How To Take Pictures With

REXOETTE CAMERAS

Nos. 2, 2-A, 3 and 3-A

Manufactured By

Burke & James Inc
CHICAGO

For Rich, Beautiful Pictures

Make Your Prints On

REXO
A DEVELOPING PAPER

The New Rapid Guaranteed Developing Paper of Distinguished Quality

No matter what kind of a negative you have there is a grade of Rexo that will produce the most perfect pictures possible to obtain. Rexo is supplied in three distinct grades—Rexo Hard, for thin, weak, flat negatives. Rexo Normal, for negatives of normal or average density or contrast. Rexo Soft, for harsh, contrasty negatives and for producing soft effects with any negative. Rexo possesses

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These features eliminate wasted prints and make Rexo the logical choice of amateur, commercial and professional photographers.

Rexo is uniform in quality and produces pictures marked by beautiful gradations, purity of the highlights, and transparency of the shadows.

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240-258 E. Ontario Street

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ENLARGING REXO, 35 times as fast as REXO Normal, produces exquisite Enlargements from all classes of negatives.

Instructions for Operating The Rexoette Cameras

Do not attempt to load or take any pictures with the Rexoette until you have become thoroughly familiar with every part of the instrument. Take especial care to learn the construction of the shutter; work it for time and instantaneous exposure. Read carefully the following instructions. The most important thing to be remembered in picture taking is that no white light (including gas, electric or lamp light) should be allowed to strike the film, even for a fractional part of a second, until it has been developed and fixed.

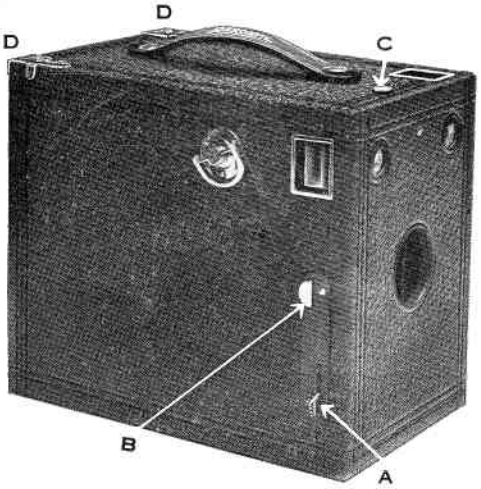


Figure 1.

It is therefore best that the loading and unloading be done in a subdued light, for after the seal on the film is broken

there is a possibility of the edges becoming fogged if care is not taken to keep the black paper drawn tightly.

Before loading the camera, try the shutter to see that it is working properly.

Films Adapted to Rexoette Cameras

No.	Camera	Size	Rexo Record	Eastman		Price
2	Rexoette	2¼ x 3¼	415	120	No. 2 Brownie...	$0.20
2A	Rexoette	2½ x 4¼	425	116	No. 1A F.P.Kodak	.25
3	Rexoette	3¼ x 4¼	430	118	No. 3 F.P.Kodak	.35
3A	Rexoette	3¼ x 5½	445	122	No. 3A F.P.Kodak	.40

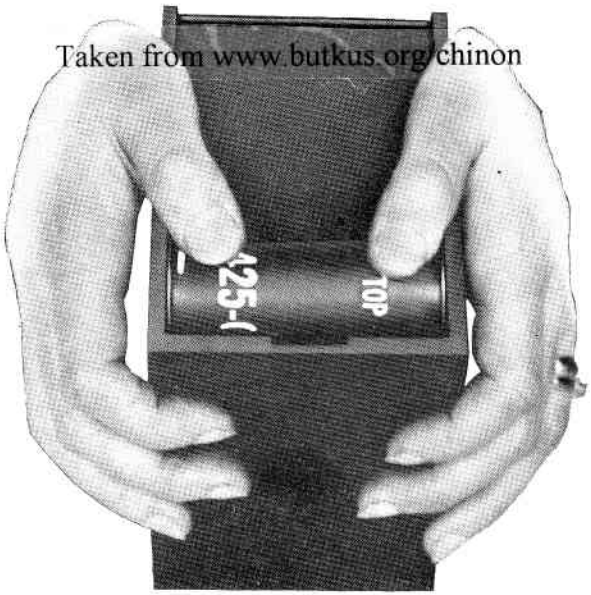


Figure 2.

To Load

To load, release the two corner catches (D) at the rear of the camera. The back of the camera, which is hinged on the lower side can now be opened. Next draw out the winding key as far it will go. This will release the roll holder permitting its withdrawal from the camera box.

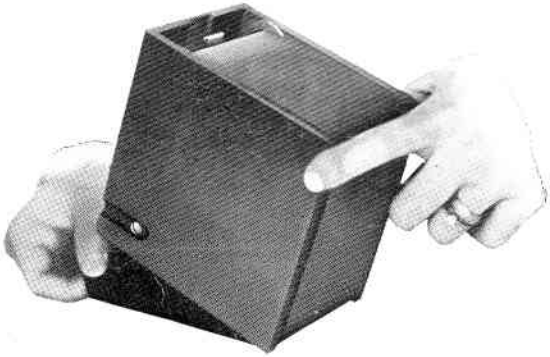


Figure 3.

An empty spool will be found in the winding key side. Next break the seal on the film cartridge and place the spool in the empty chamber as shown in figure 2, taking care that the black paper leads off the top of the spool. The film is now in position to continue loading; the retaining spring preventing any loosening of the black paper. Next draw the black paper around the back of the camera and about two inches beyond the end of the camera (see figure 3). Then thread the end of the black paper into the wide slot in the empty spool, as shown in figure 4.

With the thumbs on the flanges of the spool turn same until the paper is secured, two or three revolutions will be sufficient (see figure 5).

After the film is secured replace the roll holder in the camera and return winding key to its normal position. Close

back of camera and secure with the corner catches. Next turn the winding key slowly until it engages in the slot in the end of the spool.

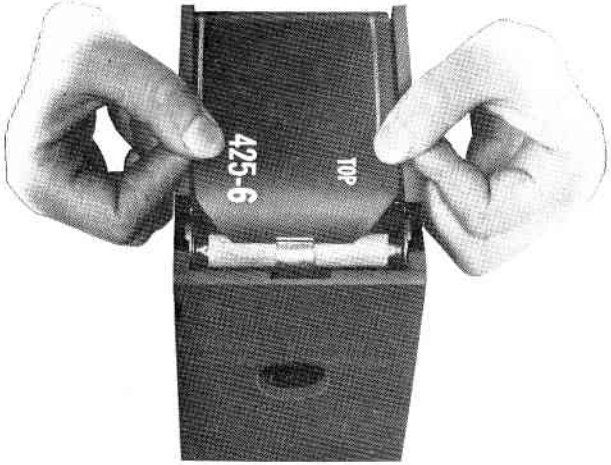


Figure 4.

Continue to turn the winding key slowly until the figure one appears opposite the ruby window which signifies that the film is in proper position for the first exposure.

The camera is now ready for making exposures for all objects at a distance of eight feet or more. Throughout the operation of loading, from the breaking of the seal until the camera is closed, see that the paper is wound tightly over the spools, for if it is allowed to loosen or bulge, there is a chance that the film will be fogged.

The Shutter

The shutter supplied with the Rexoette Camera is automatic, that is, it is always set ready for taking the picture—a single pressure of the lever (A) in either direction makes

an instantaneous or snap-shot exposure. To set for time, draw out the time stop (C), one pressure of the lever (A) opens the shutter and a second pressure in the opposite direction closes it.

Figure 5.

Stop or Diaphragm

All Rexoette cameras are supplied with a diaphragm plate having three different sized openings, which regulate the amount of light that is allowed to reach the film.

The largest opening is for making snap shots in bright sunlight.

The medium opening is for interior time exposures, see special directions under Time Exposures Indoors.

The smallest opening is for making time exposure out-of-doors on cloudy days. Never use the smallest stop for snap-shots. See special directions under "Time Exposures Out-of-Doors."

With slide (B) in normal position the largest opening is in place; to use the medium opening draw out the slide until the locating spring snaps into first indention; to use the smallest opening draw out the slide until the spring snaps into the second indention.

Instantaneous or Snap Shot Exposures

In making instantaneous or snap shot exposures use the largest diaphragm stop. Snapshots are usually made while holding the camera in the hand, the light should therefore be bright sunshine. On bright days snap-shots can be made at any time during the day from three hours after sunrise to three hours before sunset. Earlier or later than this, short time exposures should be given. It is a good rule never to photograph directly toward the sun, the best position being to have the light shining from behind the operator or over either shoulder and directly on the object to be photographed. If the direct rays of the sun strike the lens during the exposure the picture will be blurred. Do not try to photograph moving objects at a shorter distance than 25 feet distant from the camera. It is advisable to endeavor to catch them at an angle either coming toward or going from the camera, as good results will not be obtained if taken when the object is directly opposite. If photographing tall buildings at close range it is necessary to secure a position as near as possible opposite the center of the building, for if the camera is tilted upward, the lines in the picture will be found to converge because of the fact that the top of the building is of a much greater distance from the camera than the bottom. This same rule applies when photographing small objects such as a dog; in this case the camera should be lowered to the center of the object to be taken, thus avoiding any distortion.

When ready for making the exposure hold the camera in both hands and as near level as possible so that the picture will be in true perspective. Locate the object in the finder by looking squarely into it, making sure that all of the object which you desire to photograph falls within the limits of the finder. When all is in readiness release the

shutter, taking care not to jerk or move the camera during the exposure. A pressure of the lever will open the shutter for a fractional part of a second thereby permitting the light to pass through the lens and forming an image on the sensitive surface of the film. After making the exposure turn the winding key to the right watching the ruby window in the back of the camera until the next number appears. This is a very important point and one should early acquire the habit of turning the winding key after each exposure thus avoiding the possibility of making two exposures on the same surface of the film.

Time Exposures

When making time exposures it is absolutely necessary that the camera be placed upon a table or other firm support where there will be no danger of its being moved during the exposure. Center the object properly in the finder, and draw out metal slide (C). Give a single pressure of the lever to open, and when sufficient time has elapsed, an additional pressure to close, using care not to jar the camera in either opening or closing.

In making time exposures it is necessary to use some judgment in regard to the length of time the lens should remain open. This is governed by the amount of light which falls upon the object to be photographed at the time of the exposure.

Time Exposures Out-of-Doors

In making time exposures out-of-doors the metal slide (C) should be drawn out and the shutter opened and closed as quickly as possible.

WITH SUNSHINE use the smallest diaphragm, opening and closing the shutter as quickly as possible.

WITH LIGHT CLOUDS use the smallest diaphragm, giving from ½ to one second exposure.

WITH HEAVY CLOUDS use the smallest diaphragm and give from 2 to 5 seconds.

The foregoing calculations are for open air exposures. When photographing objects in shadows or on porches, no accurate directions can be given as too much depends upon the density of the shadows. Proper exposure can only be

learned through experience or by using a scientific exposure meter such as the Watkins Bee.

CAUTION. Never attempt to make a time exposure while holding the camera in the hand as a blurred picture is sure to result.

Time Exposures Indoors

The following table is for the largest stop. In case the medium stop is used twice as much time must be given. With the smallest stop, four times as much.

White Walls and One Window

Bright sun outside, six seconds.
Hazy sun, fifteen seconds.
Cloudy-bright, thirty seconds.
Cloudy-dull, one minute.

White Walls 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 One Window

Bright sun outside, twelve seconds.
Hazy sun, thirty seconds.
Cloudy-bright, one minute.
Cloudy-dull, two minutes.

Medium Colored Walls and More than One Window

Bright sun outside, eight seconds.
Hazy sun, twenty seconds.
Cloudy-bright, forty seconds.
Cloudy-dull, one minute, twenty seconds.

Dark Colored Walls and One Window

Bright sun outside, forty seconds.
Hazy sun, one minute, twenty seconds.
Cloudy-bright, two minutes, forty seconds.
Cloudy-dull, five minutes, twenty seconds.

Dark Colored Walls and More than One Window

Bright sun outside, twenty seconds.
Hazy sun, forty seconds.
Cloudy-bright, one minute, twenty seconds.
Cloudy-dull, two minutes, forty seconds.

The foregoing figures are for rooms whose windows get light direct from the sky and for any time during the day from three hours after sunrise to three hours before sunset.

Removing the Film

No dark room is required for removing the film from the camera. However it is best to perform this operation in subdued light, observing the following rules:

Figure 6.

First: When the last section of the film has been exposed turn the winding key until all of the paper has been wound on the spool in the key winding chamber. This can be told by the ease with which the spool turns.

Second: Remove the roll holder as directed on the preceding pages.

Third: Draw the loose end of the black paper tightly around the spool and fasten it with the gummed sticker, which will be found in the empty reel.

Fourth: To remove the cartridge from the camera, grasp the spool as shown in figure 6.

Fifth: Transfer the empty film spool to the winding key side, so that the camera will be in readiness for loading.

Dark Room Development

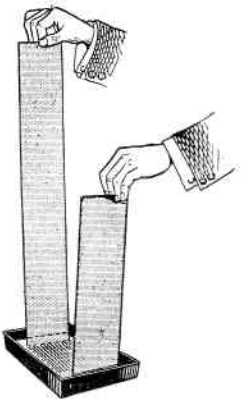
Films may be taken to the nearest Photo Supply Dealer for development. Dealers handling our products can be readily recognized by the appearance of our trade-mark on their store windows. However, in order to secure the greatest pleasure and profit from your camera we advise that the amateur develop his own films, for the process is both interesting and simple. The easiest and least expensive way to develop roll films is by using trays in a darkened room which is lighted only with the ruby lamp, care being taken that all white light is excluded. The following articles are recommended for this purpose:

An Ingento Ruby Lamp No. 6.
3 Insulate Trays, 4x5 or 4x6 (postcard).
1 8-oz. Graduate.
1 Ingento Tablet Crusher, or glass stirring rod.
1 Amateur Printing Frame and plain glass.
1 package of Ingento Tablets or Ingento or Rexo M. Q. Tubes.
1 box of Ingento or Rexo Acid Hypo.

Select a room or closet where all white light can be easily excluded. When development is done at night this offers no difficulty whatever. The reason that a darkened room is required is that the film is extremely sensitive to white light and would be spoiled if exposed either to daylight or lamp light for the fractional part of a second. Having provided the articles mentioned above, secure a pair of scissors, a pitcher of water and a pail for waste.

Set the ruby lamp on a table or shelf and light it. The subdued red light which it emits will not injure the sensitive film unless held too close to it. It is therefore advisable to place the lamp at least 18 inches away from the tray in

which the developing is to be done; fill one of the trays with water, open the box of tablets and take two tablets from the large bottle and two tablets from one of the small vials; fill the graduate to the six-ounce mark and drop all four tablets



Developing the Film in a Strip—Figure 8

into the water, immediately crushing them with a stirring rod until reduced to a fine powder; then stir the solution until the tablets are thoroughly dissolved. Pour the contents of the graduate into the second tray; next prepare the fixing bath by dissolving one measuring cup (which will be found on the inside of the box) level full of the fixing compound in eight ounces of water. Stir until the solution is complete; then pour the contents of the graduate into the third tray. (Note—It is not necessary to mix the solutions in the darkroom, as they are unaffected by light). It is advisable to reserve one tray for the fixing bath only.

To develop the film break the seal with which the black paper is held and unroll until the point where the film is attached to the black paper, then detach the entire strip of film from the black paper and allow the film to roll up loosely. Hold one end of the roll with the thumb and finger of the

left hand and take hold of the free end with the right. Pass the film through the tray of clean cold water, holding one end in each hand as shown in the cut. Pass it in this manner through the water several times so that there will be no bubbles remaining on the surface of the film. When it is thoroughly wet the development may be commenced. Holding the film in the same manner, pass the film through the developing solution as described for wetting it, keeping it constantly in motion. In about one minute dark spots will begin to appear. These are termed high lights, and very soon after their appearance an image of the object will be discernible. Complete development in the strip by passing the film through the developing solution until all the detail has been brought out in the thinest negatives.

It will be noted that the negatives are of different density. This, however, is not an objection as this can be overcome in printing. The difference in density does not affect the difference in contrast. Keep the strip which is being developed in constant motion, allowing the developer to act from five to eight minutes, depending upon the rapidity with which the negative gathers density. The progress of development may be watched by holding the strip up to the lamp from time to time. It is advisable, however, to make the examination as short as possible.

Note: To avoid transparent spots after having passed the film through the developer the first time face down, reverse it and pass it through face up, holding the film down in the tray and drawing it lightly through the developer under the hand. This will break all the air bubbles. Transparent spots are caused by air bubbles adhering to the film during development.

After the development has been completed, pass the film a few times through the clear water, then transferring it to the tray containing the fixing bath. When all of the creamy surface has disappeared from the unsensitized surface of the film fixation is practically complete. It is, however, advisable to continue to pass the film through the solution two or three minutes after the disappearance of the creamy color.

After the films are thoroughly fixed they should be washed in cold running water from forty to sixty minutes. If running water is not convenient, ten changes of fresh water should

be used, keeping the films constantly in motion all the while. The thorough washing of the films is very important in order to remove all traces of the Hypo or else stains will appear after drying and the negatives will be ruined.

After washing, the films should be hung up to dry in such a manner that it does not touch the surrounding objects. The place selected for drying should be free from dust. If a mild current of air is present the process of drying will be greatly quickened.

The temperature of the developing solution should be as near as possible to 65 degrees Fahrenheit. The fixing bath and water used for washing should be kept cold, ice being employed in extremely hot weather.

Cutting the Film for Separate Development—Figure 9

The use of the Ingento Developing Roller will greatly facilitate the developing process. This device consists of a heavy glass roller which revolves on two brass pins mounted in extra heavy nickel plated brass frame. Its own weight is sufficient to resist the pull of the film when it is being drawn through the solution. When this roller is used only half the solution ordinarily required need be made up, as the roller over which the film is drawn is within 3/16 of an inch from

the bottom of the tray, thus keeping the film entirely submerged in less than one-half inch of solution. It is for use in trays 4x5 or larger and will accommodate any film 4¼x6½ or smaller and can be obtained from all photo supply dealers.

Separate Development of Each Exposure

The above directions apply to the development of the film in the strip. It is sometimes advisable to develop each section separately, especially where there has been a great variation in the exposures given. In this case the following directions apply:

In unrolling the film preparatory to developing in this manner, care must be taken that the end should not be allowed to roll up over the paper. The exposures should be cut apart with the black paper on top so that the divisions between each film can be readily recognized by the numbers which appear on the edge of the black paper. Do not let the fingers touch the face of the film. The face is the dull side. The proper manner of holding the film is illustrated by figure 9.

After the film has been cut into sections as indicated above, place the sections in the tray containing the clear water, to remove air bubbles, covering the tray with a piece of brown paper or cardboard to exclude the light of the lamp. Take one of the sections from the water and immerse it face down in the tray containing the developer; rock the tray gently to prevent streaks and air bubbles. In about one minute the film will begin to darken, representing the high lights of the picture, and in about two minutes the image will be discernible. The common way of determining when the film has been fully developed is to look on the back to ascertain whether the objects in the picture have begun to show through. When developing films singly, from five to six minutes is usually required, the time varying according to the temperature of the solution.

When development is complete transfer the film to the tray containing clear water and rinse it two or three times, after which it should be placed in the tray containing the fixing bath. At this juncture the second section of the film should be put through the same process, care having been

taken that none of the Hypo has adhered to the fingers, thus allowing it to come in contact with the undeveloped section of the film or with the developer.

Three or more negatives may be developed at one time by placing the films in the developer face down and alternating each section so as to prevent air bubbles; however, we recommend that the beginner develop only one section at a time until the necessary experience has been gained. As each successive section is developed and fixed it should be placed in the washing water. After the films have been thoroughly washed they should be pinned up separately to dry, care being taken that their surface is not allowed to come in contact with the surrounding objects.

We recommend Ingento or Rexo M. Q. Tubes or Ingento M. Q. Tablets as the most highly satisfactory developer for films. Complete directions for making up these solutions are printed on each tube. For those who desire to prepare their own developer we recommend the following formula:

Hydro Metol Developer.

Water	64	oz.
Metol	45	gr.
Sodium Sulphide (anhydrous)	1½	oz.
Sodium Carbonate (anhydrous)	1	oz.
Hydrochinon	90	gr.
Bromide of Potassium	12	gr.

Making Prints

There are in general use, three classes of paper used for making pictures; namely, blue print or ferro-prussiate paper, printing-out paper such as Solio, Disco, etc., and developing or gaslight paper, such as Rexo, Velox, Argo, etc. The first two classes are for daylight printing only, while the last class may be printed either in subdued daylight or by artificial light.

Printing-Out Papers

Open the printing frame and place the negative face down upon the glass, then place upon this a sheet of blue print paper. Replace the back of the printing frame and secure it with the springs. It will be noted that the back of the printing frame is hinged so that a part of the print may be uncov-

ered for inspection during printing, without disturbing its register with the negative. The loading of the paper into the frame should be done in a subdued light, that is, in an ordinary room, but as far as possible from the window. The unused paper should be returned to its package for protection from the light.

The loaded printing frame should be placed glass side up in the strongest possible light, direct sunlight being preferred. It is allowed to remain until the image from the negative has been sufficiently impressed on the sensitive paper. This can only be determined by an occasional examination of the paper. Print until the shadows become a gray bronze color, or until the high lights are slightly tinged with blue. When this stage has been reached remove the print from the printing frame, wash thoroughly in running water for 15 minutes or in several changes of cold water, allowing the print to remain in each bath a few minutes. After having thoroughly washed the print as above indicated, it should be hung up for drying. The Ingento Blue Print Paper is especially recommended as it is prepared especially for photographic purposes.

When using a printing-out paper such as Disco, Solio, etc., the frame should be loaded as directed above for blue print paper. The printing should be allowed to continue until the tone of the print is somewhat darker than is desirable in the finished picture. Ingento Toning and Fixing Solution is highly recommended for toning this class of paper. Mix the toning solution as directed on the package and pour it into a tray. The prints should be immersed in this solution face down so as to insure the even action of the solution over the whole surface of the print. After a moment or so, the print may be reversed so that the toning can be watched. Repeat this process from time to time during toning. The prints will begin to change color immediately upon immersion in the toning bath. At first they are of a reddish brown, changing gradually to reddish yellow, then to brown and then to purple. Toning should be stopped when the desired shade has been obtained. At this point the prints should be transferred to a salt solution made by dissolving one tablespoonful of common table salt in 16 ounces of water. The prints should be

allowed to remain in this solution about 5 minutes, after which they should be washed for one hour in running water or in twelve changes of water. They are then ready for drying, books and for this purpose we recommend Ingento Blotter Several prints can be toned simultaneously.

Developing on Gaslight Papers

Developing Papers, such as Rexo, Velox, Argo, etc., are very popular with amateurs because of the simplicity in their operation, the excellent results obtained and the added advantage of being able to print them by artificial light. These papers can be handled with safety eight or ten feet away from an ordinary gaslight. They should not, however, be allowed to remain uncovered in the direct rays of the light even at this distance for any considerable time. The paper is loaded into an ordinary printing frame in the same manner as above described for printing-out papers, taking care that the emulsion side of the paper is against the dull side of the film. The emulsion side of the paper can be determined by tendency of the paper to curl in that direction, or by biting a corner of the paper, the emulsion side tending to stick to the teeth. With the back of the frame clamped in position, it is exposed by holding it near a gas jet, lamp or incandescent light. The length of the exposure depends upon the distance at which the frame is held from the light, and the density of the negative. Exposure can also be made in subdued daylight; however, artificial light is preferred, as it does not vary in intensity as is the case with daylight and it is therefore much easier to judge the length of the exposure required.

With this class of paper no image is seen on the surface, until the print has been placed in the developer.

The larger the negative, the greater the distance it should be held from the light, the usual rule being that the proper distance is equal to the diagonal of the negative. The time of exposure varies with the distance the printing frame is held from the light. If, however, daylight is used, it will be found advantageous to cover all the windows with postoffice paper, with the exception of an opening about one foot square. Over this opening two or three sheets of tissue paper should be pasted to diffuse the light, then use a piece of black cloth

or any other opaque medium to cover this opening when the white light is not desired for printing purposes. In this case the frame should be held from one to two feet away from the opening during exposure. It is impossible to give exact directions as to the length of exposure on account of the great difference in the intensity of daylight at various times, the best method being to make test exposures with small strips of the paper used.

Place three trays on the work table as indicated in the accompanying diagram. Use enough solution to thoroughly submerge the prints, the temperature of the developing solution should be about 70 degrees Fahrenheit, keeping the fixing solution as near as possible to the temperature of 50 degrees. In making up these solutions always follow closely the directions accompanying the developer used. We recommend the Ingento M. Q. Developing Tablets or Rexo M. Q. Tubes for use with all developing papers. Having prepared the developer and fixing bath, the prints should be immersed in the developer, using care that the solution flows evenly over the surface, leaving no air bubbles. The image should appear in from eight to ten seconds. It will rapidly gather detail and density. When the desired tone has been obtained, it should be quickly removed from the developer and placed in the tray containing water, after which it is transferred to the fixing bath. For best results, we recommend the use of Rexo Acid Hypo. Directions for making the bath accompany each package. The prints should be kept in motion while in the fixing bath. From eight to ten minutes is required for thorough fixation, after which they should be removed and washed for an hour in running water or in twelve changes of clear water. Prints can be best dried in blotter

books and for this purpose we recommend our blotter Books. More explicit directions for printing will be found in each package of paper.

For those who desire to prepare their own developer, we recommend the following formula:

REXO M. Q. DEVELOPER

Water, soft or distilled	20 ounces
Metol	15 grains
B. & J. Sodium Sulphite (Anhydrous)	½ ounce
Hydrochinon	60 grains
B. & J. Sodium Carbonate (Anhydrous)	¾ ounce
Potassium Bromide	15 grains

Or 1 drop of Saturated Solution to each ounce of developer.

Dissolve the chemicals in the order named. The temperature of the solution should be about 68 degrees Fahr.

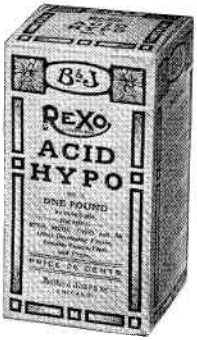
REXO *M. Q. Developer*

(In Glass Tubes)

Composed of the purest chemicals and combined in the precise proportions requisite for absolute nicety in development. Especially prepared for use with Rexo and all other developing papers, films and plates.

Cat. No. H-140 Box of 6 Tubes, price **$0.25**

REXO *Acid Hypo*



A double powder acid fixing preparation in which the acidifier is packed separately from the hypo. Especially adapted to fixing Rexo and all other developing papers. Also admirable for plates and films. Packed in damp-proof cartons.

Cat. No. H-36 Half pound carton - - - **$0.15**

Cat. No. H-37 Pound carton **.25**

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Burke & James Inc Chicago

REXO PRICE LIST FOR ALL GRADES AND CLASSES

Packed only in Dozen Packages, ½ Gross Boxes and Rolls

	Regular Weight		Double Weighs	
SIZE	Per Dozen	Per Gross	Per Dozen	Per Gross
*2½x 2½	$0.10	$1.00	....	....
*2¼x 3¼	.12	1.20	....	....
*2½x 4¼	.12	1.20	....	....
*3½x 3½	.12	1.20	....	....
*3¼x 4¼	.12	1.20	....	....
*3¼x 5½	.15	1.50	$0.25	$2.00
*4 x 5	.15	1.50	.25	2.00
3⅞x 5½	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
4¼x 6½	.25	2.50	.30	3.00
4¾x 6½	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
5 x 8	.35	3.40	.40	4.00
3½x12	.30	3.00	.35	3.50
5½x 7¾	.35	4.00	.45	4.50
6 x 8	.40	4.00	.50	5.00
6½x 8½	.50	4.75	.60	6.00
7 x 9	.55	5.50	.65	7 00
7½x 9½	.60	6.00	.75	8.00
8 x 10	.65	6.75	.80	9.00
9 x 11	.85	8.50	1.00	11.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.30	13.00	1.55	17.25
14 x 17	2.00	20.00	2.40	27.00
16 x 20	2.40	27.00	3.20	36.00
18 x 22	3.00	34.00	4.00	45.00
20 x 24	3.50	40.00	4.80	54.00

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REXO POST CARDS

	Doz.	Gross	Per M
**Rexo Post Cards	$0.15	$1.50	$7.00

***Not supplied in Enlarging and Professional Grades.**
****Not Supplied in Enlarging Grades.**