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INSTRUCTIONS
FOR OPERATING THE
PREMO JUNIOR
(MODEL B or No. O)



EASTMAN KODAK CO.,

SUCCESSOR TO

ROCHESTER OPTICAL CO.,

ROCHESTER, N. Y.

BEFORE LOADING

Before taking any pictures with the Premo Junior read the following instructions carefully, and 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 loading the camera.

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. After the films have been developed and all *developer thoroughly washed out*, they may be quickly transferred in subdued white light to the fixing bath without injury.

EASTMAN KODAK COMPANY,

Successor to

ROCHESTER OPTICAL CO.,

Rochester, N. Y.

December, 1915.

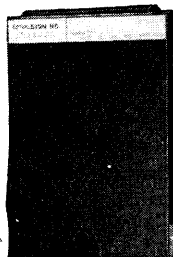
PART 1

SECTION 1

The Premo Junior is of the fixed focus type of camera, therefore, objects near by and at a distance will be sharp without the necessity of focusing.

To Load the Camera

Press up on the two metal catches at the top of the camera and open hinged back. Break or



The Premo
Film Pack

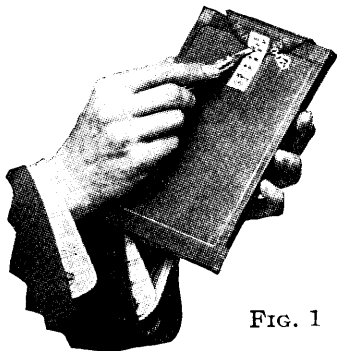


FIG. 1

cut the small white slip on face of the Film Pack, Fig. 1, being careful that no part of it is over hanging or it will show in the picture, and place the Pack in camera so that the black paper tabs protrude from the top and the red label on the Film Pack is toward the back of the instrument. Fig. 2.

Close the back and pull down catch. The camera now being loaded proceed as follows :

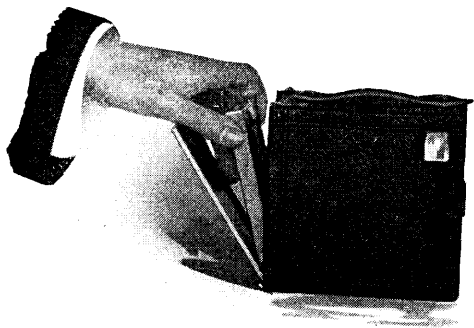


FIG. 2.

Operation of the Premo Film Pack

For the first exposure gently pull out tab marked "Safety Cover" holding the remaining tabs under the finger and thumb of the other hand to prevent the possibility of pulling out more than one tab at a time, Fig. 3.

When the red cross line appears, tear off from left to right by bending tab backward over the metal straight edge.



FIG. 3

The first film is now presented for exposure.

Having made the exposure pull out in a similar manner the black paper tab marked No. 1 and tear off. Film No. 2 is now presented for exposure.

Repeat the operation of pulling out and tearing off the black paper tabs one at a time as often as additional exposures are to be made.

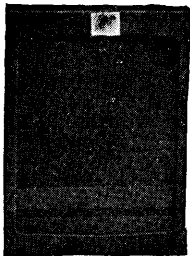


FIG. 4

Upon pulling out and tearing off tab No. 12 the Pack is rendered light tight, Fig. 4, and may be removed from the camera, reversing the operation as shown in Fig. 2, and a fresh one substituted.

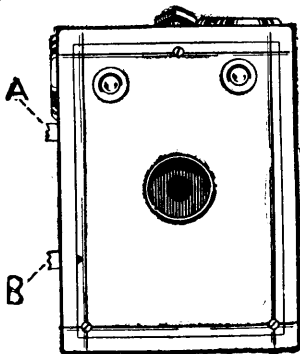
NOTE—It is well to make a rule of always pulling out the tab immediately after each exposure so that there will be no uncertainty when making the next exposure as to whether you have pulled out the tab.

PART II

SECTION I

Making the Exposures

Before making an exposure with the Premo Junior, either time or instantaneous, be sure of two things:



FIRST—That the shutter is adjusted properly.
(For time or instantaneous exposures as desired.)

SECOND—That an unexposed film is ready for exposure.

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 attempting exposures.

“Snap Shots”

The shutter of the Premo Junior is always set and is operated by pushing the lever B, page 6, up or down.

If the lever stands at the top of slot simply push it to the bottom and vice versa.

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

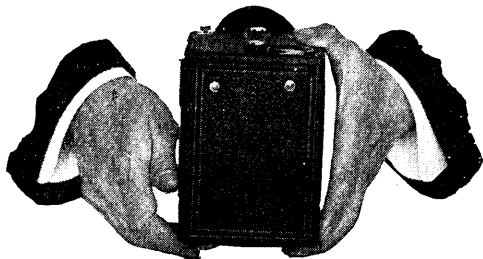


Fig. I

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.

Lever A controls the time and instantaneous exposure.

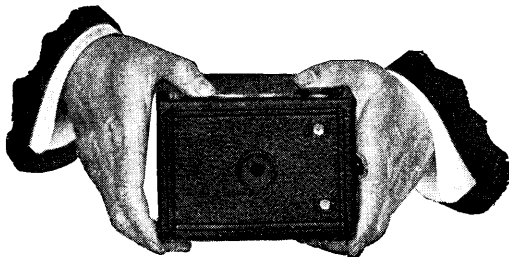


FIG. 2

Aim the camera at the object to be photographed and locate the image in the finder.

For a vertical exposure the camera should be held as shown in Fig. 1, page 7.

For a horizontal exposure the camera should be held as shown in Fig. 2, page 8.

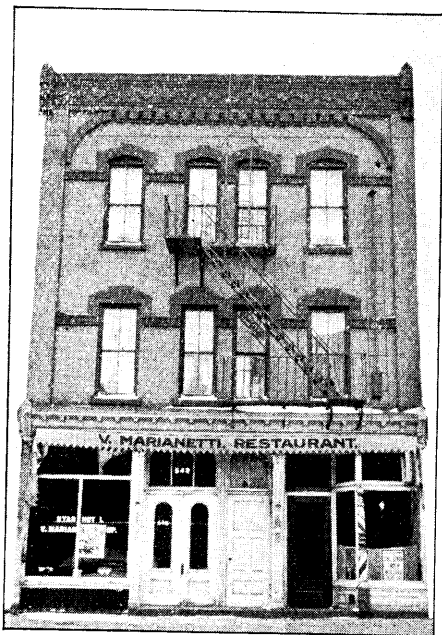


FIG. 3

Result produced by pointing the camera upward.
Any object that does not show in the finder will
not show in the picture.

All being in readiness;

Hold the Camera Steady and Level

as shown in Fig. 1 or 2 and press the shutter lever B, page 6, to opposite side of slot with the thumb of the right hand.

IMPORTANT

When making the exposure, press the shutter lever *slowly* to one side so as to avoid jarring the camera. If the camera is not held steadily a blurred picture will result.

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. 3, Page 9.

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

SECTION II

Time Exposure Indoors

PLACE THE CAMERA IN POSITION.

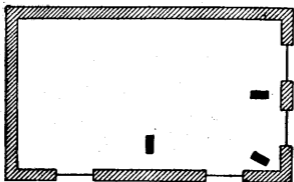


Fig. 1

Diagram showing positions for camera.

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

The diagram (Fig. 1) shows the proper positions 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 range of the camera.

Push up on time lever A on the model B, or pull out catch A on the model No. O, as shown in cut on page 6. When this lever is pushed up or the catch pulled out the shutter strikes

It as it passes the lens, stopping half way across with the opening opposite the lens.

All being in readiness steady the camera with one hand and push the lever B to open the shutter ; give the proper time (using a watch if more than two seconds) and press the lever in the opposite direction to close the shutter.

For interiors the following table is a good guide:

Time Needed for Interior Exposures

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, 1 minute, 20 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 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 sitter 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. For a bust picture camera should be five feet from the figure; but for a three-quarter figure from six to eight feet, and for a full figure from eight to ten feet. The background should form a contrast with the sitter.

Kodak Portrait Attachment

By the use of a Kodak Portrait Attachment this instrument may be used with the sitter at a distance

of only three and one-half feet, thus enabling the amateur to obtain large head and shoulder pictures.

The attachment is simply an extra lens to be slipped in lens opening in front-board, and in no way affects the operation of the camera except to change the focus. Price 50 cents. Be sure and specify what camera the attachment is to be used with when ordering.

NOTE—The Portrait Attachment cannot be used on the Premo Junior No. 0.

Time Exposures in the Open Air

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

WITH LIGHT CLOUDS—From one-half to one second will be sufficient.

WITH HEAVY CLOUDS—From two to five seconds will be required.

The above is calculated for hours from three hours after sunrise until three hours before sunset 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.

SECTION III

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.

For full information and instructions on flashlight photography, get from your dealer or send to us for free booklet—By Flashlight.

Keep Dust Out of the Camera

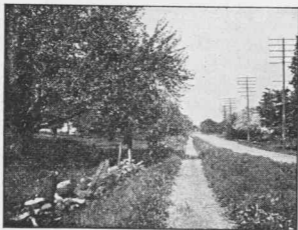
Defective negatives are often caused by particles of dust which have collected on the inside of the

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 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.

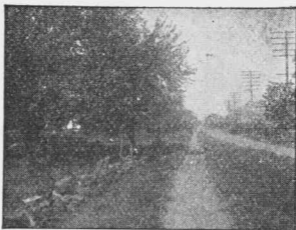
Clean Lenses

Dirty or dusty lenses are frequently the cause for photographic failures. These pictures illustrate this



CLEAN LENS

point clearly. The sharp, full timed picture on this page was taken with the lens clean and in good



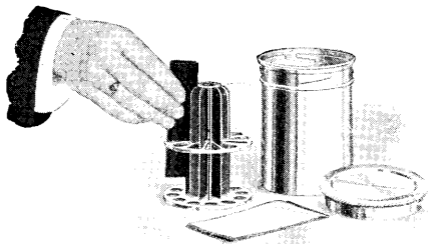
DIRTY LENS

order. To produce the effect shown in the above picture the operator lightly touched the face of the lens with his thumb, which was 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 soft, clean linen handkerchief. 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.

PART III

SECTION I



Developing Premo Film Pack Films

For those who do their own developing, we strongly recommend the use of the Premo Film Pack Tank. By this means, development is entirely automatic and requires no experience whatever. One merely loads film into metal cage, (see cut) places cage in tank of developer, puts cover on tank and leaves the film to automatically develop for 20 minutes. No further attention is necessary excepting to turn the tank, end for end three or four times during the course of development.

The great advantage of the tank method is that

It assures the most inexperienced person, if he will implicitly follow directions, that his films will always be developed as well as an expert photographer could develop them.

The tank is very simple to use and quite inexpensive, a Premo Film Pack Tank No. 1 to develop film made with this camera costing but \$1.25.

Full instructions for use are included with each tank. For those who wish to develop by the tray method, we furnish the following instructions.

SECTION II

Developing Premo Film Pack Film by the Dark-Room Method

An Eastman A B C Developing and Printing Outfit will be found most economical:



A B C Developing Outfit

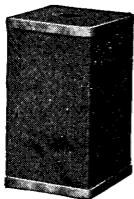
The Outfit Contains :

1 Kodak Candle Lamp.....	\$.25
4 Developing Trays.....	.40
1 4-oz. Graduate.....	.15
1 4 x 5 Printing Frame.....	.25
1 4 x 5 Glass for same.....	.05
1 Stirring Rod.....	.05
1 Box (5 tubes) Eastman Special Developing Powders.....	.25
½ Pound Kodak Acid Fixing Powder15
2 Dozen Sheets 4x5 Velox Paper.....	.40
1 2-oz. Bottle Nepera Solution.....	.10
1 Package Potassium Bromide10
1 Instruction Book.....	.10
	\$2.25

Price, complete, neatly packed, \$1.50.

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

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 very rapid, and therefore, 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, set up on the table or shelf the Kodak Candle Lamp. The lamp gives a subdued red light which will not injure the film unless it is held too close to it. Set the lamp on the table at least eighteen inches from the operator.

Never use a yellow light or fog will be the result.

1. Fill one of the trays nearly full of water (first tray).

2. Open one of the developer powders, then put the contents (two chemicals) into graduate and fill it up to the 4 ounce mark with water. Stir until dissolved with the wooden stirring rod and pour into second tray.

Remove film from film pack as per instructions with pack.

After removing the exposed Films from the Pack, the black paper to which they will be found attached should be removed and each film placed, emulsion side down, in the tray of water. (The emulsion side, or face, is the dull side.) They should be allowed

to stand two or three minutes and then each film should be placed separately in the developing tray, still face down. The tray should be rocked gently from time to time, the films never being allowed to mat together, and the progress of development ascertained by holding the film up to the light of the lamp.

NOTE—When making an examination of the film do not hold it close to the lamp for any length of time, as it would be liable to be fogged.

Complete development giving sufficient length of time to bring out what detail you can in the thinnest negatives. Do not check the development too soon, or the detail will be lost and the negative will be void of contrast, weak and flat; neither continue it too long, as fog and flatness will result.

It usually requires a longer time to develop instantaneous exposures, as they are rarely fully timed, and a film or plate which has not had full exposure requires longer time for development.

There is no harm in having your negatives of different density. This can be set right in the printing. The difference in density does not affect the difference in contrast.

After completing development transfer to the third tray and rinse two or three times with clear cold water, and transfer to fixing bath, see page 23.

Fixing

The Kodak Acid Fixing Bath should be prepared as per instructions on the package. Put this into a fourth tray or wash bowl. When the powder has thoroughly dissolved add to the solution as much of the Acidifier, which you will find in a small box inside the large one, as directions call for. As soon as this has dissolved the Fixing Bath is ready for use. Any quantity of the bath may be prepared in the above proportions.

After the negatives have been placed in the Fixing Solution, keep them separated a part of the time. This insures the solution reaching every part of the Film. Allow the negatives to remain in the solution two or three minutes after they have cleared or the milky appearance has disappeared, then remove for washing.

Washing and Drying

All negatives must be thoroughly washed so as to remove every trace of hypo and other foreign substance. Where running water is accessible the films may be placed in a tray or washing box and left under a tap from which runs a gentle stream for about an hour. Films should be moved about from time to time so that a complete and thorough washing may be had. Do not crowd too many films in too small a tray during this process. When

running water is not accessible, the negatives may be placed in a tray or bowl of cold water and left to soak for five minutes, when the water should be changed and the process repeated five or six times. After carefully washing, the films can be pinned up by one corner to an overhanging ledge or frame, as it is imperative that the surfaces touch nothing until perfectly dry; otherwise they would stick and the negatives would be ruined. After negatives are thoroughly dry they are ready for printing.

PART IV

Printing and Mounting

The very best paper for amateur use is Velox. It is the only paper made solely with the requirements of the amateur in view. It prints by either daylight, gas, electric, or even lamp light, and it is extremely simple to use.

Full instructions for using are included with every package of Velox paper.

For mounting, Kodak Dry Mounting Tissue is infinitely to be preferred to any other medium.

It comes in flat sheets, perfectly dry, and permits the mounting of prints on the thinnest mounts, without curl.

No sticky fingers, no muss of any kind—just tack tissue on back of print with the point of a hot flatiron, then trim print to size desired, cover with a piece of smooth paper and press (don't rub) with the iron.

When mounting with the ordinary paste, prints should be mounted wet.

PRICE LIST

Carrying Case for Premo Junior Model B.....	\$.75
Do., for Premo Jr. No. 0.....	60
Premo Film Pack, (12 Exposures) 2¼ x 3¼.....	40
Do., 1¾ x 2¾.....	25
Premo Film Pack Tank, No. 1, for 12, 2¼ x 3¼ or 1¾ x 2¾ films	1 25
*Premo Tank Developing Powders, in pack- ages of ½ doz. No. 1.....	20
*Eastman Hydrochinon Developer Powders (do not stain the fingers), per doz. pairs	50
Do., per ½ doz. pairs.....	25
Glass Stirring Rod Thermometer.....	60
*Kodak Acid Fixing Powder, pound package	25
Do., ½ pound package.....	15
Do., ¼ pound package.....	10
Solio Paper, per pkg. 2 doz. sheets, 2¼x3¼.....	20
*Combined Toning and Fixing Solution, for Solio, per 8 ounce bottle.....	50
Do., per 4 oz. bottle (in mailing case, includ- ing postage, \$.50).....	30
Velox Paper, per doz., 2¼x3¼.....	10
Velox Transparent Water Color Stamps, complete booklet of 12 colors.....	25

Velox Transparent Water Color Stamp outfit, consisting of Artist's mixing Palette, three special Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps, (12 colors).....	\$ 75
*Nepera Solution, for developing Velox, 4 oz. bottle	20
*Eastman Flash Sheets, No. 1, per package of $\frac{1}{2}$ dozen.....	25
Kodak Flash Sheet Holder	1 00
Kodak Dry Mounting Tissue, per package, 3 dozen sheets, $2\frac{1}{4}$ x $3\frac{1}{4}$	08
Eastman Photo Blotter Book for blotting and drying prints.....	25
Eastman Printing Frame, 4 x 5.....	25
Developing Trays, 4 x 5, each.....	15
Kodak Candle Lamp	25
Eastman Film Negative Album, to hold 100, $2\frac{1}{2}$ x $4\frac{1}{4}$ or smaller negatives.....	75
The Forum Album, 25 black or sepia leaves, $5\frac{1}{2}$ x 7.....	35
Do., 25 black or sepia leaves, 7 x 10.....	50
Bevplane Mounts, for pictures $2\frac{1}{4}$ x $3\frac{1}{4}$ per 100.....	60
Do., per 50.....	30
Kodak Trimming Board, No. 1, 5 inch.....	40
Kodak Portrait Attachment (mention name of camera when ordering)	50

A B C Developing and Printing Outfit, for dark room development (for 4 x 5 or smaller negatives).....	\$ 1 50
Paste, 3-oz. tube.....	15
Flexo Print Roller, single, 4 in.....	15
Graduate, 8 oz.....	20
Developing, printing and mounting, on Velox, 12 exposures, 1 $\frac{3}{4}$ x2 $\frac{3}{8}$ Premo Film Pack...	95
Do., prints unmounted.....	89
Developing only.....	40
Printing only, on Velox mounted, each.....	06
Do., unmounted, each.....	05 $\frac{1}{2}$
Developing, Printing and Mounting, on Velox, 12 exposures, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ Premo Film Pack	1 40
Do., prints unmounted.....	1 28
Developing only.....	50
Printing only, on Velox, mounted, each.....	08
Do., unmounted, each.....	07

No orders executed for less than 25 cents.

For prices on all Premo Cameras and other accessories, write for complete Premo Catalogue.

***Prices subject to change without notice.**

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

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Be Sure to Use Pure Chemicals.

To get the best negatives from your films—to get the best prints from your negatives—it is imperative that the chemicals which you use be absolutely pure.

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from Your Best Negatives*

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and they are inexpensive too

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