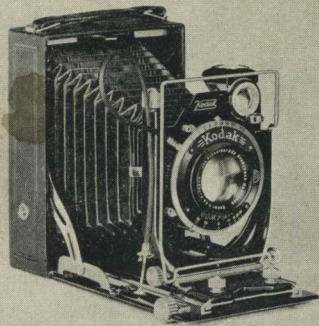


CONTINENTAL KODAKS



PUPILLE • RECOMAR
VOLLEND • RANCA



The Digitized Kodak Catalog Project (1886 - 1941): A Very Brief History

Most camera collectors at some point in their collecting careers pass through a Kodak phase - some never come out of it. And if there ever was one name that came to be associated with both cameras and collecting, it was Kodak.

George Eastman received his first patent (for coating dry plates) and bought his first manufacturing facility in 1880, and in 1881 he started the Eastman Dry Plate Company. In 1886 he received a patent for the near-mythical Eastman Detective Camera, but it wasn't until 1888 that the first camera bearing the name "Kodak" was introduced.

One of the nice things about collecting Kodak is that the product line is pretty well known, and because the company produced annual catalogs for many years, collectors can be reasonably sure of what they're looking at, when it was made, the variations and so on - presuming that they have access to either the appropriate catalog, or a number of the many books which document Kodak, each to some greater or lesser extent.

But what would be really nice would be to have a complete set of Kodak catalogs in an easily accessible form and readily available. And since the advent of portable computing devices (PC, Macintosh, etc.) that's been possible - except for the difficulty of assembling a complete set of Kodak catalogs in one spot and then scanning them and making the results available.

The idea of digitizing a complete set of Kodak catalogs has kicked around the collecting community for many years. It's been proposed on a number of online forums, during meetings of various photohistory groups, and for years there have been many incomplete "Kodak CDs" on eBay but at best, they only contained a few catalogs - whatever the owner had available. But assembling a complete set of catalogs, then scanning and processing perhaps 3,000 to 4,000 pages, was a daunting task - if not completely overwhelming - and nothing ever came of it.

Until now.

In early 2010, the idea came up again, but this time we - "we" as in "the collecting community" - were lucky. A number of collectors were willing to loan their catalogs to this project and a couple of insane - wait, let's call them "dedicated" - dedicated enthusiasts - neither of whom collected Kodak, but both of whom enjoyed the challenge of such a project - were willing to put in the time and effort to scan and pull together the entire set of catalogs into a full-blown Kodak Catalog Digital Library.

Our initial objective was to include just the annual amateur catalogs, but it turns out that many cameras only appear in certain professional and specialty catalogs. We included as many of those as we could obtain so that almost every Kodak camera made in the US, Canada and Europe, would be documented - at least up to about 1941. After that, it becomes much more difficult as Kodak stopped producing annual catalogs as their product line became increasingly more diversified.

However, even with the additional "non-amateur" catalogs, we weren't completely successful in illustrating "every" camera Kodak ever made. There are an elusive few that might appear in specialty catalogs that we simply couldn't track down. If you can't find one of those odd cameras, that's no doubt why. We may do a revision at some point in the future if someone is willing to loan us a catalog that includes a camera that isn't already recorded.

In this project, a total of 67 catalogs were used from 1886 through 1941 including a number of professional and dealer catalogs, and in some years, two or even three different catalogs to cover all the bases. With the cooperation of a number of dedicated collectors, we were able to pull together all those catalogs and in June 2010, the project started in earnest.

By November 2010, we had scanned everything we needed and eventually all 67 catalogs were then reassembled as image folders and converted to the universally accepted PDF format and finally, converted into individually searchable PDFs which could then be searched globally as a collection.

For those of you interested in the statistics: about 200 hours of scanning time (we never want to hear that sound again), 67 catalogs and 3,908 page scans - which generated 7,917 original and processed images - and 11.4 GB of disk space. Additionally, another 100+ hours of technical development time was needed to convert the digital catalogues into a fully searchable "knowledgebase" that could be launched from most any standard web browser.

The overwhelming number of catalogs was loaned to us by that most remarkable of Kodak collectors, Charlie Kamerman of Eagle Creek, Oregon. Without Charlie, it's very doubtful that this project could even have been attempted.

But as it turned out, even Charlie didn't have all the publications that were needed, but he was able to track down the five that he lacked and was able to secure either a copy or high resolution images that we could work with. And so, our thanks to the contributors of the catalogs and scans that we used:

Charlie Kamerman for the vast majority of catalogs used and all his help,
Steve Shohet for loaning a variety of test catalogs,
Ryerson University (Toronto) for the 1886 Eastman Catalog
George Layne for the 1890 New Kodaks Catalog,
Mike Kessler for the 1891 Dealer Display Catalog,
Ralph London for the 1893 UK Catalog,
Michael Pritchard for the 1897 UK Catalog.

The digital side of the project - also known as "all of the work" - was done by Rob Niederman of Medina, Minnesota, and Milan Zahorcak of Tualatin, Oregon. Remarkably we're still friends and in a few years, we'll probably be able to talk about this project rationally.

And there you have it, a more-or-less done deal. We're fairly sure that it isn't quite perfect, and expect there will be some carping about something or other; but all-in-all, we believe this to be a pretty good product and can now move on to something else.

Our thanks to all of those involved.

Rob Niederman
Milan Zahorcak

Fall, 2011

CONTINENTAL KODAKS

GERMANY'S FINEST PRECISION CAMERAS . . . MADE
IN THE DR. NAGEL WORKS OF EASTMAN KODAK
COMPANY AT STUTTGART, GERMANY

European and American camera design differs somewhat in the importance given simplicity as against versatility.

In Germany, particularly, the enthusiastic amateur wants his photography to cover everything from copying to pictorial work. He requires wide capability on the part of his camera. He favors supplementary lenses, long bellows, ground-glass focusing, frame finder, and optional use of film packs, plates, or cut film.

American interest in a camera of the European style has led the Eastman Kodak Company to import Continental Kodaks that it manu-

factures in its Stuttgart plant. The Recomar models are of the type just mentioned, while the Pupille, Vollenda, and Ranca are fine miniature cameras that make 16 half-size exposures on an 8-exposure $1\frac{5}{8} \times 2\frac{1}{2}$ roll film.

Dr. Nagel, director of the Stuttgart factory, is known as Europe's leading designer, and Nagel models have long held the preference of discriminating photographers abroad.

The following pages describe the principal features that give the Continental Kodak its European success. But its watch-like precision and its velvet smoothness of operation are excellences that you must observe for yourself, with the camera in your hands at your dealer's.

You can purchase a Continental Kodak with full confidence, secure in the knowledge that the foreign factory which made it is owned by a company that places first importance on the customer's satisfaction.

EASTMAN KODAK CO· ROCHESTER N·Y

KODAK PUPILLE

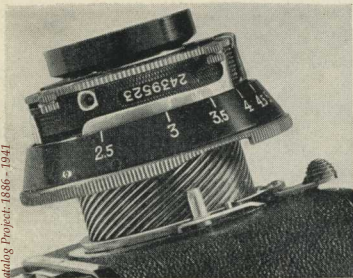
*Kodak Pupille, complete with
Schneider Xenon f.2 Anastigmat
Lens, Compur Shutter, Carrying
Case, Range Finder, two Color
Filters, Cable Release, Camera
Foot \$75.00.
You pay no tax; Eastman pays it.*

The **Pupille** makes 16 pictures, $1\frac{3}{16} \times 1\frac{9}{16}$ inches, on a roll of "vest pocket" (No. 127) Kodak Film. Superlative quality in the pictures is assured by a highly corrected and extremely fast lens . . . an anastigmat with the rating of f.2. Possessing fully five times the speed of an f.4.5 anastigmat, it makes the user practically independent of light conditions, and gives him critically sharp negatives that may be generously enlarged whenever desired. Enlargements represent the severest test for any negatives, yet they are one of the chief joys of Pupille owners.

Supporting the f.2 lens is the Compur shutter, with a range from 1 to 1/300 second, besides bulb and time. The higher speeds enable users of this Kodak to stop almost any kind of fast action.

Although it is so small that it slips into a pocket, the Pupille is a superfine camera, abundantly provided with the features that give mastery over every picture situation. Among those not already mentioned are the detachable range finder, depth-of-focus scale, self-erecting finder, two color filters, and a device that prevents making exposures until the camera is properly extended.

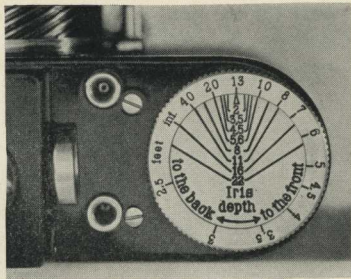
Copyright © 1934 Eastman Kodak Company



1

1. The lens is brought into picture-taking position by a precision spiral mount, controlled by a lever. This gives sufficient extension for sharp focus as close as $2\frac{1}{2}$ feet from the subject, without an auxiliary lens.

2. A revolving scale shows the depth of focus obtainable at any distance with various lens openings. For example: with the camera focused at 13 feet, as indicated in the illustration, and the lens operating at f.5.6, everything within a

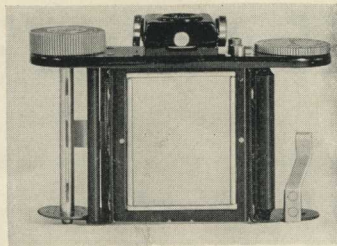


2

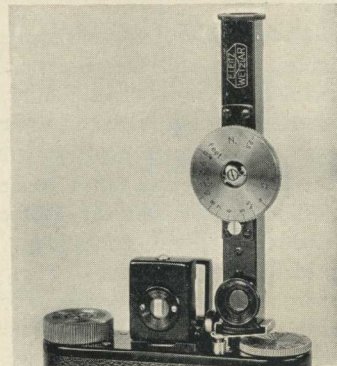
range of 10 to 20 feet from the camera will be in sharp focus.

3. The film-winding mechanism, easily removed from the camera body, is a model of precise and rigid construction.

4. The range finder is noticeably convenient, since its eyepiece is just beside the view finder. It eliminates all guesswork from the gauging of distances, and is especially valuable in focusing accurately on subjects close to the camera.



3



4

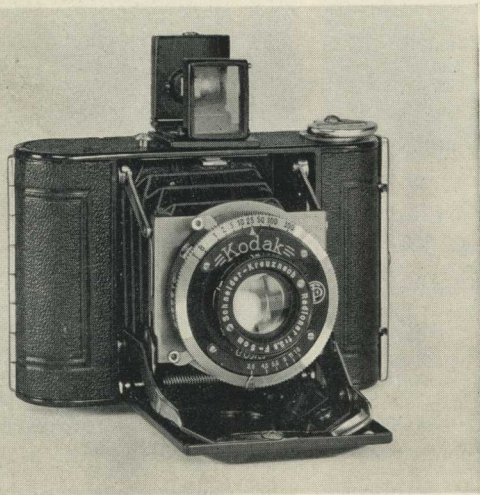
DETAILS OF KODAK PUPILLE

Capacity: 16 exposures, $1\frac{3}{16} \times 1\frac{9}{16}$ inches, made on "vest pocket" (No. 127) Kodak Film. **Lens:** Schneider Xenon f.2; 4.5 cm. focal length. **Shutter:** Compur, with 8 speeds from 1 to 1/300 second, bulb, time; diaphragm openings from f.2 to f.16; cable and finger release. **Finder:** Self-erecting, direct-view type. **Focusing:** From $2\frac{1}{2}$ feet to infinity, by knurled ring with 14 distance markings corresponding with those on range finder. **Range Finder:** Periscopic type, operated by revolving indicator disk. **Over-all Size:** $3\frac{3}{4} \times 2\frac{5}{8} \times 2$ inches. **Weight:** 14 ounces. **Color Filters:** K1 and K2, for landscape work. **Tripod Socket:** For vertical position. **Camera Foot:** Detachable; for supporting camera in horizontal position. **Finish:** Black pin-grain morocco leather, with exposed metal parts polished or lacquered. **Carrying Case:** Brown cowhide, velvet-lined, with hand and shoulder straps; holds camera, range finder, filters, camera foot.



● A Pupille action picture; exposure, 1/300 second. ABOVE: A Pupille portrait, made without an auxiliary lens.

KODAK VOLLEND A



This Kodak, like the Pupille, makes sixteen pictures— $1\frac{3}{16}$ x $1\frac{9}{16}$ inches—on a roll of "vest pocket" film. It combines photographic ability of high caliber with decidedly ingenious construction, yet is priced at a figure that makes it a pronounced bargain.

The Vollenda is opened in a novel manner. A slight pressure on a button at the top of the camera automatically swings down the bed, extends the bellows, and snaps the lens into rigid picture-taking position. Thus the camera is ready for action in an instant.

The lens, an f.3.5 anastigmat, is not only exceptionally fast but unusually brilliant. It

makes negatives of such sharpness as to satisfy the most critical user—negatives that can be enlarged to surprising proportions, considering the original picture size. This lens ability is given full play by the versatile Compur shutter, capable of speeds up to 1/300 second.

The back of the Vollenda is closely fitted, and swings out on a hinge, providing easy access for loading and unloading. The same careful construction and convenience are evident throughout the camera, and to this combination is added a genuine leather finish at once smart and durable.

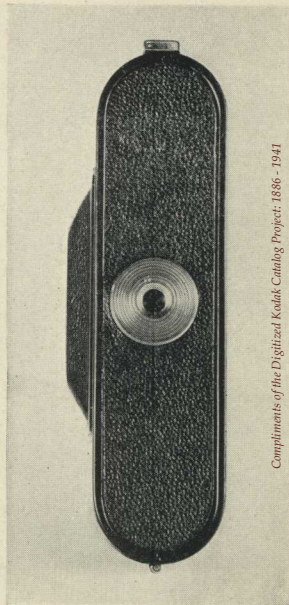
PRICE OF KODAK VOLLEND A

*With Radionar Anastigmat f.3.5 Lens
and Compur Shutter . . . \$27.50*

Leather Bag75

You pay no tax, Eastman pays it.

● The Vollenda, when closed, is unusually neat and unobtrusive, measuring only $3\frac{1}{8}$ x $4\frac{3}{8}$ x $1\frac{1}{4}$ inches.



DETAILS OF KODAK VOLLENDAA

Capacity: 16 exposures, $1\frac{3}{16} \times 1\frac{9}{16}$ in., made on No. 127 Kodak Film. **Lens:** Radi-onar Anastigmat f.3.5; 5 cm. focal length. **Shutter:** Compur, with 8 speeds from 1 to 1/300 second, bulb, time; diaphragm openings from f.3.5 to f.16; cable and finger release. **Finder:** Self-erecting direct-view type. **Focusing:** From $3\frac{1}{2}$ feet to infinity, by revolving lens mount. **Over-all Size** (closed): $3\frac{1}{8} \times 4\frac{3}{8} \times 1\frac{1}{4}$ in. **Weight:** $11\frac{1}{2}$ oz. **Bellows:** Made of black leather; extends automatically. **Tripod Socket:** For vertical pictures. **Finish:** Embossed pin-grain morocco leather; exposed metal parts polished, nicked, or lacquered.

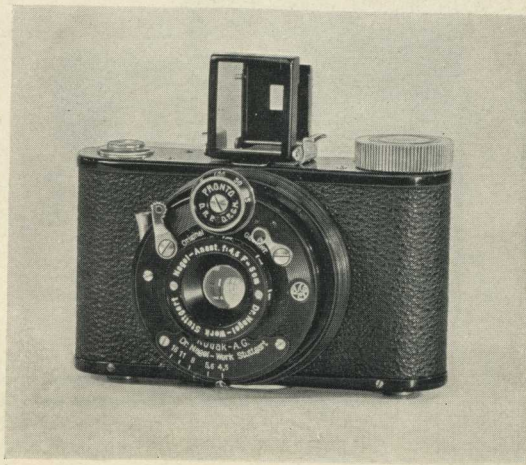
● The fast lens of the Vollenda adapts it ideally to widely varying pictures like these.

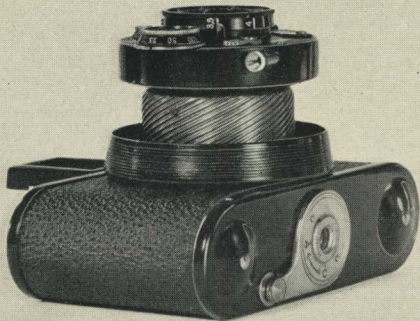


KODAK RANCA

The Kodak Ranca is an extraordinary value among all cameras that make sixteen pictures on a "vest pocket" roll film. It is replete with features that spell versatility and photographic efficiency, but in spite of this it sells at a surprisingly moderate price.

The brilliant f.4.5 anastigmat supplies a degree of lens speed and quality extremely rare in a camera of such low cost. It permits making good negatives even under unfavorable conditions—in cloudy or rainy weather, and early or late in the day.





The precision spiral mount, expensive to build, is one of the features that make the low-priced Ranca an outstanding value.

PRICE OF KODAK RANCA

*With Nagel Anastigmat f.4.5
Lens and Pronto Shutter \$16.50
Leather Bag75*

You pay no tax, Eastman pays it.

The lens is brought into picture-taking position by a spiral mount similar to that of the Pupille. This mount, precisely made and fitted, gives the rigidity and accurate extension indispensable to the making of critically sharp negatives, capable of enlargement at will. The mount is extended by an easy half turn.

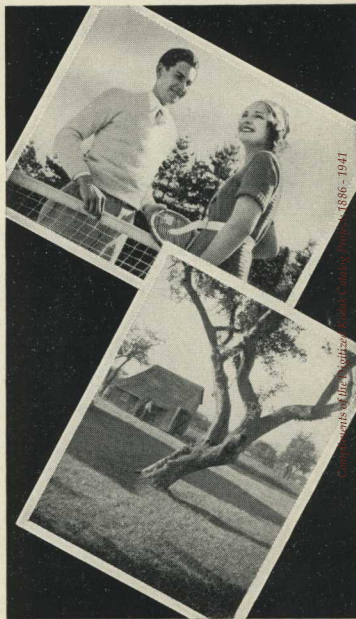
The Pronto shutter on the Ranca is automatic in action, requiring no setting. It provides speeds up to 1/100 second and in addition carries a built-in self timer, which enables the user to include himself in the picture.

Add to these features the self-erecting direct-view finder, the handy focusing lens mount, and the convenient film-winding mechanism, and you have a strictly fine small camera at a really popular price.

DETAILS OF KODAK RANCA

Capacity: 16 exposures, $1\frac{3}{16} \times 1\frac{9}{16}$ in., made on No. 127 Kodak Film. **Lens:** Nagel Anastigmat f.4.5; 5 cm. focal length. **Shutter:** Pronto, with speeds of 1/25, 1/50, 1/100 second, bulb, time; diaphragm openings from f.4.5 to f.16; built-in self timer; cable and finger release. **Finder:** Self-erecting, direct-view type. **Focusing:** From $3\frac{1}{2}$ feet to infinity, by revolving lens mount. **Over-all Size:** $2\frac{1}{2} \times 3\frac{3}{4} \times 2\frac{1}{8}$ in. **Weight:** 10 oz. **Tripod Socket:** For vertical pictures. **Finish:** Black levant-grain cover; exposed metal parts nicked or lacquered.

- Though low-priced, the Kodak Ranca is a highly efficient camera, as these sample pictures indicate.



KODAK RECO

BOTH of these Kodaks are admirably suited to the requirements of the picture maker who wants a camera adaptable to film packs, cut film, and plates. Since these types of negative material offer a great variety of color-sensitive and speed emulsions, the Recomars open up an almost unlimited vista of photographic possibilities. And their versatility is backed by unsurpassed precision construction, sturdiness, and fine finish.

Recomars 18 and 33 are identical in equipment, differing only in size. Both carry a carefully made f.4.5 anastigmat lens which, in addition to its great speed and general adaptability, is notable for the keenly defined nega-

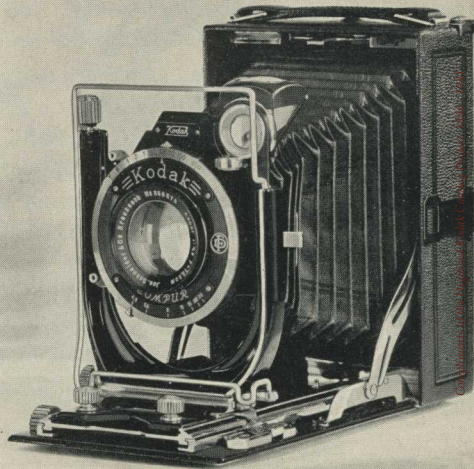


MARS 18 & 33

tives it makes. The Recomar user is therefore assured not only of exceptional contact prints but also of beautiful enlargements, as his album and the walls of his home are sure to testify.

The shutter is the famous Compur. It offers a range of speeds from 1 to 1/200 second (1/250 on the "18"), besides time and bulb, and also carries a built-in self timer. In use, this device delays the actual making of the exposure for about 12 seconds after the shutter is released. During this interval the photographer himself can step into the picture, the exposure being made automatically at the speed for which the shutter has been set.

The capable lens-and-shutter combination



is chiefly responsible for the brilliant performance of the Recomars. However, there are many other contributing features. Recomar usefulness is greatly increased by the double-extension bellows and bed. This feature is valuable in making artistic "close-ups" of people or still-life subjects. Aided by supplementary lenses these cameras make large images of distant objects and wide angle views in small rooms and narrow streets.

A wire-frame direct-view finder provides an efficient sighting device when the cameras are used at eye level. It is especially valuable in following and accurately "framing" rapidly

moving subjects. Besides this a brilliant reflecting finder, adjustable for horizontal and vertical pictures, is built into the front standard. A spirit level helps the photographer to keep his camera exactly level.

Focusing is done either with a scale and micrometer screw or with the ground-glass focusing back accompanying each Recomar. The ground-glass back assures accurate focus and pleasing composition, and is particularly useful in making time exposures. After the camera has been focused by this second method, the back is slid off, to be replaced by a film pack adapter or plate holder.

PRICES OF KODAK RECOMARS

Kodak Recomar, with Schneider Xenar f.4.5 Lens, Compur Shutter, 3 single Plate Holders and Film Sheaths, Film Pack Adapter, Cable Release, Exposure Table
Supplementary Lenses, each
Carrying Case, brown cowhide, to hold camera, plate holders, film pack adapter

"18"	"33"
$2\frac{1}{4} \times 3\frac{1}{4}$ or $2\frac{1}{2} \times 3\frac{1}{2}$ in.	$3\frac{1}{4} \times 4\frac{1}{4}$ in. or 9×12 cm.
\$40.00	\$48.00
3.50	3.50
4.50	5.00
You pay no tax; Eastman pays it.	

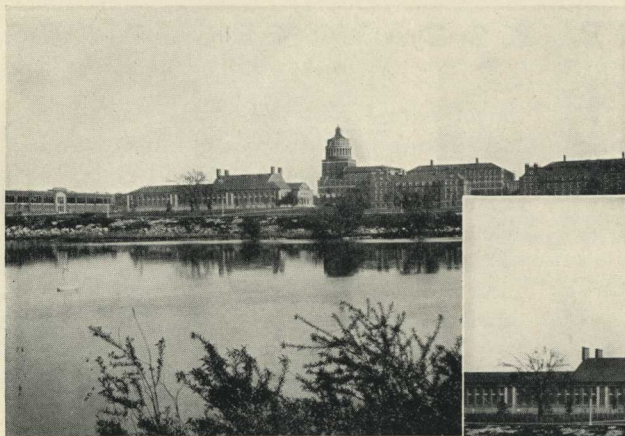


Illustration at left shows image size obtained with the regular f.4.5 lens on Recomar 18. Illustration below shows image size obtained with supplementary lens "B" and double bellows extension.



For list and description of supplementary lenses supplied for Recomar 18 and Recomar 33, see next page.

DETAILS OF THE KODAK RECOMARS

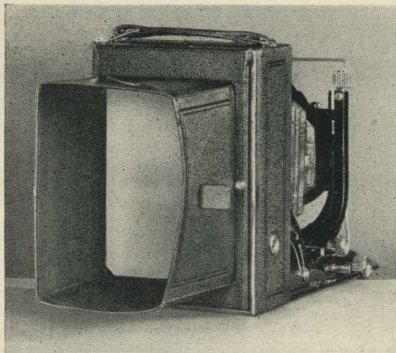
Lens: Schneider Xenar Anastigmat f.4.5; 10.5 cm. focal length on Recomar 18, 13.5 cm. on Recomar 33. **Supplementary Lenses:** Affect focal lengths as follows:

	Focal Length with f.4.5 Lens	Focal Length with Supplementary Lenses			
		Lens A	Lens B	Lens D	Lens E
18"	10.5 cm.	13.5 cm.	17 cm.	9 cm.	
33"	13.5 cm.	18 cm.	23 cm.		11 cm.

(In ordering lenses A and B, specify whether for "18" or "33")

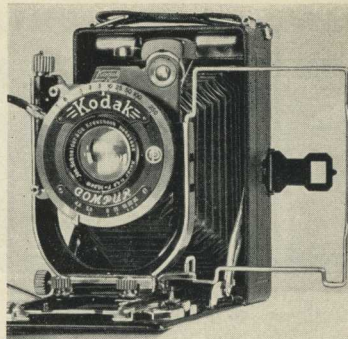
Lenses "A" and "B" are of the telephoto type, giving large images of distant subjects. Lenses "D" and "E" are valuable for wide angle interiors and street scenes. **Shutter:** Compur, with 8 speeds from 1 to 1/250 second on the "18," 1 to 1/200 second on the "33," besides bulb and time; built-in self timer; lens openings from f.4.5 to f.32; cable and

finger release. **Front Standard:** U-shaped, cast in one piece for rigidity; horizontal and vertical movements to control composition. **Finders:** Wire-frame, direct-view; also brilliant reflecting type, with spirit level attached. **Tripod Sockets:** 2, for horizontal and vertical positions. **Focusing Back:** Easily taken apart if replacement of ground glass is necessary. **Bellows:** Double-extension; made of high grade leather. **Body:** Light, strong metal, covered with pin-grain morocco leather. **Picture Sizes and Negative Materials:** Recomar 18— $2\frac{1}{4} \times 3\frac{1}{4}$ in. film packs, $6\frac{1}{2} \times 9$ cm. plates, or $2\frac{1}{2} \times 3\frac{1}{2}$ in. cut film; Recomar 33— $3\frac{1}{4} \times 4\frac{1}{4}$ in. or 9×12 cm. film packs, 9×12 cm. plates or cut film. **Camera Dimensions:** Recomar 18— $4\frac{3}{4} \times 3\frac{1}{4} \times 1\frac{5}{8}$ in.; Recomar 33— $6 \times 4 \times 2$ in.

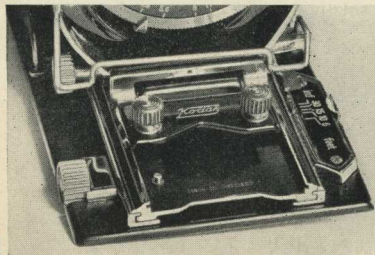


1. The ground-glass screen and its collapsible hood assure the careful photographer of exact focus and pleasing composition.

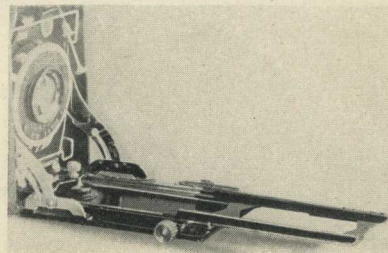
2. The wire-frame direct-view finder, typical of the fine European camera, provides a positive means of "framing" subjects in both horizontal and vertical positions.



3. A micrometer screw (at left in illustration) and a clearly marked scale may be used for focusing with single bellows extension.



4. The double-extension bed is so carefully built and fitted that it keeps the lens standard completely rigid even at full extension.



NEGATIVE MATERIALS FOR CONTINENTAL KODAKS



For best results with the Pupille, Vollenda, or Ranca, use Kodak Film No. 127, Verichrome or regular.



The Recomar owner can avail himself of the Kodak Film emulsions, Verichrome and regular, in film-pack form.



By means of cut film sheaths, Recomars 18 and 33 can easily be adapted to the use of all Eastman cut films.



Plate holders supplied with the Recomars enable users to take advantage of the long list of famous Eastman plates.

Eastman Kodak Stores

(Incorporated)

643 South Hill St.

In Hollywood —

6706 Santa Monica Blvd.