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PICTURE
TAKING

with the

VANITY
KODAK



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

The Kodak Anastigmat Lens on this Kodak

is as fine an anastigmat lens as scientific research and modern machinery have been able to produce.

- 1 It is made up of two kinds of Jena glass, barium crown and flint—each of the highest quality obtainable.
- 2 It was designed for use in *this particular Kodak* by experts with years of experience in optical mathematics.
- 3 It was fashioned by skilled lens-makers on machines that grind and polish to within 1-50000 of an inch of perfection.
- 4 It has passed rigid examinations and optical tests required to meet the Kodak standard of quality.
- 5 It was carefully fitted and mounted in its shutter by experts so that it will function at its best.

By using your Kodak according to the instructions in this manual, you will make consistently fine pictures.

**EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.**

A monthly magazine that teaches how to make better pictures, will be sent FREE OF CHARGE to anyone who buys one of our amateur cameras from a dealer in photographic goods, if this blank is filled out and sent to us within thirty days from the date the camera was purchased. The magazine will be sent for six months on this offer. A post card will be enclosed with the fifth copy, if this post card is filled out and returned to us it will entitle you to an additional six months, free of charge. After that the subscription price will be sixty cents for one year or one dollar for two years, but you are under no obligation to renew.

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EASTMAN KODAK COMPANY.

**TO THE EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK:**

Accepting your offer, please put my name on the mailing list for "KODAKERY" (with the understanding that there is to be no cost to me), I having bought a

.....
(Name of Camera)

from

(Name of Dealer)

on

(Date)

Print your name and address plainly on reverse side of this page.

Picture taking with the

Vanity Kodak

Kodak Anastigmat Lens *f.6.3*

Print your name and address plainly:

Name.....

Street.....

Town.....

State.....

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

Order Film by Number

All Kodak Films are distinguished by numbers on the ends of the cartons. The number is also on the cartridge, and on the Kodak.

A 127 is the number of the film for the Vanity Kodak.

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

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

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 instantaneous, time and "bulb" exposures several times before loading the Kodak with film.

The first thing to remember 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 the Kodak, be very careful to keep the red paper wound tightly around the film to prevent the light striking it.

Important: Prolonged exposure to direct sunlight might cause the leather covering of the camera to fade. Alcoholic solvents must not be used for cleaning the Kodak or the carrying case.

Loading the Kodak

CONTENTS

Loading the Kodak	5
Making the Exposures	9
Opening the Front	9
Operating the Shutter	10
Instantaneous Exposures	17
Focusing	18
Diaphragms or Stops	23
Autographic Feature	33
Time Exposures—Interiors	38
To Make a Portrait	44
Time Exposures—Outdoors	47
Flash-light Exposures	49
Closing the Kodak	50
Removing the Film	51
Finishing the Pictures	57

THE Vanity Kodak can be loaded or unloaded in daylight. This should be done in a subdued light; *not* in direct sunlight. Use Kodak Film No. A 127 for the Vanity Kodak.



Fig. I.
Removing the Back.

1. Raise the spring catch on one end of the Kodak and lift off the back, as shown in Fig. I.

2. In the winding end of the camera is an empty spool, this is the reel; place the roll of film in the opposite end, as in Fig. II.



Fig. II.
Inserting the Film.

The word "TOP," which is printed on the cartridge, must be on the same side of the camera as the winding key. If the cartridge is inserted the wrong way, the red paper will come between the lens and the film and no pictures could be made.

3. See that the pins at the ends of the spool of film fit properly into the holes in the two spool retainers.



Fig. III.
Threading Red Paper into Reel.

4. Remove the band that holds the red paper, pass the paper *over* the two rollers, unfold the end and thread it into the *longer* opening in the slit in the reel, as far as it will go, Fig. III. Be careful that the paper draws straight.

5. Turn the key once or twice—just enough to bind the paper on the reel, as in Fig. IV.



Fig. IV.
Binding the Red Paper on Reel.

The paper should now be in the position indicated in Fig. V.



Fig. V.
Showing Position of Paper.

6. Replace the back by fitting the flange on the edge of the back, farthest from the autographic door, over the

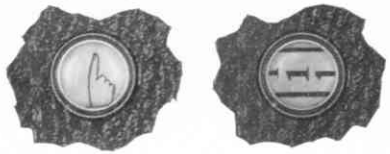
Making the Exposures

edge of the Kodak below the full spool, and closing the back into place. Press the back so that the spring catch on the end of the Kodak snaps over the stud, securely locking the back.

Handle the back of the Kodak carefully as even a slight bend would make it fit badly, allowing light to get in and ruin the film.

From the time the band on the roll of film is broken until the back is again in place, keep the red paper wound tightly on the roll. If it should loosen, light will get in and the film will be fogged and ruined.

7. Turn the key and watch the red window. After 18 to 20 turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.



The film is now in position for the first exposure.

BEFORE an exposure is made, five things must be done:

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

Second—The diaphragm lever placed at the correct stop opening.

Third—The shutter "set."

Fourth—The Kodak focused.

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

The shutter is "set" by pressing lever D, and exposures are made by pressing the exposure lever C, shown in diagram of shutter on page 11.

Opening the Front



Fig. I.
Opening the Front.

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CONTENTS

Loading the Kodak	5
Making the Exposures	9
Opening the Front	9
Operating the Shutter	10
Instantaneous Exposures	17
Focusing	18
Diaphragms or Stops	23
Autographic Feature	33
Time Exposures—Interiors	38
To Make a Portrait	44
Time Exposures—Outdoors	47
Flash-light Exposures	49
Closing the Kodak	50
Removing the Film	51
Finishing the Pictures	57

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Inserting the Film.

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3. See that the pins at the ends of the spool of film fit properly into the holes in the two spool retainers.



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Threading Red Paper into Reel.

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5. Turn the key once or twice—just enough to bind the paper on the reel, as in Fig. IV.



Fig. IV.
Binding the Red Paper on Reel.

The paper should now be in the position indicated in Fig. V.

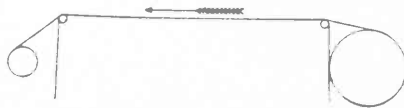


Fig. V.
Showing Position of Paper.

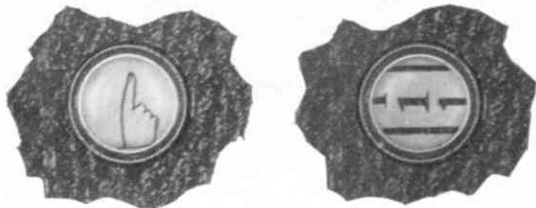
6. Replace the back by fitting the flange on the edge of the back, farthest from the autographic door, over the

edge of the Kodak below the *full spool*, and closing the back into place. Press the back so that the spring catch on the end of the Kodak snaps over the stud, securely locking the back.

Handle the back of the Kodak carefully as even a slight bend would make it fit badly, allowing light to get in and ruin the film.

From the time the band on the roll of film is broken until the back is again in place, keep the red paper wound tightly on the roll. If it should loosen, light will get in and the film will be fogged and ruined.

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The film is now in position for the first exposure.

Making the Exposures

BEFORE an exposure is made, five things must be done:

First—The shutter must be adjusted for an instantaneous, time or “bulb” exposure.

Second—The diaphragm lever placed at the correct stop opening.

Third—The shutter “set.”

Fourth—The Kodak focused.

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

The shutter is “set” by pressing lever D, and exposures are made by pressing the exposure lever C, shown in diagram of shutter on page 11.

Opening the Front



Fig. I.
Opening the Front.

Press the spring lock to open the front of the Kodak, as shown in Fig. I, page 9, and push down the bed of the camera.

Draw out the lens standard as far as it will come, using the finger grips at the base, see Fig. II, page 18.

Operating the Shutter

Familiarity with the shutter is necessary for successful picture-taking with any camera. Read the following directions carefully and operate the shutter several times before loading the Kodak.

Over the lower scale on the shutter is a slide, with divisions indicating four degrees of light intensity: "Brilliant," "Clear," "Gray" and "Dull." This slide has an opening, which, when its pointer is at any of the diaphragm or *f.* numbers, uncovers figures which indicate the correct exposures for that diaphragm or stop opening, under the four light conditions defined as follows:

Brilliant—intense sunlight. When the sunlight is very clear and intense, and is shining directly on the principal part of the subject.

Clear—ordinary sunlight; also intense sunlight when it is not shining *directly* on the principal part of the subject.

Gray—hazy or dull sunlight. Best judged by the shadow cast by the sun

which would be called "half-shadow;" or when only a faint shadow is visible.

Dull—sun *not* visible; sky completely overcast with clouds or smoky atmosphere. Rain in the middle of the day.

With heavy clouds, and during rain early or late in the day, use stop *f.6.3* and 1/10 second. It will be necessary to place the Kodak on a tripod or some other steady support to avoid moving it during the exposure.



Instantaneous and Retarded Exposures

First—Turn the dial at the top of the shutter until the division representing the time of instantaneous or retarded

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exposure required is exactly below the indicator A.

The shutter is marked: 10, 25, 50 and 100. These figures indicate fractional parts of a second, thus: 1/10, 1/25, 1/50 and 1/100.

Important—Although an automatic exposure of 1/10 second may be made, exposures of this speed must be considered time exposures so far as using a tripod or other firm support is concerned. The camera cannot be held steadily enough in the hands for exposures slower than 1/25 second.

For ordinary outdoor pictures such as street scenes, nearby views, etc., with the subject in the sunlight, use stop *f.11* and 1/25 second.

For open views, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as views at the seashore and on the water, use stop *f.16* and 1/50 second.

For ordinary *landscapes*, in bright sunlight with clear sky overhead, use stop *f.16* and 1/25 second.

When the sky is overcast with clouds or smoky atmosphere, or during rain in the middle of the day, use stop *f.6.3* and 1/25 second. If greater depth of focus is required, place the Kodak on a tripod or some other firm support, use a small stop opening and make a longer

exposure, according to the table on pages 47 and 48.

As a general rule, 1/100 second should be used only when making snapshots of rapidly moving objects in bright sunlight, and stop *f.6.3* or *f.8* must be used for all such pictures.

Second—Move the slide B controlling the diaphragm or stop openings to the proper *f.* number (the lowest row of numbers on the scale at the bottom of the shutter), depending on the intensity of light, kind of subject, and time of exposure. See instructions for using the diaphragms or stops, on pages 23, 24 and 25.

Third—Press lever D to “set” the shutter, ready for an exposure.

Fourth—Press the exposure lever C. *This makes the exposure.*

Hold the Kodak steady, as a slight jar will cause a blurred negative. Exposures slower than 1/25 second must not be made with the Kodak held in the hands.

Exposure Guide

The following method of using the Diomatic Shutter as a guide to correct exposure will be found a great help:

The slide below the lens uncovers various figures which indicate the correct exposure for a *normal* subject under four light conditions, and for

each diaphragm or stop opening. The lowest row of figures indicates the diaphragm.

To find the correct exposure:

It is necessary to classify the subject in order to decide upon the diaphragm to be used. As the greatest number of pictures to be taken will be of normal subjects, the figures given on the Diomatic Shutter are for these subjects. For nearby landscape views showing little or no sky; groups; ordinary street scenes that include little or no movement, use stop *f.11*. For scenes on streets that are narrow and somewhat shaded, use stop *f.8*. If the subject includes rapid movement stop *f.6.3* or *f.8* must be used. Where greater depth of focus is required and a longer exposure can be given, use stop *f.16*, *f.22* or *f.32*.

When the subject differs from the normal, such as a distant landscape; a beach or marine view; snow scene; clouds only; pictures taken early or late in the day; or a portrait or group that is in the shadow, these will obviously call for different exposures, for which see "Diaphragms" on pages 23, 24 and 25.

Having decided upon the diaphragm:

Move the slide B until the indicator is immediately under the diaphragm

called for. The figure in the column above the diaphragm number and opposite the prevailing light condition, is the correct exposure for a normal subject.

For example: You wish to make a picture of a nearby landscape with little or no sky; this is a normal subject and calls for diaphragm or stop *f.11*. Move the slide B until the indicator is exactly under *f.11*, then, having decided that the day—the light condition, is "Clear," look in the column above *f.11* and immediately opposite "Clear" you will find the figure 25, which indicates the correct exposure, 1/25 second. Should the sun be unusually bright and the sky brilliant, the exposure would then be 1/50 second, or should the sky be gray, an exposure of 1/10 second will be correct.

When there are blank spaces in the column over the higher diaphragm numbers (smaller stop openings), this indicates that no instantaneous exposures can be made, and either a time or a "bulb" exposure must be given. With stop *f.6.3* there is a blank space opposite "Brilliant"—indicating that no exposure should be made with that light and largest opening. Move the slide B to *f.8* and use the speed opposite "Brilliant."

Time Exposures

First—Turn the dial until the letter “T” (time) is under the indicator A. This adjusts the shutter for Time Exposures.

Second—Move the slide B to *f.6.3*, 8, 11, 16, 22 or 32, depending on the time of exposure and nature of the subject. See instructions for using the diaphragm or stop openings given on pages 23, 24 and 25, also, the table for Interior Time Exposures on pages 42 and 43, and the table for Time Exposures Outdoors, given on pages 47 and 48.

Third—Press the lever D to “set” the shutter.

Fourth—Press the exposure lever C. This *opens* the shutter. Time the exposure by a watch. Again press the exposure lever. This *closes* the shutter.

For short time exposures of ten seconds or less, “Bulb” Exposures are recommended.

“Bulb” Exposures

First—Turn the dial until the letter “B” (bulb) is under the indicator A. This adjusts the shutter for “Bulb” Exposures.

Second—Move the slide B to *f.6.3*, 8, 11, 16, 22 or 32, according to the time of exposure and nature of the subject. See instructions for using the

diaphragm or stop openings, given on pages 23, 24 and 25, also, the table for Interior Time Exposures on pages 42 and 43, and the table for Time Exposures Outdoors, on pages 47 and 48.

Third—Press the lever D to “set” the shutter.

Fourth—Press the exposure lever C to open the shutter and release it to close the shutter. *This makes the exposure.* The shutter will remain open as long as the exposure lever is under pressure.

Never make a Time or a “Bulb” Exposure with the Kodak held in the hands.

Important: *Never oil the shutter.*

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

Cable Release: A cable release can be used with this Kodak if desired, but the camera cannot then be closed, without first removing the cable release.

To attach the cable release, remove the screw directly behind the exposure lever C and replace it with the cable release. After using the cable release, detach it and replace the screw in the opening. This screw prevents dust getting into the shutter.

Instantaneous Exposures “Snapshots”

When making ordinary 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 the shoulder. If it shines directly into the lens it will blur and fog the picture.

Special instructions for making portraits are given on pages 31 and 44.

To Focus the Kodak

On the bed of the camera is a focusing scale marked 6, 10, 25 and 100 feet. The scale is marked both for feet and for meters and care should be taken not to confuse the figures.

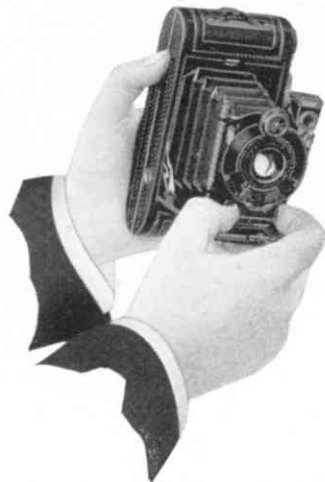


Fig. II.
Drawing out the Lens Standard.

Press the two finger grips at the base of the lens standard and draw it out, as

far as it will come, where it will lock, automatically, see Fig. II, page 18. The Kodak is now in focus for anything 100 feet or beyond.

To adjust the focus for subjects at distances nearer than 100 feet, turn the knurled screw by pushing it with the thumb until the indicator over the focusing scale is exactly at the line marked with the figure corresponding nearest to the distance in feet, between the camera and the *principal object* to be photographed.

The distance from the subject to the Kodak can be estimated without measuring, when the subject is *beyond fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything about 13 feet to about 150 feet will be in good focus with the largest stop opening (*f.6.3*) in position.

For general street pictures the focus may be kept at 25 feet, but where the *principal object* is nearer or farther away, the focus should be changed accordingly.

For distant views set the focus at 100 feet. Everything beyond 100 feet is in the 100-foot focus. Nothing nearer than six feet can be focused without

using a Kodak Portrait Attachment, see pages 45 and 46, or a small stop opening, see table on page 21.

What Depth of Focus Means

When using the Anastigmat Lens with the largest stop opening, *f*.6.3, and with the focus set at six feet, an object six feet distant will be sharp, but objects about four and a half feet and about eight feet distant will not be sharp. Use a smaller stop opening, *f*.16, and objects in front of and behind the exact point of focus will increase in sharpness. Go farther and use the smallest stop opening, *f*.32, and everything about three feet and beyond, will be sharp.

It will thus be seen that the smaller the stop opening, the greater the depth of focus, that is, the greater the power of the lens to define sharply, at the same time, objects nearer the camera, and farther from the camera, than the principal object in the picture, which, of course, is the object focused upon. It is obvious that with the small stop openings the exposures must be correspondingly increased.

The table on page 21 gives the range of sharp definition or depth of focus with the Vanity Kodak, when focused with different stop openings.

Depth of Focus for Different Diaphragm or Stop Openings

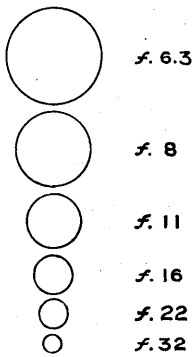
By "depth of focus" is meant the distance, in front of and behind the subject focused on, within which details in the picture will be sharp and distinct.

RANGE OF SHARPNESS

Distance Focused Upon	<i>f</i> .6.3		<i>f</i> .8		<i>f</i> .11		<i>f</i> .16		<i>f</i> .22		<i>f</i> .32	
	Ft.	Inf.	Ft.	Inf.	Ft.	Inf.	Ft.	Inf.	Ft.	Inf.	Ft.	Inf.
100 Ft.	23	to Inf.	19	to Inf.	15	to Inf.	11	to Inf.	8	to Inf.	6	to Inf.
25 "	13½	to 139	12½	to Inf.	10½	to Inf.	8	to Inf.	6½	to Inf.	5	to Inf.
10 "	7½	to 15	7	to 17	6½	to 23	5½	to 60	4¾	to Inf.	3¾	to Inf.
6 "	5	to 7½	4¾	to 8	4½	to 9	4	to 12½	3½	to 21	3	to Inf.

"Inf." is the abbreviation for Infinity—meaning an unlimited distance from the lens.

Diaphragm or Stop Openings on the Vanity Kodak



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These circles are the same size as the diaphragm or stop openings of the shutter on the Vanity Kodak, fitted with the f.6.3 Kodak Anastigmat Lens. They show the relative sizes of the stop openings and how their areas differ.

The "f." System

A lens is said to work at a certain "speed;" this means that the lens will give a sharp image from corner to corner of the film with an opening a certain proportion of its focal length. By focal length of a lens is meant the distance from the lens to the film when the Kodak is focused for 100 feet. It should be borne clearly in mind that this "speed" depends *not* upon the size of the opening, but upon the size of the opening *in proportion to the focal length of the lens.* The lens that will give sharp images with the largest opening is said to have the greatest "speed."

The proportional size or "value" of the stop opening is designated by the "f." number and is the quotient obtained by dividing the focal length of the lens by the diameter of the stop.

Taking, for instance, a lens of 8-inch focal length with a stop opening one inch in diameter, we find that $8 \div 1 = 8$; hence 8 is the *f.* value of the stop and would be designated *f.8.* Suppose the stop is $\frac{1}{4}$ inch in diameter, we would then have $8 \div \frac{1}{4} = 32$ or $\frac{1}{32}$ of the focal length of the lens, the *f.* value of the stop, and would be known as *f.32.*

Diaphragms

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 enlarged or reduced by moving the slide B on the lower part of the shutter, see page 11.

f.6.3—For exposures of moving objects on “Clear” days, use 1/100 second. For cloudy days and during rain in the middle of the day, use 1/25 second. For exposures early or late on a clear day (one hour after sunrise or one hour before sunset) use 1/25 second, if on a cloudy day, use 1/10 second. For portraiture, see pages 31, 44 and 45.

f.8—For instantaneous exposures, using 1/25 second, on “Gray” or hazy days, and use 1/50 or 1/100 second when the light is “Clear” or “Brilliant,” respectively. For scenes on narrow and slightly shaded streets use 1/25 second. For rapidly moving objects on “Brilliant” days, use 1/100 second.

f.11—For ordinary outdoor pictures such as nearby landscapes showing little or no sky, groups and street scenes, when the light on the subject is “Clear,” use 1/25 second.

f.16—For open views, when the sunlight on the subject is *unusually* “Brilliant” and there are no heavy shadows, such as views at the seashore and on the water, use 1/50 second; for ordinary *landscapes*, in bright sunlight with clear sky overhead, use 1/25 second; also for

Interior Time Exposures, the time for which is given in the table on page 43.

f.22—For instantaneous exposures of extremely distant landscapes, marines, snow scenes and clouds only, in bright sunlight, use 1/25 second; for ordinary landscapes, street scenes, or nearby subjects when the light is “Brilliant,” use 1/10 second; also for time exposures.

f.32—For time exposures outdoors on cloudy days, the time for which is given in the table on pages 47 and 48. For Interior Time Exposures, see pages 42 and 43. The smaller the stop opening the greater the depth of focus or range of sharpness, see pages 20 and 21.

Failure will result if stop *f.32* is used for *instantaneous exposures*.

Throughout these instructions, the exposures given for outdoor subjects are for hours from two and a half hours after sunrise until two and a half hours before sunset. If earlier or later the exposure required will be longer. With stop *f.6.3* satisfactory results can be obtained, early or late on clear days (one hour after sunrise or one hour before sunset), using 1/25 second. For subjects in the shadow, under porches or under trees, no definite directions can be given; experience only can teach the correct exposure to give.

How to Use the Vanity Kodak as a Fixed Focus Camera

SET THE FOCUS AT 25 FEET.

USE 1/25 SECOND.

SET DIAPHRAGM AT *f*.11.

By following the above directions your Kodak can be used as a fixed focus camera, with the additional advantage of being instantly convertible to a focusing camera when conditions call for it. It must be remembered, however, that when using the Kodak as a fixed focus type, the subject must be in bright sunlight, to obtain a fully exposed negative.

The range of sharpness when your Kodak is adjusted as a fixed focus camera, will be found in the table on page 21.

Explanation: A lens is often spoken of as a "fixed focus" lens. There is no such thing as a fixed focus lens, but in certain cameras, $3\frac{1}{4} \times 4\frac{1}{4}$ and smaller (equipped with lenses of short focal length), the lens can be set at a distance that is a compromise, as to its focus, between far and near points. A camera with a lens so focused, used with a relatively small stop opening, is called a fixed focus camera.

Using the Finder

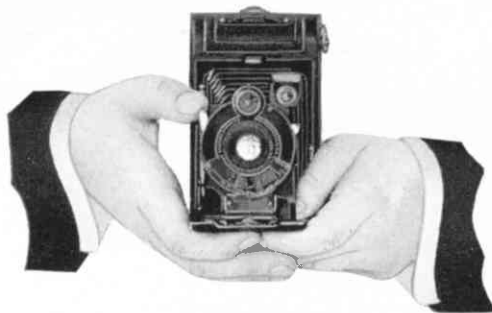


Fig. III.

Holding the Kodak in Vertical Position.

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

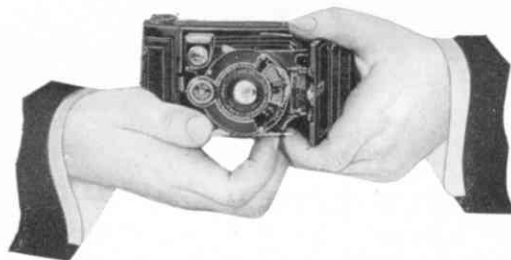


Fig. IV.

*Holding Kodak in Horizontal Position,
Showing Finder Properly Turned.*

Point the lens at the subject to be photographed, and looking into the

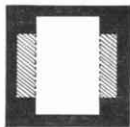


IMPORTANT

When making instantaneous exposures or snapshots with any Kodak, hold it firmly against the body and when pressing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

finder from directly over the center of it, include what you want and compose the picture by turning to the right or left, as shown on page 28.

It will be noticed that the top of the finder is notched, as shown in Fig. V. This enables the one finder to serve when the Kodak is held in either the vertical or the horizontal position, see Figs. III and IV, page 27.



*View Included when
Making a Vertical
Picture*



*View Included when
Making a Horizontal
Picture*

Fig. V.

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

Hold the Kodak Level

The Kodak must be held level. If all of 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*.

Tilting the Kodak to bring in the top of a tall building produces the distorted effect shown in Fig. VI, page 30.

Sometimes a tall building can be photographed from a building opposite, at a level with its center.



Fig. VI.

Effect 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.

Use Stop *f*.11 and 1/25 Second

for all ordinary outdoor pictures, such as nearby landscapes showing little or no

sky, groups and street scenes, when the subject is in the bright sunlight. If a smaller stop opening is used for ordinary snapshots, the light will be so much reduced that it will not make a satisfactory picture.

On cloudy days; during rain in the middle of the day; and early or late on clear days (one hour after sunrise or one hour before sunset), use stop *f*.6.3 and 1/25 second.

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 stop *f*.6.3 and 1/25 second. By following this rule unpleasant and distorting shadows on the face will be avoided. If the distance between the subject and Kodak is ten feet or less, measure the distance carefully, see table on page 21.

Kodak Self Timer: There are many occasions when the photographer would like to be included in the picture. This can easily be done by using a Kodak Self Timer, an accessory that can be used with any camera fitted with a cable release.



*Kodak
Self Timer*

A cable release can be

obtained for use with your Kodak, see page 17.

Attached to the cable release, the Kodak Self Timer can be so adjusted that it will "press the button" from half a second to one minute after it has been released. The Kodak Self Timer is only intended for making automatic exposures, that is, exposures made with a single pressure on the push-pin of the cable release. Time or "Bulb" Exposures cannot be made with it.

For moving objects, the subject must be in the bright sunlight, use stop $f.6.3$ or $f.8$ and $1/100$ second. 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.

For views at the seashore and on the water, when the sunlight on the subject is *unusually strong*, and there are no heavy shadows, stop $f.16$ and $1/50$ second should be used.

For ordinary *landscapes*, in bright sunlight with clear sky overhead, use stop $f.16$ and $1/25$ second.

Stop $f.22$ and $1/25$ second should be used for extremely distant views, marines, snow scenes and clouds only, in bright sunlight.

If a smaller stop opening than $f.22$ is used for snapshots, *failure will result.*

**When making the exposure:
Hold the Kodak steady, hold it level
and press the exposure lever.**

Autographic Feature

The autographic feature makes it possible to record on Autographic 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.

Auto Race up Pikes Peak, $f.4.5$ $1/200$ sec.
Horse Show, Rochester, N.Y. 9/7/27
Edward, Vivian and John, 11/24/27
Niagara Falls, N.Y. $f.16$ $1/100$ sec.
8 point Adirondack Deer, E.G.C. $f.11$ $1/25$ sec.
Watkins Glen, N.Y. $f.16$ 2 secs. $1/25$ 27

Autographic Records.

The Autographic Records above, suggest a few of the many ways in which they may be used to add value to your negatives.

The Autographic Record as a Guide

Many amateurs have improved the quality of their work by making notes at the time of exposure, of the prevailing conditions, as: Bright light, $1/25$ second, stop $f.11$, which is easily abbreviated to—B, $1/25$, 11. By keeping such records, the causes of failure, if any, are quickly found. A comparison of negatives and records will soon show how the failures occurred and future mistakes can be avoided. It is obvious that the best way to make these records is autographically, *on the film, at the time.*

The Method

After the exposure has been made, remove the stylus from the side of the shutter. Push back the sliding-door on the back of the Kodak, with the point of the stylus in the hole in the center of the door, Fig. VII, page 35.

Hold the stylus as upright as possible, Fig. VIII, page 35, and write on the strip of red paper any memorandum desired, such as the title of the picture, the date, or details of exposure—light, speed and stop opening.



Fig. VII.

Pushing back the Sliding-door.

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



Fig. VIII.

Position of Stylus when making an Autographic Record.

When the writing is completed, expose it to the light as follows:

Expose to the Sky, but not to the Sun:

	OUTDOORS	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 with the stylus before winding the next section of film into place.

Turn a new section of film into position: Turn the winding key slowly three or four times, until the next number appears in the red window. See Fig. IX, page 37. Do this after each exposure. This prevents making two pictures on the same section of film. The warning hand appears only before No. 1 of each roll of film.

To bring the autographic records exactly between the negatives, the film must be turned carefully until the next number is *centered* in the red window.

Important: When you have exposed the last section of film and made the autographic record of it, turn the winding key until the letter A appears in the center of the window. Open the sliding-door and write your name on

the red paper, expose it to the light as when making the exposure records, then close the door and finish winding the film and red paper for removal from the Kodak.



Fig. IX.
Winding the Film.

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

Kodak Sky Filter: This accessory is for obtaining more detail in the clouds when photographing landscapes. The upper half of the filter is stained a yellow color which relieves the brightness of the sky and equalizes the exposure, the colorless lower half permits a normal exposure for the foreground.

The same exposure should be made with the Kodak Sky Filter in position as would be required without it.

Use *Kodak Sky Filter No. 8A* with the Vanity Kodak, fitted with the Kodak Anastigmat Lens, *f.6.3*.

Kodak Color Filter: This attachment is especially valuable in outdoor photography, and for all subjects containing colors that act slowly on the sensitive film. It is helpful in clearing haze when photographing extremely distant landscapes; also for recording the correct color *values* in a black and white print, of flowers, fruit and other colored objects. When using the Kodak Color Filter make an exposure about seven times longer than would be required without it.

Use *Kodak Color Filter No. 8A* with the Vanity Kodak, fitted with the Kodak Anastigmat Lens, *f.6.3*.

Time Exposures—Interiors

Place the Kodak on some firm support, like a tripod, Optipod, table or chair, for all exposures longer than $1/25$ second. If using a table or chair, the Kodak must not be more than two or three inches from the edge to avoid including part of the table or chair in the picture. There are tripod sockets for use with a tripod or an Optipod.

Place the Kodak so that the finder will include the view desired.

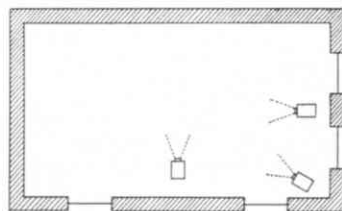


Diagram Showing Positions for Kodak.

The diagram above 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.

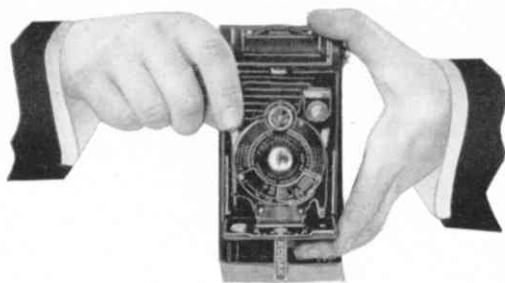


Fig. X.

For a vertical picture, raise the name-plate on the bed, and place the Kodak on a table or chair, as in Fig. X. To make a horizontal picture with-

out a tripod, turn the finder to the horizontal position, and place the Kodak as shown in Fig. XI.

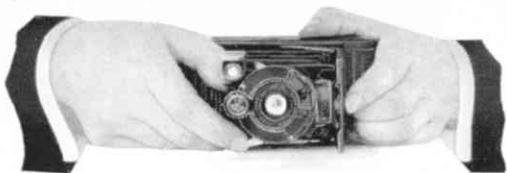


Fig. XI.

Focus the Kodak as described on pages 18 and 19.

Adjust the shutter for a Time Exposure as described on page 16.

All being ready, press the exposure lever carefully, once to open, time the exposure by a watch, and again press the exposure lever to close the shutter.

Another Method

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

Hold a card or the hand close to the front of the camera, to cover the lens and exclude all light, Fig. XII, page 41. Press the exposure lever to open the shutter; remove the card and give the correct exposure; replace the card in front of the lens and again press the lever to close the shutter.

Caution: If using the hand, be careful not to touch the lens or it will leave a mark.

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

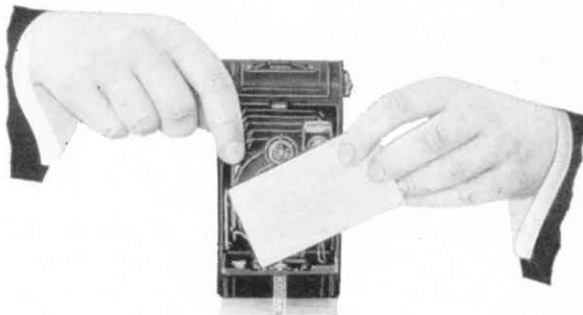


Fig. XII.

Turn the Winding Key: After making the autographic record, turn the winding key until the next number appears in the center of the red window.

THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.

Follow these directions for each exposure.

When the last Interior Exposure has been made, adjust the shutter for an Instantaneous Exposure as described on pages 11, 12 and 13.

Optipod: A small, light, convenient accessory that can often be used in place of a tripod, or together with a tripod. The Optipod is a combined tripod head and felt-protected clamp which may be attached to the edge of a table, chair or other suitable object, see Fig. XIII.

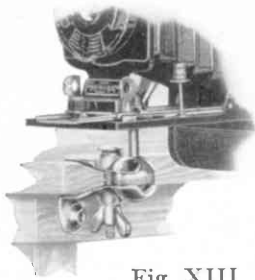


Fig. XIII.

The ball and socket joint on the Optipod permits tilting the camera to almost any angle. This feature is especially desirable if the Optipod is used with a tripod, for photographing objects at close range and at an angle from the camera, that would make the use of a tripod impossible without this tilting device.

The Optipod is very compact, slipping readily into the pocket and may be carried without inconvenience.

The Optipod is very compact, slipping readily into the pocket and may be carried without inconvenience.

Exposure Table for Interiors

The table opposite gives suitable exposures for varying conditions of light when using stop $f.16$. If stop $f.11$ is used, give one-half the time; with $f.8$ give one-fourth the time; with stop $f.6.3$ give one-sixth the time. If stop $f.22$ is used give twice the time; and

EXPOSURE TABLE FOR INTERIORS

	Bright sun	Hazy sun	Cloudy bright	Cloudy dull
White walls and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
White walls and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Medium colored walls and hangings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and hangings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and hangings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and hangings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

with stop *f.32* give four times the exposures given in the table.

The smaller the stop opening the greater the depth of focus or range of sharpness, see pages 20 and 21. Stop *f.16* will give the best average results for Interiors.

The exposures in the table on page 43 are for rooms where windows get the direct light from the sky, and for the hours from three hours after sunrise until three hours before sunset. If earlier or later, the exposures must be longer.

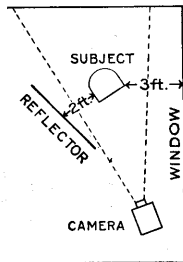
To Make a Portrait

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 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.

When making portraits, more pleasing results are obtained if the background and surrounding objects are not quite so sharp and clear as the face.

This effect is obtained by using stop *f.6.3*. When using stop *f.6.3* the distance between the subject and lens must be carefully measured, see Depth of Focus Table, page 21.

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 sheet 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 and in the position indicated in the diagram.

"How to Make Good Pictures," a book containing many diagrams and illustrations showing various lighting effects can

be obtained from a Kodak dealer.

Instructions for making portraits outdoors, are given on page 31.

Kodak Portrait Attachment

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

Place the Attachment over the lens and compose the picture in the finder. Turn the Kodak just a *little* to the left, as the short distances 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 at one of the distances from the Kodak, given in the table. Measure the distance carefully from the lens to the face, and place the focusing indicator on the scale according to the table:

DISTANCE BETWEEN SUBJECT AND LENS MUST BE	THE FOCUSING INDICATOR MUST BE SET AT
2 feet 6 inches	6 feet
3 "	10 "
3 " 8 "	25 "
4 " 2 "	100 "

When making portraits, the most pleasing results are obtained with the subject four feet two inches from the lens and the focusing indicator set at 100 feet. The Attachment can also be used for making pictures of flowers and similar subjects, the shorter distances will then be found more satisfactory.

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

Use *Kodak Portrait Attachment No. 8A* with the *Vanity Kodak*, equipped with the *f.6.3 Lens*.

Vest Pocket Kodak Diffusion Disk

The Vest Pocket Kodak Diffusion Disk, when slipped over the regular lens does not change the focus and in no way affects the operation of the *Vanity Kodak*. It produces a true, soft-focus effect entirely free from objectionable "fuzziness" or out-of-focus appearance. By using this Disk, portraits and landscapes are made more artistic, due to the softening effect of diffusion.

When using this Disk, portraits can not be made with the Kodak nearer than six feet to the subject unless a small stop is used, see table on page 21.

Use *Vest Pocket Kodak Diffusion Disk No.-8A* with the *Vanity Kodak*, with *f.6.3 Lens*.

Time Exposures—Outdoors

When using the smallest stop opening, *f.32*, the light passing through the lens is so much reduced that time exposures outdoors may be made the same as for interiors, but the exposures must be much shorter.

For very short time exposures as described below, use the "Bulb" Exposure, see pages 16 and 17.

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

Place the Attachment over the lens and compose the picture in the finder. Turn the Kodak just a *little* to the left, as the short distances 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 at one of the distances from the Kodak, given in the table. Measure the distance carefully from the lens to the face, and place the focusing indicator on the scale according to the table:

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For very short time exposures as described below, use the "Bulb" Exposure, see pages 16 and 17.

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—Four seconds to eight seconds will be required.

These exposures are for the hours from two and a half hours after sunrise until two and a half 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 correct exposure to give.

Never make a Time or a "Bulb" Exposure, or any exposure longer than 1/25 second, with the Kodak held in the hands. Use some firm support, such as a tripod, Kodapod or table.

Kodapod: An accessory that takes the place of a tripod when a tree, fence or similar rough object is near at hand. Its toothed jaws grip the wood firmly, see Fig. XIV. By means of a clamping screw, the camera may be adjusted to the vertical or horizontal

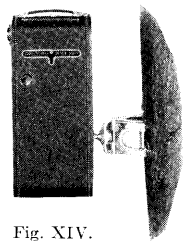


Fig. XIV.

be adjusted to the vertical or horizontal

position. The Kodapod can be used with any camera that has a standard tripod socket. It is small and may be carried easily in the pocket.

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 other self-burning flash mediums and give 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 must have the shades drawn to prevent blurring the picture.

Evening parties, groups around a dinner or card table or an individual may be easily photographed by using flash sheets, providing souvenirs of many occasions, which, but for the flash-light, would be impossible.

"Picture Taking at Night," a booklet that gives full information regarding flash-light photography, and other ways

to make pictures at night, will be sent free upon request to the Service Department, Eastman Kodak Company, Rochester, New York.

Closing the Kodak

To close the Kodak, first see that the focus indicator is at the 100-foot mark on the scale, then press the finger grips at the bottom of the lens standard, and slide it back as far as it will go. Be sure that the finder is in the upright position.



Fig. XV.
Closing the Bed of the Kodak.

Press the arm locks at each side of the lens standard and raise the bed as shown in the illustration above, Fig. XV.

Removing the Film

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

1. When the last section of film has been exposed, make the autographic record of your name, following instructions on pages 36 and 37, and give the winding key about seven half-turns to cover the film with red paper.

2. Remove the back as shown on page 5, and holding the paper taut, Fig. I, turn the key until all of the paper is on the reel.



Fig. I.
Holding the Red Paper Taut while Turning Key.

3. Draw out the winding key, pull back the spool retainer opposite the winding key and lift out the roll of film, being careful that the red paper does not loosen on the roll.

4. Fold under about half-an-inch of the red paper and fasten it with the sticker. The folded end makes the breaking of the seal easier, when ready to develop the film.



Fig. II.
Removing the Empty Spool.

5. Take out the empty spool by pressing the edge of either flange with the thumb, as shown in Fig. II.

6. Slip the empty spool into place at the winding end of the camera (this will

be the new reel), with the slotted end of the spool next to the winding key.

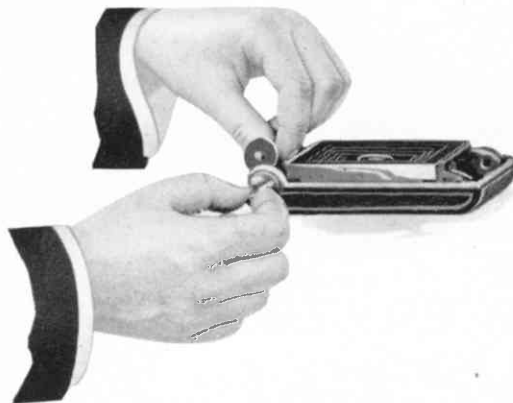


Fig. III.
Fitting Web on Winding Key into End of Spool.

7. Press in and turn the winding key until the web on the key fits into the slotted pin in the end of spool, Fig. III. See that the pin at the other end of the spool fits into the round hole in the opposite spool retainer.

The exposed film, now ready for development, should be wrapped up to keep light from reaching it.

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.

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 Kodak Film No. A 127 for the Vanity Kodak. Load the Kodak as described on pages 5 to 8 inclusive.

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.’*

“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. This might injure the negatives, as it rubs the surface, making fine parallel scratches. *Do not “cinch” the cartridge.* It simply

needs to be wound tightly enough to keep the red paper within the flanges of the spool.

Clean Lenses

Dirty or dusty lenses make poor pictures; the picture below and the one on page 56 illustrate this clearly. The gray, flat, indistinct picture was made with a dirty lens, the surfaces of which were covered with dust. The sharp, clear and distinct picture was made with the same lens after it had been carefully cleaned.



Made with Dirty Lens.

Lenses should be frequently examined. Remove the back of the Kodak (when there is no film in it), then open the front and draw out the lens standard. Adjust the shutter for a Time Exposure, and open the shutter. The largest stop opening (*f.6.3*) should be in position. Hold the Kodak with the

front towards the light, then look through the lens from the back and if the lens is dirty, it should be wiped, both 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 negative, while if the lens is covered evenly with dust, dirt or moisture, a great deal of light will be held back and the picture will be gray and flat.

Keep Dust Out of the Camera

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

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. Those who wish to do their own developing and printing will find full directions with the Kodak Film Tanks (for developing in daylight), or with the Outfits for tray or dark-room use.

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

If the dark-room method of development is preferred, obtain an Eastman 3A Developing and Printing Outfit.

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.

PRICE LIST

With the Kodak Film Tank and Velox paper many amateurs find as much pleasure in the finishing of the pictures as in the taking of them, and are able to make 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 anxious 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.

AUTOGRAPHIC FILM CARTRIDGE, No. A 127, eight exposures, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$	\$.25
KODAK PORTRAIT ATTACHMENT, No. 8A, for Vanity Kodak.....	.75
VEST POCKET KODAK DIFFUSION DISK No. 8A.....	1.25
KODAK SKY FILTER, No. 8A.....	.75
KODAK COLOR FILTER, No. 8A.....	.75
KODAK METAL TRIPOD, No. 0.....	2.75
OPTIPOD, for attaching Kodak to the edge of a table, chair, fence, etc.....	1.25
KODAPOD, for attaching Kodak to a tree, fence or similar rough surface.....	1.75
CABLE RELEASE No. 13, for the Vanity Kodak.....	.35
KODAK SELF TIMER, fits on the cable release and automatically presses the push-pin, enabling the photographer to be included.....	1.25
VEST POCKET KODAK FILM TANK (for developing No. A 127 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 (3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ or smaller), complete.....	2.00
KODAK ACID FIXING POWDER, one pound.....	.25
Half pound.....	.15
Quarter pound.....	.10
EASTMAN SPECIAL DEVELOPER POWDERS, box of five tubes.....	.35
EASTMAN HYDROCHINON DEVELOPER POWDERS, box of five tubes.....	.35

EASTMAN PYRO DEVELOPER POWDER, box of five tubes.....	\$.30
THERMOMETER STIRRING ROD.....	1.25
KODALOID PRINTING MASK, No. 1, for Vanity Kodak negatives.....	.10
VELOX PAPER, 1½ x 2½, one dozen sheets.....	.12
NEPERA SOLUTION (for developing Velox), four-ounce bottle.....	.28
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors...	.50
VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps, (twelve colors)	1.00
SOLIO PAPER, 1½ 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
EASTMAN FILM DEVELOPING CLIPS, 3½-inch, per pair.....	.30
KODAK JUNIOR FILM CLIPS, each.....	.15
KODAK PRINT ROLLER, double, six-inch	1.00
FLEXO PRINT ROLLER, single, four-inch	.35
KODAK DARK-ROOM LAMP (Oil).....	1.50
BROWNIE SAFELIGHT LAMP (Electric)...	1.75
KODAK SAFELIGHT LAMP (Electric).....	3.50

KODAK NEGATIVE ALBUM, to hold 100 1½ x 2½ negatives.....	\$1.25
KODAK TRIMMING BOARD, five-inch....	.75
KODAK PHOTO BLOTTER ROLL, for drying prints.....	1.50
KODAK DRY MOUNTING TISSUE, 1½ x 2½, three dozen sheets.....	.10
BALTIC MOUNTS, for prints 1½ x 2½, 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 that includes many helpful suggestions.....	.50

Developing, Printing and Enlarging

Developing Film, 1½ x 2½, eight exposure cartridge.....	.20
Velox Prints, 1½ x 2½, unmounted, each.....	.05½
Velox Prints, mounted, each.....	.07

Prints 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 1½ x 2½, unmounted, each.....	\$ 1.15
Mounted, each.....	.16
8 x 10 Bromide Enlargements, mounted, each.....	1.00

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.

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.

www.orphancameras.com
Outdoor Exposure Guide for cameras fitted
with the Kodak Anastigmat Lens *f.6.3*

SUBJECT	STOP	SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, or garden. Street scenes.	<i>f.11</i>	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	<i>f.16</i>	1/25
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	<i>f.22</i>	1/25
Portraits in the open shade, not under trees or a porch. Shaded nearby scenes.	<i>f.6.3</i>	1/25
Narrow and slightly shaded streets.	<i>f.8</i>	1/25
Moving objects. 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.	<i>f.6.3</i>	1/100

This exposure table is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. If pictures are made earlier or later in the day than this period, or if it is a *slightly* cloudy or hazy day, use the next larger stop opening than the one specified.

With stop *f.6.3* good results can be obtained early or late on clear days (one hour after sunrise or one hour before sunset), also during rain in the middle of the day, using 1/25 sec.

The largest stop opening is *f.6.3*. The *higher* the number the *smaller* the opening.

The Kodak Anastigmat Lens on this Kodak

is as fine an anastigmat lens as scientific research and modern machinery have been able to produce.

- 1 It is made up of two kinds of Jena glass, barium crown and flint—each of the highest quality obtainable.
- 2 It was designed for use in *this particular Kodak* by experts with years of experience in optical mathematics.
- 3 It was fashioned by skilled lens-makers on machines that grind and polish to within 1-50000 of an inch of perfection.
- 4 It has passed rigid examinations and optical tests required to meet the Kodak standard of quality.
- 5 It was carefully fitted and mounted in its shutter by experts so that it will function at its best.

By using your Kodak according to the instructions in this manual, you will make consistently fine pictures.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.