By Daylight

BEING DESCRIPTIVE OF THE KODAK DEVELOPING MACHINE WHICH NOT ONLY DEVELOPS AND FIXES FILM WITHOUT A DARK ROOM, BUT DOES IT BETTER THAN IT IS DONE IN THE DARK ROOM
Turning the crank is not at all wearisome.
The final triumph has come. The photographic dark-room is abolished.

Cameras will be improved from year to year; photographic processes will be still further simplified and the lens manufacturers will, no doubt, make marvelous strides towards perfection; but nothing which remains to be accomplished in the simplifying of picture making can equal in importance or interest the simple device by means of which the gloom of the dark-room has been dispelled. To the professional the dark-room has always been as a necessary evil; to the majority of amateurs it has been an evil to be avoided, and hundreds of thousands of them have therefore "pressed the button" and allowed someone else to "do the rest." Now these amateurs may themselves accomplish every step of picture making, from pressing the button to mounting the finished print, without once straining their eyes beneath the feeble rays of a ruby lamp.

This stage in the development of photography has been reached by a natural evolution. An evolution culminating, it is true, with a stroke of genius which adds the final triumph to the growth of the Kodak idea—simplicity.

Since improvements in the methods of camera manufacture had so far reduced the cost of production as to allow really fine instruments to be sold for a few dollars, there was but one thing that prevented the use of the Kodak from becoming as universal as the reading of books—the dark-room. Step by step the necessity for it had been abolished until it was no longer in the slightest degree essential except for the purposes of development. The Kodak Cartridge system and the simpler printing processes had driven it to the last ditch, but to that, for some years, it held tenaciously. To-day the forces of necessity allied with those of science have driven it out. The triumph of Kodakery is complete.

The Kodak Developing Machine not only develops film without a dark-room but does it better than it is done in the dark-room. It widens the photographic field and gives the amateur better results than he obtained before. There are many things which may be done more perfectly by machine than by hand—developing negatives is one of them.

From a physical standpoint the machine gives better results than can be obtained by hand, because it does away with the possibility of foreign substances in the developer settling on the negative and making spots; it does away with the possibility of defacing the negative with finger marks, and it prevents the corners of one negative from scratching the face of another. Chemically the advantages are boundless. In abolishing the dark-room it also abolishes the dark-room lamp. Every experienced photographer knows that in cases of prolonged development the fog from this lamp often becomes serious. The beginner is especially prone to fogging his negatives by examining them too close to the ruby light. He is unable, perhaps, to judge just how far development has
proceeded, and in his anxiety to stop at precisely the right point, he holds them too frequently in front of the lamp and too close to it. He not only strains his eyes and his nerves, but, alas, he often spoils what would, but for his anxiety, have proven a most excellent negative. In the Developing Machine, the negative being in absolute darkness, there is nothing to fog it.

In the Kodak Developing Machine both the film and the developer are in constant motion—the result is quick action on the part of the developer and a brilliant snappiness in the negative that cannot be equaled under the old conditions.

The Kodak Developer Powders contribute their part in making the Developing Machine a success. They are especially prepared for use with the machine, and have as a base pyrogallic acid, a developer that is unequaled for the latitude which it allows in development or for the brilliancy of the negatives which it produces, but which has hitherto proven unpopular for amateur use because of the fact that it stains the fingers a disagreeable yellow. Used in the Developing Machine, it, of course, does not come in contact with the fingers, and all objection to it is overcome.

The first question regarding machine develop-
KODAK DEVELOPING MACHINE.

mention which will come to the mind of the skeptical photographer will assuredly be: "When there are both snap-shots and time exposures on the same strip of film, or when there are several unequal exposures, how are all to be correctly developed, there being no opportunity for individual treatment?"

We, ourselves, before experimenting, felt that the machine might fail under these conditions, but the practical results show that within any reasonable limits it does not. The remarkable "latitude" which Kodak film allows in exposure, combined with the constant agitation of the negative during development, with the peculiarly active properties of the Kodak developer powders and the entire absence of fog (ordinarily caused by the dark-room lamp) upset all theories. The pictures here-with give a practical demonstration on this point. All were made on one strip of film; all were developed in the machine at one time and none of them was "doctored." They are simply the result of straight development without after treatment of the negative, the prints being made by contact on Velox paper, with no "masking" or "dodging." Nos. 1 and 2 are timed exposures. No. 1 was given a sixty-second exposure; No. 2, with the same light and with the same opening in lens, was given six minutes’ exposure, or six times as much. In actual practice anyone with a week's experience in picture taking could judge much more closely than this as to the correct exposure to give. A correct exposure in this instance would have been two to three minutes. The operator purposely made the over and under exposures in order to test the latitude of
KODAK DEVELOPING MACHINE.

the film when developed in the machine. No. 3 is from a snap-shot made out of doors in a rather hazy light. No hand development, no matter how expert the operator could have secured better negatives from these exposures. Theory is good, but facts are better; the results which the Kodak Developing Machine accomplishes demonstrate that it stands the test of use— it works.

The appearance of an “unfixed” negative held beneath the faint light of a dark-room lamp is deceitful. Leaving out, then, every other consideration, any amateur, except one of the widest experience, can obtain better results by developing his negatives for a certain number of minutes in the Kodak Developing Machine than he can by developing them by hand in the dark-room and trying to judge their density by what he can see under a dark-room lamp.

Indeed, the method of “timing” instead of watching development is one that is already receiving attention among thinking photographers. A correspondent of the British Journal of Photography, in discussing this subject in the issue of March 7th, says: “If the timing method of development is adopted, one of its great advantages is that the photographer will be more careful to make his exposure correct, and will abandon the mistaken idea that I can put it right in development.” * * * Unless each set of exposures is developed at once, it is almost impossible to use much discrimination in development, and it is much better to expose correctly and time development.”

If timing development is gaining ground among those who use glass plates and a dark-room, it certainly cannot fail to find favor with those who can realize the advantages of machine development. At first the Kodak Developing Machine may appeal to the amateur simply because of its convenience. Eventually he will cling to its use because it will give him better results than he can obtain by the older methods.

Anyone who can operate a Kodak (and who cannot?) can grasp the working of the Kodak Developing Machine in ten minutes. The opera-
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Operation is simplicity itself. The mechanism is in no wise complicated. It has no trap features. Everything is in plain sight. Carefully written, illustrated directions, explaining the whole process in terms that a school child can understand, accompanying each machine. Every step has the "Kodak Simplicity." Briefly outlined, the process is this:

After removal from the Kodak the cartridge of exposed film is inserted in the machine so that the black paper will lead from the top as shown in cut, the celluloid apron (F-F) having first been wound onto Arbor "A." The gummed sticker which holds down the end of black paper is then broken; the paper pulled out and the end attached to Arbor "B" by slipping under the wire guard. Arbor "B" is now turned to the right until the word "Stop" appears on top of cartridge. Then the end of Apron (F-F) is hooked onto Arbor B, after which the developer is poured into compartment "E" and the top put on machine. The operator now turns handle to the right slowly and evenly until the time of development, about four minutes, has expired. The film (G) winds up inside of apron, but with the face not touching it, thus allowing free action of the developer. As the handle turns freely and easily, this operation is not at all wearisome.

The cover is then removed from the machine; the developer poured off; the fixing solution poured in; the cover replaced and the handle
It gives better results than the old method.
again turned for about five minutes, when the fixing will be complete. After fixing, the cover is again removed, the fixing solution poured off, and after rinsing in two waters the film is removed from machine by taking hold of either the apron or the end of black paper and pulling out of machine, the film being taken hold of when it appears and pulled free from the black paper.

Nothing now remains to be done except to wash the film, to free it from Hypo (fixing solution); wipe it with a soft cloth and pin it up to dry. As soon as dry the negatives are cut apart and are ready for the printing to begin.

The machine may be used again immediately. Simply rinse well and wind the apron back onto Arbor “A.” All is now ready for the next roll of exposures.

Without the Kodak Developing Machine the amateur must go either to the expense of sending away his negatives for development, to the expense of fitting up a dark-room in his home, or must accept the only other alternative—that of improvising a dark-room from bath-room or kitchen. This, as a rule, is not only a nuisance to the amateur, but, alas, he frequently makes a nuisance of himself by plunging these rooms into Stygian darkness, when, more than likely, some other member of the family would like to use them for their legitimate purposes.

The Kodak Developing Machine saves all these inconveniences and cuts off expense. The cost of operating the Machine, as compared with sending out one’s negatives for development, is a mere trifle. Five cents for a Kodak Developer Powder, and five cents for a Kodak Fixing Powder covers it all.

Having developed the negatives by means of the machine, one finds delight in the various printing processes, now greatly simplified as com-
pared with those of a few years ago. Solio Paper, printing by sunlight, giving brilliant, glossy prints; Velox or Dekko, printing by gas or by lamp light, and yielding rich black and white effects on a soft matte surface; Eastman's W. D. Platinum Paper, requiring only hot water for development and producing prints of delightful depth and richness; Eastman's Sepia Paper, giving exquisitely soft Sepia tones and broad, sketchy effects that remind one of an old etching—all of these papers are simple to use and not one of them requires a dark-room at any stage of the manipulation.

When one has selected his own point of view for the exposure, has developed the negative and has finished the print—has produced by his own handiwork, through every stage of its growth the perfect and satisfying picture—then, and not until then, will he appreciate to its full extent the witchery of Kodakery.

Not only does the Developing Machine throw light into the dark-room at home, but it enables one to develop his negatives when away from home. In his room at the hotel, in the hunter's or fisherman's camp, in the cabin of his yacht, in the dressing room of a sleeping car—in fact anywhere that one can obtain cold water and a place to throw waste, the amateur can operate the Kodak Developing Machine. In loading the Kodak he uses Film Cartridges for two, four, six or twelve exposures, as he desires, and when the exposures are made he neither waits in impatience for the return from his vacation trip nor makes a long and aggravating search for a
photographic dark-room, but in broad daylight and in perfect comfort he operates his machine. Even if his judgment be somewhat at fault, the wide latitude which films allow in exposure will help him out within any reasonable limits. Skill is not an essential—just an implicit following of the very plain directions will make negatives of technical excellence.

The art in photography lies in choosing and arranging the subject, in posing the model, in securing a harmonious lighting and pleasing proportions. Development is mechanical, and being mechanical is best accomplished by a machine. If among artistic workers there be those who still wish to manipulate not only the light and shade and subject, but the negative as well, there remain the simple methods of reduction, local reduction if you like, and of intensification, which may be more readily used with a machine developed than with a dark-room developed negative, because the former, not having been affected in the slightest degree by log from the dark-room lamp, gives a better foundation upon which to work.

The Kodak Developing Machine removes technical difficulties without imposing artistic limitations. Ninety-nine out of every hundred amateurs can do better average work with the machine than without it. The hundredth man can, at least, accomplish as good work with the machine as by hand, and is not in the slightest degree deterred from after manipulation by the fact that his negatives are machine developed.

By means of the Kodak Developing Machine photography becomes as an open book.

The Style A Kodak Developing Machine for use with No. 0, No. 1 and No. 1A Folding Pocket Kodak, No. 1 Panoram-Kodak and Brownie Cartridges may be had of Kodak dealers everywhere. Other styles are in preparation and will be announced when ready.

EASTMAN KODAK CO.
Rochester, N. Y.

September 1st, 1902.
IMPORTANT OPINIONS OF IMPORTANT PEOPLE
on the merits of the KODAK DEVELOPING MACHINE

A Famous Photographer’s View.

The new device has reduced the whole question of development to one of a simple handling of material. The time and developer being fixed, the amateur can, in development, bring out all that the exposure is capable of yielding.

Rudolf Eickemeyer, Jr.

An Epigrammatic Approval.

"You go out and shoot your ducks and bring them home with you when you have a Kodak Developing Machine."

Frederic Remington.

From the Editor of the Century Magazine.

Please send me, with bill, one of your Kodak Film Developing Machines for use with No. 2 Pocket Kodak—the machine shown me to-day by your demonstrator.

R. W. Gilder.

An Authority.

For the average photographer and for the masses the dark-room is doomed, thanks to your never-ending ingenuity in simplifying the mechanical part of photography. The daylight developing tank for your daylight film is invaluable to all photographers, to beginner and advanced alike. Its mechanism is so simple that a child will be able to do its own developing and as to the advanced photographer the possibilities opened up to him are endless. This ingenious introduction of yours will certainly convert many to film photography, will attract thousands of new comers to the field of photographic action. Such at least is the opinion of yours truly.

Alfred Stieglitz.

A Regret.

If I had had a Kodak Developing Machine with me in Cuba I should have saved a hundred or more photographs of the Santiago campaign which were spoiled in development by Cuban photographers.

George Kennan.

The Professional View.

I have carefully examined and manipulated the Kodak Developing Machine and I have found that the latitude which it allows in exposure, both time and snap-shot, combined with the rapidity with which films can be developed with it, certainly recommend it. As a professional photographer I cannot too highly recommend it and I prophesy for it a very great sale.

Theo. C. Marceau.
KODAK DEVELOPING MACHINE.

More Than Human.

I was about to exclaim, this is almost human, when I saw the exquisite quality of the machine-made negatives and the certainty of the results. But, after all, it is more than human, for few if any experienced photographers would be able to uniformly produce the results I saw and marvelled at.

Edward W. Newcomb.

No Stuffy Dark Room.

The amateur should be delighted with a machine for developing without staining the fingers with chemicals, or having to experience the stuffiness of the dark room. The Kodak Developing Machine greatly increases the delight of the Kodak.

Minnie Maddern Fiske.

From a Practical Standpoint.

The Kodak Developing Machine will doubtless prove to be a most valuable acquisition to the amateur photographer's outfit. By dispensing with the continued handling, the percentage of failures will be greatly reduced. What matters it if one negative be carried a little further than another? This can readily be taken care of in the printing.

Charles I. Berg.

Doubles the Value of His Kodak.

The Kodak Developing Machine solves a knotty problem in outdoor work, where the sportsman or tourist is limited as to baggage and camping or traveling outfits. This new machine enhances the value of my Kodak 100 per cent. I shall never again go into the woods, the mountains or on the water without one of these marvelous appliances.

G. O. Shields.

Negatives are Better.

The Kodak Developing Machine will prove invaluable to the outdoor photographer and the sportsman, as it will enable them to see the results before leaving camp and find their mistakes before it is too late to make the pictures over again. As a consequence of the prompt development that it makes possible, the negatives are cleaner and better than those that any but the most expert can get by the old method, and all this without the bother of darkroom and ruby lamp. I am surprised at the latitude in exposure that the machine allows.

Ernest Thompson Seton.

Could Not Have Believed It.

Unless I had actually stood by and watched you turn the crank, I should never have believed that little metal box could do the business. It will be a blessing to those of us who have not the patience to become expert in developing. It is a great thing for hunters and fishermen who can take their photographs by day and, thanks to this little mechanical developer, have a look at the developed film in the evening.

Caspar Whitney.
KODAK DEVELOPING MACHINE.

From an Eminent Scientist.  
Will Solve the Amateur’s Difficulties.

I have just had the opportunity of seeing one of the Kodak Developing Machines which you are about to place upon the market, and have witnessed its operation. Surely this invention marks a distinct step in advance. It is simple, ingenious, practical.

Alexander Graham Bell.  
Zaida Ben Yusuf.

THE PRICE

Style A Kodak Developing Machine for use with No. 0, No. 1 and No. 1A. Folding Pocket Kodak, No. 1 Panoram-Kodak and Brownie Cartridges, 6 - 6 = $6.00
(With each machine is included a handsome, natural finish wood carrying case with leather handle.)

Kodak Developing Outfit “A” for use with Style A Kodak Developing Machine, including ½ doz. Developer Powders, ½ doz. Fixing Powders, 2 16-oz. Graduates, Stirring Rod, 2 ozs. Glycerine and Squeegee, 1.25

Kodak Developer Powders for Style A Machine, per package of ½ dozen. (Each powder makes 16 ozs. of developer), .25
Kodak Fixing Powders for Style A Machine, each. (Each powder makes 16 ozs. of fixing solution), .20
Glass Graduates, 16 ozs., each, .20
Film Negative Album, for 100 3½ x 3½ negatives or smaller. .75

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