

PICTURE TAKING

WITH

No. 3

Folding Hawk-Eye

Models No. 7 and No. 8



Published by

EASTMAN KODAK COMPANY

Successor to

BLAIR CAMERA COMPANY

Rochester, N. Y.

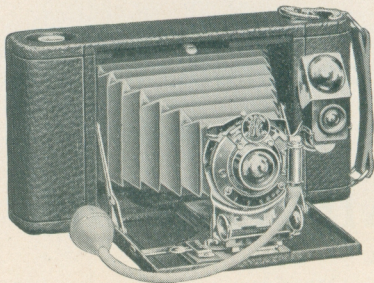
Eastman Kodak Co.

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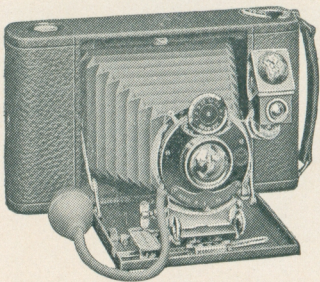
BLAIR CAMERA CO.



Rochester, N. Y.



No. 3 Folding Hawk-Eye
Model No. 7



No. 3 Folding Hawk-Eye
Model No. 8

No. 3 Folding Hawk-Eye

Models No. 7 and No. 8

For Pictures $3\frac{1}{4} \times 4\frac{1}{4}$

Before loading or attempting to take any pictures with the Hawk-Eye read the following directions carefully and become thoroughly familiar with the instrument, taking special care to learn the construction of the shutter; work it for both time and instantaneous exposures, 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 washed. Therefore extreme care must be used to keep the duplex paper (red on one side and black on the other) wound tightly on the spool so as to protect the film while loading and unloading the Hawk-Eye. It is best to select some place where the light is not too bright to insure safety.

To Load

Before loading, try the shutter and see that it works properly.

The film for the No. 3 Folding Hawk-Eye, Models No. 7 and No. 8, is known as No. 118, size $3\frac{1}{4} \times 4\frac{1}{4}$, No. 3 F. P. K., and is put up in light-proof cartridges so that the camera can be loaded and unloaded in daylight. It is best that the operation be performed in 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 so no light can reach the film.

To insure against all dangers, it is advisable to select a place where the light is not strong, as this work should never be performed in the glare of bright sunlight.

To remove the back cover hold the camera in both hands as illustrated in Fig. 1; first press with the forefinger of the left hand on the little knob D and at the

same time with the forefinger of the right hand push the little knob E toward the winding key which releases the back cover.

Second, the Hawk-Eye now being opened, an empty winding reel with a slit in it will be seen. This is the reel onto which the film is wound after exposure. The full spool of film is placed in the chamber at the opposite end of the camera. Pull out the spool centers about $\frac{3}{16}$ inch until the inside ends are flush with inside of spool chamber.

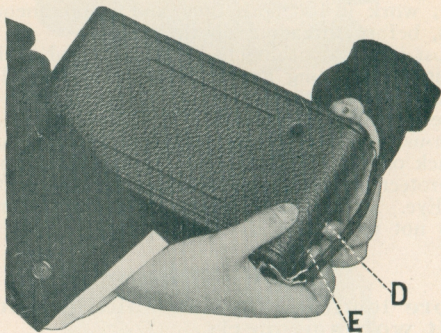


FIG. 1

Third, place the film cartridge into the chamber so the duplex paper unwinds from the outside or off the top.

NOTE.—The word "Top" on the end of an Eastman Kodak film should be placed toward the bottom of the camera. If the cartridge is inserted wrong end up the duplex paper will come toward the lens, resulting in the loss of pictures.

Fourth, push the spool centers back to original position. The center pin now acts as an axis for the spool to turn on. Break the seal and pass the duplex paper over the rolls at back of camera and thread into the slot in the winding reel. Turn the key to the right to secure.

Be careful that it 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. After the film is secured, replace the back cover by hooking it to the end of the camera opposite the handle (see Fig. 2), using care that the end A is correctly engaged at the point B before the cover is pressed down to engage the catch C, but the cover will not lock until the knob D, illustrated in Fig. 1, is pressed down, at the same time pressing on the back cover to bring it into place and make the lock engage.

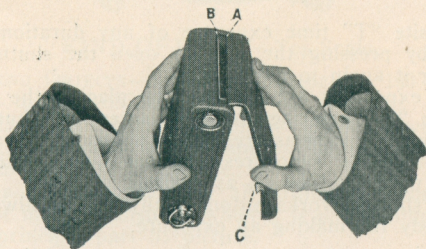


FIG. 2

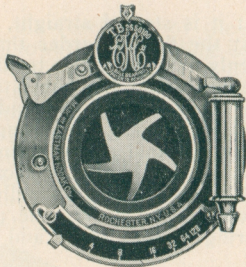
Throughout the foregoing from the time the seal is broken until the camera is closed, see that the duplex paper is wound tightly on the spool. If the paper is allowed to loosen the film will be fogged.

Turn the winding key slowly until the figure 1 appears opposite the red window, which signifies that the film is in position for the first exposure.

No. 1 B. B. Shutter Used on Model No. 7

(The No. 2 B. B. Shutter is Used on Model No. 8)

The disc at the bottom of the shutter indicates the opening of the iris diaphragm, according to the uniform system. The graduated disc at the top of the shutter indicates different methods of making exposures as desired.



Opposite "T" time exposure of any duration is obtained by pressing the bulb to open the shutter, and pressing it again to close it.

Bulb exposures are obtained by placing the pointer opposite "B," pressing the bulb, when the shutter remains open as long as pressure is applied to the bulb.

Instantaneous exposures are made by placing the pointer upon $\frac{1}{25}$, $\frac{1}{30}$ or $\frac{1}{100}$ as desired.

This shutter works automatically and is always set and ready for making an exposure.

Kodak Automatic Shutter with Autotime Scale Used on Model No. 8

This shutter requires no setting to operate.

Exposures may be made by bulb or lever.

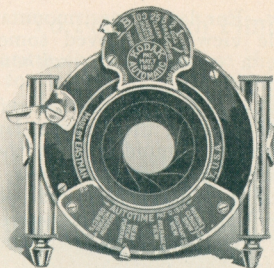
Indicator at "T" sets for time exposure.

Press the bulb firmly. This opens the shutter. Time exposure by the watch. Again press the bulb. This closes the shutter. Shutter may be opened by pressing release, and closed by a second pressure, but great care should be taken not to jar the camera.

Indicator at "B" makes exposure when bulb is compressed or lever depressed.

Indicator at 1 to 100 gives speeds ranging between approximately one second and 1-100 of a second.

Do not oil any part of this shutter.



KIND OF LIGHT—Top Scale.

MOVING OBJECTS—Set the indicator at “100” for all rapidly moving objects.

BRILLIANT—or intense sunshine. Use *only* when sunshine is clear and intense and is shining directly on the principal part of picture.

CLEAR—This is used for all ordinary sunshine and also for intense sunshine, when it is *not* shining directly on principal part of picture.

GRAY—Hazy or dull sunshine, best judged by the shadow cast by the sun which would be called “half shadow”—a distinct shadow but not as strong as with “brilliant” or “clear.”

DULL—Where a very faint shadow is barely visible.

VERY DULL—Sky completely overcast—no shadow of any kind visible.

NOTE—With “moving objects” or “brilliant” the camera may be held in the hand. For “clear,” “gray,” “dull” or “very dull” the camera should be used with tripod or set on some steady support.

KIND OF PICTURE—Bottom Scale

MARINE, CLOUDS, SNOW—Use this division for pictures where any one of these subjects is the *principal* subject in the picture.

DISTANT VIEW—For landscapes, mountain views, etc., where the whole view is removed some distance, or in other words, a general view, *without* a principal object in the foreground.

AVERAGE VIEW—A general landscape *with a principal object in the foreground*, the general landscape being in the nature of a background to the principal object.

NEAR VIEW AND PORTRAIT—All views less than one hundred feet distance and for general portraiture.

SHADOW—Use for all near views where the principal object does not receive the direct light of the sun or sky. *Use also* for near objects of general red, green, brown or black color.

MOVING OBJECTS—Use for all moving objects.

NOTE—Expose always for the principal subject in the picture which you wish to bring out.

GENERAL

RAPIDLY MOVING OBJECTS require the use of “brilliant” and “shadow.”

ORDINARY MOVING OBJECTS, such as people walking, street traffic, etc., can be taken with “brilliant” or “clear.”

In case it is desirable to cut down the aperture in order to gain the full depth of the focus of your lens it is only necessary to move the speed pointer the same number of divisions toward “Very Dull” as you move the aperture pointer toward the smaller opening. You will then secure the same resultant exposure, with the increased definition desired. The reverse of this is also true, and by this means any aperture of any speed can be used within the limits of proper exposure.

In cities where the light is modified by high buildings use slightly larger aperture than indicated.

The markings are for summer at midday. During winter or for morning or afternoon, use next larger aperture than one indicated.

NOTE—If camera is fitted with single lens, stop 16 should be used under ordinary conditions; if the light be strong, stop 32.

To Focus with Film

When preparing for an exposure the lens must first be placed in focus.

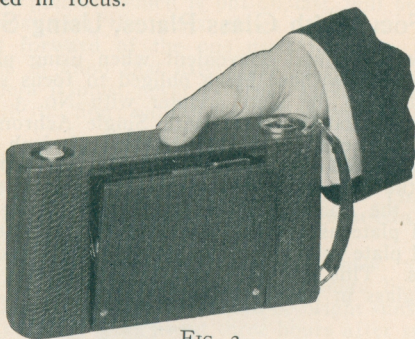


FIG. 3

To open the bed press the hidden button on top of Hawk-Eye, as illustrated in Fig. 3. Pull the bed down until the side brace springs lock it so it is firm. Draw out the standard, grasping it by the finger clamps.

Model No. 7—FITTED WITH SINGLE ACHROMATIC LENS. The standard should be drawn out until the pointer reaches the line on the scale. Objects will then be in focus at a distance of eight feet or more.

Model No. 7—FITTED WITH R. R. LENS (5-inch focus) and AUTOMATIC FOCUS LOCKING DEVICE. To set the focus, press down on the lever attached to the bed and set the catch in the slot marked for the distance desired, 6, 8, 10, 25 or 100 feet; then pull out the front of the standard to limit of motion and the lens will be in focus for the distance at which you have set the catch.

Model No. 8—FITTED WITH R. R. LENS (5½-inch focus). Standard should be drawn out approximately to the end of the bed plate. The bed then

racked out until the pointer reaches the mark on the scale representing an estimated number of feet the object to be taken is from the Hawk-Eye.

To Focus with Glass Plates, Using Scale

It is often found convenient when using plates to make pictures without being obliged to focus same on glass. To use the plate adapter with No. 3 Folding Hawk-Eye, Model 7, fitted with Single Achromatic or with R. R. Lens, place the standard $\frac{1}{3}\frac{1}{2}$ inch farther back than when used with film at the 100 foot mark, placing the plate adapter scale on the mahogany strip opposite the focusing scale, using the front of the standard plate as a guide. Then use the front of the standard plate as a guide on this scale for the different distances. This may be proven by focusing on the ground glass in the plate adapter.

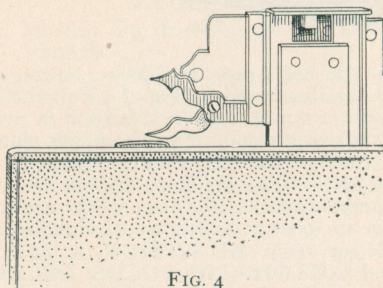


FIG. 4

To Use a Plate Adapter on the No. 3 Folding Hawk-Eye, Model 8, Fitted with $5\frac{1}{2}$ -inch R. R. Lens

With each adapter we furnish an extra pointer, which should be placed on the under side of the standard plate with the screw which is furnished. To do this, clamp

the standard at the end of the bed plate and rack it out so it extends beyond the bed. Then place the pointer in position as shown in the illustration, Fig. 4. Then the pointer, which is put on last, will be used in connection with the glass plates. This one will be $\frac{15}{32}$ inch forward of the one used for film. It must be borne in mind that after this pointer is placed on the camera it must never be used when the camera is used with roll film; only in connection with glass plates.

Instantaneous Exposures or Snap Shots

Never use diaphragm smaller than 16. Usually No. 8 is preferable, especially for short range pictures.

Instantaneous exposures, better known as "snap shots," are usually made with the camera held in the hand. The light therefore should be 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 Open Air," page 12.

Always photograph from the sun, never toward it; that is, the sun should come from behind operator or over the shoulder, shining 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, and endeavor to catch them at an angle or coming toward camera. In photographing a tall building at close range and pointing camera upward, lines in photo will be found very irregular on account of top being a greater distance from the camera. When possible, you should obtain a position as near as you can to the horizontal line of the center. 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 for making the exposure hold the camera firmly, and as nearly level as possible so the picture will be true. Locate the object in the finder by looking squarely down into it, and release the shutter, using care

not to jerk the camera. This will uncover the lens a fractional part of a second, thereby making the impression upon the sensitive surface of the film.

After making the exposure, turn the winding key to the right until the next number appears to view through 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

In making time exposures some judgment must be used as to the length of time the lens should remain uncovered. 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 firm support where there will be no danger of moving it during the time the exposure is made; center the object in the finder, set the shutter on time as described on pages 6 and 7, then one pressure to open and when sufficient time has elapsed one to close,—using care, of course, not to jar the camera either in opening or closing the shutter.

Time Exposures in Open Air

In making time exposures out of doors the shutter can hardly be worked too quickly.

WITH SUNSHINE—Smallest diaphragm, open and close as quickly as possible.

WITH LIGHT CLOUDS—Smallest diaphragm, one-half second to one second.

WITH HEAVY CLOUDS—Smallest diaphragm, two to five seconds.

The foregoing is calculated for open air exposures; for objects in shadows or under porches no accurate directions can be given, only experience can teach the proper exposure.

No 67 11 sec in 307

Never try to make a time exposure while holding the camera in the hand, as it is impossible.

Time Needed for Interior Exposures

The following table is for 8 opening or diaphragm. When using 16 opening, twice as much time should be given; with 32 opening four times, and with 64 opening eight times the time of the table.

White walls and more than one window:

Bright sun outside, two seconds.

Hazy sun, five seconds.

Cloudy bright, ten seconds.

Cloudy dull, twenty seconds.

White walls and only one window:

Bright sun outside, three seconds.

Hazy sun, eight seconds.

Cloudy bright, fifteen seconds.

Cloudy dull, thirty seconds.

Medium colored walls and hangings and more than one window:

Bright sun outside, four seconds.

Hazy sun, ten seconds.

Cloudy bright, twenty seconds.

Cloudy dull, forty seconds.

Medium colored walls and hangings and only one window:

Bright sun outside, six seconds.

Hazy sun, fifteen seconds.

Cloudy bright, thirty seconds.

Cloudy dull, sixty seconds.

Dark colored walls and hangings and more than one window:

Bright sun outside, ten seconds.

Hazy sun, twenty seconds.

Cloudy bright, forty seconds.

Cloudy dull, one minute, twenty seconds.

Dark colored walls and hangings and only one window:

Bright sun outside, twenty seconds.

Hazy sun, forty seconds.

Cloudy bright, eighty seconds.

Cloudy dull, two minutes, forty seconds.

The foregoing is calculated for rooms whose windows get direct light from the sky and for hours from three hours after sunrise until three hours before sunset.

Flash Light Exposures

In making flash light exposures with the Hawk-Eye it is not necessary to procure a flash lamp, or any apparatus, as the Eastman flash sheets are all that is required and they are supplied for 25 cents per package containing material for six exposures.

Many interiors can be photographed by this process that would be very difficult to photograph during the day owing to lack of light, or windows so located that it is impossible to darken them sufficiently.

The camera should be placed on a tripod, table or some other secure support. Pin the flash sheet by one corner to a piece of white cardboard, which will act as a reflector, and which has previously been fixed in a perpendicular position. Place this about two feet behind, and two to three feet to one side of the camera, with an extra piece of cardboard under the flash sheet to prevent sparks from falling and doing damage.

When everything is in readiness locate the object in the finder and open the shutter the same as when making time exposures, using the largest diaphragm. Ignite the lower corner of the flash sheet, which will burn brightly, and make the exposure; then close the shutter and wind the film to the next number which appears to view through the red window.

One sheet is sufficient for exposure with subject ten feet away, in an ordinary room with light walls; two sheets when the subject is fifteen feet away; three sheets when subject is fifteen feet away, with dark walls and hangings.

When one or more sheets are used they should be pinned to the cardboard, one over-lapping the other slightly at the corner.

Removing the Film

The danger of light reaching the sensitive surface of the film when unloading is the same as at the loading, and to insure against any possibility of fogging the edges, it had best be done in a subdued light.

When No. 12 has been exposed, continue to turn the

winding key until the duplex paper leaves the supply spool and is all wound on to the winding spool. This you can tell as the key will turn very much easier after the paper has left the supply spool.

Next, open the camera, the same as when loading, and take hold of the end of the duplex paper with thumb and finger of the left hand, turning the winding key to the right so as to draw the paper evenly down around the spool. Use the sticker furnished with each spool for fastening the end of this paper. After this is done, the spool may be removed by withdrawing the spool center and drawing out the winding key, turning the camera at the same time, so the spool will drop out.

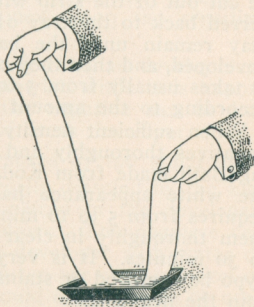
The empty spool should then be adjusted in position for winding the next film by placing the slot end of the spool toward the winding key. After the winding key is properly engaged, push the spool center into original position.

After all the exposures have been made and the film removed, the negatives must next be made and the pictures finished.

We recommend that the amateur do the work complete as it will be found very interesting and the process is very simple.

Developing the Film

Provide a Developing and Printing Outfit, also a pair of shears, pitcher of cold water (preferably ice water), a pail for slops, dark-room having a shelf or table. By "dark-room" is meant a room or closet in which no white light can enter. It is imperative that not the least ray should enter, for should the sensitive surface of the film be lighted for a fraction of a second it would be completely ruined. A light from the ruby lamp



furnished with the Developing and Printing Outfit, will not affect the film if it is not held closer than 18 inches.

Arrange three trays—one of them filled with water, the second filled with sufficient amount of Developer to flow over the film, and placing in the third Fixing Bath made from Kodak Acid Fixing Powder.

Unroll the film carefully, not allowing the fingers to come in contact with the emulsion side, which is the dull side, and detach the entire strip from the duplex paper. Pass the film through the tray of clean cold water, holding one end in each hand, as shown in the cut. Pass it through the water several times so there will be no bubbles remaining on the surface of the film. When it is thoroughly wet development may be commenced.

Now pass the film through the Developer in the same manner as described for wetting it, keeping it constantly in motion. Dark spots will soon appear, which are termed "highlights" and soon the objects will be discernible.

The process of development can be ascertained by removing the film occasionally and holding it in range with the ruby light. If the negatives are all of the same exposure development can be completed without cutting the negatives apart. If, however, one or more of the negatives flash up more quickly than others, they should be cut out of the strip with a pair of shears and transferred back to the tray of clear cold water where they may remain until the balance of the strip has been developed, and then they can be developed one at a time. It takes usually from 5 to 10 minutes for development, according to the amount of exposure.

When sufficient density has been obtained, wash the negatives thoroughly and place them in the Acid Fixing Bath made from Kodak Acid Fixing Powder, until the white appearance has disappeared. This usually requires from 5 to 10 minutes. Then remove and wash them thoroughly in clear cold running water from 20 to 30 minutes. It is very important that all traces of hypo be removed or stains will appear after drying and ruin the negatives.

If the film is Non-Curling, which you will note by the cartons or by the coating, namely, coated on both sides,—it should be pinned up to dry after having been thoroughly washed, without being put into the soaking solution, and should be suspended by the two corners. It must not be placed against a flat surface as it will stick.

Use all cold solutions and employ ice in extremely hot weather. The temperature of the developer should be from 65° to 68°.

Developing in Daylight

We recommend the Kodak Film Tank, as the entire process can be accomplished in daylight and the work of developing is much more simplified.

The general results obtained by the Film Tank are far better than the work done in dark-room.

All films are put up with instructions how to prepare them for development in the Tank Developer.

The Common Causes of Failure

UNDER-EXPOSURES are caused by making instantaneous shots in the shade, indoors, early or late in the day, or when the light is not sufficiently strong to fully impress the object or view upon the sensitive surface of the film.

An under-exposure is easily detected in development by the image appearing very slowly; while it is impossible to obtain great detail, the negative can be improved by adding a quantity of fresh developer.

OVER-EXPOSURES are caused by too much light.

An over-timed exposure is easily detected by the film darkening evenly as soon as placed in the developer, with no contrast or deep shadows. The negative can be improved by weakening the developer with water or by adding a small quantity of a ten per cent. solution of Bromide of Potassium; but should the Bromide be used

the developer is ruined for other negatives, unless they are known to be over-exposed.

UNDER-DEVELOPMENT.—An under-developed negative is very thin and full of detail; the difference can readily be seen from one under-exposed.

An under-developed negative can be improved to quite an extent by intensifying with Eastman intensifier, following directions given on each tube.

OVER-DEVELOPMENT is caused by allowing the negative to remain in the developer longer than it should.

An over-developed negative will appear very strong and intense, and requires a long time to print.

For reducing use Eastman reducer. Explicit directions on each tube.

FOGGED NEGATIVES are caused by leakage of the dark-room, or by holding the negative too long in the ruby light. This causes the film to darken soon after placing in the developer.

AIR BUBBLES beneath the film while developing or fixing cause spots, and streaks are produced by allowing a part of the material to remain uncovered in some of the solutions.

When sending film to us for finishing pack securely and mark as follows:

EASTMAN KODAK CO.,
Rochester, N. Y.

Do not neglect to put your own name and address upon the wrapper; also write us under separate cover stating what you are sending, advising if you wish the film developed, or developed and printed. For price list of this work, see page 22.

Should you decide to do the finishing, we provide an outfit containing all the articles needed and the chemicals already compounded, ready for use.

The outfit consists of

1 Candle Lamp.....	\$.25
1 4 x 5 Printing Frame.....	.25
1 4 x 5 Glass, for Frame.....	.05
1 4-oz. Graduate.....	.15
1 Stirring Rod.....	.05
4 4½ x 5½ Developing Trays.....	.40
5 Tubes Special Developer.....	.25
½ lb. Kodak Acid Fixing Powder.....	.15
½ oz. Bromide Potassium.....	.06
2 doz. 4 x 5 Velox Paper.....	.50
2 ozs. Nepera Solution for developing Velox....	.10
Instruction Book.....	.10

Price complete, neatly packed, \$1.50. \$2.31

Printing on Solio Paper

Solio paper gives prints having beautiful warm, brown tones, and which are usually mounted on cardboard and highly burnished.

Method of Printing

Open the printing frame of the outfit and lay the negative back down upon the glass (the back is the shiny side). Place upon this 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.

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

2 ozs. Solio Toning Solution. 4 ozs. 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 prints 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 reaches the shade desired.

Six ounces of the diluted toning solution will tone two dozen prints; after that a new solution should be made the same as before.

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.

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

The prints are then ready for mounting, or they can be laid out and dried between blotting papers.

Printing on Developing-Out Paper Velox and Azo

These papers may be safely handled for the purpose of placing in printing frame and developing, eight to ten feet away from an ordinary full flame of artificial light, or three or four feet away if the light is turned low. With Welsbach light or daylight it is necessary to reduce the light somewhat by shading the light or window with one thickness of orange post-office paper.

Place the paper in an ordinary printing frame, in the same manner as when using printing-out paper, having

the emulsion side of the paper toward the dull side of the negative. After the paper is placed in the frame in perfect contact with negative, expose by holding the frame close to gas, lamp or incandescent light, or subdued daylight. Artificial light is recommended in preference to daylight because of its uniformity and being in consequence easier to judge the proper length of time to expose.

The amount of exposure varies according to the strength of the light. It takes about the same time with an ordinary gas burner as an incandescent light. The Welsbach requires about only one-half as much time as the ordinary gas burner and kerosene light of ordinary size about three times as much as an ordinary gas burner. If daylight is used the window should be covered with post-office paper in which a sub-window about one foot square for making the exposure may be made. Cover this sub-window or opening with two or three sheets of tissue paper so as to diffuse the light, then have a piece of black cloth or post-office paper to put over the opening when the white light is not wanted for making exposure. The printing frame should be kept from one to two feet away from the opening covered with tissue paper when making an exposure.

The time necessary for exposing is regulated by the density of negative and strength of light. The further the negative is from the source of light at the time of exposure the weaker the light, hence, to secure uniformity in exposure it is desirable always to make the exposure at a given distance from the light used. With a negative of medium density exposed one foot from an ordinary gas burner about two minutes exposure is required.

The temperature of the developer should be from 65° to 70° Fahrenheit, and the proper developer to use is the one put up by the company who manufactures the paper, as the best results will always be obtained when using their developers, as substitutes very often are not proportioned correctly and naturally the prints do not turn out as they should. Always follow closely the directions as given with the developer.

To Develop

Immerse the paper in the developer, using care that it flows evenly over the surface and leaves no air bells. The image should appear in about eight or ten seconds and when the print is developed sufficiently remove quickly from the developer and rinse in clear water before placing in the acid fixing bath.

The fixing bath should be in accordance with formula given with the paper and should be kept fresh, and prints should be kept in motion or not allowed to lie on top of one another while in this bath. After becoming thoroughly fixed, which takes about ten minutes, they should be removed and washed for about one hour in running water, or ten or twelve changes of clear water.

The prints should then be removed from the water and placed on a glass, face down, and the water squeezed out of them by placing a blotter on the back and running a roller over the blotter, and then they may be placed between blotting paper to dry, after which they can be trimmed and mounted.

More explicit directions are given with each kind of paper.

Price List

No. 3 Folding Hawk-Eye, Model No. 7, R. R. Lens, No. 1 B. B. Shutter.....	\$16.00
No. 3 Folding Hawk-Eye, Model No. 7, single lens, No. 1 B. B. Shutter.....	14.50
No. 3 Folding Hawk-Eye, Model No. 8, No. 2 B. B. Shutter, 5½ inch focus, R. R. Lens....	18.00
No. 3 Folding Hawk-Eye, Model No. 8, 5½ inch focus, R. R. Lens, Auto Shutter.....	22.00
N. C. Cartridge Film, 6 exp., 3¼ x 4¼.....	.35
N. C. Cartridge Film, 12 exp., 3¼ x 4¼.....	.70
Black Sole Leather Carrying Case, with strap..	1.25
Hawk-Eye Portrait Attachment.....	.50
Glass Plate Adapter, only.....	3.50
Double Glass Plate Holder for 3¼ x 4¼ plates..	1.00
Flexo Tripod.....	.90
No. 1 Eastman Tripod.....	1.70

No. 0 Kodak Metal Tripod, 3 sections.....	\$ 1.60
No. 1 Kodak Metal Tripod, 4 sections.....	2.50
No. 2 Kodak Metal Tripod, 5 sections.....	3.25
Developing and Printing Outfit.....	1.50
Developing, Printing and Mounting, on Velox, 12 exposures, $3\frac{1}{4} \times 4\frac{1}{4}$	1.50
Do., unmounted.....	1.38
Developing only.....	.70
Developing, Printing and Mounting, on Velox, 6 exposures, $3\frac{1}{4} \times 4\frac{1}{4}$75
Do., unmounted.....	.69
Developing only.....	.35
Printing and mounting only, on Velox, each...	.08
Do., unmounted.....	.07

No orders executed for less than 25 cents.

11 x 14 Bromide Enlargements, mounted on card	1.25
14 x 17 Bromide Enlargements, mounted on card	1.50

If, in our opinion, the print will be improved by double mounting, we will do so at an additional charge of 10 cents, or triple mounted at 15 cents.

The following supplies may be used with the No. 3 Folding Hawk-Eye Camera, and can be obtained from your dealer or the Eastman Kodak Co., Rochester, N. Y.

Kodak Film Tank, $3\frac{1}{2}$ inch.....	\$ 5.00
Duplicating Outfit for same.....	2.50
Developer Powders for $3\frac{1}{2}$ inch Tank, per $\frac{1}{2}$ dozen20
Eastman Plate Tank, for $3\frac{1}{4} \times 4\frac{1}{4}$ plates, including Solution Cup, Plate Cage and Loading Block and Adjustable Kit.....	3.50
Eastman Plate Tank Developer Powders, 4 x 5, per package of one-half dozen.....	.20
Kodak Acid Fixing Powder, per 1 pound package	.25
Do., $\frac{1}{2}$ pound package.....	.15
Do., $\frac{1}{4}$ pound package.....	.10
Eastman Hydrochinon or Pyro Developing Powders (for dark-room development), per dozen pairs.....	.50
Do., per $\frac{1}{2}$ doz. pairs.....	.25

Eastman Hydrochinon, Eikonogen, Pyro and Special Developer Powders, in sealed glass tubes, per box of 5 tubes.....	\$.25
Glass Stirring Rod Thermometer.....	.60
Eastman Reducer, per box of 5 tubes.....	.25
Eastman Intensifier, glass tubes.....	.15
Royal Re-developer, per package, 6 tubes.....	.75
Bromide of Potassium, per ounce bottle.....	.12
Eastman Film Developing Clips (nickeled), 3½ inch, per pair.....	.25
Kodak Film Clips (wooden), 5 inch, per pair....	.15
Kodak Dark Room Lamp, No. 2, 5/8-inch wick..	1.00
Kodak Candle Lamp.....	.25
Velox Paper, 3¼ x 4¼, per dozen.....	.15
Nepera Solution, for developing Velox, 4 ounce bottle20
Nepera Capsules, for converting Nepera Solution to film and plate developer, per box.....	.15
Solio Paper, per pkg. 2 doz., 3¼ x 4¼.....	.20
Eastman Printing Masks, No. 6, for use with No. 3 Folding Hawk-Eye negatives, each.....	.06
Combined Toning and Fixing Solution, for Solio, per 8 ounce bottle.....	.50
Do., 4 ounce bottle (in mailing case, including postage, \$.50).....	.30
Eastman No. 1 Flash Sheets, per package, ½ doz.	.25
Do., No. 2, per pkg. ½ doz.....	.40
Do., No. 3, per pkg. ½ doz.....	.60
Eastman Flash Sheet Holder.....	1.00
Kodak Dry Mounting Tissue, per pkg. 3 dozen sheets, 3¼ x 4¼.....	.10
Kodak Trimming Board No. 2, capacity 7 x 7 inches60
Kodak Print Roller, Double, 6 inch.....	.50
Eastman Indexed Negative Album to hold 100 3¼ x 4¼ negatives.....	1.00
The Forum Album, 25 Black or Sepia leaves, 7 x 1050
The Arena Album, 50 Black or Sepia leaves, 7 x 10	1.50

THE KODAK CORRESPONDENCE COLLEGE

A course which is open to all users of

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and which will increase your photographic pleasure by helping you to make better pictures

Tuition, two dollars, which includes a handsome cloth bound copy of the School Text Book

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in Picture Making”**

Application for Membership in the Kodak Correspondence College

Eastman Kodak Co., Rochester, N. Y.

K. C. C. Department.

Gentlemen:—I am the owner of a (name camera and size)

.....
*and wish to be enrolled as a member of "The Kodak Correspondence College." I therefore enclose herewith {^{Draft}
P. O. Money Order } for two
Express Money Order } dollars, for which please send me a volume of "The Modern Way in Picture Making" and a certificate of membership entitling me to a full course in "The Kodak Correspondence College."*

(Name)..... (Street and No.).....

(City)..... (State).....

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Exquisite deep blue pictures—not
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