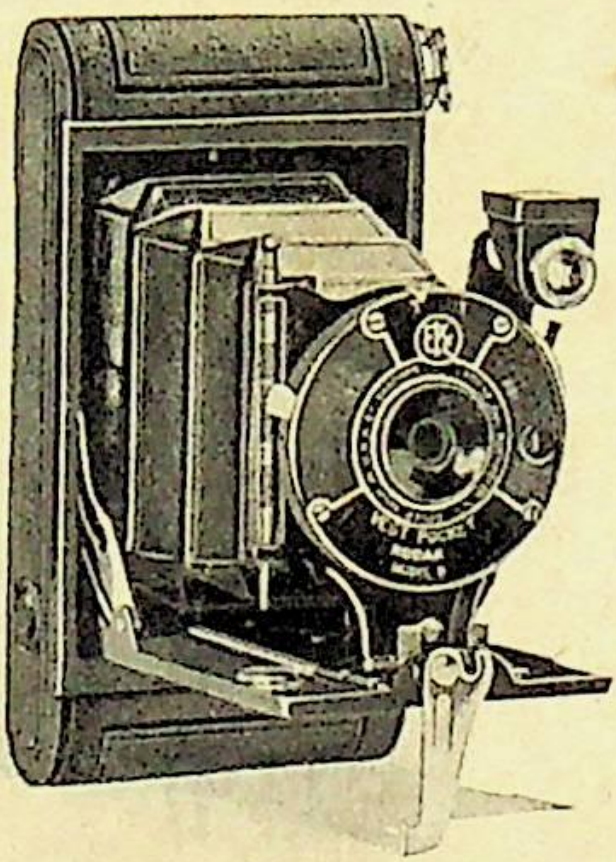
Picture taking with the

Vest Pocket Kodak

Model B

SINGLE LENS



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

"Kodak"

TRADE MARK
1888

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Manufacturers of

Kodak Cameras, Brownie Cameras,
Kodak Film Kodak Film Tanks,
Velox Paper, Solio Paper,
Eastman Royal Bromide Paper,
Eastman Standard Bromide Paper,
Eastman Velvet Bromide Paper,
Eastman Brilliant Velvet Bromide Paper,
Eastman Matte-Enamel Bromide Paper,
Eastman Enameled Bromide Paper,
Kodak Dry Mounting Tissue,
Eastman Tested Chemicals,
Tripods and Other Specialties.

Trade Marks Reg. U. S. Pat. Off.

March, 1926.

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Model B

SINGLE LENS

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

Order Film by Number

All Kodak Films are distinguished by the numbers on the ends of the cartons.

A **127** is the number of film for the Vest Pocket Kodak, Model B. The number is on the carton, on the cartridge, and on the back of the Kodak.

Autographic Film can be used in the earlier models of cameras, and "N.C." film can be used in autographic cameras.

Autographic results can only be obtained by using Autographic Film in an autographic camera.

IMPORTANT

When autographing film, bear down with the stylus as heavily as the paper will stand without tearing.

Before Loading

BEFORE taking any pictures with your Kodak, read the following instructions carefully. Make yourself familiar with the camera, taking especial care to learn how to operate the shutter (see page 10). Work it for both time and instantaneous exposures several times before loading the Kodak with film.

The first thing to bear in mind is that the light, which impresses the photographic image upon the sensitive film in a fraction of a second, when it comes through the lens, can destroy the film as quickly as it makes the picture. While loading and unloading, be very careful to keep the red paper wound tightly around the film to prevent the light striking it.

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Loading the Kodak

THE Vest Pocket Kodak, Model B, can be loaded and unloaded in daylight. These operations should be done in a subdued light, not in direct sunlight.

Use film No. A 127 for this Kodak.

After the seal around the film is broken, care must be taken to keep the red paper tight on the spool or it might slip and loosen sufficiently to let in light which would fog and ruin the film.

To load the Kodak:

1. Press the concealed springs on the sides of the Kodak, raise the metal edges about an inch as in Fig. I, and remove the body of the camera from the roll holder by an upward and outward movement.

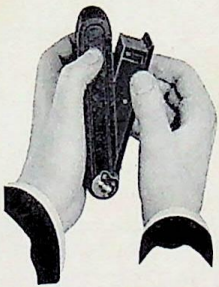


FIG. I.

2. In the roll holder

there is a metal spool with a slit in it; this is the reel onto which the film is wound after the exposures are made.

3. Draw out the winding key as far as it will come and remove the empty spool by tapping the roll holder on the palm of the hand.

4. Remove the band from around the spool of film. Holding the film securely, unfold and thread the tapered end of the red paper into the *longer* opening of the empty spool, *as far as it will go.* Each spool has one end slotted and the red paper must be so threaded that these slots are on opposite edges of the red paper. Fig. II.

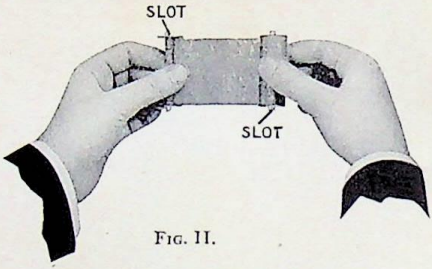


Fig. II.

Give the empty spool three or four turns, enough to bind the paper on the reel. See that the paper draws straight and true, and that the full spool does not loosen.

5. Unroll about four inches of the red paper and place the spools into the film pockets, keeping the red paper taut. The slotted end of the empty spool must be placed next to the winding key. Fig. III.

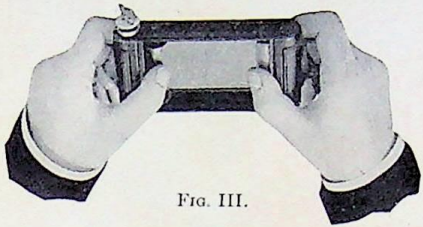


Fig. III.

6. Press in and turn the winding key until it fits into the slotted end of the empty spool, as in Fig. IV. The red paper must draw from the *under* side of the full spool.

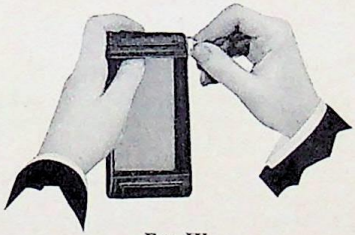


Fig. IV.

7. Replace the body into the roll holder, sliding the grooved end towards the empty spool. (The grooved end is the end nearest the tripod socket hole. Look at Fig. V, to be sure that you have the right end entered.)

Fig. V.

Push in the body as far as it will go (Fig. V), then press down the opposite end until the springs catch.

8. Turn the key and watch the red window. After 18 to 20 turns have been given, a warning hand will appear; now turn the key slowly until the

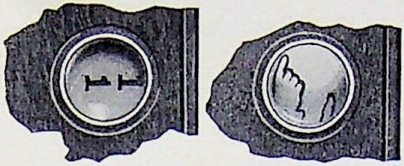


figure 1 is in the center of the window.

The film is now in position for the first picture.

Press in the winding key slightly when turning it, to keep the web on the key in the slot in the spool.

Load your Kodak with Kodak Film.

Look for this Trade Mark on the box:

EASTMAN Autographic

'If it isn't Eastman, it isn't Kodak Film."

Making the Exposures

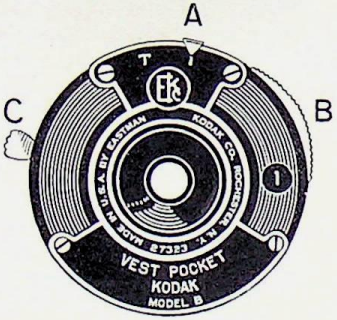
BEFORE making an exposure with the Vest Pocket Kodak, three things must be done:

First—The shutter must be adjusted for an instantaneous or time exposure.

Second—The diaphragm dial turned to the proper stop opening.

Third—An unexposed section of the film turned into position.

Operating the Shutter



In the above illustration, A is the lever that adjusts the shutter for instantaneous or time exposures.

The dial B controls the diaphragm or stop openings indicated by the numbers 1, 2, 3 and 4, which appear in

the circular opening on the front of the shutter near the letter B.

C is the exposure lever; one movement, either up or down, makes a snapshot or instantaneous exposure; and two movements—one to open the shutter and another to close it, make a time exposure.

"Snapshots"

First—Move the lever A to "I." This adjusts the shutter for Instantaneous or Snapshot Exposures.

Second—Revolve the diaphragm dial B by the milled edge, until number 1 is centered in the circular opening, see illustration of shutter on page 10. This brings the largest diaphragm or stop opening before the lens. No. 1 is the proper opening for ordinary outdoor work, such as street scenes, nearby views, etc., when the subject is in the bright sunlight.

Third—To make the exposure, move the lever C *once* either up or down. Push the lever until it clicks. Unless it is pushed as far as it will go, no click will be heard and no exposure will be made. Move the lever slowly so as not to jar the Kodak.

Time Exposures

First—Move the lever A to "T" (time). This adjusts the shutter for Time Exposures.

Second—Revolve the dial B until No. 1, 2, 3 or 4 shows in the circular opening. See instructions for the use of the diaphragms or stops given on pages 16 and 17; also the table for making Interior Time Exposures on pages 29 and 30, and the table for Time Exposures Outdoors, pages 33 and 34.

Third—Press the exposure lever C until it clicks. This *opens* the shutter, which now stays open. Time the exposure by a watch. Press the exposure lever in the opposite direction. This *closes* the shutter.

Important—*Do not oil any part of the shutter.*

In case of accident, return the Kodak to your dealer or to us for repairs.

Instantaneous Exposures
"Snapshots"

When making instantaneous exposures or snapshots, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over your shoulder. If it shines directly into the lens it will blur and fog the picture.

To make portraits out-of-doors, when the sun is shining brightly, the subject should be in the shade of a building or a large tree, but with clear and unobstructed sky overhead—use stop No. 3 or No. 4, place the Kodak on some firm, solid support (do not hold it in the hands) and make a *short* time exposure. The exposure lever C should be moved up and down (or vice-versa) without a pause, and care must be taken not to jar the camera. By following this rule, unpleasant and distorting shadows on the face will be avoided.

Special instructions for making portraits indoors, are given on page 31.

To Open and Focus the Kodak

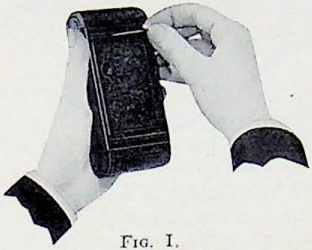


FIG. I.
Opening the Front.

Raise the lever near the winding key, Fig. I, and draw down the bed of the Kodak until the side arms catch.

Draw out the front by the knurled finger grips, below the shutter. Fig. II. The front must be drawn out until the focusing catch "clicks" into the notch on the camera bed.

FIG. II.
Drawing out the Front.

The Kodak is now in focus and subjects about seven feet and beyond will appear sharp in the picture.

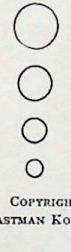
What Depth of Focus Means

Suppose that the lens is used at its full opening No. 1, an object 7½ feet distant will be sharp, objects 6 feet distant, while not as sharp, will be sharp enough for all practical purposes. Turn the diaphragm dial to No. 2 and objects nearer to the Kodak will increase

in sharpness. Go farther and use stop No. 4 then everything from 4 feet to infinity will be sharp. It will thus be seen that the smaller the stop the greater the depth of focus, that is, the greater the power of the lens to define sharply nearby and distant objects at the same time. But it is obvious that with the small stops the exposure must be correspondingly increased.

The following table gives the range of sharp definition or depth of focus, for the different stop openings of the Vest Pocket Kodak, Model B:

Stop or Diaphragm	Range of Sharpness
No. 1	7½ feet to Infinity
" 2	6⅓ " " "
" 3	5 " " "
" 4	4 " " "



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This diagram shows the actual sizes of the stop openings or diaphragms of the shutter used on the Vest Pocket Kodak, Model B, with Single Lens. It clearly indicates the relative sizes of the various stop openings and how their areas differ.

Diaphragms or Stop Openings

The diaphragms, or stops as they are sometimes called, are the openings that regulate the amount of light passing through the lens. The openings are changed by turning the milled dial B, see page 10.

No. 1—For *all ordinary outdoor work*, such as nearby landscapes showing little or no sky, groups and street scenes, when the subject is in the bright sunlight, with the shutter adjusted for instantaneous exposures. For Interior Time Exposures, see table on pages 29 and 30.

No. 2—For open views, when the sunlight on the subject is *unusually bright*, and there are no heavy shadows, such as views at the seashore and on the water, with the shutter adjusted for an instantaneous exposure. For Interior Time Exposures, the time for which is given in the table on pages 29 and 30.

No. 3—For instantaneous exposures of extremely distant views, marines, snow scenes and clouds, in bright sunlight. For Interior Time Exposures, see table on pages 29 and 30, and for Time Exposures Outdoors in cloudy weather. The exposures required for Time Exposures Outdoors are given in the table on page 33.

No. 4—For Interior Time Exposures, also for Time Exposures Outdoors in cloudy weather. The smaller the stop the sharper the nearby objects will be, see table on page 15. *Never for instantaneous exposures.*

If stops No. 3 and No. 4 are used for ordinary instantaneous exposures, *total failure will result.*

Throughout this manual all exposures given for out-of-door subjects are for the hours between 2½ hours after sunrise and 2½ hours before sunset. If earlier or later, the exposures must be longer.

For subjects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give. When making pictures under these conditions the Kodak must be placed on a tripod or some other steady, firm support.

Using the Finder

The finder gives the scope of view and shows the picture as it will appear but on a much reduced scale.

Point the lens at the subject to be photographed and looking into the finder from directly over it—*not at an angle*, include what you want by changing the direction of the lens.

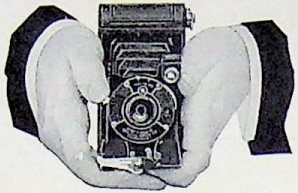


FIG. III.

To make a vertical exposure, hold the Kodak as in Fig. III. For a horizontal exposure, turn the finder and hold the Kodak as in Fig. IV, page 19.

It will be noticed that the top of the finder is notched, as shown in Fig. V, page 19. This enables the one finder to show the correct view when the Kodak is held in either the vertical or the horizontal position.

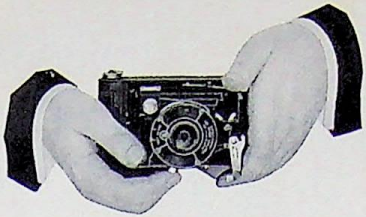


FIG. IV.

Only what is seen in that part of the finder represented by the white area of the diagrams will be included in the picture.

VIEW INCLUDED WHEN MAKING A VERTICAL PICTURE.

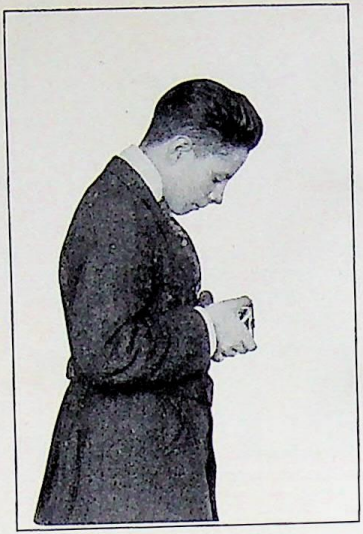
VIEW INCLUDED WHEN MAKING A HORIZONTAL PICTURE.

FIG. V.

Hold the Kodak steady,—hold it level as shown in the illustrations, and press the exposure lever up *or* down. *This makes the exposure.*

Hold the Kodak Level

The camera must be held level. If all of the subject cannot be included in the finder without tilting the lens



IMPORTANT

When making snapshots with any Kodak, hold it firmly against the body as shown, and when pushing the exposure lever hold the breath for the instant.

upwards, move backwards until it is all included *with the camera held level.*

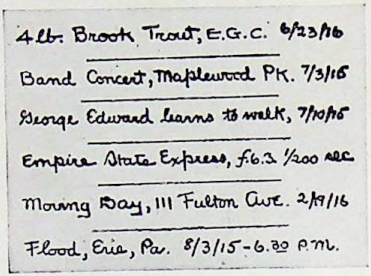
Tilting the Kodak to bring in the top of a tall building produces the distorted effect shown in Fig. VI. Sometimes a tall building can be photographed from a building opposite, at a level with the center of the subject.

FIG. VI.
Result Produced by Tilting the Kodak

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.

The Autographic Feature

The autographic feature makes it possible to record on the film, at the time of exposure, any data, such as the name of place or subject, the date or any other memo. This is done through a small opening in the back of the Kodak and the record normally comes just outside the picture area of the negative.



Autographic Records

The Autographic Records above suggest a few of the thousand and one ways in which these may be used to add value to your negatives.

An Autographic Kodak used with the Autographic Film Cartridge offers the great advantage of making the date

and title a part of the negative—*made on the film, and at the time.* It forms an indisputable record that will be appreciated more and more as the years go by. Many pictures tell the "where" and "who" but the more important "when" can only be guessed at. Even when the title of a picture is obvious, the *date* should always be put on as a matter of record for future certainty and satisfaction.

The Method

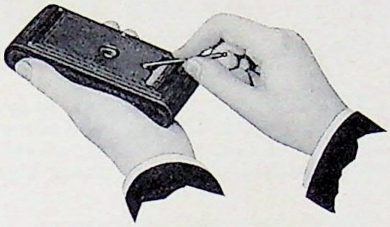


FIG. VII.
Opening the sliding-door

After an exposure has been made, push back the sliding-door on the back of the Kodak, using the stylus, placing the point of it in the hole in the middle of the door, as shown in Fig. VII. Holding the stylus as upright as possible (Fig. VIII, page 24), write on the strip of red paper any memorandum desired,

such as the title of the picture, the date, or any other details.

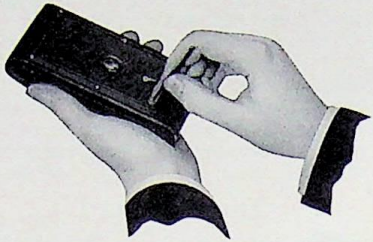


FIG. VIII.
Position of Stylus When Making an Autographic Record

To get a clear impression, press firmly on both the up and down strokes. While writing, or afterwards, shield the paper from the sun.

When the record has been made, expose it to the light as follows:

Expose to the Sky, but not to the Sun:

	OUT-OF-DOORS	INDOORS CLOSE TO WINDOW
BRILLIANT LIGHT	2 to 5 Secs.	5 to 7 Secs.
DULL LIGHT	5 to 10 Secs.	10 to 15 Secs.

Expose to Artificial Light:

ELECTRIC LIGHT, distance two inches, 30 to 60 seconds.

WELSBACH GAS LIGHT, distance six inches, 30 to 60 seconds.

Close the sliding-door before winding the next section of film into place.

Caution: To place the writing accurately between the negatives the film should be turned carefully, until the next number is *centered* in the red window.

Turn a new section of film into position: Press in slightly on the winding key and turn it slowly until the next number appears in the red window. Three or four turns will be sufficient. The warning hand appears only before No. 1 of each roll of film.

Repeat these operations after each exposure.

It is advisable to turn the next section of film into position *immediately* after making an exposure and the autographic record. This avoids the possibility of getting two exposures on the same section of film.

Important—When you have exposed the last section of the film and made the autographic record of it, turn the winding key until the letter A appears in the center of the red window. Push back the sliding-door and write your name on the red paper, expose it to the sky as when making the exposure records, then close the door and finish winding film and red paper for removal from the Kodak. The film is

now ready to send to your finisher, and when developed will be quickly identified by the autographic copy of your name which you wrote on the red paper.

Time Exposures—Interiors

To make a Time Exposure with the Kodak in the vertical position, open it as when making an Instantaneous Exposure, see pages 13 and 14. Use the locking lever as a support, and place the camera on something steady and level, such as a table or chair, in the position as shown in Fig. IX. Be sure, however, to place the Kodak not more than two or three inches from the edge, to avoid including part of the table or chair in the picture.

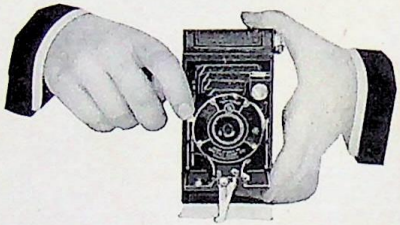


FIG. IX.

The Kodak has one tripod socket for making pictures in the vertical position.

The diagram shows three positions for the Kodak. It should not be pointed directly 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.

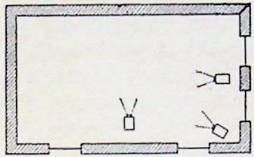


Diagram Showing Positions for Kodak

To make a horizontal Time Exposure, move the locking lever until it projects slightly beyond the front edge of the bed of Kodak, and place the camera in the position shown in Fig. X.

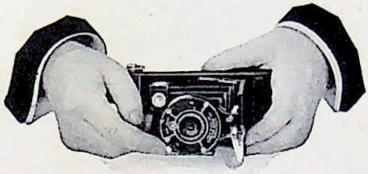


FIG. X.

Adjust the shutter for a Time Exposure by placing the lever A at the

top of the shutter exactly over the letter "T," see pages 10 and 11.

All being ready, steady the Kodak with the left hand, then press the exposure lever, *once*, either up or down. This *opens* the shutter. Time the exposure by a watch. Press the lever in the opposite direction to *close* the shutter. In doing this be careful that the finger does not come in front of the lens.

Another Method

Another way of making short time exposures, which has much to recommend it, is as follows:

Hold the hand or a card, close to the front of the Kodak, to cover the lens and exclude all light (Fig. XI).

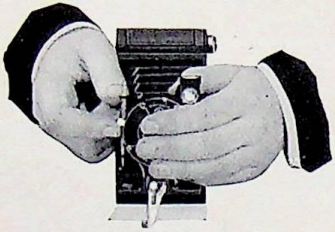


FIG. XI.

Press the exposure lever to open the shutter; remove the hand and give the proper exposure; replace the hand in front of the lens and again press the lever to close the shutter.

Some amateurs prefer this method with any camera not having a cable release, as it practically does away with all danger of jarring the camera during exposure, and thus blurring the picture.

TURN THE WINDING KEY—After making the autographic record, turn the winding key until the next number appears in the center of the window.

THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.

Follow these directions for each successive exposure.

When the last Interior Exposure has been made, always move the lever A at the top of the shutter, from "T" to "I," to be ready for Instantaneous or Snapshot Exposures.

Exposure Table for Interiors

The following table gives the approximate exposures required under varying conditions of light, using stop No. 2. If stop No. 1 is used, give one-half the time of the table. If stop No. 3 is used, double the time; and when stop No. 4 is used, give four times the exposures given in the table. The smaller the stop the sharper the nearby objects will be, see pages 14 and 15. Stop No. 2 gives the best average results for Interiors.

White Walls and More Than One Window:
bright sun outside, 4 seconds;
hazy sun, 10 seconds;
cloudy bright, 20 seconds;
cloudy dull, 40 seconds.

White Walls and Only One Window:
bright sun outside, 6 seconds;
hazy sun, 15 seconds;
cloudy bright, 30 seconds;
cloudy dull, 60 seconds.

Medium Colored Walls and Hangings and More Than One Window:
bright sun outside, 8 seconds;
hazy sun, 20 seconds;
cloudy bright, 40 seconds;
cloudy dull, 80 seconds.

Medium Colored Walls and Hangings and Only One Window:
bright sun outside, 12 seconds;
hazy sun, 30 seconds;
cloudy bright, 60 seconds;
cloudy dull, 120 seconds.

Dark Colored Walls and Hangings and More Than One Window:
bright sun outside, 20 seconds;
hazy sun, 40 seconds;
cloudy bright, 80 seconds;
cloudy dull, 2 minutes, 40 seconds.

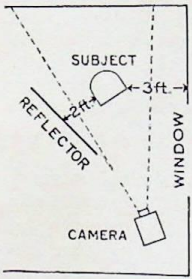
Dark Colored Walls and Hangings and Only One Window:
bright sun outside, 40 seconds;
hazy sun, 80 seconds;
cloudy bright, 2 minutes, 40 seconds;
cloudy dull, 5 minutes, 20 seconds.

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 time required will be longer.

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 camera 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 more pleasing effect than a dark one.



To get a good light on the face, follow the arrangement shown in the diagram. The reflector helps to get detail in the shaded part of the face. A white towel or sheet thrown over a screen or other high piece of furniture will make a suitable reflector; place it at an angle and in the position as indicated in the diagram.

"At Home with the Kodak" a booklet containing many diagrams and illustrations showing various lighting effects, can be had free from your dealer or from us.

Instructions for making out-door portraits are given on pages 12 and 13.

Kodak Portrait Attachment

The Kodak Portrait Attachment is an extra lens, which, when slipped over the regular lens mount, makes large head and shoulder portraits.

Place the Attachment over the lens mount. Compose the picture in the finder, then turn the Kodak *slightly* to the left; as the short distance at which the subject must be from the lens makes it necessary to center the subject by eye instead of by the finder. The subject must be three and one-half feet from the lens, and the distance must be measured carefully from the lens to the face.

The Attachment can also be used for making pictures of flowers and similar subjects.

The exposure when using the Attachment is the same as without it.

Use *Kodak Portrait Attachment No. 8* with the Vest Pocket Kodak, Model B.

Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect free from objectionable "fuzziness" or out-of-focus appearance. By using this Attachment, portraits are made more artistic, due to the softening effect of diffusion.

Use *Kodak Diffusion Portrait Attachment No. 8* with the Vest Pocket Kodak, Model B.

Time Exposures—Outdoors

When the smaller stops (No. 3 or No. 4) are used, the light passing through the lens is so much reduced that time exposures out-of-doors may be made the same as interiors, but the exposures must be much shorter.

With Sunshine—The shutter can hardly be opened and closed quickly enough to avoid over-exposure.

With Light Clouds—From one to three seconds will be sufficient.

With Heavy Clouds—From four to eight seconds will be required.

These exposures are for hours from 2½ hours after sunrise until 2½ hours

before sunset and for subjects in the open. For other hours, or for subjects in the shadow, under porches or under trees, the lighting conditions vary so greatly that no definite instructions can be given; experience only can teach the proper exposure to give.

Time Exposures must not be made with the Kodak held in the hands. Always place it upon some firm support, such as a table, chair or tripod.

Flash-light Exposures

Eastman Flash Sheets make picture taking at night easy. A package of flash sheets, a piece of cardboard, a pin, a split stick about two feet long and a match complete the list of necessary extras, although a Kodak Flash Sheet Holder is a great convenience.

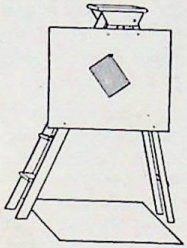
With flash sheets, there is little smoke. They are safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

Flash sheets make possible the photographing of many interiors that could not be taken otherwise, either for lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or single portraits may be readily made by using flash sheets, providing souvenirs of many occasions, which, but for the flashlight, would be impossible.

Preparation for the Flash

Adjust the shutter for a Time Exposure, as described on pages 11 and 12 (stop No. 1 must be used). Place the Kodak on some firm, level support where it will include the view desired, see pages 26 and 27.



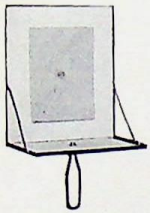
Pin a flash sheet by one corner to a piece of cardboard. This cardboard should be tacked to a step-ladder or similar object. See diagram. White cardboard should be used; this acts as a reflector and increases the light on the subject.

The flash sheet should be placed two feet behind and two or three feet to one side of the camera. If it is in front, or on a line with the Kodak, the light from the flash would strike the lens and blur the picture. It should be placed

at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be a little higher than the camera. An extra piece of cardboard, a foot square or larger, placed under the flash sheet will prevent any sparks doing damage. By using the Kodak Flash Sheet Holder this is taken care of, and we strongly advise its use.

Kodak Flash Sheet Holder

The holder offers a most effective method of burning flash sheets. It can be held in the hand, or by unscrewing the handle it can be used on a tripod. It must be held at arm's length and with the flash sheet facing the subject.



Press the center of the flash sheet into the hole in the back of the holder, forcing a part of it through the hole. Make the sheet secure by pressing it against the notched edge of the hole.

Taking the Picture

With the Kodak and flash sheet ready, open the camera shutter, hold the flash sheet holder at arm's length

and apply a lighted match from behind, through the round opening in the center of the holder.

If the Kodak Flash Sheet Holder is not used, the match must be held in a split stick *at least two feet long*.

There will be a bright flash which makes the picture. Close the shutter, make the autographic record, following the table given on page 24, and wind a new section of film into place, ready for the next picture.

The Flash Sheet

The size of the sheet required depends upon the distance of the object farthest from the camera, and the color of the walls and hangings:

With the subject ten feet away, with light walls and hangings, use one No. 1 sheet; with dark walls and hangings, use one No. 2 sheet.

With the subject fifteen feet away, with light walls and hangings, use one No. 2 sheet; with dark walls and hangings, use one No. 3 sheet.

Never use more than *one sheet at a time* in the Kodak Flash Sheet Holder.

at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be a little higher than the camera. An extra piece of cardboard, a foot square or larger, placed under the flash sheet will prevent any sparks doing damage. By using the Kodak Flash Sheet Holder this is taken care of, and we strongly advise its use.

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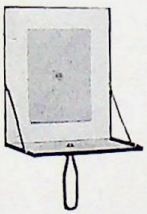

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With the subject fifteen feet away, with light walls and hangings, use one No. 2 sheet; with dark walls and hangings, use one No. 3 sheet.

Never use more than *one sheet at a time* in the Kodak Flash Sheet Holder.

To Make a Portrait—The subject should be seated in a chair partly facing the Kodak, which should be a little higher than an ordinary table. The face should be turned towards the camera, and the subject should look at an object level with the lens, or directly at the lens. Find the distance the subject should be from the camera by looking in the finder. For a three-quarter figure this will be about eight feet, and for a full-length figure about ten feet.

The flash should be at the side of the Kodak away from the face, that is, the subject should not face it, and it should be slightly higher than the subject's head.

For use of the Kodak Portrait Attachments, see pages 32 and 33.

To Make a Group—Half the group should be seated and the other half standing behind them. Arrange the chairs at an equal distance from the Kodak. Any number of chairs may be used but none of the subjects should be seated on the floor because the perspective would be too violent, and the result would not be pleasing.

Backgrounds—When making single portraits or groups, care should be taken to have a suitable background against which the figures will show in

relief; a light background is better than a dark one, and often a single figure or two will show up well against a curtain. For larger groups a medium light wall will be suitable.

Compose the group for the best effect, then look in the finder to see that all are in the picture. To make the image visible in the finder, the room must be well lighted. Any lights that do not show in the finder may be left on during the exposure.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light, and are better for portraits. The subject should be warned not to move, as the picture is not made *instantaneously*, as the flash lasts about one second.

Eastman Flash Cartridges

Eastman Flash Cartridges may be substituted for the sheets if desired. We recommend the sheets as more convenient, cheaper and capable of producing the best results. The cartridges are recommended only for *instantaneous* work.

Closing the Kodak

To close the Kodak, press the spring focus catch at the base of the lens standard, and push in the bellows and shutter as far as they will go. Then

Closing the Bed of Kodak.

press the side arms and raise the bed as shown in the illustration above. Lock the bed by moving the lever over towards the edge nearest the winding key.

Removing the Film

THE Kodak can be loaded or unloaded in daylight. These operations should be done in a subdued light, not in direct sunlight.

It is a good plan to reload the Kodak as soon as an exposed film has been removed, to be ready for the next pictures. Use film No. A 127 for the Vest Pocket Kodak, Model B.

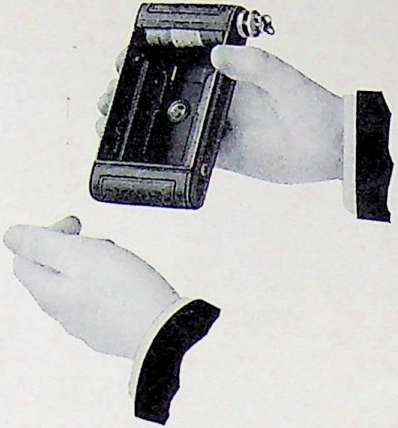
1. When the last section of film has been exposed, turn the winding key until the letter A appears in the red window, make the autographic record of your name, following instructions on page 25, and turn the winding key until the end of the red paper passes the window.

2. Remove the body of the Kodak as shown in Fig. I, page 5. Draw out the winding key to release it from the spool and tap the Kodak gently to eject the film, as in the illustration on page 42. Be careful that the red paper does not unroll.

3. Fold under about an inch of the red paper (to make subsequent breaking of the seal easy) and fasten with the sticker.

4. Wrap up the exposed film immediately to prevent the possibility of light being admitted. It is now ready for developing and printing.

5. Take out the empty spool, and reload the Kodak as described on pages 5 to 9 inclusive.



Tapping the Kodak to Remove the Exposed Film.

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.

"Cinch" Marks

If the film and paper loosen up a trifle when taken from the camera, there is an inclination to take the cartridge in the hand and wind it as closely as possible, "cinching" it tightly with a twisting motion. There is nothing more likely to injure the negatives than this tight drawing of the film, as it rubs the surface, making fine parallel scratches running lengthwise of the film, which, in some cases, will ruin the negatives. *Do not "cinch" the cartridge.* It simply needs to be wound tightly enough so that the red paper is kept within the flanges of the spool.

Keep Dust Out of the Camera

It is advisable to wipe out the inside of camera and bellows occasionally with a slightly damp cloth, especially if the camera has not been used for some time.

Clean Lenses

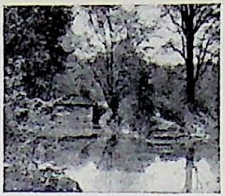
Dirty or dusty lenses make poor pictures. These pictures illustrate this point clearly. The gray, flat, indistinct picture below was made with a dirty

Made with Dirty Lens

lens, the surfaces of which were covered with an accumulation of dust. The sharp, clear, distinct picture on page 45, was made with the same lens after it had been carefully cleaned.

Lenses should be frequently examined. Remove the body of the Kodak as described, and shown in Fig. I, on page 5 (when there is no film in it), then open the front as in Fig. I, page 13. Adjust the shutter for a Time Exposure and open it; the largest stop (No. 1) should be in position. Hold the camera with the front towards the light, then look through the lens from

the back and if it is dirty, wipe it front and back, with a clean handkerchief.



Made with Clean Lens

Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust, dirt or moisture, the effect will be to cut off a great deal of light and make the picture gray and flat.

Finishing the Pictures

THERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. To free our instruction books from unnecessary details, which might be confusing, we give with the camera the directions for *picture taking* only.

The instructions in this booklet are ample for the handling of the camera under practically all conditions. Similarly, those who wish to do their own developing and printing will find equally full directions accompanying the Kodak Film Tanks (for developing in daylight), or our Outfits for tray or dark-room use.

To develop film (No. A 127) used in the Vest Pocket Kodak, Model B, obtain a Vest Pocket Kodak Film Tank. This film may be developed in the larger tanks—but not so economically.

If dark-room development is preferred, an Eastman 3A Developing and Printing Outfit should be obtained.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing instructions,

at any time, whether a tank or outfit is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find as great pleasure in the finishing of the pictures as in the taking of them, and are able to produce excellent pictures by the simple methods we have worked out.

We never lose interest in the purchaser of a Kodak. We are not only willing, but are anxious at all times to help solve any problems that may arise, either by sending the necessary printed instructions or by individual correspondence, through our Service Department. Making use of the knowledge of our experts places you under no obligation. Kodak Service is free—and goes with the purchase of every Kodak.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

PRICE LIST

Autographic Film Cartridge, No. A 127, eight exposures, 1⅝ x 2½	$ .25
Leather Carrying Case, with strap, for Vest Pocket Kodak, Model B	1.00
Belt Carrying Case (russet leather)	1.25
Kodak Portrait Attachment, No. 8, for Vest Pocket Kodak, Model B	.75
Kodak Diffusion Portrait Attachment No. 8	1.25
Kodak Sky Filter and Kodak Color Filter, No. 8, each	.75
Vest Pocket Kodak Film Tank (for developing Vest Pocket Kodak Film)	3.50
Duplicating Outfit for above Tank	1.75
Developer Powders, for Vest Pocket Kodak Film Tank, six powders	.20
Eastman 3A Developing and Printing Outfit, for dark-room development and printing (3¼ x 5½ or smaller), complete	2.00
Kodak Acid Fixing Powder, one pound	.25
Half-pound	.15
Quarter-pound	.10
Eastman Hydrochinon Developer Powders (do not stain the fingers) six powders	.30
Eastman Pyro Developer Powders (for dark-room development) six powders	.25

Eastman Special Developer Powders, in sealed glass tubes, box of five tubes	$ .35
Eastman Hydrochinon Developer Powders, in sealed glass tubes, box of five tubes	.30
Eastman Pyro Developer Powders, in sealed glass tubes, box of five tubes	.25
Thermometer Stirring Rod	1.25
Kodaloid Printing Mask, No. 1, for Vest Pocket Kodak negatives	.10
Velox Paper, 1⅝ x 2½, one dozen sheets	.12
Nepera Solution (for developing Velox), four-ounce bottle	.28
Velox Transparent Water Color Stamps, complete booklet of twelve colors	.50
Velox Water Color Outfit, consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps, (twelve colors)	1.00
Solio Paper, 1⅝ x 2½, two dozen sheets	.20
Combined Toning and Fixing Solution for Solio, eight-ounce bottle.	.50
Four-ounce bottle	.30
Eastman Reducer and Stain Remover, box of five tubes	.50
Velox Re-developer, box of twelve tubes	1.08
Eastman Flash Sheets, No. 1, half-dozen	.35
No. 2, half-dozen	.56
No. 3, half-dozen	.84
Kodak Flash Sheet Holder	1.25
Kodak Metal Tripod, No. 0	2.75

EASTMAN FILM DEVELOPING CLIPS, (nickeled), 3½-inch, per pair	$ .30
KODAK JUNIOR FILM CLIPS, No. 1, each.	.15
KODAK PRINT ROLLER, double, six-inch	1.00
FLEXO PRINT ROLLER, single, four-inch	.35
KODAK DARK-ROOM LAMP, No. 2, ⅝-inch wick	1.25
BROWNIE SAFELIGHT LAMP (Electric)	1.75
KODAK SAFELIGHT LAMP (Electric)	3.50
EASTMAN FILM NEGATIVE ALBUM, to hold 100 1⅝ x 2½ negatives	1.25
KODAK TRIMMING BOARD, five-inch	.75
KODAK PHOTO BLOTTER ROLL, for drying prints	1.50
KODAK DRY MOUNTING TISSUE, 1⅝ x 2½, three dozen sheets	.10
BALTIC MOUNTS, for prints 1⅝ x 2½, per 100	2.10
Per 50	1.05
RHODES ALBUM, flexible leather cover, loose-leaf, 50 black leaves, size 5 x 8	2.00
Cloth cover	.90
"HOW TO MAKE GOOD PICTURES," an illustrated book for the amateur that includes many helpful suggestions	.50

Developing, Printing and Enlarging

Developing Film, 1⅝ x 2½, eight exposure cartridge	.20
Velox Prints, 1⅝ x 2½, unmounted, each	.05½
Velox Prints, mounted, each	.07

All prints furnished unmounted unless otherwise specified.

When mailing film for developing, printing or enlarging, mark the package plainly with your name and address, and write a letter of instructions, with remittance.

3¼ x 5½ Velox Enlargements, from negatives 1⅝ x 2½, unmounted, each	$ .15
Mounted, each	.16
8 x 10 Bromide Enlargements, mounted, each	1.00

On enlargement orders, if, in our opinion, an enlargement will be improved by double mounting, we will do so at an additional charge of ten cents.

All prices subject to change without notice.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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EASTMAN KODAK COMPANY,
ROCHESTER, N.Y.

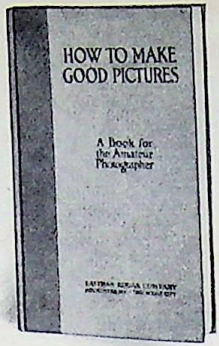
Color your prints and enlargements with a

Velox Water Color Outfit

No Experience Necessary

This Outfit consists of an Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of **Velox Transparent Water Color Stamps** (twelve colors).

EASTMAN KODAK COMPANY
At your dealer's ROCHESTER, N. Y.



A PRACTICAL book for the amateur. It describes in a simple, understandable way every phase of photography that the amateur is likely to be interested in, such as various methods of making exposures, developing, printing, enlarging, lantern slide making, coloring, etc. Profusely illustrated.

EASTMAN KODAK COMPANY,
At your dealer's ROCHESTER, N. Y.

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.

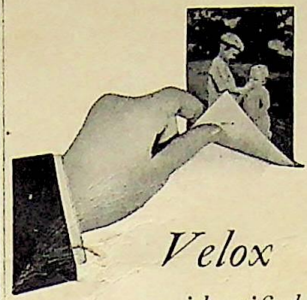
The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

We are at your service, write to us—there is no charge, no obligation.

Address all Communications

SERVICE DEPARTMENT
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Velox

now identifiable

TO protect Kodak amateurs, and to protect Developing and Printing houses that endeavor to give their customers the best possible results, we have made Velox paper identifiable. The trade name "Velox" is printed, faintly, on the back of every sheet. Look for it.

Insist on Velox—the paper that exactly meets the requirements of amateur negatives—and know you're getting the best results possible from your films.

The Velox Book tells the working of a simple paper in simple terms—a valuable photographic help. Free from us or your dealer.

EASTMAN KODAK CO.
ROCHESTER, N.Y.

3-26-CH-150

"If it isn't an Eastman,
it isn't a Kodak."