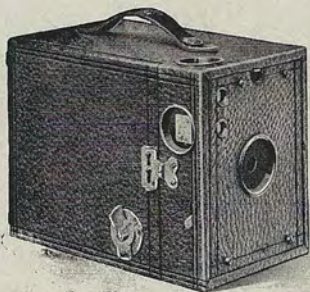


SUCCESSFUL PICTURE  
MAKING WITH THE  
——— No. 2-A ———  
SCOUT CAMERA



For Pictures  $2\frac{1}{2}$  x  $4\frac{1}{4}$

—  
PRICE, 10 CENTS  
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Seneca Camera Mfg. Company  
ROCHESTER, N. Y., U. S. A.

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**FOR YOUR**

**No. 2-A SCOUT**

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*Scout Cameras accommodate with equal facility any standard make film cartridge*

# Contents

**PART I—Loading the Camera**

**PART II—Making the Exposure**

**PART III—Removing the Film**

**PART IV—Developing the Film**

**PART V—Making the Prints**

**PART VI—Greater Possibilities**

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## Before Loading

Before attempting to take pictures with the Scout Camera, read these pages and learn exactly how to operate its many parts correctly. Familiarize yourself with the lens and shutter, understanding the significance and exploring the operation of the working parts.

Although the camera may be loaded in direct sunshine, it is safer to perform this part in subdued light. Sufficient light will pass through the lens in a small fraction of a second to change the sensitized surface. In the same amount of time a ray of sunshine may penetrate the loosened wrapping and destroy the result of much patient effort to produce pictures you will afterwards cherish.

Again we say it,—read the directions carefully and investigate the use of every part before the film is loaded in the camera. Finally, see that the shutter is closed before loading.

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*“More than a Century ago the Seneca Indians were acknowledged to be the leading tribe of the Six Nations.” Today Seneca Cameras are the Class of the Photographic World. As the great Indian philosopher, Red Jacket, would say, “there is something in the name.”*

## PART I

### Loading the Camera

I—Place the camera upon a table and pull back the clips upon either corner. See Fig. I. Slide the third clip toward the winding key. See Fig. II.

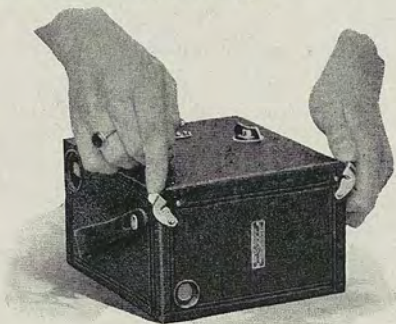
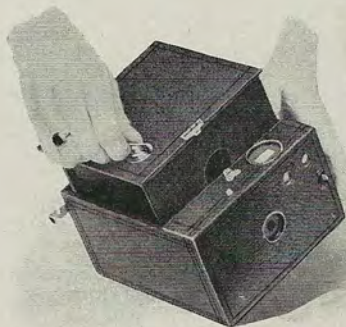


Fig. I

II—Remove the film chamber at the side by pulling out upon the winding key. See Fig. III.



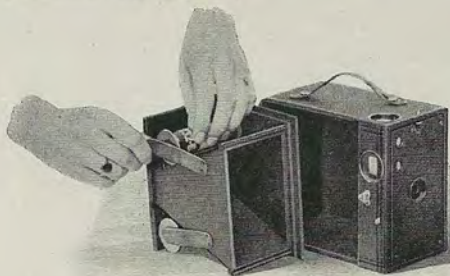
Fig. II



**Fig. III**

III—Place the empty spool at the winding key, making sure to adjust the slot of the spool to the flange of the winding key.

IV—Insert the loaded cartridge in the now empty compartment. See Fig. IV.



**Fig. IV**

V—Break the gummed sticker around the cartridge and wind the black paper around the back of the film chamber, taking care that the printing on the protecting paper appears on the outside. See Fig. V. If the printing does not appear on the outside, reverse the loaded cartridge or the sensitized surface will be turned away from the lens, making pictures impossible. In threading

the paper through the slot of the empty spool, be careful that it is started perfectly straight. Should this be neglected, the film will run over the flanges and give considerable trouble, if not the complete loss of the film. Turn the winding key two or three times to bind the film upon the spool.



Fig. V

VI—Lift the film chamber across the shorter distance and insert it in the outer box with a dip to the right. This draws the paper tight around the corners and allows the film chamber to drop into position. See Fig. VI. Place the three catches in their original positions.

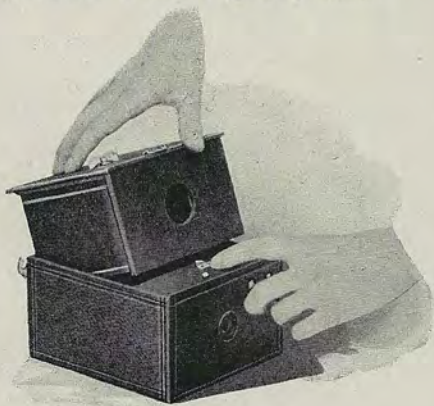


Fig. VI

VII—Turn the winding key until a hand appears in the ruby window. A few more turns will bring No. 1 into the center of the window, at which time the film is in position for making the first picture.

## PART II

### Making the Exposure

I—The Scout Camera is always ready to take pictures of objects six feet or more away. It is unnecessary to make any adjustments, for no focusing is required.

II—To take a vertical picture, aim the camera at the object and look down into the finder. The image shows those objects included in the picture.

III—To take a horizontal picture, turn the camera over on the side and proceed as before.

#### SNAP SHOTS

IV—Locate the lever on the side of the camera; it snaps the shutter every time it is pushed one way. That's for snapshots. The camera may be held carefully in the hand.

#### TIME EXPOSURES

Now find the little lever at the top of the face of the camera and push it down. Push the shutter lever just one way;—the shutter stays open. Push it back to close the shutter. Time exposures may be made when the camera is upon some solid support—*It must not be held in the hand.*

The following table is figured for exposures made between the hours of 10:00 A. M. and 3:00 P. M., using the large diaphragm opening. If the next smaller stop is used, double the length of time; if the smallest, give four times the exposure.

#### White Walls and More than One Window

Bright sunlight outside.....	4	seconds
Hazy sun .....	10	"
Cloudy bright .....	20	"
Cloudy dull .....	40	"

### **White Walls and Only One Window**

Bright sunlight outside.....	6	seconds
Hazy sun .....	15	"
Cloudy bright .....	30	"
Cloudy dull .....	60	"

### **Medium Colored Walls and Hangings and More than One Window**

Bright sunlight outside.....	8	seconds
Hazy sun .....	20	"
Cloudy bright .....	40	"
Cloudy dull .....	80	"

### **Medium Colored Walls and Hangings and Only One Window**

Bright sunlight outside.....	12	seconds
Hazy sun .....	30	"
Cloudy bright .....	60	"
Cloudy dull .....	120	"

### **Dark Colored Walls and Hangings and More than One Window**

Bright sunlight outside.....	20	seconds
Hazy sun .....	40	"
Cloudy bright .....	80	"
Cloudy dull .....	2 minutes,	40 "

### **Dark Colored Walls and Hangings and Only One Window**

Bright sunlight outside.....	40	seconds
Hazy sun .....	80	"
Cloudy bright .....	2 minutes,	40 "
Cloudy dull .....	5 "	20 "

V—The lens is carefully corrected to make a good picture, it is not designed to make an enlargement much larger than four or five times the original size of the picture. It is also regulated for ordinary light conditions. Take snapshots from ten until two-thirty in the winter and from nine until four-thirty in the summer when the object is in bright sunshine. Turn your back to the sun—don't point the camera at it. When the light gets weaker, make time exposures; when the picture is taken on considerable bodies of water, move that lever on top of the camera over to the smallest opening. That keeps out part of the light which otherwise would be too strong.

## PART III

### Removing the Film

I—After making the six or twelve exposures, turn the winding key until all the paper is wrapped around the exposed film.

II—Remove the film chamber as before and take out the exposed roll.

III—Use the gummed sticker in the now empty spool to keep the exposed roll tightly rolled.

IV—Do not twist the film on the spool in order to tighten it; it is likely to rub the emulsion and consequently to spoil your pictures.

V—Replace the film chamber in the camera in readiness for use upon the next occasion.

VI—In case you are developing your own pictures, the film is ready for the dark room. If you are having your pictures developed and printed, ask your dealer to show how you may secure more pleasure from the time spent in photographic work by doing your own finishing.

## PART IV

### Developing the Film

These directions for developing are not to be regarded as absolute, but only as general hints from which the amateur should deviate at the first moment he obtains more pleasing results. Remember that the value of any rule in photography is gauged by the excellence or mediocrity of the result secured by following that rule. If you find another way of getting a better or even the same result, use the new way at once; you are widening your acquaintance in picture making.

I—Empty the contents of the M. Q. tube (both chemicals) into eight ounces of water and place in a tray at your left.

II—In the center place a tray of clear, cool water for rinsing.

III—At the right set the tray of acid hypo solution, for making which complete directions are given upon the box.

IV—Exclude all rays of white light from the room and let the ruby light be at least one and one-half feet from the developing tray.

## DEVELOPING

I—Unroll the film and detach the entire strip from the protecting black paper.

II—With one end of the strip in each hand, pass it continuously through the developer. In about one minute the blank spaces between the pictures will begin to show. By two minutes the images will show somewhat clearly.

III—Continue the development for five or ten minutes until the contrast between the light and dark parts of the negative has become very distinct or the image begins to show on the back of the film. If some of the negatives, as you hold them between your eye and the ruby light, are darker than others, they have been exposed for a longer time, but this difference will be easily taken care of in the printing. It is only necessary to watch the degree of contrast.

## RINSING

I—After developing sufficiently, rinse three or four times in the middle tray of water before you.

II—If desired, the exposures may be cut apart and fixed separately.

## FIXING

I—Pass the negatives face down through the solution two or three times before completely submerging them in the hypo solution.

II—If the negatives were not cut apart, fold the strip several times without allowing it to crack at the ends. Press these down so that the solution will reach all parts of the film. Two or three minutes after the last trace of milkiness has disappeared, it is safe to admit white light to the room. Allow the negatives to remain in the hypo solution for ten minutes longer.

III—Remove the negatives to running water and allow them to remain there for an hour. In case running water is not available, change the water five times the first ten minutes, moving the films occasionally, and then allow them to soak for an hour. If desired, the water may be changed four or five times during a half hour of washing. It is essential that the negatives be thoroughly washed.

IV—Suspend the wet negatives in such a way that neither side will come in contact with anything while dry-

ing. The Defender Film Clip will be found to be very convenient for this purpose as well as for handling the films while developing.

## DEFECTS IN NEGATIVES

### **Veiled Whites or Fog**

Film handled too close to ruby light.  
Exposed to rays of white light.

### **Muddy Effects**

Exhausted developer.  
Forcing under exposed negatives in development.  
Too warm a developing solution.

### **Irregular Light Spots**

Uneven development due to failure to keep all parts of the negative evenly moistened during development.  
Uneven immersion in the developing solution.  
Over exposure.  
Air bells upon the film during development.

### **Milky Spots on Negatives**

Failure to keep negatives entirely covered by fixing bath or insufficient time for fixing.

## DON'TS

Don't start until the chemicals are thoroughly dissolved.

Don't use a tray for developing if it has previously been used for hypo solution or final washing.

Don't use chemicals after their strength is gone. A hypo solution is exhausted when air bells settle around the edge of the tray and remain there. When the developing solution loses its strength, it turns brown.

Don't allow one ray of white light to enter the room.

Don't hold the strip too close to the ruby lamp; it may cause fog.

Don't let a trace of hypo reach the developer; a drop may spoil the whole solution. Wipe your hands upon a clean towel each time after taking them from the hypo solution.

Don't remove the negatives from the hypo until they are thoroughly fixed. Too long is better than too short.

Don't blame the materials; read the directions over again or ask your dealer.

## PART V

### Making the Prints

I—Mix the contents of the M. Q. tube (both chemicals) thoroughly with four ounces of water at about 70° Fahr. and place tray at the left.

II—In the center have a tray of clear cool water for rinsing the prints after developing.

III—Dissolve thoroughly the acid hypo according to directions upon the box and set the tray to the right.

IV—Darken the room to semi-darkness. It is unnecessary to have the room completely dark, since Argo paper can be handled safely ten feet from an ordinary gas jet.

#### DEVELOPING

I—Place the smooth side of the negative against the glass of the printing frame, allowing the dull or picture side of the film to face up.

II—Take one sheet of the developing paper from its light-proof wrapping and lay it concave-side down upon the negative. This allows the dull surface of the negative to come into contact with the concave side of the paper.

*For a negative of normal contrast use Normal Argo to obtain best results. When the negative is weak or thin, use Hard Argo. If the dark places (the high lights of the negative) are very dense and the contrast between the light and dark portions very marked, double the amount of water and use Soft Argo. The time of exposure and development will be somewhat lengthened. It is very important that paper with the correct degree of contrast be used with each class of negative. A soft or weak paper, for instance, with a contrasty negative will produce the same result as a contrasty paper with a weak negative. The Normal Argo meets the average requirements of an amateur more closely than any other degree of contrast.*

III—Clamp the back of the printing frame into place and expose to artificial light for several seconds.

*With an ordinary gas light and a negative of average density expose Argo Paper about eight seconds—counting one hundred, two hundred, etc.*

IV—After exposure to the bright light, hide the exposed paper until the room has been darkened enough to

permit its being handled safely again. Remove the paper from the frame and immerse it in the developer with a quick sidewise motion so that the solution reaches all parts at approximately the same time. The room may now be lighted again to enable the operator to follow the developing more closely.

V—Leave the paper in the developer until the picture has come up to the right shades of black and white. The picture will begin to appear in about six seconds.

*If the shadows are light or foggy and appear slowly, the paper has not been exposed long enough. If, on the other hand, the shadows are very intense and come up quickly, the exposure has been too long. Before making any exposure, cut a sheet of paper into strips and make trial exposures. You will soon find what exposure gives the best results. Not only will this save a considerable amount of paper, but it will enable you to obtain pleasing results more quickly.*

#### RINSING

I—At this point take the print from the developer quickly and rinse it in the middle tray.

#### FIXING

I—Submerge the print in the hypo solution and allow it to remain for fifteen minutes. See that the prints do not become matted, since in that case the hypo solution will not fix them evenly.

II—Wash the prints in running water for an hour, taking care again that they do not become matted. If running water is not available, change the water ten or twelve times during a half hour. Be sure that the prints are thoroughly washed.

III—Place the prints face down on either stretched cheesecloth or a blotter. The time necessary for drying may be shortened by first laying them upon a piece of clean glass and pressing out the surplus water. Then dry them upon cheesecloth or blotters as before.

#### DEFECTS IN PRINTS

##### Foggy Whites

Paper handled in too strong a light.  
Paper too old.

### **Muddy Effects**

Forcing development of under-exposed prints.  
Exhausted developer.

### **Irregular Light Spots**

Uneven development due to failure to keep print fully submerged during development or to immerse print evenly.

Over-exposure to light.

### **Stains**

Over development.

Forced development.

Chemically dirty dishes or hands.

Failure to fix a sufficient length of time.

### **Round White Spots in Clusters**

Air bells upon the print after being immersed in developer. Rub the print lightly with the finger to scatter them.

### **Oval Dark Spots in Clusters**

Air bells upon the print after being immersed in the fixing bath face downward. Immerse them face upward and move about to displace the bubbles.

### **DON'TS**

Don't start until the chemicals are thoroughly dissolved.

Don't use a tray for developing if it has been used for pyro developer, hypo solution or final washing.

Don't use chemicals after their strength is gone. A hypo solution is exhausted when air bells settle around the edge of the tray and remain there. When the developing solution loses its strength, it turns brown.

Don't have the lights too bright while the print is in the developer, it may cause fog.

Don't fix the prints too long, it has a tendency to turn them brown.

Don't let a trace of hypo reach the developer, one drop may spoil the whole solution. Have a clean towel handy after taking the hands from the fixing bath.

Don't blame the materials if your first results are not as good as you expected, read the directions over again or ask your dealer.

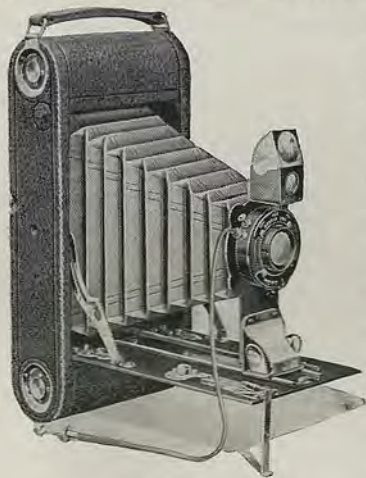
## Greater Possibilities

Every amateur owning a Scout Camera soon realizes the charm in picture making.

Although your experience has shown this rugged little instrument to have wonderful capabilities, a fixed-focus camera has its limitations, no matter how well it is made.

The range of light conditions under which good pictures can be attempted with reasonable certainty is necessarily small. When the greater range is desired, there are more adjustments necessary.

The folding models have a focusing scale to be set for each exposure. The indicator on the standard is set at the number on the focusing scale corresponding to the number of feet the object is away. Upon the Folding Scout Cameras with Meniscus Achromatic Lenses, focusing is desirable, although unnecessary; upon those with Rapid



Folding Scout

Rectilinear Lenses, it is necessary. Why is it desirable or necessary? Did you know that the eye has to change its focus for us to see objects at different distances plainly? This little lens in the Scout is a weaker eye than some others. It doesn't see very well when the sun doesn't shine. Besides, we have it looking at objects twenty-five feet away all the time and expect it to see everything. Why shouldn't it take better pictures if we let it look at various distances?

The Rapid Rectilinear Lens doesn't have to wear glasses on its nose, although he doesn't see everything that goes on. He may not be the best there is, but he is so good that he has to look at each different distance,—no gazing at one point for him. Photographically, that's because the depth of focus is not great enough to make sharp pictures of objects six to one hundred feet away.

Then, too, he has an eye like an owl. He can see on cloudy days and fairly late in the afternoon. The Meniscus Achromatic is only good enough for bright sunshine in the middle of the day.

The Folding Scout Camera is a lot of value for the money it costs. Look at the picture of it,—round ends and the upright model. It folds up. Just what you've wanted for that afternoon walk; it looks well and can be carried around without a bit of trouble.

### PRICE LIST

	No. 2A 2½x4½	No. 3 3½x4½	No. 3A 3½x5½
Folding Scout Camera with Meniscus Achromatic Lens and Uno Shutter .....	\$ 8.50	\$ 9.50	\$10.50
Folding Scout Camera with Rapid Rectilinear Lens and Trio Shutter .....	10.50	11.50	12.50
Leather carrying case with strap .....	1.50	1.75	2.00
Leatheret carrying case .....	1.00	1.00	1.25
	No. 232 6 Exp.	No. 248 6 Exp.	No. 244 6 Exp.
Vulcan film cartridge .....	.25	.35	.40
	12 Exp.	12 Exp.	10 Exp.
	\$0.50	\$0.70	\$0.70
Portrait attachment .....	.50	.50	.50
2¼ x 3¼ Tank Developing Powders, per pkg., ½ doz. ....			\$0.15
3¼ x 5½ Tank Developing Powders, per pkg., ½ doz. ....			.20
M. Q. Developing Powders, per box (six tubes) .....			.25
Seneca Acid Fixing Powder, per 1 lb. pkg. ....			.25
Do., per ½ lb. pkg. ....			.15
Do., per ¼ lb. pkg. ....			.10
Argo Paper, per dozen sheets, 2¼ x 3¼ and 2½ x 4¼ .....			.10
Do., per dozen sheets, 3¼ x 4¼ .....			.12
Do., per dozen sheets, 3¼ x 5½ .....			.15