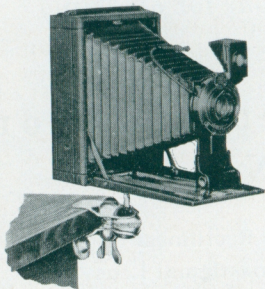


*Instructions for operating  
the*

# **Premoette Junior No. 1**

**Rapid Rectilinear or  
*f.7.7* Anastigmat Lens**

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



# Optipod

For photographing objects at close range—wild flowers, for example—the ball and socket principle on which the Optipod is constructed will be found invaluable. Attached to a tripod, or through

its clamping device, attached to chair, table or any rigid edge, it permits the camera to be tilted to any angle desired.

The Optipod may be used with any camera that is fitted with tripod sockets.

**Price, \$1.25**

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ROCHESTER, N. Y.

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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. The magazine will be sent for one year on above offer, after that the subscription price will be 60 cents per annum, but you are not under the slightest obligation to renew.

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) I having purchased a

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*Instructions for  
operating the*

# Premoette Junior No. 1

Rapid Rectilinear or  
f.7.7 Anastigmat Lens

Published by  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## Before Loading

**B**EFORE taking any pictures with the Premoette Jr. No. 1, read the following instructions carefully. Make yourself perfectly familiar with the camera, 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.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*August, 1921.*

## PART I

**T**HE Premoette Jr. No. 1, is adapted to the use of the Premo Film Pack only. The construction of the camera is such that a Film Pack Adapter is not necessary.

### To Load the Camera

Procure a Film Pack of the proper size,  $2\frac{1}{4} \times 3\frac{1}{4}$ , No. 320. Press up on the two metal catches at the top of the camera and open hinged back. Place the Film 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 camera. Fig. 1, page 4.

Close the back of camera and the catches will engage automatically.

The camera now being loaded, proceed as follows:



*The Premo  
Film Pack  
No. 320*

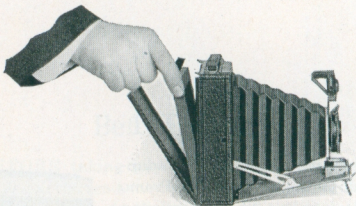


Fig. 1

## 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. 2.

When the red cross line appears, tear off from left to right by bending tab backward over the metal straight edge. The first film is now in position for exposure.

After making the exposure pull out in a similar manner the black paper tab marked No. 1 and tear off.



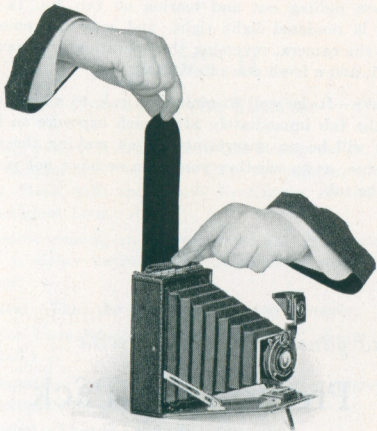


Fig. 2

Film No. 2 is now in position 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 made.

Upon pulling out and tearing off tab No. 12 the Pack is rendered light tight, and may be removed from the camera, reversing the operation as shown in Fig. 1, and a fresh one substituted.

NOTE—It is well to make it a rule to always pull out the tab immediately after each exposure so that there will be no uncertainty, when making the next exposure, as to whether you have or have not pulled out the tab.

*Load your Premoette Jr. with*

## Premo Film Pack

“Easiest to load and operate—just open the back and drop in the pack.”

## PART II

### Operating the Shutter

**T**HE general instructions in this Premoette Jr. No. 1 manual apply equally well to the camera, whether it is fitted with the Rapid Rectilinear or the *f.7.7* Anastigmat Lens.

Before making an exposure with the Premoette Jr., No. 1, either instantaneous or time, be sure of four things:

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

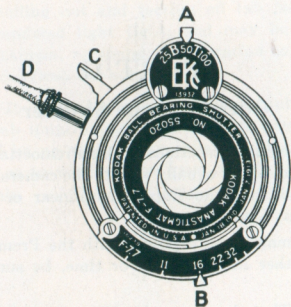
(For instantaneous, time, or “bulb” exposure as desired.)

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

**Third**—That the camera is focused.

**Fourth**—That an unexposed film is in position ready for exposure.

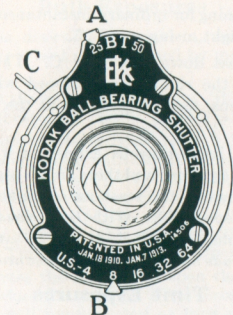
The shutter is automatic in action and is always set for an exposure, which is made by pressing down on lever C. If camera is equipped with the *f.7.7* Anastigmat lens, use the push-pin at the end of cable release D.



This illustration shows the shutter on the Premoette Jr. No. 1 when it is equipped with the *f.7.7* Anastigmat Lens.

The exposures are made by pressing push-pin at end of cable release D, or pushing down on lever C. Avoid making too sharp a bend in the cable release, or it will be liable to kink.

NOTE—The division of speed 100 appears only on the shutter equipped with the *f.7.7* Anastigmat Lens. The lever A should be used at 100 only when taking moving objects in bright sunshine, and lever B must always be placed at *f.7.7* when taking this kind of a picture.



This illustration shows the shutter on the Premoette Jr. No. 1 when it is equipped with the Rapid Rectilinear Lens.

NOTE—The shutter equipped with the R. R. Lens is not fitted with a cable release.

## “Snapshots”

### For all Ordinary Instantaneous Exposures

**First**—Set the lever A at 25 or 50 (representing the speeds of the shutter), according to the time of instantaneous exposure desired.

**Second**—Set the lever B at U.S. 8 or *f.11*. Lever B controls the Iris diaphragm and U.S. 8 or *f.11* is

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

**Third**—Press down the lever C. *This makes the exposure.* If the camera is equipped with the *f.7.7* Anastigmat lens, use the push-pin at the end of cable release D.

NOTE—For instantaneous exposures when the sunlight is *unusually strong* and there are no heavy shadows, such as in views at the seashore or on the water, use stop 16 and speed 50. With *light clouds* or *slightly smoky* atmosphere use U.S. 4 or *f.7.7* and speed 25. *With heavy clouds do not attempt instantaneous exposures.*

## 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 U.S. 4, 8, 16, 32 or 64. If camera is equipped with the *f.7.7* Anastigmat lens, use stop *f.7.7*, 11, 16, 22 or 32. See instructions for the use of the stops on pages 27 and 28, also the use of the stops for Interior Time Exposures as given in table on pages 23 and 24, and the table for Time Exposures in the Open Air, page 24.

**Third**—Press the lever C. *This opens the shutter.* Time the exposure by a watch. If camera is equipped with the *f.7.7* Anastigmat lens, use the push-pin at the end of cable release D. Again press the lever, or push-pin. *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 lever A at the point "B" (bulb). This adjusts the shutter for "bulb" exposures.

**Second**—Set the lever B at U. S. 4, 8, 16, 32 or 64. If the camera is equipped with the *f.7.7* Anastigmat lens, set the lever B at *f.7.7*, 11, 16, 22 or 32. See instructions for the use of the stops on pages 27 and 28, also the use of the stops for Interior Time Exposures as given in table on pages 23 and 24, and the table for Time Exposures in the Open Air, page 24.

**Third**—Press the lever C 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. If the camera is equipped with the *f.7.7* Anastigmat lens, use the push-pin at the end of cable release D.

### *Important*

*Do not oil any part of the shutter.*

In case of accident return camera to your dealer or to us for repairs.

## Instantaneous Exposures—"Snapshots"

When making instantaneous exposures or snapshots, the subject should be in the broad open sunlight, but the camera must not. The sun should be behind 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 U. S. 8 or *f.11*

For all ordinary outdoor work when the sun is bright, use stop U.S. 8 or *f.11* and use 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.

When making portraits out of doors, when the sun is shining bright, place the subject in the shade of a building or a large tree, but with clear and unobstructed sky overhead,—then use stop U.S. 4 or *f.7.7*, and use speed 25. By following this rule unpleasant and distorting shadows on the face will be avoided.

In views at the seashore or on the water when the sunlight is *unusually strong* and there are no heavy shadows, stop 16 and speed 50 may be used.

For ordinary *landscapes*, in bright sunshine with clear sky overhead, use stop 16 and speed 25.

If a smaller stop opening than 16 is used for snapshots, *absolute failure will result*, except that U.S. 32 or *f.22* may be used for extremely distant views, marine or snow scenes, or clouds in bright sunshine, at speed 25.

## Focus on the Subject

Push up the metal catch as shown in Fig. 1, and drop down bed of camera to the limit of motion.

Grasp the front of camera with thumb and forefinger of right hand to extend bellows. Fig. 2, page 14. At the front of the camera bed there will be found three slot openings. These are to be used for focusing the camera.

When the subject to be photographed is about 6 feet from the camera the front slot, or the one nearest the end of the bed, is to be used.



The middle slot is for objects about 12 feet from the lens and the back slot is to be used when photographing objects 25 to 100 feet from the camera.

For general street work the back slot should be used, but when the principal object is about 12 feet or about 6 feet from the camera the middle and front slots must be used.

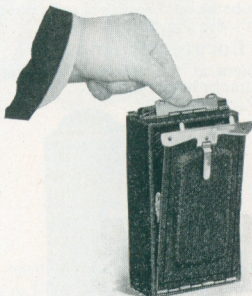


Fig. 1  
*Opening the Bed of Camera*

When the front slot is used, objects 6 feet from the camera will be in sharp focus, but those from 5 feet to 9 feet will be fairly sharp; when the middle slot is used, objects at 12 feet will be sharp, but those from

9 feet to 20 feet will be in good focus; and when using the back slot (or the one nearest the camera), the objects from 25 feet and further or to infinity, will be in sharp focus, and objects as near as 20 feet will be fairly sharp.

### **Extending the Bellows**

Now extend the bellows by pulling out the front. Pull out the front of camera and insert lugs (at lower part of front) into the slot which represents the nearest distance in feet, between the subject to be photographed and the camera. See Fig. 2.

### **Locate the Image**

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

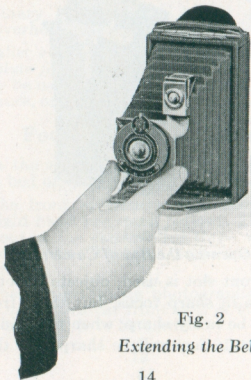


Fig. 2

*Extending the Bellows*

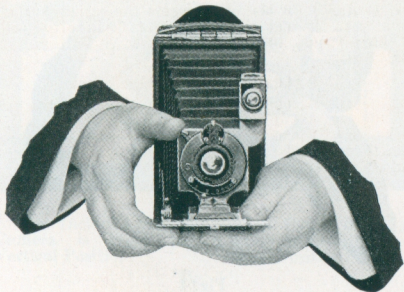


Fig. 3

*Camera in Position  
For a Vertical Picture*

For a vertical exposure the camera must be held as shown in Fig. 3.

For a horizontal picture hold the camera as shown in Fig. 4, page 16, turning the finder as indicated.

Always look into the finder from directly over it, *not at an angle*. The finder gives the scope of view and shows a fac-simile 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.

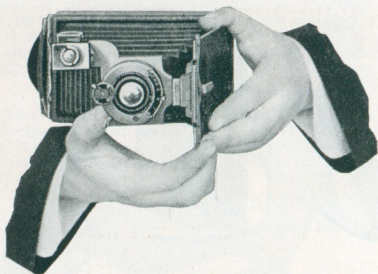


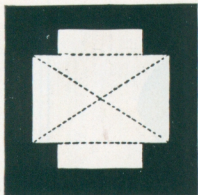
Fig. 4

*Camera in Position  
For a Horizontal Picture*

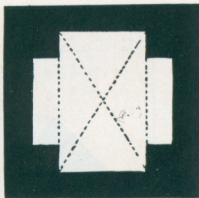
It will be noticed that the top of the finder is notched, as shown in Fig. 5. This is done so that the one finder will correctly show the view included when the camera is held in either vertical or horizontal position. As the picture taken with the Premoette Jr., No. 1, is oblong, it will readily be seen that unless the finder was made in this manner it could not correctly show the exact view intended when the camera is held in either position.

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

When it is necessary to clean the finder, wind a corner of a clean handkerchief around the point of a pencil and use this to wipe off mirror and lens.



View Included When  
Camera is Held in  
Vertical Position.



View Included When  
Camera is Held in Hor-  
izontal Position.

Fig. 5

## Hold Camera 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, page 20.

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.

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.



### **Important**

When making instantaneous exposures, hold the camera firmly against the body as shown in the illustrations, and when operating



the cable release (if camera is equipped with one) or pressing the exposure lever, hold the breath for the instant.



Fig. 6

Result produced by pointing the camera upward.  
See page 17.



## Time Exposures—Interiors

Place the camera in position on some firm support, such as a tripod, table, or chair. If using a table or chair, 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. The camera is provided with tripod sockets, and may be used with a tripod when desired, in either the vertical or horizontal position. When making a vertical picture without a tripod, pull up the standard at end of bed, this

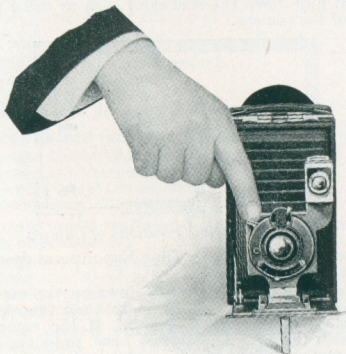
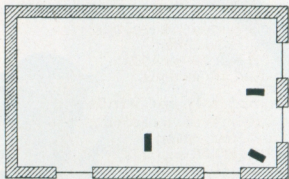


Fig. 7  
*Making a Time Exposure*

support will make the camera steady and level. See Fig. 7, page 21.

When it is desired to make a horizontal time exposure with the Premoette Jr. No. 1, turn the camera so that the tabs of the Film Pack will draw from the side instead of from the top.

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



*Diagram Showing Positions of Camera*

Adjust the shutter for a Time Exposure, as described on page 10.

All being in readiness, push down on the exposure lever,—once to open and again to close the shutter. Time the exposure by a watch. If the camera is fitted with the *f.7.7* Anastigmat Lens, press the push-pin at end of cable release, instead of the exposure lever.

After the exposure has been made, pull out the paper tab from film pack, this brings the next section of film into position ready for another picture.

## Time Needed for Interior Exposures

The following table gives the approximate time of exposure required under varying conditions of light for the camera equipped with either the *Rapid Rectilinear* or *f.7.7 Anastigmat Lens*. The time given in the table is with stop 16 in the lens. If stop U.S. 8 or *f.11* is used, give one-half the time; with stop U.S. 4 or *f.7.7* give one-fourth the time. With stop U.S. 32 or *f.22* give twice the time; and if stop U.S. 64 or *f.32* is used, give four times the time of the table. The smaller the stop the sharper the picture. Stop 16 gives the best average 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 table is calculated for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset.

If earlier or later the time required will be longer.

## **Time Exposures in the Open Air**

When stop U.S. 64 or *f.32* is in the lens the light admitted is so much reduced that time exposures out of doors may be made the same as interiors, but the exposure must be much shorter.

**With Sunshine**—The shutter can hardly be opened and closed quickly enough to avoid over exposure.

**With Light Clouds**—From one to three seconds will be sufficient.

**With Heavy Clouds**—From four to eight seconds will be required.

The above table is calculated for hours from 2½ hours after sunrise until 2½ 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 hands as the least jarring will cause a blurred negative. Always place it upon some firm support, such as a tripod, table or chair. For exceedingly short time exposures as above described, use the "bulb exposure," see page 11.*

## **To Make a Portrait**

Place the subject in a chair partly facing the camera (which should be located a little higher than an ordinary table) and turn the face slightly towards the camera, having the eyes centered on an object at the same level with the lens. For a three-quarter figure the camera should be about six to eight feet from the subject; for a full length figure about eight to ten feet. The background should form a contrast with the subject.

The surrounding objects, when making portraits, are usually better if they are not clear and sharp, hence we advise the use of stop U.S.4 or  $f.7.7$  ordinarily for such work.

## **Kodak Portrait Attachment**

The Attachment is simply an extra lens to be slipped on over the regular lens and in no way affects the operation of the camera except to change the focus.

By using the Kodak Portrait Attachment with the Premoette Jr. No. 1, head and shoulder pictures of increased size may be obtained.

When the Portrait Attachment is fitted on the camera equipped with either a Rapid Rectilinear or  $f.7.7$  Anastigmat Lens, and the lugs on the front are in the front slot or the slot nearest the edge of the bed, the subject must be exactly 2 feet 6 inches from the lens. When the lugs are in the middle slot the subject must be 3 feet 2 inches from the lens, and when the lugs are in the back slot the subject must be 3 feet 8 inches from the lens.

Use the Kodak Portrait Attachment No. 8 with the Premoette Jr. No. 1 when it is equipped with the Rapid Rectilinear Lens. Use the No. 3 Attachment when the camera is fitted with the  $f.7.7$  Anastigmat Lens.

## “ $f.$ ” and “U. S.” Systems

A lens is said to work at a certain “speed”; this means that the lens will cut sharp to the corners, with an opening a certain proportion of its focal length. It should be borne clearly in mind that this speed depends *not* upon the size of the opening, but upon the size of the opening *in proportion to the focal length of the lens* (distance from lens to film or plate when focused on infinity). The lens that will cut sharp with the largest opening is said to possess the greatest speed.

Such openings are termed stop or diaphragm openings, and for convenience in estimating and timing exposures are arranged according to two systems, the  $f.$  system, and the Uniform System, or U.S. system as commonly abbreviated.

In the  $f.$  system, the proportional size or “value” of the stop opening is designated by “ $f.$ ” and is the quotient obtained by dividing the focal length of the lens by the diameter of the stop.

Taking, for instance, a lens of 8-inch focus with a stop 1 inch in diameter, we find that  $8 \div 1 = 8$ ; hence, 8 is the  $f.$  value of the stop and would be designated  $f.8$ . Suppose the stop is  $\frac{1}{4}$  inch in diameter we would then have  $8 \div \frac{1}{4} = f.32$ .

For convenience, the Uniform System of marking stop openings has been adopted by nearly all manufacturers of Iris diaphragms. Such convenience is at once apparent when we understand that each higher number stands for an opening having *half* the *area*

of the preceding opening, each smaller stop (or higher number) requiring double the time of the one next larger.

With the *f.* system, each stop is a certain proportion of the focal length and not arranged with reference to the other openings.

## Diaphragms

As a number of exposure meters and similar devices for determining the proper exposure are based upon the "*f.*" system, we give the following table showing the "*f.*" value for each of the Uniform System openings:

U. S. 4 = <i>f.</i> 8	U. S. 32 = <i>f.</i> 22
U. S. 8 = <i>f.</i> 11	U. S. 64 = <i>f.</i> 32
U. S. 16 = <i>f.</i> 16	U. S. 128 = <i>f.</i> 45

NOTE—U. S. 4 equals *f.*8, but the speeds of *f.*8 and *f.*7.7 are so nearly identical that the same exposure would be given in either case.

The diaphragms, sometimes called stops, should be used as follows:

**U. S. 4 = *f.*8, *f.*7.7**—For instantaneous exposures on *slightly* cloudy days, using speed 25; also for portraits out of doors, when the sun is shining, see page 12 and for portraits indoors, see page 25.

**U. S. 8 = *f.*11**—For *all ordinary instantaneous exposures* when the sun shines, and use speed 25.

**U. S. 16 = *f.*16**—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows, such as in views at the seashore or on the water, using speed 50; for ordinary *landscapes* in bright sunshine with clear sky overhead, using speed 25; also for Interior Time Exposures, the time for which is given in the table on pages 23 and 24.

**U. S. 32 = *f.*22**—For instantaneous exposures of extremely distant views, marine or snow scenes, or clouds, in bright sunshine, at speed 25; also for time exposures.

**U. S. 64 = *f*.32**—For Interiors. *Never for instantaneous exposures.* For time exposures outdoors in cloudy weather. The time required for time exposures on cloudy days with smallest stop (U. S. 64 or *f*.32) will range from one second to eight seconds, according to the light. The smaller the stop the sharper the picture.

Absolute failure will be the result if stop U. S. 64 or *f*.32 is used for instantaneous exposures.

NOTE—In all of the foregoing instructions in this manual, where the subject is out of doors, the exposures given are calculated for hours from 2½ hours after sunrise until 2½ hours before sunset. If earlier or later the time required will be longer. 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.

## Flash-light Exposures

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 flashlight, would be quite beyond the range of the art.

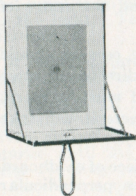
**Preparation for the Flash**—The camera should be prepared for a Time Exposure, as directed on page 10, of this manual (stop U.S. 8 or *f.11* must be used), and placed on some level support where it will take in the view desired.

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 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 light from 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 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 a 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 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 round 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 two feet long.

There will be a bright flash which will impress the picture on the sensitive film. Then close the shutter and pull out paper tab from film pack, 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, light walls and hangings, use one No. 1 sheet.

For ten feet distance, dark walls and hangings, use one No. 2 sheet.

For fifteen feet distance, light walls and hangings, use one No. 2 sheet.

For fifteen feet distance, 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 a little higher than an ordinary table) and turn the face slightly towards the camera, 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 about 6 to 8 feet, and for a full figure about 8 to 10 feet.

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 be at about the same height or a little higher than the head of the subject.

For use of the Kodak Portrait Attachment, see page 25.

**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. The lights may be left on while the picture is being made, provided none of them show in the finder.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable for 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.

## 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.

## Closing the Camera

When through using the camera, remove lugs on front from the slot, reversing operation shown in Fig. 2, page 14. Fold bellows and push down on arm lock at

right hand side, when the bed will close readily. Make sure that the finder is in position for making a vertical exposure, or it will interfere and the camera will not close properly.

## Clean Lenses

Dirty or dusty lenses are frequently the cause of photographic failures. These pictures illustrate this point clearly. The sharp, full timed 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 face of the lens was lightly touched with the thumb, which was slightly damp with perspiration.



CLEAN LENS



SLIGHTLY DIRTY LENS

Lenses should be frequently examined. Open the back of the camera (when there is no film in it) then open the front of the camera, extend the bellows and open the shutter, as when making a Time Exposure, the largest stop (U. S. 4 or  $f.7.7$ ) should be in position. Hold the camera so that the front is towards the light, then look through the lens from the back of the camera, and if the lens is found to be dirty, it should be wiped, both front and back, with a clean, soft 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 undertimed.

## Finishing the Pictures

**T**HERE 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 Premo Film Pack Tanks (for developing in daylight with the exception of loading the film in the tank) or our Outfits for tray or dark-room use.

For use with the Premoette Junior No. 1, Film Pack (No. 320), provide a No. 1 Premo Film Pack Tank.

If the tray or 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 Premo Film Pack Tank and Velox paper many amateurs find as 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 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 COMPANY,

ROCHESTER, N. Y.

## PRICE LIST

<b>Carrying Case</b> , for the Premoette Jr. No. 1....	\$ 2.40
<b>Belt Carrying Case</b> , (sole leather).....	3.25
<b>Premo Film Pack</b> , No. 320, 2¼ x 3¼, 12 Exposures.....	.50*
<b>Premo Film Pack Tank</b> , No. 1, for developing 12 2¼ x 3¼ films.....	1.75
<b>Premo Developing Powders</b> , No. 1, per package ½ doz. pairs.....	.25
<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>Eastman Hydrochinon Developer Powders</b> , (do not stain the fingers), per doz. pairs....	.60
Do., per ½ doz. pairs.....	.30
<b>Eastman Pyro Developer Powders</b> (for dark room development), per doz. pairs.....	.50
Do., per ½ doz. pairs.....	.25
<b>Eastman Hydrochinon and Special Developer Powders</b> , in sealed glass tubes, per box of 5 tubes.....	.30
<b>Eastman Pyro Developer Powders</b> , in sealed glass tubes, per box of 5 tubes.....	.25
<b>Glass Stirring Rod Thermometer</b> .....	1.25
<b>Kodak Acid Fixing Powder</b> , 1 pound package.....	.35
Do., ½ pound package.....	.20
Do., ¼ pound package.....	.15

\* Includes the Excise War Tax.

<b>Eastman Reducer</b> , per package, 5 tubes.....	\$ .50
<b>Royal Re-developer</b> , per package, 6 tubes.....	.75
<b>Velox Paper</b> , per pkg. 1 doz. sheets, 2¼ x 3¼..	.12
<b>Nepera Solution</b> , for developing Velox, per 4-oz. bottle.....	.28
<b>Kodaloid Printing Masks, No. 3</b> , for use with 2¼ x 3¼ negatives, each.....	.10
<b>Velox Transparent Water Color Stamps</b> , complete booklet of 12 colors.....	.45
<b>Velox Transparent Water Color Stamp Out- fit</b> , consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps (12 colors).....	1.00
<b>Solio Paper</b> , per pkg. 2 doz. sheets, 2¼ x 3¼..	.20
<b>Combined Toning and Fixing Solution for Solio</b> , per 8-oz. bottle.....	.50
Do., per 4-oz. bottle.....	.30
<b>Eastman Flash Sheets, No. 1</b> , per package of ½ dozen.....	.35
Do., <b>No. 2</b> , per package of ½ dozen.....	.56
Do., <b>No. 3</b> , per package of ½ dozen.....	.84
<b>Kodak Flash Sheet Holder</b> .....	1.25
<b>Kodak Dry Mounting Tissue</b> , per package, 3 dozen sheets, 2¼ x 3¼.....	.10

<b>Eastman Photo Blotter Book</b> , for blotting and drying prints.....	\$ .40
<b>Bull's-Eye Tripod</b> , for cameras 4 x 5 and smaller.....	2.00
<b>Optipod</b> , for attaching camera to chair, table, fence, etc.....	1.25
<b>Eastman Printing Frame</b> , 4 x 5.....	.40
<b>Developing Trays</b> , Bull's-Eye, 4 x 5, each.....	.17
<b>Graduate</b> , 8-oz. R. O. C. tumbler.....	.25
<b>Kodak Dark Room Lamp</b> , No. 2, $\frac{5}{8}$ -inch wick.....	1.25
<b>Kodak Candle Lamp</b> .....	.50
<b>Eastman Film Negative Album</b> , to hold 100, $2\frac{1}{2}$ x $4\frac{1}{4}$ or smaller negatives.....	.75
<b>Agrippa Album</b> , leather cover, loose-leaf, 50 black linen finish leaves, size 5 x 8.....	2.50
Do., cloth cover.....	1.25
<b>Forum Album</b> , 25 black or Sepia leaves, size $5\frac{1}{2}$ x 7.....	.95
Do., 25 black or Sepia leaves, 7 x 10.....	1.25
<b>Baltic Mounts</b> , for prints, $2\frac{1}{4}$ x $3\frac{1}{4}$ , per 100..	2.60
Do., per 50.....	1.30
<b>Kodak Trimming Board</b> , No. 1, 5 inch.....	.65
<b>Kodak Portrait Attachment No. 8</b> , for use with the Premoette Jr., No. 1, when fitted with the Rapid Rectilinear Lens.....	.75
Do., <b>No. 3</b> , for use with the Premoette Jr. No. 1, when fitted with <i>f</i> .7.7 Anastigmat Lens.....	.75



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