The New Way
Brief History of a Wonderful Invention

Every step in any light. That is the kodak way of picture making now. It's the simplest way, the easiest way, the best way, too. It opens up Photography to thousands who were situated so they couldn't do anything with it on the old basis.

It seems now as if the last thing had been done to make Photography so easy that it may become almost universal. The darkroom has been done away with. The Kodak Developing Machine develops film better than it can be done in a darkroom, and makes it practical to make pictures from start to finish almost anywhere.

The Kodak Developing Machine took the photographic world by surprise. It is only just now recovering from the shock. When the machine was first announced the number of those who smiled a smile of doubt was legion. Others conceived of the possibility of daylight development, but concluded that a method to do without a darkroom must be complex beyond any practical use.

The truth of the matter is that the Kodak Developing Machine works perfectly and is to the last degree simple. Anybody can operate one successfully from the outset and a developing machine of the largest size can be put into one end of an ordinary suit case.

Developing in the Kodak Developing Machine, is, of course, by timing. This is the theoretically correct method. The work which has been done with the machine shows it to be correct practically. The idea of being able to guide development by introducing different agents into the developer during development is losing ground fast—was losing ground, indeed, before the developing machine came. Along this line there has been much experimenting lately by advanced workers in Photography, and such are coming to the conclusion that to get good negatives any way you must have pretty nearly correct exposures. Of course, after-treatment of a negative is not affected by reason of its being machine developed. Time exposure and snap shots on the same strip of film are developed in the machine without the slightest trouble.

Were it only because it enables people to get the enjoyment of picture making without the bother and disagreeableness of a darkroom, the Kodak Developing Machine would be the greatest thing since the invention of the kodak. It transpires, though, that machine developed negatives are superior to the darkroom product in every way. One reason for this is that in the machine, developer and film are kept in constant motion. This gives snap to the negative. Then, the negative cannot be
fogged by getting too close to a dark-room lamp—there is no chance of imperfections caused by foreign substances settling on the negative until it is fixed—it cannot be scratched or marred. The cost of operating the developing machine is trifling. A few cents worth of developing powders and fixing powders are all. These powders are used after simply dissolving them in certain quantities of water and the solutions are always right.

The kodak way is the only way in Photography which admits of "every step in any light," because the Kodak Developing Machine is the only substitute for the darkroom. See what this way of picture making means. See what possibilities open up now to amateurs whose duties necessarily have prevented them from indulging to any great extent in Photography. Wherever one goes he can carry a folding pocket kodak and any number of extra rolls of film. He can take pictures himself and send the exposed film spools to one of the thousands of places where developing and printing is done. For those who want to finish their own pictures (and it's more than half the pleasure), being able to do every part of it in any light is invaluable. The point is: "The rest" in picture making can be done at one's ease and just when one happens to have the time to spare. The struggle to get chemical mixtures right beneath the faint glow of ruby lamp belongs to the photographic Dark Ages.

The kodak way means picture making in the evening if you like, in the brightest, cheeriest room in the house around the library table. There film can be developed with the developing machine. There one can use any of the many delightful printing processes on gas light paper. Velox and Dekko are evening papers, giving most attractive prints. They are made in different grades, suited to all kinds of negatives and every sort of work.

The kodak way means being able to finish pictures while on one's travels—in the summer vacation or on business trips to interesting points. This is new, of course,
new within the year—possible only since the advent of the Kodak Developing Machine. Formerly the darkroom was left at home. The amateur went traveling with his kodak and took a whole summer’s pictures. If he did his own developing and printing, he never knew what he had until he reached home—and the darkroom. Now he gets what pictures he likes, develops and prints on the spot. It’s the best kind of vacation occupation. People traveling now picture interesting places they pass, and make their own prints on the train. It’s not a bad way to relieve the tedium of long journey.

George Kennan, the well-known explorer and author, didn’t have a developing machine with him in Cuba (they were not on the market then) and after having had experience with one he writes:

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.

(Signed) GEORGE KENNAN.

An illustration of the possibilities of the Kodak Developing Machine, and indeed the whole kodak system, is the experience of a correspondent who used a kodak and machine under the most trying conditions with great success. This correspondent, Captain Jas. F. Archibald, of Collier’s Weekly, went through the Venezuelan campaign, developing kodak film with the machine in his tent at night after taking pictures in the field during the day. He also developed on shipboard pictures he took during the naval maneuvers. Although there were absolutely no facilities at hand and the heat terrific, Captain Archibald made perfect negatives which reached his paper while they were “news.” He speaks of his experiences in the following letter:

WASHINGTON, D. C., February 9, 1903.

Eastman Kodak Company, Rochester, N. Y.:

Gentlemen—In ordering another Kodak Developing Machine I wish to express my great appreciation of this, the latest product of your company. I do not think I can praise it too highly nor that it could receive a more
thorough test than the one I have just subjected it to during the campaign in Venezuela and with the fleets during the blockade by the allied forces. Within four months I used it in temperatures from the hottest known tropical weather to a northern winter below zero, and without any special precautions the machine worked with perfection in all places.

The most important feature seems to be the even manner in which the machine develops instantaneous and time exposures on the same film. None of the brilliancy of either the long or short exposures is sacrificed in being handled in the same development. The machine also obviates all possibility of scratching the films, so common in hand development.

In the past four years I have made more than ten thousand negatives in all parts of the world, most of them being in a tropical country, and I have

![THE FINISHED NEGATIVES](image)

used a kodak and the Eastman films and find a uniformity of excellence in all temperatures and climates. The fact that the kodak film can now be obtained in all parts of the world is by no means the least important recommendation for it to be used for business and pleasure in travel. Now that the developing machine has been added to my kit, I feel that it cannot be improved upon for compactness and practicability.

With the abolishment of the darkroom by this wonderful invention, developing has become a pleasure and a possibility in the field, camp and on shipboard.

The use of this developing machine will, I am sure, become general with professionals as well as amateurs, for the saving in time and labor will recommend it to all who desire high-class work.

With sentiments of esteem, gentlemen, I am, Very sincerely yours,

(Signed) Jas. F. Archibald.
From a Chicago enthusiast comes this warm appreciation of the machine:

Eastman Kodak Company, Rochester, N. Y.:

GENTLEMEN—I intended writing before this to give you a good word for your developing machine. It's a dandy, and I wouldn't part with it for a good sum. Results! I have had the best of the best with it. Better than when I used my old darkroom. Darkroom!!! What a relief it is to finish my work without the use of one.

I was asked the other day how I get such good results. My answer was that I have the best of goods, two Eastman kodaks, and then I use an Eastman Developing Machine and, of course, why shouldn't I get the best results? I think I've won another person for kodak work. I'm finishing up some pictures and I'll send you some and let you see the fine results I'm having. I'm a great crank on your goods and supplies. If it's Eastman's it's O. K. That's what I preach to my friends, and it's just that which gave me my new kodak and developing machine. My outfit consists of kodaks (two), folding head tripod and down to printing paper all of Eastman make. I have used other makes in my six years' experience, but I prefer your styles and make, and best of all, the developing machine. I remain,

Yours with the best goods and finest results,

HAROLD P. COFFIN.

227 Leavitt street, Chicago.

As a part of their system the Eastman Kodak Company has established the Kodak Correspondence School of Photography. Nobody needs instruction for using kodaks and kodak goods beyond the simple manuals which accompany them, to be

THE KODAK DEVELOPING MACHINE
A-B—Arbors for winding the film. C—Film. D—Compartment for storing apron.

sure. Kodaks are too simple for that. The school was founded with the idea of helping amateurs do the best work in the shortest possible time. The school, started last year, now has members from the Philippines, Porto Rico, Alaska, many of the countries of South and Central America and from every state and territory in the Union. The school is in charge of men whose knowledge of Photography is thorough and each pupil is given the instruction he needs most. The system employed is that of individual criticism of members' work as indicated by negatives and prints which they send in. Any owner of a kodak or Brownie camera may join the school upon payment of the nominal sum of $1 for text-books. Although the school was intended at first for beginners, it soon outgrew that idea and now its membership rolls have the names of hundreds of amateurs far advanced in the art of picture making.