

Developing and
Printing with the
Eastman
3^A or the ABC
Outfit



"Kodak"

TRADE MARK
1888

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Manufacturers of

Kodak Cameras, Kodak Film Tanks,
Brownie Cameras, Brownie Developing Boxes,
Kodak Film, Kodak Film Pack Tanks,
Velox and Solio Papers,
Eastman Royal Bromide Paper,
Eastman Standard Bromide Paper,
Eastman Velvet Bromide Paper,
Eastman Brilliant Velvet Bromide Paper,
Eastman Matte-Enamel Bromide Paper,
Eastman Enameled Bromide Paper,
Kodak Dry Mounting Tissue,
Eastman Tested Chemicals,
Tripods and Other Specialties.

Trade Marks Reg. U. S. Pat. Office.

January, 1924

Preface

THE instructions in this book are suitable for the EASTMAN 3-A DEVELOPING AND PRINTING OUTFIT, or for the EASTMAN A B C DEVELOPING AND PRINTING OUTFIT. The only difference between the Outfits is in the size of the equipment.

The EASTMAN 3-A OUTFIT is for use with $3\frac{1}{4} \times 5\frac{1}{2}$ or smaller negatives, and the EASTMAN A B C OUTFIT is intended for 4×5 or smaller negatives.

These directions are written especially for developing and printing film negatives. When changes are necessary for glass plates they are so obvious as to hardly require explanation.

For instance, only one glass plate can be put in a tray at any one time for any of the operations, as when there are more they are liable to scratch one another. Again, to dry a glass plate, of course, it cannot be pinned up by the corners to dry, but should be placed in a negative rack, or stood upon edge where it will not come in contact with dust or dirt of any kind.

The chemical treatments being the same, and the only differences in mechanical operation being such as are suggested by the physical character of the two materials, one set of directions is considered sufficient for both.

The preparation for development of an Autographic Film Cartridge or a regular Kodak N. C. Film Cartridge and the method of developing it is precisely the same.

The Autographic Film Cartridge is made with a thin red instead of the thick red and black (duplex) paper. The thin red paper is not light proof in itself. Between it and the film is inserted a strip of tissue. The tissue serves two purposes: To supplement the red paper in light proofing the cartridge, and to permit the recording, by light, of the writing upon the film.

Instructions for developing the film in the Kodak Film Pack are given on page 7.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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PART I

Developing Film



Kodak
Candle Lamp

The first requisite is a *dark-room*.

By a dark-room is meant one that is wholly dark—not a ray of white 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, as directed on the box in which the lamp is enclosed, and light it.

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

Place the lamp on the table at least eighteen inches from the developing tray.

An EASTMAN 3A or A B C DEVELOPING AND PRINTING OUTFIT contains:

- | | |
|--|--|
| 1 Kodak Candle Lamp. | 1 Box (5 tubes) Eastman Special Developer Powders. |
| 4 Developing Trays. | ½-lb. package Kodak Acid Fixing Powder. |
| 1 4-oz. Graduate. | |
| 1 3¼ x 5½ or 4 x 5 Printing Frame and Glass. | 2 doz. sheets 3¼ x 5½ or 4 x 5 Velvet Velox (Contrast No. 2 and Contrast No. 3). |
| 1 Stirring Rod. | |
| 1 2-oz. bottle Nepera Solution. | |

Price, for either the 3A or the ABC Outfit, complete (including instruction book), neatly packed, \$2.00.

Also provide a pair of shears and a pitcher of water (not exceeding 65 degrees Fahr.).

- 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.

NOTE—Proper temperature is important, and for the best results the developer should be at 65 degrees Fahr., and the fixing bath and wash water should not exceed 65 degrees Fahr. If the developer is too warm, the negatives are liable to fog, and in many cases the emulsion will be softened and the surface will be very much more liable to injury through scratching. If the developer is too cold the chemical action is retarded, resulting in flat, weak negatives.

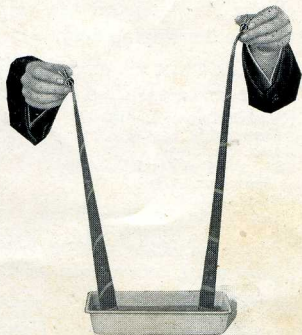
3 When ready to develop, unroll the film and detach the entire strip from the paper.

NOTE—When developing a Film Pack, refer to instructions on page 7.

4 Pass the film, *face down*, (the face is the dull side), through the tray of clean, cold water, as shown in the illustration, holding one end in each hand. Pass through the water several times, so that no bubbles remain on the film. When it is thoroughly wet, with no air bubbles, it is ready for development.

5 Now pass the film, still *face down*, through the developer in the same manner as described for wetting it as shown in illustration. 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 you will be able to distinguish objects in the picture. Complete the development of the strip, giving a sufficient length of time for 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.

Keep the strip which is being developed constantly in motion, allowing the developer to act 5 to 6 minutes. This should give negatives of good contrast and printing density. The progress of development may be watched



by holding the negatives up to the lamp from time to time.

When developing Kodak Film, use a red lamp and take care not to hold the film close to the lamp for more than a few seconds at a time. This film is very rapid and is orthochromatic, and will therefore fog unless handled very carefully in the dark-room or when developed in the Kodak Film Tank.

6 After completing development rinse the film by passing it two or three times through clear, cold water (third tray), then place the film immediately in the Fixing Bath (fourth tray), which should be in readiness, previously prepared in accordance with the following directions.

Fixing

Open the package of Kodak Acid Fixing Powder and prepare the fixing bath according to directions on the carton. Put this into a tray (fourth tray of the 3A or A B C Developing Outfit) or washbowl. When the powder in the large package has thoroughly dissolved, and the solution is clear and no longer a milky color, then add to the solution as much of the Acidifier (which will be found in a small box inside the large package) as directions call for. As soon as this has dissolved the Fixing Bath is ready for use.

Pass the strip of film *face down* (the face, after development, is the side on which the image appears clearly) through the fixing solution, in the manner as shown in the illustration on page 4, 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

*When cutting apart negatives on which there are Autographic records, after development and before fixing, always leave the writing next to the foreground of the adjoining negative in the case of vertical pictures, or at the left hand of the negative when looked at from the back, (the back is the side on which the image does not appear clearly), right side up, in the case of horizontal pictures. After the negatives are dry, the back is the shiny side.

where the folds occur (not tightly enough to make a crease in it), down into the solution a few times during the course of fixing. This insures the fixing solution reaching every part of the film. The door of the dark-room may be opened as soon as all the exposures have been placed in the fixing solution. Allow the film to remain in the solution about twenty minutes. The film should be in the fixing bath four or five minutes after it has cleared or the milky appearance has disappeared. Then remove for washing.

Kodak Film must always be fixed in an acid bath. The Kodak Acid Fixing Powder is supplied in convenient packages which contain all of the chemicals necessary to prepare a correct acid fixing bath, but the following formula may be used if desired:

ACID HYPO FIXING BATH (Formula F-1)

Water	- - - - -	64 ozs.
Hypo	- - - - -	16 ozs.

When thoroughly dissolved, add 4 ounces Velox Liquid Hardener, or the following hardening solution, dissolving the chemicals separately, and in the order named:

Water	- - - - -	5 ozs.
Sodium Sulphite (E. K. Co.)	- - - - -	1 oz.
Acetic Acid (28%)	- - - - -	3 ozs.
Powdered Potassium Alum	- - - - -	1 oz.

NOTE—Avoirdupois weight is the standard used in the United States for compounding photographic formulae.

This bath may be made up at any time in advance and can be used so long as it will fix films in twenty minutes and is not sufficiently discolored by developer carried into it to stain the negatives.

NOTE—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 so as to be useless.

Washing

There are several ways of washing film. It may be placed in a tray or washbowl of cold water and allowed to remain for five minutes in each of five changes of water,

moving the film about occasionally to insure the water acting evenly upon it, or it may be given 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 Film Negatives

When thoroughly washed snap an Eastman Film Developing Clip or Kodak Junior Film 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 wall or any other object.

If the strip of film has been cut apart, pin each negative 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.



Instructions for cutting apart Autographic Film after development, are given in the note at the bottom of page 5.

Developing Kodak Film Pack

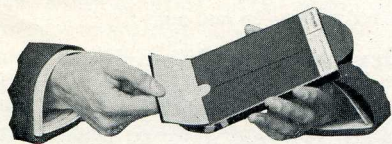
The general instructions for the development of the film in the Kodak Film Pack are the same as for the roll film. The only difference is in the mechanical treatment of them, inasmuch as the films in the pack are cut separately and therefore they must be handled in a different manner.

When ready to develop a Kodak Film Pack, break the seal on each side of the pack and pull down bottom flap. The exposed films can then be easily removed. See illustration on page 8.

To remove one or more films for development before the entire pack is exposed:

Take the camera or film pack adapter to the dark-room, remove the pack and break the seals as described

above. After removing the exposed film (see illustration), the pack can be replaced without sealing in the camera



or adapter before leaving the dark-room and the remaining films in the pack are then ready for additional exposures.

IMPORTANT—When removing any films for development before all are exposed, do not remove papers of safety cover but leave them to protect top film after all have been exposed and the pack removed in daylight.

After removing the exposed films from the pack, the black paper to which they will be found attached should be removed and each film placed, emulsion side down, in a tray of water. (The emulsion side, or face, is the dull side.) They should be allowed to remain in the water two or three minutes and then each film should be placed *separately* in the developer (second tray). The tray should be rocked gently from time to time, the films never being allowed to mat together, and the progress of development ascertained by holding the film up to the light of the lamp.

NOTE—When making an examination of the film do not hold it close to the lamp for more than a few seconds at a time, or the film will be fogged.

Complete the development, giving sufficient length of time to bring out what detail you can in the thinnest negatives. Do not check the development too soon, or the detail will be lost and the negative will be void of contrast, weak and flat; neither continue it too long, or fog and flatness will result. Films in the Kodak Film Pack must be developed 50 per cent. longer than the roll film.

It usually requires a longer time to develop instantaneous exposures, as they are rarely fully timed, and a film or plate which has not had full exposure will be improved somewhat by giving longer time for development.

After completing development transfer to the third tray containing clear, cold water. Rinse the films in

this water, turning them over two or three times, then place the films in the previously prepared fixing bath (see page 5).

The films should be fixed, washed and dried in the same manner as described for the roll film when the exposures are cut apart. It is advisable to allow the films to remain in the fixing solution ten or fifteen minutes after they have cleared or the yellow appearance has disappeared, as it is important that the films are thoroughly fixed. Be sure to keep the films separated part of the time. This insures the solutions and washing water reaching every part of each film.

Developing Kodak Cut Film

The directions as previously given for the roll film and the Kodak Film Pack should be followed when developing Kodak Cut Film, with some modifications.

Kodak Cut Film is similar to a glass plate in that it is separate. It should therefore be handled in the same manner as the Kodak Film Pack, except that the film is not in a pack, and there is no black paper to detach before starting to develop.

Use the Eastman Special Developer Powder that is included with this Outfit, as recommended for use with the roll film and film pack. Develop the film 4 minutes. Be sure that the temperature is 65° Fahr. This should give negatives of good contrast and printing density. If the amateur wishes to make up his own developer, then follow the formula as given on the instruction sheet that is included with the film.

IMPORTANT—The Kodak Cut Film *Super-Speed* must be developed one minute longer than the Kodak Cut Film regular emulsion. Kodak Cut Film *Super-Speed* is considerably more rapid than the Kodak Cut Film regular emulsion, therefore use great caution when inspecting film during development and before it is in the fixing bath, not to allow the light from the dark-room lamp to strike the film more than a few seconds while handling it.

Developing Glass Plates

The foregoing directions apply to glass plates as well as to films, the chemical treatment being the same, except

that the preliminary wetting may be omitted with plates.

Plates, however, must be handled in the solutions one at a time, as they would scratch each other if a larger number were put into the trays simultaneously and plates must be handled face or emulsion side up.

Over-development

This is caused by leaving the negative too long in the developer, or by using developer too warm.

If the negative is over-developed, it is very strong and intense by transmitted light, and requires a long time to print. The remedy is to reduce with Eastman Reducer or by the following method:

REDUCER (Formula R-3)

First soak the negative in water for 20 minutes, then immerse it in:

Water	- - - - -	8 ozs.
Hypo	- - - - -	3/4 oz.
Potassium Ferricyanide (10% solution)	- - - - -	
poison	- - - - -	1 dram

Rock the tray gently back and forth until the negative has been reduced to the desired density, then wash for 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 clean water occasionally to prevent its running onto the parts of the negative that do not require reducing.

Should any yellowness or staining appear in the reduced negative, it may be removed by placing the negative in an Acid Fixing Bath for a few minutes, then the negative must be thoroughly washed according to directions on page 6.

Under-development

This is caused by removal from the developer too soon or by using the solution too cold.

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 develop-

ment is carried on as before directed, under-development will not occur.

If a mistake has been made in developing and the negative does not appear strong enough (this can be judged only by experience), it can be improved by:

Intensification—After fixing and thorough washing, lay the film while wet, in an empty tray and pour over it sufficient intensifier to fully cover it; allow it to act until the film is all of one even color and then pour the intensifier back into the bottle and wash the film in four or five changes of water for fifteen minutes.

Use Eastman Intensifier, prepared according to instructions on the tube, or if desired the amateur may make an intensifier, using the following formula:

INTENSIFIER (Formula I-3)

1. Dissolve 60 grains Bichloride of Mercury (corrosive sublimate) poison, in - - - - - 4 ozs. water
2. Dissolve 90 grains Potassium Iodide, in - - - - - 2 ozs. water
3. Dissolve 120 grains Hypo, in - - - - - 2 ozs. water

Each solution must be dissolved separately, then pour solution No. 1 into No. 2, and the resulting mixture into No. 3. CAUTION: Do *not* pour solution No. 2 into No. 1, as if this should be done a red precipitate will form, which is practically impossible to remove from the film.

Intensification by Re-development

While the method of intensification by re-development is comparatively new, Velox and Royal Re-developer for Sepia tones on Velox and Bromide prints is a most effective and simple means of intensifying film negatives.

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

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

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

NOTE—In re-developing negatives be sure that they have been thoroughly fixed and washed before re-developing.

PART II

Printing on Velox Paper

Kodak Film Negatives yield beautiful, black and white effects when printed on the Velvet Velox paper (Contrast No. 2 and Contrast No. 3) furnished with the 3A or the A B C Outfit.

Velox paper is made in four degrees of contrast, designated as follows:

Contrast No. 1 (a new degree of contrast) should be used when printing from negatives of extreme contrast or when soft effects are desired.

Contrast No. 2 (formerly labeled "Special") for use with average or normal negatives, that have good contrast between the high-lights and shadows (dark and light portions).

Contrast No. 3 (formerly labeled "Regular") to be used when printing from weak, thin and flat negatives, that have little contrast.

Contrast No. 4 (formerly labeled "Contrast") should be used with extremely flat, and very thin, weak negatives, or when much contrast is desired in the print.

Manipulation

Velox prints may be successfully made, using daylight for exposure, but we strongly recommend that artificial light be used, as it is much more uniform, and it will therefore be easier to obtain satisfactory prints. If daylight is used, 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 fog.* Proper precautions 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. 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 a Rochester burner), may be used, but owing to its decidedly yellow light, a considerably longer exposure will be necessary than when using a Mazda Lamp.

The comparative exposures using Contrast No. 2 Velox with an average negative using various sources of light are as follows:

Size of Negative	Distance from Light	60-Watt Mazda	40-Watt Mazda	25-Watt Mazda	Welsbach Burner (Gas)	Average Oil Lamp
3½ x 5½ 4 x 5 and Smaller	10 Inches	4 Seconds	6 Seconds	12 Seconds	16 Seconds	50 Seconds

NOTE—This table is approximate owing to the various densities of negatives; when using Contrast No. 1 Velox make a slightly shorter exposure and when using Contrast No. 3 or Contrast No. 4 Velox increase the exposure.

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

Nepera Solution diluted as directed on label 1	Clean Water 2	X Towel	Kodak Acid Fixing Bath as directed on page 5 3
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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 it will prevent the light 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 should not exceed 65 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.

Making the Print

Having everything in readiness, open the printing frame of the 3A or A B C Outfit and lay the negative, back down, upon the glass—(the back is the shiny side).*

*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.

Examine the negative; if it is of average quality with good contrast between the high-lights and shadows (dark and light portions) use the Contrast No. 2 Velox paper. If the negative is flat with little contrast, or if it is thin and weak, then use the Contrast No. 3 Velox paper.

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 light a distance equal to the diagonal of the negative. See exposure table, page 13.

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, 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 the same as for the satisfactory test print, all the succeeding prints will 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.

Velox paper of all grades and degrees of contrast should be exposed so as to develop to the proper depth in about forty-five seconds. No exact time can be given as the strength of the developer used would make a difference in the time.

As soon as the image has reached the desired depth remove the print from the developer to the second tray and

rinse for a moment, turning the print once or twice, then place it in the acid fixing bath (Tray No. 3) keeping the print moving for three or four seconds, the same as was done when rinsing; move prints about occasionally 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. If running water is not available, then the prints may be placed in a tray or wash-bowl of cold water, and left for five minutes each in ten or twelve changes of water. Move the prints about occasionally to insure the water acting evenly on the surface of the prints, and to make sure that all the Hypo is entirely eliminated.

To dry the prints, lay them face down on clean, uncolored cloths, or towels which are free from lint. Do not dry the prints between blotters or on papers; they will stick and cause much annoyance. After drying, prints may be trimmed and mounted.

White Margins

The "Maskit" and Auto-Mask Printing Frames and the Kodak Amateur Printer are especially designed for making white margin prints.

Kodaloid Printing Masks that include all of the popular sizes of negatives can be obtained. These masks are accurately cut, will produce perfect white margins, and are very convenient.

Suitable masks can be made by cutting an opening the size of the desired print, from a sheet of black or opaque paper. The Eastman Mask Charts are closely ruled, and therefore provide an easy and convenient means for making masks of any desired size.

When ready to print, the mask is placed in the printing frame and the negative placed above or below the opening with the back or shiny side of negative next to the glass. Make sure that the transparent margin of the negative does not appear in the opening of the mask.

A sheet of Velox paper which should be a little larger than the opening in the mask is placed in position, and the back of the printing frame closed. Then proceed with the making of the print as described on pages 13 and 14.

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.

Be systematic in working, remember 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, rinse and wipe the hands each time after handling prints in the fixing bath.

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.

Don't use a fixing bath that has been used for fixing films or plates.

Difficulties: *Their Causes and Remedies*

Veiled Whites: Caused by forcing development, fogged paper, or old paper that has passed the date of guarantee. Remedy, give more time, screen the light, and use fresh paper. 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, or developer too warm. Remedy, use fresh developer, and keep the temperature at 70 degrees.

Contrasty Prints: Caused by insufficient time; use of paper of the wrong degree of contrast; or negative too

harsh. Remedy, give more time; try Contrast No. 1 or Contrast No. 2 Velox; make softer negatives.

Flat Prints: Caused by overtiming; developer too cold; or negatives flat. Remedy, give less time in first instance; use developer at 70 degrees; and if trouble is with negatives, give negatives less time, develop further. Use Contrast No. 3 or Contrast No. 4 Velox with flat negatives.

Stains: Caused by forcing development, or chemically dirty dishes or hands, insufficient fixing, incorrect 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 motion three or four seconds when first placed in the fixing bath, and move prints about occasionally, while they remain in fixing bath; if due to forcing development, give more time in printing.

Round, White Spots: Caused by air bells which form on face of prints when they are first placed in the developer. Remedy, use more developer, break air bells with finger.

For further particulars, ask your dealer or write to us for a copy of the "Velox Book".

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 will be perfectly flat in absolute contact even on thin mounts.

The tissue comes in flat sheets, dry, not sticky, 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 a piece of tissue, the same size or a little larger than the print, to the back of it, by applying the point of a hot flatiron to small spots at opposite ends.

Turn the print face up and trim the print and tissue to the desired size. Place in correct position on mount, cover the print with a piece of smooth, unprinted paper and press the whole surface with a hot flatiron.

Press, don't rub.

The iron should not be so hot that it slides nor so cold that it sticks when attaching the tissue, but just hot enough to melt the surface of the tissue. If too hot, it is liable to discolor the prints.

To Mount Prints with Paste: After the dry prints have been trimmed to correct size, immerse them in clean water for a few moments, allowing them to remain until they are limp, then place in a pile, face down, on a sheet of clean glass and squeegee off all the surplus water. Apply Kodak or Eastman Photo Paste with a bristle brush, working the paste in thoroughly, then lift the print by the opposite corners, turn it over and place it in proper position on the mount. Cover the print with a clean piece of blotting paper and rub into contact with a 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-six stamps of each color.

There is also made, for the convenience of the amateur, the Velox Transparent Water Color Stamp Outfit which contains everything necessary for coloring prints, etc. The Outfit consists of an Artist's Mixing Palette, three special Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (12 colors).

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 COMPANY,
ROCHESTER, N. Y.

PRICE LIST

Velox Paper , 1 doz. sheets, 4 x 5.....	\$.25
1 doz. sheets, 3¼ x 5½.....	.20
1 doz. sheets, 2½ x 4¼.....	.15
Nepera Solution (for developing Velox), per 4-oz. bottle.....	.28
Kodak Acid Fixing Powder , per 1-lb. package...	.25
Per ½-lb. package.....	.15
Per ¼-lb. package.....	.10
Eastman Hydrochinon Developer Powders , per ½ doz. powders.....	.30
Eastman Pyro Developer Powders , per ½ doz. powders.....	.25
Eastman Hydrochinon and Special Developer Powders , in sealed glass tubes, per box of 5 tubes.....	.30
Eastman Pyro Developer Powders , in sealed glass tubes, per box of 5 tubes.....	.25
Thermometer Stirring Rod , (Glass).....	1.50
Eastman Film Developing Clips (nickel), 3½-in., per pair.....	.25
Kodak Junior Film Clips , No. 1, each.....	.12
Kodak Dark-room Lamp No. 2 , ⅝-inch wick...	1.25
Velox Re-developer , per package of 12 tubes....	.84
Eastman Reducer and Stain Remover , per box of 5 tubes.....	.50
Velox Transparent Water Color Stamps , complete booklet of 12 colors.....	.45
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).....	1.00

Bull's-Eye Developing Trays, Chemical Proof,	
4 x 5, each.....	\$.40
3¼ x 5½, each.....	.45
Graduate, R. O. C. Tumbler, 4-oz.....	.15
Eastman Printing Frame, 5 x 7.....	.55
4 x 5.....	.40
3¼ x 5½.....	.40
Kodak "Maskit" Printing Frame, 5 x 7, opens	
two-thirds.....	.85
3¼ x 5½, opens two-thirds.....	.70
3¼ x 4¼, opens two-thirds.....	.65
Kodak Auto-Mask Printing Frame, adaptable	
to 4 x 5, 3¼ x 5½ and smaller negatives.....	1.50
Kodak Amateur Printer, adjustable to any size	
up to 4 x 5½.....	10.00
Kodaloid Printing Masks, for use in Eastman	
Printing Frames to produce white margins on	
prints:	
No. 1 for 1⅝ x 2½ negatives, each.....	.10
No. 3 for 2¼ x 3¼ negatives, each.....	.10
No. 4 for 2½ x 4¼ negatives, each.....	.10
No. 6 for 3¼ x 4¼ negatives, each.....	.10
No. 8c for 2⅞ x 4⅞ negatives, each.....	.15
No. 8 for 3¼ x 5½ negatives, each.....	.15
No. 9 for 4 x 5 negatives, each.....	.15
Eastman Mask Chart, 5 x 7, per doz.....	.10
Eastman Photo Blotter Book, for blotting and	
drying prints.....	.40
Kodak Dry Mounting Tissue, 2 doz. sheets, 4 x 5	.10
2 doz. sheets, 3¼ x 5½.....	.10
3 doz. sheets, 2½ x 4¼.....	.10
Eastman Special Squeegee, 8-inch.....	.85
Kodak Print Roller, double, 6-inch.....	1.00
Flexo Print Roller, single, 4-inch.....	.35
Kodak Photo Paste, per 2-oz. tube.....	.15
Eastman Photo Paste, per 4-oz. jar.....	.25

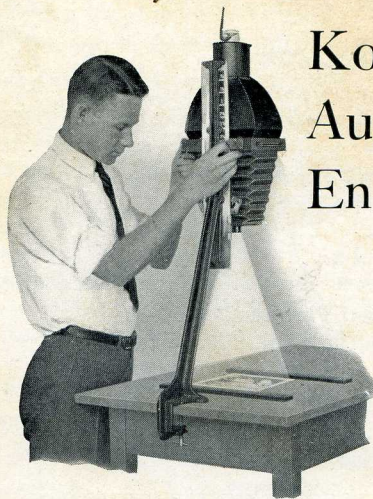
Baltic Mounts, for prints 4 x 5, per 100.....	\$ 4.00
Per 50.....	2.00
For prints, 3¼ x 5½, per 100.....	3.40
Per 50.....	1.70
For prints, 2½ x 4¼, per 100.....	2.80
Per 50.....	1.40
Artist Album, No. 1, size 5½ x 7.....	.25
No. 4, size 7 x 10.....	.35
Agrippa Album, flexible leather cover, loose-leaf,	
50 black leaves, size 5 x 8.....	2.10
Size 7 x 11.....	3.00
Cloth cover, size 5 x 8.....	1.10
Size 7 x 11.....	1.50
"How to Make Good Pictures," an illustrated	
book for the amateur that includes many help-	
ful suggestions; it shows various methods of	
making exposures, developing, printing, en-	
larging, etc.....	.40

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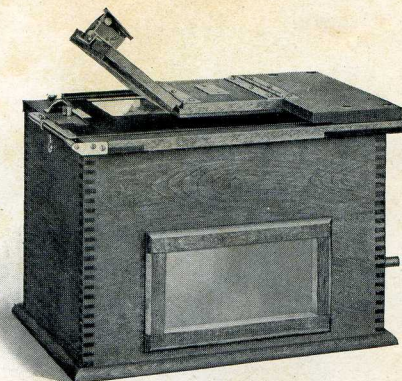
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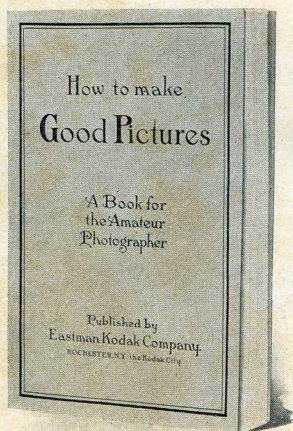
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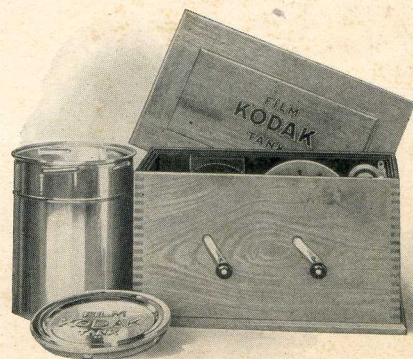
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