KODAK.
Trade Mark, 1888.

EASTMAN KODAK CO.
ROCHESTER, N.Y.

Manufacturers of:
Kodaks,
Kodets,
Bullet Cameras,
Bulls-Eye Cameras,
Eastman’s Solio Paper,
Western Collodion Paper,
Eastern Collodion Paper,
Eastman’s Dry Plates,
Eastman’s Permanent Bromide Paper,
Eureka Bromide Paper,
Eastman’s Platino-Bromide Paper,
Eastman’s Enameled Bromide Paper,
Eastman’s Transparent Films,
Eastman’s Transparency Plates,
Eastman-Walker Roll Holders,
Tripods,
View Cameras and
Other Specialties.
SECTION I.

"We do the Rest."

After the exposures have been made as explained in Part I of this manual, the negatives must be developed and the photographs (positives) printed. As a general rule we advise the amateur to do the picture making as well as the picture taking, as he will thus have the pleasure of seeing the photographic image appear upon the film under the action of the developer, but if preferred, "you press the button, we do the rest."

In sending film to us by mail, tie it up securely and mark it as follows:

Eastman Kodak Company,
Rochester, N. Y.

From
(Put your own name and address here.)
If sent to us from a foreign country it is well to mark on the upper left hand corner of the label: “Do not open in a white light.”

Always put your name on the wrapper.

Prepay the charges, and don’t put any more or any less writing on the wrapper. Then write us a letter as follows:

To Eastman Kodak Company,
Rochester, N. Y.:

Gentlemen:—I send you to-day by mail, .................. rolls of Pocket Kodak film to be developed and the pictures finished. Enclosed please find $ .................. in express order,
postal “ .................. postal note,
bank draft,
bills (if bills, letter must be registered).

Yours truly,

.................................. Name.
.................................. Post Office.
.................................. County.
.................................. State.
For Price List of Developing and Printing, see page 23. If personal check be sent, add 10 cents for collection.

Prompt attention is given all orders and only first-class work is turned out. Being the manufacturers of the Kodaks, the film and the sensitive paper upon which the prints are made, it is to our interest to see that the best possible negative is made from every exposure and the best possible print from every negative—to this end we employ only skilled operators and tolerate nothing but first-class work. The finished pictures will be shipped in ten days or less.

Unless otherwise ordered they will be mounted on specially embossed Pocket Kodak mounts.

EASTMAN KODAK COMPANY,
Rochester, N. Y.
SECTION II.

*Developing.*

Provide an Eastman's A B C Developing and Printing Outfit, which contains:

1 Eastman’s Candle Lamp,
4 Developing Trays,
1 Glass Beaker,
4 x 5 Printing Frame,
4 x 5 Glass for same,
1 Stirring Rod,
½ Dozen Developing Powders,
½ Pound Hyposulphite Soda,
2 Dozen sheets 4 x 5 Solio Paper,
1 Bottle Solio Toning Solution,
1 Package of Bromide of Potassium,
1 Ounce of Glycerine,
1 Package of Stickers.

Also provide a pair of shears, a pitcher of cold water, (preferably ice water), a pail for slops, and a dark room having a shelf or table.

By a dark room is meant one that is wholly dark—not a ray of light in it. Such a room can easily be secured at night almost anywhere. The reason a dark room is required is that the film is extremely sensitive to white light, either daylight or lamplight, and would be spoiled if exposed to it, even for a fraction of a second.

*Follow these directions, rather than those furnished with the A B C outfit, for these being written especially for the Pocket Kodak, are more minute and will save time and chemicals.*
Having provided such a room or closet where, when the door is closed, no ray of light can be seen,

1. Set up on the table or shelf the Orange Candle Lamp, and light it as directed in the circular which comes in the box in which the lamp is enclosed.

The lamp gives a subdued yellow or orange light which will not injure the film unless it is held close to it. Set the lamp on the table at least eighteen inches from and with the side toward the operator.

2. Unroll the film and cut the exposures apart, as shown in Fig. 1, cutting them at every other mark, so that there will be two negatives on each strip. Nos. 11 and 12, 9 and 10 will be together, and so on.

Fig. I.—RIGHT.

5
In unrolling the film preparatory to development, care must be taken that the end be not allowed to roll up over the paper. The exposures should be cut apart with the paper on top. Do not let the fingers touch the face of the film. (The face is the dull side).

Fig. II.—WRONG.

Fig. 2 shows a cartridge unrolled with the film on top. To correct this, simply turn back the film as indicated by the dotted lines, thus bringing the film under the paper.

3. Fill one of the trays nearly full of water, and put into it the exposures, one strip at a time, face down; put them in edgewise, to avoid air bubbles, and immerse them fully.

Cover the tray with a bit of brown paper to keep out the light from the lamp.
4. Open one of the developer powders and put the contents (two chemicals) into the beaker and fill it up to the ring with water. Stir until dissolved with the wooden stirring rod.

5. Take one of the sections containing two exposures from the water and lay it, face down in the second tray and pour upon it the developer. Rock it back and forth to prevent streaks and air bubbles; in about 1 minute the film will begin to darken in spots, representing the lights of the picture, and in about 2 minutes the operator will be able to distinguish objects in the picture. The developer should be allowed to act 5 to 10 minutes. The progress of the development may be watched by holding the negative, from time to time, up to the lamp.
NOTE.—If one of the negatives develops more rapidly than the other, cut them apart with the shears (which should be kept alongside the tray for this purpose) and handle them separately; transfer the negative which develops most quickly to the third tray when it is sufficiently dense, and continue the development of the other.

6. Transfer the developed film to the third tray and rinse two or three times with water, leaving it to soak while the next film is being developed.

Two dozen negatives can be developed one after the other in one portion of developer; then it should be thrown away and a fresh portion mixed.

Only one section should be developed at a time, until the operator becomes expert, then he can manage three or four in the tray at one time and the developer will answer for forty-eight negatives before being exhausted.

As each successive negative is developed it should be put, with the preceding negatives, in the washing tray and the water changed twice, to prevent the developer remaining in the film from staining them.

7. Put two tablespoonfuls of Hyposulphite of Soda into the fourth tray, fill two-thirds full of water, and stir until dissolved. This is called the fixing bath.

8. Immerse the sections of film one by one in the fixing bath until they are entirely clear of white spots and are transparent instead of
milky by transmitted light. This will require about 10 minutes.

9. The yellow shade can be removed from the lamp as soon as all the exposures have been fixed.

10. Pour off the fixing solution into the slop bucket, and fill the tray with clear, cold water, repeat this at intervals of five minutes, five or six times, keeping the negatives in motion, or transferring them back and forth to tray No. 3, one by one, to ensure the water acting evenly upon them.

The fixing solution must only be used in tray No. 4, and the negatives, after fixing, must not be put in either No. 1 or No. 2 trays. Neither must any of the fixing solution be allowed to touch the films, through the agency of the fingers, or otherwise, until they are ready to go into the fixing bath, otherwise they will be spotted or blackened, so as to be useless.

11. When the negatives are thoroughly washed, put one-half ounce of glycerine into one pint of water (four portions measured with the developer glass), stir well and soak the negatives in the solution for five minutes, then remove them and wipe off the surplus moisture with a soft, damp cloth, and pin them by the four corners, face up, to a flat surface, to dry.
The glycerine solution may be used repeatedly. The trays and beaker should now be rinsed out and set away to drain and dry. When the negatives are dry, they are ready for printing as described in Section III.

**Defective Negatives.**

By following closely the foregoing directions, the novice can make seventy-five per cent. or upwards of good negatives. Sometimes, however, the directions are not followed, and failures result.

To forewarn the Kodaker is to forewarn him, and we therefore describe the common causes of failure.

**Under-Exposure.**

Caused by making snap shots indoors, or in the shade, or when the light is weak, late in the day, or by closing the lens too soon on time exposure.

Under-exposure is evidenced by slowness in the appearance of the image in development, and the absence of detail in the shadows. In under exposure the sky appears black, in development, the rest of the negative remains white, with no detail.
Over-Exposure.

Caused by too much light.

Negative develops evenly, shadows almost as fast as high lights. No contrast, and no deep shadows. Over-exposure can be overcome in the development, by the addition of bromide of potassium to the developer. The printing and developing outfit includes a package of bromide, with directions for its use. The novice will soon learn to recognize over-exposure, and to apply the remedy.

After the bromide has been added to the developer, it should not be used for another negative unless it is known to have been over-exposed.

Fog.

Caused by white light in the dark room, or holding the film too long in the lamp light. (Even the yellow light from the lamp will fog the film after a time.)

Fog causes the film to blacken all over soon after the developer is applied; and if the fog is considerable, it obliterates the image entirely.

Over-Development.

Caused by leaving the negative too long in the developer.

In this case the negative is very strong and intense by transmitted light and requires a very long time to print. The remedy is obvious.
Under-Development.

Caused by removal from the developer too soon.

An under-developed negative differs from an under-exposed one, in that it is apt to be thin and full of detail, instead of harsh, and lacking in detail. If the development is carried on as before directed, this defect is not liable to occur.

Spots, Streaks, Etc.

Air bells on the film in the developer or fixing bath are liable to cause spots; and streaks are caused by allowing the film to remain uncovered in part by the various solutions while in them.

White, milky spots are evidence that the negative has not been properly fixed, and the negative should be put back into the fixing bath and then re-washed.

Negatives made with Pocket Kodak require no retouching.
Developing Glass Plates.

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

For instance, only one glass plate can be put in a tray at any one time for any of the operations, as they are liable to scratch one another. Again, to dry a glass plate it requires no suggestion that it cannot be pinned up by the corners to dry, but should be stood up on edge.

The chemical operations are the same, but with plates the preliminary washing and the glycerine soaking solution may be omitted. The foregoing directions are therefore suitable for plates as well as films.
SECTION III.

Printing and Toning.

The Solio paper which we now furnish with our outfits is readily handled by any amateur, and the results are far more satisfactory than can be obtained on any other printing-out paper. Solio prints have a warm, brown tone and are usually mounted on cardboard, and highly burnished, but they can be given a dead finish, if desired.

Method of Printing.

1. Open the printing frame of the A B C outfit and lay two sections of film (four negatives) back down upon the glass—the back is the shiny side.

![Diagram of printing frame and Solio paper]

2. Place upon them a piece of Solio paper, face down. Replace the back of the frame and
secure the springs. The back is hinged to permit of uncovering part of the print at a time to inspect it without destroying its register with the negative. The operation of putting in the Sensitive Paper must be performed in a subdued light, that is to say, in an ordinary room, as far as possible from any window. The paper not used must be kept covered in its envelope.

3. If the sections have been cut apart on account of not developing evenly, the ends should be fastened together with the gummed stickers before printing, else they can not be held in position and made to register properly.

4. The printing frame, when filled as directed, is to be laid glass side up in the strongest light possible (sunlight preferred) until the light, passing through the negative into the Sensitive Paper, has impressed the image sufficiently upon it. The progress of the printing can be examined from time to time by removing the frame from the strong light, and opening one half of the hinged back, keeping the other half
fastened to hold the paper from shifting. The printing should be continued until the print is a little darker tint than the finished print should be.

If one negative prints quicker than another, the printing of that one can be arrested by slipping a piece of black or yellow paper between the Sensitive Paper and that particular negative.

5. Place the prints without cutting apart and without previous washing in the following combined toning and fixing bath:

2 oz. Eastman’s Solio Toning Bath.
4 oz. Cold Water.

Pour the toning solution into one of the trays and immerse the prints one after the other in the toning bath. Five or six sheets can be toned together if they are kept in motion and not allowed to lie in contact. Turn the prints all face down and then face up, and repeat this all the time they are toning. The prints will begin to change color almost immediately from reddish brown to reddish yellow, then brown to purple. The change will be gradual.
from one shade to another, and the toning should be stopped when the print gets the shade desired.

Six ounces toning solution will tone two dozen of the 4 x 5 sheets; after that a new solution should be made same as before.

6. When the proper shade has been attained in toning bath the prints should be transferred for five minutes to the following salt solution to stop the toning:

Salt, 1 oz.
Water, 32 ozs.

7. Then transfer the prints to the washing tray and wash one hour in running water, or in 16 changes of water.

8. The prints can then be laid out and dried between blotting paper, after which they should be cut apart, and they may be mounted on card if desired.
SECTION IV.

Loading with Glass Plates.

It will frequently be found convenient to use a glass plate when only a single exposure is to be made, and every owner of a Pocket Kodak should supply himself with a plate holder, and a dozen or more plates, although the roll film is more practical and convenient for ordinary use.

To Load

With a glass plate a dark room such as described on page 4 must be provided.

1. Set up the orange candle lamp as described on page 5 and

2. Remove the camera body from the box as described on page 2, Part I (Field Primer).

Note.—It will, of course, be understood that this operation must not be performed when the Pocket Kodak contains a roll of film threaded up for use—but only when it is empty.
3. Remove the false back from the box, thus

4. Open the Plate Holder by pushing up the catch at back.

OPEN.

CLOSED.

5. Open the box of plates by running a knife blade around under the lid and take out one,
closing the box again immediately. Handle the plate by the edges—do not touch the face of the plate with the fingers.

6. Brush the face of the plate with a camel’s hair brush to remove all dust. The face is the dull side.

7. Insert the plate in the holder, face up, and close the holder.

8. Insert the holder in the box.
9. Re-insert the camera body in the box and push catch into place.

The Kodak is now ready for making one exposure, the operation of the shutter, etc., being the same as for films.

*Before admitting white light to the room, close up the box of remaining plates.*

**Note.**—When plates are used the focal plane is a trifle back of the focal plane for film. This, however, will be found advantageous as, when plates are used, it will usually be for interiors—figures and other nearby work—which with a large camera would necessitate increasing the distance between the plate and the lens.
Caution.

After the amateur has performed the operation of loading with a glass plate, instructions for removing the plate are hardly necessary. In changing the Pocket Kodak so as to use film again, he should, however, be careful to again insert the false back in the camera box (be sure and get the top at the top).

For instructions for developing glass plates see page 13.

Notice.


EASTMAN KODAK COMPANY,
Rochester, N. Y.
PRICE LIST.

Pocket Kodak covered with fine leather, with roll of film for 12 exposures, $5.00

Leather Hand Carrying Case (to hold Pocket Kodak and 3 extra spools of film), Price of case only, .75
do. do. Russet Leather, 1.00

Leather Bicycle Carrying Case (to hold Pocket Kodak and 3 extra spools of film), Price of case only, 1.00

Box of film, 4 spools, 12 exposures, 1.00

Single spools of 12 exposures, .25

Single glass plate holders, .25

Thin crystal glass dry plates 1 1/2 x 2 inches, per doz., .20

Complete Developing and Printing Outfit, including Solio paper and Toning Solution for 96 prints, 1.50

Solio Paper, per doz., 4 x 5 (makes 48 prints 1 1/2 x 2), firsts, .25

*Solio Paper, per doz., 4 x 5 (makes 48 prints 1 1/2 x 2), seconds, .15

Developing one roll of film (12 exposures) and furnishing one Solio print from each negative, mounted and burnished (12 finished photographs), .50

Postage, .05

*Seconds are as good as firsts for proofing.
<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tr>
<td>Developing only, roll 12 exposures</td>
<td>$0.25</td>
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<tr>
<td>Postage</td>
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<tr>
<td>Printing only, per doz.</td>
<td>$0.25</td>
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<tr>
<td>Postage</td>
<td>$0.05</td>
</tr>
<tr>
<td><strong>NOTE:</strong> When there are any failures we furnish enough duplicates from the good negatives to make up the full number. On orders for less than one dozen, the full dozen price will be charged.</td>
<td></td>
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<tr>
<td>Mounts, white embossed, per doz.</td>
<td>$0.10</td>
</tr>
<tr>
<td>Bromide enlargements from Pocket Kodak, negatives, size 4½ x 6½ inches, mounted on India tint card, 9 x 11, each</td>
<td>$0.35</td>
</tr>
<tr>
<td>do do do per doz.</td>
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<tr>
<td>Bromide enlargements from Pocket Kodak negatives, size 6½ x 8½ inches, mounted on India tint card, 11 x 14, each</td>
<td>$0.50</td>
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<tr>
<td>do do do per doz.</td>
<td></td>
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<tr>
<td>Enlarging Camera, including lens</td>
<td>$10.00</td>
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<tr>
<td>Tripod for Enlarging Camera</td>
<td>$2.00</td>
</tr>
<tr>
<td>Hard Rubber Trays, 7 x 9, each</td>
<td>$0.72</td>
</tr>
<tr>
<td>Eastman's Enamed or Platino Bromide paper, per doz., 6½ x 8½</td>
<td>$1.10</td>
</tr>
<tr>
<td>Staff Tripod, fitted for Pocket Kodak</td>
<td>$1.50</td>
</tr>
<tr>
<td>Flash Light Apparatus</td>
<td>$1.25</td>
</tr>
<tr>
<td>Flash Powder for same, per oz.</td>
<td>$0.60</td>
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PRICE LIST—Continued.

Developing Powders, Eastman’s Eikonogen (do not stain the fingers), per doz., .50
Developing Powders, Eastman’s Pyro, per doz., .50
Wire Easels for Pocket Kodak pictures, per box of 15, .25
Pocket Case for Pocket Kodak pictures (holds 50 unmounted prints), .25
do do (holds 100 unmounted prints), .50

Amounts less than One Dollar can be sent in postage stamps.

EASTMAN KODAK COMPANY,
Rochester, N. Y.
WHERE KODAKS ARE MADE.

To those who have made their debut into the great circle of amateur photographers through the medium of the Pocket Kodak, a word about the other members of the Kodak family and where they all come from may be of interest. It was in 1888 that the Kodak made its initial bow to the public. Its success was immediate and phenomenal. The Eastman Dry Plate and Film Co. was already a large concern, but its capacity was tested to the utmost to keep up with the popular demand for these goods. The history of the concern from that date has been one of marvelous growth and prosperity. Every year has seen new buildings added to the plant and new goods to its list of products. Of the Kodaks alone there are now a score of styles and sizes beginning with the little Pocket and running up to the No. 6 Folding, which makes a picture $6\frac{1}{2} \times 8\frac{1}{2}$ inches and sells for $100.00. Then there
are the Kodets, the Bullet and Bulls-Eye cameras, and a full line of view cameras, enlarging cameras and tripods.

Though best known to the general public through the Kodak, among professional photographers the Eastman Kodak Company has been famous for years through its excellent line of photographic staples. Eastman’s Permanent Bromide Paper, Eastman’s Solio Paper and Eastman’s Dry Plates, are in use among professional photographers wherever the photographic art is practised and Eastman’s Transparent Film is consumed by the mile by amateurs who “press the button.”

The plant at Rochester contains over five acres of floor space and employs more than seven hundred men and women. In the center of the city are two large buildings containing the camera factory and the offices, while just outside the city and away from its dust and dirt is Kodak Park, where all the sensitized products are manufactured. The buildings were all specially constructed for the manufacture of sensitized photographic goods and contain among other special machinery an ice machine for controlling the temperature during the warmest weather. Kodak
Park shows the best work of the landscape architect in its artistically arranged flower beds, winding paths and green sward; and in summer is a veritable garden of roses.

In addition to the Rochester plant there is a large factory at Harrow, Eng., which is operated by The Eastman Photographic Materials Co., Ltd., which concern has its main offices at 115 Oxford Street, London, with a branch at 4 Place Vendome, Paris.

The European tourist can always secure fresh supplies of film from either of these places for any Kodak from the little Pocket up to the largest instrument made, and at Paris, London, or Rochester, can avail himself of our standing offer:

"You press the button,
We do the rest."

EASTMAN KODAK COMPANY,
Rochester, N. Y.
ROCHESTER.

GEORGE EASTMAN, . . . . . 1880

THE EASTMAN DRY PLATE CO., . 1881-1884
(STRONG & EASTMAN, PROPRIETORS.)

THE EASTMAN DRY PLATE AND FILM CO., 1884-1889
Capital, $300,000.

THE EASTMAN COMPANY, . . . 1890-1892
Capital, $1,000,000.

EASTMAN KODAK COMPANY, . . . 1892
Capital, $5,000,000.

LONDON.

THE EASTMAN DRY PLATE AND FILM
Co., (Branch), . . . 1885-1889

THE EASTMAN PHOTOGRAPHIC MATERIALS
Co., L’td, . . . . . 1889
Capital, £200,000.
Enlarging Camera For Making

Enlargements up to 6½ x 8½ from Pocket Kodak negatives.

Any Amateur who can make a negative can make enlargements with this outfit. The development is precisely the same. Those who have our A B C developing and printing outfit need no extras, except three trays and the paper.

Enlarging Camera, including Double Holder 6½ x 8½, $10.00
No. 1 Victor Tripod, with sliding legs, 2.00
3 Hard Rubber Trays, 7 x 9, 2.16
1 doz. Eastman’s Enameled Bromide Paper 6½ x 8½, 1.10

EASTMAN KODAK COMPANY,
Rochester, N. Y.