Picture taking with the

STEREO KODAK

MODEL NO. 1

Published by

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ROCHESTER, N. Y.

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1888

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April, 1920

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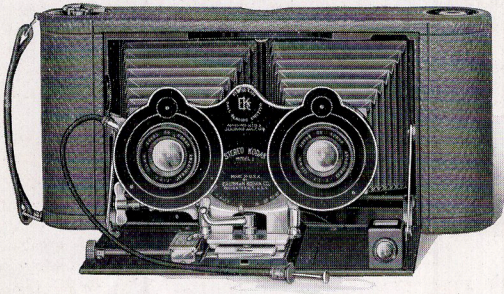


Stereo Kodak

Model No. 1

Stereo Kodak

Model No. 1

For Stereo Pictures

BEFORE loading or attempting to take any pictures with the Kodak read the following directions carefully and become thoroughly familiar with the instrument, taking special care to learn how to operate the shutter. Work it for both time and instantaneous exposures several times 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 wound tightly on the spool so as to protect the film while loading and unloading the Kodak. It is best to select some place where the light is not too bright, to insure safety.

Loading the Kodak

The film for the Stereo Kodak, Model No. 1, is known as No. 2 Bulls-Eye cartridge, size 3½x3½, No. 101, and is put up in light-proof cartridges so that the camera can be loaded and unloaded in daylight. It is best that this be done in a 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, otherwise it may slip and loosen sufficiently to fog the film.

1. To open the Kodak, grasp the instrument with the left hand, and remove the back by pressing in

simultaneously with the thumb and second finger of the right hand on the two metal catches, then lift up the back.

2. The Kodak having been opened, an empty spool with a slit in it will be found in the winding end of the camera. This is the reel onto which the film is wound after exposure. The full spool of film is to be placed in the chamber at the opposite end of the Kodak. To accomplish this pull out spool pins at each end of empty chamber until the inside ends are flush with the inside of the spool chamber.

3. Place the film cartridge into the chamber so the duplex paper unwinds from the outside or off the top.

Be careful to get the top of the spool at the top of the camera. The top is the winding side of the camera. Each cartridge is marked with the word "Top", on the duplex paper near the top of the spool. If the cartridge is inserted wrong end up, the duplex paper instead of the film will come toward the lens, resulting, of course, in the absolute loss of the pictures.

4. Push the spool center pins back to their original positions. The center pins now act as an axis for the spool to turn on.

5. Remove the gummed slip that holds the end of duplex paper; pass the paper over the aluminum rollers and thread into the slit in the winding reel. Turn the key one or two slight turns—just enough to bind the paper on the reel—and no more.

Be careful that the duplex paper 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.

6. Replace the back on the Kodak, being careful to put it on right side up (the wide catch at the top), and snapping the springs at the top and bottom fully

into place. Care should always be taken to handle the back of Kodak carefully, especially when it is detached from camera, as even a slight bend would make it fit badly, resulting very probably in a leakage of light and consequent loss of film.

Throughout the foregoing from the time the gummed slip is cut on the fresh roll of film until the Kodak is closed, see that the duplex paper is wound tightly on the spool. If the paper is allowed to loosen, light will be admitted and the film will be fogged.

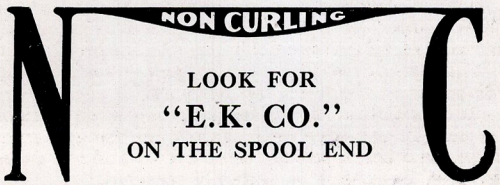
7. Turn the winding key slowly until the figure **2** appears exactly in the center of the red window in the back of Kodak, which signifies that the film is in position for the first exposure.

For *all* exposures use even numbers, i. e., 2, 4, 6, 8, 10, 12, as each Stereo exposure makes two separate negatives.

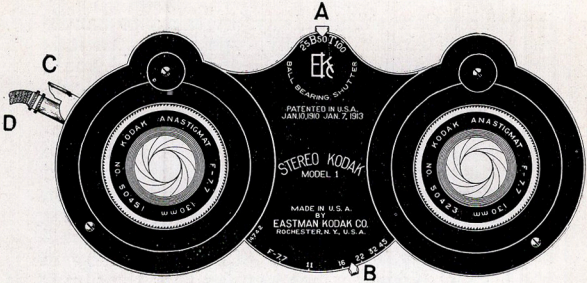
Press in slightly on the winding key when turning it so as to make sure that the web on the key stays within the slot in the top of spool.

Load your Kodak with Kodak Film

Look for this Trade Mark on the box



"If it isn't Eastman
it isn't Kodak Film."



Operating the Shutter

The scale at the bottom of the shutter indicates the openings of the Iris diaphragm, according to the "*f.*" system. The top scale of the shutter indicates the different speeds that can be used when making exposures.

When the indicator "A" is placed over the letter "T", time exposure of any duration may be made. Press the push-pin at end of cable release "D" or push down on finger release "C" to open the shutter. Time the exposure by a watch. Press the push-pin or finger release again to close the shutter.

"Bulb" or short time exposures are made by placing the indicator "A" over the letter "B". Press the push-pin "D" or finger release "C" to open the shutter and release it to close the shutter. *This makes the exposure.* The shutter will remain open as long as the push-pin or release "C" is under pressure.

The graduations, 25, 50 and 100, represent the speeds of the shutter for instantaneous exposures.

NOTE—The lever "A" should be used at 100, only when taking moving objects in bright sunshine, and lever "B" must always be placed at *f.*7.7 when taking this kind of a picture.

When making instantaneous exposures the camera may be held in the hands. If time or "bulb" exposures are to be made, place the camera upon some firm support, like a tripod, table or chair.

The shutter is self setting and works automatically. Exposures are made by pressing push-pin at end of cable release "D" or pushing down on release "C". Avoid making too sharp a bend in the cable release as by doing so it will be liable to kink. Be sure to hold the camera rigid, as a slight jarring will cause a blurred negative.

Stops or Diaphragms

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

The opening for the lens aperture can be reduced or enlarged in accordance with the strength of light at the time when making an exposure.

***f*.7.7**—For instantaneous exposures on *slightly* cloudy days, using speed 25.

***f*.11**—For *all ordinary instantaneous exposures* when the sun shines and use speed 25.

***f*.16**—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows, such as in views on the seashore or on the water, using speed 50; also, for interior "Time" exposures, the time for which is given in the table on pages 15 and 16.

***f*.22**—For instantaneous exposures of extremely distant views, marine or snow scenes or clouds, in bright sunshine, using speed 25; also for "Time" exposures.

***f*.32 and 45**—For interiors. *Never for instantaneous exposures.* For "Time" exposures outdoors in cloudy weather. The time required for "Time" exposures on cloudy days with smallest stop will range from ½ second to 5 seconds, according to the light. The smaller the stop the sharper the picture.

Absolute failure will be the result if you use the *smallest* stop for instantaneous exposures.

Use Stop *f*.11 and Speed 25

For all ordinary out-door work when the sun is bright, use stop *f*.11 and use speed 25. If a smaller

stop is used for ordinary snapshots, the light will be so much reduced that it will not sufficiently impress the image on the film and failure will result.

When making portraits out of doors, when the sun is shining bright, place the subject in the shade of a building or large tree, but with clear and unobstructed sky overhead—then use stop *f*.7.7 and use speed 25. By following this rule unpleasant and distorting shadows on the face will be avoided.

In views on the water when the sunlight is *unusually strong* and there are no heavy shadows, diaphragm *f*.16 and speed 50 may be used.

If a smaller stop opening than *f*.16 is used for snapshots *absolute failure will result*, except that *f*.22 may be used for extremely distant views, marine or snow scenes or clouds, in bright sunshine, using speed 25.

To Focus the Kodak

Open the bed by pressing the hidden button on the top of the Kodak. Pull the bed down until the side brace springs lock it, so it is firm.

Do not allow the sun to shine directly on the lenses with the bellows folded—this will fog the film and cause a white spot or moon on the center of the print.

Grasp the lever at the bottom of the front standard and extend the bellows by pulling out the front to the limit of motion, then clamp the front by pushing the lever to the left. The indicator will then be in a position over the 100 foot mark on the index plate. When focusing on subjects that are closer to the camera, use the pinion controlled by the milled head at the edge of the bed of Kodak, and rack front forward until the indicator is over the division on the scale which corresponds to the distance at which the principal subject is to the lenses. The index plate on the camera bed is divided for 6, 10, 15, 25 and 100 feet. The index plate is scaled both for feet and

meters and care should be taken not to confound them. Before closing the Kodak see that the pinion is turned back to the limit of motion, as otherwise the bed of Kodak will not close properly.

NOTE—The subjects for stereoscopic views are always best when they have some figure close in the foreground, approximately twelve to twenty feet away.

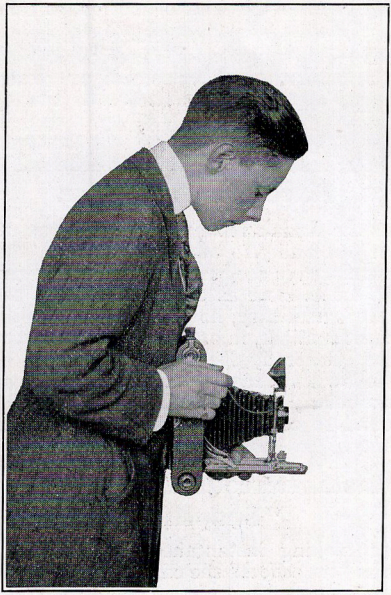
How to Use the Stereo Kodak as a Fixed Focus Camera

Focus the Kodak at 25 feet, set the stop midway between *f*.11 and *f*.16 and use speed 25, then the lenses furnished in the Stereo Kodak will cover sharp any subject as close as twelve feet up to any distance. It is necessary, however, that the subject be in brilliant sunlight, in order to obtain a fully timed exposure. Generally speaking, this rule is the best one to follow when making stereoscopic views unless you particularly wish some one subject close in the foreground to come out strong and have the rest fade away.

Instantaneous Exposures or "Snapshots"

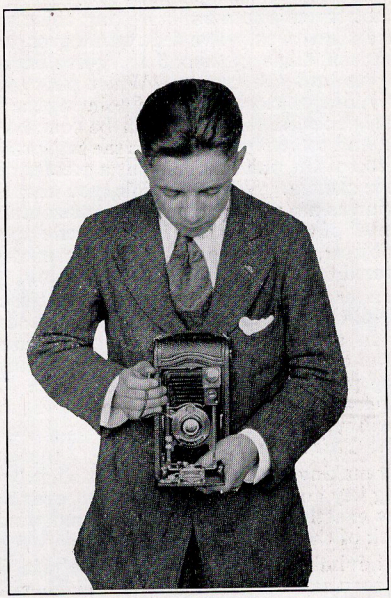
When making instantaneous exposures, better known as "snapshots" the camera is usually held in the hand. The subject should be in bright sunshine and exposures made from about three hours after sunrise to three hours before sunset. Earlier or later than these hours time exposures should be made. See "Time Exposures in the Open Air", page 16.

Never make an exposure with the Kodak pointing toward the bright sun. The light should come from behind the operator or over the shoulder, shining



IMPORTANT

When making instantaneous exposures, hold the camera firmly against the body



as shown in illustrations, and when operating the cable release or pressing the exposure lever, hold the breath for the instant.

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. Endeavor to catch them at an angle of about forty-five degrees, or coming toward the camera. When photographing a tall building at close range and pointing the camera upwards, lines in the photo will be found very irregular and to converge towards the top, on account of the top of the building being at a greater distance from the camera. When possible, you should be in a position as near as you can to the horizontal line of the center of the subject. 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 to make an exposure, hold the camera firmly, and as nearly level as possible. Locate the object in the finder by looking squarely down into it, (*not at an angle*), and then release the shutter by pressing push-pin at end of cable release "D" or finger release "C", using care not to jerk the camera. This will uncover the lens a fractional part of a second. *This makes the exposure.*

After making the exposure, press in slightly on the winding key and turn it until the next even number appears exactly in the center of 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

When making time exposures some judgment must be used as to the proper length of time for the exposure. 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 other firm support where there will be no danger of moving it during the time the exposure is made; center the subject in the finder; set the shutter for time exposure as described on page 8, then press the push-pin at end of cable release "D" or finger release "C", once to open and when sufficient time has elapsed once to close —using care, of course, not to jar the camera either in opening or closing the shutter. Do not point the Kodak directly at a window. Be sure, if using a chair or table, to place the Kodak not more than two or three inches from the edge, so as to avoid including part of the chair or table in the picture.

Time Needed for Interior Exposures

The following table gives the time of the exposure required under varying conditions of light with the stop *f*.16 in the lens. If the stop *f*.11 is used, give only one-half the time; with stop *f*.7.7 give one-fourth the time, and, if the stop *f*.32 is used give four times the time of the table, and with *f*.45 give eight times the time of the table. The smaller the stop the sharper the picture.

White walls and more than one window:

bright sun outside, 4 seconds;
hazy sun, 10 seconds;
cloudy bright, 20 seconds;
cloudy dull, 40 seconds.

White walls and only one window:

bright sun outside, 6 seconds;
hazy sun, 15 seconds;
cloudy bright, 30 seconds;
cloudy dull, 60 seconds.

Medium colored walls and hangings and more than one window :

bright sun outside, 8 seconds;
hazy sun, 20 seconds;
cloudy bright, 40 seconds;
cloudy dull, 80 seconds.

Medium colored walls and hangings and only one window :

bright sun outside, 12 seconds;
hazy sun, 30 seconds;
cloudy bright, 60 seconds;
cloudy dull, 120 seconds.

Dark colored walls and hangings and more than one window :

bright sun outside, 20 seconds;
hazy sun, 40 seconds;
cloudy bright, 80 seconds;
cloudy dull, 2 minutes, 40 seconds.

Dark colored walls and hangings and only one window :

bright sun outside, 40 seconds;
hazy sun, 80 seconds;
cloudy bright, 2 minutes, 40 seconds;
cloudy dull, 5 minutes, 20 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.

If earlier or later the time required will be longer.

Time Exposures in the Open Air

When the stop *f*.45 is in the lens the light admitted is so much reduced that time exposures out of doors may be made the same as interiors, but the exposure must be much shorter.

With Sunshine—Open and close the shutter as quickly as possible.

With Light Clouds—From ½ to 1 second will be sufficient.

With Heavy Clouds—From 2 to 5 seconds will be required.

The foregoing table is calculated for the same hours as mentioned for Interiors, page 16, but for objects in the open air. For other hours or for objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposures to give.

Time exposures cannot be made while the Kodak is held in the hand. Always place it upon some firm support, such as a tripod, chair or table.

For exceedingly short time exposures as above described use the "bulb exposure". See page 8.

Rising Front

The Stereo Kodak is provided with a rising front, which may be utilized in cutting out an undesirable foreground or to assist in taking in the top of a high building, etc.

The front may be raised by turning the key to the left, which is located under the shutter and directly over the pinion used when focusing the Kodak. When through using the rising front, center the lenses by turning the key to the right, to the limit of motion.

Experience alone can teach the many ways in which the rising front may be used for composing artistic pictures.

IMPORTANT—Do not fail to center the lenses before closing Kodak, as otherwise there is danger of ruining the bellows when folding them.

Closing the Kodak

When through using the Kodak fold the bellows by reversing the operation described on page 10, and press down on arm locks on each side of bed. The bed will now close readily.

Avoid making too sharp a bend in the cable release, when closing the camera, as by doing so it will be liable to kink.

Flash-Light Pictures

By the introduction of Eastman Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of cardboard, a pin and a match complete the list of essential extras, although a Kodak Flash Sheet Holder is a great convenience.

With flash sheets, no lamp is necessary, there is a minimum of smoke and they are far safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

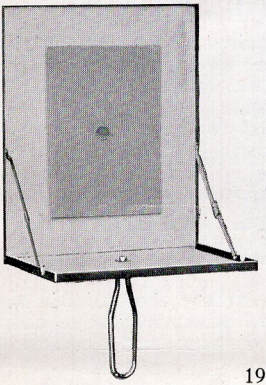
Many interiors can be taken with the flash sheets that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions which, but for the flash-light, would be quite beyond the range of the art.

Preparations for the Flash—The camera should be prepared for time exposures, as directed on page 15 of this manual (stop *f*.11 must be used), and placed on some level support where it will take in the view desired.

Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the strength of the flash.

The flash sheet should *always* be placed two feet behind and two or three feet to one side of the camera. If placed in front or on a line with front of Kodak, the flash would strike the lens and blur the picture. It should be placed at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be at the same height or a little higher than the camera. The support upon which the flash is to be made should not project far enough in front of it to cast a shadow in front of the Kodak. An extra piece of cardboard a foot square placed under the flash sheet will prevent any sparks from the flash doing damage. However, by using the Kodak Flash Sheet Holder, all these contingencies are taken care of, and we strongly advise its use.



The Kodak Flash Sheet Holder

This holder may be held in the hand, *always between you and the flash sheet*, or it may be used on any tripod, being provided with a socket for this purpose. The sheet is placed in position in the center of the larger pan over the round opening which has a raised saw-tooth edge extending half way around it. Press with the thumb on

the sheet so a slight break is made and a portion of the sheet projects partially through the opening. Then to insure the sheet being more securely fastened, press around the notched edge, forcing this portion of flash sheet firmly into position on the pan.

To set off the flash, merely insert a lighted match from behind, through the round opening in the center.

Taking the Picture

Having the Kodak and the flash sheet both in position and all being in readiness, open the camera shutter, stand at arm's length and touch a match from behind through the round opening in the center.

NOTE—If you are not using the Kodak Flash Sheet Holder, place the match in a split stick at least two feet long.

There will be a bright flash which will impress the picture on the sensitive film. Then close the shutter and turn a fresh film into place with the key, (the next *even* number), ready for another picture.

The Flash Sheet

The size of the sheet required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings.

TABLE

For ten feet distance light walls and hangings
use one No. 1 sheet
For ten feet distance dark walls and hangings
use one No. 2 sheet
For fifteen feet distance light walls and hangings
use one No. 2 sheet
For fifteen feet distance dark walls and hangings
use one No. 3 sheet

NOTE—Never use more than one sheet at a time in the Kodak Flash Sheet Holder.

To Make a Group—Arrange the chairs in the form of an arc, facing the Kodak, so that each chair will be exactly the same distance from the camera.

Half the persons composing the group should be seated and the rest should stand behind the chairs. If the group is large, any number of chairs may be used, but none of the subjects should be seated on the floor, as is sometimes seen in large pictures, because the perspective would be too violent.

Backgrounds—In making single portraits or groups, care should be taken to have a suitable background against which the figures will show in relief; a light background is better than a dark one, and often a single figure or two will show up well against a lace curtain. For larger groups a medium light wall will be suitable.

The finder on the camera will aid the operator in composing the groups so as to get the best effect. In order to make the image visible in the finder, the room will have to be well lighted. The lights may be left on while the picture is being made, provided none of them show in the finder.

Eastman Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable in portrait work; the subject however, should be warned not to move, as the picture is not taken *instantaneously*, about one second being required to burn one sheet.

Eastman Flash Cartridges

Eastman Flash Cartridges may be substituted for the sheets if desired. We recommend the sheets, however, as more convenient, cheaper and capable of producing the best results. The cartridges are superior only when absolutely *instantaneous* work is essential.

Removing the Film

No dark-room is required for changing the spools in the Stereo Kodak. Make the change in a subdued

light, *not* in the direct sunlight, so as to avoid any possibility of fogging the edges of the film.

When the last section of film has been exposed, continue to turn the winding key until the duplex paper is all wound onto the winding spool.

Next, open the camera, the same as when loading, (page 5), and take hold of the end of the duplex paper with thumb and finger of the left hand, then turn the winding key so as to draw the paper taut on the spool. After this is done, the spool of exposed film may be taken out by first pulling out the spool pin and winding key the same as when loading. Fold over half inch at end of duplex paper (so as to make subsequent breaking of the seal easy), and then seal with the sticker. The roll of exposed film is now ready for developing and printing.

The empty spool should be placed in the winding end of the camera and adjusted in position. It is to be used as a reel for winding the next roll of film.

Important

Film should be developed as promptly as possible after exposure.

The quality of the image on all sensitized products is retained by immediate development after exposure.

"Cinch Marks"

If the film and paper loosen up a trifle when taken from the camera, many amateurs are likely to take the cartridge in the hand and wind it as closely as possible, "cinching" it tightly with a twisting motion. There's nothing more likely to injure the negative than this tight drawing of the film as it abrades the surface, making fine parallel scratches running lengthwise of the film, which in some cases, will ruin the negative. *Do not "cinch" the cartridge.* It simply needs to be wound tightly enough so that the duplex

paper keeps inside the flanges at the ends of the spool.

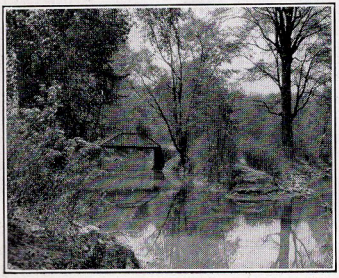
Keep Dust Out of the Camera

Defective negatives are often caused by particles of dust which have collected on the inside of the camera and settle upon the film in particles that produce small, dark spots upon the prints.

It is, therefore, well to wipe out the inside of camera and bellows occasionally, with a slightly damp cloth. In summer weather, or after the camera has remained idle for any length of time, this needs special attention.

Clean Lenses

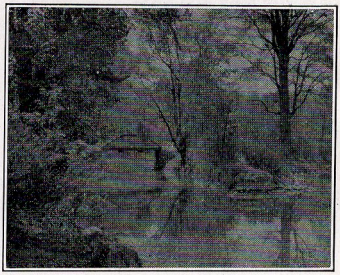
Dirty or dusty lenses are frequently the cause of photographic failures. These pictures illustrate this point clearly. The sharp, full-timed picture on this page was taken with the lens clean and in good order. To produce the effect shown in the picture on next page the face of the lens was lightly touched with the thumb, which was slightly damp with perspiration.



CLEAN LENS

Lenses should be frequently examined by looking *through* them, and if found to be dirty should be wiped, both front and back, with a

clean, soft linen handkerchief. In summer weather this needs special attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust, dirt or moisture, the effect will be to cut off a great deal of light and make the picture undertimed.



LENS SLIGHTLY DIRTY

Finishing the Pictures

THERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. In order to free our instruction books from all unnecessary details, which might be confusing, we furnish with the camera the directions for *picture taking* only.

The instructions in this little book are ample for the manipulation of the camera under every condition that the amateur is likely to encounter. Similarly, those who wish to do their own developing and printing will find equally full instructions accompanying the Kodak Film Tanks (for developing in daylight), or our Outfits for dark-room use.

For use with the Stereo Kodak (Model No. 1) Film (No. 101) provide a 3½-inch Kodak Film Tank. (This film can be developed in the larger tanks but not so economically.)

If the dark-room method of development is preferred, an Eastman A. B. C. Developing and Printing Outfit should be provided.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing instructions, at any time, whether a tank or outfit is purchased or not.

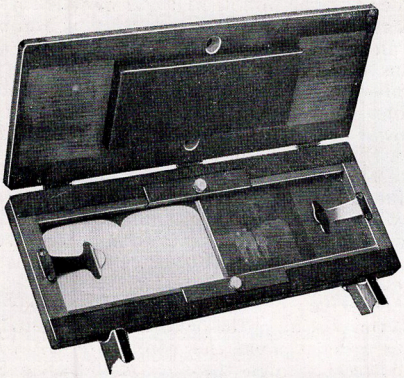
With the Kodak Film Tank, Velox and Azo papers many amateurs find as great pleasure in the finishing of the pictures as in the taking of them, and are able to produce, by the simple methods we have perfected, work of the highest order.

Printing Stereoscopic Negatives

In making stereoscopic pictures the aim is to convey the idea of perfect perspective. This is accomplished by transposing pictures as taken in the Stereo camera and viewing the transposed pictures through an instrument called a Stereoscope, which consists of two oblique lenses which diverge the two pictures into one and give the same visual impression as though looking at the subject itself.

It is necessary to transpose the pictures for the reason that all negatives are made upside down in the camera and when these are turned right side up you can readily understand that the one taken with the right lens assumes the position of the one taken by the left lens, and as these two pictures are taken from different points of view they are from different angles; therefore they must be transposed in order to get them in the same relative position as the subject which was photographed.

The most convenient way of making Stereo prints is by means of the Stereo Self-Transposing Printing Frame. With this frame neither the prints nor the negatives have to be transposed, as the frame is so



STEREO KODAK SELF-TRANSPOSING PRINTING FRAME

constructed that it accomplishes this by moving the paper first to one side and then to the other, protecting from the light the portion which has already been printed. This Self-Transposing Printing Frame gauges the distance so that the separation is correct, and when the print is viewed through the stereoscope it is properly separated, so as to get perfect perspective.

The method of preparing the negative and the placing of the paper in the frame is described on the Self-Transposing Printing Frame.

Azo paper is furnished in Stereo Die Cut size and makes very satisfactory prints for Stereo views.

Another way to print stereoscopic views, which is comparatively simple, is to take the negative made with Stereo Kodak, place it in a cutting-board and trim the ends flush with the edge of the picture, of course using care that it is square with the bottom.

After both ends have been trimmed, cut the negative in two in the middle and transpose them, placing them on a glass and fastening them with gummed paper along the edges, of course using care that the bottoms of the two negatives, after having been transposed, are on the same horizontal plane. The negatives must be placed on the glass with the back side toward the glass (the back is the shiny side).

After the negatives have been fastened to the glass use Stereo Die Cut paper, placing the paper on the negative so that the center comes directly at the point where the two negatives join. Place the paper on the negative, emulsion side toward the negative, using care to see that the bottom of the paper is parallel with the bottom of the negative.

The negative will be slightly longer than the paper. This is the portion of the picture which has to be cut away in order to make the print center so as to appear correct through the stereoscope. The Stereo Die Cut paper is just the proper size for Stereo Kodak negatives, so that there is no trimming necessary after the print is made.

An ordinary printing frame which is of sufficient length may be used for printing stereoscopic views.

Full instructions for the proper use of the paper are included in each package of Velox or Azo papers.

We never lose interest in the purchaser of a Kodak. We are not only willing but are anxious at all times to help solve any problems that he may encounter, either by sending on the necessary printed instructions or by individual correspondence. Such customer, in availing himself of the knowledge of our experts, puts himself under no obligations to us. He is simply availing himself of one of the things that he is entitled to when he buys a Kodak—and that is, Kodak service.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

PRICE LIST

Stereo Kodak, Model No. 1, fitted with double matched Kodak Anastigmat Lenses, *f*.7.7, and Stereo Ball Bearing Shutter	$58.13
N. C. Film Cartridge, No. 101, 3½ x 3½, 6 Stereo exposures	.70
Do., 3 Stereo exposures	.35
Black Sole Leather Carrying Case with strap	6.75
Kodak Film Tank, 3½-inch	6.00
Duplicating Outfit for above tank . .	3.00
Kodak Tank Developer Powders, for 3½ inch Tank, per pkg., ½ dozen pairs . .	.20
Flexible Rubber Tray, which is used for fixing and washing films; fits over the "3½ inch" Kodak Film Tank Box . .	2.50
Eastman A. B. C. Developing and Printing Outfit, for dark-room development, (for 4 x 5 negatives or smaller), complete	1.65
Eastman Pyro Developer Powders (for dark-room development), per dozen pairs	.50
Do., per ½ dozen pairs	.25
Eastman Pyro and Special Developer Powders, in sealed glass tubes, per box of 5 tubes	.25

Eastman Hydrochinon Developer Powders, in sealed glass tubes, per box of 5 tubes	$ .30
Kodak Acid Fixing Powder, per 1 lb.	.25
Do., per ½ lb.	.15
Do., per ¼ lb.	.10
Eastman Reducer, per box, 5 tubes	.50
Stereo Die Cut Azo Paper, furnished only in grades C and F, two dozen sheets	.30
Do., one gross	1.40
Nepera Solution (for developing Azo) 4 ounce bottle	.28
Stereo Kodak Self-Transposing Printing Frame	3.50
Royal Re-developer, per package of 6 tubes	.75
Velox Transparent Water Color Stamps, complete booklet of 12 colors	.35
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)	.85
Eastman Flash Sheets, No. 1, per pkg. ½ dozen	.35
Do., No. 2, per package ½ dozen	.56
Do., No. 3, per package ½ dozen	.84
Kodak Flash Sheet Holder,	1.25
Kodak Dry Mounting Tissue, one dozen sheets, 4¼ x 6½	.10

Eastman Film Developing Clips (nickeled) 3½ inch, per pair	$ .30
Kodak Junior Film Clips, No. 1, each	.12
Do., No. 2, 3 inches wide, each	.25
Kodak Dark Room Lamp, No. 2, ⅝ inch wick	1.00
Kodak Print Roller, double, 6 inch.	1.00
Flexo Print Roller, single, 4 inch	.30
Kodak Metal Tripod, No. 0	3.50
Do., No. 1	5.25
Do., No. 2	6.00
Leather Carrying Case for Nos. 0, 1 or 2 Kodak Metal Tripod	3.75
Leatherette Carrying Case for No. 0 and No. 1 Kodak Metal Tripod	1.35
Developing Film only, Stereo negatives, 3½ x 3½, per roll of 3 Stereo exposures	.20
Do., per roll of 6 Stereo exposures	.35
Printing only, from Stereo negatives, prints unmounted, each	.14
Do., prints mounted, each	.20

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

All prices subject to change without notice.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Be Sure to Use Pure Chemicals

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

For all our film and papers we furnish powders and solutions mixed in just the proper proportions and compounded from the purest chemicals, rigidly tested in our own laboratories.

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