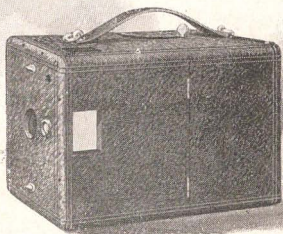


**Adlake
Camera
Instruction
Book**

THE ADAMS & WESTLAKE CO.
CHICAGO

READ THE INSTRUCTIONS
BEFORE LOADING THE
CAMERA.



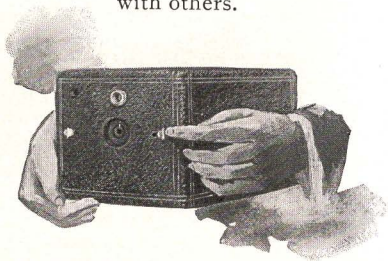
BEFORE taking any pictures read the instructions carefully and thoroughly familiarize yourself with the construction and working of every part of the instrument.

Learn how to operate the shutter for both time and instantaneous exposures; how to place the proper stop before the lens; load a plate-holder with a piece of cardboard or common glass, and insert, open and close the plate-holder in the camera.

Provide a box of dry plates and a ruby lamp. As the Adlake takes a 4×5 inch plate, which is a universal size, you are not limited to the use of

any particular make of plate, but can use the product of all makers. For general use we recommend extra rapid or instantaneous plates.

Orthochromatic plates render color values more correctly than the ordinary plates, but are usually sold at a higher price. Stick to one make and speed of plate until you have fully learned its capabilities ; after that it will be time enough to experiment with others.



You must have a ruby lamp, and to be on the safe side it is best to avoid the cheap makeshifts with which the market is flooded, for many of them leak some white light. To be sure of having a perfectly safe light, purchase a lamp that gives absolutely no white light and has a ground ruby glass, tested by the spectroscope to insure the color being perfect. The Adlake oil lamp has all these requirements. Then if your plates get fogged you will know it was not caused by your ruby light.

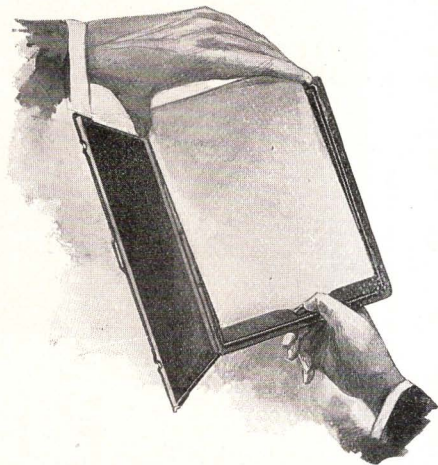
LOADING THE CAMERA.

Take your plate-holders, box of dry plates and lighted ruby lamp into a closet or room that is absolutely dark. Examine carefully to see if any light is admitted from the outside. If so it must be excluded. The only light must come from the ruby lamp. This is very important. When you are satisfied that your light is safe, open the box of plates by running a knife blade under the sides. The cover can then be lifted off. Open a plate-holder and take a plate from the box. Handle the plate by the edges and do not touch the surface. It is well to brush the film or emulsion side (the dull, not the shiny side) with a very soft camel's-hair brush, *slowly and lightly*, to remove any particles of dust that may adhere to the plate. Place the plate, film side up, in the plate-holder; tilt holder up, press thumb on spring (see cut), and the plate will slide into place. Release spring; see that both ends of plate are under the projecting strips and shut the cover. The plate-holder is loaded. Continue until all the plate-holders are filled.

Load camera by placing plate-holders back of the metal partition. Have the loops on plate-holders in front (towards the metal partition and at the top).

OPERATING THE PLATE-HOLDER.

To place a plate-holder in position, raise the metal arms inside the camera as high as they will go by turning the lever on outside of camera to the top of the slide ; lift out plate-holder by putting finger under the wire loop and slide it down in the grooves on



the front of the metal partition, making sure that the projections at the sides of the plate-holder cover engage in the metal arms. Close the camera. The plate-holder is now ready to be opened for the exposure of the plate. To open the plate-holder, press downward and forward on the projecting lever on the outside of the camera.

MAKING THE EXPOSURES.

Before making an exposure be sure of three things :

FIRST.—That the shutter is set properly. (For time or instantaneous exposures, as desired.)

SECOND.—That the proper stop is in position before the lens.

THIRD.—That the unexposed plate is in position, and the cover of the plate-holder is open.

INSTANTANEOUS EXPOSURES OR SNAP-SHOTS.

To take instantaneous pictures the object must be in the full, open sunlight, and the camera must be held so rays of the sun will not fall on the lens. In other words, have the object in the sunlight and the lens in the shade. As the lens is of the "fixed focus" type, careful judging of distances and accurate focusing is dispensed with. Everything is in focus at ten feet and beyond.

Use the largest stop for snap-shots.

The milled metal ring directly over the lens controls the stops, and by turning the ring either of the three stops can be brought into place.

Always use the largest stop for snap-shots, except where the sunlight is unusually strong and there are no

heavy shadows, such as views on the water or in tropical climes, when the middle stop may be used. Never use the smallest stop for snap-shots, because the light will not be sufficient to impress the image on the emulsion, and the plate will be spoiled.

USE THE FINDER.

Point the camera at the object to be photographed and find the image in the finder. For a horizontal picture (5 inches wide by 4 inches high), hold the camera as shown in cut. For a vertical picture (4 inches wide by 5 inches high), hold the camera with the handle up, as shown in cut. The finders show a correct but reduced fac-simile of the photographic image. Objects not shown in the finder will not show in the picture.

HOLD THE CAMERA LEVEL.

Hold the camera level and never point it up or down at an object. If you do, the object will have the appearance of falling over.

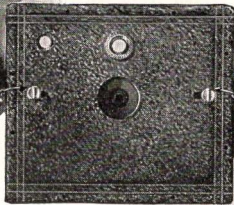
To photograph a tall object, such as a building, monument, etc., the operator should, if possible, take the picture from an elevation of half the height of the object to be photographed, and at such a distance from the subject that the entire object can

be seen in the finder, holding the camera level. Usually such pictures can be taken successfully from the window of an adjoining building.

When photographing a small object, hold the camera level with the center of the object.

PUSH THE BUTTON.

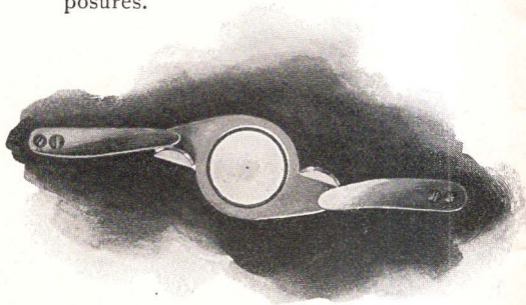
The shutter is always set and is operated by pushing the button marked I, alternately to right or left. If the button is at the right hand of slot, simply push it to the left and vice versa.



To make the exposure, see that the cover of the camera is closed, open the plate-holder, hold the camera level and steady, and push the button.

After the exposure is made, *close the plate-holder* by raising the lever

as far as it will go. Be sure the plate-holder is tightly closed before you open the camera. Open the camera, lift out plate-holder containing the exposed plate, and place it back of the partition with the flat side forward and with the loop side at the bottom. By doing this you can readily distinguish the unexposed from the exposed plates and avoid making double exposures.

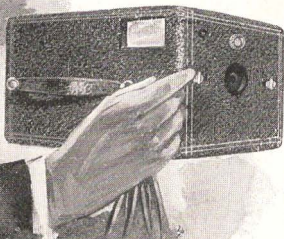


Clean the lens occasionally by rubbing carefully with very soft tissue paper. The lens can be easily removed by taking out the metal partition and plate-holders, and giving the lens-holder wings a quarter turn.

TIME EXPOSURES.

Place the camera on a firm support like a tripod or table in such a position that the finder will show the view desired. Should you want to photograph a window, picture or anything in a glare of light, it will be

necessary to use non-halation plates, otherwise the picture will be blurred. If you use ordinary plates, do not point the camera at a window or the photograph will show halation. Carefully arrange the window shades to secure the best lighting of the subject.



When you have placed the camera in a secure place (we recommend the use of a tripod for time exposures), push the button marked T to the other end of the slot. The shutter is then set for time. Turn the proper stop before the lens. Push the button marked I to open the shutter and reverse to close the shutter. Avoid jarring the camera during the exposure, or the picture will be blurred. When through making time exposures, push button marked T to other end of slide and shutter will be set for instantaneous exposures.

TIME NEEDED FOR INTERIOR EXPOSURES.

	With Large Stop.	With Medium Stop.	With Small Stop.
Two or more windows and white or light colored walls.			
Sunlight, bright..	2 sec.	3 sec.	8 sec.
" hazy ...	4 " "	6 " "	16 " "
Cloudy sky, bright	10 " "	15 " "	40 " "
" " dull..	18 " "	30 " "	1¼ min
One window, white or light colored walls.			
Sunlight, bright...	3 " "	5 " "	12 sec.
" hazy ...	8 " "	12 " "	35 " "
Cloudy sky, bright	15 " "	23 " "	1 min.
" " dull..	30 " "	45 " "	2 " "
Two or more windows, colored walls, medium.			
Sunlight, bright...	4 " "	6 " "	16 sec.
" hazy	10 " "	15 " "	40 " "
Cloudy sky, bright	20 " "	30 " "	1⅓ min.
" " dull...	40 " "	1 min.	2¾ " "
One window, colored walls, medium.			
Sunlight, bright...	6 " "	9 sec.	25 sec.
" hazy...	15 " "	25 " "	1 min.
Cloudy sky, bright.	30 " "	45 " "	2 " "
" " dull...	1 min.	1½ min.	4 " "
Two or more windows, colored walls, dark.			
Sunlight, bright...	10 sec.	15 sec.	40 sec.
" hazy.....	20 " "	30 " "	1⅓ min.
Cloudy sky, bright.	40 " "	1 min.	2¾ " "
" " dull..	1¼ min.	2 " "	5 " "
One window, colored walls, dark.			
Sunlight, bright...	20 sec.	30 sec.	1⅓ min.
" hazy.....	40 " "	1 min.	2¾ " "
Cloudy sky, bright.	1 min.	1½ " "	4 " "
" " dull...	2½ " "	3¾ " "	10 " "

OUTDOOR TIME EXPOSURES.

For time exposures out of doors use the smallest stop in the lens, place the camera on a firm support, set shutter for time and expose as follows:

With sunshine—Open and close the shutter quickly as possible to avoid over-exposure.

With light clouds—From one-half to one second will be sufficient.

With heavy clouds—From two to five seconds will be necessary.

The time given above applies to the hours between ten and three. For other hours or for objects in the shadow, accurate directions cannot be given; you must learn by experience. "Expose for the shadows and let the high lights take care of themselves."

STOPS.

Use the stops as follows :

The Largest—For instantaneous exposures in bright sunlight.

The Middle—For instantaneous exposures when the sunlight is extremely strong and there are no heavy shadows, such as views on the water or in tropical climates; also for interior time exposures. (See page 10.)

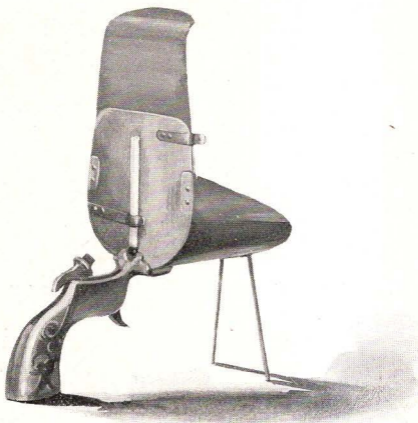
The Smallest—For time exposures outdoors in cloudy weather, never for instantaneous exposures. Read preceding chapter entitled "Outdoor Time Exposures" for time required.

The smaller the stop the sharper the picture.

When setting the stops, see that the one to be used is brought to the center of the lens where it catches.

FLASH-LIGHTS.

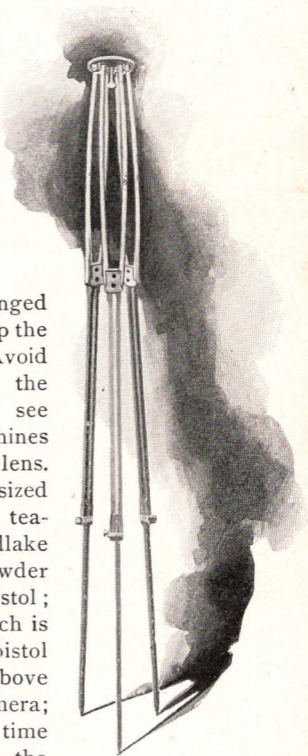
In many instances it will be found impossible to take satisfactory interiors or portraits on account of poor lighting. By using the Adlake Flash-Light Pistol and Powder this difficulty



Adlake Flash-Light Pistol with Cover.

is removed, and it is possible to obtain interesting souvenirs of card parties, dinner parties, etc., which will become more highly prized with the flight of time.

The camera should be placed on a tripod or a firm support. Compose the picture by the aid of a lighted lamp which can be moved from side to side, and the flame of which can be readily seen on the finder. There should be an abundance of electric, gas or lamp light in the room, so arranged that it will light up the subject well. Avoid reflections. Use the large stop and see that no light shines directly in the lens. For an ordinary sized room, place one teaspoonful of Adlake Flash-Light Powder in the Adlake Pistol; see that the match is in place; hold pistol about two feet above and back of camera; set the shutter for time exposures; open the shutter, expose, *fire* and close the shutter. Plenty of light in the room serves to illuminate the dark shadows caused by the flash.



DEVELOPMENT.

Do not be a mere button-pusher. The most fascinating part of photography is the developing of the negatives. We urge everyone to do his own developing ; but when this is inconvenient, the plates may be sent to us and we will develop and print at a nominal charge. Careful atten-



Adlake Developing and Printing Outfit.

tion will be given all orders, as it is to our interest to get the best results possible from every negative.

For developing, provide an Adlake Developing and Printing Outfit.

The outfit contains :

- 1 Adlake Oil Lamp.
 - 4 Trays.
 - 1, 4-ounce Graduate.
 - 1, 4x5 Printing Frame.
 - Adlake Developer Powder (for 20-oz. solution).
 - Adlake Fixing Powder (for 8-oz.)
 - Adlake Combined Toning and Fixing (for 8-oz.).
 - 1 Dozen sheets 4x5 Adlake Printing Out Paper.
 - 1 Dozen Card Mounts.
- Price, complete, neatly packed, \$3.00.

Prepare your dark room and light the ruby lamp. Also provide plenty of clear water and a receptacle for water that has been used. Have a small table or shelf of convenient height in dark room upon which to place the trays. Put five ounces of clear water into one of the trays, and pour in the contents of one capsule of the developer powder and stir until dissolved.

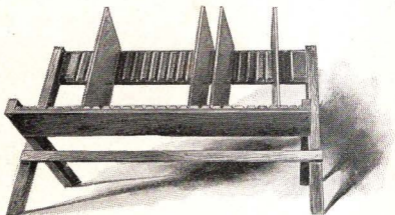


Adlake Ruby Lamp.

Into another tray pour four ounces of water and the contents of two capsules of the fixing powder. Fill the third tray with clear water. Provide an old towel and place it where it will be handy. Close the door of the dark room and wait a few minutes to see if

any outside light gets in. When you are satisfied that the light is safe, place the ruby lamp about two feet from the developer, open a plate-holder and carefully take out the plate. Always handle the plate by the edges and do not touch the surface.

Place the plate, sensitized side up, in the developing tray. Rock the



Negative Rack.

tray back and forth to prevent streaks and air bubbles. In about a minute the plate will begin to darken in spots representing the "high lights," and then the detail will come up so that objects in the picture can be distinguished. The progress of development may be watched by holding the negative from time to time up to the lamp. When the details come out strongly and the dark spots show on the back of the negative, which may take from five to ten minutes, the development is complete and the plate must be taken out. Wash the plate thoroughly in two changes of fresh

water.* After washing completely, immerse the negative in the fixing bath until it is entirely clear of white spots and the plate is transparent instead of milky. This operation will require from ten to fifteen minutes. After the fixing, light will not injure the negative and you can now examine the plate in daylight.

When the negative is fixed, wash it thoroughly in running water for half an hour or in several changes of water. Rinse the plate and set on edge in a dry place free from dust until thoroughly dry. When dry, the negatives are ready for printing. Wash your fingers after you have placed them in the solutions, and do not get even a drop of the fixing solution in the developer, or your negative will be spoiled.

When through with the development, pour the developer in a clean bottle, labeled "Developer," and keep the bottle tightly corked. You can continue using the developer until its color changes to a muddy brown. Pour the fixing solution in a bottle marked "Fixing Solution," and keep tightly corked. The fixing solution may be used for weeks before it loses its strength.

Rapid and sensitive plates should be kept in the dark as much as possible, and it is wise to cover the tray with a clean piece of cardboard while

waiting for the developer to act. Good development requires a moderate coolness. Warm solutions or an overwarm room may bring about an organic change in the gelatine film of the plate that will cause it to pucker or frill. In very warm weather ice water and ice in the developer and fixing solution may be necessary.

Order and cleanliness are positively necessary in photography. Use separate trays for developing, fixing and toning, and mark them so you can readily distinguish for what purpose each is intended. Never use the developing tray for the fixing solution, nor the fixing tray for the developing solution. Wash the trays and graduates thoroughly after using, but do not use soap or any cleansing compound.

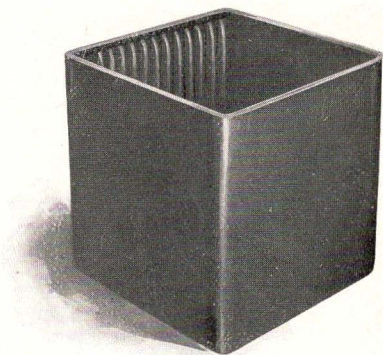
SUGGESTIONS ON DEVELOPING.

Do not try to develop more than one negative at a time; but you can develop a number of negatives without leaving the dark room. As soon as one plate is developed and rinsed, put it in the fixing tray. If the least particle of the fixing solution gets on your fingers, wash and wipe them before again touching a plate or the developer.

Too much intensity is caused by over-development.

Small transparent spots of irregular shape are caused by dust. Keep the inside of the camera free from dust by occasionally wiping it out with a slightly damp cloth.

Crystallization on the negative and fading of image is caused by imperfect washing of negative. The final washing should be thorough.



Negative Fixing Bath.

Foggy negatives are caused by over-exposure ; by white light entering the dark room ; by too much light during development ; or by too warm a developer ; or by hypo getting into developing solution.

Weak negatives with clear shadows are caused by under-development.

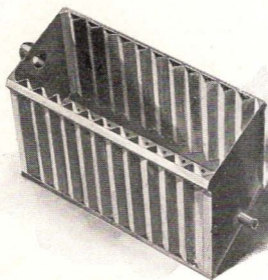
The plates should have been in developing solution longer.

Too strong negatives with clear shadows are caused by under-exposure.

Weak negatives with plenty of detail in the shadows are caused by over-exposure or too weak a developer.

PRINTING.

Open the printing frame and place the negative, with the shiny side down, in the frame. Place the paper, sensitized side down, on the negative. Replace the back of the frame and secure the springs.



Negative Washing Box.

The operation of putting in the sensitive paper must be performed in a subdued light, and the unused paper must be kept in its envelope. Paper should be kept in a dark, cool place, free from moisture.

The printing frame, when filled, is to be placed, glass side up, in sunlight until the light, passing through the

negative into the sensitive paper, has impressed the image sufficiently upon it. The printing can be examined from time to time, in a subdued light, by opening one-half of the hinged back of the frame, keeping the other half fastened to hold the paper from shifting.

Print a trifle darker than the color desired in the finished photograph. Do not handle the sensitized side of the paper. Keep the prints in a dark place until ready to tone. A handy way is to place them between the leaves of a book.

TONING AND FIXING.

Prepare the toning and fixing solution by dissolving the contents of one capsule of Adlake Combined Toning and Fixing Powder in eight ounces of water. After using keep this solution in a tightly corked bottle, as it can be used repeatedly. Immerse the prints, face up, one at a time, in the solution. Keep the prints in motion and see that no air bubbles are on the surface of the prints.

The prints will almost immediately change to a reddish-yellow color, then to a brown. Continue the toning until the prints get the shade desired.

When the proper shade has been attained, remove the prints from the toning solution and immerse for five

minutes in the following salt solution to stop the toning :

Salt	½ ounce.
Water	16 “

Then wash the prints in running water for half an hour, or in twelve changes of water.

After washing place the prints, picture side up, on a sheet of plain white or manilla paper until dry.

SQUEEGEE PRINTS.

A beautiful finish can be given the prints by the squeegee process as follows: Take a ferrotype plate especially made for the purpose and wash it thoroughly clean with hot water. Dry with a soft, clean cloth and coat with the following solution: A piece of paraffine size of pea dissolved in four ounces of benzine. Coat the clean plate thoroughly with this solution and polish it off with a clean, dry cloth. After the prints have been washed, take them directly from the water and lay on ferrotype plate, face down, rubbing the print in contact with a clean blotter or rubber squeegee. Set the plates in a cool place to allow the prints to dry. Let them dry thoroughly, and when removed a beautiful glaze finish will result. The plates should be thoroughly washed and treated as directed each time before

using, otherwise the prints will stick to plate.

For mounting, provide a bottle of photo-paste. Ordinary paste is apt to discolor the print. Apply a thin coat to the back of the print and place carefully on the card. Put a blotter over the print and run a squeegee roller over the print, or rub with the palm of the hand until the print lies perfectly smooth.

BLUE PRINTS.

Blue prints are quickly and easily made and yield satisfactory results.

Print until the deepest shadows are a slightly bronze color, but *not* until the whole picture shows out clearly in bronze, as this will spoil the half tones and lose detail.

Remove the paper from the frame and place it in clear, fresh water in subdued light. Change the first water after five minutes, and wash in frequent changes of water for twenty minutes more, and then hang up to dry if prints are not to be mounted. When prints are to be mounted, place them between clean blotters until surface is dry, and mount while still damp.

Don't wash the prints for less than twenty minutes, and avoid over-printing, as the paper does not gain its full depth and brilliancy until the prints are thoroughly dry.

If the paper washes down too light after being twenty minutes in water, the exposure must be lengthened. Do not reduce the amount of washing, as the water does not bleach the print, but makes it more permanent if the exposure has been correct.

Store your paper in a dry place, under pressure, if possible.

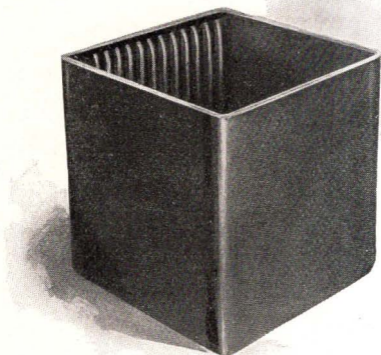
Don't handle the paper in white light. Even subdued light will injure its tones and keeping qualities.

Don't be afraid of using too much care because it is "only Blue Print Paper."

PRICE LIST.

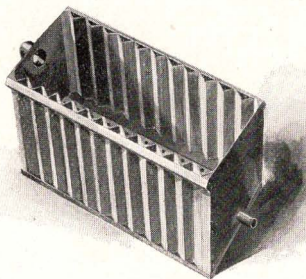
Adlake Camera, for 4 x 5 pictures, with 12 Metal Single Plate-Holders	\$ 12.00
"Adlake Special" Camera, for 4 x 5 pictures, with 12 aluminum plate- holders	15.00
Adlake Carrying Case, black leather carrying case, with shoulder-strap, each	2.00
Extra Plate-Holders, steel, each . . . . .	.50
Extra Plate-Holders, aluminum, each..	.65
Adlake Extra Rapid Dry Plates, per dozen . . . . .	.50
Adlake Special Extra Rapid Dry Plates, per dozen . . . . .	.65
Cramer's Crown Dry Plates, per dozen,	.65
Seed's 27 Gilt Edge Dry Plates, per doz.	.65
Seed's Instantaneous Non-halation Plates, per dozen . . . . .	.80
Cramer's Instantaneous Orthochro- matic, per dozen . . . . .	.65
ADLAKE Dark-Room Lamp. Has a ground and spectroscope-tested ruby glass, and gives an absolutely safe light. Burns oil and the flame is adjustable from the exterior. By means of our binding spring the shield can be raised and lowered to any position desired. (See page 15.) Each	1.00
DURANOID TRAYS, black, smooth and strong. Acid and alkali proof, 4 x 5, each . . . . .	.20
Graduates, 4-ounce, each . . . . .	.25
Graduates, 8-ounce, each . . . . .	.40
Hand Scales, 6-inch, each . . . . .	.75

ADLAKE Developing and Printing Outfit. An exceedingly good outfit. CONTENTS—1 Adlake Oil Lamp; 4 Trays; 1 4x5 Printing Frame; 1 4-oz. Graduate; Adlake Developer Powder, for 20 oz. solution; Adlake Fixing Powder, for 8 oz. solution; Adlake Combined Toning and Fixing Powder, for 8 oz. solution; 1 doz. Adlake Printing Paper; 1 doz. 4x5 Mounts. (See page 14.) Price, \$ 3.00



- Hard Rubber Fixing Baths. Each bath holds 12 plates. 4x5, each..... 2.00
- ADLAKE Sliding Tripod. This Tripod is made to slide; has two sections and aluminum top. It is quickly set up and easily adjusted. Price.. 2.00
- ADLAKE Folding Tripod, made of selected wood. The lower end folds within the upper. The legs are fastened to the top and are not detachable. Price..... 1.50

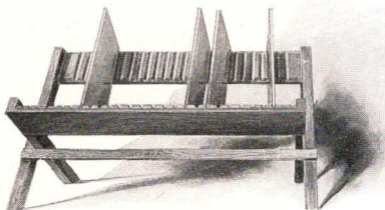
Adlake Developer Powder, sufficient for 20 oz. developing solution.....	\$ 0.25
Adlake Fixing Powder, sufficient for 8 oz. fixing bath.....	.15
Adlake Combined Toning and Fixing Powder, sufficient for 8 oz. solution.....	.30
Adlake Flash-Light Pistol. A good, serviceable pistol. The charge is ignited by the hammer striking the head of a parlor match. The pistol with cover can be used for making flashes out of doors. Pistol, without cover, 75c. Pistol, with cover, (See page 12).....	1.00



Negative Washing Box, for washing negatives after they have been fixed. Made of zinc. Holds 12 plates, each,	1 00
Printing Frames, 4 x 5, each.....	.30
Adlake Printing-Out Paper, 4 x 5, per dozen.....	.20
Velox, Matt, Printing-Out Paper; can be printed by artificial light, 4 x 5, per dozen.....	.25
French Satin, Jr., Blue Print Paper, per 25 sheets.....	.20
Squeegee or Ferrotypes Plates, 10 x 14 inches, each.....	.20

Squeegee Rollers, 6-inch, each	\$ 0.35
Photo Paste, Higgins', 3-ounce jar, 15 cents; 6-ounce jar .....	.25
Developing, Printing and Mounting, each .....	.15
Developing only, each .....	.08
Printing and Mounting only, each.....	.10

On orders for developing and printing less than one-half dozen, 15 cents extra will be charged.



Negative Racks, for holding negatives while drying. Have grooves for 24 plates, each.....	.40
Sunshine Burnisher, heated by an iron which is put in the coals and then in lower roller. Will burnish 20 or 25 prints with one heating; will take prints up to 6½ inches	5.00
Karma Toning Tablets, readily dissolve in water, per package .....	.25
Karma Toning Outfit, containing one box toning tablets, hypo and ounce measure .....	.40
Mounts, No. 953, Unenameled, Gilt Bevel Edge, Round Corners, Primrose, Maroon, Bottle Green or Chocolate, per dozen.....	.15
Mounts, No. 931, Unenameled, Narrow Embossed Border, Round Corners, White, Queen's Gray or Tea, per dozen.....	.18

Mounts, No. 396, Unenameled, Wide Embossed Border, Square Corners, White, Gray, Tea or Sage Green, per dozen.....	\$ 0.20
Mounts, No. 544, Enameled both sides, White Embossed Border, with Narrow White Line, Square Corners, White Center, with Queen's Gray Border; an extremely handsome card, per dozen.....	.30
Mounts, No. 59, Unenameled, 7 x 8 in., 1 3-16 in. Embossed Border, Square Corners, White, Queen's Gray or Sage Green, per dozen.....	.35
Mounts, No. 774, Unenameled, 8 x 10 in., very Wide Embossed Border, Square Corners, White, Queen's Gray or Sage Green: a splendid Heavy Mount for Exhibiting Prints, per dozen.....	.50
"Second Step in Photography," by F. Dundas Todd. Very complete; well illustrated; paper.....	.50
"The Photographic Primer," by J. C. Millen, M. D., and J. C. Worthington. Highly recommended; in cloth.....	1.00

CHEMICALS.

The quality of our chemicals will be found very satisfactory. We carry a large variety and can supply at short notice any chemicals not found in the list. Prices include containers:

Acid, Acetic, No. 8, 8-ounce bottle.....	\$ 0.15
Acid, Citric, ounce.....	.20
Acid, Pyrogallic, Schering's, ounce....	.35
Amidol, ounce.....	.75
Alum, Chrome, pound.....	.25
Alum, Powdered, pound.....	.15
Ammonia, Liq. Conc., pound.....	.40
Ammonia, Sulpho-Cyanide, ounce....	.20
Borax, ounce.....	.05
Eikonogen, ounce.....	.40
Glycin, ounce.....	.75
Gold Chloride, C. P., 15-grain vial....	.50
Hydrochinon, ounce.....	.40
Iron, Citrate of Ammonia, per ounce..	.10
Iron, Proto. Sulph., per pound.....	.20
Lead, Acetate, ounce.....	.15
Metol, ounce.....	.75
Potassium, Bromide, ounce.....	.20
Potassium, Carbonate, pound.....	.30
Potassium, Oxalate, Neutral, per ½-lb.	.40
Potassium, Red Prussiate, ounce..	.10
Platinite, Chloro-Platinite of Potas- sium, 15-grain vial.....	.50
Rodinal, 3-ounce bottle.....	.60
Sodium, Acetate, Cryst., 4-ounce bottle	.20
Sodium, Bi-carbonate, 4-ounce.....	.15
Sodium, Carbonate, pound.....	.15
Sodium, Hyposulphite, pound.....	.10
Sodium, Hyposulphite, 5 pounds.....	.40
Sodium, Sulphite, Cryst., pound, corked bottle.....	.30
Sodium, Sulphite, Granular, pound, corked bottle.....	.35
Sodium, Tribasic, Phosphate, 4-ounce bottle.....	.25

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