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100-8

# PICTURE TAKING

WITH

## No. 2

# Weno Hawk=Eye



*Eastman*

Published by

**EASTMAN KODAK COMPANY**

Successor to

**BLAIR CAMERA COMPANY**

**Rochester, N. Y.**



## No. 2 Weno Hawk-Eye

For  $3\frac{1}{2} \times 3\frac{1}{2}$  Pictures

Before loading or attempting to take any pictures with the Hawk-Eye read the following directions carefully and become thoroughly familiar with the instrument, taking special care to learn the construction of the shutter; work it for both time and instantaneous exposures, before threading up the film.

A most important thing to be remembered is that no white light (including gas or lamp light) should reach the film for a fractional part of a second until it has been developed and fixed. Therefore extreme care must be used to keep the Duplex paper (black on one side and red on the other) wound tightly on the spool so as to protect the film while loading and unloading the Hawk-Eye. It is best to select some place where the light is not too bright to insure safety.

### To Load

**Before loading, try the shutter and see that it works properly.**

The film for the No. 2 Weno Hawk-Eye is known as No. 2 Bull's-Eye, size  $3\frac{1}{2} \times 3\frac{1}{2}$ , and is put up in light-

proof cartridges so that the camera can be loaded and unloaded in daylight. It is best that the operation be performed in subdued light, not in bright sunlight. After the seal is broken, it must be borne in mind that care must be taken to keep the Duplex paper tight, so no light can reach the film.

Open the Hawk-Eye by grasping the handle with the right hand, pressing the hidden button on the top near the back with the thumb, at the same time taking hold of the sides at the back with the left hand. The side section may then be slipped back as shown in Fig. 1, giving access to the film chambers.



FIG. 1

Place the spool on the carrier spring opposite the winding reel, at the bottom of the Hawk-Eye, and bear down until the top will pass into position (the word "Top" on a Kodak spool should be at the bottom of the camera), using care that the centers engage in the holes in the end of the spool. The film cartridge should be placed in the camera so that the paper unwinds from the outside or off the top, as it were. Break the seal and pass the Duplex paper under the section which is drawn back, then over the rolls at back of camera and thread into the slot in the winding reel. Turn the key to secure.

Be careful that it is started straight, for should one edge bear against the flange harder than the other, it will not wind evenly and will cause trouble. See that it

is perfectly centered. Close the camera and be sure that the catch goes back into position, holding the back in place.

Throughout the foregoing from the time the seal is broken until the camera is closed, see that the Duplex paper is wound tightly on the spool. If the paper is allowed to loosen the film will be fogged.

Turn the winding key slowly until the figure 1 appears opposite the red window, which signifies that the film is in position for the first exposure.

## The Shutter

The shutter on the No. 2 Weno Hawk-Eye is automatic, being always set, requiring pressure of lever "A," Fig. 2, from right to left, or vice versa to make the exposure. It is set for time by drawing out the slide "B," Fig. 2. Then one pressure to open and one to close.

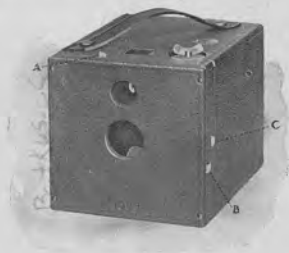


FIG. 2

## Stops or Diaphragms

The stop or diaphragm is the opening which regulates the amount of light passing through the lens. There are three:

No. 1—LARGEST—For snap shot exposures in bright sunlight.

No. 2—THE MEDIUM—For interior time exposures; table given for same on page 6.

No. 3—THE SMALLEST—For time exposures out of doors on cloudy days. NEVER FOR SNAP SHOTS. Time required for out of door exposures varies from one-half second to five seconds, according to the light.

When using stops see that the slide "C," Fig. 1, centers over the lens. This you can tell by the dedents engaging in a spring.

## Instantaneous Exposures or Snap Shots

**Always use the largest stop or diaphragm,**  
No. 1, page 4.

Instantaneous exposures, better known as "snap shots," are usually made with the camera held in the hand. The light therefore should be bright sunshine and exposures made from about three hours after sunrise to three hours before sunset. Earlier or later than these hours time exposures should be made. See "Time Exposures in Open Air," page 5.

Always photograph from the sun, never toward it; that is, the sun should come from behind operator or over the shoulder, shining directly on object to be photographed. If it shines into lens the picture will be blurred.

Do not try to photograph moving objects at less distance than twenty-five feet, and endeavor to catch them at an angle or coming toward camera. In photographing a tall building at close range and pointing camera upward, lines in photo will be found very irregular on account of top being a greater distance from the camera. When possible, you should obtain a position as near as you can to the horizontal line of the center. The same rule applies to small objects, such as a dog, when the camera should be lowered to center of object to be taken.

When ready for making the exposure hold the camera

firmly, and as nearly level as possible so the picture will be true. Locate the object in the finder by looking squarely down into it, and push the shutter release "A," shown on page 3, Fig. 2, using care not to jerk the camera. This will uncover the lens a fractional part of a second, thereby making the impression upon the sensitive surface of the film.

After making the exposure, turn the winding key to the right until the next number appears to view through the red window in the back of the camera.

**It is advisable to get into the habit of winding the film as soon as an exposure is made, which will avoid the possibility of making two exposures on the same surface.**

## Time Exposures

In making time exposures some judgment must be used as to the length of time the lens should remain uncovered. This is governed by the amount of light upon the object to be photographed and varies at different times.

The following rule should be observed: Place the camera upon a tripod, table or some firm support where there will be no danger of moving it during the time the exposure is made; center the object in the finder, set the shutter on time as described on page 3, then one pressure to open and when sufficient time has elapsed one to close,—using care, of course, not to jar the camera either in opening or closing the shutter.

## Time Exposures in Open Air

In making time exposures out of doors the shutter can hardly be worked too quickly.

**WITH SUNSHINE**—Smallest diaphragm, open and close as quickly as possible.

**WITH LIGHT CLOUDS**—Smallest diaphragm, one-half second to one second.

WITH HEAVY CLOUDS—Smallest diaphragm, two to five seconds.

The foregoing is calculated for open air exposures; for objects in shadows or under porches no accurate directions can be given, only experience can teach the proper exposure.

**Never try to make a time exposure while holding the camera in the hand, as it is impossible.**

### Time Needed for Interior Exposures

The following table is for the largest opening or diaphragm. When the second size is used, twice as much time should be given, and with the smallest one, eight times the time of the table:

White walls and more than one window:

Bright sun outside, two seconds.

Hazy sun, five seconds.

Cloudy bright, ten seconds.

Cloudy dull, twenty seconds.

White walls and only one window:

Bright sun outside, three seconds.

Hazy sun, eight seconds.

Cloudy bright, fifteen seconds.

Cloudy dull, thirty seconds.

Medium colored walls and hangings and more than one window:

Bright sun outside, four seconds.

Hazy sun, ten seconds.

Cloudy bright, twenty seconds.

Cloudy dull, forty seconds.

Medium colored walls and hangings and only one window:

Bright sun outside, six seconds.

Hazy sun, fifteen seconds.

Cloudy bright, thirty seconds.

Cloudy dull, sixty seconds.

Dark colored walls and hangings and more than one window:

Bright sun outside, ten seconds.

Hazy sun, twenty seconds.

Cloudy bright, forty seconds.

Cloudy dull, one minute, twenty seconds.



Dark colored walls and hangings and only one window:

Bright sun outside, twenty seconds.

Hazy sun, forty seconds.

Cloudy bright, eighty seconds.

Cloudy dull, two minutes, forty seconds.

The foregoing is calculated for rooms whose windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset.

## Flash Light Exposures

In making flash light exposures with the Hawk-Eye it is not necessary to procure a flash lamp, or any apparatus, as the Eastman flash sheets are all that is required and they are supplied for 25 cents per package containing material for six exposures.

Many interiors can be photographed by this process that would be very difficult to photograph during the day owing to lack of light, or windows so located that it is impossible to darken them sufficiently.

The camera should be placed on a tripod, table or some other secure support. Pin the flash sheet by one corner to a piece of white cardboard, which will act as a reflector, and which has previously been fixed in a perpendicular position. Place this about two feet behind, and two to three feet to one side of the camera, with an extra piece of cardboard under the flash sheet to prevent sparks from falling and doing damage.

When everything is in readiness locate the object in the finder and open the shutter the same as when making time exposures, using the largest diaphragm. Ignite the lower corner of the flash sheet, which will burn brightly, and make the exposure; then close the shutter and wind the film to the next number which appears to view through the red window

One sheet is sufficient for exposure with subject ten feet away, in an ordinary room with light walls; two sheets when the subject is fifteen feet away; three sheets when subject is fifteen feet away, with dark walls and hangings.

When one or more sheets are used they should be pinned to the cardboard, one over-lapping the other slightly at the corner.

## Removing the Film

The danger of light reaching the sensitive surface of the film when unloading is the same as at the loading, and to insure against any possibility of fogging the edges, it had best be done in a subdued light.

When No. 12 has been exposed, continue to turn the winding key until the Duplex paper leaves the supply spool and is all wound onto the winding spool. This you can tell as the key will turn very much easier after the paper has left the supply spool.

Next, open the camera, the same as when loading, and take hold of the end of the Duplex paper with thumb and finger of the left hand, turning the winding key to the right so as to draw the paper evenly down around the spool. Use the sticker furnished with each spool for fastening the end of this paper. After this is done, the spool may be taken out by pushing down on the bottom flange, which will allow it to be released from its position. The empty spool should then be adjusted in position for winding the next film.

After all the exposures have been made and the film removed, the negatives must next be made and the pictures finished.

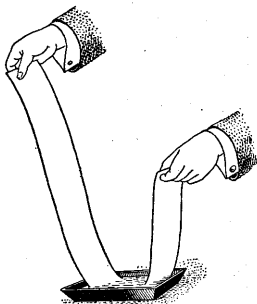
We recommend that the amateur do the work complete as it will be found very interesting and the process is very simple.

## Developing the Film

Provide a Developing and Printing Outfit, also a pair of shears, pitcher of cold water (preferably ice water), a pail for slops, dark-room having a shelf or table. By "dark-room" is meant a room or closet in which no white light can enter. It is imperative that not

the least ray should enter, for should the sensitive surface of the film be lighted for a fraction of a second it would be completely ruined. A light from the ruby lamp furnished with the Developing and Printing Outfit, will not affect the film if it is not held closer than 18 inches.

Arrange three trays—one of them filled with water, the second filled with sufficient amount of Developer to flow over the film, and placing in the third Kodak Fixing Bath made from Kodak Acid Fixing Powder.



Unroll the film carefully, not allowing the fingers to come in contact with the emulsion side, which is the dull side, and detach the entire strip from the Duplex paper. Pass the film through the tray of clean cold water, holding one end in each hand, as shown in the cut. Pass it through the water several times so there will be no bubbles remaining on the surface of the film. When it is thoroughly wet development may be commenced.

Now pass the film through the Developer in the same manner as described for wetting it, keeping it constantly in motion. Dark spots will soon appear, which are termed "highlights" and soon the objects will be discernible.

The process of development can be ascertained by removing the film occasionally and holding it in range with the ruby light. If the negatives are all of the same exposure development can be completed without cutting the negatives apart. If, however, one or more of the negatives flash up more quickly than others, they should be cut out of the strip with a pair of shears and transferred back to the tray of clear cold water where they may remain until the balance of the strip has been developed, and then they can be developed one at a time.

It takes usually from 5 to 10 minutes for development, according to the amount of exposure.

When sufficient density has been obtained, wash the negatives thoroughly and place them in the Acid Fixing Bath made from Kodak Acid Fixing Powder, until the white appearance has disappeared. This usually requires from 5 to 10 minutes. Then remove and wash them thoroughly in clear cold running water from 20 to 30 minutes. It is very important that all traces of hypo be removed or stains will appear after drying and ruin the negatives.

Use all cold solutions and employ ice in extremely hot weather. The temperature of the developer should be from 65° to 68°.

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.

In tray development 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.

## Developing in Daylight

We recommend the Kodak Film Tank, as the entire process can be accomplished in daylight and the work of developing is much more simplified.

The general results obtained by the Film Tank are far better than the work done in dark-room.

All films are put up with instructions how to prepare them for development in the Tank Developer.

## The Common Causes of Failure

UNDER-EXPOSURES are caused by making instantaneous shots in the shade, indoors, early or late in

the day, or when the light is not sufficiently strong to fully impress the object or view upon the sensitive surface of the film.

An under-exposure is easily detected in development by the image appearing very slowly; while it is impossible to obtain great detail, the negative can be improved by adding a quantity of fresh developer.

**OVER-EXPOSURES** are caused by too much light.

An over-timed exposure is easily detected by the film darkening evenly as soon as placed in the developer, with no contrast or deep shadows. The negative can be improved by weakening the developer with water or by adding a small quantity of a ten per cent. solution of Bromide of Potassium; but should the Bromide be used the developer is ruined for other negatives, unless they are known to be over-exposed.

**UNDER-DEVELOPMENT.** — An under-developed negative is very thin and full of detail; the difference can readily be seen from one under-exposed.

An under-developed negative can be improved to quite an extent by intensifying with Eastman intensifier, following directions given on each tube.

**OVER-DEVELOPMENT** is caused by allowing the negative to remain in the developer longer than it should.

An over-developed negative will appear very strong and intense, and requires a long time to print.

For reducing use Eastman reducer. Explicit directions on each tube.

**FOGGED NEGATIVES** are caused by leakage of the dark-room, or by holding the negative too long in the ruby light. This causes the film to darken soon after placing in the developer.

**AIR BUBBLES** beneath the film while developing or fixing cause spots, and streaks are produced by allowing a part of the material to remain uncovered in some of the solutions.

When sending film to us for finishing pack securely and mark as follows:

BLAIR CAMERA DIVISION, EASTMAN KODAK Co.,  
Rochester, N. Y.

Do not neglect to put your own name and address upon the wrapper; also write us under separate cover stating what you are sending, advising if you wish the film developed, or developed and printed. For price list of this work, see last page.

Should you decide to do the finishing, we provide an outfit containing all the articles needed and the chemicals already compounded, ready for use.

The  $3\frac{1}{2} \times 3\frac{1}{2}$  outfit consists of

1 Candle Lamp.....	\$ .25
4 Developing Trays.....	.40
1 4-oz. Graduate.....	.10
1 $3\frac{1}{2} \times 3\frac{1}{2}$ Printing Frame.....	.25
1 $3\frac{1}{2} \times 3\frac{1}{2}$ Glass.....	.05
1 Stirring Rod.....	.05
$\frac{1}{4}$ doz. Developing Powders.....	.15
$\frac{1}{4}$ lb. Kodak Acid Fixing Powder.....	.10
1 doz. Sheets Velox Paper.....	.15
1 Bottle Nepera Developer.....	.10
1 Pkg. Bromide Potassium.....	.10
Directions .....	.10
Price complete, \$1.50	\$1.80

## Printing on Solio Paper

Solio paper gives prints having beautiful warm, brown tones, and which are usually mounted on cardboard and highly burnished.

### Method of Printing

Open the printing frame of the 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 print should be. Place prints without previous washing in the following combined toning and fixing bath:

2 ozs. Solio Toning Solution.  
4 ozs. 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 reaches the shade desired.

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

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

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

## Printing on Developing-Out Paper

### Velox and Azo

These papers may be safely handled for the purpose of placing in printing frame and developing, eight to ten feet away from an ordinary full flame of artificial light, or three or four feet away if the light is turned low. With Welsbach light or daylight it is necessary to reduce the light somewhat by shading the light or window with one thickness of orange post-office paper.

Place the paper in an ordinary printing frame, in the same manner as when using printing-out paper, having the emulsion side of the paper toward the dull side of the negative. After the paper is placed in the frame in perfect contact with negative, expose by holding the frame close to gas, lamp or incandescent light, or subdued daylight. Artificial light is recommended in preference to daylight because of its uniformity and being in consequence easier to judge the proper length of time to expose.

The amount of exposure varies according to the strength of the light. It takes about the same time with an ordinary gas burner as an incandescent light. The Welsbach requires about only one-half as much time as the ordinary gas burner and kerosene light of ordinary size about three times as much as an ordinary gas burner. If daylight is used the window should be covered with post-office paper in which a sub-window about one foot square for making the exposure may be made. Cover this sub-window or opening with two or three sheets of tissue paper so as to diffuse the light, then have a piece of black cloth or post-office paper to put over the opening when the white light is not wanted for making exposure. The printing frame should be kept from one to two feet away from the opening covered with tissue paper when making an exposure.

The time necessary for exposing is regulated by the



density of negative and strength of light. The further the negative is from the source of light at the time of exposure the weaker the light, hence, to secure uniformity in exposure it is desirable always to make the exposure at a given distance from the light used. With a negative of medium density exposed one foot from an ordinary gas burner about two minutes exposure is required.

The temperature of the developer should be from 65° to 70° Fahrenheit, and the proper developer to use is the one put up by the company who manufactures the paper, as the best results will always be obtained when using their developers, as substitutes very often are not proportioned correctly and naturally the prints do not turn out as they should. Always follow closely the directions as given with the developer.

## To Develop

Immerse the paper in the developer, using care that it flows evenly over the surface and leaves no air bells. The image should appear in about eight or ten seconds and when the print is developed sufficiently remove quickly from the developer and rinse in clear water before placing in the Kodak acid fixing bath.

The fixing bath should be in accordance with formula given with the paper and should be kept fresh, and prints should be kept in motion or not allowed to lie on top of one another while in this bath. After becoming thoroughly fixed, which takes about ten minutes, they should be removed and washed for about one hour in running water, or ten or twelve changes of clear water.

The prints should then be removed from the water and placed on a glass, face down, and the water squeezed out of them by placing a blotter on the back and running a roller over the blotter, and then they may be placed between blotting paper to dry, after which they can be trimmed and mounted.

More explicit directions are given with each kind of paper.

## Price List

No. 2 Weno Hawk-Eye, not loaded.....	\$ 5.00
Leather Carrying Case, with shoulder strap.....	1.25
Eastman N. C. Cartridge Film, 6 exp., 3½ x 3½	.30
Eastman N. C. Cartridge Film, 12 exp., 3½ x 3½	.60
Weno Sliding Tripod.....	.90
Hawk-Eye Folding Tripod.....	1.60
Developing and Printing Outfit.....	1.25
Developing, printing and mounting on Velox, 3½ x 3½, per roll of 12 exposures.....	1.50
Do., unmounted.....	1.38
Developing, printing and mounting on Velox, 3½ x 3½, per roll of 6 exposures.....	.75
Do., unmounted.....	.69
Developing only, 3½ x 3½, per roll of 12 exposures	.70
Do., per roll of 6 exposures.....	.35
Printing only, unmounted on Velox.....	.07
Do., mounted.....	.08

*No orders executed for less than 25 cents.*

8 x 10 Bromide Enlargements, mounted on card	.75
10 x 12 Bromide Enlargements, mounted on card	1.00

If, in our opinion, the print will be improved by double mounting, we will do so at an additional charge of 10 cents, or triple mounted at 15 cents.

The following supplies may be used with the No. 2 Weno Hawk-Eye and can be obtained from your dealer or the Eastman Kodak Co., Rochester, N. Y.:

Kodak Film Tank, 3½ inch.....	\$ 5.00
Duplicating Outfit for same.....	2.50
Kodak Tank Developer Powders for 3½ inch Tank, per ½ doz.....	.20

Kodak Acid Fixing Powder, per lb.....	\$ .25
Do., ½ lb.....	.15
Do., ¼ lb.....	.10
Kodak Metal Tripod No. 1.....	2.50
Do., No. 2.....	3.25
Velox paper, 3½ x 3½, per doz.....	.15
Nepera Solution (for developing Velox), 4 oz. bottle .....	.20
Solio Paper, per pkg. 2 doz., 3½ x 3½.....	.20
Combined Toning and Fixing Solution, for Solio, per 8 ounce bottle.....	.50
Do., 4 ounce bottle (in mailing case, including postage, \$ .50).....	.30
Eastman Reducer, per box of 5 tubes.....	.25
Eastman Intensifier, glass tube.....	.15
Royal Re-developer, per pkg. 6 tubes.....	.75
Eastman Hydrochinon, Pyrogallic and Eikonogen Developer Powders, in sealed glass tubes, per box of 5 tubes.....	.25
Eastman Printing Masks, No. 5, for use with No. 2 Weno Hawk-Eye Negatives, each.....	.06
Eastman Eikonogen Developer Powders (for dark room development), per doz. pairs.....	.50
Do., per ½ doz. pairs.....	.25
Eastman Hydrochinon Developer Powders (do not stain the fingers), per doz. pairs.....	.50
Do., per 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
Eastman Indexed Negative Album, to hold 100 3½ x 3½ film negatives.....	.75
Eastman Kodak Dark-Room Lamp, No. 2, ⅝ in. wick .....	1.00

Kodak Trimming Board, No. 1, 5 inch.....	\$ .40
Transparent Trimming Gauge for above.....	.20
Eastman No. 1 Flash Sheets, per package, 1/2 doz.	.25
Do., No. 2.....	.40
Do., No. 3.....	.60
Eastman Flash Sheet Holder.....	1.00
Kodak Dry Mounting Tissue, 3 1/2 x 3 1/2, 3 doz..	.10
Eastman Film Developing Clips (nickeled), 3 1/2 inch, per pair.....	.25
Kodak Film Clips (wooden), 5 inch, per pair....	.15
The Forum Album, containing 24 black or sepia leaves, size 5 1/2 x 7.....	.35
Do., 7 x 10.....	.50

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**Blair Camera Division**  
**Eastman Kodak Co.**  
Rochester, N. Y.

Oct., 1911.

# THE KODAK CORRESPONDENCE COLLEGE

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A course which will increase your  
photographic pleasure with a

## Hawk-Eye Camera

by helping you to make better pictures

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Tuition, two dollars, which includes  
a handsome cloth bound copy  
of the School Text Book

**“The Modern Way  
in Picture Making”**

# Application for Membership in the Kodak Correspondence College

Eastman Kodak Co., Rochester, N. Y.

K. C. C. Department.

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 {<sup>Draft</sup>  
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).....

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Tear off Here