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OCTOBER
NOVEMBER
1935
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PHOTO SPOTLIGHT

PUBLISHED BY
EASTMAN KODAK STORES, INC.
MADISON AVE. AT 45TH ST., 235 W. 23RD ST., NEW YORK, N. Y.



At left:
Fifteen-Tube Outfit
Kodak Transparent
Oil Colors, \$3.75.

At right:
Eight-Tube Outfit
Kodak Transparent
Oil Colors, \$2.00.



Prepare for EXTRA Holiday Profits

THE charm of color—the distinction it lends to the gift portrait—makes it an important means of increasing holiday profits. Decide right now to produce fine color work in your own studio. The best materials you can buy—also the easiest to use—are Kodak Transparent Oil Colors. Complete outfits with full instructions are illustrated. Single tubes of color are 20 or 60 cents each. Order a set now and add to your profits with color.

EASTMAN KODAK COMPANY, Rochester, N. Y.

Cooke Process Lenses

WHEREVER POSITIVE results are in demand, either in black and white or in exacting three-color work, you will find Cooke Process lenses to the fore. Made in two series and in every standard size, they possess the highest degree of accuracy.

In both series the lenshoods are removable and may be replaced with any process prisms having standard threads.

Process
Series Vb— $f.8$, $f.10$, $f.16$



Series Vb, Process Lenses are well known as the best available for half-tone and line work. In addition, they help consistently in obtaining prints with that "selling value" so necessary in photographs used in advertising.

Apochromatic
Series IX— $f.10$, $f.16$



Through the use of new optical glass and a modification of the normal Cooke lens formula, it has been found possible to produce this combination which is guaranteed to answer the most exacting color tests.


While used extensively by photoengravers and color specialists, Cooke Process lenses are extremely valuable for commercial work of the better grade, so much in demand in modern advertising.

Test any Cooke Lens in your own workrooms. Write for catalogue and complete details, today.

EASTMAN KODAK STORES



NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM



DEVOTED TO THE INTERESTS OF
PROFESSIONAL PHOTOGRAPHERS
VOLUME XIV • NUMBER 2
OCT.—NOV., 1935

CHRISTMAS SELLING

FROM now on until Christmas your one thought should be of selling. To be a bit more specific, special offers, or inducements, in the form of a free picture, or free coloring with certain orders, if ever justified, should certainly be discontinued until after the holidays.

This is the photographer's harvest season—the time of all the year when there should be good profits and lots of them. Don't raise prices just for this season, but sell the better and more profitable styles of portraits.

Shoppers spend more freely than at any other season. Many have saved for this occasion and have the cash to buy things of quality. Why, then, should one give anything but good service.

Speaking of service, one of the finest forms of service is selling things that will give pleasure and satisfaction. A gift photograph is hardly complete without a frame. If your customer must shop elsewhere for frames, you are not giving the service you should give.

Make it your business to have as fine an assortment of frames as any one in your town and suggest the complete gift to every customer, especially during the gift season.

Do you sell mailers for your photographs, or do you again make it necessary for your customers to go elsewhere? They may not ask for mailers, but it is your business to suggest. Buy mailers for the sizes of portraits you make and sell them at a profit. To give them a holiday touch, buy gummed stickers such as are used on Christmas packages and stick one in the upper left-hand corner of each mailer.

Plan several attractive Christmas displays now and include in these all your Christmas sales suggestions—frames, colored prints, photographic greeting cards, photograph mailers, miniatures, small framed portraits for "dad's" desk or the boy or girl at school, framed enlargements.

When people are buying, show them what you have to sell. And be sure you sell everything at a profit.

BACKGROUNDS AND SURROUNDINGS

HAVE you ever thought real seriously of the elements which go to make up an attractive picture? If you have, you will admit that backgrounds and surroundings play a very important part. Just as clothes make the man, or the woman, for that matter, the way you dress up your pictures has much to do with the satisfaction they give.

You have seen pictures of children, with plain white grounds, and they looked plain and severe. When the photographer had rubbed in a little vignette with crayon sauce, and broken it up with an eraser, it became an entirely different picture. It was that little bit of background that made the transformation.

When you roll out your background for a sitting, do you feel that you have exhausted the possibilities of that particular ground? If you do, it is a sure sign that you need something new to put variety into your pictures. Why not try to make that background look different or get a new one?

Maybe it isn't the background so much as the chair, or posing bench, or other accessories that have been overworked. That is why many photographers have resorted to hollow cubes or rectangular forms that can be combined in an unlimited number of forms and used instead of chairs or benches.

In the same manner, both wide and narrow upright panels of light and dark material have been used to supplement backgrounds, and many attractive effects have been produced

by drapes of different shades hanging in folds.

With combinations of all of these materials, a few pieces of modern furniture, and the use of light behind the scenes as well as on the subject, the background effects one can obtain are unlimited.

As an example of how a wide variety of effects may be secured with hanging draperies, a frame is made similar to a background frame. Decide the proportions for yourself. Another rectangular frame is made to fit horizontally across the top and at right angles to the first. It should project about two feet front and back, and from an end view will



An example of what can be accomplished with the use of simple drapes. The background panel is draped with orange oiled silk, the folds being lighted by floor lights.

appear like a letter T. Wires or curtain rods are then placed lengthwise across this top frame to accommodate several pieces or pairs of draperies. They may be both dark and light and, if hung with hooks, are easily changed about.

Any dark materials with a sheen are satisfactory for dark grounds. Transparent materials may be used with dark drapes back of them. Backgrounds may be used back of the frame with draperies at one or both sides. Lights may also be used effectively behind or between the hanging draperies. You will have to use your imagination to determine what materials you should use and the combinations of effects they will produce.

If this idea strikes you as a good one, we might make a further suggestion. Do not have the draperies come to the floor. Use a small platform in front of the frame of draperies. By so doing the lower portion of the frame will be covered. The slight elevation the platform gives is also more convenient for posing the subject.

There are backgrounds outside as well as inside of your pictures. The mounts you use have a lot to do with the general effect of your product. Do you choose mounts carefully, trying out several styles before selecting the ones to be used for your various styles and prices? When you see sample offers of new mounts that appeal to you send for them and make your selection by comparison. Mount a print of the same subject on each of several styles, and then choose the one you believe your customers will like best.

What the public thinks of you and your pictures is often determined still further by backgrounds and surroundings. The subject may have an attractive background in the print,



Background, white muslin on wood frame with black silk crepe, tapering from the base. Floor light used to illuminate background.

and the print an attractive mount, but the background of the mount may be a display case, a window, or a salesroom that spoils the entire effect.

All of the surroundings of the pictures you make should bespeak good taste, skilled workmanship, refinement, and care. These things make your product seem to have value. The jeweler's establishment would not impress you if his store used the fixtures of your grocer. Surroundings and background, therefore, do count in selling just as they do in portrait making.

It does cost money to keep your product and your studio modern, but if you will give the matter careful thought, you will agree it doesn't cost as much as it does to let your product and your studio and your business go backward instead of forward with the course of progress.

A SIMPLIFIED WAY TO COPY MAKING

If you are one of those who do not like to make copies it may interest you to know that a number of photographers pay the rent of the studio with the profits from such work. Some do even better, but the point we wish to make is that such work *is* profitable; that it can be done when you are not busy with other tasks, and that it can be simplified to the point where a straight copy becomes practically a mechanical operation.

Some difficult problems are encountered, to be sure, but one gets a better price for the work which requires such extra work as retouching or etching. The best results are usually obtained by making a positive from the copy negative, retouching, or etching the positive and making a new negative. There are many times when a good portrait copy will bring several customers for regular sittings.

When we have described the apparatus essential for copying, we shall explain the old rule which enables one to determine exposure with the degree of certainty we have mentioned. One must have a uniform light, and this is quite simple if an electric bulb is used at each side of the copyboard.

THE CAMERA

If you do not have a copying camera and stand, any camera with a fairly long bellows will answer the purpose. You can build a track, on which the entire camera may be moved back and forth, and a copy board, which should be attached to the track at the end opposite the camera.

The camera should be mounted on a support which will bring the lens on a line with the center of the copy board. This support may be in the form of a box, with notches which fit over the rails of the track. With the copy board permanently attached to the track, the copy will always be at a right angle to the lens. If camera, track, and copy board are rigid, there should be little danger from vibration during exposures.

LIGHTING THE COPY

A fairly strong light on either side of the copy board should be arranged so the light will be even from both sides. This should prevent graininess which occurs when a copy is lighted from one side only. The angle of the light should be about 45°. There can be no definite rule, but by placing one's head in front of the lens, the lights may be adjusted to avoid reflections and to evenly illuminate the copy.

Next in importance is exposure. It is often said that stop values change so greatly with changes in bellows extensions that there is no rule for exposures, and that they are very difficult to judge. This, in a measure, is true, but one can work out a simple scale which will show a standard exposure for any bellows extension. The only calculation necessary is that in producing the scale, and it is not difficult.

ALWAYS USE THE SAME LENS OPENING

First you must make a negative and determine what stop you can use

(Continued on Page Eight)

For Holiday Sitzings... Install These Lights

**Overhead Indirect
Flood Ventlite**



**Studio Modelling
Ventlite**



THE EQUIPMENT illustrated above will provide your studio with illumination in that efficient, modern manner which leads to better pictures.

The Overhead Indirect Flood Ventlite consists of three or more etched aluminum reflectors, 36" x 30" x 14½" deep. Bolted together and suspended from the ceiling, the installation being either fixed or movable, a diffused floodlight covers the entire operating area. Telescopic socket housings properly locate any pear-shaped Mazda Lamp, and defectors render indirect, reflected light. Tracing cloth or other diffusing material can be placed over the entire light opening.

The two end sections have adjustable hangers for various ceiling heights and may be tilted as desired. The ideal height is 10 feet, but as low as 8½ feet from the floor is satisfactory. One reflector is recommended for about every 4 feet of studio width.

The Studio Ventlite is an ideal complement, providing the necessary high-light relief. It yields intense, directional light over a 4-foot area. The swivel-supported reflector permits full modeling control and a deflector cuts off harsh rays. Mazda Lamps from 300 to 1,500 watts are accommodated, as well as the No. 4 Photoflood and 2,000-watt Movieflood Lamp.

Overhead Indirect Flood Ventlites, Three Sections, complete with two ends, hangers, telescopic socket housings, 6-foot cords and defectors. Total weight, 45 lbs.	\$125.00
Center Sections, each	38.00
Ends Only with Hangers	5.50
Studio Ventlite, with stand deflector and 20-foot flexible cord	55.50

Extended Payments if Desired, or 10% Cash Discount

EASTMAN KODAK STORES

A SIMPLIFIED WAY TO COPY MAKING

(Continued from Page Six)

for any copy you may wish to make. You must then use that stop for all exposures, although you may use larger stops for focusing preparatory to making the exposure.

Suppose the stop you decide you can use is $f.8$, and your lens has a focal length of 10 inches. The diameter of the $f.8$ stop is one-eighth of ten inches. But, if the camera bellows is extended to 20 inches for making a copy, the same stop would be one-sixteenth of the focal length, so it would have a value of $f.16$ instead of $f.8$, and for every point of camera extension between 10 and 20 inches the stop would have a different value.

EASY TO MAKE YOUR OWN EXPOSURE SCALE

To know just what these values are, and to make a scale which will show them and tell you what your exposure must be, is quite simple. Measure the exact diameter of the stop you have decided can be used for all copy exposures. On a strip of paper, as long as your greatest camera extension, mark off spaces, each exactly equal to this stop diameter. These spaces should now be numbered consecutively from one to the end of the scale.

If your rule has been marked correctly, and you are using a 10-inch lens with an $f.8$ stop, when your camera front has been drawn out to 10 inches, the distance from ground-glass to lens will measure exactly 8 spaces on your scale. If drawn out to the point marked 11 on your scale, it indicates that the stop at that extension will have a value of $f.11$ and, if drawn out to 16, your stop will have a value of $f.16$.

If you will glue this scale on your

camera bed in such a position that the length of bellows extension is easily indicated on the scale, you will always know your stop value and the correct exposure. The calculation for the exposure is equally simple and may be added to the scale.

Stop values which theoretically double the exposure are $f.8$, $f.11$, $f.16$, $f.22$, $f.32$, $f.45$, $f.64$, $f.90$, and $f.128$. You must get your first correct exposure by making an experiment. Use the standard stop and a camera extension which indicates one of the above marks on the scale, say 16. If, after making the test, you find that the correct exposure at 16 is 20 seconds, you know that the exposure at 11 is 10 seconds, and at 8 is 5 seconds. Also, that the exposure at 22 is 40 seconds, at 32 is 80 seconds, at 45 is 160 seconds, at 64 is 320 seconds, and so on to the end of the scale.

Once you determine this correct exposure for a standard material such as Eastman Portrait Film, *Par Speed*, you can mark the exposure on your scale. If the camera extension comes in between two of these stop values for which you have the exposure time, you can easily estimate such an exposure.

THE FILMS TO USE FOR VARIOUS PURPOSES

We believe you will find Portrait Film, *Par Speed*, the best material for general copying. It has wide latitude and, if more than normal contrast is desired, a contrast developer may be used. If light yellow stains are encountered in the copy, a yellow filter may be used to eliminate them, in which case the exposure must be in-

(Continued on Page Ten)



NEW No. 2 EASTMAN PRINTER

FOR WIDE MARGIN PRINTS FROM NEGATIVES UP TO 8 x 10

THE NO. 2 EASTMAN PRINTER is a contact printer for exacting professional use. It is built into a walnut stained box $9\frac{1}{2}$ " high, $14\frac{1}{2}$ " wide, and $13\frac{1}{4}$ " deep. Illumination is provided by one ruby lamp (supplied with printer) and four 25-watt or 40-watt standard Mazda lamps (not furnished).

A frame supporting the printing glass is attached to the top of the box by means of two latches. Four sliding metal masking strips 3" wide, supported around the edges of the frame, are adjustable for negative openings from $0 \times 1\frac{1}{2}$ " to $8\frac{1}{2} \times 10\frac{1}{4}$ ". The top of the printer is perfectly flat and will handle paper up to 14" x 17", while the wide masking strips cover the edges of the printing glass completely and permit making wide margins, without the use of additional masking, on prints from all but the smallest negatives.

A divided platen, with wooden arm and latch for hand operation, is hinged to the frame which holds the printing glass and sliding mask strips. Either film or plate negatives can be used and the platen is crowned in the center to insure good contact. The printing lights are switched on automatically when the platen is closed.

A ground-glass, which can be located in three different positions by means of grooves in the box, is used to diffuse the light. A conveniently located door in the front of the box gives access for placing of dodging materials.

Price, \$34.50 List

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

A SIMPLIFIED WAY TO COPY MAKING

(Continued from Page Eight)

creased, depending upon the color of the filter. Only yellow filters can be used for such a purpose.

If the copy contains color, and a Panchromatic Film is used, here again the relative speed of the film will alter the exposure and, if a filter is used, the filter factor must be considered. If extreme contrast is desired, as in the copy of a drawing, a plan, a typed letter, or printed matter, a Process Film should be used. The standard exposure, however, will be a very useful guide in determining the correct exposure with any other material, and you will find it will take most of the guessing out of copy exposures.

When this plan of determining exposures for copies was previously suggested, the manner in which it was stated was not plain to all

readers. The confusion was due to the fact that the explanation was based on a lens of 10-inch focal length. This, however, has no bearing on your use of such a plan. All you need to know is the diameter of the stop you will use in making your exposures. The focal length of the lens has no bearing on the subject.

If all of the spaces on your scale are exactly equal to the diameter of the stop used, that stop will have the value of any number on the scale that is directly under the center of the lens, providing, that your scale begins at a point directly in line with the ground-glass of the camera.

Try this plan, and copy making will be simplified. Try copy making, and your profits will be increased. But be sure you advertise the fact, if it is only in your display case.

Kodak Pocket Range Finder



THE KODAK POCKET RANGE FINDER eliminates guesswork in focusing. An exclusive feature of the new Finder is a translucent scale, visible through the eyepiece. The correct distance is read directly while viewing the subject. The illustrations at the right show just how the finder works.

A clip makes the Kodak Pocket Range

Finder as easy to carry as a pen or pencil.

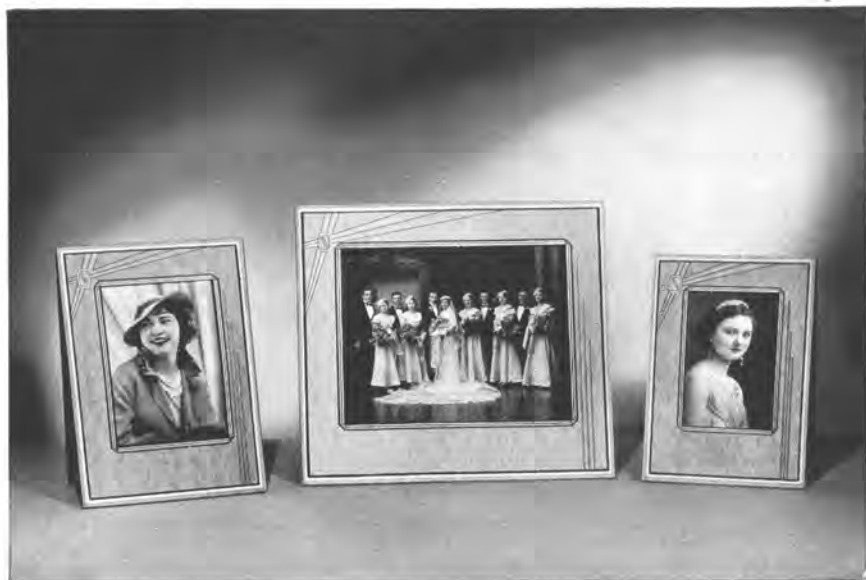
The Kodak Pocket Range Finder can be used with any focusing camera. It is priced at \$7.00.



At the correct distance there is no break in the image above and below the horizontal line (right). Note the scale at the left, read while viewing the subject.

EASTMAN KODAK STORES

NEW OVERSIZE EASEL



THE MONOGRAM

ONE LOOK at this sparkling style and you will be convinced that it is an outstanding leader in easel styles.

The stocks in coloring and design are modern, but not ultra modern. The insert designs in the fashionable silver and black on the Greytone—platinum and black on the Neutraltone—are very impressive.

Available in all standard sizes—3 x 4 to 8 x 10 upright and 10 x 8 horizontal. Greytone and Neutraltone.

The MONOGRAM in its entirety expresses a sense of quality that will increase the value of your better priced portraits.

All sizes are "oversize."

SAMPLE OF THE 4 x 6 SIZE, POSTPAID, 10 CENTS

SAMPLE OFFER G-9

Remember—The mount adds the final touch of beauty.

TAPRELL, LOOMIS & COMPANY
(EASTMAN KODAK COMPANY) CHICAGO, ILLINOIS

Monthly Advertising Suggestion

Solve the Problem . . . Now

The answer to many a Christmas gift problem is your photograph—the personal gift that only you can give.

It's not too early for Christmas sitings. Make an appointment today.

THE HYLAND STUDIO

Photo Mailers



PROTECTO MAILERS

For extra profits suggest Protecto Mailers when delivering orders. Furnished in brown Kraft Stock, with distinctive brown-tinted imprint, they'll sell themselves.

They deliver the photograph safely, for the double-faced corrugated board and strong string-tie envelope insure prevention of damage.

Style	For Prints Up To	Per Dozen	Per 100
A	5¾ x 7¾	\$.50	\$3.70
B	6 x 9	.60	4.50
C	7 x 11	.70	5.50
D	8 x 10	.75	5.60

Style	For Prints Up To	Per Dozen	Per 100
E	9½ x 12½	\$.95	\$ 7.20
F	12 x 14	1.15	9.00
G	12 x 17	1.40	11.00
H	16 x 20	1.90	15.00

500 Lots, 10%—1,000 Lots, 15%

EASTMAN KODAK STORES

Improved Ley Home Portrait Tripod



AN EXCELLENT TRIPOD for home portraiture and commercial work, because though readily portable it is very sturdy.

It is made of Shelby steel tubing, with an improved 7 x 9-inch tilting top of cast aluminum, and although of light weight, is strong enough to bear the entire weight of a man.

Works satisfactorily at any height from 2 feet to 5 feet, and is equipped with a firm, spring clamp lock; each leg has an adjustable extension of 10 inches, making for easy leveling. Folds to 23½ inches when closed.

Ley Home Portrait Tripod - - - - \$22.00

The Ilexpo Shutter

A BEHIND-THE-LENS SHUTTER, interchangeable with the studio camera lensboard. Has bulb and instantaneous exposures, regulated by bulb pressure, and accommodates innumerable lenses. Each lens is fitted to an individual insert board; extra insert boards are available at \$1.50 each.

Regular model, 6" x 6" size - \$20.00

Regular model, 9" x 9" size - 20.00

Regular model, 10" x 10" size - 22.00



The Ilexpo Fast Speed Shutter is similarly constructed and has an additional fast speed for sensitive emulsions.


No. 1, 9" x 9" size	- - - - -	\$30.00
10" x 10" size	- - - - -	32.00

EASTMAN KODAK STORES

Get ready for Christmas work NOW



Battered reflectors, broken plugs and other damaged equipment make good pictures hard to take. Renovize now.

Be sure the Photoflood lamps you buy bear the  monogram on the end of the bulb. Then you will be sure that you are getting the best balance of photographic light, lamp life, convenience in size and equipment, and low price for your needs.

See that your tools are in good condition so that you won't have delays during your busy season. Fix up your camera equipment... check over the plugs and cords of your lighting equipment.

And while you are renovizing, consider the advantages which G-E MAZDA Photoflood lamps offer for lighting in home or studio.

G-E MAZDA Photoflood lamps will provide you with as much light as you desire, to create any effect your artistry dictates. They operate on ordinary house current and make possible compact, light weight equipment. And the color of their light teams with fast pan film to record colors without over-correction.

Modernize your lighting equipment now. Your stock house can

supply you with G-E MAZDA Photoflood lamps and reflecting equipment. General Electric Co., Nela Park, Cleveland, O.



**GENERAL  ELECTRIC
MAZDA PHOTO LAMPS**

Readily Portable Lights



NEW MAJESTIC SPOTLIGHT HOME PORTRAIT TYPE

THIS LAMP is suitable for home portrait or studio use. It is of the focusing type with an adjustable lamp socket, and takes either 500-watt T20 Mazda or No. 1 Photoflood Lamp.

Has 4½-inch ground and polished condenser, and the double walled lamphouse is well ventilated. Has 10-foot collapsible metal stand.

Complete with stand, 10 feet of cord and switch, no lamp — — — — — \$18.00

VICTOR CLAMP-ON PHOTOFLOOD UNIT

THE 10-INCH frosted aluminum reflector in this outfit efficiently steps up the light from a No. 1 Photoflood Lamp four times. It is mounted on a push switch socket, attached by a friction swivel to a stiff spring clamp. The rubber covered jaws of the latter will slip on and hold firmly to any convenient support, and the swivel permits tilting or turning the reflector to any desired position.



Price, complete with 10 feet of rubber sheathed cord and plug — — — — \$1.75

VICTOR PHOTOFLOOD REFLECTOR

CONSISTS of the reflector only, in the above outfit. It can be screwed to any threaded electric socket.

Price — — — — — \$.85

VICTOR HAND BATTERY TYPE REFLECTOR

SIMILAR to the Victor Clamp-On Photoflood Unit, but furnished with battery and battery case for use with Photoflash Lamps.

Price — — — — — \$2.00

EASTMAN KODAK STORES

WHEN YOU MAKE REPLACEMENTS

With improvement in business, enterprising photographers are starting to make long needed replacements in their equipment. If you, too, need new apparatus or accessories to aid in turning out better work more economically, the following should be of interest. It features briefly the highlights of new additions to our line, offered in this issue:

Light

If you are planning to install new lighting equipment do so now and get the benefit of it for Christmas sittings. A new principle of overhead lighting is described on *page seven*.

Low Priced Printer

11 x 14 prints from 8 x 10 negatives and smaller are readily made with the new No. 2 Eastman Printer. See *page nine*.

Kodak Range Finder

AN unique device in that you read the distance scale through the eyepiece. *Page ten*.

Mounts

SEE the interesting new styles of Taprell, Loomis mounts which our travelers are carrying. An attractive easel is featured on *page eleven*.

Metal Camera Stand

THE Ley Tripod has been improved. Note the new, large aluminum top. *Page thirteen*.

Portable Lights

It is surprising what can be accomplished with artificial illumination when one must travel light. The equipment described on *page fifteen* is readily portable.

For Deckled Prints

Of interest to photographers and photo finishers alike—the new Deckle Art Trimmer offered on *page nineteen*. It adds a decorative touch, yet it is operated economically.

To Dry Portraits

No danger of curl or discoloration in your finest portrait prints, if you use the Eastman Portrait Dryer. *Page twenty*.

A Glossy Dryer Moderately Priced

400 glossy Kodak prints an hour—you can turn them out with the new, compact table model of Pako Dryer. It's an interesting development and moderately priced, too. See *page twenty-one*.

Get the Mailer Business

There are probably more photo mailers sold at Christmas than at any other time of the year. Customers will ask for them so have a good stock on hand and offer a really good mailer in which you know portraits will carry safely. There are none better made than Protecto Mailers, and they permit a nice profit on business which you should have. Prices are given on *page twelve*.



NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

RETOUCHING SOME OLD ONES

A traveling man visited a certain small town and sold the proprietor of its general store a bill of goods. When the stuff arrived it was not as represented, and the merchant consequently returned it.

But the company, nevertheless, attempted to collect the bill, and drew a sight draft on the merchant through the local bank, which returned the draft unhonored. The wholesaler then wrote to the postmaster about the financial standing of the merchant, and the postmaster replied that it was O.K. Finally they appealed to the local attorney to collect the bill, and received this reply by return mail:

"The undersigned is the merchant on whom you attempted to palm off your worthless goods. The undersigned is president and owner of the bank to which you sent your sight draft. The undersigned is the postmaster to whom you wrote, and the undersigned is the lawyer whose ser-

vices you sought to obtain for your nefarious business. If the undersigned were not also the pastor of the church at this place, he would tell you to go to the devil."

Fair One (to tourist who is shaving outside of his tent)—"Do you always shave outside?"

Tourist—"Certainly! Do you think I'm fur lined?"

Judge—"You are charged with being drunk. Have you anything to say?"

Culprit—"I've never been drunk in my life, sir, and never intend to be, for it makes me feel so bad in the morning!"

Professional Beggar—"I'm in terrible distress, sir. My wife wants food."

Banker—"Gosh—you're lucky. Mine wants a fur coat."

Eastman "Four-In-One" Groupers

FOR POSING GROUPS in the studio, these groupers are indispensable. They are made of solid oak, properly finished, and are both substantial and good looking. When not in use they nest together in a floor space, 12 $\frac{1}{4}$ x 12 $\frac{1}{4}$ inches.

*Height of
Individual Stools*

24 inches
20 inches
16 inches
12 inches



The Groupers Separated

The Groupers Nested

Price: Per Set of Four - - - - - \$15.00

EASTMAN KODAK STORES

NEW...

Deckle-Art Trimmer



DECKLED EDGES on prints add to their attractiveness and convey a message of craftsmanship for which better prices can be secured. Hand deckling, frequently attempted, is admittedly too expensive, but now the Deckle-Art Trimmer makes it possible to produce distinctive deckled prints rapidly and, therefore, economically.

The Deckle-Art Trimmer will deckle both single- and double-weight paper, creating an attractive effect when prints are mounted in corner pocket or ribbon corner folders and easels. Deckling lends an added touch also to amateur prints and enlargements.

Features of the Deckle-Art Trimmer are its ingeniously designed cutting blade and knife. The position of the blade against the knife is fixed, which assures a clean and everlasting cutting edge, preventing torn edges and wear due to side pressure. Serrated edges in the blade have their counterparts accurately ground into the cylindrical knife. When the latter, actuated by its handle, is rotated, the blade acts as a cutting tool, guaranteeing a perfect match of the deckled profiles. The Deckle-Art Trimmer trims as it deckles and is provided with a transparent margin guide.

Precise workmanship is evident in every part of the trimmer. The frame of cast aluminum is burnished in a black crystal finish. The top surface plate is of Westinghouse Micarta, a laminated, hot molded material, attractive, hard and extremely durable. Its working surface equals plate glass but without the reflected glare and chance of breakage. The cutting blade is of genuine Brown and Sharpe tool steel, heat treated, and the rotating knife is of cold rolled steel. Bearings are of genuine bronze and all small parts subjected to wear have been hardened.

[illegible]

Extended Payments if Desired, or 10% Cash Discount

EASTMAN KODAK STORES

Eastman Professional Print Dryer



PRINTS quickly dried mean quicker deliveries of photographs. That's one reason why you should install this all-metal, all-electric dryer in your studio. It is compact and efficient—occupies only 20 x 25 inches of floor space, dries 200 single- or double-weight 8x10 prints, or 50, 18 x 22-inch enlargements, or their equivalent, without curl, in an hour and a half.



A 750-watt space heater warms the air which a 10-inch fan blows through 50 drying units—the latter consisting of a sheet of corrugated board, a thin cardboard, a linen-faced blotter on which prints are placed, and a plain blotter. The drying units rest on a concave base so that prints are dried with a backward curve.

The fan and heating unit are raised or lowered to conform to the stack of drying units. If the dryer is only $\frac{1}{2}$ or $\frac{1}{4}$ full, all of the heat is blown between the drying units.

The Eastman Professional Print Dryer consists of a sturdy metal cabinet and stand, lacquered a dark olive green, 50, 19x24 drying units, universal motor, 10-inch fan, space heater, control knob for fan speed, and electric cable.

Price, \$97.50

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

NEW...

Pako Electrogloss Dryer



TO THE FINISHER requiring reasonable hourly capacity and who wants flexible, economical operation, highest quality of finished glossy prints and low initial cost, the new Pako Electrogloss Dryer offers exceptional value.

The dryer is a table model, having a drum 13 inches wide by 30 inches in diameter, and is intended for glossy prints only.

Hourly Capacity. At ideal speed the dryer will turn out approximately 400 Kodak size prints per hour. Will also satisfactorily take prints up to 12 inches wide.

Heat. The dryer is electrically heated, using less than 1,000 watts when all electric units are burning, so that it requires no special installation. Drum walls are heavily insulated.

Heat Adjustment. Automatically reduces wattage when drum surface is at proper heat.

Speed. Controlled by rheostat for variations in atmospheric conditions.

Overall dimensions of the dryer, 18 x 47 x 36 inches.

Price—Pako Electrogloss Dryer for use on Alternating Current	- - -	\$225.00
Extra for Direct Current Equipment	- - - - -	15.00

Extended Payments if Desired, or 10% Cash Discount

EASTMAN KODAK STORES

A PRICE MARK TO SHOOT AT

IF you were to walk into a shooting gallery and find a white wall your only target, you wouldn't know at what to shoot.

As Christmas time nears, the aim of the gunner for gift ideas is more often than not influenced by the price of things. People begin to think of the money they have available for gifts, and the number of gifts they want to buy with it.

Favorable price alone has never been considered a desirable basis upon which to create a demand for portraits, and that still stands. When demand has been created, however, it is a good idea to give the prospective customer a mark to shoot at, and particularly is this true during the holiday season.

For that reason it seems very desirable to do two things in studio display cases or show windows. To have something to say which will create a desire for portraits on the part of the person interested enough to stop and look at your specimens, and to state the price of one attractive style so that the prospect can determine whether or not your prices fit his or her pocketbook.

All of our readers may not agree that prices are important. But have you ever passed a window full of things that interested you, and thought that if you only knew their price you might step in and buy something? You didn't, however, because no prices were displayed.

The writer's idea of a display that will get business is one in which a few of the very finest examples of

your work are artistically arranged. A crowded display doesn't allow the eye to rest—does not allow attention to be focused on any one point.

Somewhere near the center of this display there should be a card—not large and distracting, and yet not too small to be easily seen. On this card, neatly and very plainly lettered by a professional card writer, should be a short message designed to sell portraits...for example: "You have friends, relatives, and a family who want your photograph. Give it to them this Christmas."

That little card speaks for you... gives your message to all who look at your display...makes them understand that those portraits are merely there to show the kind you can make for those who look and read.

Then, just as a mark to shoot at... just to dispel any fear that your prices might be too high to fit a thin purse, show one attractive style of picture with a price for three or six prints. This card might read: "This attractive style, \$\$ for 6 portraits—but more important than their price are the pleasure and satisfaction our portraits of you will give."

Give careful thought to the psychology of this important sales force that can be made to work for you through all the hours that people are passing your window. Don't allow it to be passive...just something to look at. Make it a real, speaking, selling force, with a new message—a change of pictures, often enough to get the attention of the same passerby at least once a week.

Professional Printers

CROWN PRINTER No. 2—11x14

THE hand-operated, cast aluminum platen of this printer insures perfect contact, automatically locks, and turns on six 100-watt Mazda C Lamps (not furnished). A slight pressure releases the platen and turns off the lights. A ruby lamp burns constantly for adjusting negatives. The lights may be turned on by hand, with platen raised for placing vignettes. A sliding frame carries an opal glass for diffusion and two drop shelves, 13 x 20 inches, hold paper, negatives, and prints. Occupies 20 x 22½ inches of floor space.

Price—Crown Printer, 11 x 14, without lamps, including one sheet of flashed opal glass, conductor cord and plug — — — \$75.00



PAKO PROFESSIONAL NO. 2 PRINTER



A RUGGEDLY CONSTRUCTED printer requiring but little floor space, yet with its hinged shelves providing ample working room.

Print opening is 12" x 15" and takes six 75-watt lamps. The Easylock platen gives positive contact.

Cabinet and shelves are of metal, finished in dull black. Printing head of wood, finished in mahogany, may be raised for local printing.

Price (without lamps), \$90.00.

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

SELL GREETING CARDS

IT may be just a bit early to expect a flood of Christmas business, though it is a good thing to advertise for early sittings, but it *is* just the right time to make a drive for the Christmas Greeting Card business. You need time to do these at your leisure, and you will find the merchants who sell personal engraved or printed cards are offering selections now.

Some photographers may feel that the customer who orders portrait greeting cards does so as a means of securing portraits at a low price. This need not bother you if you want business, and need business at a profit.

Decide upon the size of the order necessary for such business to be worth while. Your negatives should be small enough to print in a 2 x 3-inch mask. Time is involved in making the sitting, but much time can be saved by standardizing lighting for such sittings.

When the minimum profitable order has been determined—\$5, \$10, \$15—whatever it may be—then decide upon the number of cards you can profitably offer at that price and your charge for additional quantities. If you will inquire you will find that the more expensive cards with engraved name are usually ordered in lots of 50, 100, or more.

If you wish to make novelty cards, why not revive the silhouette. It makes an attractive card, is easy to make, is much less expensive, and since it gives merely an outline of features, expression is not involved

and re-sittings are seldom required.

To make silhouettes, use two opaque screens with a covering across the top to form a dark tunnel for the sitter. At the end place a white screen with a light on it, or a transparent screen with a window behind it. Make short exposures and develop to high contrast. No light should strike the sitter's face or the outline of the head. The head must print black against a pure white ground.

These silhouette heads are most effective if cut off at the shoulders on a curve. Of course, the lower portion of the figure must be opaqued out or a mask used to accomplish the same purpose. A man's collar may be indicated with an opaque brush, or in figure silhouettes of children, accessories may be introduced, such as a bird in a cage, a bowl of goldfish, or any toy in which the child may be interested.

Use the Eastman Greeting Card Production Outfit to make these cards. Show a good assortment of samples in your case, with prices, and a suggestion that this year's greeting cards be original photographic cards. The business is yours, but you must make an effort to get it.

NEW KODAK LENS HOOD

The new Kodak Adjustable Lens Hood, made of black, rust-proofed spring steel wrapped into conical form, is easily attached or removed.

No. 1, for lenses up to 1" diameter, \$.75

No. 2, for lenses 1" to 2" diameter, .75

Screens • Reflectors

EASTMAN HEAD SCREEN

A DEVICE for the portrait worker which has an extreme range of adjustments.

The screen, attached by a flexible cable neck to an extension arm, can be extended over the subject's head and raised, lowered or turned to any angle, while the stand remains out of lens range.

The stand is telescopic, raising to well over six feet, and has a heavy octagonal base.



Eastman Head Screen, with one medium gray screen	— — — — —	\$13.50
Extra Screens, light gray, medium gray or black	— — — — —	2.50



EASTMAN HOME PORTRAIT REFLECTOR

AN INDISPENSABLE ACCESSORY in home portraiture. The reflector is 4 feet 11 inches x 24 $\frac{3}{4}$ inches in size and is made of white opaque cloth which reflects the maximum amount of light. It is mounted and hung on a metal stand—70 inches high when extended—26 inches in length when folded. An adjustable rod at the foot holds the reflector at different angles. A cloth carrying bag is provided. Weight, 4 $\frac{1}{2}$ pounds.

Eastman Home Portrait Reflector, with carrying bag — \$12.00

EASTMAN STUDIO REFLECTOR

CONSISTS of two rectangular opaque screens each 41 x 35 inches, mounted one above the other in a strong iron frame. These screens are black on one side and white on the other, and can be swung to any angle and securely locked. Floor standards prevent swaying and casters facilitate moving the reflector about the studio. It stands 6 feet 7 inches high.

Eastman Studio Reflector — — — — — \$30.00



EASTMAN KODAK STORES



Folmer Vignetter

FOR USE WITH Century or Semi-Centennial Studio Stands. The operator may control all its movements and adjust it to any desired position while focusing his camera.

The vignetter card is attached to a vertical rod set at the end of two horizontal metal tubes.

Turning the knob on one tube raises and lowers the vignetter, while the other tilts the vignetter towards, or away from the lens. Cords passing through the tubes control the oscillating movement. The entire vignetter may be moved back and forth, a binding screw on the rear bracket locking the tubes in the desired position.

The metal parts are steel and brass in gun-metal finish. Length over all—50 inches. Size of card, 9 x 18 inches; black on one side, gray on the reverse.

Price — — — — — \$16.00

MANUFACTURED BY FOLMER GRAFLEX CORPORATION, ROCHESTER, N. Y.

Wells Automatic Deep Tank Heater

THIS thermostatically controlled electric heater automatically keeps deep tank solutions at 68° Fahrenheit. Temperature can be raised or lowered by the turn of an adjusting knob in the head. Will not burn out if removed from developer with current on—an exclusive feature.

It is 46 inches long over-all, draws 750 watts on 115-volt current, and can be used on *alternating current* only. Tube sheathing the heating element is of heavily plated brass.

Price, with 5-foot cord and rubber plug, \$18.00



EASTMAN KODAK STORES

Enlargers for Finishers

KODAK AUTO-FOCUS ENLARGER, MODEL B



ILLUMINATION has been stepped up five to eight times in this redesigned model by permitting the use of the Photoflood Lamp.

A built-in resistance dims the light for focusing and prolongs lamp life.

Always in focus, the Model B Kodak Auto-Focus Enlarger takes negatives up to 4 x 6 inches and enlarges them from 1½ to 3½ diameters.

The lens is a fine Anastigmat, and an enameled steel paper holder with clamps for holding the paper is included.

Price, with Kodak Anastigmat Lens, set of seven flexible metal masks, and paper holder — — — — — \$40.00

KODAK MINIATURE ENLARGER

ENLARGES 2¼" x 2½" negatives 2½ to 10 diameters. Has f.4.5 lens in focusing mount; Photoflood illumination with dimmer resistance; detachable safelight disc; heat absorbing glass to protect negatives; paper holder masking arms held in raised position by a special catch.

Paper Cabinet Base has recess for clamping on enlarger and space for 5 x 7, 8 x 10, and 11 x 14 paper and accessories.

Enlarger with Paper Holder, but no base	\$67.50
Paper Cabinet Base — — — — —	10.00
Assembly to Equip Kodak Auto Focus Enlarger to take miniature negatives	35.00
Wall Bracket for attaching enlarger to wall — permits larger magnification	3.75

*Extended Payments if Desired
or 10% Cash Discount*



EASTMAN KODAK STORES

IMPROVE YOUR SERVICE

WE all become more or less set in our ways, and when some one suggests new forms of service we are likely to question their value. We have been successful with our present way of doing things. Why change?

But the thing we don't realize is that everything about us has changed and we must therefore find a way to meet these new conditions.

If, for example, the reader is one who has never made a practice of—has never even experimented with the delivery of finished proofs, how can he say the old method is right and the new wrong? It is being done every day with great success. Customers like to see a proof that resembles the prints which will eventually be delivered to them.

Some photographers even sell their proofs in addition to finished prints from selected negatives. They claim they get better orders because their proofs are more satisfactory and pleasing. And they do not have to make excuses and explanations, especially when negatives have been proof-retouched.

There was a time when a week was required for making proofs. The rule in modern studios is to show proofs in two days. It may rush one a bit to get negatives proof-retouched, and finished proofs ready for delivery, but it's worth it. Every hour's delay in showing proofs reduces the sitter's enthusiasm for photographs.

There are dozens of little things you can do to make the service to your customers modern. Do away

with the old-fashioned type of reception room and display case, if you still have one, and keep all of your samples in portfolios. Use small living-room tables, and employ a receptionist to meet prospective customers, sit down with them, and show samples across these tables. The prospect is more comfortable, gets more attention, and there is more privacy in this method of selecting styles, showing proofs, and taking orders. You also have the advantage of showing each prospect only those styles you wish to sell.

Had it occurred to you that even the wrapping or packaging of your portraits has an effect upon the impression your work creates? Suppose it does cost you five or ten cents to deliver finished portraits in an attractive cardboard box or portfolio. That isn't a greater service than a woman receives when she buys a pair of gloves or stockings.

While not exactly a service, we do think it is important to date all of your prints. It's a small thing, but it's valuable to the one who buys the portraits, especially if they are of children. Later on they will know when those pictures were made and are more likely to say: "That was four years ago—we should have some new ones made right away."

If you haven't improved your service in the last five years, do so at once. Business needs stimulating, and when you see modernization all about you, it is time to think of applying this stimulant to your business as well.



NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

Two New Eastman Assortments With but a Single Purpose —

New Photo Profits For You

Hook up with Eastman's big fall and winter Pictures-at-Night advertising campaign in national magazines, and with a National Snapshots-at-Night prize contest that is now under way. Tie in with Eastman's new No. 427 Snapshots-at-Night Assortment.

Starting Soon — Eastman's mighty "Give a Kodak" advertising drive that will reach a vast army of Christmas shoppers. *Cash in* — with Eastman's new No. 428 Brownie Camera Christmas Assortment.

No. 427 SNAPSHOTS- AT-NIGHT ASSORTMENT

6 Mazda Photoflood Bulbs	\$1.50
6 Mazda Photoflash Bulbs90
6 rolls SS 116 Kodak Film	2.40
6 rolls SS 616 Kodak Film	2.40
6 rolls SS 120 Kodak Film	2.10
6 rolls SS 620 Kodak Film	2.10
6 Kodak Handy Reflectors (3 sets)75
Retail Value	\$12.15
Suggested price to retailer	\$7.60

NOTE: No charge for the six Kodak Handy Reflectors. They retail at 25c. per set of two reflectors.

No. 428 BROWNIE CAMERA CHRISTMAS ASSORTMENT

6 Baby Brownies @ \$1.00	\$6.00
1 Six-20 Brownie	3.00
1 Six-16 Brownie	3.75
1 Six-20 Brownie Junior	2.25
1 Six-16 Brownie Junior	2.75
Retail Value	\$17.75
Suggested price to retailer	\$12.43

Includes Santa display, two window streamers, holiday wrappers for the four large cameras, and folders.

EASTMAN KODAK COMPANY, Rochester, N. Y.



They Produce **FINER RESULTS**



CHOOSE your chemicals as you choose sensitive materials—for the quality of the results they produce. Eastman Tested Chemicals are maintained at invariable standards to enable Eastman formulas to produce the finest possible negatives and prints. Eastman Kodak Company, Rochester, N. Y.

Specify

EASTMAN TESTED CHEMICALS



Qualities You Will Appreciate

THE press photographer who uses Panatomic Film doesn't worry about close-ups. He knows its fineness of grain will enable him to enlarge a small portion of his negative to satisfactory close-up proportions.

Panatomic speed and color sensitivity are also so satisfactory, and the negatives develop so rapidly and with such brilliance, that commercial and press photographers everywhere are adopting Panatomic for all important assignments. Eastman Safety Panatomic Film is supplied in all standard cut film sizes. Eastman Kodak Company, Rochester, N. Y.

EASTMAN SAFETY PANATOMIC FILM



Increase Your Print Sales

ONCE you have used Vitava Opal its advantages are obvious. Regardless of print size, it assures the finest possible reproduction—a full scale of gradation plus brilliance, depth, and warmth of tone. There is always the opportunity to sell prints larger than contact size.

Show Opal samples in a range of sizes and make larger sales. There are fourteen beautiful Opal grades to choose from. Eastman Kodak Company, Rochester, N. Y.

VITAVA PAPERS

FOR CONTACT PRINTS AND ENLARGEMENTS



SPEED THAT HELPS TO SELL

SPEED, and correct color reproduction make Eastman Super Sensitive and Portrait Panchromatic Films the ideal materials for portraiture. The short exposures they permit catch expression and produce the type of negatives which get the best orders. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS