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INSTRUCTIONS FOR USING



No. 2.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.,

SUCCESSOR TO BOSTON CAMERA MFG COMPANY,
BOSTON

KODAK.

Trade Mark, 1888.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MANUFACTURERS OF

Kodaks,
Kodets,
Bullet Cameras,
Bulls-Eye Cameras,
Eastman's Solio Paper,
Western Collodion Paper,
Eastman's Dry Plates,
Eastman's Permanent Bromide Paper,
Eureka Bromide Paper,
Eastman's Platino Bromide Paper,
Eastman's Enameled Bromide Paper,
Eastman's Transparent Film,
Eastman's Transparency Plates,
Eastman-Walker Roll-Holders,
View Cameras, Tripods and
Other Specialties.

February, 1897.

w/cb10/73
5

INSTRUCTIONS

FOR USING THE

No. 2 BULLS-EYE CAMERA.

PATENTED:

MAY 5, 1885. DEC. 1, 1891. JAN. 12, 1897.



MANUFACTURED ONLY BY

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

SUCCESSOR TO BOSTON CAMERA MFG. CO.
BOSTON.

BEFORE LOADING.

Before taking any pictures with the Bulls-Eye Camera read the following instructions carefully and make yourself perfectly familiar with the instrument, taking especial care to learn the construction of the shutter. Work it for both time and instantaneous exposures several times before threading up the film.

The first and most important thing for the amateur to bear in mind is that the light which serves to impress the photographic image upon the sensitive film in a small fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture. Until it has been developed and fixed, the film must never be exposed to white light for even a fraction of a second, (this includes gaslight, lamplight, etc.) or it will be ruined. Throughout all the operations of loading and unloading therefore, be extremely careful to keep the black paper wound tightly around the film to prevent the admission of light.

EASTMAN KODAK COMPANY,

Rochester, N. Y.

PART I.

LOADING THE CAMERA.

The film for the Bulls-Eye Camera is furnished in light-proof rolls and the instrument can therefore be loaded in daylight. The operation should, however, be performed in a subdued light, not in the glare of bright sunlight.

TO LOAD.

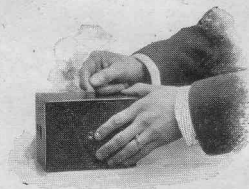


FIG. 1.

I. Take a position at a table as far as possible from any window and pressing on the bottom of camera near the tripod socket with the left hand pull out the brass catch as indicated in Fig. 1 and take the roll holder from the box. See Fig. 2.

II. Push out on the spring which is at the bottom of the front left hand corner of the roll holder (Fig. 3).

III. Put the full spool into this recess and slip the pins into place in the hole in axis of spool and fasten with catch. Be sure and get the "*Top*" at the *top*". Each spool is marked on the end.



THE FILM.



FIG. 2.

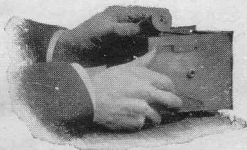


FIG. 3.

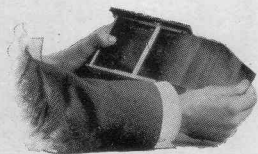


FIG. 4.

IV. Cut the gum slip that holds the end of the paper and holding the thumb of the left hand firmly against the roll as shown in Fig. 4; thread the black paper under the first cross piece and pull out beyond the end of camera nine inches. Pass the paper across the rollers and under the second cross piece.

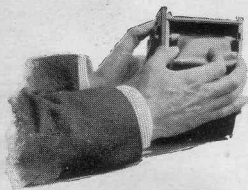


FIG. 5

V. Thread into the slot in reel, (see Fig. 5) being careful that the paper draws straight and true, and turn the key until the paper is taut. See Fig. 6.

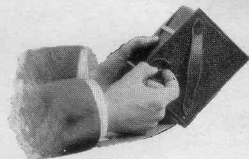


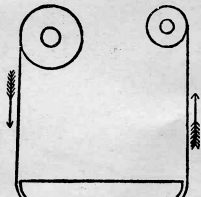
FIG. 6.

Insert the camera body in the case once more.

Throughout the foregoing operations, from the time the gum slip is cut on the fresh roll of film, until the roll holder is once more in place in the case, keep a constant pressure with the left hand bearing firmly on the roll, otherwise the roll will slip and loosen sufficiently to fog the film.

If an 18 exposure be used, special care must be taken to keep it rolled tightly. Read the special directions contained in the box of film.

VI. Press on bottom of camera near tripod socket and push in the brass catch at side.



The paper should be in this position.

VII. The roll of film in the camera is covered with black paper and this must be reeled off before a picture can be taken. Turn the key slowly to the left and watch in the little red celluloid window at the back of the camera. When 15 to 18 turns have been given, the figure 1 will appear before the window.

The film is now in position for making the first picture.

PART II.

MAKING THE EXPOSURES.

Section I.—Instantaneous Exposures.

(“Snap Shots.”)



FIG. 1.

The shutter is always set, and is operated by pushing the spring alternately to right or left. (See Fig. 1.)

If the lever stands at the right hand side of slot simply push it to the left and *vice versa*.

If the spring should be pushed the wrong way, the shutter would simply remain unmoved, and no “click” would be heard, thus indicating that the spring should be pushed in the opposite direction.

To take instantaneous pictures the object should be in the broad open sunlight but the camera should not. The sun should be behind the back or over the shoulder of the operator.

USE THE LARGEST STOP.

Snap Shots can only be made when the largest stop is in the lens. If a smaller stop be used the light will be so much reduced that it will not sufficiently impress the image on the film and failure will result. In making snap shots both of the slides shown in Fig. 2 should be pushed down to the limit of motion. Slide A controls time and instantaneous exposures. For snap shots this slide must be down.

Slide B controls the stops, of which there are three. When it is clear down the largest stop is in place. This is the one to use for all snap shots, except where the sunlight is *unusually* strong, and there are no heavy shadows, such as views on the water or in tropical or semi-tropical climates, when the middle stop may be used.

The smallest stop must never be used for snap shots or absolute failure will result.

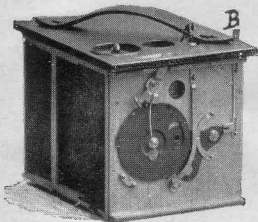


FIG. 2.

Aim the camera at the object to be photographed and locate the image in the finder, which is alongside the key. The finder shows the scope of view and is a fac-simile of what the picture will be. Hold the camera steady—hold it level as shown in Fig. 3 and *push the lever*. *This makes the exposure.*



FIG. 3.

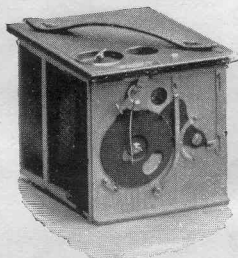


FIG. 4.

For Snap Shots the slides must both be down, as shown in Fig. 4.

Turn a new film into position: Turn the key slowly to the left until the next number appears before the window. Three or four turns will be sufficient to accomplish this.

Repeat the foregoing operations for each picture.

Section 2.

TIME EXPOSURES INDOORS.

1. Put the Camera in Position.



FIG. 1.

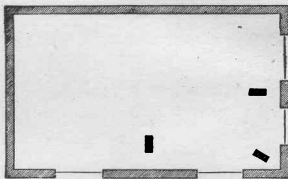


Diagram showing position of camera.

Use some firm support, like a tripod or table. Set in such a position that the finder will embrace the view desired.

The diagram shows the proper position for the camera. 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 pull down the shades of such as come within the range of the camera.

To make a time exposure place the camera on some firm support like a table or tripod, and pull out the time stop, A,

near finder as shown in Figure 2; steady the camera with one hand and push the lever to open the shutter (See Fig. 1); give the proper time (using a watch if more than two seconds), and press the lever in the opposite direction to close the shutter. (If preferred the shutter may be closed by pushing down lever A instead of giving the second pressure to the exposure lever).

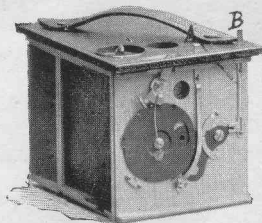


FIG. 2.

NOTE: It will be seen that when the time slide is pulled out, the shutter strikes as it passes the lens, stopping it half way across, with the opening over the lens.

Try this a few times, before winding the film into position, to become accustomed to the operation.

Turn a new film into position as described before. (See page 7.)

For interiors the following table is a good guide:

Time Needed for Interior Exposures.

This table is for the largest stop. When the second stop is used add one-half more time; when the smallest stop is used give four times the time of the table:

White walls and more than one window :

bright sun outside, 2 seconds ;
hazy sun, 5 seconds ;
cloudy bright, 10 seconds ;
cloudy dull, 20 seconds ;

White walls and only one window :

bright sun outside, 3 seconds ;
hazy sun, 8 seconds ;
cloudy bright, 15 seconds ;
cloudy dull, 30 seconds.

Medium colored walls and hangings and more than one window :

bright sun outside, 4 seconds ;
hazy sun, 10 seconds ;
cloudy bright, 20 seconds ;
cloudy dull, 40 seconds.

Medium colored walls and hangings, and only one window :

bright sun outside, 6 seconds ;
hazy sun, 15 seconds ;
cloudy bright, 30 seconds ;
cloudy dull, 60 seconds.

Dark colored walls and hangings, and more than one window :

bright sun outside, 10 seconds ;
hazy sun, 20 seconds ;
cloudy bright, 40 seconds ;
cloudy dull, 1 minute 20 seconds.

Dark colored walls and hangings and only one window :

bright sun outside, 20 seconds ;
hazy sun, 40 seconds ;
cloudy bright, 80 seconds ;
cloudy dull, 2 minutes, 40 seconds.

The foregoing is calculated for rooms whose windows get the direct light from the sky and for hours from 3 hours after sunrise until 3 hours before sunset.

If earlier or later the time required will be longer.

TO MAKE A PORTRAIT.

Place the sitter in a chair partly facing the light, and turn the face slightly toward the camera (which should be at the height of an ordinary table). Centre the image in the finder. For a bust picture the camera should be $4\frac{1}{2}$ to 5 feet from the figure; for a three-quarter figure 8 feet, and for a full figure 10 feet. The background should form a contrast with the sitter.

NOTE: In making portraits where the subject is less than 8 feet from the camera use the smallest stop and time accordingly (See page 9). As a general rule use the middle stop for portraits.

Time Exposures in the Open Air.

When the smallest stop is in the lens the light admitted is so much reduced that time exposures out of doors may be made the same as interiors but the exposure must be much shorter.

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

WITH LIGHT CLOUDS—From $\frac{1}{2}$ to 1 second will be sufficient.

WITH HEAVY CLOUDS—From 2 to 5 seconds will be required.

The above is calculated for the same hours as mentioned above and for objects in the open air. For other hours or for objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give.

Time exposures cannot be made while the camera is held in the hand. Always place it upon some firm support, such as a tripod, chair or table.

STOPS.

stop should be used as follows :

1 THE LARGEST—For all ordinary instantaneous exposures when the sun shines.

2 THE MIDDLE—For exposures when the sunlight is usually strong as in heavy shadows ; such as the sea shore or on the water in tropical or semi-tropical climates ; also for interior time exposures, the time for which is given in the table on pages 9 and 10.

3 THE SMALLEST—For time exposures out doors in cloudy weather. Never for instantaneous exposures. The time required for time exposures on cloudy days with smallest stop will range from 1/2 second to 2 seconds, according to the light. The smaller the stop the sharper the picture.

When setting the stops always see that the stop to be used is brought to the center of the lens where it is marked.

This will be the result if you use the smallest stop for instantaneous exposures.



1/2 sec
1 sec
2 sec

Section 3.

FLASH LIGHT PICTURES.

The invention of the flash light apparatus renders the taking of photographs with a camera as the Bulls-Eye.

The requisites are

The Bulls-Eye Camera,	- - -	
Luxo Flash Light,	- - -	\$1.25
One Bottle Luxo,	- - -	.60
		<u>\$1.85</u>

The flash apparatus consists of a specially constructed alcohol lamp, in front of it a little tray upon which is poured about a half ounce of flash light powder. A rubber tube attached to a blow pipe in the flame of the lamp, conveys a blast of air from a bulb held in the hand and serves to project the powder into the flame of the lamp when it is desired to take a picture. As soon as the powder touches the flame it flashes up an intense white light, sufficient to make a picture instantaneously.

Many interior pictures can be taken with the flash light that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in the direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Pictures are taken so quickly that groups of people around a dinner table or card table can be taken as clear and sharp as if they were in the open sunlight. This enables the photographer to obtain souvenirs of many occasions which have hitherto been quite beyond the range of the art.

PHOTOGRAPHING A ROOM.—The camera should be prepared for time exposure, as directed on page 8 of this Manual, and placed on some level support where it will take in the view of the room desired.

PREPARATION OF THE FLASH LIGHT.—The light should *always* be placed two feet behind and two to three feet to one side of the camera. If placed in front, or on a line with front of camera, the flash would strike the lens and blur the picture. It should be placed at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The lamp should be at the same height or a little higher than the camera. The support upon which the lamp is placed should not project far enough in front of it to cast a shadow in front of the camera. A piece of card-board a foot square placed under the lamp will prevent any sparks from the flash doing damage. A sheet of white card-board set up behind the flash lamp will act as a reflector and increase the strength of the picture.

TAKING THE PICTURE.

Having the camera and lamp both in position, load and light the lamp according to the directions furnished with it, pouring upon the tray one teaspoonful of the powder; then set the shutter open, stand at arm's length and press the bulb. There will be a bright flash which will instantly impress the picture on the sensitive film. Then push the lever to close the shutter and turn a fresh film into place with the key ready for another picture.

THE POWDER.

The amount of powder required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings. When more than one teaspoonful is to be used all the powder should be poured in one pile on the tray.

Table.

For	10	feet	distance	and	light	walls	and	hangings	use	1	even	teaspoonful
"	10	"	"	"	dark	"	"	"	"	2	"	"
"	15	"	"	"	light	"	"	"	"	2	"	"
"	15	"	"	"	dark	"	"	"	"	3	"	"
"	25	"	"	"	light	"	"	"	"	3	"	"
"	25	"	"	"	dark	"	"	"	"	4	"	"

TO MAKE A PORTRAIT.—Place the sitter in a chair partly facing the camera (which should be at the height of an ordinary table), and turn the face slightly towards the camera. The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For a three-quarter picture this will be 8 feet, and for a full figure 10 feet.

The lamp should be on the side of the camera away from the face, that is, the sitter should not face the lamp. The lamp should not be placed higher than the head of the sitter.

TO MAKE A GROUP.—Arrange the chairs in the form of an arc, facing the camera, so that each chair will be exactly the same distance from the camera. Half the persons composing the group should be seated and the rest should stand behind the chairs. If the group is large any number of chairs may be used, but none of the subjects should be seated on the floor, as sometimes seen in large pictures, because the perspective would be too violent.

BACKGROUNDS.—In making single portraits or groups, care should be taken to have a suitable background against which the figures will show in relief; a light background is better than a dark one, and often a single figure or two will show up well against a lace curtain. For larger groups a medium light wall will be suitable.

The *finder* on the camera will aid the operator to compose the groups so as to get the best effect. In order to make the image visible in the finder the room will have to be well lighted with ordinary lamplight, which may be left on while the picture is being made, provided none of the lights are placed so that they show in the finder.

PART III.

REMOVING THE FILM.

No dark room is required to change the spools in the Bulls Eye. The operation should, however, be performed in a subdued light.

I. When the last film (No. 12 or 18 according to the size of roll) has been exposed turn the key until it will turn no further, or about 15 half turns.

II. Provide an extra spool of film to fit this camera and take a position by a table as far as possible from any window.

III. Unloose the catch at the bottom and take the roll holder from the box. Fig. 1.

IV. Holding it taut, so as to wind tightly, turn the key until the paper is all on the reel. See Fig. 2.

NOTE.—If a spool of 18 exposures be used, special care must be taken to keep it rolled tightly.

V. Hold the reel tightly with one hand to prevent the paper from loosening; moisten the gummed end of the paper and stick it down to prevent the paper from unwinding; loosen the key by turning to the right and pull it out.

VI. Remove the film from camera by placing the hand inside the box and press-

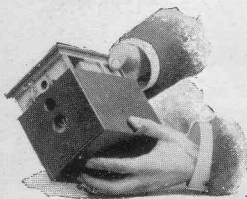


FIG. 1.

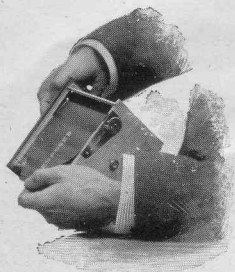


FIG. 2.

ing the roll outward. The ratchet carrier being pivoted will swing out with the roll which is then merely pulled away from the ratchet pins when it will be free. See Fig. 3.

VII. Wrap up the roll immediately to prevent the light from injuring the film.

VIII. Now take out the empty spool, (this will form the new reel) and slip the three pins in the ratchet wheel into the holes in the end of the spool. Swing the ratchet carrier back into place; insert the key and turn to the left until it is screwed firmly into place. This forms the new reel.

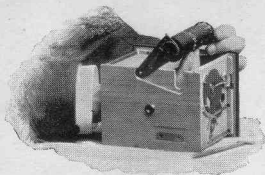


FIG. 3.

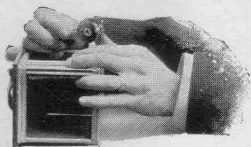


FIG. 4.

IX. Load as described in part one, page 3. The roll of exposures can now be mailed to us for finishing. (See price list) or you can do the developing and printing yourself.

NOTE: In mailing us film for development do not fail to mark the package plainly with your name and address and write us a letter of advice, with remittance.

IN GENERAL.

We recommend everyone to do their own developing. With our A B C outfit it is very simple and inexpensive, no regular dark-room is required, and the operator can obtain proofs from the negatives as soon as they are dry.

If, however, the camerist prefers to have us "do the rest," he can send his exposures to us by mail.

We have larger and better facilities for developing and printing and more skilled operators than anyone else, and it is to our interest to get the *best results from every negative.*

PART IV.

DEVELOPING.

Provide an Eastman's A B C Developing and Printing Outfit.



This outfit contains paper and chemicals for 24 pictures and can be used with any camera for films or plates up to and including 4 x 5. The simplest, cheapest and best outfit for the beginner. It contains:

1 Eastman's Candle Lamp, \$.25	2 Dozen sheets 4 x 5 Solio Paper, - - - - - \$.50
4 Developing Trays, - .40	1 2-oz. Bottle Solio Toning Solution, - - - .15
1 Glass Beaker, - .12	1 Package of Bromide of Potassium, - - - - .10
1 4 x 5 Printing Frame, - .25	1 Ounce of Glycerine, - .05
1 4 x 5 Glass for same, - .05	1 Instruction Book, - - - -
1 Stirring Rod, - .05	
½ Dozen Developing Powders, .25	
½ Pound Hyposulphite Soda, .07	

\$2.24

***Price Complete, Neatly Packed, - - - - - \$1.50**

*This outfit cannot be shipped by mail.

Also provide a pair of shears, a pitcher of cold water (preferably ice water) a pail for slops, and a *dark room* having a shelf or table.

By a dark room is meant one that is wholly dark—not a ray of light in it. Such a room can easily be secured at night almost anywhere, the reason a dark room is required is that the film is extremely sensitive to white light, either daylight or lamplight, *and would be spoiled if exposed to it* even for a fraction of a second.



THE LAMP.

Having provided such a room or closet, where, when the door is closed, no ray of light can be seen,

1. Set up on the table or shelf the Orange Candle Lamp, and light it as directed in the circular which comes in the box in which the lamp is enclosed.

The lamp gives a subdued yellow or orange light which will not injure the film unless it is held close to it. Set the lamp on the table at least eighteen inches from and with the *side* toward the operator.

2. Unroll the film and cut the exposures apart as shown in Fig. 1.

In unrolling the film preparatory to development, care must be taken that the end be not allowed to roll up over the paper. The exposures

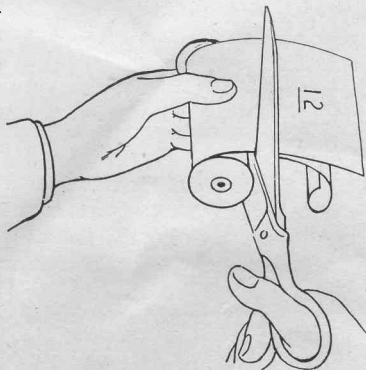


FIG. 1.
RIGHT.

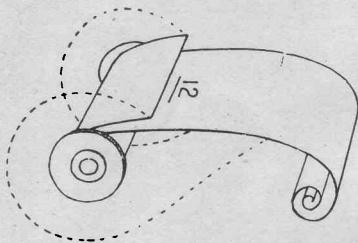
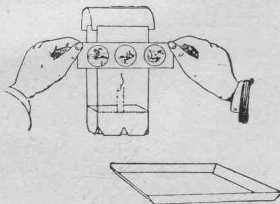


FIG. 2.
WRONG.

one, *face down*; put them in edgewise, to avoid air bells, and immerse them fully.

Cover the tray with a bit of brown paper to keep out the light from the lamp.

4. Open one of the developer powders then put the contents (two chemicals) into the beaker and fill it up to the ring with water. Stir until dissolved with the wooden stirring rod.



should be cut apart with the PAPER ON TOP.

Fig. 2 shows a cartridge unrolled with the film on top. To correct this simply turn back the film as indicated by the dotted lines, thus bringing the film under the paper.

3. Fill one of the trays nearly full of water, and put into it the exposures, one by

5. Take one of the exposures from the water and lay it, *face down*, in the second tray and pour upon it the developer. Rock it back and forth to prevent streaks and air bubbles; in about 1 minute the film will begin to darken in spots, representing the lights of the picture, and in about two minutes the operator will be able to distinguish objects in the picture. The developer should be allowed to act 5 to 10 minutes. The progress of the development may be watched by holding the negatives from time to time, up to the lamp.

6. Transfer the developed film to the third tray and rinse two or three times with water, leaving it to soak while the next film is being developed.

NOTE: A dozen negatives can be developed one after the other in one portion of the developer; then it should be thrown away and a fresh portion mixed.

Only one negative should be developed at a time until the operator becomes expert, then he can manage three or four in the tray at one time and the developer will answer for twenty-four films before being exhausted.

As each successive negative is developed it should be put with the preceding negatives, in the washing tray and the water changed twice to prevent the developer remaining in the films from staining them.

7. Put two tablespoonfuls of Hypophosphite of Soda into the fourth tray, fill two-thirds full of water, and stir until dissolved. This is called the fixing bath.

8. Immerse the negatives one by one in the fixing bath until they are entirely clear of white spots and are transparent instead of milky by transmitted light. This will require about ten minutes.

9. The yellow shade can be removed from the lamp as soon as all the exposures have been fixed.

10. Pour off the fixing solution into the slop bucket, and fill the tray with clear, cold water; repeat this at intervals of five minutes, five or six times, keeping the negatives in motion, or transferring them back and forth to tray No. 3, one by one to ensure the water acting evenly upon them.

The fixing solution must only be used in tray No. 4. And the negatives after fixing, must not be put in either No. 1 or No. 2 trays. Neither must any of the fixing solution be allowed to touch the films, through the agency of the fingers, or otherwise, until they are ready to go into the fixing bath, otherwise they will be spotted or blackened, so as to be useless.

II. When the negatives are thoroughly washed, put one-half ounce of glycerine into one pint of water (four portions measured with the developer glass), stir well and soak the negatives in the solution for 5 minutes, then remove them and wipe off the surplus moisture with a soft damp cloth, and pin them by the four corners, face up, to a flat surface to dry.

The glycerine solution may be used repeatedly.

The trays and beaker should now be rinsed out and set away to drain and dry.

When the negatives are dry, they are ready for printing, as described in Part V.

DEFECTIVE NEGATIVES.

By following closely the foregoing directions, the novice can make seventy-five per cent., or upwards, of good negatives. Sometimes, however, the directions are not followed, and failures result.

To forewarn the camerist is to forearm him and we therefore describe the common causes of failure.

Under-Exposure.

Caused by making snap shots indoors, or in the shade, or when the light is weak, late in the day or by closing the lens too soon on time exposures.

Over-Exposure.

Caused by too much light.

Negative develops evenly, shadows almost as fast as high lights. No contrast, and no deep shadows. Over-Exposure can be overcome in the development, by the addition of bromide of potassium to the developer. The

printing and developing outfit includes a package of bromide with directions for its use. The novice will soon learn to recognize over-exposure, and to apply the remedy.

After the bromide has been added to the developer, it should not be used for another negative unless it is known to have been over-exposed.

Over-Development.

Caused by leaving the negatives too long in the developer.

In this case the negative is very strong and intense by transmitted light and requires a very long time to print. The remedy is obvious.

Under-Development.

Caused by removal from the developer too soon.

An under-developed negative differs from an under-exposed one, in that it is apt to be thin and full of detail, instead of harsh and lacking in detail. If the development is carried on as before directed, this defect is not liable to occur.

Spots, Streaks, Etc.

Air bells on the film in the developer or fixing bath are liable to cause spots, and streaks are caused by allowing the film to remain uncovered in part by the various solutions while in them.

White, milky spots are evidence that the negative has not been properly fixed, and the negative should be put back into the fixing bath and then re-washed.

PART V.

PRINTING ON EASTMAN'S SOLIO PAPER.

Having found that amateurs can easily handle our Solio Paper we have now substituted it for the Ferro-Prussiate Paper, which we formerly furnished with the A B C outfits, as it makes far handsomer pictures than the blue prints.

Solio prints have a warm, brown tone and are usually mounted on card-board and highly burnished.

METHOD OF PRINTING.—Open the printing frame of the A B C outfit and lay the negative back down upon the glass (the back is the shiny side). Place upon this a piece of Solio Paper, face down. Replace the back of the frame and secure the springs. The back is hinged to permit of uncovering part of the print at a time to inspect it without destroying its register with the negative. The operation of putting in the sensitive paper must be performed in a subdued light, that is to say, in an ordinary room, as far as possible from any window. The paper not used must be kept covered in its envelope.

The printing frame, when filled as directed, is to be laid glass side up in the strongest light possible (sunlight preferred) until the light, passing through the negative into the sensitive paper, has impressed the image sufficiently upon it. The progress of the printing can be examined from time to time by removing the frame from the strong light, and opening one half of the hinged back, keeping the other half fastened to hold the paper from shifting. The printing should be continued until the print is a little darker tint than the finished print should be. Place prints without previous washing in the following combined toning and fixing bath :

2 oz. Eastman's Solio Toning Solution,

4 oz. Cold Water.

PRICE LIST.

No. 2 Bulls-Eye Camera, for $3\frac{1}{2} \times 3\frac{1}{2}$ pictures, -	\$8 00
Spools of Transparent Film, 12 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$, -	60
Spools of Transparent Film, 18 exposures, $3\frac{1}{2} \times 3\frac{1}{2}$,	90
Black Sole Leather Carrying Case, - - - -	1 25
Ladies' Buff Sole Leather Carrying Case with name plate	2 00
Style A Bicycle Carrying Case to clamp on head of bicycle	2 00
Adjustable Washers for above to hold it clear of brake rod, per set, - - - - -	50
Lamp Bracket (carries lamp on front of the camera case)	25
Style B Sole Leather Bicycle Carrying Case, to suspend in rear of saddle, - - - - -	1 50
Staff Tripod, - - - - -	1 50
Bulls-Eye Tripod, folds in two sections, - - -	2 00
A B C Developing and Printing Outfit, including Solio Paper and Toning Solution for 24 prints (see page 18),	1 50
Solio Paper, $3\frac{1}{2} \times 3\frac{1}{2}$, per dozen, - - - - -	15
Solio seconds, 4 x 5, per hundred, - - - - -	75
Combined Toning and Fixing Solution for Solio, per 8 oz. bottle, - - - - -	50
Eastman's Eikonogen Developer Powders, per dozen,	50
Eastman's Hydrochinon Developer Powders, per dozen,	50
Mounts, maroon, gold bevel edge, per dozen, (per 100, \$1.20)	15
Mounts, primrose, " " " " (per 100, \$1.40)	18
Mounts, white embossed, per dozen, (per 100, \$1.10), -	14
Albums to hold 104 unmounted No. 2 Bulls-Eye prints, style A, cloth bound, - - - - -	1 60
Albums to hold 104 unmounted No. 2 Bulls-Eye prints, style B, half Morocco, gilt edges, - - - - -	2 00
Albums to hold 104 unmounted No. 2 Bulls-Eye prints, style C, full Morocco, gilt edges, - - - - -	2 50

Eastman's Indexed Negative Album, to hold 100, 3½ x 3½ film negatives,	- - - - -	75
Eastman's Kodak Dark Room Lamp No. 1, one inch wick,	1	50
“ “ “ “ “ “ 2, ⅝ “ “	1	00
Hyposulphite Soda, pulverized, per pound,	- - - - -	10
Bromide Potassium, per ounce bottle,	- - - - -	15
Developing and printing only, each,	- - - - -	12½
Developing only, each,	- - - - -	06
Printing only, each,	- - - - -	08
On orders for developing and printing less than one dozen, 25 cents extra will be charged.		
11 x 14 Bromide Enlargements, mounted on card,	- - - - -	\$1 25
14 x 17 Bromide Enlargements, mounted on card,	- - - - -	1 50

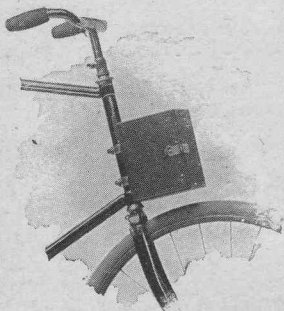
TERMS.

The prices in this Manual are strictly net, except to regular dealers who carry our goods in stock.

All prices are f. o. b. at Rochester. We make no charge for packing.

For the convenience of our customers we recommend that they make their purchases from a dealer in photographic goods as by so doing they can save both time and express charges. Where orders are sent direct, remittances must be by New York draft, express order, postal order or currency (if currency, letter must be registered). Amounts less than one dollar may be remitted in postage stamps. Do not send personal checks. You can buy a money order much cheaper than we can collect the check.

EASTMAN KODAK COMPANY,
Rochester, N. Y.

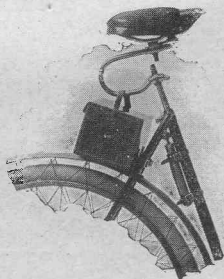


STYLE A CASE.

Two styles of Bicycle Cases are now provided for the No. 2 Bulls-Eye Cameras.

The Style A case is made of wood, covered with fine grain leather; is lined with cloth and fitted on the inside with springs, to take up the vibration of the wheel and hold the camera firmly in position. It attaches securely to the head of the machine by means of thumb screw clamps that fit any ordinary tubing.

The Style B case is made of sole leather and suspends from the saddle spring and attaches by means of straps to the rear forks.



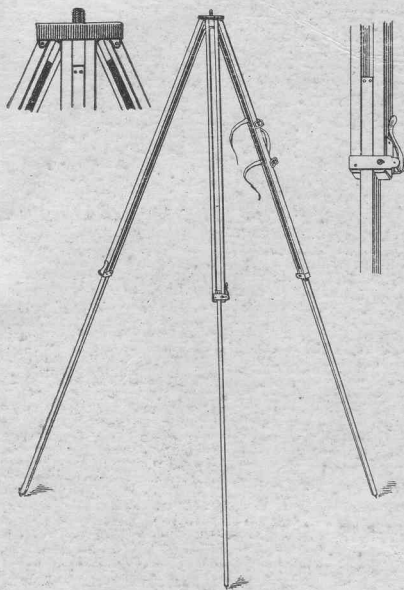
STYLE B CASE.

Bicycle Carrying Case for No. 2 Bulls-Eye, Style A,	- - -	\$2.00
Washers, for holding case in front of brake rod,	- - -	.50
Lamp Bracket, for carrying lamp on front of case,	- - -	.25
Bicycle Carrying Case for No. 2 Bulls-Eye, Style B,	- - -	1.50

EASTMAN KODAK CO.

Rochester, N. Y.

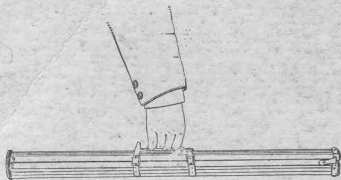
THE BULLS-EYE TRIPOD.



A compact and convenient tripod for use with any camera up to and including 4 x 5. A brass top plate with milled edges holds the socket screw securely in place and seats it in place in the camera when turned—thus doing away with the nuisance of the ordinary screw, turned by means of a key handle inconveniently located under the plate between the tripod legs, and always likely to be missing when most wanted.

The Bulls-Eye Tripod folds in two sections and is provided with a leather handstrap for carrying. Made of the best seasoned spruce with brass fittings.

Price, - - - \$2.00



EASTMAN KODAK CO.

Rochester, N. Y.