



Photo Spotlight

February 1928

Devoted to the interests of
Professional Photographers

PUBLISHED BY
EASTMAN KODAK STORES, INC.
Madison Ave. at 45th St.
NEW YORK CITY, N.Y.

Break Away From the Dull and Commonplace

Step up your lightings—paint your sitters with real or artificial sunshine—produce the most difficult and unusual effects without fear and trembling. The long scale and non-halation quality of Eastman Portrait Film will hold the highlight and shadow detail and render a perfect scale of halftones in your negatives.

Eastman Portrait Film *Par Speed* and *Super Speed*, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Always in accurate focus—

a very important feature but only one of many special features offered in the

Eastman Professional Printer

With this printer you can make enlargements up to 40x50 inches from negatives up to the full 8x10 size. To change the image size it is only necessary to raise or lower the camera on its swinging arms.

The lamphouse is thoroughly ventilated assuring long life for the lamps used.

It is possible to make enlargements on this printer almost as quickly as it is to make contact prints.



Description and Price

Eastman Projection Printer, including 8x10 camera with Eastman Projection Anastigmat Lens, f:4.5, three diffusing discs, paper holder, sliding table, 10-watt ruby bulb and two 400-watt Mazda lamps.

\$675.00

Time Payments if Desired or 10% Discount for Cash

EASTMAN KODAK STORES



PORTRAIT FILM
VITAVA PAPER



A MAGAZINE FOCUSED ON PHOTOGRAPHY

Volume VI

FEBRUARY, 1928

Number 8

A Study of the Best Procedure to Follow in Putting the Photo Finishing Plant on an Economical Footing



NOT a great many years ago, it was almost universally believed that picture taking with a Kodak was entirely a summer pastime and while there may be a few who still feel that way about it, the feeling is certainly anything but universal.

Today, with winter scenes, home portraits, silhouettes and many other varieties of Kodak and camera work, the photo finishing season never begins, because it never ends. It has come to be a year around proposition.

February, however, while not by any means devoid of photo finishing business, is not so crowded with work as are the months just ahead. For this reason, most photo finishers select this month for their annual clean-up and inspection of apparatus and materials.

Equipment that has outlived its usefulness must be replaced by up-to-date apparatus. Tanks, dryers, printers and enlargers, all must be ready for the vacation rush. Rearrangements of working units, so that the work will flow in direct channels from start to fin-

ish, must be planned and put into effect.

New devices which make for greater speed or the lowering of costs, must be studied so that the finisher will know just what he should have, to meet the constant increase in competition for the photo finishing business.

To help the finisher in this investigation, many of the more important accessories necessary in his work are illustrated and described as completely as possible in this issue.

Particular study should be devoted to the Kodak Service Printer, the Pako Dryer, the Eastman Auto-Focus Enlarger, the Hot Breeze Heater and to the Deep Tanks, all of which are illustrated in this issue.

These products were designed exclusively for photo finishing work. They "fill the bill" as no make-shift device ever can and in the long run, they fill it in the most economical way.

True economy, therefore, demands their installation and as most of them can be purchased on the deferred or time payment plan it is within the power of every photo finisher to start practicing this economy now.



STUDIO Sidelights

Accurate Costs Assure

Profitable Selling Prices

OF THE photographers who have not made outstanding successes of their business, we believe a careful investigation would disclose the fact that such a condition is due largely to a lack of knowledge of costs and the establishing of selling prices by guess.

For example, a man carries a line of photographic frames. A frame costs him \$1.00 and he is satisfied with a profit of 25%. At what price must he sell the frame to make his profit?

Many photographers would consider \$1.00 the entire cost of the frame. But what does it cost to sell frames—space for stock, display case, time consumed in making sale, depreciation on the stock, breakage and other incidentals?

Suppose this selling expense is figured at 25%. This 25% selling expense plus the desired 25% profit equals 50% of the selling price. The remaining 50% is the original cost. The selling price must be 100% or \$2.00. Therefore, the frame that costs \$1.00 and is sold for \$2.00, nets the photographer 25% profit.

The cost of a dozen photographs and the selling price that will yield a clear profit, over and above every expense, is a more difficult problem but it can be worked out. Too many photographers figure that material and labor are the all important items of cost.

They *are* obvious items but the important items are the little things—that slip by without notice. They are the things that eat up profits when they are not included in costs.

Suppose you buy a rug for \$100. You estimate its life at five years. Depreciation on that rug amounts to \$20 a year. Customers who walk across it must pay a portion of its depreciation when paying for their pictures. If they don't, you lose \$20 per year and it comes out of your profits.

Every item of expense as water, light, heat, insurance, taxes, rent, depreciation, stationery, express, cleaning, decorating, advertising and other expense, as well as a good salary for yourself, must be included in costs if you are to make a real profit.

If another photographer wants to sell his pictures at cost—is satisfied to make a mere salary for himself—let him have the business he can secure at such prices. You make nothing by meeting his price. Do better work—uphold your prices—try to show him his error, but do not make your own photographs at a loss just because someone else does.

In many cases the better trade will refuse to buy cheap pictures because they are afraid they are not good. And if you make your pictures at a real profit you need never slight your work. You can afford to use the best materials, do your work thoroughly, pay your bills promptly and hold your head as high as any other business man.

Business methods, high professional ideals and consistent advertising will bring you business at prices that will enable you to make a real profit—not merely a good living.



ASSOCIATION News

Announcing the Appointment of a New Business Counsellor

FOR the past eighteen months, the Board of Directors of the P. A. of A. considered, as one of its biggest problems, the necessity of creating and maintaining a closer contact between itself and the ninety or more photographic clubs in the United States and Canada. This was a big problem. Primarily so, as it was known that it would require the entire time of a capable, experienced man.

Just recently, it was decided that this work had become of such importance that a man must be appointed without delay. The position thus created, will be filled by Mr. H. L. Coroy, of Cleveland. He will be known as Business Counsellor for the P. A. of A.

Mr. Coroy is an advertising man with a number of years experience, not only with other concerns but as operator of his own advertising agency. For two years he was President of the Toledo Advertising Club. One of the principal reasons for his selection was his wide and intimate knowledge of sales and advertising problems.

Mr. Coroy has used many hundreds of photographs in the advertising business and he has a very definite vision of the place which photographs and photographers should occupy in

the mind of the general public.

The duties of the Business Counsellor as now laid down, will consist of frequent visits to the different clubs, where it is planned to have him meet the individual members, discuss with them, both individually and collectively, advertising, sales and business problems that require solution.

Mr. Coroy will also give attention to the many advantages now offered to the Association members in the form of advertising helps and tie-up materials. He will endeavor to show how these can be used to best advantage.

Other activities of the Association will be discussed fully by Mr. Coroy whenever occasion requires. He will be able to give photographers complete information on all the different services which the Association is now rendering to its members.

These services include a *Legal and Copyright Division* where members can obtain forms, etc., covering general legal or copyright cases—*Traveling Exhibits* which are furnished to associated societies under rules that

are easily complied with and a *Speakers Bureau* where men well up in the profession may be engaged to lecture.

L. C. VINSON, *Secretary.*

46TH ANNUAL CONVENTION

PHOTOGRAPHERS'

ASSOCIATION OF AMERICA

March 27th, 28th, 29th, 30th, 1928

LOUISVILLE, KENTUCKY

Easy manipulation, both of paper and negative, makes for greater speed in photo finishing.

The Kodak Service Printer

can be manipulated easily and rapidly. Designed especially for a particular purpose, it meets the requirements of the photo finisher in a thoroughly satisfying manner.



The printer can be set at whatever angle will best meet the convenience of the operator.

Adjustable masks as well as a set of eight masks of fixed sizes are provided.

\$80.00

Time Payments if Desired or 10% for Cash

Eastman Kodak Stores

Holliston Photo Cloth

A splendid adhesive for backing photographs, prints and blue prints.

Holliston Photo-Cloth—White

The standard fabric, white, with one side adhesive for general use.

Holliston Photo-Cloth—Colored Navy-blue and Quaker-grey

In addition to the standard white fabric, these two new colors are now available. As these shades do not soil easily they will become popular immediately. These colors are especially suitable for use on prints which are to be used in salesmen's sample books, catalogs, portfolios and albums, and for photographs which are subject to constant use.

Holliston Photo-Cloth Adhesive Both Sides

For the first time a backing cloth with both sides Adhesive is available. Commercial photographers, Photostat printers and Blue printers will quickly appreciate the economy and convenience in this fabric.

Price List per 100 Sheets In packages of 100 and 500 sheets (Minimum order 100 sheets)

| Size | 100 Sheets | 500 Sheets | 2500 Sheets |
|-------|------------|------------|-------------|
| 9x12 | \$2.10 | \$2.00 | \$1.95 |
| 10x12 | 2.35 | 2.30 | 2.25 |
| 11x14 | 2.95 | 2.90 | 2.85 |
| 14x20 | 5.75 | 5.60 | 5.40 |

Rolls—36" wide by about 40 yards long.

| | Per yard |
|-------------------|----------|
| Less than roll | \$.25 |
| 40 yards or more | .24½ |
| 250 yards or more | .24 |
| 500 yards or more | .23½ |

A New Spring 1928 Easel



The Louisville

This is made of our new Carrara stock—in a soft marbled Grey and Neutral tone. It is not a flashy style. The insert design is a quiet, tinted border, set in a bevelled plate sunk. Edges of insert deckled.

These prices will interest you—

| | | | | |
|-------------------|--------|---------|-------|--------|
| Sizes | 4 x 6 | 4½ x 6½ | 6 x 8 | 7 x 9¾ |
| Prices per 100 .. | \$8.50 | 11.00 | 14.00 | 16.00 |

Sample of both colors, postpaid, for 10 cents

SAMPLE OFFER SS-38

Just the easel style you need to add a touch of newness for your spring season's showing.

Taprell, Loomis & Company

(Eastman Kodak Company)

Chicago, Illinois

The Leading Card Novelty House of America

Eastman Adjustable Lens Hood

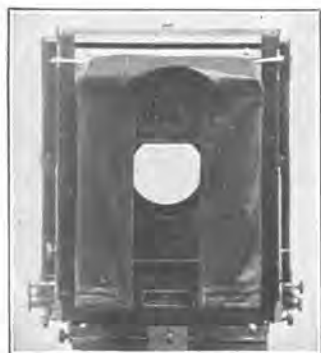
By means of a spring clasp and cord, it may be attached to a portrait lens barrel. It is covered with a fine grade of fabricated leather.



| | |
|--|--------|
| No. 0, for lenses from 2½ to 3½ inches in diameter | \$4.00 |
| No. 1, for lenses from 3½ to 4½ inches in diameter | 5.00 |
| No. 2, for lenses from 4½ to 6 inches in diameter | 6.00 |

Shinn Lens Hood

For Use on View Cameras



Eliminates the light not needed in producing the image and helps to secure perfect negatives.

Price \$7.00

Improved Silent Shutter

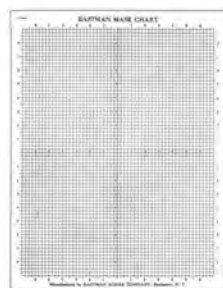
Equipped with an all metal valve and works with an open bulb—eliminating the shut off



| Opening | Board | Price |
|----------|--------------|--------|
| 2 -inch | 4 x4¼ inches | \$6.00 |
| 2½ -inch | 4½x5¼ inches | 6.00 |
| 3 -inch | 5¼x6¼ inches | 6.50 |
| 3½ -inch | 5¾x6¾ inches | 7.00 |
| 4 -inch | 6¼x7 inches | 7.50 |
| 4½ -inch | 6¾x7¾ inches | 8.00 |
| 5 -inch | 7¼x8¼ inches | 9.00 |
| 5½ -inch | 7¾x8¾ inches | 10.00 |
| 6 -inch | 8¼x9¼ inches | 11.00 |

Eastman Mask Charts

For producing masks with rectangular openings of any size up to its capacity.



In use, a chart is placed over the masking paper and then both are cut to the proper size. Where only one mask is required, the chart itself will serve.

| | |
|-----------------|------------------|
| 5x7 | \$0.15 per dozen |
| 8x10 | .25 per dozen |
| 11x14 | .45 per dozen |

Men who know exactly what is required of a lens in the modern studio, designed and made the



Kodak Anastigmat Lenses

Working at $f:4.5$, they give plenty of speed for every average sitting. They have very fine definition and flatness of field and are so perfectly corrected that the point of accurate focus is readily determined.

Specifications

| No. | Size of Film or Plate Covered at $f:4.5$ | Equivalent Focus in Inches | Lens in Barrel with Iris Diaphragm | Lens in Compound Shutter |
|-----|--|----------------------------|------------------------------------|--------------------------|
| 33 | 5 x 7 | 7½ | \$50.00 | \$70.00 |
| 34 | 5 x 8 | 8½ | 62.50 | 85.75 |
| 35 | 6½ x 8½ | 10 | 108.00 | 140.75 |
| 36 | 8 x 10 | 12 | 150.00 | 187.50 |

Convenient Payments or 10% Discount for Cash

Cornell Lens Hood

For Use With Century Studio Outfits



It keeps all stray light from the lens and gives you clear, bright negatives. Closes out of the way when you wish to change your lens or diaphragm and can be set sidewise when you are working toward the light.

PRICE \$6.00

Business Portraits for Business Men

Distinctive portraits—the kind your business associates and friends will appreciate receiving—are our specialty.

*Sittings for business men arranged on short notice.
Make an Appointment Today.*

THE HYLAND STUDIO

Folmer Multiplying Back



This Multiplying Back is made to fit the 8x10 Century and Eastman View Cameras. An Adapter Frame, furnished separately, permits using it on the 7a, 9a and 10a Century Cameras.

Kits are furnished for making 2, 4, 9, 16, or 20 negatives, either horizontal or vertical, on one 5x7 film or plate. Also, there is a kit which permits making 4 horizontal negatives on the 5x7 film or plate. Full 5x7 negatives can, of course, be made whenever required.

PRICES

- The Folmer Reversible Multiplying Back with complete set of six kits, spacing bars, and one 5x7 plate or film holder \$45.00
The Adapter Frame to permit use of Multiplying Back on Century Studio Outfits, Nos. 7-A, 9-A and 10-A. 12.00

Manufactured by

Folmer-Graflex Corporation

Plenty of Silver on
HAMMER PLATES

With shortest exposure, Hammer Plates produce fine-grained negatives of highest quality. Speed, Uniformity and Brilliancy are their chief characteristics.



HAMMER DRY-PLATE COMPANY
 Ohio Avenue and Miami Street, St. Louis, Mo.
 159 West 22nd Street, New York City

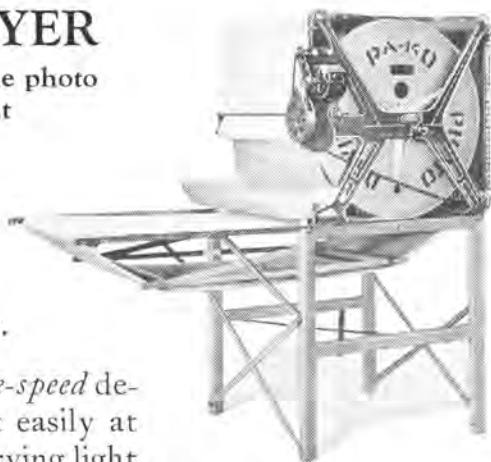
*Hammer's Booklet, 10th Edition
 mailed on request*

PAKO DRYER

The best dryer for the photo
 finishing plant

Once installed
 and in actual op-
 eration, you will
 have very little
 trouble drying prints.

The Pako has a *three-speed* de-
 vice which can be set easily at
 the proper speed for drying light
 prints or heavy enlargements.



| | |
|----------------------------|----------|
| Gas Heated Model | \$160.00 |
| Electric Model | 225.00 |

HILITE VENTLITE, JR.



A Convenient Outfit for the Operator



The Hilite Ventlite, Jr., Reflector, illustrated above, includes the Reflector, 12½ feet of cord, pull chain switch and detachable handle.

\$18.00

When furnished complete with stand, the outfit includes in addition: One Kompact Ventlite Stand, one counter-weight cross-bar and a swivel.

\$30.00

Eastman Photo Paste

A solid white paste prepared especially for photographic use. It is of fine quality and does not readily cockle the print or discolor the mount.

4-oz. jars \$.25
½ gallon 1.55
1 gallon 2.85

Gum Paper

Black or white paper, one-half inch wide and wound in 300-yard rolls. A very strong adhesive is coated on one side only.

300-yard rolls . . . \$.75

Double Coated Mounting Tape

Consists of a strip of thin, tough white paper one-half inch in width, coated with adhesive on both sides.

100-foot rolls . . . \$.25

Eastman Professional Focusing Cloth

Made of extra heavy cloth, 36x45 inches in size. All edges are carefully bound.

Price \$1.50

Eastman Home Portrait Focusing Cloth

A silk finish fabric with bound edges is used for this fine focusing cloth. It measures 40x48 inches.

Price \$1.75

Rubber Focusing Cloth

This article is made of first quality medium weight rubberized cloth. It measures 36 inches square.

Price \$1.00

For Spotting and Retouching

Wold Air Brushes

Accepted as the best Air Brushes on the market, the Wold outfits are recommended for use in photographic work. Either a fine line or a broad spray may be obtained simply by a pressure of the forefinger.



| | |
|----------|---------|
| Type A-1 | \$22.00 |
| Type U | 25.00 |

Eastman Pencils



Eastman Negative Pencil
 Eastman Photo Spotting Pencil
 Eastman Sepia Spotting Pencil
15c Each \$1.60 Dozen

The Eastman *Negative* Pencil is made especially for working on film surfaces, and the glass side of negatives.

The Eastman Photo and Sepia *Spotting* Pencils are far more satisfactory than the old India ink method.

Retouching Glasses



Made of double convex lenses that are accurately ground, they afford the bright image required in fine retouching. These glasses are securely bound in a nickel frame with ebonized handle.

| | | | |
|---------|--------|---------|--------|
| 2½ inch | 3 inch | 3½ inch | 4 inch |
| \$2.00 | \$2.25 | \$2.75 | \$3.25 |

Sundries

| | |
|--|---------------|
| Eastman Spotting Colors, set of 3, black, white and sepia | \$.25 |
| Red Sable Spotting Brushes | \$.15 to .25 |
| Eastman Abrasive Reducer, for use in local reduction, etc. | .50 |
| Eastman Retouching Fluid, for use in building up negatives | .25 |
| Eastman Opaque, No. 2, for blocking out and similar work | .40 |
| Eastman Sepia Tablets, per bottle of about 250 tablets | .50 |
| Kellogg's Retouching Scale, a handy retouching accessory | .50 |

Eastman Kodak Stores



PORTRAIT FILM
VITAVA PAPER

Eastman Panchromatic Process Film

EXTREME contrast is often desired when photographing labels, blue-prints, letters and checks where different colors interfere with faithful reproduction. Eastman Panchromatic Process Film is now offered for use where this extreme contrast is required. This new film has the combined qualities of Panchromatic Film and Process Film. In other words, you have the true rendering of the color values as well as the extreme contrast that only Process Film can give.

This new film will be listed at the same prices as Eastman Commercial Panchromatic Film.

Holliston Photo Cloth

In addition to the standard white cloth heretofore supplied, we can now supply Holliston Photo Cloth in colors—Navy Blue and Quaker Grey. Prices to be the same as for the white cloth. There also is a new cloth coated with Holliston's famous adhesive on both sides, making it possible for the photographer to mount prints back to back. A complete schedule is given on page six.

The Louisville

Here is a new spring mounter, easel style. It is made on Taprell, Loomis & Company's new Carrara stock and can be had in Marble-toned Grey and Neutraltone. Details and Sample Offer are shown on page seven.

Books and Publications

A list of books and annuals that will be found interesting and helpful to most photographers is given on page twenty. These books are up to the minute and should find space on every studio bookshelf.

Hot Breeze Heater

A splendid device for use on ordinary electric fans. It is useful in drying films and glossy prints and is offered at a very reasonable price. Illustration and details are shown on page twenty-four.

Mazda Lamp Schedule

At this time of year it is good policy to go over all of the different lamps used in your studio or finishing plant. Weak or burned out bulbs should be replaced now. For your convenience in ordering new bulbs we are showing a very complete list of all the various lamps needed in photography and this list will be found on page twenty-eight.

EASTMAN KODAK STORES

Series O—*f*:2—Opic

Combined with the extreme aperture of *f*:2, this series offers a fully corrected field of the same angle as that of the leading *f*:4.5 anastigmats.



Five sizes are listed in the Cooke Lens Catalog.

Series VIIb—*f*:6.5—Anglic

These wide angle lenses easily lead the field in all cases where good definition, accurately focused throughout a wide angle of view, is demanded.



Anglic lenses can be used on View cameras. Seven sizes are listed in the Cooke Lens Catalog.

Taylor-Hobson Cooke Lenses

Cooke Portrait Lenses

are supplied in three focal lengths which meet all requirements of the studio and home portrait worker.



The Portric

Working at *f*:3.5, the Series IIa, Portric fits into conditions requiring the greatest lens speed, such as portraits of children, subjects in difficult poses or in weak light.

The Portrellic

Series IIb, Portrellic, *f*:4.5 is for general portraiture, single subjects and other groups where the studio lighting is normal.

Series IIc, Portrellic, *f*:4.5 is a new type lens, furnished without the diffusing device with which the other Cooke Portrait Lenses are equipped, and mounted compactly for use in Home Portraiture and other work where compactness is desirable.

The Portronic

Made to fit the need for a portrait lens having great depth of focus and giving keen definition, the Portronic *f*:5.6 is the ideal lens for all large groups and similar work.

EASTMAN KODAK STORES

Series X—*f*:2.5—Speedic

Speedic Lenses, working at *f*:2.5, give bright and uniform negatives, so sharply covered that they insure fine enlargements without loss of detail.



Four sizes are listed in the Cooke Lens Catalog.

Series II—*f*:4.5—Aviar

Aviar *f*:4.5 lenses are fast enough for the average sitting and they bestow a fineness of definition that is not easily found in negatives made with other *f*:4.5 lenses.



The 12 1/2 and 13 1/2-inch Aviars are excellent for both Portrait and View work.

Retouching Some Old Ones

The Minister raised his eyes from the notes of his sermon just in time to see his young son in the gallery pelt the congregation with horse chestnuts. The good man was preparing a frown of disapproval when the young hopeful cried out: "You 'tend to your preaching, Pop; I'll keep 'em awake."

* * *

Surgeon (to attendant): "Go and get the name of the accident victim so that we can inform his mother."

Attendant (three minutes later): "He says his mother knows his name."

* * *

Maiden aunt, to boy weeding in garden: "Did your daddy promise you something if you'd pull all the weeds out of the garden?"

Boy: "No, he didn't. He promised me something if I didn't."

* * *

"Fadder, dese shoes hurts me every step I take."

"Then take longer steps and dere won't be so many hurts."

They had had one of their usual tiffs because hubby was home late for dinner.

"You're always late," she said indignantly. "You were late at the church the day we were married."

"Yes," he answered bitterly, "but I wasn't late enough."

* * *

Jack: "So she turned you down, eh?"

George: "Yes, I always was unlucky at love. Why, if I had been Adam, I'll bet Eve would have remained an old maid."

* * *

Father: "Young man, I understand you have made advances to my daughter."

Young Man: "Yes, sir. I wasn't going to say anything about it but now since you've mentioned it, I wish you could get her to pay me back."

* * *

He wrote to the editor: "How can I keep postage stamps from sticking together?"

Editor's reply: "Buy 'em one at a time."



\$22.00

Folmer Compact Stand

Here is a stand which meets the two most important requirements of the Home Portrait photographer—it is *portable* and *adjustable*.

It weighs only $6\frac{3}{4}$ pounds and can be folded compactly into a small space.



Eastman Commercial Camera

Designed specially for commercial work, this 8x10 camera is adaptable to a wide range of usefulness.

A reversible swinging lens board used in combination with the swinging back allows ample leeway in correcting distortion.

The unusual rise of the camera front permits the making of pictures of the skyscraper type.

Metal reinforcements are used, giving the camera good wearing qualities as well as stability.

The bellows extends 30 inches and is carried by a spring bellows support. The sliding tripod block is another noteworthy feature.

Packard Shutter No. 8, 3/4-inch, is recommended as the best shutter for use with this camera.

Prices

| | |
|---|----------|
| Camera (without lens or shutter) | \$140.00 |
| Recessed Lens Board, "A" | 2.50 |
| Sliding Lens Board, "B" | 5.00 |
| No. 6 Packard Shutter, 3/4 inches | 9.75 |
| Black Fibre Carrying Case | 12.00 |

Time Payments if Desired or 10% Discount for Cash

EASY PHOTO WRINGER



A hand operated, medium priced wringer guaranteed to give entire satisfaction.

Squeegee plates dry much quicker after passing through a good wringer.

| | |
|--|-------------|
| No. 312—Easy Photo—12x2-inch rolls . . . | \$10.50 net |
| No. 316—Easy Photo—16x2-inch rolls . . . | 12.75 net |
| No. 318—Easy Photo—18x2-inch rolls . . . | 13.88 net |
| No. 320—Easy Photo—20x2-inch rolls . . . | 15.00 net |

The Eastman Auto-Focus Enlarger



Focusing is done automatically —raising or lowering the camera on its traveling arm increases or decreases the image size.

This enlarger will take negatives up to 5x7 inches and makes prints up to 20x28 inches.

Price \$175

Time Payments or 10% Discount for Cash

Angle Reflector for Mazda Lamps



The Angle Reflector is just the thing where a photographer desires to make up a bank of Mazda lamps for his studio, or wherever it is desired to mount a lamp by suspension. A popular way is to hang them on the skylight to assist daylight.

Diameter 14 inches, Mogul socket, without lamp or wiring.

Price \$10.50

For Your Bookshelf

American Annual—1928

Paper . . . \$1.50 Cloth . . . \$2.25

British Journal—1928

Paper . . . \$1.00 Cloth . . . \$1.50

Photograms of the Year—1927

Paper . . . \$2.50 Cloth . . . \$3.50

Penrose Annual for 1928

Cloth Cover Only . . . \$4.00

The Complete Photographer

Bayley—Cloth Bound . . . \$5.00

Photographic Facts and Formulas

Wall—Cloth Bound . . . \$4.00

Dictionary of Photography

Wall—Very Complete, Cloth . . . \$5.00

Towles' Portrait Lighting

Profusely Illustrated . . . \$5.00

Photography of Colored Objects

Eastman Kodak Company . . . \$.50

Packard-Ideal Shutters

Two popular models recommended for their convenience and accuracy.



Two-Way No. 8

Eliminates the instantaneous pin.

Two pumps operated with separate bulbs, allow immediate action for either time or instantaneous exposures.

Red for time exposures; *White* for instantaneous exposures.

No. 6

For Time and Instantaneous
Exposures

It is changed from time to instantaneous by pushing in or pulling out a small pin. It works automatically, setting itself after each exposure.

Dimensions and Prices

| Dia. Opening Inches | Outside Dimensions | No. 6 | No. 8 |
|------------------------|-----------------------|--------|---------|
| 1 1/2 | 3 1/2 in. sq. | \$8.00 | |
| 1 3/4 | 3 3/4 in. sq. | 8.00 | |
| 2 | 4 in. sq. | 8.50 | |
| 2 1/4 | 4 1/2 in. sq. | 8.50 | |
| 2 1/2 | 4 3/4 in. sq. | 8.50 | \$10.00 |
| 2 3/4 | 5 in. sq. | 9.00 | 10.50 |
| 3 | 5 1/2 in. sq. | 9.00 | 10.75 |
| 3 1/4 | 6 in. sq. | 9.00 | 10.75 |
| 3 1/2 | 6 1/2 in. sq. | 9.00 | 11.00 |
| 3 3/4 | 7 in. sq. | 9.75 | 11.50 |
| 4 | 7 1/2 in. sq. | 9.75 | 12.00 |
| 4 1/2 | 8 in. sq. | 11.00 | 12.50 |
| 5 | 8 1/2 in. sq. | 12.00 | 13.00 |

Bausch & Lomb

COMPOUND SHUTTER

*A Favorite Shutter in Many
Photographic Studios*



With speeds up to 1/250th of a second, mechanical accuracy and uniform performance, this is an ideal shutter for studio use.

The shutter segments open star-shape, giving even illumination over the entire film or plate.

| No. | Maximum Speed Seconds | Case Opening Inches | Diaphragm Opening Inches | Compound Shutter Only |
|-----|-----------------------------|---------------------------|--------------------------------|-----------------------------|
| 0 | 1/250 | 1 1/16 | 7/8 | \$18.00 |
| 1 | 1/200 | 1 3/16 | 1 1/16 | 19.00 |
| 2 | 1/150 | 1 9/16 | 1 3/16 | 21.00 |
| 3 | 1/100 | 2 3/16 | 1 5/8 | 25.00 |
| 4 | 1/75 | 2 5/8 | 2 1/16 | 35.00 |
| 5 | 1/50 | 3 1/4 | 2 9/16 | 40.00 |



UNDER the Spotlight

A Sales Stimulant for February Business

JUST now you are probably experiencing one of those after-Christmas depressions that needs a bit of direct-mail advertising to liven things up a bit.

Nothing is better than a letter to a list of live prospects who did not have portraits made during the holiday sea-

son but may have received a number of photographs from friends and will be glad to be reminded that family and friends would like their portraits.

The following letter barely mentions Easter but that's all that is needed to suggest that Easter is an appropriate time to meet such obligations.



February 15, 1928

Mrs. John Smith,
1616 Spring Street.

Dear Madam:

The photographer who can catch personality as reflected by a tilt of the head, a smile in the eyes, or some unconscious position of the hands, is the one who can make a portrait pleasing.

Your friends and family would appreciate a real portrait of you—a portrait that catches your attractive personality. And in this work we specialize.

Perhaps you've seen some of the portraits made in our studio. You liked them, we're sure, and you'd like some for yourself. Right now is an ideal time for portraits; for you have the leisure and we have an opportunity to put time and thought into every portrait. And we can have them finished before Easter.

Why not phone today for an appointment? Our number is Harrison 2418.

Yours very truly,

HYLAND STUDIO



Photographic Notes

Advantages of Making Negatives

on a Color-Sensitive Material

IT HASN'T been so many years ago that the use of panchromatic materials was confined almost exclusively to the photo-engraver who did three-color work. Panchromatic plates were slow and photographers were not familiar with the filters used to give the various degrees of color separation or color contrast.

Then came the Eastman Commercial Panchromatic Film and a campaign of publicity on the use of color filters that has been so far-reaching that today there is scarcely a photographer in the country, who reads his trade magazines, but who has a very clear idea of the advantages of this fully color-sensitive material.

In the beginning Panchromatic Film was slow, in comparison with orthochromatic materials, but in a short time the speed began to increase. The Eastman emulsion experts had discovered the secret of combining speed with color sensitiveness.

While a definite rating giving the Panchromatic Film 20% more speed than Par Speed Portrait Film has been announced only recently, the faster film has been on the market for a number of months and its advantages fully appreciated by those who use it.

Complete color sensitiveness with speed considerably greater than orthochromatic materials places the panchromatic in a class by itself—adapts it to almost every kind of photographic work.

Where clear globe tungsten lamps are used, remarkable color rendering is

secured without a filter because of the warm color of the light. The results approximate those secured with daylight and a *K1* Filter, which gives sufficient color correction for a great many subjects.

A number of photographers have taken up the Eastman Panchromatic Film for portraiture—especially child portraiture—because of the exceptionally fine rendering of flesh values. The negatives need practically no retouching because rosy cheeks or the fine red blood markings of the child's skin do not photograph dark. The skin appears as smooth in the negative as it looks because the red photographs as light as it looks.

Photographers who specialize in child portraiture are making exposures as fast as one twenty-fifth of a second with various forms of artificial illumination. Exposures for commercial work, with or without filters, are as fast, in proportion, though the nature of such work always requires longer exposures. In all cases, however, exposures are shorter than for orthochromatic materials.

Panchromatic Film is not any more difficult to handle than other sensitive materials. The only precaution necessary is the elimination of all red light in the developing room. The slightest amount of red light will fog the film because it is super-sensitive to red light. Holders must be loaded and unloaded in darkness or by the weak, green light of the Series 3 Safelight.

(Concluded on page 25)

GRAFLEX
gets the whole story



Newspaper reporters tensely watching... leased wires and cables humming. Radio announcers at microphones. But... in a flash, Graflex has caught the detailed story.

At last—a Graflex priced within reach of everybody. "Series B"—3¼" x 4¼"—speed up to 1/1000 second—\$80—Other models \$85 to \$375.

Featured by A Good Dealer Everywhere



FOLMER-GRAFLEX CORPORATION ROCHESTER, N.Y.

For Drying Films and Prints

Useful in Every Photo Finishing Plant



Hot Breeze Heater

(Can be fastened on any fan)

Price (Heater Only) \$5.50

With Six Feet of Cord



All of the heat is utilized, the air passing directly through the heating element.

Provides thoroughly dried air, as there is no moisture in electric heat.

Can easily be fastened to any fan.

Will supplement and improve any drying equipment using fans.

It operates without fumes or excessive heat and does not affect the air in work rooms.

An excellent heating unit for *drying glossy prints* on squeegee plates, as it *dries them in a short time without brittling.*

Eastman Kodak Stores

Advantages of Making Negatives on a Color-Sensitive Material—*Cont'd*

Films must be developed in the same light or by the time and temperature method in a covered tank. Such handling presents no difficulties and hundreds of photographers have become accustomed to these methods.

The speed of Eastman Panchromatic Film, and the very marked improvement in results in almost every branch of photographic work, have induced many photographers to use panchromatic film exclusively. You can't really appreciate this material until you have used it yourself—until you have compared it with results from non-panchromatic material used on the same subjects.

SQUEEGEE PLATES

For best results squeegee plates should never be washed in very hot water—it will soften the enamel.

Use luke-warm water and avoid long soaking—just enough to make sure that every bit of grease or paste is removed from the plate.

Where plates are run through wringers care should be exercised to see that excessive pressure is not applied. It is not necessary and may harm the plate.

SQUARE CORNER SQUEEGEE PLATES

| Size | Each | Per Doz. | Per Case | Plates per Case |
|-------|--------|----------|----------|-----------------|
| 10x14 | \$.25 | \$ 2.25 | \$16.88 | 100 |
| 14x20 | .55 | 5.50 | 41.26 | 100 |
| 18x24 | .90 | 9.00 | 40.50 | 60 |
| 24x36 | 3.30 | 38.50 | 38.50 | 12 |

ROUND CORNER SQUEEGEE PLATES

| Size | Each | Per Doz. | Per Case | Plates per Case |
|-------|--------|----------|----------|-----------------|
| 10x14 | \$.30 | \$ 2.50 | \$18.76 | 100 |
| 14x20 | .65 | 6.25 | 46.87 | 100 |
| 18x24 | 1.00 | 10.00 | 40.00 | 60 |



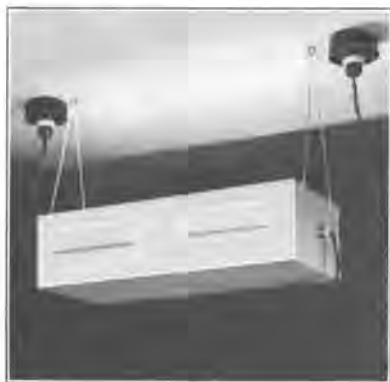
The Varium Adds Personality to Portraits

Why not give your portraits that touch of distinction that only good lenses are capable of giving—portraits with pleasing quality of *softness* and air of refinement that satisfy the discriminating folks—that is what the Varium will do, but that isn't all—it has *speed* sufficient enough to permit snapshots in the studio for child photography and a flat field with sharp definition (by using a smaller diaphragm stop) for *group work*.

Let us send you our beautiful booklet on this modern lens

WOLLENSAK
OPTICAL COMPANY
Rochester, New York, U. S. A.

INDIRECT Light Boxes



The light is thrown against the ceiling and distributed evenly over the work-room. These light boxes are intended to be hung on chains from the ceiling as shown in illustration.

Two styles are available—the *double box*, shown, uses two 10x12 safelights or one white light and one safelight. The *single box* uses one 10x12 safelight or white light. Cords and plugs are included but not safelights, electric bulbs or chains.

| | |
|---|---------|
| Single Indirect Light Boxes | \$ 9.00 |
| Double Indirect Light Boxes | 18.00 |
| Wratten Safelights, 10x12, each | 1.75 |

Photo Oil Colors

Roehrig's Transparent Oil Photo Colors

These oil colors are brilliant and permanent. They are especially prepared for use in coloring photographs and other pictures.

| | |
|---|--------|
| Set of 14 quadruple tubes | \$7.80 |
| Set of 15 tubes and accessories | 3.90 |
| Set of 15 smaller tubes | 2.60 |
| Roehrig's Medium, large tube | .60 |
| Dull Finishing Varnish | .50 |

Webster Colors

Both glossy and matte finish prints may be colored by the Webster process with facility and speed.

These colors have unflinching brilliance and are used extensively for coloring lantern slides and other transparencies.

Webster Dye Proofing is used to protect specific white or colored parts of the photograph from subsequent washes.

| | |
|---|--------|
| Set of 14, ¼-oz. bottles of colors and Dye Proofing | \$3.50 |
|---|--------|

Photographic White Flame Carbons

White Flame carbons made by the National Carbon Company. They are unquestionably the best carbons made for photographic use.

Copper Tip Arco Light

| | | | |
|-------|--------|--------|---------|
| | Doz. | 50 | 100 |
| ½x12" | \$1.65 | \$6.00 | \$11.00 |

Cored White Flame

| | | | |
|-------|--------|--------|--------|
| | Doz. | 50 | 100 |
| ¾x 4" | \$.70 | \$2.35 | \$4.25 |
| ½x12" | 1.35 | 5.35 | 10.15 |
| ½x 4" | .90 | 3.25 | 5.75 |

Deep Tanks For Developing Roll Film

A CAREFULLY selected combination of special clays has been used in making these tanks. They are well vitrified, non-porous and close-grained. The liquid glaze process through which they have been passed gives them a smooth and neat appearance.

Majestic Stoneware Tanks



| Gallons | Length | Width | Depth | Price |
|---------|--------|-------|-------|---------|
| 14 | 9½" | 8 " | 42 " | \$28.00 |
| 18 | 9½" | 10½" | 42 " | 32.00 |
| 24 | 9½" | 14 " | 42 " | 38.50 |
| 29 | 9½" | 17 " | 42 " | 42.00 |
| 48 | 20½" | 11¼" | 48¾" | 55.00 |

U. S. Stoneware Tanks



| Gallons | Length | Width | Depth | Price |
|---------|--------|-------|-------|---------|
| 14 | 9½" | 8 " | 42 " | \$23.00 |
| 18 | 9½" | 10½" | 42 " | 26.00 |
| 24 | 9½" | 14 " | 42 " | 30.00 |
| 29 | 9½" | 17 " | 42 " | 35.00 |
| 48 | 11¼" | 20¼" | 48½" | 49.50 |

Eastman Kodak Stores

Edison Mazda Lamps

A Complete Schedule Showing the Types Intended for Use on Photographic Apparatus

| | | | |
|----------------|-------|---|--------|
| 15 W. 115 V. | S -17 | Mazda B Clear | \$.25 |
| 75 W. 115 V. | PS-22 | Mazda C Clear | .45 |
| 100 W. 115 V. | PS-25 | Mazda C Clear | .50 |
| 150 W. 115 V. | PS-25 | Mazda C Clear | .60 |
| 200 W. 115 V. | PS-30 | Mazda C Clear | .80 |
| 250 W. 115 V. | PS-30 | Mazda C Clear (For No. 1 Proj. Printer) | 1.85 |
| 400 W. 115 V. | PS-35 | Mazda C Clear (For No. 2 Proj. Printer) | 3.60 |
| 500 W. 115 V. | PS-40 | Mazda C Clear | 2.00 |
| 750 W. 115 V. | PS-52 | Mazda C Clear | 3.75 |
| 1000 W. 115 V. | PS-52 | Mazda C Clear | 4.00 |
| 1500 W. 115 V. | PS-52 | Mazda C Clear | 5.50 |
| 75 W. 115 V. | PS-22 | Mazda C-2 Daylight Blue | .65 |
| 100 W. 115 V. | PS-25 | Mazda C-2 Daylight Blue | .80 |
| 500 W. 115 V. | PS-40 | Mazda C-3 Photo Blue | 3.00 |
| 750 W. 115 V. | PS-52 | Mazda C-3 Photo Blue | 6.25 |
| 1000 W. 115 V. | PS-52 | Mazda C-3 Photo Blue | 6.50 |
| 1000 W. 220 V. | PS-52 | Mazda C-3 Photo Blue | 7.50 |
| 1500 W. 115 V. | PS-52 | Mazda C-3 Photo Blue | 7.75 |
| 250 W. 115 V. | T-14 | Mazda C Clear | 2.75 |
| 400 W. 115 V. | T-20 | Mazda C Clear | 3.00 |
| 500 W. 115 V. | T-20 | Mazda C Clear | 3.75 |
| 1000 W. 115 V. | T-20 | Mazda C Clear | 6.50 |
| 250 W. 115 V. | T-14 | Mazda C-3 Photo Blue | 2.75 |
| 400 W. 115 V. | T-20 | Mazda C-3 Photo Blue | 3.75 |
| 400 W. 115 V. | G-30 | Mazda C Clear | 3.00 |
| 1000 W. 115 V. | G-40 | Mazda C Clear | 6.75 |
| 400 W. 115 V. | G-30 | Mazda C-3 Photo Blue | 4.00 |

Amber or Ruby Lamps for Photographic Use

Supplied in 10, 20, 30 or 60 Watt Sizes

| | | | |
|-----------------------------|--------|-------------------------|--------|
| Plain Ruby Bulb | \$.65 | Plain Amber | \$.75 |
| Frosted Ruby Bulb | 1.00 | Frosted Amber | 1.25 |

EASTMAN KODAK STORES



PORTRAIT FILM
VITAVA PAPER

It's Made To Fit

Portrait and commercial photographers use papers made with special regard to the quality of their negatives—negatives made under the most favorable conditions of modified lighting and with correct exposure.

The amateur photographer makes his negatives under any and all conditions—on dull or bright days, in the glare of the summer sun or the ever-changing light of winter.

His negatives are of a distinct type and require an equally distinct kind of paper. Velox is that paper—made to meet the requirements of the amateur's negatives. That's why Velox prints are better prints.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Good Negatives Make Good Finishing Business

When you load a camera with dependable Kodak Film you eliminate one element of uncertainty. You can be sure that Kodak Film speed and latitude will enable you to develop good negatives from the widest possible range of exposures, made under all sorts of light conditions, over which the amateur photographer has no control.

Help him to increase his percentage of good negatives and his orders will swell your finishing business. Keep his camera loaded with Kodak Film in the yellow box.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Buy Pure Sodas



Buy pure sodas—add the water yourself. With even ordinary care the water absorbed by a pure, dry soda is negligible. Eastman Tested Carbonate and Sulphite contain 98% pure Carbonate and 96% pure Sulphite and do not vary over 1% in strength. All Eastman formulas are based on sodas of this strength. Their use is important because they are the balancing factors in your developers and largely determine the quality of your negatives and prints. When you order chemicals, specify Eastman Tested.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All dealers'



It's Performance That Counts

What is said of a plate counts for nothing if its actual performance in your camera and darkroom fails to back up advertising claims.

Proof of the quality of Eastman Universal Plates is in their use. To try them is to be convinced of their adaptability over a wide range of subjects—their consistent uniformity and the excellent printing quality of the negatives they produce.

*There's an Eastman Plate for every purpose
backed by Eastman Service*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Two Papers That Fit School Work

Successful school work calls for clean-cut prints from snappy negatives of uniform quality, and no paper meets the qualifications more ably than Vivata Athena C and E smooth. C is a white stock, E is a light buff, and both have a smooth matte surface specially suited to the small or medium sized print, usually sold on school orders.

Athena C and E retain all the quality of the most brilliant negatives—make the bright and attractive portraits that every student is proud to exchange with his classmates. Samples free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.