

**THE
CARTRIDGE
KODAK**



Copyright, 1896.

EASTMAN KODAK CO.

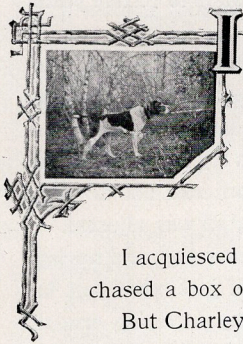
Rochester, N. Y.



A PORTRAIT STUDY.

MADE WITH THE
CARTRIDGE KODAK.

The Cartridge 'Kodak.



It must have been ten years ago—and it seemed a harmless thing. How proud I felt when I bore home an oblong case, and from its red lined interior carefully took out a handsomely finished camera.

Clara admired the highly polished brass and mahogany, declared it was “just lovely” and wanted me to take her picture at once.

I acquiesced willingly and displayed my forethought in having purchased a box of plates—eight by tens they were.

But Charley—he always was disagreeably practical—he thought I’d “better get a lens before taking any pictures.” Hiding my chagrin as best I could, I postponed operations and came home next day with a lens that had cost me only \$50.00 and which the dealer assured me was a bargain.

“Where’s your tripod?” said Charley, when I had gotten the lens nicely fitted to the front board of my “box”. I had heard them call the camera a “box” down at the stock house and I felt proud of my mastery of this technical term, showing as it did an easy familiarity with the photographic art.

I confessed to having overlooked the necessity of the tripod, but that didn’t matter for **this** once—we could use the backs of a couple of chairs set three feet apart, by putting the dictionary in one chair and the encyclopædia in the other by way of ballast. We improvised a “dark room” out of the bath-

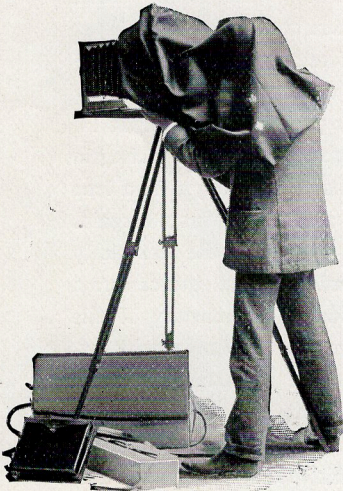
room, loaded my one double plate holder, posed Clara before the camera, fussed, fumed and focused, during which operation the camera was knocked onto the floor a couple of times, but it was heavily built (as my aching back afterward testified) and was not broken. At last all was ready. The cap was removed for a fraction of a second and replaced—with what breathless interest that plate was developed and washed and fixed, and washed again.

And then came the print—a blue print it was—and it cost me a sealskin sacque, 10 dozen Jack roses and a whole confectionery store to restore peace and a loving tranquility to my home once more.

Charley suggested that I had better practice on still life and animals. So Nimrod was made the next victim—he at least would not extract a sealskin sacque from my already depleted purse. We took him out on the lawn one beautiful sunny afternoon. The camera was mounted on my new back action double reversible tripod, warranted not to kick, bite or run away and finally all was adjusted.

Now Nimrod was a pointer pup, and having a somewhat limited idea of just what part he was expected to perform, began tearing around the side yard like a ten cent tragedienne playing the part of the demented Ophelia. “Charge!” I shouted—and charge he did—full tilt at a flock of chickens under the rose bushes. The combined efforts of Clara, Charley and myself failed to bring that pup to a state of rest.

“I have it,” I shouted at last triumphantly. “You stand on one side of the lawn, Clara, and you, Charley, on the other and call Nimrod back and forth. I will take pictures of him as he passes the camera.”



“A brilliant idea,” said Charley, and his smile was simply diabolical, “but I don’t see how you can get an instantaneous exposure without a shutter.”

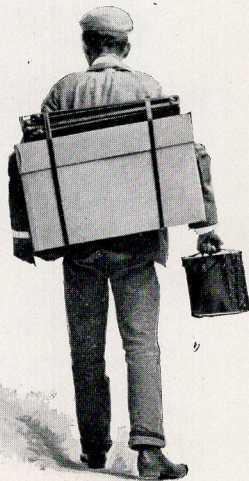
I could not help admitting the point, but when my mind is made up, it is made up, and I was going to have a picture of that dog that day. He simply must be thrashed into a state of quietude and submit to a “time exposure.” Grabbing the poor pup by the back of the neck I began boxing his ears with a vigor no doubt enhanced by Charley’s superior smile, when with a sudden wrench he broke from my grasp and tucking his tail between his legs started for the house, made a swerve to dodge the stone I threw at him, struck a tripod leg, bringing the camera to the ground with a crash, and disappeared under the piazza.

* * * *

Another month and I was really taking pictures. I had all of the “accessories,” and under the kindly guidance of one of the leading members of the camera club was making progress. Nimrod, the baby, and Dolly the family equine, had all been posed, while my office and the house had been taken externally, internally and eternally.

I began now to talk of “genre work,” of “depth,” and “roundness,” and “detail,” and to otherwise impress upon those around me, my knowledge of the art photographic.

And then came that awful day. Of course it had to come. I must go out and take a day with Nature, drinking in the beautiful and recording upon the plate Nature’s loveliness. I started early—by the six o’clock train in fact—and in two hours arrived at the little



station of W——, started with a merry heart up the dusty road leading to an old moss-grown water wheel that I felt sure would make a medal-winning picture. I could already see the picture on the wall at the exhibition, surrounded by an admiring group of critics. Across my back was strapped my beloved camera, surmounted by the tripod, and in either hand I carried a bag of filled plate holders—two dozen plates in all. It was now nine o'clock. The sun was shining. I was glad that the light was good—but it was a trifle warm. I didn't notice that at first. Pretty soon, however, I took off my coat and rolled it around the tripod. Then I trudged bravely on. Oh, but those plates were heavy—and the camera began to punch a hole in my shoulder blade. Yes, I would rest a few minutes, and when I started again that outfit was just twice as heavy as when I stopped—and the sun was higher. But that prize picture on the Salon wall was before my eyes. I staggered on. A very respectable looking Collie dog sniffed suspiciously at my heels. I certainly did look like a tramp and "Wandering Willie" had never been so weary as I. Covered with dust through which the streams of perspiration trickled merrily, I pushed on and at last reached my water wheel. I had intended to make two exposures and then go on another mile to where the stream broadened into a respectable river and wended a circuitous route through bunches of drooping willows. But no, that outfit was not going onto my shoulders again, and so my two dozen plates were all exposed on the water wheel, the ruined mill near by, and a few peaceful cows tranquilly chewing the cud as they stood knee deep in the cooling stream.

A farmer boy gladly drove me back to the station for a dollar and late in the evening I reached home in a state of exhaustion, and went to bed to dream that my picture of the water wheel was hung on the wall at the Kamera Klub's Exhibition and was sure to be a winner, but that just as the prize was within my grasp the mill-owner came along and was so deceived by the

wonderful picture that he had me arrested for stealing his water wheel. Whereat I awoke to a realizing sense of my aches and pains.

In a week I was sufficiently recovered to develop my negatives. They were perfect, every one. Such beautiful gradations of light and shade, such a harmony of arrangement I had never seen before. I placed them carefully in my negative rack to dry, left the window and door of my dark room, which was in the basement, open to insure a good circulation of air and retired.

BANG! SLAP!! CRASH!!!

I jumped from bed and went down stairs four steps at a stride. Then up I rushed again after matches—then once more down. There wasn't a piece of a negative left as big as a silver dollar. That dog Nimrod had simply chased a cat into the open window and in the melee the negative rack had been upset.

The next evening's paper contained the following advertisement:

FOR SALE—Amateur photographic outfit consisting of 8 x 10 camera, lens, shutter, tripod and accessories. Best offer takes outfit. X. Y. Z.

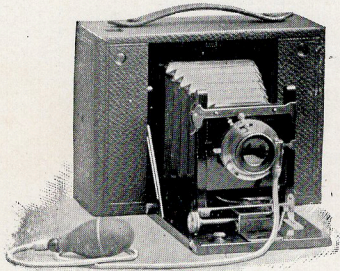
“Clara” said I, a few days afterward as I made her a present of the \$18.00 I received as the result of my ad., “I shall never take another picture.”

Two or three years later a friend told me of the pleasure he was deriving from his Kodak and advised me to get one. I smiled sadly and shook my head. All things photographic I shunned.

About a year ago, Jimmie, who had by this time become a ten-year-old, bought a Pocket Kodak. My first impulse was to spank the boy and smash the camera, but I decided to let him learn by bitter experience the result of his folly. That independent youngster never asked me for a suggestion. He just read the manual and began taking pictures, right and left, on the “you

press the button ; we do the rest " plan. Then he bought an outfit of his own that cost only a song, and soon he was doing his own developing and printing, and doing it well, too.

I became a little interested—for I could not help admiring the workings of the Cartridge System of film photography—but still I remembered my vow and refused to take a picture.



WHAT CAUGHT MY EYE.

But I admire a man who can acknowledge himself beaten. My vow is broken! I first saw my new camera in a show window. It has that same system of Film cartridges that Jimmie found so convenient and simple in the Pocket Kodak. That is what attracted me to it, and it is everything that my old 8 x 10 outfit was *not*. I've had it only a month, but have taken a hundred pictures ; and even Clara is so delighted with the results that she has stopped teasing me about it.

In size it's a marvel.

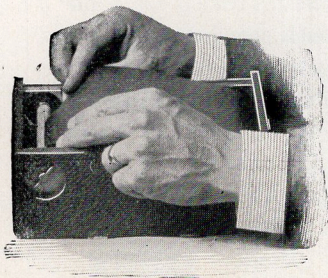
INCHES AND OUNCES. Closed for carrying it is only $3\frac{1}{8}$ inches thick by $6\frac{3}{8}$ high and $8\frac{1}{4}$ long, and the weight loaded for 12 exposures 4 x 5 inches is but 2 lbs. 12 ozs. It is self contained when closed, and from its outside appearance no one would think of its being a camera.

ASTRIDE THE WHEEL. In shape it's convenient for carrying. Being but $3\frac{1}{8}$ inches in thickness, it doesn't bump against one's knees when carried in the hand,



CARTRIDGE KODAK CLOSED.

and can be suspended in a case within the frame of a bicycle like a tool bag ; or, if desired, can be conveniently carried on the bicycle head, where it is entirely out of the way, yet ready for instant use.



THREADING THE BLACK PAPER.

Being built on the Eastman Cartridge system, the Cartridge Kodak can be loaded and unloaded in broad daylight. Extending the whole length of the strip of film and several inches beyond each end is a strip of black paper, which, in connection with the flanges on the spool, forms a light-proof cartridge.

LOADS IN DAYLIGHT.

After inserting the cartridge in the

THE CARTRIDGE SYSTEM.

camera and threading up the black paper, the camera is closed and the key turned until the black paper has been reeled off and the sensitive film brought into place in the focal plane. The black paper runs with and behind the film, and at proper intervals is marked in white ink with the number of the section of film, 1, 2, 3, etc. In the back of the camera is a small window of red celluloid through which the figures appear as the key is turned. The figures as seen through the window show just how far to turn the key and how many exposures have been made. After all the exposures have been made a few extra turns of the key entirely cover the film with black paper and the camera may be *unloaded in daylight*.

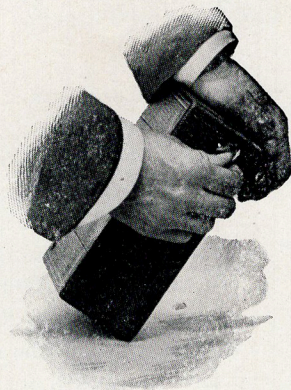
The pull of the roll holder is all upon one section, (the black paper running the full length and beyond the ends of the film,) a great improvement over other types, where, owing to a piece of black paper being attached to each end of the film, there are three sections and therefore a liability to pull apart.

OUNCES VS. POUNDS.

I cannot say enough of the advantages of roll film, and especially of the film cartridges, over glass plates. In the first place, my camera is lighter than a glass plate instrument of the same capacity; and a film cartridge of twelve exposures weighs but $2\frac{1}{2}$ ozs. while a dozen plates of equivalent size and half a dozen double plate holders to carry them in, weigh just three pounds, or nearly twenty times as much. It's no trouble to carry a half dozen film cartridges in one's pockets when out for a day's Kodaking. They contain material for seventy-two shots and weigh only fifteen ounces. An equivalent in glass plates and holders would tip the scales at eighteen pounds, weight enough to spoil any outing either afoot or awheel.

IN TWO MINUTES.

It's an easy matter to remove the cartridge after the film has been exposed and replace it with a new one. Being done in daylight, the operator does not become confused as he is likely to when working in a dark room. I can take out one cartridge and put in another ready for taking pictures in less than two minutes and never had any instructions other than those in the illustrated manual accompanying the instrument.



TAKING OUT THE EXPOSED ROLL.

THEY DON'T BREAK.

Film negatives don't break, a fact that recommends them to me very forcibly after my early sad experience. They can be sent by mail in an envelope; can be stored between the leaves of a book or kept in packages, a hundred of them taking up a space of only one-half inch by 4 x 5 inches.



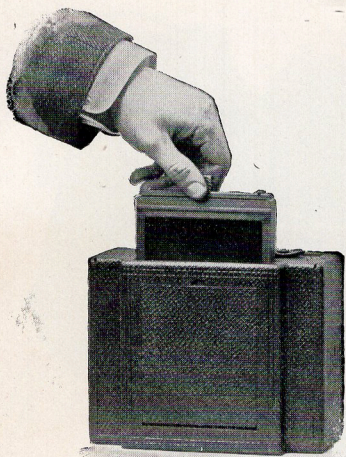
"THE COOLING STREAM, WHERE LURK THE GAMEY BASS AND MIGHTY MUSKALONGE."

MADE WITH THE

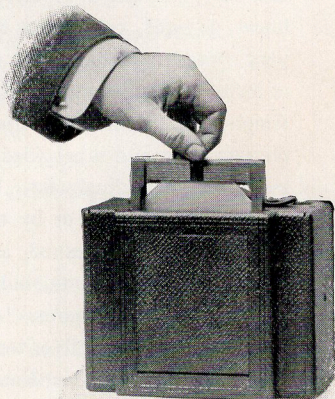
CARTRIDGE KODAK.

But the camera uses plates when desired, the attachment being simple and inexpensive. It is convenient to use plates when one wants to make one or two exposures about the house, though for general use nothing can take the place of film.

PLATES IF YOU LIKE.



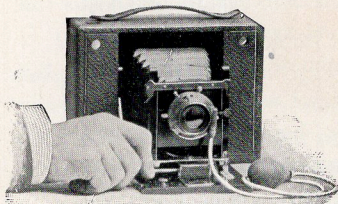
INSERTING THE PLATE HOLDER.



INSERTING THE GROUND GLASS.

The camera focuses with rack and pinion, a carefully marked scale giving the exact distances in feet; but when using plates a ground glass may be employed for focusing if desired. I never find this necessary, however, the focusing scale and the two brilliant view finders, one for vertical and one for horizontal exposures, enabling me to get a perfectly sharp picture accurately placed on the plate or film.

ABOUT FOCUSING.



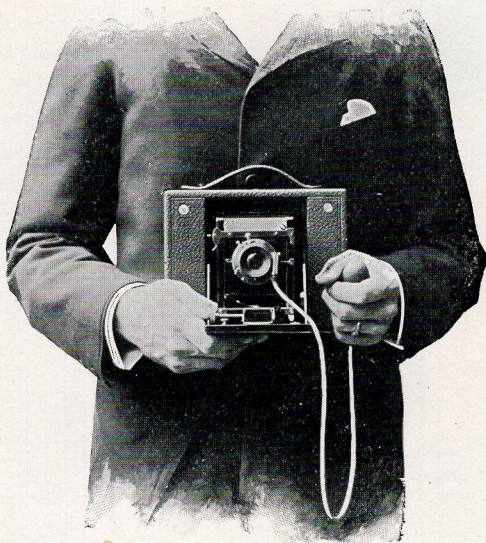
FOCUSING BY THE SCALE.

TWO STRONG POINTS.

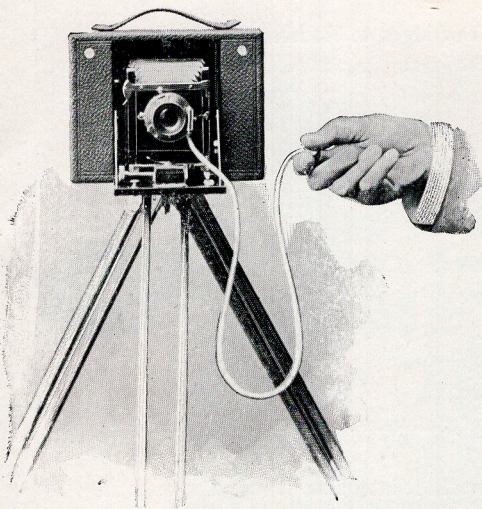
The lens and shutter are everything that can be desired. The lens is strictly rectilinear, is rapid, cuts sharp to the very corners and has great depth of focus, while the shutter is both simple and accurate, has iris diaphragm stops and is provided with every desirable adjustment. It can be used with a bulb or by touching the trigger as desired, and is adjusted for snap-shots, bulb exposures or time exposures. A single pressure of the bulb or touch of the trigger makes a snap-shot. By moving a little lever the shutter is so adjusted that it may be opened by pressing the bulb and closed again by releasing the bulb (an especially good feature for short time exposures) while by another adjustment of this same lever the shutter may be operated by pressing the bulb once to open it and again to close it. A regulator gives three adjustments of speed for instantaneous exposures.

CAN BE USED ON A TRIPOD.

There are two tripod sockets, one for vertical and one for horizontal exposures, although the camera can be used for time exposures without a tripod by placing it on any firm support such as a table or mantel. A slide in the front board adds greatly to its efficiency in this respect, steadying the instrument when turned on its side for horizontal exposures.



NOW, LOOK PLEASANT, PLEASE.



ON A TRIPOD.

all working parts. Every part has to pass the keen eye of the inspector before it enters into the construction of the camera and finally every instrument is tested in actual use before shipment—a practical test that must bring to light any imperfection it may contain.

The finish is beautiful, the exposed woodwork being highly polished mahogany, the metal parts, except the shutter which is handsomely nicked, buffed brass, and the covering fine morocco. In short it has that same dainty appearance which characterizes all of the Eastman cameras and if possible is the richest of them all.

Any operator of a Cartridge Kodak who does not care to do his own developing and printing need never see the inside of a dark room. Being constructed to load and unload in day-

A feature **AN AID TO EFFICIENCY.** which one would hardly look for in so light and compact a camera, but which is nevertheless highly appreciated by experienced amateurs is the rising, falling and sliding front, adding greatly to the efficiency of the instrument especially in architectural and street work.

Made by **THE PERFECTION.** skilled mechanics in what is not only the largest but best equipped camera factory in the world, the Cartridge Kodaks are wonderfully accurate in construction, giving perfection in

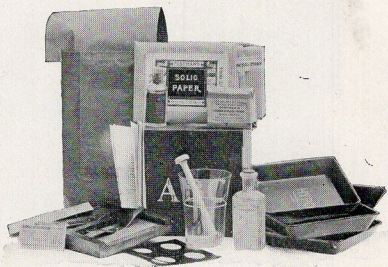
THE DAINTY FINISH.

NODARK ROOM NEEDED.

light; he has merely to mail his film cartridges to Rochester, taking advantage of the famous offer "*You press the button, we do the rest.*"

YOU CAN "DO THE REST."

As for me I enjoy the developing and printing as well as the picture taking and for a dollar and a half purchased one of the Eastman A B C developing and printing outfits containing chemicals for developing, a bottle of toning solution, 2 dozen sheets of Solio paper together with trays, printing frame and lamp—in short everything necessary for completing 24 pictures 4 x 5, leaving nothing to be purchased for further work except, of course, additional chemicals and paper.



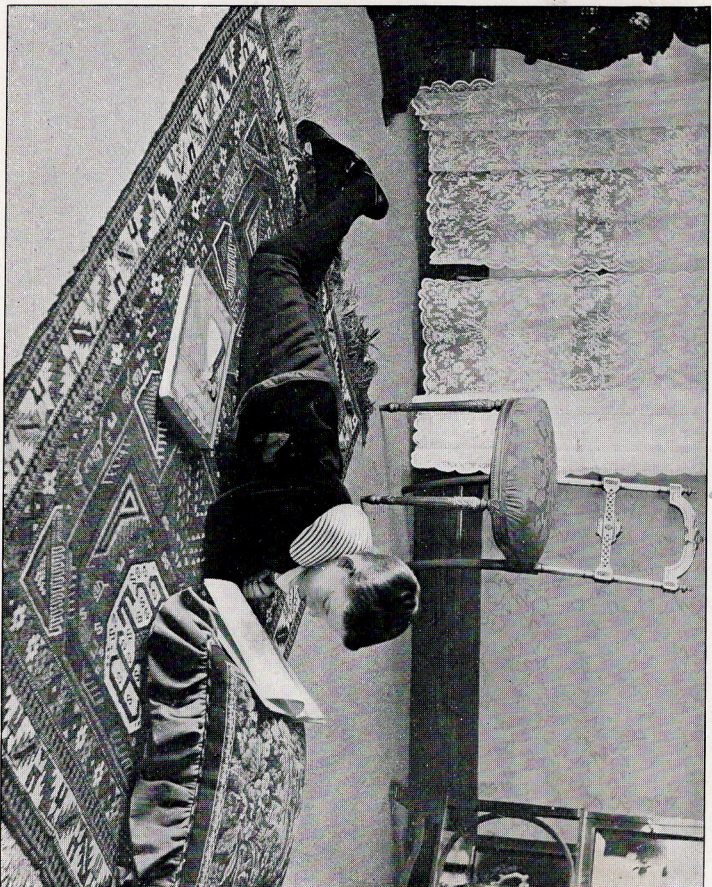
THE A B C OUTFIT.

NO EXTRAS TO BUY.

For those intending to use film only and not intending to do their own developing and printing there are no essential extras. The camera is its own hand carrying case and the price, Twenty Five Dollars, includes lens, shutter and everything complete for picture taking, except, of course, the film.

THE BOOK THAT TELLS HOW.

"Can I really take pictures myself" is a question that nearly every beginner in amateur photography asks, evidently overlooking the fact that hundreds of thousands of Kodakers, who never had any instructions except those contained in the Kodak manual, are taking pictures—and good ones too. The Cartridge Kodak Manual is especially complete and tells, in a plain and concise manner, how to load and unload the instrument, how to make snap-shots and time exposures, including minute directions for operating the shutter, and a table of exposures explaining the length of time to be given for interiors with different conditions of light and with different stop openings. Valuable hints



MADE WITH THE
CARTRIDGE KODAK.

A HOME PORTRAIT.

on portrait photography are given and there is a chapter on flash-light pictures, telling in detail how to arrange and take such pictures, including a table showing what amount of flash powder to use under various conditions.

The subjects of developing and printing are also fully covered, and with such care for every detail, that the veriest novice can successfully accomplish this important part of the work.

IT'S EASY FOR THE NOVICE.

The book contains nearly 40 half-tone illustrations which, in connection with the text, make photography easy for the user of a Cartridge Kodak. For those who wish to go into the making of lantern slides or enlargements the company will furnish a 48-page booklet covering the subject, without charge. In short, the Eastman Kodak Company gives to every owner of one of its instruments the means of obtaining a complete knowledge of the photographic art, and plainly explains to the amateur many things that others have only been able to learn by experience.

A PHOTOGRAPHIC EDUCATION.

Though so simple and compact as to be the ideal camera for the tourist, the wheelman, the canoeist, the hunter and the yachtsman, the Cartridge Kodak is still an instrument of such capabilities as to appeal to the experienced amateur. In the improvised studio as well as on the street or in the field its capacities depend only on the skill of the operator, and those who are ambitious to become medal winners need look no further for an instrument capable of doing the very highest type of work.

OF THE HIGHEST TYPE.

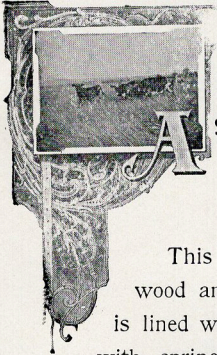
Though so light and compact as to be in every way adapted to the use of those tourists who must needs "travel light", nothing has been sacrificed in strength, convenience or efficiency. The very features which make the Cartridge Kodak the only practical camera (with a capacity for 4 x 5 pictures) for the

cyclist, add to its convenience for any kind of an outing, for the tourist by train and steamer, as well as for the wheelman, the canoeist and the pedestrian.

I thought my early experience had permanently removed my photographic fervor and I am still certain that had I never seen the Cartridge Kodak with its daylight loading feature, its small compass and light weight, its adaptability to glass plates, its superb lens and ingenious shutter, its perfect construction and rich, beautiful finish, this "Photographic Confession" would never have been written.

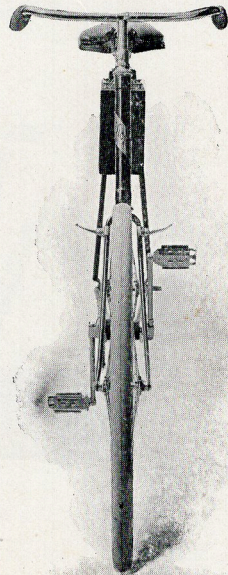


THE CARRYING CASES.



AS the Cartridge Kodak is especially adapted to the needs of the wheelman and the wheelwoman we have designed a bicycle carrying case which is at once light, strong and convenient.

This case is strongly constructed of wood and covered with fine grain leather, is lined with cloth and fitted on the inside with springs which take up the vibration of the wheel and prevent injury to the camera. The case attaches by means of thumb screw clamps to the frame or the head of the bicycle. These clamps grasp the tubing tightly and hence do not chafe and wear the enamel. They will fit any tubing from $\frac{7}{8}$ inch to $1\frac{1}{4}$ inch inclusive. The case being but $3\frac{3}{4}$ inches thick may be suspended from the top bar of the machine without inconvenience to the rider or may be clamped to the head. In the latter position the clamps may be attached to any side of the case thus bringing the door to the left, the right, the top or directly in front. In the latter position only a small surface



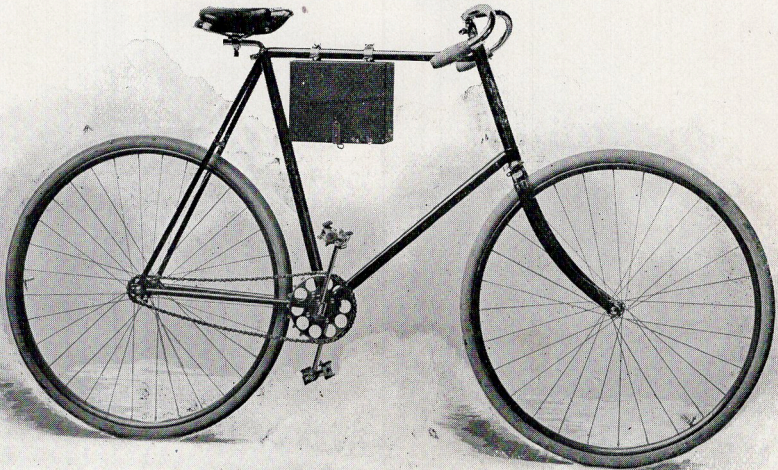
is exposed to "wind resistance"—a feature that old riders will appreciate. The door is fastened by a strong, simple catch that cannot jar open or rattle yet can be opened with one hand when it is desired to withdraw the camera from the case.

A set of four washers can be supplied, (extra) to hold the case in front of the brake rod when one is used and there is also a lamp bracket (extra) which may be attached to the front of case.

No wrench, screw driver or other tools are required to attach or detach the case.



REMOVING KODAK FROM CASE.



NO. 4 CARTRIDGE KODAK BICYCLE CASE SHOWING CASE SUSPENDED FROM TOP BAR.



NO. 4 CARTRIDGE KODAK BICYCLE CASE, SHOWING LAMP BRACKET AND WASHERS TO HOLD CASE IN FRONT OF BRAKE ROD WHEN CARRIED ON BICYCLE HEAD.

THE PRICE.

No. 4 Cartridge Kodak, capacity, 12 exposures, 5 x 4; rapid rectilinear lens*, pneumatic release shutter, (not loaded),	\$25.00
Light-proof Film Cartridges, 12 exposures, 5 x 4,	.90
Bicycle carrying case,	2.50
Washers to hold case in front of brake rod, when carried on bicycle head, per set,	.50
Lamp Bracket, for carrying lamp on front of case,	.25
Black Sole Leather Hand Carrying Case with Shoulder Strap,	2.00
Glass Plate Adapter with focusing glass,	2.50
Double glass plate holders 4 x 5, each,	1.00
Carrying case for 3 double plate holders and focusing glass,	1.00
“ “ “ 6 “ “ “ “ “ “ “	1.50
Eastman's glass dry plates 4 x 5, per doz.,	.65
Bulls-Eye Tripod, folds in 2 sections,	2.00
Eastman Tripod, No. 1, folds in 3 sections,	3.00
Kodak Tripod, No. 1, folds in 4 sections,	5.00
Black Sole Leather Carrying Case for Kodak Tripod, No. 1,	3.00
A B C Developing and Printing Outfit, including Solio Paper and Toning Solution for 24 prints, 4 x 5, (see page 12),	1.50
Solio paper, 4 x 5, per dozen,	.25
Solio seconds, 4 x 5, per hundred,	.75
Combined Toning and Fixing Solution for Solio, per 8 oz. bottle,	.50
Toning and Fixing Solution can be shipped by mail in 4 ounce bottles as follows: 4 ounces Toning solution, (2oc. extra postpaid.)	.25

*We furnish the camera with this lens only, but those having a favorite lens of approximately the same length of focus ($6\frac{1}{2}$ inches) and diameter can readily attach it.

The Cartridge Kodak.

Eastman's Hydrochinon Developer Powders per dozen, - - -	\$0.50
Mounts, maroon, gold bevel edge, per dozen, (per 100, \$1.20) - -	.15
Mounts, primrose, gold bevel edge, per dozen, (per 100, \$1.40) - -	.18
Mounts, white embossed, per doz., (per 100 \$1.20) - - -	.15
Eastman's negative pins, (for pinning up film negatives while dry- ing,) per box of 25, - - - - -	.50
Eastman's Indexed Negative Albums to hold 100, 4 x 5 film negatives, -	1.00
Hyposulphite Soda, pulverized, per pound, - - - - -	.10
Bromide Potassium, per ounce bottle, - - - - -	.15
Developing, Printing and Mounting, each, - - - - -	.15
Developing only, each, - - - - -	.08
Printing and Mounting only, each, - - - - -	.10

On orders for developing and printing less than one dozen, 25 cents extra will be charged.

ENLARGEMENTS.

10 x 12 Bromide Enlargements, mounted on card, - - - -	\$1.00
11 x 14 Bromide Enlargements, mounted on card, - - - -	1.25
14 x 17 Bromide Enlargements, mounted on card, - - - -	1.50

EASTMAN KODAK CO.

Rochester, N. Y.

EASTMAN PHOTOGRAPHIC MATERIALS Co., LTD.

115-117 Oxford Street, London.

4 Place Vendome, Paris.

3 Avenue de l'Opera, Paris.

EASTMAN KODAK GESELLSCHAFT, M. B. H.

91 Markgrafen Strasse, Berlin.

Complete Catalogue of

CARTRIDGE KODAKS, BULLETS and BULLS-EYES Free by
mail or at agencies.

ROCHESTER.

GEORGE EASTMAN, - - - - 1880
THE EASTMAN DRY PLATE Co., - 1881-1884
(STRONG & EASTMAN, Proprietors.)
THE EASTMAN DRY PLATE AND FILM Co., 1884-
1889. Capital, \$300,000.
THE EASTMAN COMPANY, - - - 1890-1892
Capital, \$1,000,000.
EASTMAN KODAK COMPANY, - - - 1892
Capital, \$5,000,000.

LONDON.

THE EASTMAN DRY PLATE AND FILM
Co., (Branch), - - - - 1885-1889
THE EASTMAN PHOTOGRAPHIC MATE-
RIALS Co., L'td, - - - - 1889
Capital, £200,000.