PICTURE TAKING
WITH THE
No. 2-A FOLDING
CARTRIDGE PREMO
CAMERA
RAPID RECTILINEAR LENS

Rochester Optical Department,
EASTMAN KODAK COMPANY.
ROCHESTER, N. Y., U. S. A.
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EASTMAN KODAK CO.

ROCHESTER, N. Y.

PICTURE TAKING

WITH THE

No. 2-A FOLDING CARTRIDGE PREMO CAMERA

RAPID RHEOTRINAR LENS

ROCHESTER OPTICAL DEPARTMENT.

EASTMAN KODAK COMPANY.

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

"KODAKERY"

A monthly magazine that teaches how to make better pictures will be sent FREE OF CHARGE to anyone who purchases one of our amateur cameras from a dealer in photographic goods provided this blank is filled out and sent to us within 30 days from the date the camera was purchased.

EASTMAN KODAK COMPANY.

TO THE EASTMAN KODAK CO., ROCHESTER, N. Y.

In accordance with your offer, please place my name on the mailing list for "Kodakery" with the understanding that there is to be no cost to me if I have purchased a

Kind of Camera

Name

City

State of (Street)

Note: We enclose

Write name and address clearly

N. B. The magazine will be sent for one year only on above offer. After that the subscription price will be $1 per year, but you are not under the slightest obligation to renew. - E. K. Co.

Form No. 10 B.
ORDER FILM BY NUMBER

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

116

is the number for film for the camera (No. 2-A Folding Cartridge Premo). The number appears both on the carton and on the cartridge.

Before Loading

Before taking any pictures with the No. 2-A 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.

April, 1919
PART I

Loading the Camera

The film for the No. 2-A Folding Cartridge
Premo Camera, is furnished in Tulip-tipped
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 tight on the spool,
otherwise it may slip and become
sufficiently loose to fog the film.

1. To load the camera, take a position
where the daylight is somewhat subdued and

Fig. 1

remove front of camera by pushing metal
lock to the left. Fig. 1. Grip the front of

3. Remove the gummed slip that holds the end
of duplex paper, from the cartridge, and thread
taped 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 back 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 comes 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.
Important

Be sure and get the top of speed at top of camera, final speed is marked with the word "top" which is printed on the duplet paper near the top of the speed. When inserting, otherwise your film will come on the wrong side of duplet paper when wrinkled and fatal damage will result.

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

Turn winding key at top of camera behind the door, until the key engages in slot of top of speed. Fig. 6

PART II

Making the Exposure

Before loading the exposure with the No. 2A Folding Cartridge Fomar, either time or instant exposure is one of four things:

First—That the shutter is set properly.

Second—That the exposure is not too much or too little.

Third—That the camera is focused.

Fourth—That the action is smooth.

SECTION 1

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.

Caution.

If you turn on too much of the duplet paper before the camera is closed, the film will be cut instead of turned.

6. The camera is now to be closed, opening the aperture 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 correct position at end of box, then close the end on which the lock has turned down over lock. Make sure that the metal lock of plate holder is turned down only on plate holder, not on the film guide handle, Fig. 9.

Throughout the fumaging operation, from the time the material is placed on the back of the camera, keep the duplet paper wound tight against the wall, if allowed to loosen, light will be admitted and the film fogged.

7. The roll of film in the camera is covered with duplet paper and must be properly ridden before a picture can be taken. Turn the key slowly on the right and watch in the little red window at the back of the camera. When the film has been wound, a black circle will appear between the little red window. This indicates that the film is properly riden. Fig. 9.

8. Then take the key very slowly and Fig. 1 appearing exactly in the center of the red window. Fig. 7.

No. 7

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

"Snap Shots"

For all Ordinary Instantaneous Exposures.

Press—Set the indicator A at 25, 50 or 100. This adjusts the shutter for instantaneous exposures of approximately 1/25, 1/50 and 1/100 of a second.

Long—Set the shutter at the lever at 100, the fastest speed. By moving the indicator to 50 or 25, more or longer exposure than the shutter exposures of 1/25 or 1/50 can be obtained.

Screw—Set the indicator B at No. 8. Lever B controls the iris diaphragm and No. 8 is the proper opening for ordinary instantaneous exposures.

Turn—Press down on lever C and release B. This makes the exposure.

R
Time Exposures

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

Second—Set the lever B at No. 4, 8, 16, 32 or 64. See instructions for use of stops, page 20.

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

Bulb Exposure

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 opens the shutter for bulb exposure.

Second—Set the indicator B controlling the stops at No. 4, 8, 16, 32 or 64.

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.

SECTION 2

Instantaneous Exposures

("Snap Shutter")

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. 8

For all ordinary outdoor work, when the sun is very bright, use stop No. 8. If a smaller stop is used, the light will be so much reduced that it will not sufficiently impress the image on the film, and failure will result.

In using the sun when the sunlight is unusually strong and there are heavy shadows, diaphragm No. 16 may be used.

If a smaller stop opening than No. 16 be used for snapshots, except for extremely distant views, snow scenes or clouds, absolute failure will result.

Focus on the Subject

1. 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 pull down the bed of camera to the limit of motion.

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

3. At the front of camera bed and at one side will be found an index plate which is used for focusing the camera. There are three slots on the index plate, marked 8, 25 and 100 feet.

25 feet, (the usual distance for ordinary street work) everything from 12 feet to about 50 feet 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 midway between No. 8 and No. 25. When the principal object is nearer or farther, the focus should be changed accordingly.

Extending the Front

Now extend front of camera to the distance marked for the distance desired, 8, 25 or 100 feet, and the camera will be in focus for the distance at which you have placed the catch. (Fig. 2.)

Notes:
The index slide is used for both fixed and reversed focus instruments. It is marked for the distances desired.

How to Use the No. 2-A Folding Cartridge

Press as a Fixed Focus Camera

Set focus at 25 feet.

Use speed of 2-1/25 of a second.

Set diaphragm midway between Nos. 8 and 16.

25 feet, (the usual distance for ordinary street work) everything from 12 feet to 30 feet 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 midway between No. 8 and No. 25. When the principal object is nearer or farther, the focus should be changed accordingly.

Extending the Front

Now extend front of camera to the distance marked for the distance desired, 8, 25 or 100 feet, and the camera will be in focus for the distance at which you have placed the catch. (Fig. 2.)

Notes:
The index slide is used for both fixed and reversed focus instruments. It is marked for the distances desired.

How to Use the No. 2-A Folding Cartridge

Press as a Fixed Focus Camera

Set focus at 25 feet.

Use speed of 2-1/25 of a second.

Set diaphragm midway between Nos. 8 and 16.
By following the above suggestions this camera can be used as a fixed-focus instrument with the additional advantage of being instantly convertible to a focusing camera when conditions call for it. It must be remembered, however, that when using this camera as a fixed-focus type, it is necessary that the subject be in brilliant sunlight, in order to obtain a fully timed exposure.

Explanation

A lens is often spoken of erroneously as having a fixed focus.

There is no such thing as a fixed-focus lens, but in certain cameras, 3½ by 4½ and smaller (equipped with short-focus lenses), the lens is immovable, i.e., set at a distance that is a compromise, as to its focus, between far and near points. A camera with a lens so focused, used in combination with a relatively small stop, is designated a fixed-focus instrument.

Making the Exposure

Aim the camera at the object to be photographed and bear the image in the finder, which is placed just above the shutter.

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.

It will be noticed that the top of the finder is notched as shown in Fig. 3. 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 A Kodak Cartide Terma 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 slanted lines will show in the picture.

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.

This 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.

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

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.
Important

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.

SECTION 3

Time Exposures—Interiors

1. Place the camera in position on a tripod, 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 same in the picture.
Prints by Gaslight

The best print you can get on VELOX is the best print you can get.

You will find many valuable photographic pointers in the Velox Book. It's free and your dealer would be glad to give you one—try we will send it to you if you like.

NEPEPA DEPARTMENT, EASTMAN KODAK CO., Rochester, N. Y.

Fig. 1

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 back of Camera, that was used for the support when making a vertical exposure, as shown in Fig. 2.

Adjust the shutter for a time exposure, as described on page 12.

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

Fig. 2

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

Some experienced amateurs prefer this method with any camera not having a permanent 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 place, as described before (See page 22).

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 exposure 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 stop No. 16 in the lens. If stop No. 8 is used give only one-half the time, if stop No. 4 is used, give four times the time of the table. The smaller the stop the sharper the picture. The No. 16 gives the best results for interiors.

White walls and more than one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 4 seconds;</th>
<th>Shade; bright, 10 seconds;</th>
</tr>
</thead>
</table>

White walls and only one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 6 seconds;</th>
<th>Cloudy; bright, 15 seconds;</th>
</tr>
</thead>
</table>

White walls and only one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 5 seconds;</th>
<th>Cloudy; bright, 20 seconds;</th>
</tr>
</thead>
</table>

Medium colored walls and hangings and more than one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 8 seconds;</th>
<th>Cloudy; bright, 40 seconds;</th>
</tr>
</thead>
</table>

Medium colored walls and hangings and only one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 12 seconds;</th>
<th>Cloudy; bright, 60 seconds;</th>
</tr>
</thead>
</table>

Dark colored walls and hangings and more than one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 30 seconds;</th>
<th>Cloudy; bright, 60 seconds;</th>
</tr>
</thead>
</table>

Dark colored walls and hangings and only one window:

<table>
<thead>
<tr>
<th>Bright sun outside, 40 seconds;</th>
<th>Cloudy; bright, 120 seconds;</th>
</tr>
</thead>
</table>

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 the 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 figure. The background should form a contrast with the sitter.

Kodak Portrait Attachment

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

The Kodak Portrait attachment No. 3, with the No. 2-A Folding Cartridge Press Camera. By means of the Portrait Attachment, large head and shoulder portraits of extra size may be obtained.

When the Attachment is in position and the Camera set:

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

At 25 feet focus, place the subject 4 feet from the lens.

At 100 feet focus, place the subject 4½ feet from the lens.

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—1 second.

With LIGHT CLOUDS—From 5 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 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.

For exceedingly short time exposures as just described use the "flash exposure." See page 27.

Diaphragms

No. 1 For instantaneous exposures on objects clearly defined.

No. 2 For ordinary instantaneous exposures when the objects are near, and there are no heavy shadows, such as in views on the seashore, etc. See also the table for instantaneous exposures, the time required is given in the table for each focus on page 25.

No. 4 For interiors. For interior portraits, except for extremely distant views and near portraits.

No. 6 For ordinary instantaneous exposures in clear weather. Also for instantaneous exposures, except for interior views.

No. 8 For instantaneous exposures in cloudy weather. The time required for time exposures on cloudy days with normal stop will range from 1 to 2 seconds to 3 seconds, according to the light. The smaller the stop the sharper the picture.

Absolute failure will be the result if you use the smallest stop for ordinary, instantaneous exposures.

Flash Light Pictures

By the introduction of Eastman Flash sheets, pictures taking at night have 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 not tiring 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 dimmed 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 scenes 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 22 of this manual (except that step No. 3 must be left), and placed on some level support when it will take the view desired.

For a flash sheet by one corner, place a card-board which has previously been fasted in a perpendicular position. If the card-board 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 later the pictures. 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 of 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 card-board a 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 precautions are taken care of, and we strongly advise its use.

### The Kodak Flash Sheet Holder

This holder may be held in the hand, or may be attached to the camera. Of it, it may be used on any Kodak 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, and a card-board is placed on the edge extending half way around it. Press with the thumb the sheet, so that it 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.

Then to set off the flash, merely insert a lighted match, four inches, through the round opening.

**Taking the Picture**

Having the Camera and the flash sheets 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 please the match in a 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 idea of the sheet required to light a room when the distance of the subject farther than from the camera, and the color of the walls and hangings.

**Table**

<table>
<thead>
<tr>
<th>Light distance and dark walls and hangings</th>
<th>For the 1 sheet</th>
<th>For three sheets and dark walls and hangings</th>
<th>For the 5 sheet</th>
<th>For shorter flash distance and dark walls and hangings</th>
<th>For the 15 sheet</th>
<th>For longer flash distance and dark walls and hangings</th>
<th>For the 50 sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>One or Two lights</td>
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</tr>
</tbody>
</table>

**To Make a Portrait.**—Place the sitter in a chair partly facing the Camera (which should be placed slightly higher than an ordinary table) and turn the face slightly towards the instrument leaving the eyes uncovered on an subject 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 picture this will be from 6 to 8 feet, and for a full figure from 8 to 10 feet.

For using Portrait Attachment, see page 27.

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

**To Make a Picture.**—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.

**Background.**—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 light curtain. For larger groups a medium light 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 must have to be well lighted with
ordinary lamplight, which may be left on while the picture is being made, provided some of the lights are placed so that they shine in the finder.

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 only superior when absolutely instantaneous work is essential.

Closing the Camera

1. To disengage front from back on focusing scale so that it may be pushed back, press in with finger on catch which is located just above the focusing scale.
2. Keep catch pressed and slide back front a short distance. The catch may then be released and front pushed back into the camera box. Revert 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 smoothly.

Removal of the Film

No dark room is required in changing the film in the Camera Pressure Camera.

The operation can be performed in the open air but to avoid all possibility 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 corrects the film with double paper again.
2. Provide an extra speed of film to fill this camera and take a position as far as possible from any window or where the light is subdued.

Cautions

Before closing the bed of the camera be careful to note that the safety is in the upright position, and that the front board has been pushed back to the limit of motion. If they are in proper position they will not interfere with the bed in closing.
9. Now remove empty spool and load as described in Part 1. The roll is now ready for developing and printing.

**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.

**CON CLCIN**

**LOOK FOR**

"E. K. Co."

**ON THE SPOOL END**

"Cloth Marks"

If the film and paper loosen up a trifle when taken from the camera, many amateurs are likely to tighten the cartridge in the hand and wind it as tightly as possible, "clothing" 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, marking fine parallel scratches running lengthwise of the film, which, in some cases, will ruin the negative. Be sure "not to "clothe" the cartridge. It simply needs to be wound tightly enough so that the duplo 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 settled upon the film in particular upon those small dark spots upon the print.

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 marks in this print clearly show the sharp, full-tined picture on this page was taken with the lens clean and in good order. To produce the effect shown in the picture on the next page the operator lightly touched the face of the lens with his fingers, which then slightly damp with water, smudged it badly.

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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 lens handkerchief. It is well also to occasionally wipe the inside of the camera with a slightly damp cloth. In summer weather this needs special attention. Loose spots of dust or dirt on the lens will come directly to the picture, while if the lens is really covered with a film of dust, dirt or moisture, the effect will be booted off a good deal of light and make the picture indistinct.

*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 confine our discussion to 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 Tank for developing in six stages, or for developing in the darkroom for four stages.

---

For use with the No. 2 A Folding Cartridge Pronto Camera Film (No. 110), provide preferably a 2 inch Kodak Film Tank. (These films may be developed in the tanks but not so economically.)

If the dark-room method of developing is preferred. An EASTMAN A B C Developing and Printing Outlet 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 each developing and printing instruction, whether a tank or outlet is purchased or not.

With the Kodak Film Tank and Velox paper many amateurs find great pleasure in the finishing 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 Pronto. 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. Each customer, in availing himself of the knowledge of our experts, puts himself under no obligation to us. He is simply availing himself of one of the things that he is entitled to when he buys a Pronto or a Kodak—and that is Kodak service.

ROCHESTER OPTICAL DEPARTMENT
EASTMAN KODAK CO.
Rochester, N. Y.
# PRICE LIST

Carrying case for the No. 2A Folding Cartridge Camera, $1.50

Kodak Portrait Attachment No. 3 for use with No. 2A Folding Cartridge Camera, $50

Kodak Color Filter, No. 3, $75

Kodak Sky Filter, No. 3, $75

Eastman Film Cartridge, No. 116, 12 Exposures, 2½ x 4¼, $2

Do., 4 exposures, $6

Kodak Film Tank 2½ inch, $4.00

Implanting Outfit for same, $2.00

Kodak Tackle Developer Powders for 2½ or 3½ inch Tanks, each, per pkg., ½ doz., $20

Kodak Airy Flying Powder, 1 lb. pkg., $25

Do., ½ lb. pkg., $15

Do., ¼ lb. pkg., $10

Velox Paper, per dozen 2½ x 4¼, $2.12

Velox Transparent Water Color Stamps, $2.50

Velox Transparent Water Color Stamps, 4½ x 6½, $3.50

Delivery Service, per letter, 3½ x 4½, $0.10

NOTE—Prices subject to change without notice.

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### Nepera Solution, for developing Velox, 4 ounce bottle, $3

- Eastman Reducer, pkg., 5 tubes, $0.50
- Velox Re-developer, per 4 oz. pkg., $0.50
- Sulp Paper, 2½ x 4¼, per pkg., 2 dozen, $20

### Eastman Printing Mats No. 4, for use with No. 2A Folding Cartridge Printers

- Nepera Solution, for developing Velox, 4 ounce bottle, $3

- Eastman Reducer, pkg., 5 tubes, $0.50

- Velox Re-developer, per 4 oz. pkg., $0.50

- Sulp Paper, 2½ x 4¼, per pkg., 2 dozen, $20

### Combined Toning and Fixing Solution for Sulp, per 4 ounce bottle, $0.90

- Do., 4 ounce bottle, $0.90

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<table>
<thead>
<tr>
<th>Item Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Kodak Developing Clips (modern), 3 inch, per pair</td>
<td>$2.00</td>
</tr>
<tr>
<td>Kodak Junior Film Clip, No. 2, each</td>
<td>$1.00</td>
</tr>
<tr>
<td>Kodak Trimming Board, 3 inch</td>
<td>$2.00</td>
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<tr>
<td>Transparent Trimming Gauge for above</td>
<td>$3.50</td>
</tr>
<tr>
<td>No. 4, Kodak Metal Tripped, 2½ x 4¼</td>
<td>$2.15</td>
</tr>
<tr>
<td>Leatherette Carrying Case for above</td>
<td>$1.00</td>
</tr>
<tr>
<td>White Knife Tripped, 2½ x 4¼</td>
<td>$2.00</td>
</tr>
<tr>
<td>Flexo Tripped, 2½ x 4¼</td>
<td>$1.25</td>
</tr>
<tr>
<td>Eastman Film Negative Album, to hold 100 2½ x 4¼ Negatives</td>
<td>$2.50</td>
</tr>
<tr>
<td>Kodak Dry Mounting Tissue, 3 dozen packs, 2½ x 4¼</td>
<td>$10.00</td>
</tr>
<tr>
<td>Eastman Photo Iletter Book for letting and drying prints</td>
<td>$4.00</td>
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<tr>
<td>Bottle Mounts for prints, 2½ x 4¼, per 100</td>
<td>$2.20</td>
</tr>
<tr>
<td>Do., per 50</td>
<td>$1.10</td>
</tr>
<tr>
<td>Agripore Album, flexible leather cover, horn-effect, 50 black linen folders, size 7 x 11</td>
<td>$2.00</td>
</tr>
<tr>
<td>Panama Album, black or Sepia leather, size 7 x 11</td>
<td>$2.00</td>
</tr>
<tr>
<td>Kodak Print Roller, double, 6 inch</td>
<td>$0.90</td>
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<tr>
<td>Press Print Roller, single, 3 inch</td>
<td>$2.15</td>
</tr>
<tr>
<td>Developing Film only, 2½ x 4¼ per roll, 12 exposures, per roll</td>
<td>$3.50</td>
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<tr>
<td>Do., per roll of 6 exposures</td>
<td>$2.00</td>
</tr>
<tr>
<td>Cutting and mounting only on Velox, 2½ x 4¼, each</td>
<td>$0.90</td>
</tr>
</tbody>
</table>

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Do., prints unmatted, each | $0.07

All prints furnished unmatted unless otherwise specified.

**NOTE—In mailing in film for development or retouching, do not fold or bend the package, and write your name and address in a small manner. With negatives, a 20 cent Enlargement Envelope, mounted on card, 2½ x 4¼, $0.25

Do., 10 x 12 | $0.05

Do., 11 x 14 | $0.05

Or enlargement under 11 inches in any direction, which will be processed on flexible mounting, we will charge at the table rate, and charge a 20 cent mounting on 10 x 12 prints.

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

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**ROCHESTER OPTICAL DEPARTMENT, KODAK 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 ordinary flash powders, giving a softer light and consequently a more natural expression to the eye. Clean, convenient, a minimum of smoke.

| Price per package of Half Dozen sheets: |
|------------------|---|
| No. 1             | $.30 |
| No. 2             | $.50 |
| Kodak Flash Sheet Holder | $.30 |

Note: Prices subject to change without notice.

EASTMAN KODAK CO.  
ROCHESTER, N.Y.

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**Make Enlargements From Your Best Preco Negatives**

**Brownie Enlarging Cameras**

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

**Brownie Enlarging Camera No. 3**

Makes 5 x 7½ Enlargements  
From 2½ x 4½ Negatives  

**Price $4.27**

Note: Price subject to change without notice.

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