1. Take everything out of the box. Take apron and Transferring Reel out of solution cup.

2. Insert the axles marked C and D in the cut, in the holes in the front of box. The front will be toward you when the spool carrier in end of box is at your right.

3. The axle "C" must be pushed through the hollow spindle which will be found loose in the box. The two lugs on this spindle are to engage the hooks at end of apron. The axle "D" must be pushed through the hollow rod of the Transferring Reel to hold reel in position as indicated in the illustration. The flanges at each end of the Transferring Reel are marked "Y" in the illustration.

4. Attach one end of the apron to spindle through which axle "C" passes by means of the metal hooks which are to be engaged with the lugs on the spindle. The corrugated side of the rubber bands is to be beneath the apron when it is attached. Turn to left on axle "C" and wind entire apron on to spindle, maintaining a slight tension on apron in so doing by resting one hand on it.

5. Insert film cartridge in spool carrier and close up the movable arm tight against end of spool. Have the duplex paper ("B" in Fig. I) lead from the top.

Important.

Film to be used in the Kodak Film Tank must be fastened to the duplex paper at both ends. All films are fastened at one end at our factory. For instructions on how to fasten the other end, see Film Tank Manual.

6. Break the sticker that holds down the end of duplex paper, thread the paper underneath wire guard on transferring reel through which axle "D" passes (Fig. II.) and turn axle slowly to right until the word "stop" appears on duplex paper.

7. Now hook apron to lugs on axle "D" in precisely the same manner that you hooked the opposite end to axle "C" except that axle "D" turns to the right.

8. Turn handle half a revolution so that apron becomes firmly attached and put on cover of box. Turn axle "D" slowly and steadily until duplex paper, film and apron are rolled up together on transferring reel. As soon as this is completed the handle will turn very freely.

9. Prepare developing solution in solution cup according to directions in Kodak Film Tank Manual.

10. Remove cover from box and draw out axle "D," holding apron and duplex paper with other hand to keep end of apron from loosening.

11. Remove entire Transferring Reel (now containing apron, duplex paper and film) which is freed by pulling out axle "D," and insert immediately in the previously prepared developer.

In removing reel do not squeeze the apron but hold it loosely or slip a rubber band about it to keep from unrolling.

FIG. III.

Using the Solution Cup.

12. Having filled Solution Cup, lower Transferring Reel into Cup, with end containing crossbar up (Fig. III.) Let reel slide down slowly. The operation of removing reel from box can be done in the light of an ordinary room, but for safety it is well that the light should not be too

bright. The total length of time for development is twenty minutes.

Note—Immediately after lowering reel into solution cup catch it with the wire hook and move gently up and down two or three times but not allowing reel to come above surface of developing solution. This is to expel air bubbles.

Allow development to proceed for about two minutes with the cover of the solution cup off then place the cover on the cup (Fig. IV), putting lugs on cover into grooves and tighten cover down by turning it to right.

FIG. IV.

Now turn entire cup end for end and place in tray or saucer to catch any slight leak from the cup. At the end of three minutes again reverse the cup, and thereafter reverse every three minutes until the time of development, (20 minutes) has elapsed.

Turning the solution cup allows the developer to act evenly and adds brilliancy and snap to the negatives.

The developer reaches all parts of the film immediately.

13. The wire hook is to be used for lifting the reel out of the cup (Fig. V). Hook on to the cross bar in one end of reel. When the end of reel containing cross bar is at the bottom of cup, the hook is just long enough to catch the cross bar.

14. When development is completed pour out developer and fill cup with clear, cold water and pour off three times to wash the film. Then remove

Transferring Reel, separate film from duplex paper and place immediately in Fixing Bath which should be in readiness, prepared in accordance with directions on page 37

The film may be separated from duplex paper in light of an ordinary room if the developer is thoroughly washed out.

The operation of separating film and duplex paper should be done over a bowl, bathtub or sink.

If another roll of film is to be developed wipe the apron thoroughly.

If the Film Tank is not to be used again immediately the apron and tank should be washed out and wiped dry. The apron will dry very rapidly if immersed for a moment in very hot water.

FIG. V.

Keep apron wound on Transferring Reel when not in use. Never leave apron soaking in water.

Developing Several Rolls of Film at Once.

Several Rolls of film may be developed at the same time if the operator wishes. To do this it is necessary to have a "Duplicating Outfit" consisting of one Solution Cup, one Transferring Reel and one Apron for each additional roll of film to be developed. The extra rolls of film may then be wound on to Transferring Reels as previously described and immersed in the Solution Cups.

Time and Temperature for Tank Development.

It sometimes happens that the amateur is not able to obtain or maintain the standard or normal temperature of 65 degrees Fahr. when using the Kodak Tank Developer Powders. In such cases the following table will be found of value.

Temperature	Time—One Powder	Time—Two Powders
70 Degrees	15 Minutes	8 Minutes
69 "	16 "	
68 "	17 "	9 "
67 "	18 "	
66 "	19 "	
65 " NORMAL	**20 " NORMAL**	**10 " NORMAL**
64 "	21 "	
63 "	22 "	
62 "	23 "	11 "
61 "	24 "	
60 "	25 "	
59 "	26 "	12 "
58 "	27 "	
57 "	28 "	
56 "	29 "	13 "
55 "	30 "	
54 "	31 "	
53 "	32 "	14 "
52 "	33 "	
51 "	34 "	
50 "	35 "	15 "
49 "	36 "	
48 "	37 "	
47 "	38 "	16 "
46 "	39 "	
45 "	40 "	17 "

Temperature of Developer must not exceed 70 degrees Fahr., as above that point there is danger of the film frilling. 45 degrees Fahr. is the lowest temperature at which the developing powders can be dissolved and even at this temperature the powder must be finely crushed and added slowly to the water.

It is best to use the normal temperature (65 degrees) when possible as the use of a developer that is colder than normal has a slight tendency to increase the contrast in a negative while the use of a developer warmer than normal slightly flattens the resulting negatives.

Clean Lenses.

Dirty or dusty lenses are frequently the cause for photographic failures. These pictures illustrate this point clearly. The sharp, full timed picture at top was taken with the lens clean and in good order. To produce the effect shown in the picture at bottom, the operator lightly touched the face of the lens with his thumb, which was slightly damp with perspiration.

CLEAN LENS.

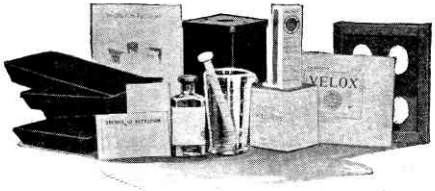
Lenses should be frequently examined by looking *through* them, and if found to be dirty, should be wiped, both front and back, with a clean, soft linen handkerchief. In summer weather this needs special attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the 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.

DIRTY LENS.

PART V.

Developing in the Dark Room.

Provide an Eastman A B C Developing and Printing Outfit which is suitable for any negative 4 x 5 or smaller.



A B C Developing Outfit.

The Outfit Contains:

1 Kodak Candle Lamp	.$ .25
4 Developing Trays	.40
1 4-oz. Graduate	.15
1 4 x 5 Printing Frame	.25
1 4 x 5 Glass for same	.05
1 Stirring Rod	.05
1 Box (5 tubes) Eastman Special Developing Powders	.25
½-Pound Kodak Acid Fixing Powder	.15
2 Doz. Sheets 4 x 5 Velox Paper	.50
1 2-oz. Bottle Nepera Solution	.10
1 Package Bromide Potassium	.05
1 Instruction Book	.10
	$2.30

Price complete, neatly packed, $1.50.
This outfit cannot be shipped by mail.

Also provide a pair of shears, a pitcher of cold water (preferably ice water), a pail for slops, and a dark-room having a shelf or table.

By a dark-room is meant one that is wholly dark—not a ray of light in it. Such a room can easily be secured at night almost anywhere. The reason a dark room is required is that the film is extremely sensitive to white light, either daylight or lamplight, and would be spoiled if exposed to it even for a fraction of a second.


The Lamp.

Having provided such a room or closet, where, when the door is closed, no ray of light can be seen, set up on the table or shelf the Kodak Candle Lamp.

The lamp gives a subdued red light which will not injure the film unless it is held close to it.

Set the lamp on the table at least eighteen inches from the operator.

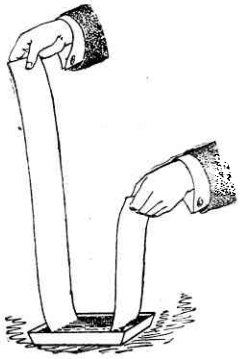
1. Fill one of the trays nearly full of water (first tray.)

2. Open one of the developer powders, then put the contents (two chemicals) into graduate and fill it up to the four-ounce mark with cold water. Stir until dissolved, with the wooden stirring rod and pour into the second tray.

3. To develop, unroll the film and detach the entire strip from the duplex paper.

4. Pass the film through the tray of clean cold water as shown in the cut, holding one end in each hand. Pass through the water several times, that there be no bubbles remaining on the film. When it is thoroughly wet with no air bubbles, it is ready for development.

5. Now pass the film through the developer in same manner as described for wetting it and shown in cut. Keep it constantly in motion, and in about one minute the high lights will begin to darken and you will readily be able to distiuguish the unexposed sections between the negatives, and in about two minutes will be able to distinguish objects in the picture. Complete development in the strip, giving sufficient length of development to bring out what detail you can in the thinnest negatives. There is no harm in having your negatives of different density. This can be set right in the printing. The difference in density does not affect the difference in contrast.



Keep the strip which is being developed constantly in motion, allowing the developer to act 5 to 10 minutes. The progress of development may be watched by holding the negative up to the lamp from time to time.

When developing Eastman N. C. Film, use a red lamp and take care not to hold the film close to the lamp for any length of time. This film is very rapid and is orthochromatic, therefore liable to fog unless handled very carefully.

6. After completing development transfer to the third tray and rinse two or three times with clear cold water.

NOTE—If preferred the negatives can be cut apart and fixed separately.

Fixing

Provide a box of Kodak Acid Fixing Powder and prepare a fixing bath as per directions on the package. Put this into a tray (fourth tray of an A. B. C. developing outfit) or wash bowl. When the powder has thoroughly dissolved add to the solution as much of the Acidifier, which you will find in a small box inside the large one, as directions call for. As soon as this has dissolved the Fixing Bath is ready for use. Any quantity of bath may be prepared in the above proportions.

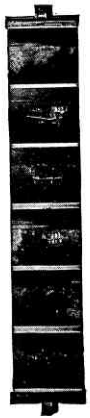
Pass the film face down (the face is the dull side) through the fixing solution, as shown in cut on page 36, holding one end in each hand. Do this three or four times and then place one end of the film in the tray still face down and lower the strip into the solution in folds. (If the negatives have been cut apart immerse them singly.) Gently press the film where the folds occur, not tightly enough to crack it, down into the solution a few times during the course of fixing. This insures the fixing solution reaching every part of the film. Allow the film to remain in the solution two or three minutes after it has cleared or the milky appearance has disappeared. Then remove for washing.

N. C. Film must always be fixed in an acid bath. There is nothing superior to the Kodak Acid Fixing Bath, but the formula on page 44 may be used if desired.

NOTE—If you are using an A B C developing outfit the fixing solution must only be used in tray No. 4, and the negatives, after fixing, must not be put in either No. 1 or No. 2 trays. Neither must any of the fixing solution be allowed to touch the films, through the agency of the fingers or otherwise, until they are ready to go into the fixing bath, otherwise they will be spotted or blackened so as to be useless.

Washing.

There are several ways of washing film. It may be placed in tray or wash bowl of cold water and left to soak for five minutes each in five changes of cold water, moving about occasionally to insure the water acting evenly upon it, or it may be given, say two changes as above and then left for an hour in a bowl with a very gentle stream of water running in and out.



Drying with Clips

Drying N. C. Film Negatives.

After tank development when thoroughly washed, snap an Eastman Film Developing Clasp on each end of the strip and hang it up to dry or pin it up. Be sure, however, that it swings clear of the wall so that there will be no possibility of either side of the film coming in contact with the latter.

In drying, N. C. Film should be cut up into strips of *not more* than six exposures in length.

In tray development when the film has been cut up, pin by one corner to the edge of a shelf or hang the negative on a stretched string by means of a bent pin, running the pin through the corner of film to the head, then hooking it over the string.

NOTE—When negatives have been cut apart they should be kept separated when washing in order that they wash thoroughly.

PART VI.

Printing on Velox Paper.

Eastman N. C. film negatives yield beautiful, soft black and white effects when printed on the Regular Velvet Velox developing out paper furnished with the A B C Outfit.

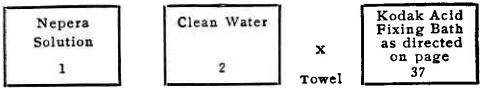
Manipulation.

Velox prints may be successfully made, using daylight for exposure. Select a north window, if possible, as the light from this direction will be more uniform. *Owing to its sensitiveness the paper should be handled in subdued light, otherwise it will be liable to fog.* Proper precaution should be taken to pull down the window shades and darken the room sufficiently during manipulation. If the light is too strong for printing it should be subdued or diffused by the use of several thicknesses of white tissue paper. Owing to the varying intensity of daylight uniform results are not as certain as when using artificial light. In the following instructions for manipulating Velox, it must be understood that artificial light, preferably gas with a Welsbach burner, will be the light used. A kerosene lamp, fitted with a round burner (known as Rochester burner) may be used, but owing to the decidedly yellow light this affords, a considerably longer exposure will be necessary than when using a Welsbach light.

The comparative exposures with Velox, using various sources of light is as follows:

Size of Negative	Distance from Light	Welsbach Burner	32 C. P. Elec. or 6 ft. gas Burner	16 C. P. Elec. or 4 ft. gas Burner	Average Oil Lamp
4 x 5 or Smaller	7 in.	10 Sec.	20 Sec.	30 Sec.	40 Sec.

Having provided a suitable light and a convenient place to work, arrange three trays before you on your work table in this order:



Proper temperature is important and for best results the developer should be 70 degrees Fahr. and the fixing bath and wash water 50 degrees Fahr. If the developer exceeds 70 degrees the prints are liable to fog and the emulsion soften. If too cold, chemical action is retarded, resulting in flat, weak prints.

Printing.

Velox may be safely manipulated ten feet from the ordinary gas flame.

Having everything in readiness, open the printing frame of the A. B. C. outfit and lay the negative back down upon the glass—(the back is the shiny side). Place upon the negative a sheet of the Velox paper face down.

The paper curls slightly, the face or sensitive side being concave; an absolute test is to bite the corner of the sheet; the sensitive side will adhere to the teeth.

The paper not used must be kept covered in its envelope.

Place the printing frame the correct distance from the artificial light used, holding the frame away from the burner a distance equal to the diagonal of the negative. See exposure table, page 39.

We suggest before making the first exposure the cutting of a piece of Velox paper into strips about an inch wide and placing one of them over the important part of the negative, make the exposure, using your best judgment as to the distance from the light and

the time of printing. Develop it, and if not satisfactory try another strip varying the time as indicated by the first result. When the desired effect is secured, you can make any number of prints from the same negative, and if the time of exposure, distance from light as well as the time of developing are identical, all the prints should be equally good. By comparing your other negatives with the one you have tested, you will be able to make a fairly accurate estimate of exposure required by any negative.

After taking the exposed piece of paper from the printing frame, in a safe place previously selected, it is ready for development. The dry print should be immersed face up in the developer (Tray No. 1) and quickly and evenly covered with the solution. Regular Velox should be developed not to exceed twenty seconds; Special Velox about twice as long. No exact time can be given as the strength of developer used would make a difference in the time.

As soon as the image has reached tho desired depth remove from the developer to the second tray and rinse for a moment, turning the print several times, then place it in the acid fixing bath (Tray No. 3) keeping the print moving for a few seconds, the same as was done when rinsing, so as to give even and thorough fixing, preventing stains and other troubles. Leave the print in this solution until thoroughly fixed; this will take about fifteen minutes. When fixed remove from the fixing bath and rinse thoroughly for about an hour in running water, then dry. After drying, prints may be trimmed and mounted.

Do not use a fixing bath that has been used for fixing film.

You should be systematic in working, remembering that cleanliness is essential in photography. Care must be taken to prevent the Hypo fixing bath in any

way getting into the tray containing the developer. Have a clean towel when beginning the work and wipe your hands each time after you have handled prints in fixing bath.

Details.

CLEAN DISHES, CLEAN HANDS: The faintest trace of Hypo-Sulphite of Soda will spoil the prints, if it gets into contact with them before the proper time. Great care should therefore be used to have both hands and trays clean.

DEVELOPER once used should not be carried over and used the next day or subsequently.

Don't.

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

Don't use an old fixing solution, it is liable to cause trouble.

Difficulties. Their Cause and Remedy.

VEILED WHITES: Caused by forcing development, fogged paper.

REMEDY: Give more time, screen light. Also caused when image flashes up in developer by too much exposure, in which case give less time.

MUDDY SHADOWS: Caused by developer being used for too many prints. Remedy, use fresh developer.

CONTRASTY PRINTS: Caused by insufficient time or negative too harsh. Remedy, give more time; make softer negatives.

FLAT PRINTS: Caused by overtiming or negatives flat. Remedy, give less time in first instance, and if trouble is with negatives, give negative less time; develop further.

STAINS: Caused by forcing development, or chemically dirty dishes or hands, insufficient fixing, foreign chemicals. Remedy, do not allow chemicals other than those given in formulas to come in contact with paper; use fresh fixing bath; keep prints in constant motion the entire fifteen minutes they remain in fixing, and if due to forcing development give more time in printing.

ROUND, WHITE SPOTS: Caused by air bells which form on face of prints when developer is first flowed on. Remedy, use more developer, break air bells with finger.

PART VII.

Mounting.

The most satisfactory method for mounting prints is by the use of Kodak Dry Mounting Tissue, as by the use of this tissue the print lies perfectly flat in absolute contact even on the thinnest mount and absolutely without curl.

The tissue comes in flat sheets, dry, not sticky, and easy to handle, and being water proof protects the print from any impurities in the mount stock. The process of mounting is as follows: Lay the print on its face and tack to the back a piece of tissue of the same size by applying the point of a hot flat iron to small spots at opposite ends. Turn the print face up and trim to size desired, and place in proper position on mount, then cover the print with a piece of smooth paper and press the whole surface with hot flat iron—*Press, don't rub.* The iron should be just hot enough to siss when touched with the wet finger. If the iron is too hot the tissue will stick to the mount and not to the print, if too cold the tissue will stick to the print and not to the mount.

PART VIII.

Developer Formulae.

Those who wish to prepare their own developer may do so but care must be exercised in securing absolutely pure chemicals and correct weights.

For 20 Minute Development.

3¼ INCH TANK.

22 grains Pyro.
44 grains Sulphite of Soda, Desiccated.
44 grains Carbonate of Soda, Desiccated.

Dissolve the chemicals in order named in five or six ounces of lukewarm water, then add cold water to fill tank to embossed ring.

For 10 Minute Development.

3½ INCH TANK.

44 grains Pyro.
88 grains Sulphite of Soda, Desiccated.
88 grains Carbonate of Soda, Desiccated.

Dissolve the chemicals in order named in five or six ounces of lukewarm water, then add cold water to fill tank to embossed ring.

Correct temperature of developer 65° Fahr.

Acid Fixing Bath.

Eastman N. C. Film must always be fixed in an Acid Fixing Bath.

There is nothing superior to the Kodak Acid Fixing Powders, but the following formulæ may be used:

Water - - - - - - -	16 ozs.
Hypo Sulphite of Soda - -	4 ozs.
Sulphite of Soda, Desiccated -	¼ oz.

When fully dissolved add the following hardener:

Powdered Alum - - - -	⅛ oz.
Citric Acid - - - - -	⅛ oz,

This bath may be made up at any time in advance and be used so long as it retains its strength, or is not sufficiently discolored by developer carried into it as to stain negatives.

If the time of development and temperature of developer have been correct and the exposures within the latitude of the film, good negatives must result, but if error has been made in development the cause and remedy will be found in the following:

Over-Development.

Overdevelopment may be caused by a mistake in leaving films in the developer too long, by using solutions too warm or by those who mix their own developer in getting the developing agent too strong.

In this case the negative is very strong and intense by transmitted light and requires a very long time to print. The remedy is to reduce by use of Eastman Reducer or by the following method:

Reducer.

First soak negative 20 minutes in water, then immerse in:

Water - - - - - - - - -	6 ounces
Hyposulphite of Soda - - -	½ ounce
Ferri-Cyanide Potassium (saturated solution) - - - - - -	20 drops

Rock tray gently back and forth until negative has been reduced to the desired density, then wash 10 minutes in running water or in four changes of water.

Negatives may be reduced locally by applying the above solution to the dense parts with a camel's hair brush, rinsing off the reducer with clear water occasionally to prevent its running onto the parts of the negative that do not require reducing.

Under-Development.

This defect would be caused by a mistake in removing film from developer too soon, by using solution too cold or by an error in compounding chemicals. It is obvious that neither of these defects will occur in Tank Development, if instructions are properly followed.

Intensification by Re-Development

There are a number of different processes for intensifying under-developed negatives, the most common being by means of Bichloride of Mercury, and Sodium Sulphite or Ammonia.

This method, though simple to use, has its disadvantages, as it builds up the highlights out of proportion to the weaker portions of the negative, and also, unless carefully handled is apt to produce iridescent stains, or granular markings that are impossible to remove.

While the method of intensification by re-development is only comparatively new, the now common use of Velox and Royal Re-developer for Sepia tones on Velox and Bromide prints will make this the most effective means of intensification.

Velox or Royal Re-developer may be used in exactly the same manner as for producing Sepia tones on developing paper.

Negatives intensified by re-development are built up evenly, without undue contrast and without the chance of staining.

The advantage of being able to use the chemicals for two different purposes (Sepia toning prints or intensifying negatives) is obvious, the result in either case being all that could be desired.

Application for Membership in the Kodak Correspondence College.

Eastman Kodak Co.,
Rochester, N. Y.
K. C. C. Dept.

Gentlemen:—I am the owner of a (name camera and size).....

.....

and wish to be enrolled as a member of "The Kodak Correspondence College."

I therefore enclose herewith { *Draft* / *P. O. Money Order* / *Express Money Order* } *for two dollars, for which please send me a volume of "The Modern Way in Picture Making" and a certificate of membership entitling me to a full course in "The Kodak Correspondence College."*

(*Name*) ..... (*Street and No.*).....

(*City*)..... (*State*) .....

Tear off Here.

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PRICE LIST.

No. 3 Brownie, capacity 12 exposures, 3¼ x 4¼ not loaded	$	4 00
Carrying Case for same with shoulder strap		1 00
No. 2 A Brownie, capacity 12 exposures, 2½ x 4¼ not loaded		3 00
Carrying Case for same with shoulder strap		75
Kodak Portrait Attachment for use with No. 3 or No. 2-A Brownie		50
Kodak Color Screen for use with No. 3 Brownie		75
Do. for No. 2-A Brownie		50
N. C. Film Cartridge, 12 exposures, 3¼ x 4¼		70
Do., six exposures		35
N. C. Film Cartridge, 12 exposures, 2½ x 4¼		60
Do. six exposures		35
Kodak Film Tank, 3½ inch		25
Duplicating Outfit for same		5 00
Kodak Tank Developer Powders, for 3½ inch tank per pkg. ½ doz		2 50
Do. " " 1 " "		20
Kodak Acid Fixing Powder, 1 pound pkg		25
Do. " " ½ " "		15
Do. " " ¼ " "		10
Velox Paper, 3¼ x 4¼, per doz		15
Velox Paper, 2½ x 4¼, per doz		15
Nepera Solution, 4-oz. bottle		20
Solio Paper, 3¼ x 4¼, per pkg. 2 doz		20
Solio Paper, 2½ x 4¼, per pkg. 2 doz		20
Combined Toning and Fixing Solution for Solio, per 8-oz. bottle		50
Do. 4-oz. bottle (in mailing case, including postage, $ .50)		30
Eastman Ferro-Prussiate Paper (blue-print), 3¼ x 4¼ per 2 doz. sheets		16
Eastman Ferro-Prussiate Paper (blue-print), 2½ x 4¼ per 2 doz. sheets		16
Bullet Tripod		70
Eastman Hydrochinon, Eikonogen, Pyrogallic, and Special Developer Powders in hermetically sealed tubes, per box of 6 tubes		25
Eastman Hydrochinon Developer Powders (do not stain the fingers), per doz. pairs		50
Do., ½ doz. pairs		25
Eastman Pyro Developer Powders (for dark room development), per doz. pairs		50
Do., per ½ doz. pairs		25
Glass Stirring Rod Thermometer		60

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Eastman Reducer, per pkg., 5 tubes	$ 25
Velox Re-Developer, per 4 oz. pkg	50
Eastman Printing Masks, No. 7 for use with No. 3 Brownie Negatives, each	06
Eastman Printing Masks, No. 4, for use with 2-A Brownie Negatives, each	06
Eastman Flash Sheets, No. 1, per pkg. ½ doz	25
Do., No. 2, per pkg. ½ doz	40
Do., No. 3, per pkg. ½ doz	60
Eastman Flash Sheet Holder	1 00
Kodak Dry Mounting Tissue, 3¼ x 4¼, 3 doz	10
Eastman Photo Paste, per 3-oz. tube	15
Do. " " " " 5-oz. "	25
Eastman Film Developing Clips, (nickeled), 3½ inch, per pair	25
Kodak Film Clips (wooden) 5-inch, per pair	15
Kodak Candle Lamp	25
Eastman Kodak Dark Room Lamp, No. 2, ⅝-inch wick	1 00
Bevplane mounts, for prints 3¼ x 4¼ per 100	85
Do., per 50	45
Bevplane mounts, for prints 2½ x 4¼ per 100	80
Do., per 50	40
The Forum Album, 25 Black or Sepia leaves, size 6½ x 7	35
Developing, printing and mounting on Velox, 3¼ x 4¼, or 2½ x 4¼, per roll of 12 exposures	1 50
Do., Unmounted	1 38
Developing only, per roll of 12 exposures	70
Developing, printing and mounting on Velox, per roll of 6 exposures	75
Do., Unmounted	69
Developing only, per roll of 6 exposures	35
Printing only, 3¼ x4¼, or 2½ x 4¼, on Velox, unmounted, each	07
Do., mounted	08

No orders executed for less than 25 cents.

All prints furnished unmounted unless otherwise specified.

8 x 10 Bromide enlargement mounted on cards	75
10 x 12 Do	1 00
11 x 14 Do	1 25

EASTMAN KODAK CO.,

Rochester, N. Y.