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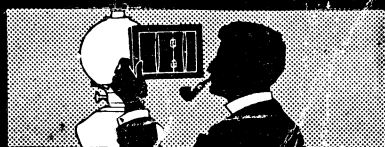
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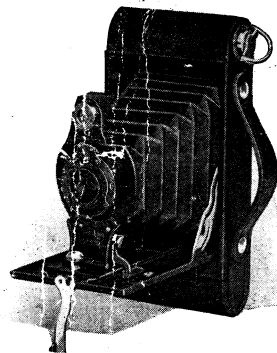
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## Picture Taking with the No. 2 Folding Cartridge Premo Camera

Single Lens  
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*Picture Taking with the*  
**No. 2 Folding Cartridge  
Premo Camera**

Single Lens  
(Meniscus Achromatic)



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

## Order Film by Number

All Eastman Films may be distinguished by the numbers on the ends of the cartons.

**120** is the number of film for this camera (No. 2 Folding Cartridge Premo). The number appears both on the carton and on the cartridge.

*October, 1919.*

## Before Loading

**B**EFORE taking any pictures with the No. 2 Folding Cartridge Premo Camera read the following instructions carefully. Make yourself perfectly familiar with the instrument, taking especial care to learn how to operate the shutter. Work it for both time and instantaneous exposures several times before threading up the film.

The first 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 fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture. Throughout all the operations of loading and unloading, be extremely careful to keep the duplex paper wound tightly around the film to prevent the admission of light.

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## PART I Loading the Camera

THE film for the No. 2 Folding Cartridge Premo Camera is furnished in light-proof cartridges 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. It should also be borne in mind that after the seal is broken care must be taken to keep the duplex paper taut on the spool, otherwise it may slip and loosen sufficiently to fog the film.



The Film, No. 120

1. To load the camera, take a position where the daylight is somewhat subdued and remove front of camera by pushing metal lock to the left, Fig. 1. Grasp the front of camera by the two metal

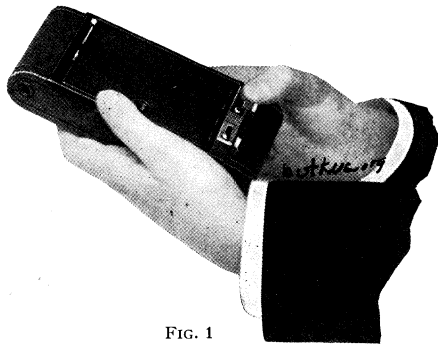


FIG. 1



FIG. 2

As sent out from the factory, there is one empty spool at the winding end of the camera, and the fresh cartridge is to be inserted in the opposite end.

edges and lift it upwards, first lifting that end on which the lock is fastened, and remove entirely that part of the camera. Fig. 2. The camera is now ready for loading.

2. At each end of the camera will be seen a recess for holding the film spools.

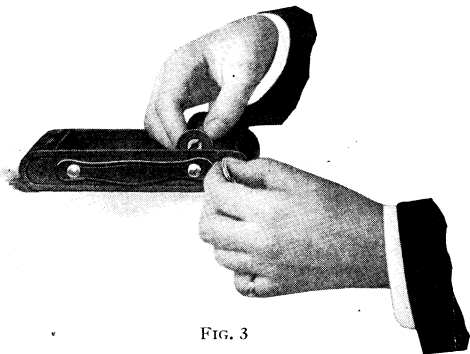


FIG. 3

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The empty spool, which is used as the reel, must now be removed. This may be done by first pulling out the winding key to limit of motion, which will release the spool, and it can then be readily removed. Fig. 3.

3. Remove the gummed slip that holds the end of duplex paper, from the cartridge, and thread tapered end of duplex paper into the slot of the empty spool, so that the slit in the end of spool will be at the top, while at the same time the slit at end of full spool will be at the bottom of the cartridge. Then give the empty spool three or four turns, or until the black lines on outside of paper are reached, at the same time being careful that the paper draws straight and true. See Fig. 4.

4. The camera may now be loaded by first unrolling about four inches of the duplex paper and then placing the two spools into the film pockets at each end of the instrument. Fig. 5.

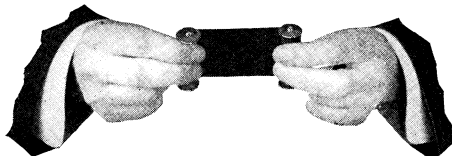


FIG. 4

### Important

Be sure and get the top of spool at top of camera (each spool is marked with the word "Top" printed on the duplex paper near the top of the spool) when inserting, otherwise your film will come on the

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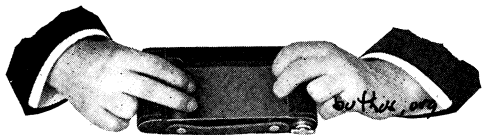


FIG. 5

wrong side of duplex paper when reeled off and total failure will result.

5. After spools have been placed into the pockets, push both as far back as possible in order that the tension spring may hold them securely in place creating sufficient drag to draw the film taut, and afford perfect register of the focal plane.

Turn winding key at top of camera toward the front, until the web on the key engages in slit in top of spool. Fig. 6.

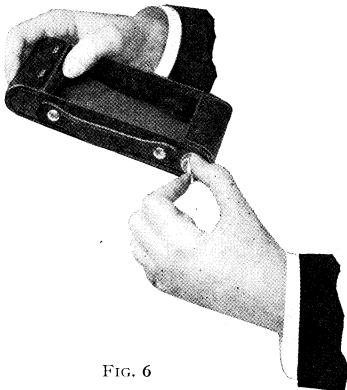


FIG. 6

### Caution

If you turn off too much of the duplex paper before the camera is closed, the film will be uncovered and ruined.

6. The camera is now to be closed, reversing the operation shown in Figs. 1 and 2. When replacing front of camera after it is loaded, first insert the end opposite the lock, the edge of box should be in the metal groove at end of front, then drop the end on which the lock is fastened down into place. Make sure that the metal lock is fastened securely.

Throughout the foregoing operations, from the time the gummed slip is cut on the fresh roll of film until the camera is closed, keep the duplex paper wound tightly on the roll. If it is allowed to loosen light will be admitted and the film fogged.

7. The roll of film in the camera is covered with duplex paper and this must be partly reeled off before a picture can be taken. Turn the key slowly to the left and watch in the little red window at the back of the camera. When ten to twelve turns have been given, a black index hand will appear before the little red window. This hand is a warning that you are approaching Fig. 1. Then turn the key very slowly until Fig. 1 appears exactly in the center of the red window. Fig. 7.

Press in on the winding key while turning it, so as to avoid its loosening and allowing film and duplex paper to unwind.

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

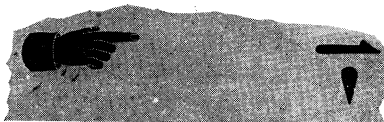


FIG. 7



## PART II

### Making the Exposures

Before making an exposure with the No. 2 Folding Cartridge Premo, either time or instantaneous, be sure of four things:

**First**—That the shutter is adjusted properly.

(For instantaneous, time or bulb exposures as desired.)

**Second**—That the diaphragm lever is placed at the proper stop opening.

**Third**—That the camera is focused.

**Fourth**—That an unexposed section of the film is turned into position.

### Operating the Shutter

Perfect familiarity with the shutter is essential to successful picture taking with any camera.

The following directions should, therefore, be carefully read and the shutter operated several times before threading the film up for use.

### “Snapshots”

#### For All Ordinary Instantaneous Exposures

**First**—Set the indicator A at 25 or 50. This adjusts the shutter for instantaneous exposures and represents the speeds of the shutter.

**Second**—Set the indicator B at No. 1. Lever B controls the Iris diaphragm and No. 1 is the



proper opening for ordinary instantaneous exposures in bright sunshine, using speed 25.

**Third**—Press down on lever C and release it. *This makes the exposure.* The shutter is self-setting.

### Time Exposures

**First**—Set the lever A at the point T (time.) This adjusts the shutter for time exposures.

**Second**—Set the lever B at Nos. 1, 2, 3 or 4. See instructions for the use of the stops for Interior Exposures as given in table on page 25, also the table for Time Exposures in the Open Air, page 27.

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

## Bulb Exposures

When it is desirable to make a very short time exposure this is best accomplished by making a "bulb exposure".

**First**—Set the indicator A at the point "B" (bulb). This adjusts the shutter for "bulb" exposures.

**Second**—Set the lever B at Nos. 1, 2, 3 or 4. See instructions for the use of the stops for Interior Exposures as given in table on page 25, also the table for Time Exposures in the Open Air, page 27.

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

**Important**—Never oil shutter. In case of accident return camera to your dealer or to us for repairs.

## Instantaneous Exposures "Snapshots"

In taking instantaneous exposures, the subject 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. If it shines directly into the lens it will blur and fog the picture.

## Use Stop No. 1

For all ordinary outdoor work, when the sun is bright, use stop No. 1 and make an exposure using speed 25. If a smaller stop is used for ordinary snapshots, the light will be so much reduced that it will not sufficiently impress the image on the film, and failure will result.

In views on the water when the sunlight is unusually strong and there are no heavy shadows, diaphragm No. 2 and speed 50 may be used.

If a smaller stop opening than No. 2 is used for snapshots absolute failure will result, except that No. 3 may be used for extremely distant views, marine or snow scenes or clouds in bright sunshine at speed 25.

## Focus on the Subject

Pull up the lever on front of camera, located at the winding end. Fig. 1. This unlocks the bed of camera. Then pull lever forward and push down the bed of camera to the limit of motion.

Grasp the round post on slide plate to pull out the front.

At the front of the camera bed and at one side will be found an index plate which is to be used for focusing the camera. The index plate has one slot marked "Fixed" and also divisions marked 8 and 100 feet. It is not necessary to estimate the distance with any more than approximate accuracy; for instance, if the focus is set at the slot marked "Fixed" (the usual distance for ordinary street

work) everything from 15 feet to infinity will be in good focus. When the camera is focused in this manner, it may then be used as a regular fixed focus instrument, providing the stop indicator is placed at No. 1. Where the principal object is nearer or farther, the focus should be changed accordingly.



FIG. 1. Opening the Front.

For distant views set the focus with the indicator over the division marked 100 feet, and nothing nearer than 8 feet can be focused without using a portrait attachment. See page 26.

### Extending the Front

Now extend the front of camera to the division marked for the distance desired, 8, "Fixed" or 100 feet, and the camera will be in focus for the distance at which you have placed the catch. (Fig. 2.)

NOTE—The index plate is scaled for both feet and meters and care should be taken not to confound them.

The catch or locking device is on the left side at the bottom of front board, and to set the focus,

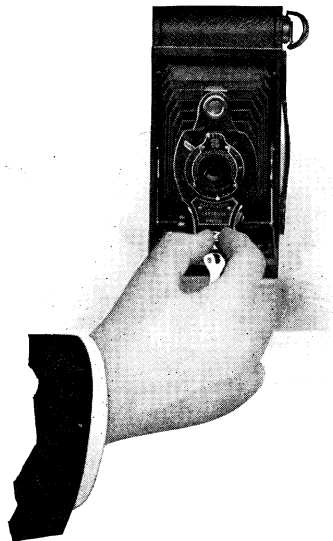


FIG. 2. Extending the Front.

press the lever, then pull out front of camera to the division marked for the distance desired.

### Making the Exposure

Aim the camera at the object to be photographed and locate the image in the finder, which is placed on the front of the camera.

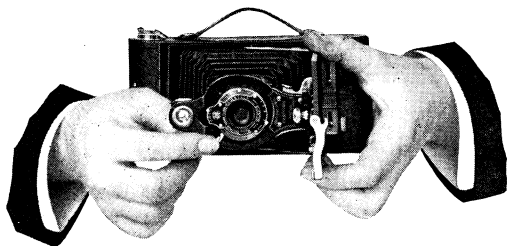


FIG. 3. Pressing the Snapshot Lever.

The finder shows the scope of view and gives a facsimile 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.

For a vertical exposure the camera must be held on its end. Fig. 4. The finder is reversible so that it will be correct for either horizontal or vertical

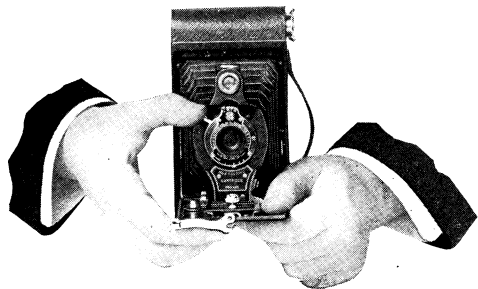
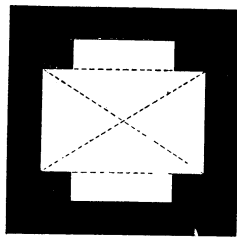


FIG. 4

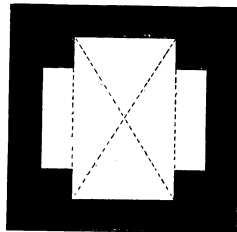
exposures. The finder gives the scope of view and shows a facsimile of the picture as it will appear, but on a reduced scale. Any object that does not show in the finder will not show in the picture.

It will be noticed that the top of the finder is notched as shown in Fig. 5. This is done so that the one finder will correctly show the view included when the camera is held in either horizontal or vertical position. As the picture taken with the No. 2 Folding Cartridge Premo is oblong it will readily be seen that unless the finder was made in this manner it could not correctly show the exact view intended when held in either position.

Remember that only the view indicated in the dotted lines will show in the picture.

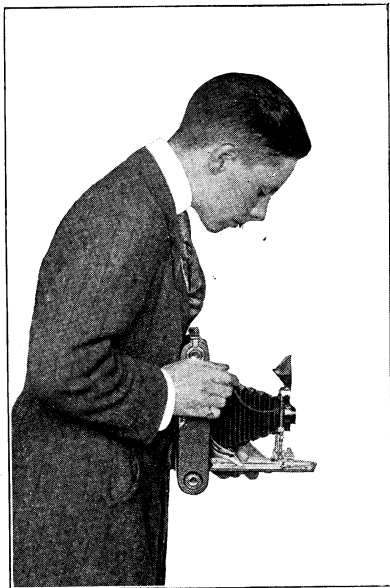


View Included When Making  
a Horizontal Picture



View Included When Making  
a Vertical Picture

FIG. 5



### **Important**

When making instantaneous exposures hold the instrument firmly against the body as shown in



illustrations and when operating the cable release (when camera is equipped with same) or pressing the exposure lever, hold the breath for the instant.

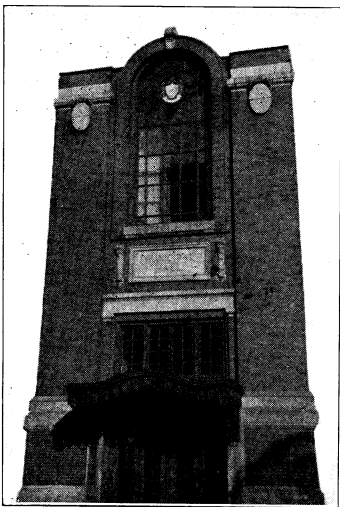


FIG. 6  
Effect produced by tilting the camera.

### Hold it level

The camera must be held level.

If the operator attempts to photograph a tall building while standing near it, by pointing the camera upward, (thinking thereby to center it) the result will be similar to Fig. 6.

When making this picture the camera was pointed too high. This building should have been taken from the building opposite and at a level corresponding with the middle of the subject.



FIG. 7  
Turning a new section of film into position.

The operator should hold the camera *level*, after withdrawing to a proper distance, as indicated by the image shown in the finder.

If the object is down low, like a small child or a dog, the camera should be held down level with the center of the object.

Turn the key in top of camera slowly to the left, until the next number appears before the red window. Three or four turns will be sufficient to accomplish this. See Fig. 7. The warning hand appears only before No. 1.

Repeat the foregoing operations for each picture.

### Time Exposures—Interiors

Place the camera in position on a tripod, table, chair or some other firm support. If a table or chair

is used, be sure to place the camera not more than two or three inches from the edge, so as to avoid including part of the table or chair in the picture.

Set camera in such a position that the finder will embrace the view desired. The diagram shows the

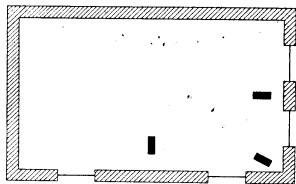


Diagram showing positions of camera.

proper positions for the camera. It should not be pointed directly at a window as the glare of light

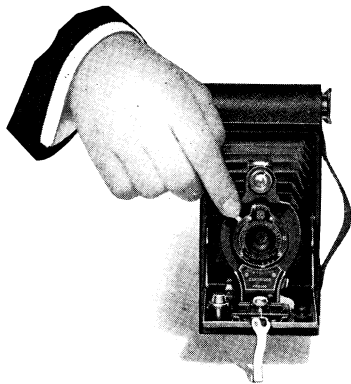


FIG. 1  
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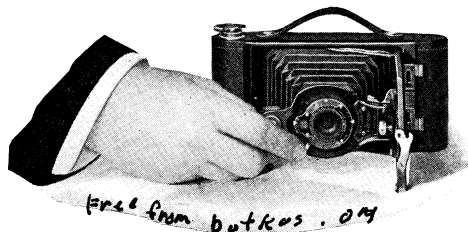


FIG. 2

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.

Fig. 1 shows the camera in position for a vertical exposure. The camera is also provided with tripod sockets and may be used on a tripod.

When it is desired to make a horizontal time exposure without the use of a tripod, pull down the same lever at front of bed of camera, that was used for the support when taking a vertical exposure, as shown in Fig. 2.

Adjust the shutter for a time exposure, as described on page 11.

All being in readiness, press the lever, once to open and again to close the shutter. Time the exposure by a watch.

### Another Method

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

Hold the palm of the hand before the front of the camera, so as to cover the lens and exclude all light (see Fig. 3). Press the release to open the shutter;

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

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

#### TURN THE KEY.

Turn a new film into position, as described before; (See page 21).

The camera is now ready for the next Interior Exposure.

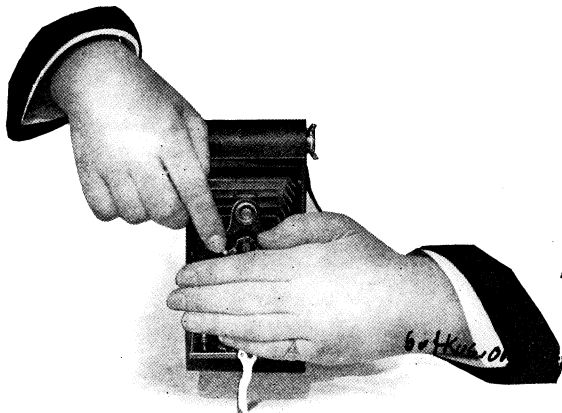


FIG. 3

Follow the directions given heretofore for each successive exposure.

When the last Interior Exposure is made, adjust the shutter for instantaneous exposures as before directed.

### Time Needed for Interior Exposures

The following table gives the time of the exposure required under varying conditions of light. The time given in the table is with the stop No. 2 in the lens. If the stop No. 1 is used give only one-half the time; if the stop No. 3, give twice the time, and if stop No. 4 is used give four times the time of the table. The smaller the stop the sharper the picture. The No. 2 gives the best results for interiors.

#### White walls and more than one window:

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

#### White walls and only one window:

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

#### Medium colored walls and hangings and more than one window:

bright sun outside, 8 seconds;  
hazy sun, 20 seconds;  
cloudy bright, 40 seconds;  
cloudy dull, 80 seconds.

#### Medium colored walls and hangings and only one window:

bright sun outside, 12 seconds;  
hazy sun, 30 seconds;  
cloudy bright, 60 seconds;  
cloudy dull, 120 seconds.



### **Dark colored walls and hangings and more than one window:**

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

### **Dark colored walls and hangings and only one window:**

bright sun outside, 40 seconds;  
hazy sun, 80 seconds;  
cloudy bright, 2 minutes, 40 seconds;  
cloudy dull, 5 minutes, 20 seconds.

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

If earlier or later the time required will be longer.

### **To Make a Portrait**

Place the subject in a chair partly facing the camera (which should be located slightly higher than an ordinary table) and turn the face slightly towards the instrument, having the eyes centered on an object at the same level with the lens. Center the image in the finder. For a three-quarter figure the camera should be 8 feet from the subject. The background should form a contrast with the subject.

### **Kodak Portrait Attachment**

The attachment is simply an extra lens slipped on over the regular lens, and in no way affects its operation except to change the focus.

By means of the Portrait Attachment, large head and shoulders portraits of various sizes may be obtained.

With the Attachment in position and the camera set:

At 8 feet focus, the subject should be placed exactly 3 feet from the lens.

At "Fixed" focus, place the subject  $3\frac{1}{2}$  feet from the lens.

At 100 feet focus, place the subject  $4\frac{1}{2}$  feet from the lens.

Use Kodak Portrait Attachment No. 8 with the No. 2 Folding Cartridge Premo.

### **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 exposures must be much shorter.

**With Sunshine**— $\frac{1}{5}$  second.

**With Light Clouds**—From  $\frac{1}{2}$  to 1 second will be sufficient.

**With Heavy Clouds**—From 2 seconds to 5 seconds will be required.

The above is calculated for the same hours as mentioned for interiors on page 26 but 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.**

For exceedingly short time exposures as above described use the "bulb exposure". See page 12.

## Diaphragms

**No. 1**—The largest—For all ordinary instantaneous exposures when the sun is shining and use speed 25.

**No. 2**—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows, such as in views on the seashore or on the water, using speed 50; also for interior time exposures, see table on page 25.

**No. 3**—For instantaneous exposures of extremely distant views, marine or snow scenes or clouds, in bright sunshine, at speed 25; also for time exposures.

**No. 4**—For time exposures outdoors in cloudy weather. *Not for instantaneous exposures.* The time required for time exposures on cloudy days, with smallest stop, will range from  $\frac{1}{2}$  second to 5 seconds, according to the light. The smaller the stop the sharper the picture.

If you use the smallest stop for instantaneous exposures *absolute failure will result.*

## Flash-Light Pictures

By the introduction of Eastman Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of cardboard, a pin and a match complete the list of essential extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets, no lamp is necessary; there is a minimum of smoke and they are far safer than

any other self burning flash medium, besides giving a softer light that is less trying to the eyes.

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

Evening parties, groups around a dinner or card table or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions which, but for the flash light, would be quite beyond the range of the art.

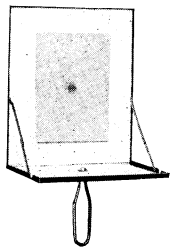
**Preparation for the Flash.** The camera should be prepared for time exposures, as directed on page 11 of this manual (except that stop No. 1 must be used), and place on some level support where it will take in the view desired.

Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the strength of the flash.

The flash sheet should *always* be placed two feet behind and two or 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 flash should be at the same height or a little higher than the camera. The support upon which the flash is to be made should not project far enough in front of it to cast a shadow in front of the camera. An extra piece of cardboard a foot square placed under the flash sheet will prevent any sparks from the flash doing damage. However, by using the Kodak Flash Sheet Holder, all these contingencies are taken care of, and we strongly advise its use.

## The Kodak Flash Sheet Holder



This holder may be held in the hand, *always between you and the flash sheet*. Or, it may be used on any tripod, being provided with a socket for this purpose. The sheet is placed in position in the center of the larger pan over the round opening which has a raised saw-tooth edge extending half way around it. Press with the thumb

on the sheet, so slight break is made and a portion of the sheet projects partially through the opening. Then to insure the sheet being more securely fastened, press around the notched edge, forcing this portion of the flash sheet firmly into position on the pan.

To set off the flash, merely insert a lighted match, from behind, through the round opening.

## Taking the Picture

Having the camera and the flash sheet both in position and all being in readiness, open the camera shutter, stand at arm's length and touch a match from behind, through the opening in the center of the holder.

NOTE—If you are not using the Kodak Flash Sheet Holder place the match in a split stick at least 2 feet long.

There will be a bright flash which will 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 Flash Sheet

The size of the sheet required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings.

### TABLE

- For ten feet distance and light walls and hangings, use one No. 1 sheet.
- For ten feet distance and dark walls and hangings, use one No. 2 sheet.
- For fifteen feet distance and light walls and hangings, use one No. 2 sheet.
- For fifteen feet distance and dark walls and hangings, use one No. 3 sheet.

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

**To Make a Portrait**—Place the subject in a chair partly facing the camera (which should be

located slightly higher than an ordinary table) and turn the face slightly towards the instrument having the eyes centered on an object at the same level with the lens. The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For a three-quarter figure this will be from 6 to 8 feet, and for a full figure from 8 to 10 feet.

For using Portrait Attachment, see page 26.

The flash should be on the side of the camera away from the face, that is, the subject should not face it. The flash should not be higher than the head of the subject.

**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 in composing 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.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable in portrait work; the subject, however, should be warned not to move, as the picture is not taken instantaneously, about one second being required to burn one sheet.

## Eastman Flash Cartridges

Eastman Flash Cartridges may be substituted for the sheets if desired. We recommend the sheets, however, as more convenient, cheaper and capable of producing the best results. The cartridges are superior only when absolutely instantaneous work is essential.

## Closing the Camera

1. To disengage front from lock on index plate so that it may be pushed back, press in with finger on catch which is located just above the index plate.
2. Keep catch pressed and slide back the front a short distance. The catch may then be released and front pushed back into the camera box. Reverse the operation as shown in Fig. 2, page 15.

3. Close front by pressing down on arm locks on each side of bed as shown in Fig. 1. The bed will now close readily.

### Caution

Before closing the bed of the camera be careful to note that the finder is in the upright position. The front board must be pushed back to, and *only to*, the limit of motion.

If the finder and front board are in proper position, they will not interfere with the bed in closing.

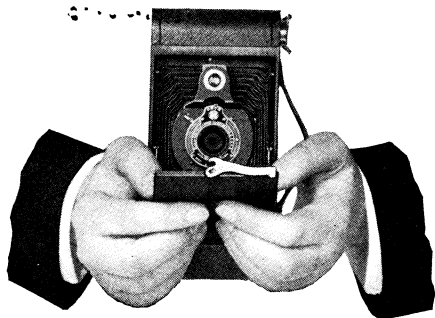


FIG. 1

## PART III

### Removing the Film

No dark-room is required in changing the spools in the Cartridge Premo Camera.

The operation can be performed in the open air but to avoid all liability of fogging the edges of the film it had best be performed in a subdued light.

1. When the last film has been exposed give the key a dozen extra turns. This covers the film with duplex paper again.



FIG. 1  
Showing how duplex paper leaves reel.

2. Provide an extra spool of film to fit this camera and take a position where the light is somewhat subdued, *not* in the direct sunlight.

3. Remove front of camera as described on page 5.

4. Holding the paper taut so as to wind tightly turn the key until paper is all on reel. See Fig. 1.

5. Hold ends of duplex paper and sticker together, to prevent paper from loosening on reel. If sticker folds under reel when wound pull it up with the point of a lead pencil.

6. Pull out winding key, and lift out roll of film as shown in Fig. 2.

7. Fold over half inch at end of duplex paper (so as to make subsequent breaking of the seal easy) and then seal with sticker.

8. Wrap up exposed film immediately to prevent the possibility of light being admitted.

The roll of exposed film is now ready for developing and printing.

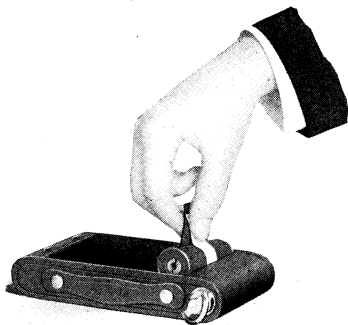


FIG. 2  
Lifting out roll of exposed film.

9. Now remove empty spool and load as described in Part 1, page 5.

### Important

Film should be developed as promptly as possible after exposure.

The quality of the image on all sensitized products is retained by immediate development after exposure.

*Load your camera with Eastman Film.  
Look for this Trade Mark on the box:*

**N** **NON CURLING** **C**  
**LOOK FOR**  
**"E.K. CO."**  
**ON THE SPOOL END**

## “Cinch Marks”

If the film and paper loosen up a trifle when taken from the camera, many amateurs are likely to take the cartridge in the hand and wind it as closely as possible “cinching” it tightly with a twisting motion. There’s nothing more likely to injure the negative than this tight drawing of the film, as it abrades the surface, making fine parallel scratches running lengthwise of the film, which, in some cases, will ruin the negative. *Do not “cinch” the cartridge.* It simply needs to be wound tightly enough so that the duplex paper keeps inside the flanges.

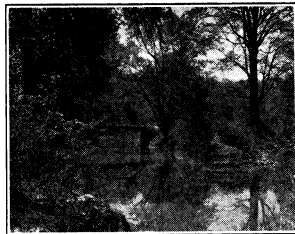
## Keep Dust Out of the Camera

Defective negatives are often caused by particles of dust which have collected on the inside of the camera and settle upon the film in particles that produce small dark spots upon the prints.

It is therefore well to wipe out the inside of camera and bellows occasionally with a slightly damp cloth. In summer weather or after the camera has remained idle for any length of time, this needs special attention.

## Clean Lenses

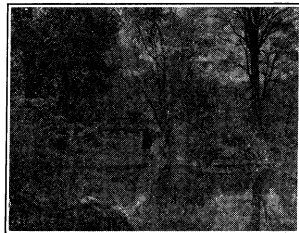
Dirty or dusty lenses are frequently the cause of photographic failures. These pictures illustrate this point clearly. The sharp, full timed picture at the top



CLEAN LENS.

slightly damp with perspiration.

Lenses should be frequently examined by looking through them and if found to be dirty, should be wiped, both front and back, with a clean, soft linen handkerchief. It is well also to occasionally wipe out the inside of camera with a slightly damp cloth. In summer weather this needs special attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust, dirt or moisture, the effect will be to cut off a great deal of light and make the picture under-timed.



DIRTY LENS.

## Finishing the Pictures

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

The instructions in this little book are ample for the manipulation of the camera under every condition that the amateur is likely to encounter. Similarly, those who wish to do their own developing and printing will find equally full instructions accompanying the Kodak Film Tanks (for developing in daylight) or our Outfits for tray or dark-room use.

For use with the No. 2 Folding Cartridge Premo Camera Film (No. 120), provide, preferably, a Brownie Kodak Film Tank. (These films may be developed in the larger tanks but not so economically). The Film (No. 120) may also be developed in daylight in the No. 2 Brownie Developing Box.

If the dark-room method of development is preferred, an Eastman A. B. C. Developing and Printing Outfit should be provided.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing instructions, at any time, whether a tank or outfit is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find as great pleasure in the finish-

ing of the pictures as in the taking of them, and are able to produce, by the simple methods we have perfected, work of the highest order.

We never lose interest in the purchaser of a Premo. We are not only willing but are anxious at all times to help solve any problems that he may encounter, either by sending on the necessary printed instructions or by individual correspondence. Such customer, in availing himself of the knowledge of our experts, puts himself under no obligations to us. He is simply availing himself of one of the things that he is entitled to when he buys a Premo or a Kodak—and that is, Kodak service.

EASTMAN KODAK CO.,  
Rochester, N. Y.



## PRICE LIST

|   |         |
|---|---------|
| <b>Carrying Case</b> for the No. 2 Folding Cartridge Premo Camera   | \$ 1.90 |
| <b>Kodak Portrait Attachment No. 8</b> for use with No.2 Folding Cartridge Premo Camera   | .50     |
| <b>Kodak Color Filter No. 8</b>   | .75     |
| <b>Kodak Sky Filter No. 8</b>   | .75     |
| <b>Eastman Film Cartridge, No. 120, 6 exposures, 2¼ x 3¼</b>  | .21     |
| <b>Brownie Developing Box, No. 2</b>  | 2.00    |
| <b>Brownie Kodak Film Tank</b>  | 4.00    |
| Duplicating Outfit for same   | 1.75    |
| <b>Developer Powders</b> for Brownie Developing Box or Brownie Tank, per pkg. ½ doz.  | .15     |
| <b>Eastman A. B. C. Developing and Printing Outfit</b> for dark-room development, (for 4 x 5 negatives or smaller) complete   | 1.65    |
| <b>Kodak Acid Fixing Powder, 1 lb. pkg.</b>   | .25     |
| Do., ½ lb. pkg.   | .15     |
| Do., ¼ lb. pkg.   | .10     |
| <b>Eastman Printing Masks No. 3</b> , for use with No. 2 Folding Cartridge Premo Negatives, each  | .06     |
| <b>Velox Paper</b> , per dozen 2¼ x 3¼  | .10     |
| <b>Nepera Solution</b> , for developing Velox, 4 ounce bottle   | .28     |
| <b>Velox Transparent Water Color Stamps</b>   | .35     |
| <b>Velox Transparent Water Color Stamp Outfit</b> , consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps (12 colors) | .85     |
| <b>Eastman Reducer, pkg., 5 tubes</b>   | \$ .50  |
| <b>Velox Re-developer</b> , per 4 oz. pkg.  | .50     |
| <b>Solio Paper, 2¼ x 3¼ per pkg., 2 dozen</b>   | .20     |
| <b>Combined Toning and Fixing Solution</b> for Solio, per 8 ounce bottle  | .50     |
| Do., 4 ounce bottle (in mailing case, including postage, \$0.50)  | .30     |
| <b>Eastman Hydrochinon Developer Powders</b> , in sealed glass tubes, per box of five tubes   | .35     |
| <b>Eastman Pyro and Special Developer Powders</b> , in glass tubes, per box of five tubes   | .25     |
| <b>Eastman Pyro Developer Powders</b> , per ½ dozen pairs   | .25     |
| <b>Glass Stirring Rod Thermometer</b>   | 1.00    |
| <b>Kodak Dark Room Lamp, No. 2, ⅝ inch wick</b>   | 1.00    |
| <b>Eastman Flash Sheets, No. 1</b> per package, ½ dozen   | .35     |
| Do., No. 2, per package of ½ dozen  | .56     |
| Do., No. 3, per package of ½ dozen  | .84     |
| <b>Kodak Flash Sheet Holder</b>   | 1.00    |
| <b>Eastman Film Developing Clips (nickel)</b> 3½ inch, per pair   | .25     |
| <b>Kodak Junior Film Clips, No. 1, each</b>   | .12     |
| <b>Kodak Trimming Board, 5 inch</b>   | .50     |
| <b>Transparent Trimming Gauge</b> for above   | .35     |
| <b>No. 0, Kodak Metal Tripod</b>  | 2.75    |
| Leatherette Carrying Case for above Tripod  | 1.35    |
| <b>Bulls-Eye Tripod</b>   | 2.00    |
| <b>Flexo Tripod</b>   | 1.25    |

|  |        |
|--|--------|
| <b>Eastman Film Negative Album</b> , to hold<br>100 2¼ x 3¼ Negatives                                      | \$ .75 |
| <b>Kodak Dry Mounting Tissue</b> , 3 doz.<br>sheets 2¼ x 3¼  | .10    |
| <b>Eastman Photo Blotter Book</b> for blot-<br>ting and drying prints                                      | .40    |
| <b>Baltic Mounts</b> for prints 2¼x3¼, per 100   | 2.00   |
| Do., per 50  | 1.00   |
| <b>Agrippa Album</b> , flexible leather cover,<br>loose-leaf, 50 black linen finish leaves,<br>size 7 x 11 | 3.25   |
| Do., cloth cover,  | 1.70   |
| <b>Forum Album</b> , 25 black or Sepia leaves,<br>size 5½ x 7  | .85    |
| <b>Kodak Print Roller</b> , double, 6 inch   | .90    |
| <b>Flexo Print Roller</b> , single, 4 inch   | .25    |
| Developing Film only, per roll of 6 ex-<br>posures, 2¼ x 3¼  | .15    |
| Printing and mounting only, on Velox,<br>2¼ x 3¼, each   | .09    |
| Do., prints unmounted, each  | .07    |

All prints furnished unmounted unless otherwise specified.

NOTE—If 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.

|   |      |
|---|------|
| <b>8 x 10 Bromide Enlargements</b> , mounted on<br>card, each | .75  |
| Do., 10 x 12  | 1.00 |
| Do., 11 x 14  | 1.25 |

On enlargement orders, if, in our opinion, the enlargement will be improved by double mounting, we will do so at an additional charge of 10 cents, or triple mounted at 15 cents.

**All prices subject to change without notice.**

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

*Pin to a card and touch with a  
match. That's all there  
is to using*

## EASTMAN FLASH SHEETS

They burn more slowly than the ordinary flash powders, giving a softer light and consequently a more natural expression to the eyes.

Clean, convenient, a minimum of smoke.

Price per package of 1-2 dozen sheets

|                                   |             |
|-----------------------------------|-------------|
| No. 1, . . . . .                  | \$ .35      |
| No. 2, . . . . .                  | .56         |
| No. 3, . . . . .                  | .84         |
| <b>Kodak Flash Sheet Holder</b> , | <b>1.00</b> |

*Prices subject to change without notice*

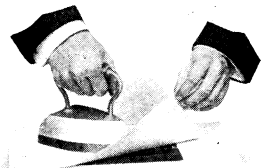
**EASTMAN KODAK COMPANY**

*For sale by all dealers'*

**ROCHESTER, N. Y.**

*Prints do not curl when mounted  
with*

## Kodak Dry Mounting Tissue



**Just the Tissue and a Flatiron**

Dry Mounting Tissue is incomparable for album work. The leaves lie flat with perfect adhesion.

**EASTMAN KODAK COMPANY**

*All dealers'*

**ROCHESTER, N. Y.**

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*Make enlargements from your  
best Premo negatives*

## Brownie Enlarging Cameras

are as easy to operate as are the Premos and they make splendid enlargements too.



## Brownie Enlarging Camera No. 2

Makes 5 x 7 enlargements from  
 $2\frac{1}{4} \times 3\frac{1}{4}$  negatives.

**PRICE \$4.86**

*Price subject to change without notice*

**EASTMAN KODAK COMPANY**

*All dealers'*

**ROCHESTER, N. Y.**

10-19-T-35