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Outdoor Exposure Guide for the Vest Pocket Kodak, Model B

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	No. 1	I
Ordinary landscapes showing sky, with a principal object in the foreground.	No. 2	I
Snow, marine and beach scenes. Extremely distant landscapes. Mountains.	No. 3	I
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	No. 3	$\frac{1}{2}$ one second
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.	No. 1	I

This exposure table is for the hours from $2\frac{1}{2}$ hours after sunrise until $2\frac{1}{2}$ 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.

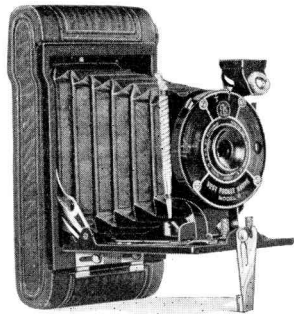
The largest stop opening is No. 1. The *higher* the number the *smaller* the opening.

Picture taking with the

Vest Pocket Kodak

Model B

SINGLE LENS



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ROCHESTER, N. Y., U. S. A.

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1888

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Picture taking with the

Vest Pocket Kodak

Model B

SINGLE LENS

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ROCHESTER, N. Y., U. S. A.

Order Film by Number

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

A 127 is the number of film for the Vest Pocket Kodak, Model B.

Autographic Film can be used in the earlier models of cameras, 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 11). Work it for both instantaneous and time 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, be very careful to keep the red paper wound tightly around the film to prevent the light striking it.

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THE Vest Pocket Kodak, Model B, can be loaded or unloaded in daylight. This 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. Push the sliding lock as shown in Fig. I, to unfasten it.



FIG. I.

Take the front of the camera by the edges and lift the end on which the lock is attached, then draw out and remove

that part of the Kodak entirely, as in Fig. II.

2. In one end of the roll holder there is a reel with a slit in it, on which the film is wound after exposure.

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

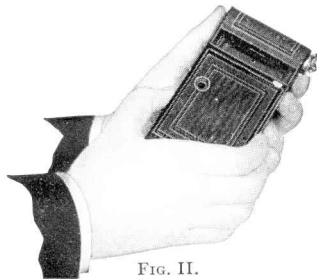


FIG. II.

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. One end of each spool is slotted, and the red paper must be so threaded that these slots are on opposite edges of the red paper, Fig. III, page 7.

Give the empty spool three or four turns, enough to bind the paper on the

reel. The paper must draw straight and the full spool must not loosen.

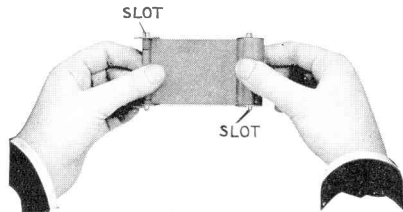


FIG. III.

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. IV.

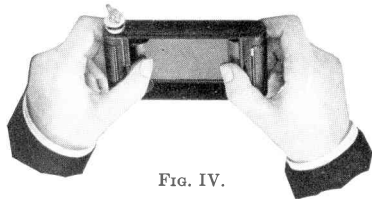


FIG. IV.

6. Press in and turn the winding key until it fits into the slotted end of the empty spool, as in Fig. V, page 8. The red paper must draw from the *under* side of the full spool.

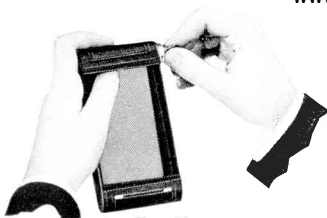


FIG. V.

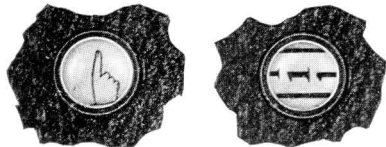
7. Replace the front, first inserting the end opposite the lock, Fig. VI; the edge of the roll holder must fit into the



FIG. VI.

groove on this end of the front. Press the end on which the lock is attached into place and push over the lock, making sure that it is fastened securely.

8. Turn the key and watch the red window. After a few turns have been given, a warning hand will appear; now turn the key slowly until the figure 1 is in the center of the red window.



The film is now in position for the first exposure.

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:

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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 correct stop opening.

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

Opening the Front

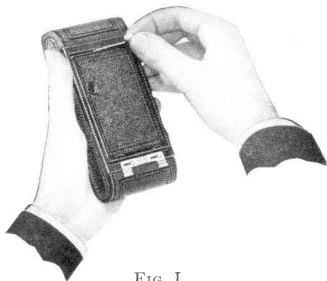
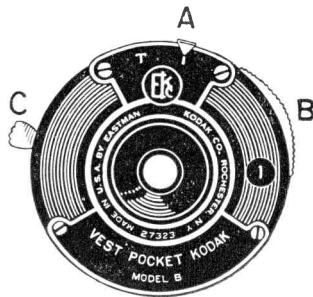


FIG. I.
Opening the Front.

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 lens standard by the knurled finger grips, Fig. II, page 14.

Operating the Shutter



In the illustration, A is the indicator 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 with indicator A at "I," makes a snapshot or instantaneous exposure; and two movements—one to open the shutter and another to close it, with indicator A at "T," make a time exposure.

Instantaneous Exposures

"Snapshots"

First—Move the indicator 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 11. This brings the largest diaphragm or stop opening before the lens. No. 1 is the correct opening for ordinary outdoor pictures, 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 indicator 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 using the diaphragm or stop openings given on pages 16 and 17; also the table for making Interior Time Exposures on pages

31 and 32, and the table for Time Exposures Outdoors on page 35.

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—*Never oil 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 the shoulder. If it shines directly into the lens it will blur and fog the picture.

To make portraits outdoors, 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, steady support (do not hold it in the hands) and make a *short* time exposure. The exposure lever C should be moved twice, up and down *or* down and up 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 Focus the Kodak

Draw out the lens standard by the knurled finger grips, below the shutter, as in Fig. II. It must be drawn out until the focusing catch "clicks" into the notch of the raised spring on the camera bed.



FIG. II.

Drawing out the Lens Standard.

The Kodak is now in focus for subjects about six feet and beyond.





What Depth of Focus Means

When the lens is used with its largest opening, No. 1, an object $7\frac{1}{2}$ feet distant will be sharp, objects about 6 feet distant, while not as sharp, will be sharp enough for ordinary 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 and everything about 4 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 nearby and distant objects at the same time. It is obvious that with the small stops the exposure must be correspondingly increased.

Depth of Focus

Stop or Diaphragm	Range of Sharpness
No. 1.....	$7\frac{1}{2}$ feet to Infinity
" 2.....	$6\frac{1}{3}$ " " "
" 3.....	5 " " "
" 4.....	4 " " "

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

-  NO. 1
-  NO. 2
-  NO. 3
-  NO. 4

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These circles show the actual sizes of the diaphragm or stop openings of the shutter used on the Vest Pocket Kodak, Model B, with Single Lens. They clearly show the relative sizes of the

stop openings and how their areas differ.

Diaphragm 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 revolving the milled dial B, see page 11.

No. 1—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, with the shutter adjusted for instantaneous exposures. For Interior Time Exposures, see table on pages 31 and 32.

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 31 and 32.

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 31 and 32, and for Time Exposures Outdoors on cloudy days. The exposures required for Time Exposures Outdoors are given in the table on page 35.

No. 4—For Interior Time Exposures, also for Time Exposures Outdoors on cloudy days. *Never for instantaneous exposures.*

The smaller the stop opening the sharper the nearby objects will be, see table on page 15.

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

Throughout this manual all exposures given for outdoor subjects are for the hours from two and a half hours after sunrise until two and a half 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 correct 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 shows what will appear in the picture, but on a much reduced scale.

Point the lens at the subject to be photographed and looking into the finder from directly over the center of the finder from directly over the center of it, include what you want by turning it to the right or left, see illustration on page 20.

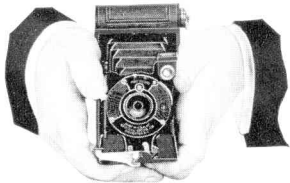


FIG. III.

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

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

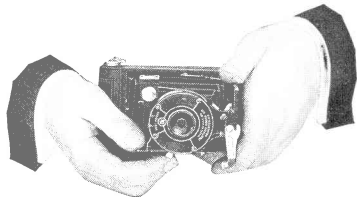
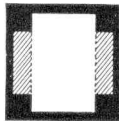
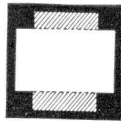


FIG. IV.

Only what is seen in that part of the finder represented by the white area of the diagrams below, 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.*



IMPORTANT

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

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*.

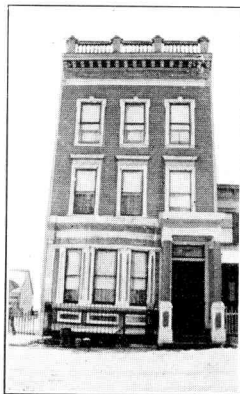


FIG. VI.

Result Produced by Tilting the Kodak.

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 its center.

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 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 sec. 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.

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.

Pushing back the Sliding-door.

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, as shown in Fig. VII. Hold the stylus as upright as possible,

Fig. VIII, and write on the strip of red paper any memorandum desired, such as the title of the picture, the date, or any other details.

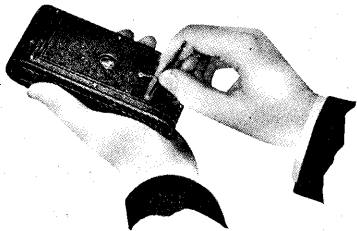


FIG. VIII.

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:

	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: Press in slightly on the winding key and turn it slowly, three to four times, until the next number appears in the red window. Do this after each exposure. 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.

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 light 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 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 reduces 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. 8* with the Vest Pocket Kodak, Model B, when it is fitted with the Single Lens.

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. 8* with the Vest Pocket Kodak, Model B, when it is fitted with the Single Lens.

Time Exposures—Interiors

To make a Time Exposure with the Kodak in the vertical position, open the front and draw out the lens standard, see pages 10 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.

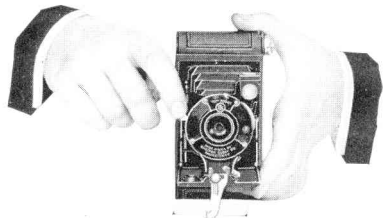


FIG. IX.

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

The diagram on page 28, 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.

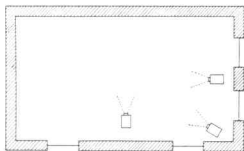


Diagram Showing Positions for Kodak.

To make a Time Exposure with the camera in the horizontal position, 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.

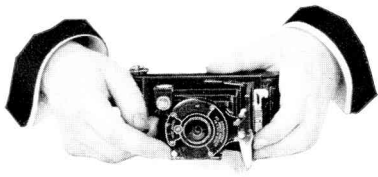


FIG. X.

Adjust the shutter for a Time Exposure by placing the indicator A at the top of the shutter exactly at the letter "T," see pages 11 and 12.

All being ready, steady the Kodak with the left hand, then press the ex-

posure 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 as in Fig. XI.

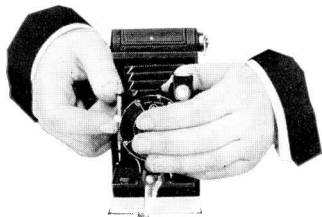


FIG. XI.

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 any 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 exposure.

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

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

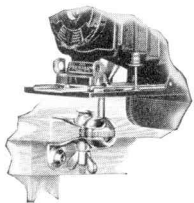


FIG. XII.

be attached to the edge of a table, chair or other suitable object, see Fig. XII.

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.

Exposure Table for Interiors

The table on page 32 gives suitable exposures for 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 opening the greater the depth of focus, see page 15. Stop No. 2 gives the best average results for Interiors.

The exposures in the table on page 32 are for rooms where windows get the direct light from the sky, and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

To Make a Portrait

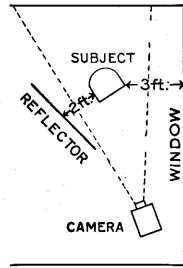
The subject should be seated in a chair partly facing the light, with the body turned slightly away from, and the face turned towards the camera

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.

which should be a little higher than an ordinary table. The subject should look at an object level with the lens, or directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject, and for a full-length figure about ten feet.

The background should form a contrast with the subject; a light background usually gives a better effect than a dark one.



To get a good light on the face, follow the arrangement shown in the diagram. A reflector helps to get detail in the shaded part of the face. A white towel or 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 pages 13 and 14.

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 just a *little* 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 pro-

duces 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 stop openings (No. 3 or No. 4) are used, 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.

Adjust the shutter for a Time Exposure by placing the indicator A at the top of the shutter exactly at the letter "T," and move the exposure lever C, *twice*, see page 11.

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 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 correct exposure to give.

Never make Time Exposures with the Kodak held in the hands. Always place it upon some firm support, such as a table, chair, tripod or Kodapod.

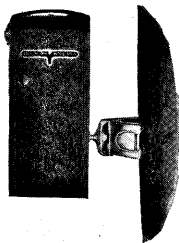


FIG. XIII.

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. XIII. By means of a clamping screw, the camera may

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.

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.

To close the Kodak, press the spring on the camera bed to disengage the focus catch from the notch in this spring. Slide back the lens standard as far as it will go. Then press the side



FIG. XIV.
Closing the Bed of Kodak.

arms and raise the bed as shown in the illustration above, Fig. XIV. 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. This should be done in a subdued light, *not* in direct sunlight.

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 front of the Kodak as shown in Figs. I and II, pages 5 and 6. Draw out the winding key to release it from the spool and tap the roll holder gently to eject the film, as in the illustration on page 40. Be careful that the red paper does not unroll.

3. 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.

4. Remove the empty spool by pressing one of the flanges with a finger or thumb, and place it in the winding end of the roll holder. Replace the front of the camera into the roll holder as described on page 8.

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

Pocket Kodak, Model B. Load the Kodak as described on pages 5 to 9 inclusive.



Tapping the Roll Holder 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.

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

“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 the surfaces rub together, 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.

Keep Dust Out of the Camera

The inside of the camera and bellows should be wiped 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. The picture below and the one on page 43 illustrate this clearly. The gray, flat, indistinct picture below was



Made with Dirty Lens.

made with a dirty lens, the surfaces of which were covered with dust. The sharp, clear and distinct picture on page 43, was made with the same lens after it had been carefully cleaned.

Lenses should be frequently examined. Remove the front of the Kodak as described, and shown in Figs. I and II, on pages 5 and 6 (when there is no film in it), then open the front as in Fig. I, page 10. Adjust the shutter for a Time Exposure and open it; the largest stop opening, 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 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. 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 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 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

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 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

www.orphancameras.com

AUTOGRAPHIC FILM CARTRIDGE, No. A 127, eight exposures, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$	\$.25
LEATHER CARRYING CASE, with strap, for Vest Pocket Kodak, Model B...	1.25
BELT CARRYING CASE (russet leather).	1.25
KODAK PORTRAIT ATTACHMENT No. 8, for Vest Pocket Kodak, Model B..	.75
KODAK DIFFUSION PORTRAIT ATTACH- MENT No. 8.....	1.25
KODAK SKY FILTER, No. 8.....	.75
KODAK COLOR FILTER No. 8.....	.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
VEST POCKET KODAK FILM TANK (for developing Vest Pocket Kodak Film).....	3.50
DEVELOPER POWDERS, for Vest Pocket Kodak Film Tank, six powders....	.20
EASTMAN 3A DEVELOPING AND PRINT- ING OUTFIT, for dark-room develop- ment 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 POW- DERS, box of five tubes.....	\$.35
EASTMAN HYDROCHINON DEVELOPER POWDERS, box of five tubes.....	.35
EASTMAN PYRO DEVELOPER POWDERS, box of five tubes.....	.30
THERMOMETER STIRRING ROD.....	1.25
KODALOID PRINTING MASK, No. 1, for Vest Pocket Kodak negatives.....	.10
VELOX PAPER, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$, 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, con- sisting 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, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$, two dozen sheets.....	.20
COMBINED TONING AND FIXING SOLU- TION FOR SOLIO, eight-ounce bottle. Four-ounce bottle.....	.50 .30
EASTMAN REDUCER AND STAIN RE- MOVER, 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, (nickeled), 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 Cloth cover.....	2.00 .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 ex- posure cartridge.....	.20
Velox Prints, 1½ 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 1½ x 2½, unmounted, each.....	\$.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, NEW YORK

IMPORTANT

Read this manual thoroughly before making any pictures.

While loading and unloading the camera, be careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly, using the correct stop opening and setting the indicator at either "I" or "T," whichever is required. An unexposed section of film must be in position.

The sun must be behind your back or over the shoulder. If the sun shines directly into the lens it will blur and fog the picture.

Hold the camera *level*.

Hold the camera *steady* when making instantaneous or snapshot exposures. The camera should be held 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.

When making autographic records, press firmly on both the up and down strokes. Shield the paper from the sun.

Turn a new section of film into position immediately after making the autographic record of the exposure. This prevents making two pictures on the same section of film.

Keep the lens and inside of camera clean.

Never oil the shutter.

Instructions for making time exposures, indoors and outdoors, are included in this manual.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.