

Water	5 Ozs.
E. K. Co. Sulphite of Soda.....	1 Oz.
Acetic Acid (28%)	3 Ozs.
Powdered Alum.....	1 Oz.

If preferred, 1 oz. Citric Acid can be substituted for Acetic.

This bath may be made up for future use and may be used as long as it retains its strength.

Fixing

The Kodak Acid Fixing Bath should be prepared as per directions on the package. Put this into a fourth tray 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 the bath may be prepared in the above proportions.

After the negatives have been placed in the Fixing Solution, keep them separated a part of the time. This insures the solution reaching every part of the Film. Allow the negatives to remain in the solution two or three minutes after they have cleared or the milky appearance has disappeared, then remove for washing.

Washing and Drying

All negatives must be thoroughly washed so as to remove every trace of hypo and other foreign substance. Where running water is accessible the films may be placed in a tray or washing box and left under a tap from which runs a gentle stream, for about an hour. Films should be moved about from

time to time, so that a complete and thorough washing may be had. Do not crowd too many films in too small a tray during this process. When running water is not accessible, the negatives may be placed in a tray or bowl of cold water, and left to soak for five minutes, when the water should be changed and the process repeated five or six times. After carefully washing the films can be pinned up by one corner to an overhanging ledge or frame, as it is imperative that the surfaces touch nothing until perfectly dry; otherwise they would stick and the negatives would be ruined. After negatives are thoroughly dry they are ready for printing.

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:

Over-Development

Over-development may be caused by a mistake in leaving films or plates in the developer too long, by using solution 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 the use of Eastman Reducer or the following method:

Reducer

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

Water.....	6 Ozs.
Hypo	½ oz.
Potassium Ferricyanide (saturated solution)...	20 Drops

Rock tray gently back and forth until negative has been reduced to the desired density, then wash ten 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

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.

This defect would be caused by a mistake in removing film from the 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.

PART IV

Printing on Velox Paper.

Manipulation

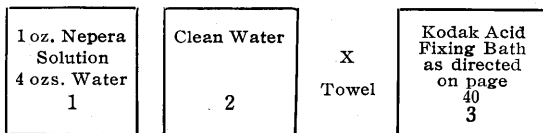
Velox prints may be successfully made, using daylight for exposure. Select a north window, if possible, as the light from this direction will be more uniform. *Owing to its sensitiveness the paper should be handled in subdued light, otherwise it will be liable to fog.* Proper precaution should be taken 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, 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 Mazda lamp.

The comparative exposures with Special Velox from an average negative using various sources of light are as follows :

NOTE—When using Regular or Contrast Velox increase the exposure.

Size of Negative	Distance from Light	60 Watt Mazda	40 Watt Mazda	25 Watt Mazda	Welsbach Burner (Gas)	Average Oil Lamp
3 1-4x5 1-2 4 x 5 and smaller	10 in.	4 Sec.	6 Sec.	12 Sec.	16 Sec.	50 Sec.

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



NOTE:—Do not allow the direct rays of light used for printing to strike tray No. 1, which is used for the developer. Place a piece of red or orange colored paper between the light and tray No. 1, so as to obtain a subdued and safe light. By doing so you will avoid fogging the paper during development.

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 your 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

^{*}NOTE:—The strips of gummed paper which are included with the Outfit, are to be used for fastening the negative in place on the glass of the printing frame, or to attach the negative to a mask, so as to prevent it from slipping, which would cause a dark streak to appear between the edge of the picture and the white margin,

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 44.

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 an important part of the negative, and 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. Contrast or Regular Velox should be developed not to exceed 20 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 the 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 wash 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 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 negatives 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 formulae 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 print when developer is first flowed on. Remedy, use more developer, break air bells with finger.

*Ask your dealer, or us, for a copy of the
Velox Book*

PART V

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 the tissue of the same size as the print by applying the point of a hot flatiron to small spots at opposite ends. Turn the print face up and trim to size desired, place in position on mount and cover the 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 hiss 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.

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

When mounting with the ordinary paste, prints should be mounted wet. After the prints have been trimmed to correct size, immerse in clean water for

a few moments, then place in a pile face down on a sheet of clean glass and squeegee off all surplus moisture, apply the paste with a bristle brush, working in the paste thoroughly, then lift the print by the opposite corners, turn it over and place it in proper position on the mount.

Cover with a sheet of clean blotting paper and press into contact with squeegee or rubber print roller.

Coloring Velox Prints

The various surfaces of Velox are particularly well adapted for coloring, and prints may be made extremely interesting through the many beautiful effects obtained by the use of Velox Transparent Water Color Stamps. No experience is necessary when using these colors and any amateur can secure excellent results as full directions accompany each set of stamps.

Put up in book form, they will be found most convenient. Each book contains twelve colors, arranged in perforated leaflets, making twenty-four stamps of each color.

The stamps will also be found most desirable for the coloring of Bromide enlargements, lantern slides, etc., and in fact for all work where perfect blending and transparency of color is required.

See price list.

EASTMAN KODAK CO.,
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ROCHESTER OPTICAL Co.,
Rochester, N. Y.

PRICE LIST

Premoette Senior, 1-A ($2\frac{1}{2} \times 4\frac{1}{4}$), equipped with Rapid Rectilinear Lens, and Kodak Ball Bearing Shutter	\$10 00
Do., 3 ($3\frac{1}{4} \times 4\frac{1}{4}$)	10 00
Do., 3A ($3\frac{1}{4} \times 5\frac{1}{2}$)	12 50
Premoette Senior, 1-A ($2\frac{1}{2} \times 4\frac{1}{4}$), equipped with Kodak Anastigmat Lens, f. 7.7 and Kodak Ball Bearing Shutter.....	15 00
Do., 3, ($3\frac{1}{4} \times 4\frac{1}{4}$)	15 00
Do., 3-A, ($3\frac{1}{4} \times 5\frac{1}{2}$).....	17 50
Sole Leather Carrying Case for Premoette Senior, 1-A ($2\frac{1}{2} \times 4\frac{1}{4}$).....	1 75
Do., for 3 ($3\frac{1}{4} \times 4\frac{1}{4}$).....	1 75
Do., for 3-A ($3\frac{1}{4} \times 5\frac{1}{2}$).....	2 25
Premo Film Pack (12 Exp.) $2\frac{1}{2} \times 4\frac{1}{4}$ No. 316	50
Do., 3 ($3\frac{1}{4} \times 4\frac{1}{4}$) No. 318.....	70
Do., 3A ($3\frac{1}{4} \times 5\frac{1}{2}$) No. 322	80
Premo Film Pack Tank No. 2 for developing 12, $2\frac{1}{2} \times 4\frac{1}{4}$, $3\frac{1}{4} \times 4\frac{1}{4}$, 3A ($3\frac{1}{4} \times 5\frac{1}{2}$), or 4 x 5 films.....	4 00
Premo Tank Developing Powders, No. 2, per package $\frac{1}{2}$ dozen pairs.....	25
Kodak Acid Fixing Powder, pound package	25
Do., $\frac{1}{2}$ lb.....	15

NOTE—Prices subject to change without notice.

Do., $\frac{1}{4}$ lb.....	\$ 10
Eastman Eikonogen Developer Powders (for dark room development), per doz. pairs..	50
Do., per $\frac{1}{2}$ doz. pairs.....	25
Eastman Hydrochinon Developer Powders (do not stain the fingers), per doz. pairs.	50
Do., per $\frac{1}{2}$ doz. pairs.....	25
Eastman Pyro Developer Powders (for dark room development), per doz. pairs.....	50
Do., per $\frac{1}{2}$ doz. pairs.....	25
Eastman Hydrochinon, Eikonogen, Pyro and Special Developer Powders, in sealed glass tubes, per box of 5 tubes.....	25
Glass Stirring Rod Thermometer.....	75
Velox Paper, per doz., $2\frac{1}{2} \times 4\frac{1}{4}$	12
Do., per doz. $3\frac{1}{4} \times 4\frac{1}{4}$	15
Do., per doz., $3\frac{1}{4} \times 5\frac{1}{2}$	15
Velox Transparent Water Color Stamps, complete Booklet of 12 colors.....	25
Velox Transparent Water Color Stamp Outfit, consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps, 12 colors.....	75
Nepera Solution for developing Velox, 4 oz. bottle.....	20
Solio Paper, per pkg. 2 doz. $2\frac{1}{2} \times 4\frac{1}{4}$	20
Do., $3\frac{1}{4} \times 4\frac{1}{4}$	20
Do., $3\frac{1}{4} \times 5\frac{1}{2}$	25
Eastman Printing Masks No. 4, for use with $2\frac{1}{2} \times 4\frac{1}{4}$ Film Pack Negatives, each.....	06

NOTE—Prices subject to change without notice.

Do., No. 6, for $3\frac{1}{4} \times 4\frac{1}{4}$ Film Pack negatives each	\$ 06
Do., No. 11, for $3\frac{1}{4} \times 5\frac{1}{2}$ Negatives, each..	10
Combined Toning and Fixing Solution for Solio, per 8 oz. bottle.....	50
Do., per 4 oz. bottle (in mailing case includ- ing postage, 50c).....	30
Eastman Reducer, per box, 5 tubes.....	25
Royal Re-developer, per package, 6 tubes...	75
Eastman Flash Sheets, No. 1 per package of $\frac{1}{2}$ doz.....	35
Do., No. 2, per package of $\frac{1}{2}$ doz.....	56
Do., No. 3, per package of $\frac{1}{2}$ doz.....	84
Kodak Flash Sheet Holder.....	1 00
Kodak Dry Mounting Tissue, per package of 3 doz. sheets, $2\frac{1}{2} \times 4\frac{1}{4}$	08
Do., $3\frac{1}{4} \times 4\frac{1}{4}$ per package of 3 doz. sheets	08
Do., $3\frac{1}{4} \times 5\frac{1}{2}$, per 2 dozen sheets.....	08
Eastman Photo Blotter Book, for blotting and drying prints.....	25
R. O. C. Tripod, for cameras 5 x 7 or smaller	1 70
Kodak Metal Tripod, No. 0.....	2 00
Do., No. 1	3 00
Do., No. 2	3 75
Leather Carrying Case, for Nos. 0, 1 or 2....	1 75
Leatherette Carrying Case, for No. 0	75
R. O. C. Tripod Truck No. 1.....	1 00
Kodak Dark Room Lamp No. 2, $\frac{5}{8}$ inch wick	1 00
Eastman Film Negative Albums, to hold 100, $2\frac{1}{2} \times 4\frac{1}{4}$ negatives	75

NOTE—Prices subject to change without notice.

Do., to hold 100, $3\frac{1}{4} \times 4\frac{1}{4}$ negatives.....	\$1 00
Do., to hold 100, $3\frac{1}{4} \times 5\frac{1}{2}$ negatives.....	1 00
Kodak Trimming Board No. 2, Capacity 7x7 inches	60
Bevplane Mounts, for pictures $3\frac{1}{4} \times 5\frac{1}{2}$, per 100.....	1 00
Do., per 50.....	50
Do., $3\frac{1}{4} \times 4\frac{1}{4}$ per 100.....	95
Do., per 50	50
Do., $2\frac{1}{2} \times 4\frac{1}{4}$, per 100.....	90
Do., per 50.....	45
The Arena Album, 50 black or sepia leaves, 7x10.....	1 50
Kodak Portrait Attachment, No. 3 for use with the No. 1A and 3 Premoette Senior, with R. R. lens, each.....	50
Do., No. 5 for the No. 3A	50
Do., No. 6 for the No. 1A and 3 with F. 7. 7 lens, each	50
Do., No. 7 for the No. 3A with F. 7.7 lens..	50
Kodak Color Filter and Kodak Sky Filter, No. 3 for use with the No. 1A and 3 Premoette Senior, with R. R. lens, each.....	75
Do., No. 5 for the No. 3A.....	1 00
Do., No. 6 for the No. 1A and 3 Premoette Senior, with F. 7. 7 lens, each	75
Do., No. 7 for the No. 3A with F. 7.7 lens..	1 00
Universal Clamp for attaching camera to chair, fence, etc.....	75
Eastman Printing Frame, 4x5	25
Do., $3\frac{1}{4} \times 5\frac{1}{2}$	25

NOTE—Prices subject to change without notice.

Do., 5 x 7.....	\$ 35
Developing Trays, Bulls Eye Composition, 4x5	15
Do., 5 x 7.....	25
Developing, Printing and Mounting (on Velox) 12 exposures, 2½ x 4¼ or 3¼ x 4¼ Premo Film Pack.....	1 50
Do., prints unmounted.....	1 38
Developing only.....	70
Printing only, on Velox, unmounted, each ..	07
Do., mounted each.....	08
Developing, printing and mounting (on Velox) 12 exposures, 3¼x5½ Premo Film Pack	1 80
Do., prints unmounted	1 68
Developing only.....	1 00
Printing only, on Velox, unmounted each ...	09
Do., mounted, each	10

No orders executed for less than 25 cents.

NOTE—Prices subject to change without notice.

For prices on all Premo Cameras and other accessories, write for complete Premo Catalogue.

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To get the best negatives from your films—to get the best prints from your negatives—it is imperative that the chemicals which you use be absolutely pure.

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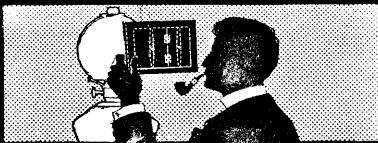
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K. C. C. Dept.

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.....
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 { Express Money Order }
which please send me a volume, Library Edition, of "How to Make Good Pic-
tures" and a certificate of membership entitling me to a full course in "The
Kodak Correspondence College."

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