CLOSING THE KODAK.

When through using the Kodak fold the bellows by reversing the operation shown in Fig II., page 17, and press down on arm locks on each side of bed, as shown above. The bed will now close readily.

Before closing the bed of the Kodak, be careful to see that the front board has been pushed in to the limit of motion. If it is in proper position it will not interfere with the bed rest in closing.

PART III.

REMOVING THE FILM.

No dark-room is required for changing the spools in the Folding Pocket Kodak. The operation should, however, be performed in a subdued light.

I. When the last section of film has been exposed, turn the key about 15 half turns.

II. Provide an extra spool of film to fit this camera, and take a position by a table as far as possible from any window.

III. Remove the back from the Kodak as before described, page 5.

IV. Holding it taut, so as to wind tightly, turn the key until the paper is all on the reel. Fig. I.

V. Hold the reel tightly with one hand to prevent the paper from loosening, and fasten down black paper by means of gummed sticker that will be found at end of roll.

FIG. I.

VI. Turn to the right on the little cam lever at the bottom of recess which contains the full spool in the same manner as described for turning these levers at opposite end of camera. See Fig. III., page 33.

FIG. II.
Removing the Cartridge of Exposed Film.

VII. Pull out the key as shown in Fig. II. until it disengages from the slot in spool. The spool will then drop out readily.

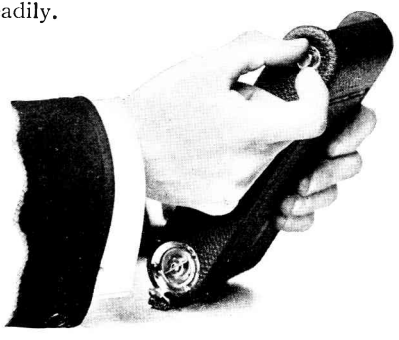


FIG. III.
Pulling Out Center Pins to Remove Empty Spool.

VIII. Wrap up the spool of exposed film to prevent injury from exposure to strong light.

IX. Now take out the empty spool by turning to right on the levers as before described (Fig. III.) to draw out the center pins which hold it in place.

X. Slip this spool into place at the winding side of camera (this will form the new reel) pulling out the key in so doing as shown in Fig. IV. and fitting the web in the ratchet wheel which is attached to key into the slot in the end of spool. Now insert the axis pin in the opposite end of spool by turning to the left on the cam lever at the bottom of Kodak until it is fixed in position by the embossed stop.

XI. Load as described in Part I, page 5.

The roll of exposures can now be mailed to us for finishing (see price list), or you can do the developing and printing yourself.

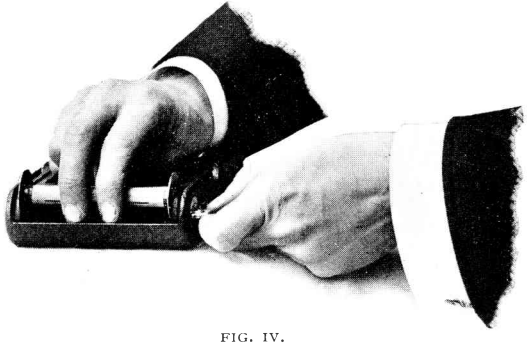


FIG. IV.
Pulling out Key to Admit New Reel.

NOTE: In mailing us film for development do not fail to mark the package plainly with your name and address and write us a letter of advice, with remittance.

CLEAN LENSES.

Dirty or dusty lenses are frequently the sole cause for photographic failures. Lenses should be frequently examined by looking *through* the lens, and if found to be dirty, it should be wiped, both front and back, with a clean, soft linen handkerchief. It is well, also, to occasionally wipe out the inside of Kodak with a slightly damp cloth. In dusty summer weather this needs especial 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 or dirt, the effect will be to cut off a great deal of the light and make the picture under-timed.

DIMMED FINDERS AND HOW TO MAKE THEM BRIGHT AGAIN.

For some cause which is not thoroughly understood, glass will sometimes "sweat" to such an extent as to cover it with a sort of film, which, of course, makes it very dull whether it be used as a lens or mirror.

Whatever the cause, the result is the occasional dimming of finders and lenses. With finders the trouble is sometimes in the mirror, which necessitates removing the finder lens and wiping the mirror by means of a soft cotton cloth on a bent wire. To clean the mirrors in the finders on the No. 3 Folding Pocket Kodaks, simply unscrew the finder lens mount by turning to left. Clean mirror as before described and replace lens, being careful to screw it back to precisely the same position that it was in originally, in order to insure perfect focus. Anyone can thus restore a finder to all its original brilliancy in five minutes.

PART IV.

DEVELOPING.

There is no necessity of working in a dark-room or waiting until night to develop film. It can be done in daylight at any time and place. And the daylight methods of developing film give better results than the dark-room way.

Film may be developed in daylight in two ways, by the Kodak Tank Developer method or with the Kodak Developing Machine. Detailed directions for developing by either of those methods will be found in the manuals which accompany the goods. The operations are given briefly in the following pages. We recommend the Kodak Tank Developer method particularly for its simpleness and the uniformly good negatives which it gives.

DEVELOPING WITH THE KODAK TANK DEVELOPER.

Provide a 3½ inch Tank Developer for use with No. 3 Folding Pocket Kodak.

The Kodak Tank Developer consists of a wooden box, a light proof apron, a "transferring reel," a metal "solution cup" in which the film is developed, and a hooked rod for removing film from solution. There is also a dummy film cartridge with which one should experiment before using an exposed cartridge. The various parts of the outfit come packed in the box itself.

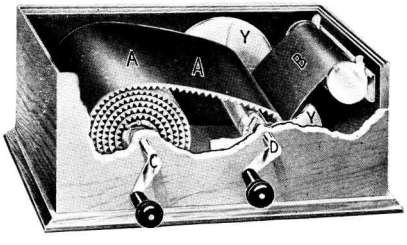


FIG. 1.

1. Take every-

thing 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 hol-

FIG. II.

low 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. (Fig. 2.) 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 black paper ("B" in Fig. 1) lead from the top.

IMPORTANT.

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

6. Break the sticker that holds down the end of black paper, thread the paper underneath wire guard on transferring reel through which axle "D" passes and turn axle slowly to right until the word "stop" appears on black 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 black 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 Tank Developer Manual.

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

11. Remove entire Transferring Reel (now containing apron, black 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.

USING THE SOLUTION CUP.

12. Having filled Solution Cup, lower Transferring Reel into cup, with the end containing cross bar *up*. (Fig. 3.) 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 20 minutes.

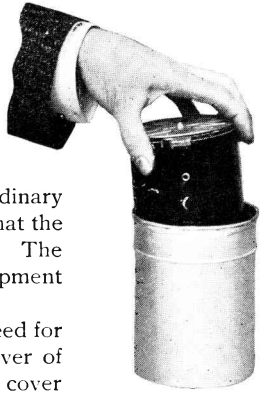


FIG. III.

Allow development to proceed for about two minutes with the cover of solution cup off; then place the cover in the cup (Fig. 4) putting lugs on

cover into grooves and tighten cover down by turning it to right. Now turn the entire cup end for end and place in a tray or saucer to catch any slight leak from the cup; after seven minutes reverse it so cover will be up, and remove cover.

At fifteen minutes replace cover and again invert the cup.

FIG. IV.

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

Whenever the cup is upright during development the cover should be removed.

FIG. V.

13. The wire hook is to be used for lifting the reel out of the cup, (Fig. 5). Hook onto 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 black paper and place immediately in the Fixing Bath which should be in readiness, prepared in accordance with directions on page 47.

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.

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

The operation of separating film and black paper should be done over a bowl or bath tub or sink.

Before developing another roll of film, be sure and wipe the apron thoroughly.

If the Tank Developer is not to be used again immediately, the apron and tank should be washed and wiped dry.

Keep apron wound on Transferring Reel when not in use. Never leave apron soaking in water. The apron will dry very rapidly if immersed for a moment in very hot water.

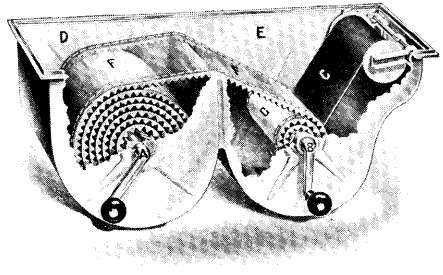
DEVELOPING SEVERAL ROLLS OF FILM AT ONCE.

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.

DEVELOPING IN KODAK DEVELOPING MACHINE.

The Kodak Developing Machine is simple to use but the film must be kept in motion during development.

After removal from the camera the cartridge of exposed film is inserted in the Kodak Developing Machine so that the black paper will lead from the top as shown in cut,



Kodak Developing Machine.

the transparent apron (FF) having first been wound onto Arbor "A". The gummed sticker which holds down the end of black paper is then broken, the paper pulled out and the end attached to Arbor "B" by slipping under the wire guard. Arbor "B" is now turned to the right until the word "stop" appears on top of cartridge.

The end of Apron (FF) is hooked onto Arbor "B"; the developer is poured into compartment "E," and the top put on machine. The operator now turns handle to the right slowly and evenly until the time of development, about six minutes, has expired. The film (G) winds up inside of Apron but with the face not touching it, thus allowing free action of the developer. The cover is then removed from the machine and the developer poured off; the machine is now filled with clean water, the cover replaced and the handle given a few turns; the water is poured off and the operation repeated. This washes the developer from the film which is now removed from the machine by taking hold of either the Apron or end of the black paper and pulling out of machine, the film being taken hold of when it appears and pulled free from the black paper. The film is now placed in a tray of Fixing Solution prepared according to directions on page 47.

DEVELOPING BY THE DARK-ROOM METHOD.

Provide an Eastman's A B C Developing and Printing Outfit.

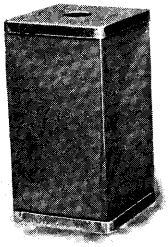
THE OUTFIT CONTAINS:

1 Kodak Candle Lamp,	$ .25	2 Dozen Sheets 4 x 5 Solio Paper,	$ .25
4 Developing Trays,	.40	1 2-oz Bottle Solio Toning Solution,	.15
1 4-oz. Graduate,	.10	1 Package of Bromide of Potassium,	.10
1 4 x 5 Printing Frame,	.25	1 Manual,	.10
1 4 x 5 Glass for same,	.05		$2.10
1 Stirring Rod,	.05		
1 Box (5 tubes) Special Developing Powders,	.25		
½ Pound Kodak Acid Fixing Powder,	.15		

***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.



The Lamp.

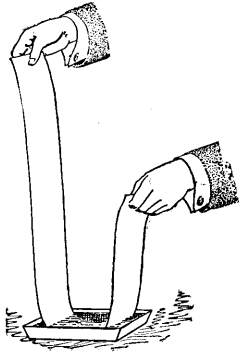
By a dark-room is meant one that is wholly dark—not a ray of light in it. Such a room can easily be secured at night almost anywhere. The reason a dark-room is required is that the film is extremely sensitive to white light, either daylight or lamplight, *and would be spoiled if exposed to it* even for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

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 the graduate and fill it up to top ring with water. Stir until dissolved with the wooden stirring rod and pour into second tray.
3. To develop, unroll the film and detach the entire strip from the black 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 may be no bubbles remaining on the film. When it is thoroughly wet with no air bubbles, development may be commenced.

5. Now pass the film through the developer in the 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 distinguish 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 the 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 negatives up to the lamp from time to time.

When developing Kodak N. C. Film, care must be taken not to hold it close to the lamp for any length of time. This film is very rapid and is orthochromatic, therefore liable to fog unless handled carefully in the dark-room or developed in the Kodak Tank Developer or Kodak Developing Machine.

6. After completing development cut the negatives apart with a pair of shears, transfer to the third tray and rinse two or three times with clear, cold water.

ANOTHER WAY.

When the Kodak Tank Developer is used we advise the foregoing method of development. If desired, however, the negatives may be cut apart before development is commenced, either by the following method or by use of a Film Cutting Board.

a. Unroll the film and cut the exposures apart as shown in Fig. 1.

In unrolling the film preparatory to development, care must be taken that the end be not allowed to roll up over the paper. The exposures should be cut apart with the PAPER ON TOP.

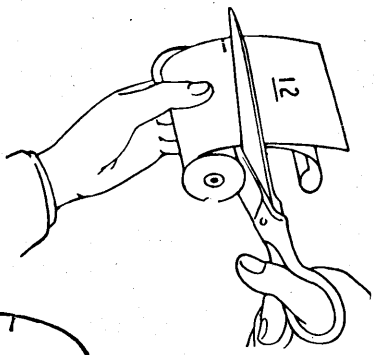


Fig. 1.
RIGHT.

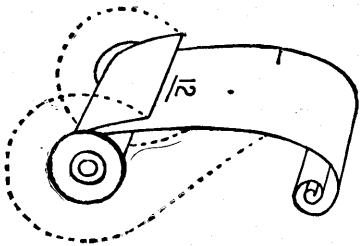


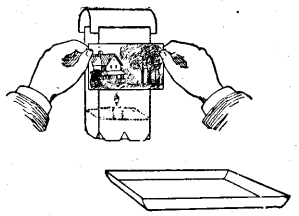
Fig. 2.
WRONG.

Fig. 2 shows a cartridge unrolled with the film on top. To correct this simply turn back the film as indicated by the dotted lines, thus bringing the film under the paper.

b. Put the exposures into the first tray one by one, *face down;* put them in edgewise, to avoid air bells, and immerse them fully.

Cover the tray with a bit of brown paper to keep out the light from the lamp.

c. Take one of the exposures from the water and immerse it, face *down*, in the tray of developer (second tray). Rock it back and forth to prevent streaks and air bubbles; in about 1 minute the film will begin to darken in spots, representing the lights of the picture, and in about two minutes the operator will be able to distinguish objects in the picture. The developer should be allowed to act 5 to 10 minutes. The progress of the development may be watched by holding the negatives from time to time up to the lamp.



d. Transfer the developed film to the third tray and rinse two or three times with water, leaving it to soak while the next film is being developed.

NOTE: A dozen negatives can be developed one after the other in one portion of the developer; then it should be thrown away and a fresh portion mixed.

Only one negative should be developed at a time until the operator becomes expert, then he can manage three or four in the tray at one time and the developer will answer for twenty-four films before being exhausted.

As each successive negative is developed it should be put with the preceding negatives in the washing tray, and the water changed twice to prevent the developer remaining in the films from staining them.

From this stage the treatment of negatives is the same whether they have been developed singly or in the strip or in the Kodak Tank Developer or Kodak Developing Machine.

FIXING.

Provide a box of Kodak Acid Fixing Powder and prepare a fixing bath as follows: Remove the cover from the box and pour into the cover enough of the Fixing Powder to fill the cover level full. Put this into a tray (fourth tray of an Eastman developing outfit) or wash bowl and add eight ounces of cold water. 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 will fill the cover of the small box level full. As soon as this has dissolved, the Fixing Bath is ready for use. Any quantity of the bath may be prepared in the above proportions.

Pass the film face down (the face is the dull side) through the fixing solution, 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 following formula may be used if desired:

Water,	16 ounces.
Hypo Sulphite of Soda,	4 ounces.
Sulphite of Soda (anhydrous),	80 grains.

When fully dissolved add the following hardener:

Powdered Alum,	½ ounce.
Citric Acid,	⅛ ounce.

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

NOTE—If you are using an Eastman 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.

When thoroughly washed, snap an Eastman Film Developing Clip 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.

If the film has been cut up, pin by one corner to the edge of a shelf or hang the negatives 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.

DEFECTIVE NEGATIVES.

By following closely the foregoing directions the novice can make seventy-five per cent., or upwards, of good negatives. Sometimes, however, the directions are not followed, and failures result.

To forewarn the camerist is to forearm him and we therefore describe the common causes of failure.

UNDER-EXPOSURE.

Caused by making snap-shots indoors, or in the shade, or when the light is weak, late in the day, or by closing the lens too soon on time exposures.

OVER-EXPOSURE.

Caused by too much light.

Negative develops evenly, shadows almost as fast as high lights. If a negative is known to be over-exposed before development is begun the over-exposure can be partly overcome by the addition of bromide of potassium to the developer before development begins. After the bromide has been added to the developer it should not be used for another negative unless it is known to have been over exposed.

If care is taken to properly time the exposures, the above difficulty will be avoided.

OVER-DEVELOPMENT.

Caused by leaving the negative too long in the developer.

In this case the negative is very strong and intense by transmitted light and requires a very long time to print. The remedy is obvious.

UNDER-DEVELOPMENT.

Caused by removal from the developer too soon.

An under developed negative differs from an under-exposed one in that it is apt to be thin and full of detail, instead of harsh and lacking in detail. If the development is carried on as before directed, this defect is not liable to occur.

DEVELOPING DRY PLATES.

The foregoing directions for developing in dark-room apply to dry plates as well as films, the chemical treatment being the same, except that the preliminary wetting may be omitted with plates.

Plates, however, must be handled in the solution one at a time, as they would scratch each other if a larger number were put into the trays simultaneously.

Always develop Film Face Down.

PART V.

PRINTING.

Having found that amateurs can easily handle our Solio Paper, we have now substituted it for the Ferro-Prussiate Paper, which we formerly furnished with the A B C outfits, as it makes far handsomer pictures than the blue prints.

Solio prints have a warm, brown tone, and are usually mounted on cardboard and highly burnished.

METHOD OF PRINTING.—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 this a piece of Solio Paper, face down. Replace the back of the frame and secure the springs. The back is hinged to permit of uncovering part of the print at a time to inspect it without destroying its register with the negative. The operation of putting in the sensitive paper must be performed in a subdued light, that is to say, in an ordinary room as far as possible from any window. The paper not used must be kept covered in its envelope.

The printing frame when filled as directed, is to be laid glass side up in the strongest light possible (sunlight preferred) until the light, passing through the negative into the sensitive paper has impressed the image sufficiently upon it. The progress of the printing can be examined from time to time by removing the frame from the strong light, and opening one-half of the hinged back, keeping the other half fastened to hold the paper from shifting. The printing should be continued until the

print is a little darker tint than the finished photograph should be. Place prints without previous washing in the following combined toning and fixing bath :

2 oz. Eastman's Solio Toning Solution.
4 oz. *Cold* Water.

Pour the toning solution into one of the trays and immerse the prints one after the other in the toning bath. Five or six prints can be toned together if they are kept in motion and not allowed to lie in contact. Turn the prints all face down and then face up and repeat this all the time they are toning. The prints will begin to change color almost immediately from reddish brown to reddish yellow, then brown to purple. The change will be gradual from one shade to another and the toning should be stopped when the print gets the shade desired.

Six ounces of the diluted toning solution will tone two dozen prints ; after that a new solution should be made same as before.

When the proper shade has been attained in toning bath the prints should be transferred for five minutes to the following salt solution to stop the toning.

Salt, 1 oz.
Water, 32 oz.

Then transfer the prints to the washing tray and wash one hour in running water, or in 16 changes of water.

The prints are then ready for mounting or they can be laid out and dried between blotting papers.

PART VI.

MOUNTING.

The most satisfactory method for mounting prints of any size 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 the tissues being waterproof protects the print from any impurities in the mount stock.

For multiple mounting and folders the tissue is ideal.

The process of mounting is as follows :

Lay the print on its face and tack to the back a piece of the tissue of the same size as the print by applying the point of a flatiron to small spots at opposite ends.

Turn the print face up and trim print and tissue to the same size. Place in position on mount. Cover print with a piece of smooth paper and press the whole surface with a hot flatiron.

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 the print, if too cold the tissue will stick to the print and not the mount.

Remedy : Lower or raise the temperature of the iron and apply again.

When mounting with paste lay the wet print face down on a sheet of glass and squeegee off all the surplus water, then brush over the back with thin starch paste, lay the print on the mount, then cover the print with a clean piece of cotton cloth and rub into contact with a soft cloth.

PRICE LIST.

No. 3 Folding Pocket Kodak, for 12 exposures, 3¼ x 4¼ (not loaded),	$17 50
Carrying Case for same with shoulder strap,	1 25
N. C. Film Cartridge, 12 exposures, 3¼ x 4¼,	70
Do., 6 exposures,	35
Do., Double-Two Cartridge (4 exposures),	25
Kodak Tank Developer, 3½ inch,	5 00
Duplicating Outfit for same,	2 50
Developer Powders for 3½ inch Tank, per ½ doz.,	20
Kodak Developing Machine, Style E, for developing 4 x 5 films and smaller,	7 50
Kodak Developer Powders, for Style E Machine, per pkg. of ½ doz. powders,	25
Kodak Dry Mounting Tissue, per package 3 doz. sheets, 3¼ x 4¼,	10
Eastman's Hydrochinon Developer Powders per doz. (do not stain the fingers),	50
Do. per ½ doz. pairs,	25
Eastman's Pyro Developer Powders, per doz.,	50
Do., per ½ doz. pairs,	25
Kodak Acid Fixing Powder, per lb.,	25
Do , per ½ lb.,	15
Solio Paper, per pkg. 2 doz., 3¼ x 4¼,	20
Do., per gross,	1 15
Eastman's Sepia Paper, 2 doz., 3¼ x 4¼,	15
Combined Toning and Fixing Solution for Solio, per 8 oz. bottle,	50
Do., 4 oz. bottle (in mailing case including postage, 50c.,)	30
Velox, per doz., 3¼ x 4¼,	15

Bromide of Potassium, per ounce bottle,	$ 15
Eastman's Flash Sheets, No. 1, per pkg., ½ doz.,	25
Do., No. 2,	40
Do., No. 3,	60
No. 1 Flash Cartridge, per pkg. ½ doz.,	60
No. 2 " " " " " "	40
No. 3 " " " " " "	25
Kodak Trimming Boards, No. 1, capacity 5 x 5 inches,	40
Do., capacity 7 x 7 inches,	60
Eastman's Indexed Negative Album, to hold 100 3¼ x 4¼ film negatives,	1 00
Duplex Mounts, black on one side, Scotch gray on the other, for 3¼ x 4¼, per 100,	65
Do., per 50,	35
Bevplane Mounts, carbon black and Scotch gray for 3¼ x 4¼, per 100,	80
Do., per 50,	40
The Lakeside Album, finely finished imitation leather cover, with panel for lettering, with twenty leaves (black) capacity 80, 3¼ x 4¼,	50
The Kodak Book, twenty heavy stock plain gray leaves, on the loose leaf system, gray cloth cover with title printed in gold leaf, No. 101, size of leaf, 5 x 6½,	1 00
"The Modern Way in Picture Making," the most comprehensive book for the amateur; cloth bound,	1 00
Kodak Push Pins (for pinning up film negatives while drying) per box of 6,	10
Eastman's Kodak Dark-Room Lamp, No. 1, one inch wick,	1 50
Kodak Candle Lamp,	25

Developing and Printing, unmounted on Velox, each,	$ 11½
Same, mounted, each,	12½
Developing, only, each,	06
Printing unmounted on Velox, each,	07
Printing and Mounting, on Velox, each,	08

(All prints furnished unmounted on Velox unless otherwise specified)

EASTMAN KODAK CO.

ROCHESTER, N. Y.

"If it isn't an Eastman,
it isn't a Kodak."