Instructions for using the

Brownie Enlarging Cameras

Nos. 2, 3 and 4

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

"Kodak"

TRADE MARK
1888

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Manufacturers of

Kodak Cameras,
Brownie Cameras,
Kodak Film,
Kodak Film Tanks,
Velox Paper,
Solio Paper,
Brownie Enlarging Cameras,
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. Off.

May, 1920

Bromide Enlarging

BROMIDE PAPER is a pure photographic paper, coated with a sensitive compound, composed principally of pure bromide of silver and white gelatine and similar to the emulsion of the ordinary dry plate or film, only of much less rapidity, permitting manipulation by a stronger light than would be safe for plates.

Bromide of silver gives a pure black tone when exposed to light and then developed; the unexposed portions of the paper coated with this emulsion remain perfectly white, except with Royal Bromide paper, which is coated on a delicate cream stock.

If the beginner will consider the sheet of Bromide paper as practically the same as a slow dry plate, and that a positive image is produced by photographing through the negative onto the sheet of Bromide paper with the negative and sheet of paper some distance apart, instead of in contact, as in making an ordinary print, a clearer understanding of the process will be afforded.

Bromide paper has remarkable keeping qualities, both before and after exposure, and the developed print, when carefully fixed and washed, is as permanent as the paper support itself.

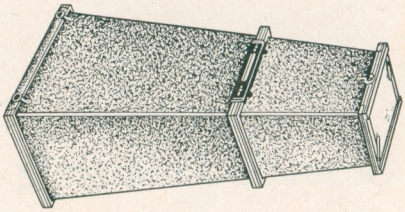

Fig. 1.

Directions for Setting up and Using the

Brownie Enlarging Cameras Nos. 2, 3 and 4

THE Brownie Enlarging Camera is made collapsible for convenience in storing and shipment. The above illustration (Fig. 1), shows the appearance of the camera when it is extended ready for use.

The following instructions are to be used with the No. 2, 3 or 4 Brownie Enlarging Camera. The only difference in these Enlarging Cameras is in the size of negative that it will enlarge and the size of enlargement made from it.

No. 2 Brownie Enlarging Camera makes 5 x 7 enlargements from 2¼ x 3¼ negatives, or 5 x 5 enlargements from a 2¼ x 2¼ negative.

No. 3 Brownie Enlarging Camera makes 6½ x 8½ enlargements from 3¼ x 4¼ negatives, or 5 x 8½ enlargements from 2½ x 4¼ negatives.

No. 4 Brownie Enlarging Camera makes 8 x 10 enlargements from 4 x 5 negatives and will also enlarge from 3¼ x 5½ and 2⅞ x 4⅞ negatives, making enlargements 6⅜ x 10 and 5⅜ x 9⅜ respectively.

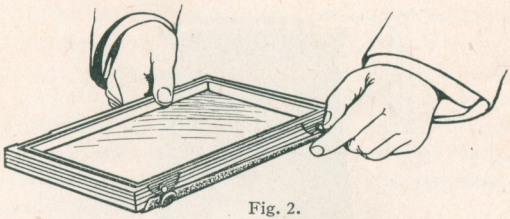

Fig. 2.

To Assemble Camera

Take everything out of the box, and closely inspect the illustration (Fig. 1), showing appearance of camera when it is assembled and ready for use. The camera is composed of a cone, in two sections, a lens board, paper and negative holders.

1. Take paper holder (the large frame with hinged back), and place flat on the table before you, grooved side uppermost, and unclasp buttons on flap, as shown in Fig. 2.

2. Carefully fit the wide end of the large section of cone into grooves in paper holder and push hooks into position, Fig. 3.

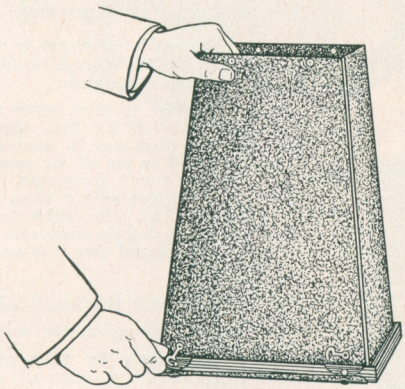

Fig. 3.

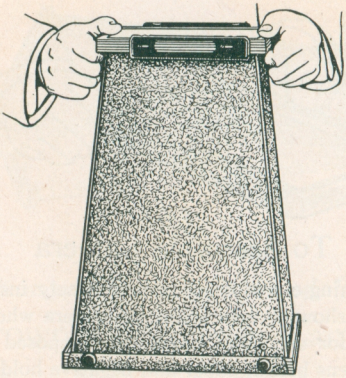

Fig. 4.

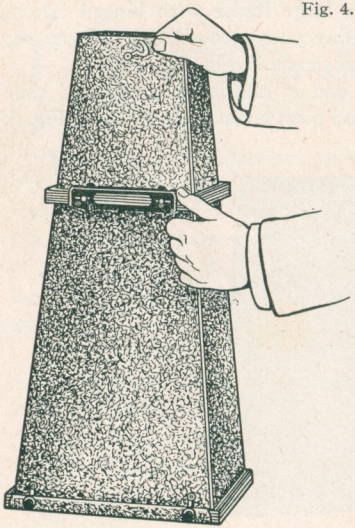

Fig. 5.

3. Now place lens board over the end of large section of cone, being sure that the side marked "Short Section this side" is uppermost.

NOTE—On the reverse or under side of the lens board is located the metal diaphragm plate.

In order to more easily clean both sides of the lens, the diaphragm plate may be removed by turning it to the left by means of the two round projections. Then wipe the lens with a clean linen handkerchief. After lens is cleaned, make sure that the diaphragm plate is replaced and that it is securely locked.

Wipe out the inside of the camera occasionally with a damp cloth to remove all dust.

On the two long sides of the lens board are metal locks which must be fitted over the pins on the sides of cone, Fig. 4.

4. Before pushing over the locks, fit the wide end of the smaller section of cone into groove, in lens board. Then push the two metal locks over the pins, thus giving firmness and rigidity to the entire cone. Fig. 5. (There are two pins on each side of the smaller section which must fit into the locks in the same manner as the pins on the larger section.)

5. The small frame containing the two sheets of glass (retained by spring fingers) is the negative holder, and is to be fastened to small end of cone by means of the hooks, as shown in Fig. 6.

The camera is now assembled and ready for use.

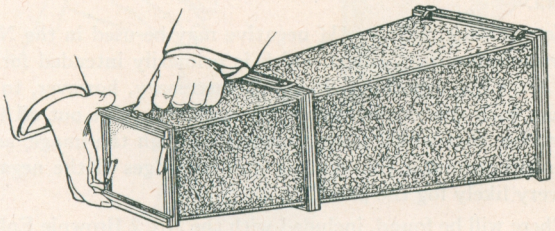

Fig. 6.

To Make the Enlargement

Placing Negative in Holder

Turn back the spring fingers holding the glasses in the negative holder and remove upper or larger glass, then place the negative on the remaining or smaller glass in the negative holder with the face or dull side towards the lens. Replace upper glass and secure by means of the spring fingers.

The negative holder is fitted with two different sized sheets of glass, so making it adaptable for use with negatives on which there is an Autographic Record, and thus making it unnecessary to cut the record from the negative.

When enlarging from a negative on which there is an Autographic Record attached, place it on the smaller sized glass with the record end flush against the edge of the wooden frame. This will bring the whole image directly in the center of the opening, then replace the upper or larger sheet of glass and secure by means of the spring fingers.

Any sized negative the same size or smaller than the opening of the negative holder at end of Enlarging Camera may be used for enlarging. The smaller negative will enlarge in proportion to its size, but will not enlarge to the full capacity of the camera.

For instance, a $2\frac{1}{2} \times 4\frac{1}{4}$ negative may be used in the No. 3 Brownie Enlarging Camera which is primarily intended for use with $3\frac{1}{4} \times 4\frac{1}{4}$ negatives. It will be necessary, however, to use a mask with the smaller negatives in order to cut out all light other than that which passes directly through the image, as by not using the mask the light around the edges of the negative will very likely fog the print.

There will be found, included with the No. 2 Brownie Enlarging Camera, two small blocks of wood and two extra sheets of glass. By means of these the enlarging camera may be used for enlarging from negatives $2\frac{1}{4} \times 2\frac{1}{4}$ made with the No. 1 Brownie Camera. To do so, remove the two large sheets of glass and then insert the blocks of wood at each end of the opening, and place the smaller sheets of glass in position, then follow the instructions as given above.

Loading the Paper Holder

Having placed the negative in the negative holder, see that both the negative holder and paper holder are securely attached to the camera cone, and then take the entire camera into the dark-room for loading. As the Bromide paper is not as sensitive to light as a dry plate or film, a stronger light may be used for loading the paper holder and for the development of the paper after exposure. A small window opening outside, covered with

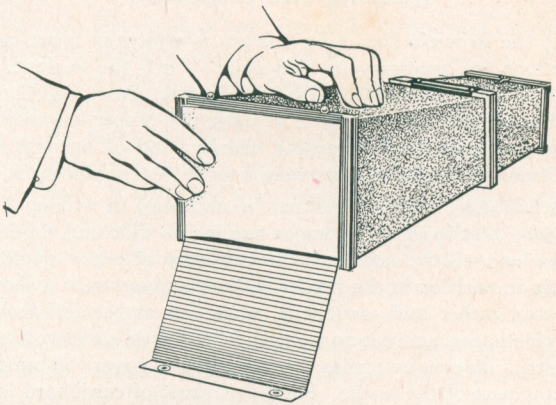

Fig. 7.
Placing Paper in Holder.

two thicknesses of yellow postoffice paper will be safe, or the ruby glass may be removed from the dark-room lamp. The remaining orange glass will be ample protection against fog.

Before opening the package of Bromide paper make sure that there is no white light entering the room.

Now open the back of paper holder and place a sheet of the paper face towards the lens (the face or emulsion side of the paper

is slightly concave) in the paper holder, close the back and secure it by means of the two snap buttons. (Fig. 7.)

Before taking the camera out into the daylight for making the exposure, be sure that all of the unexposed Bromide paper has been returned to its envelope and is fully protected from the light, and that both the paper holder and negative holder are securely attached to the camera.

Making the Exposure

As the Brownie Enlarging Camera is always in focus, no instructions are necessary on this point. Until the beginner has acquired some experience with the Brownie Enlarging Camera and has learned, in a measure, to judge the proper length of exposure for negatives of varying density, and of unequal light conditions, it will be well to make a series of test exposures.

A full sheet of paper will not be necessary in making a test exposure; a strip of paper one or two inches wide and about five inches long will be sufficient. As this strip of paper would not remain in position in the holder without support take a sheet of thin and rather stiff cardboard, same size as the full sheet of Bromide paper, and cut an opening in it a little smaller than the test strip, diagonally across the face so as to cover the most important part of the image. Place this sheet of cardboard in the paper holder as if it were a full sheet of Bromide paper, then open the package of Bromide paper and cut off a test strip from one of the sheets; place this strip face down over the opening in the sheet of cardboard, close down the back of the paper holder and secure it by means of the two snap buttons.

With the Brownie Enlarging Camera the length of the exposure depends only upon the intensity of the light and the density of the negative.

Having placed the test strip properly in the paper holder and noting that all unused Bromide paper is carefully protected from

the light, carry the Brownie Enlarging Camera out of the dark-room into the daylight, and, when possible, place the camera out of a window so that the full light of the sky will fall upon the negative holder, and that the light is not obstructed by shadows from trees or buildings. (The direct rays of the sun should not be allowed to shine on the negative during exposure.) This first test exposure will be purely arbitrary; if the light is good and the negative of average density, make an exposure of about 40 seconds.

After this test exposure has been made, return with the camera to the dark room and develop this test strip. (See page 10 for directions). If this test strip proves very much over or under exposed, make another test exposure, being guided as to the time by the first strip. If the image comes up rapidly, but dull and full of detail in the high lights, and green in tone, it has been over-exposed. If weak and without detail, it is under-timed.

Under different conditions, the time required for exposure varies from twenty seconds to five or ten minutes, or longer, according to the strength of the light, density of the negative and kind of paper used.

However, a few trials will narrow the exercise of judgment down to the intensity of the light, and the making of correct exposures becomes a simple matter.

CAUTION: As a knowledge of the exact time the negative is exposed to the light for the test exposure is important, it will be well to keep the negative holder covered with an opaque cloth until the camera is placed in the proper light for exposing. Time the exposure by a watch.

After the correct length of time for the exposure has been determined, a full sheet of Bromide paper may be placed in the paper holder and the exposure made.

Development

After the exposure has been made the next step is development, which is accomplished in practically the same manner as in the development of a plate or film.

Provide a dark-room lamp, graduate, stirring rod and three trays, preferably of enamel, hard rubber or rubber lined, about an inch larger each way than the sheets of Bromide paper, to facilitate handling.

A rubber lined tray of any size is easily constructed by glueing a sheet of gossamer rubber cloth into a wooden box or tray.

As the Bromide paper is not as sensitive to light as a dry plate or film a somewhat stronger light may be used when developing. A small window opening outside, covered with two thicknesses of yellow postoffice paper will be safe, or the ruby glass may be removed from the dark-room lamp. The remaining orange glass will be ample protection against fog, and allow the process of development to be observed with greater ease.

Use developer at a temperature of about 70° Fahr. With Nepera Solution mixed in the proportion of one ounce of Solution to six ounces of water, at 70° temperature, the image should appear in from 12 to 15 seconds and the print allowed to develop for at least 1 minute to 1½ minutes. If the prints develop in less than one minute under the above conditions, the exposure has been too long. If the print is not fully developed in 1½ minutes, under the above conditions, the exposure has been too short.

After development is complete the print should be rinsed in clean water for a few seconds and then immersed in the fixing bath. Do not attempt to develop too many prints in one portion of developer (see next page).

There are a number of developers that will produce good results on Bromide papers, when used by experienced hands, understanding their limitations. The professional photographer enlarges from a uniform quality of negative and for a certain effect;

on the other hand, the amateur, from the wide diversity of his attempts, finds his negatives varying in density and quality, and the best developer for him to use is the one affording the greatest latitude in exposure and development, and one that keeps well in solution.

Without question Nepera Solution is the best developer for this purpose. Nepera Solution is known as the universal developer, as it may also be used for plates, films and Velox paper.

For use with Bromide paper take

Nepera Solution	1 ounce
Water	6 ounces

This amount is sufficient to develop six 8 x 10 prints or their equivalent, after which a fresh solution should be prepared. When Nepera Solution is not obtainable, the following formula should be used:

Elon-Hydrochinon Developer
Stock Solution

Dissolve the following chemicals in order named, stirring constantly:

Hot Water	50 ozs.
Elon	¼ oz.
*E. K. Co. Sulphite of Soda, (des.)	3¾ ozs.
Hydrochinon	1 oz.
*E. K. Co. Carbonate of Soda, (des.)	5¼ ozs.
Potassium Bromide, (crystals)	60 grs.
Wood Alcohol	6½ ozs.

*If crystals are used, double the quantity of both sulphite and carbonate of soda.

This concentrated developer will keep indefinitely in full bottles, well stoppered.

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

To Develop

Take in a suitable tray—

Concentrated Solution - - - - -	1 oz.
Water - - - - - - - - - -	6 ozs.

This amount is sufficient to develop six 8 x 10 prints or their equivalent.

Fixing

Thorough fixing of Bromide papers is of the utmost importance to insure permanency of the prints. The preparation of the fixing bath requires the same care and accuracy as is given to the preparation of the developing solution. A fixing bath should be prepared after either of the following formulae, and if made according to directions, will fix prints quickly and thoroughly in about fifteen minutes, and will absolutely prevent blisters which often appear in Bromide prints, especially in warm weather. The bath has excellent keeping qualities and can be used for a considerable time without deteriorating.

Hypo - - - - - - - -	16 ounces
Water - - - - - - - -	1 gallon

When dissolved add—

Potassium Metabisulphite, or Sodium Bisulphite - - - - -	½ ounce
Powdered Alum - - - - -	½ ounce

If preferred the following bath may be used:

Hypo - - - - - - - -	16 ounces
Water - - - - - - - -	1 gallon

When thoroughly dissolved, acidify by the addition of 4 ounces Velox Liquid Hardener.

The prints should remain in the fixing bath for at least fifteen minutes, and during this time, should be moved one over the other occasionally to insure even fixing and to avoid staining.

After all prints have remained in the fixing bath for a few minutes, the yellow shade may be removed from the light and the balance of the operation continued by ordinary light. Be-

fore permitting white light to enter, be sure that any unexposed or undeveloped sheets of the Bromide paper have been carefully protected from the light.

Washing

After the prints are thoroughly fixed, they should be as thoroughly washed. Allowing them to remain for an hour in running water or by giving twelve changes of water, transferring prints each time from one tray to another, and allowing about five minutes rest between each change will accomplish this. Washing should not require a longer time than is necessary to completely free the Hypo from the prints. The temperature of the water in winter should be kept as uniform as possible, as ice cold water may cause blistering. When running water is used for washing the stream should not be allowed to fall directly on the prints, as it will cause breaks in the fiber of the paper, producing blisters. Place a tumbler or graduate in the washing tray and allow the water to run into it and overflow into the tray.

As a test for determining when the prints are thoroughly free of Hypo, we recommend the following:

Prepare a stock solution of

Potassium Permanganate - -	8 grains
Caustic Soda - - - - - -	7 grains
Water (distilled) - - - - -	8 ounces

This solution should be made up fresh at least once a month.

Fill a glass with pure water, to which add 3 or 4 drops of the test solution. Then take a couple of prints from the wash-water and allow the water from them to drop into the glass. If any Hypo is present, the violet color of the water will change to a slight greenish tint in from one to seven minutes. In case the test shows the presence of Hypo in the wash-water, throw out the test solution and the prints must be returned to the wash-water and allowed to remain until the Hypo has been entirely eliminated, which is indicated by the test solution in the glass remaining a violet color.

Drying

After the prints have been thoroughly washed, they may be dried by suspending them by means of pins from the edge of a table or shelf, or they may be laid out face down on clean cloth or face up on blotters.

Do not use the ordinary commercial blotter as it usually contains a large percentage of Hypo and other injurious chemicals.

Avoid also the use of colored blotters or those containing printed matter, as the coloring and printer's ink are apt to impress themselves unpleasantly on the print.

Mounting

A very satisfactory way for mounting small enlargements, not larger than 6½ x 8½, (above that size they are best mounted wet with a good starch paste as a Kodak Dry Mounting Press would be necessary with the tissue in the large sizes, and this, of course, the amateur would not be likely to have in his equipment), is by the use of Kodak Dry Mounting Tissue, as the print lies absolutely flat in perfect contact, even on the thinnest mount and *without curl.*

The tissue comes in flat sheets, dry, not sticky, is easy to handle and the tissue, being water-proof, protects the print from any impurities in the mount stock.

For multiple mounting and folders the tissue is an ideal mountant. The process of mounting is as follows:

Lay the print on its face and tack to the back of it a piece of the tissue of the same size or a little larger than the print, by applying the point of a hot flatiron to small spots at opposite ends.

Turn the print face up and trim print and tissue to the desired size.

Place in correct position on mount, cover print with a piece of smooth, unprinted paper and press the whole surface with a hot flatiron. *Press; don't rub.*

The iron should be just hot enough to siss when touched with a wet finger. If the iron is too hot, the tissue will stick to the mount and not to the print; if too cold, the tissue will stick to the print and not to the mount. Remedy: Lower or raise the temperature of the iron and apply again.

To mount with paste proceed as follows:

On Card—After the Bromide prints are trimmed, immerse them in a tray of clean water, allowing them to soak long enough to become thoroughly limp. Remove the wet print and place it face down on table covered with oil or rubber cloth or sheet of glass and squeegee off all the surplus water; then brush over the back with thin starch paste; lay the print on the mount; then cover the print with a clean sheet of paper, and press into contact with squeegee or rubber print roller.

Straightening Unmounted Prints—After drying, prints may be straightened by the scraping action of a sharp edged ruler applied to the back; the corner behind the ruler being lifted as the ruler is passed along.

Hints

Mealy Mottled Prints—Over exposure and short development.

Greenish Tones—Over exposure or too much bromide.

Face of Eastman Bromide Paper can always be distinguished by its curling in. Convex side is always the back.

Fixing—To make sure that a Bromide print is fixed, look through it or upon it in a good light; unfixed portions will be a greenish yellow.

Running Water is not so sure a means for washing prints as changing them from one tray to another, allowing them to soak at least five minutes in each change of fresh water; twelve changes are sufficient; no less.

What Paper to Use

Eastman Bromide Papers, since their introduction over thirty-five years ago, have been considered standard by the photographic public, and testimony as to their superiority is constantly being received.

The list and description of the various kinds of Eastman Bromide Paper, and statement of use to which each is best adapted, is as follows:

Velvet Bromide Paper—Suited to negatives having broad shadows, the slight sheen of the semi-gloss surface giving to enlargements from such negatives, a life and brilliancy which is highly pleasing. Velvet Bromide is especially appreciated by those who enlarge from amateur or landscape negatives.

Brilliant Velvet Bromide Paper—Similar surface as the Velvet Bromide, but gives more contrast between the high-lights and shadows and should be used when enlarging from weak or flat negatives.

Standard Bromide Paper is a natural surface Bromide paper, which is especially adapted for all kinds of enlargements, particularly copies on which crayon or pastel work is to be done.

The emulsion is coated on two different surfaces of paper—B, heavy smooth—C, heavy rough.

The B, heavy smooth, for all kinds of enlargements, also for those which are to be spotted or finished in water colors, India ink or oil.

The C, heavy rough, is best adapted for rough work, which is to be finished in crayon or pastel; it can also be finished in India ink or water colors.

The BB, double weight, same surface as B, and the CC, double weight, same surface as C, need no further description. Their use for unmounted prints and large work is constantly increasing.

Matte-Enamel Bromide Paper—Rich carbon blacks and a smooth velvety matte surface tinted just enough to lend warmth to the high-lights and half-tones.

Enameled Bromide Paper—A glossy Bromide paper that gives enlargements which closely resemble glossy contact prints. When squeegeed to a ferrotype plate, a high gloss is produced. It is furnished in medium weight paper only.

Royal Bromide Paper—Sepia-toned enlargements, made on Royal Bromide Paper, have the breadth and softness of fine old etchings.

Negatives having dark, sketchy background, deep shadows and snappy high-lights will combine to produce an effect with Royal Bromide not obtained with any other Bromide paper.

Royal Bromide is coated on paper having a delicate cream tint, the yellowish cast in high-lights harmonizing beautifully with dark backgrounds.

Sepia Tones on Eastman Bromide Papers

Of the several processes for securing Sepia tones in Bromide prints, we give preference to the method of re-developing and the use of the Velox or the Royal Re-developer. The results secured with the Velox or the Royal Re-developer are chemically identical with those obtained by the Hypo-Alum method, and there can be no question of permanency as there is no change, except in the color of the print, either in detail or gradation. The expense of the process is slight, as one hundred and twenty 8 x 10 prints or their equivalent, can be re-developed with the contents of one of the larger packages of the Velox Re-developer, and the time involved is considerably less than required when using the cold Hypo-Alum toning process.

A Bromide print of any texture of surface, which, when made, was *evenly fixed* and *thoroughly washed*, will give a desirable result when re-developed.

Some additional features of the Velox Re-developer are as follows:

Uniformity—Following the directions given herewith will insure absolute uniformity.

Rapidity—A Bromide print can be turned Sepia in less than two minutes.

To Prepare Solutions when Using the Velox Re-developer

To prepare bleaching bath dissolve contents of one powder in package marked "Bleaching Agent" in four ounces of water.

To prepare re-developing solution mix one-half ounce of liquid from bottle with one pint of water.

(To prepare the solutions when using the Royal Re-developer, follow the instructions as given on the package).

Directions

1. Immerse print in bleaching bath, letting it remain until only faint traces of the half-tones are left and the black of the shadows has disappeared. This operation will take about one minute, though no harm will result from a somewhat longer immersion.

2. Rinse thoroughly in clean, cold water, until no yellowness remains in wash water.

3. Place in re-developing solution until original detail returns. (Fully thirty seconds.) Prints should be rinsed thoroughly, then immerse them for five minutes in the following hardening solution:

Water - - - - - - - -	16 ounces
Velox Liquid Hardener - - -	1 ounce

4. Wash for half an hour in running water; move the prints about, occasionally, during the time of washing.

Enlarging on Velox

"Special" Velox may be used for making enlargements with the Brownie Enlarging Camera.

While Velox entails a very much longer exposure to the light than Bromide paper, (about one hundred times), it possesses the great advantage of being handled in a much stronger light, and does away entirely with the dark-room for any of the operations. The contrast of Velox makes it specially well adapted for enlarging from small, weak negatives, and its great latitude in exposure and development enables the amateur, with but little experimenting, to secure first-class results.

When using Velox, there is, of course, no difference in the method of loading the camera from that when using Bromide paper, except that no dark-room is necessary; the window shades should, however, be pulled down and the paper handled in a corner of the room farthest from the outside light.

With negatives of average density, an exposure of about one hour under a bright sky will be approximately correct. One or two test exposures with an average negative will determine the exposure time for all negatives under similar conditions. It must be remembered that negatives of a yellowish color will require much longer exposure, and also that the light in the winter months is very much slower than in summer, and that a proportionately longer exposure must be given.

After the exposure has been made, development and fixing are carried out in the same manner as when making contact prints. For developing Velox enlargements, we recommend the use of Nepera Solution:

Nepera Solution - - - - - -	1 ounce
Water - - - - - - - - -	4 ounces

Temperature, 70 degrees Fahr.

If you wish to prepare your own developer use formula on page 11, diluting as above.

After the Velox enlargement has been developed, immerse for a moment in a tray of clean water and then place it in the fixing bath. Kodak Acid Fixing Powder will make the most suitable fixing bath for Velox.

If the amateur wishes to prepare his own acid fixing bath, the following formula should be used:

Water	64 ounces
Hypo	16 ounces

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

Water	5 ounces
E. K. Co. Sulphite of Soda, (des.)	1 ounce
Acetic Acid (containing 28% pure acid)	3 ounces
Powdered Alum	1 ounce

This solution will keep, and one pint of it will fix at least forty 5 x 7 prints. If sulphite of soda in crystal form is substituted for desiccated, double the quantity mentioned should be used.

Amateurs will find it advisable and more convenient to use our prepared solutions, and the concentrated Velox Liquid Hardener is especially recommended:

Water	16 ounces
Hypo	4 ounces
Velox Liquid Hardener	1 ounce

After fixing, the enlargement should be washed and dried in accordance with the directions for Bromide paper. See pages 13 and 14.

Coloring Bromide and Velox Prints

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

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

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 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

No. 2 Brownie Enlarging Camera	$ 4.86
No. 3 Brownie Enlarging Camera	6.38
No. 4 Brownie Enlarging Camera	6.91
Eastman Bromide Paper, any grade, single weight, 5 x 7, per dozen sheets	.50
Do., 6½ x 8½, per dozen sheets	.80
Do., 8 x 10, per dozen sheets	1.10
Eastman Bromide Paper, Standard BB and CC, double weight, 5 x 7, per dozen sheets	.60
Do., 6½ x 8½, per dozen sheets	1.00
Do., 8 x 10, per dozen sheets	1.40
Velox Paper, 5 x 7, any surface, single weight, per dozen sheets	.40
Do., double weight	.50
Velox Paper, 6½ x 8½, any surface, single weight, per dozen sheets	.65
Do., double weight	.80
Velox Paper, 8 x 10, any surface, single weight, per dozen sheets	.95
Do., double weight	1.15
Nepera Solution, (for developing Bromide and Velox papers) 4-oz. bottle	.28
Kodak Acid Fixing Powder, per lb.	.35
Do., per ½ lb.	.20
Do., per ¼ lb.	.15
Velox Re-developer, 4-oz. package	.50
Do., 2-oz. package	.30
Velox Re-developer in glass tubes, per pkg., 12 tubes	.84
Royal Re-developer, per pkg of 6 tubes	.75
Velox Liquid Hardener, 8-oz. bottle	.25

Potassium Bromide, crystals, per one ounce bottle	$ .17
Trays, Bull's-Eye Composition, 5 x 8, each	.40
Do., 6½ x 8½	.60
Do., 8 x 10	.80
Trays, Eastman Enamel, 5¼ x 7⅜, each	1.00
Do., 7¼ x 9½, each	1.45
Do., 8¾ x 10⅝, each	1.75
Graduate, R. O. C. Tumbler, 4-oz., each	.20
Do., 8-oz., each	.25
Kodak Dry Mounting Tissue, 5 x 7, per dozen sheets	.10
Do., 6½ x 8½	.15
Do., 8 x 10	.20
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

All prices subject to change without notice.

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