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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.

A New Camera That Opens Up a New Market



BULLET..EASTMAN-MADE..127 SIZE

HERE'S the answer to customers who like a folding camera—yet are unwilling to pay five dollars or more for a dependable model of this type. The Bullet looks like a folding camera—and is just as compact. Instead of a bellows, however, it has an ingenious spiral mount that brings the lens into posi-

tion at a single turn. And it's *Eastman-made*—hence accepted without question as a reliable maker of good pictures...a big value for \$2.85.

The Bullet has a black, molded body...eye-level finder...removable back for easy loading...takes 8 pictures (1 5/8" x 2 1/2") on a No. 127 roll. Easy to use—no focusing. Convenient adjustment button sets it for either snapshot or "bulb" exposures.



Counter Container with Six Cameras; Gift Wrappers Free

TO help you enter this new camera market without delay an attractive counter container (illustrated at the left) has been prepared and will be given free with each order for six cameras. Printed in green, yellow and black, it holds six Bullet cartons and provides space for display of one of the cameras at the top. Christmas wrappers supplied for all cameras too. Suggested wholesaler's Bullet camera prices to retailer are: one camera, \$2.10; quantities of six, \$2.05 each.

*Order Now from Your Usual
Source of Eastman Supplies*

EASTMAN KODAK COMPANY, Rochester, N. Y.

**Merry Christmas
Happy New Year**

*At this festive season of the year
it is again our pleasure and
privilege to express to our friends
—old and new—in the profession
our thanks for their patronage
and to extend to them our sincere
good wishes for a right Merry
Christmas and Happy New Year.*

Eastman Kodak Stores



NEGATIVE ON EASTMAN PORTRAIT
SUPER SPEED ORTHO FILM



DEVOTED TO THE INTERESTS OF
PROFESSIONAL PHOTOGRAPHERS
VOLUME XV • NUMBER 3

DEC. 1936—JAN. 1937

MOUNTERS IN KEEPING WITH TODAY'S TREND

THE general trend of business continues steadily upward. The public will have many more dollars to spend for things that are not necessities than in the past.

Just what are the photographic studios—you—doing to get your share of the increased spending? Are you throwing out the old—displaying the new, in your product—in your mountings?

New style mounters are an important factor to enable studios to show their offerings from new angles of beauty. The Taprell Loomis line is designed with this thought in the background—to meet the changed business conditions.

These styles are old designs that have been reworked—the familiar faces of past seasons. All of them are entirely new in style—in ornamentations. In addition, they have not been haphazardly designed, but the

thought in back of every style has been—does the studio need it—does it help the studio to complete its sales plan—a different style for every price work.

Taprell Loomis' interesting catalog has been sent to the studios—have you received your copy? If not, write us for one.

We feel certain that after paging through the catalog you will be interested in having our salesman show you the complete line.

In addition, we have also prepared a Special Sample Set—Sample Offer No. 1. This gives you 22 sparkling mounters in assorted colors, and in sizes 3 x 4 to 8 x 10. The cost of this is \$1.25 postpaid. The sooner you are acquainted with these beautiful business getting styles of the Taprell Loomis line, of course, the sooner you will be making money with them—so order your set today.

SELECTING THE RIGHT FILM

AS every commercial photographer knows, no one sensitive material can possibly meet all photographic requirements. The day's work may very well require a different film for each job to be undertaken. The photographer may want high contrast in one negative, soft gradation in the next. Speed requirements will vary from one exposure to another. He may need a film of complete color sensitiveness, or a film sensitive only to violets and blues.

Whatever the requirements, the commercial photographer can approach each job with the assurance that an Eastman Professional Film of the correct emulsion characteristics is available for his purpose. He has only to determine his requirements and then to select the Eastman film that meets them. Obviously he must be thoroughly familiar with the specific properties of every Eastman Professional Film.

It is the purpose of this article to review the main characteristics of each of these films and to indicate the purposes for which each is intended. But it must be understood that the purposes of a film cannot be limited by hard and fast rules. Lighting conditions, the use of filters, the desirability of unusual effects, and other considerations may very well lead to the choice of a film which, ordinarily, would seem unsuitable for the purpose.

In reviewing the various Eastman Professional Films it is convenient to divide them into three classes: Non-

Color-Sensitive Films, Orthochromatic Films, and Panchromatic Films. They will be discussed in that order.

Non-Color-Sensitive Films

The three Eastman Films in this classification are sensitive only to blue, violet, and ultra-violet light.

Eastman Commercial Film is of medium speed and fairly high contrast. It is especially suitable for commercial work and copying when color-sensitiveness is not required.

Eastman Commercial Matte is the same film with a matte emulsion which permits the use of a pencil for blocking out or retouching without the use of a retouching medium.

Eastman Process Film is slow and gives very high contrast. It is suitable for negatives or positive transparencies, the reproduction of line drawings and tracings, and all purposes requiring very high contrast.

Orthochromatic Films

The five films in this group are sensitive to greens and yellow-greens as well as to violets and blues.

Eastman Par Speed Portrait Film is fairly fast, has soft gradation and wide exposure latitude. Used mainly for portrait work, it is valuable in all cases where these characteristics are desirable. For commercial flashlight work it gives the best results.

Eastman Super Speed Ortho Portrait Film is faster and more green-sensitive than the Par Speed Portrait. It also provides soft gradation and wide exposure latitude.

Eastman Safety Super Speed Ortho Portrait Anti-Halation is the fastest of the orthochromatic films. It is similar to the Super Speed Ortho Portrait with the exception of its greater speed and anti-halation qualities. This film is especially fine for blue-eyed models or where it is desirable to obtain the finest detail in black draperies with short exposures.

Eastman Commercial Ortho Film is highly sensitive to yellow-green light. With the Wratten K1 or K2 filters it is unusually capable in correctly rendering yellows and will give great detail in the reproduction of oak, unfinished mahogany, and other furniture woods. It is fairly fast and offers great exposure latitude.

Eastman Safety Ortho Press Film is fast, highly sensitive to greens, and produces the brilliant negatives so desirable in press photography. It has a backing of excellent non-halation quality.

Panchromatic Films

Panchromatic films are sensitive to all the visible colors. Their color-sensitiveness, however, varies over the visible spectrum; some being more sensitive to the yellow-greens, and some to the oranges and reds.

Eastman Super Sensitive Panchromatic Film is extremely fast, gives soft gradation and wide exposure latitude. It is particularly sensitive to yellow, orange, and red light making it useful for portraiture under incandescent tungsten lamps and the carbon arc. Because it is so extremely sensitive to red, correct exposure for red makes blue objects seem slightly underexposed. Cloud effects are easily obtained without a filter.

Eastman Portrait Panchromatic Film is only slightly slower under artificial light because it is less sen-

sitive to red and relatively more sensitive to green. It reproduces color more nearly as the eye sees it. For this reason, it does not destroy facial blemishes which are seen by the eye, but it does not exaggerate them as does the non-color-sensitive film.

Eastman Safety Panatomic Film is fast, highly sensitive to yellow, orange, and red, and gives brilliant negatives of good contrast. Its fine grain makes it the ideal film for enlargements of more than average size. It is also an excellent film for reproducing negatives.

Eastman Commercial Panchromatic Film has good speed and high contrast. While completely color sensitive, a yellow filter is required for correct color rendering. This is a fine film for studio setups requiring color separation or the rendering of decided color contrast.

Eastman Safety Panchro Press Anti-Halation Film is extremely fast, especially sensitive to reds and greens, gives high contrast, and produces brilliant negatives.

Eastman Panchromatic Process is slow and gives negatives of very high contrast. It is particularly suitable for copying maps or drawings in color, and may be used for photographing faded papers such as legal documents.

The Super Sensitive Panchromatic and Portrait Panchromatic Films are also available on Safety base with an anti-halation backing.



The Kodak Enlargement Exposure Calculator is a new, handy device, designed to work with any enlarger employing a diffuse illuminating system, to guide subsequent exposure times once the exposure has been determined for any given magnification. Price, \$1.50.

Century Studio Outfits



THE No. 8A, for 11 x 14 negatives and smaller, is ideal for commercial studios. It has a large lens-board, 10 x 10 inches, and a 43-inch bellows draw. With the two extra backs, pictured, and dividers, it also takes pictures 8 x 10, 7 x 11, 5 x 8, 5 x 7, and 3½ x 5 inches.

Price complete - - - - - \$285.50

THE No. 10A Century Studio Outfit takes plates or films in sizes 8 x 10 and 5 x 7. With the use of diaphragm kits, negatives 5 x 8 and 3½ x 5 inches are also available.

It offers an all adaptable outfit, permitting use of the shortest focal length lens that will cover an 8 x 10 negative as well as long focus lenses; it has a 36-inch bellows and 9 x 9-inch lensboard.

With No. 2 Sliding Ground Glass Carriage - \$229.50
With No. 1 Carriage - - - - - 187.00



Now supplied with 28-inch bellows draw, the 4A Century Studio Outfit is generally adaptable for studio work.

Has 8 x 10 and 5 x 7 backs and, with dividers, also takes pictures 5 x 8 and 3½ x 5 inches.

Price - - - - - \$156.00

EACH CENTURY STUDIO OUTFIT INCLUDES
A SLIDING GROUND GLASS CARRIAGE AND STAND

*Extended Payments if Desired
or 10% Cash Discount*

EASTMAN KODAK STORES

DUPLICATE NEGATIVES ARE EASY TO MAKE

DURING the course of a year's work in any portrait or commercial studio there is very likely to be a time when it would be a decided advantage to have a duplicate of a negative, either enlarged or reduced. If you have never had occasion to make such duplicates, or if you feel that they are not as satisfactory as originals, you are mistaken. If made correctly, they are often better than the originals.

Any negative that is very valuable should be protected, and there is no better way to protect it than by making a duplicate, and by using that instead of the original. You then have triple protection. You have the duplicate, the positive from which it was made, and the original.

When you make positives for duplicate negatives, file them away from the originals as a further protection. Few of the fires that destroy studios originate in them, but if your studio should ever be destroyed, and you have positives of your most valuable negatives at home, you will have saved yourself a great many dollars.

There is another advantage in duplicate negatives. Suppose you have made a very unusual negative with a Graflex or other type of outdoor camera. The negative is only a 4 x 5 or 5 x 7, but you have an opportunity to sell 500 or 1,000 8 x 10 prints. It's a simple matter to make an 8 x 10 positive and a duplicate 8 x 10 negative. Contact prints will then be as good or better than enlargements.

Making a positive for a duplicate negative is largely a matter of judg-

ing reproductive quality. A thin, brilliant positive is beautiful to look at, but it won't print well. The man who has never made duplicate negatives may have to do a little experimenting to obtain the best quality of positives.

For normal negatives that are not to be greatly enlarged, we suggest that the positive be made on Eastman Commercial Film. For a contact positive we might suggest that at a distance of about 15 feet from a 15-watt lamp, an exposure of six or eight seconds will be somewhere near normal. You will have to make a few tests, for no one could tell you what the exposure would be without seeing your negative. Make an exposure, develop it in your regular developer, or one such as the DK-50. Note with normal development whether over- or underexposure is indicated.

For best reproductive results, your positive should be slightly soft and full of detail. Exposure should be full, and development slightly less than normal. The positive may seem slightly flat, but you can get the contrast desired in the duplicate negative. This can also be made on Commercial Film and developed to the desired contrast.

Enlarged positives may be made on your enlarger if you use care to see that no stray light from the lamp-house reaches the film. If your original negative is small and is to be greatly enlarged, we suggest that the positive be made on Eastman Panatomic Film, and that it be developed in the D-76 or DK-76 developer. You

(Continued over the page)

DUPLICATE NEGATIVES ARE EASY TO MAKE

(Continued from preceding page)

can then be sure of a minimum of grain. The Panatomic Film must be handled in total darkness.

Some photographers make enlarged positives even when the negatives are to be the same size. Any retouching or etching is much easier to do on the positive, and will be much less noticeable when the negative is made by reduction. Enlargement also permits one to reproduce just that portion of the negative that is desired in the print.

Be sure the positive is developed to secure all of the highlight detail that is visible in the negative. If this is not done, you will never be able to secure the desired highlight detail in the reproduced negative. If by a test you find you have slightly underexposed and developed the positive to a fair contrast, it will be beautifully brilliant to look at. The negative you make from it, however, will not yield

good prints. The positive deceives you because you look through it. The print from your negative is examined by reflected light. The positive, therefore, must have more body than seems necessary.

If your original negative is very flat, and you wish additional contrast in the reproduced negative, it will seldom be necessary to use a film having more contrast than the Commercial. The better plan is to use a contrast developer such as the D-8 or D-9, which will be found in the booklet, "Eastman Professional Films." Such a developer will be needed only in extreme cases.

By following the suggestions we have made, and by making a few experiments, any photographer will find it fairly easy to make reproduced negatives that are practically as good as originals, and in some cases, better.

Meets the Most Exacting Demands

CENTURY UNIVERSAL CAMERA



IN this camera rugged construction is combined with the widest latitude of adjustments making it ideal for commercial, industrial, and scientific purposes.

Both lensboard and back can be tilted for difficult subjects. The double bellows frame eliminates a top brace allowing extreme rise and fall of the lens front. The triple extension bed permits a 30-inch bellows draw without sacrificing compactness.

It is handsomely finished in mahogany with metal parts finished in gun metal. A reversible back permits one, two or four

exposures on an 8 x 10 film or plate, and two tripod sockets provide proper balance. Price, with one film or plate holder, \$91.00

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

Eastman Enlargers



EASTMAN AUTO-FOCUS ENLARGER, MODEL B

PROFESSIONAL prints of contact quality can easily be made in a variety of sizes with this Enlarger at practically contact speed, for a larger reflector and 400-watt Mazda Lamp have given this enlarger great speed.

The Enlarger is always in focus and enlarges negatives 5 x 7 inches and smaller from 1½ to 4 diameters. With the reducing attachment in place, as illustrated, prints as small as 1¾ x 2½ inches can be made.

Price, with f.4.5 lens and paper holder	-	\$200.00
Reducing Attachment (extra)	- - - -	30.00

EASTMAN PROJECTION PRINTER No. 2

THE Eastman Projection Printer No. 2 accommodates 8 x 10 or smaller negatives and projects an image that is always in focus. It is only necessary to raise or lower the camera to change the image size. Enlargements up to 40 x 50 inches can be made from 8 x 10 negatives.

With its 1,000-watt lamp, the printer is adapted to all types of modern enlarging papers such as Vitava Opal.

Price, with f.4.5 Kodak Anastigmat lens, 3 diffusion discs, paper holder, and 1,000-watt lamp	- - - - -	\$675.00
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Reducing Attachment, reduces 8 x 10 negatives down to 2¼ x 2¾	- - - - -	67.50
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Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

Studio Lighting in the Modern Manner

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

VENTILATING THE DARKROOM

AS a general rule, both the ventilation and the natural lighting of a room are provided for by the same means—that is, by windows, doors, and skylights. Fresh air and outside light enter together, and while this unsatisfactory system is gradually being made obsolete by modern methods of air conditioning, the fact remains that the great majority of buildings still use it. For this reason the problem of darkroom ventilation is made particularly difficult since no outside light can be admitted.

Unfortunately, many photo finishers and commercial photographers have been satisfied to make their darkrooms light-tight without making provision for proper ventilation. They overlook the fact that stale, moist air can impair the health and reduce the efficiency of their workers. From a practical standpoint, poor ventilation is extremely poor business.

Good ventilation, it should be noted, is not simply a matter of admitting plenty of fresh air into the room. Too much air may set up a draft that is just as injurious to the workers' health as an inadequate supply of air would be. The problem of darkroom ventilation, then, is one of providing sufficient fresh air without accompanying drafts.

A system of darkroom ventilation consists of three elements—air intakes, air outlets, and means for producing air movement.

Air intakes are generally light-trap grilles placed in the doors or walls. It is advisable, where possible, to

have them on every side of the room, to insure complete circulation. They should be placed four or five feet above the floor to protect the worker from upward drafts.

Air outlets may be placed high up on the walls or in the ceiling. One outlet in the center of the ceiling will normally be sufficient if a fan is used for forcing the stale air out.

The proper number and placing of air intakes and outlets does not alone guarantee good ventilation. If the movement of the air through these openings is left to the force of thermal currents, or to outside air movement, darkroom ventilation will be uncertain and rarely satisfactory. A fan should be used to insure constant and uniform air movement.

However, it is never advisable to use a fan for blowing air into the room. This causes unhealthful drafts. Properly placed, the fan will be at the air outlet to draw air from the room.

The air in a darkroom should be changed about three times in every hour. If there are several inlets, and the air is drawn out by a fan in the ceiling, air movement will not be noticeable.

If you plan to improve the ventilation of your darkrooms you will be interested in the Majestic Light-proof Ventilator. This scientifically designed ventilator, measuring 12 by 24 inches, may be set in the door or wall. While freely admitting the inflow of fresh air, it is completely light-tight, a very necessary feature. The price is only \$5 each.

Monthly Advertising Suggestion

START the New Year right — meet your obligation to family and friends with a new photograph. They will appreciate it.

Make an appointment now

THE HYLAND STUDIO

Film Development Made Easy



THE combination illustrated here leads to quicker, easier, and better portrait film development. It consists of No. 3 Eastman Developing and Fixing Box of leak-, crack-, and corrosion-proof hard rubber, and the No. 4 Developing Hanger Rack of non-corrodible metal, which takes fourteen 8 x 10 or nineteen 5 x 7 Eastman No. 4 Film Developing Hangers. Eliminates handling individual films and permits agitating the entire lot of films during development.

Prices

Eastman No. 4 Film Developing Hanger Rack	- - - - -	\$3.00
Eastman No. 3 Film Developing and Fixing Box	- - - - -	6.00
Eastman No. 4 Film Developing Hanger, 5 x 7	- - - - -	.60
Eastman No. 4 Film Developing Hanger, 8 x 10	- - - - -	.75

EASTMAN KODAK STORES

For After-the-Holiday School Work



THE VASSAR

THIS is one of the many splendid school styles contained in the following Special Sample Sets offered through your stockhouse.

Offer No. S-34 An assortment of 22 easels and folders,
3 x 4 size only 75 cents postpaid

Offer No. S-35 An assortment of 22 easels and folders,
3½ x 5 size only 90 cents postpaid

Order a set from your stockhouse today

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

8x10 • Professional Printers • 11x14

EASTMAN NO. 2

A CONTACT printer for professional use, which permits making wide margin prints from film or plate negatives up to 8 x 10 inches or smaller.

Four sliding metal masks 3 inches wide are adjustable for negative openings 0 x 1½ to 8½ x 10¼ inches. As the masks are mounted flush with the top of the printer, being supported around the edges of the frame, paper up to 14 x 17 inches may be used.

Illumination is from four 25- or 40-watt Mazda lamps (not included) in horizontal position, and a ruby lamp.

The divided platen, crowned in the center to insure good contact, has wooden arm and latch for hand operation. A ground glass, supplied for diffusion, may be placed in any one of three grooves, and a conveniently located door gives access for placing dodging materials.

Finished in walnut, size 9½ inches high, 14½ inches wide, 13¼ inches deep.

No. 2 Eastman Printer, including ruby bulb, ground glass, electric cord and plug ————— \$34.50



CROWN PRINTER No. 2—11 x 14

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



Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

12x15 • Professional Printers • 14x17

THE EASTMAN PROFESSIONAL MODEL 2, 12x15

RUBBER-STUDDED platens, transparent for "working up," give faultless contact. Reflected light from a single, concentrated source, a distinctive feature, also adds image sharpness and gives greater printing speed.

For papers of varying speed, 1,000, 500, 250 watts or less of Mazda light are instantly available, and full intensity is secured at once.

Other features include a mercury tube switch, convenient dodging and diffusing facilities, and all-metal construction.

Price, \$200.00



McINTIRE NEW IMPROVED SEMI-AUTOMATIC PRINTER, 14x17



PERFECT contact is assured in this printer by its flexible steel, wool-felt lined platen.

A timing device with hydraulic oil chamber permits making duplicate prints without time variation. Timer releases platen which raises automatically after exposure.

Has six lamp sockets, movable to any position, making it easy to vignette or dodge. Sliding carrier for close vignetting is located under the plate glass. Pilot light burns continuously.

Framework is of steel, the top of oak. Requires 24" x 27" floor space, and overall height is 44½".

Price - - - - - \$300.00

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

A SALE FOR REVERSED PRINTS

DID it ever occur to you that when you show a set of proofs the picture your customer sees is exactly the reverse of what he, or she, is accustomed to see in a mirror? We mean the reverse from left to right, of course.

If a man parts his hair on the left side, the only place he ever sees it is in his mirror, and there he sees it parted on the right side. As a result, the proof you show him may not look right to him, though it is exactly as other people see him.

The fact that people seldom think of this reversing of the image in a mirror may be the means of bringing you a bit more business. We know of a photographer who had a customer who was difficult to please. From his best negative of this man he made one proof, as usual, and another through the back of the negative.

When the man saw the proofs, the photographer explained that he had made a mistake and reversed the one. Strange as it may seem, the customer immediately understood what had happened and ordered his prints made that way. He said it was the only way he ever saw himself, and he liked it.

If you have made figure portraits of women, with heads turned to left or right, proofs made through the backs of the negatives are almost as good as an extra negative. It is policy to explain that both proofs are from the same negative, however, and it is a good idea to mark the one that is reversed so you won't make a mistake in printing. If printed in reverse,

the negative should be marked so that duplicates may be made the same as the original order.

In printing through the back of a negative it is well to bear in mind that a man's upper coat pocket comes on the right side instead of the left, while a woman's rings are changed from one hand to the other. It is best for customers to know such things before they order reversed prints.

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SPOTTING COLORS

Eastman Spotting Colors are regularly supplied in a combination three-color set, consisting of black, white, and sepia, at 25c per set. In addition, the black and sepia colors are now available separately, in packages of ten palettes of one color for which a greater demand has arisen.

The new style package will appeal to those who prefer to purchase one color, black or sepia, instead of a complete set. The package of ten Eastman Spotting Color palettes of one color is priced at 60c.

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A printing medium sometimes overlooked by photographers is Silk Bolting Cloth, for use in contact with enlarging paper to produce a print with linen effect. We can furnish an exceptionally fine grade of silk cloth of fine mesh in sheets 18 x 20 inches at \$2.65, and in 40-inch rolls at \$8.50 per yard.



NEGATIVE ON EASTMAN PORTRAIT
SUPER SPEED ORTHO FILM

RETOUCHING SOME OLD ONES

The bright pupil looked long and thoughtfully at the second examination question, which read: "State the number of tons of coal shipped out of the United States in any given year." Then his brow cleared and he wrote:

"1492—none."

Visitor—"And how old is your baby, dear?"

Small Sister—"He isn't old at all. He's a this year's model."

Two small boys halted before a brass plate fixed on the front of a house whereon was inscribed in bold characters the word "Chiropodist."

"Chirrupodist!" remarked one of them, puzzled. "What's that?"

"Why," replied his companion, "a chirrupodist is a feller that teaches canaries to whistle."

The customer owed the studio \$4.75. Despite the statements sent out each month for several months, the reminders brought no returns. The photographer changed his tac-

tics. He sent the customer a bill for \$14.75 and got action immediately. In came the customer, red in the face, demanding explanation. He paid the \$4.75, however, and did it before leaving. Not such a bad idea, what?

"Tomorrow afternoon," said a minister to his congregation, "the funeral of Mr. So-and-So will be held in this church. I shall make a funeral address on the occasion, and the man himself will be here...the first time in twenty years."

A salesman, together with some friends, had chartered a sailboat for an afternoon's excursion.

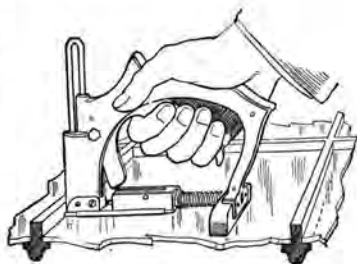
The captain tried to be courteous with everyone, and knowing the salesman's occupation, said, "My way of earning a living is like yours; it all depends on my sails."

Just then the boat started rocking from side to side. The salesman gritted his teeth, held tight to the rail, and remarked, "Captain, I'm not worrying about the sails, but what about the turnover?"

A Handy Framing Tool

THE Red Devil Automatic Point Driver No. 2 frames pictures quickly and neatly. Its coil-spring feed shoots diamond-shaped metal points, $\frac{1}{2}$ inch long, like a rapid-fire gun. Operates at any angle, so can be used on the smallest frames. Points, although they hold firmly, are removable if necessary.

Red Devil Automatic Point Driver No. 2 - \$6.50
No. 2 Diamond-shaped Metal Points, per pack-
age of 4,000 - - - - - .90



New Eastman Equipment

EASTMAN COMMERCIAL TRIPOD STAND



THIS is an extremely strong and rigid metal camera stand for commercial and professional use, which will take view or commercial cameras including 11 x 14 size.

A vertical tubular column, supporting a large camera platform, slides in a casting to which are threaded three tubular legs. The platform is provided with a tripod screw for the camera and its connection to the column through a ball-and-socket joint permits a wide range of adjustments. Strong binding clamps are provided throughout.

The Eastman Commercial Tripod Stand is finished in black crinkle japan and brushed nickel; bottoms of legs are provided with rounded metal tips. Its height can be varied from 3 feet, 4½ inches to 6 feet, 5 inches, and its weight is 21¾ pounds.

Eastman Commercial Tripod Stand - - - - - \$45.00

EASTMAN VIGNETTE HOLDER

WITH this device you can make vignetted portraits, the soft shadings of which have strong appeal, especially for women.

The Eastman Vignette Holder, made of dull-nickeled steel, is adjustable horizontally and vertically and in addition the jaws holding the vignette are mounted on a ball-and-socket joint. A standard vignette, 11½ x 14½ inches, of buckram mounted on a card with an oval cutout is regularly supplied and may be used for both 5 x 7 and 8 x 10 pictures. Vignette blanks which may be cut to design are also available.



Eastman Vignette Holder, complete with one Eastman Standard Vignette \$12.00
Eastman Vignette Blanks, each - - - - - 1.00

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

For Fine Portraits



COOKE PORTRAIT LENSES

MADE in three series with apertures of $f.3.5$, $f.4.5$ and $f.5.6$, these remarkable lenses are chosen by leading photographers the world over.

Each lens is supplied in a special mount with rotating rings which control the definition and work the iris diaphragm. The photographer can thus watch his ground glass and regulate to a nicety the depth of focus, the softness and roundness of his image, and the volume of light on the plate.

	<i>Series</i>	<i>Focus</i>	<i>Plate Covered</i>	<i>Price</i>
IIa	$f.3.5$ Portric	$10\frac{1}{2}$	5 x 7	\$230.00
		$12\frac{1}{2}$	$6\frac{1}{2}$ x $8\frac{1}{2}$	295.00
		$15\frac{1}{2}$	8 x 10	425.00
IIb	$f.4.5$ Portrellic	$10\frac{1}{2}$	5 x 8	148.00
		$12\frac{3}{4}$	7 x 9	205.00
		15	8 x 10	270.00
		18	10 x 12	458.00
IIc*	$f.4.5$ Portrellic	$10\frac{1}{2}$	5 x 8	140.00
		$12\frac{3}{4}$	7 x 9	197.00
		15	8 x 10	262.00
VI	$f.5.6$ Portronic	13	7 x 9	148.00
		$15\frac{1}{2}$	8 x 10	203.00
		18	10 x 12	286.00

*Series IIc for home portraiture is furnished in a lighter mounting and without diffusing device.

Obtainable for trial and can be purchased on a convenient, extended payment plan.

EASTMAN KODAK STORES

Shutters

"LUC" BEFORE-THE-LENS



Dependable in construction and ideal for outdoor photography.

Time and instantaneous exposures by varying pressures on the release.

No.	Fits Lens Hood	Diaphragm Opening	Price
1	1 3/8 to 1 9/16	1 3/16	\$ 8.00
2	1 9/16 to 1 3/4	1 3/8	9.00
3	1 3/4 to 2	1 9/16	10.00
4	2 to 2 3/16	1 3/4	11.00
5	2 3/16 to 2 9/16	2	12.00
6	2 9/16 to 3 1/8	2 3/8	13.00
7	3 1/8 to 3 9/16	2 3/4	14.00
8	3 9/16 to 3 15/16	3 1/8	16.00
9	3 15/16 to 4 5/16	3 9/16	18.00
10	4 5/16 to 5 1/8	3 15/16	20.00
11	5 1/8 to 6 1/8	4 1/2	25.00

ILEXPO

Fits front of studio cameras. Time and instantaneous speeds regulated by bulb pressure.



No.	Outside Dimensions	With Bulb and Tube
0	6 x 6	\$20.00
1	9 x 9	20.00
2	10 x 10	22.00

ILEXPO FAST SPEED

Has an extra fast speed for super-sensitive emulsions.

No. 1 \$30.00 No. 2 \$32.00

PACKARD IDEAL SHUTTERS

NOISELESS and vibrationless shutters for view and studio cameras. Made in three styles.

No. 5—Designed for Time Exposures. Especially suitable for small front boards.

No. 6—For Time and Instantaneous Exposures

It is changed from time to instantaneous by pushing in or pulling out a small pin. Works automatically.

Two-Way No. 8. Eliminates the instantaneous pin. Two pumps, operated with separate bulbs, allow immediate action for either time or instantaneous exposures.



No. 8

Opening Inches	Outside Dimensions	No. 5	No. 6	No. 8	Opening Inches	Outside Dimensions	No. 5	No. 6	No. 8
1 1/2	3 1/4 in. sq.	\$6.50	\$8.00	.....	3 1/4	6 in. sq.	\$7.75	\$ 9.00	\$10.75
1 3/4	3 1/2 in. sq.	6.50	8.00	.....	3 1/2	6 1/2 in. sq.	7.75	9.00	11.00
2	4 in. sq.	6.50	8.50	.....	3 3/4	7 in. sq.	7.75	9.75	11.50
2 1/4	4 1/2 in. sq.	7.00	8.50	.....	4	7 1/2 in. sq.	8.25	9.75	12.00
2 1/2	4 3/4 in. sq.	7.75	8.50	\$10.00	4 1/2	8 in. sq.	8.75	11.00	12.50
2 3/4	5 in. sq.	7.75	9.00	10.50	5	8 1/2 in. sq.	9.25	12.00	13.00
3	5 3/4 in. sq.	7.75	9.00	10.75					

EASTMAN KODAK STORES

Why **GENERAL ELECTRIC** *uses* *inside-frosted* **BULBS** *for* **PHOTOFLOOD LAMPS**

Here's what happens when light strikes two different types of glass.

No. 1
25¢

No. 4
\$2.00

INSIDE FROSTED

OPAL GLASS

WE *could* make the bulbs of G-E MAZDA Photoflood lamps of any glass we desired. We chose inside-frosted glass because it gives the photographer the most for his money.

Used in a reflector, these bulbs provide ample diffusion with minimum loss of light. Some diffusing media absorb 15% or more of the light, without producing any practical difference in light smoothness. Inside-frosted glass transmits 98% of the light. This may mean the difference between a good picture and a poor one.

G-E MAZDA Photoflood lamps offer you the best balance we could give you of photo-active light, lamp life and low lamp renewal cost.

That is one of the reasons why it pays to look for the G-E monogram on the end of the Photoflood lamps you buy.

Use them for better pictures. Your stock house can supply you. General Electric Company, Nela Park, Cleveland, Ohio.

NEW! *Photoflood No. 2. Twice the light, three times the life of the No. 1. Try it.*

GENERAL  **ELECTRIC**
MAZDA PHOTO LAMPS

BABY BUSINESS

THE BIG REPEATER

CORRAL the business of photographing the children, and you won't need to worry about the grown-ups. That's as true as "save the pennies and the dollars will take care of themselves." There are a great many photographers who make a special effort to get the "baby" business, but it's more remarkable that there are so many who don't.

Assuming that there is a given number of families from which each photographer can reasonably expect to draw his business, and that in each family there is an average of two children, what advantages has the photographer who specializes in child photography over the photographer who doesn't?

From the time a baby is six months old, until he or she reaches the age of ten years, there should be very good prospects for photographing that child about seven times. Of course, all parents are not able to afford seven visits to the photographer, but there is a sufficient growth, and change, to warrant photographs at 6 months, 1, 2, 4, 6, 8, and 10 years. Parents who have the money, and are reminded at regular intervals, are excellent prospects for pictures of their children this often.

From ages of 10 to 20 years the prospects fall off considerably. Boys and girls are no longer children. They grow more and more self-conscious, but they do have school pictures made. Girls are better prospects than boys, and are more readily interested in photographs, especially if you can

make smart pictures of them.

The photographer who doesn't care to make photographs of young children may bid for the business of young men and women, as well as their elders. His prospects might average a possible two sittings from ages 18 to 28, but after that, one sitting in ten years would be about the most he could expect from average prospects. You may not agree with these estimates, which, it is admitted, have no factual basis, but the reasoning is sound and is worth your serious thought. It is a fact that far more photographs are made of babies and children than of adults.

Since this is a fact, why don't you make every possible effort to get the business which offers the greatest volume and which most frequently repeats. If you don't like babies, or young children, it would seem worthwhile to employ some one who does. You can handle your camera while your assistant handles your young sitters.

One of the simplest things about advertising for baby photography is the building up of your mailing list. Your assistant makes a daily record of births. She can send a letter of congratulation or not, as you choose, but today's births are filed so that a letter of solicitation can be sent in exactly six months. If such a file is kept, in six months there will be letters to send each day informing mothers that it's time for baby's first photograph.

When that letter has been sent, the name is placed ahead six months

(Concluded on page twenty-eight)

Retouching Supplies

R. O. C. RETOUCHING DESK

ACCOMMODATES negatives up to 8 x 10; consists of three adjustable platforms. The lower holds a pivoting mirror, reflecting light to the ground-glass negative table, which may be set at any angle and which is provided with a sliding negative holder. Hinged to it is the third platform which acts as a light shield.

Price ----- \$6.00



EASTMAN PENCILS

THE Eastman *Reducing* Pencil contains a soft abrasive. Reducing negatives is easily accomplished with it. Each, \$.25.

The Eastman *Negative* Pencil is made especially for working on film surfaces, and the glass side of negatives. Each, \$.15.

The Eastman *Photo* and *Sepia Spotting* Pencils are far more satisfactory than the old India ink method in spotting. Each, \$.15.

ARTIST LEAD HOLDERS

Koh-I-Noor or Castell—Complete with 1 lead	-----	\$.60
Extra Leads, any grade, box of 6	-----	.60
Venus—Complete with 1 lead	-----	.50
Extra Leads, any grade, box of 6	-----	.50

PREMIER RETOUCHING LENS HOLDER



AN easily adjusted device which brings the lens to any desired position, leaving both hands free, and can be swung out of the way without readjustment. Takes any size retouching glass and is furnished complete with two types of bases, screw-on and clamp.

EASTMAN RETOUCHING GLASSES

DOUBLE convex lenses accurately ground, afford the bright image required in fine retouching. The glasses are securely bound in a nickel frame with ebonized handle.

2½ inch
\$2.00

3 inch
\$2.25

3½ inch
\$2.75

4 inch
\$3.25

E A S T M A N K O D A K S T O R E S

PHOTOGRAPHY IN ADVERTISING

TAKE up any national magazine and run through its pages of advertising. You will be impressed by the predominant use of photographic illustrations. You will be impressed, too, by the effectiveness of those illustrations.

It is this effectiveness, this ability to command reader interest, that makes photography so valuable to advertising. A photograph can tell its story forcefully and quickly. It can be, and usually is, the most attention-compelling element of the advertisement. Little wonder that photographs are being used more and more generally in advertising layouts.

Commercial photographers have profited greatly by the advertiser's increasing use of photographic illustrations. They have found here a new and profitable field. Prices for advertising pictures have been high.

But in proportion to high prices is the uncompromising demand for pictures that meet the highest standards of pictorial composition. The talents of the best photographers are taxed to meet the requirements of this exacting market.

What is required of the photograph to be used in an advertisement? What must it do? And how does it do it?

Volumes have been written in answer to these questions. But, within the limits of this brief article, we can satisfactorily answer them by pointing out a few fundamental rules.

What must the photograph do?

Wherein lies its value as a part of the advertisement?

It must attract attention! It must create interest! It must remind the reader of things familiar to him—stir his memory—awaken within him sensations of affection, pleasure, and desire. It must turn his thoughts in a certain direction, and prepare him for the message of the advertisement.

Now...how can a photograph do this?

Generally speaking, it does this by telling a story; technically speaking, by observing the laws of pictorial composition.

Any subject can be made interesting if properly presented. No subject is interesting when poorly presented. It is essential for the photographer to make the best use of his material.

Let us suppose, for example, that you are photographing a set of garden tools. You might stand a hoe, rake, weeder, spade, and fork in orderly arrangement against a plain studio background. Regardless of print quality your picture will certainly be worthless from the advertiser's point of view. But lay these same tools across a garden path with their handle lengths extending over soft, well-worked soil, provide rhythmic arrangement and proper lighting contrast, and you have a result which will capture the instant attention of the ardent gardener. Here is a picture with great attention value—a picture that tells a story.

In making such a picture there are three chief principles of composition

(Continued over the page)

to be observed.

First: You must provide shape repetition and shape harmony to attract attention.

Second: You must provide rhythmic arrangement of the main elements along lines of simple curvature to make the picture easily memorable.

Third: You must properly employ brightness contrasts.

It is brightness contrast which permits us to see anything at all. The higher the contrast, the greater is the demand made on our attention. Obviously, then, the most important elements of a picture should be emphasized by high contrasts, while the unimportant parts are kept subdued by low contrast. A lack of brightness contrast has very

much the same effect in a picture that a lack of seasoning has in food. It leaves a flat, uninteresting impression. The picture will be without "flavor." But give the proper degree of contrast to the different elements of your picture and it achieves a piquant arresting quality.

If you have any thought of selling pictures for use as advertising illustrations, remember these simple rules. Make your picture attention-compelling by composing it to provide a forceful effect. Often you will try again and again before you get exactly what you want. Good advertising pictures come hard. But their value is recognized and compensation for them is relatively high, so they are worthy of your best efforts.

Elite Posers



No. 1, \$11.25



No. 2, \$16.75



No. 3, \$2.50

ELITE POSERS have a strong framework of steel rods. In the adjustable models, seats can be revolved, raised or lowered, and back-rests set in any position. No. 1 has seat and back-rest of oak, No. 2 of upholstered leather. No. 3 is very serviceable for darkroom or studio use.

EASTMAN KODAK STORES

Print Dryers

EASTMAN PROFESSIONAL PRINT DRYER



THIS all-metal, all-electric dryer dries 200 single- or double-weight 8 x 10 prints, or fifty 18 x 22 enlargements without curl in an hour and a half. Occupies but 20 inches x 25 inches floor space.

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

Fan and heater are raised or lowered to conform to the stack of drying units, concentrating heat only on units actually used.

Price, complete with Universal Motor, 10-inch Fan, Space Heater, Control Knob for fan speed, and Electric Cable — — — — — \$97.50

PAKO VERTICAL DRYER

THIS machine handles satisfactorily single- and double-weight semi-matte prints, as well as enlargements, either portrait or commercial, without risk of change of tone. After being automatically blotted, the prints are conveyed by twin aprons around a heated column, and, touching no metal, are subjected to uniform heat which is thermostatically controlled.

Drying time is approximately 12 minutes, after which prints are deposited in a tray, coming out comparatively free from cockle and wave.

Capacity approximately 300 8 x 10 or 1,000 post-card size prints per hour. Stand is 7½ feet high; base measures 30 inches wide by 18 inches deep.

Price, with A.C. or D.C. Motor — — — — — \$225.00



Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

COPYING WITHOUT A CAMERA

AN old process, revived occasionally in the photographic press, may be of occasional value in copying printed matter directly on a photographic paper. A sheet of black paper is laid on a perfectly flat surface. The printed matter to be copied is placed on the black paper, a sheet of bromide paper on the printed matter, and, on top, a sheet of glass to hold the paper in contact. A strong light above the glass is used for printing.

The principle of the process is simple. The light shining through the bromide paper onto the printed page being copied is absorbed wherever there is printing ink but is reflected back to the sensitive emulsion wherever there is clear paper. Thus, the emulsion in contact with the black letters receives, very roughly, one-half as much light as the emulsion in contact with the white paper. The print so made is a negative.

On trying this process it was found that Eastman Insurance Bromide produced the best results, and that Ad-Type paper, contrast No. 5, was best for making positive prints from the paper negatives. The time of exposure is also rather critical. You will have to experiment to learn correct exposure and then standardize working conditions. It was also found that a yellow filter over the exposing light would give increased contrast.

The results obtained are, of course, not as good as those secured by the Photostat process, but are fairly satisfactory. It might be worth while to make a few experiments so you

will be familiar with this means of copying. Then if it is ever necessary for you to copy a piece of printed matter quickly you will know just how to go about it and what exposure to give for the best result.

» * * «

A plate sunk center adds greatly to the appearance and to the selling value of an enlargement or contact print. With the new *Eastman Print Embosser* it is an easy matter to obtain this effect and the added profit. It is listed at fifty cents.

BABY BUSINESS

(Concluded from page twenty-three)

so that a second letter can be mailed just before the baby is one year old. The list grows day by day, and becomes more and more valuable, especially if kept corrected and free of undesirable prospects.

Here is a suggestion for a letter to be sent to mothers of six-months-old babies:

"Your baby is six months old! It's hard to believe, isn't it? Only yesterday, it seems, he wasn't more than a handful—but how he's growing now. Developing a personality of his own, too, little tricks and moods that make him an individual.

"Right now is the time for his first portrait. Six months is just the proper age to start his photographic record.

"As far as the photograph is concerned, of course, we're sure to please you. For we've been making a study of baby pictures for years. Stop at our studio tomorrow and see some, or 'phone for an appointment."



NEGATIVE ON EASTMAN PORTRAIT
SUPER SPEED ORTHO FILM



WASHES PRINTS THOROUGHLY and **ECONOMICALLY**

THE Kodak Print Washer does a thorough job of washing in a very economical manner. The running water, coming in at the bottom and overflowing at the top, turns the embossed metal cage from 12 to 16 revolutions per minute. Four metal fins increase the circulation of water. The washer is $22\frac{1}{2} \times 22\frac{1}{2} \times 25$ inches and accommodates 200 prints up to $3\frac{1}{2} \times 5\frac{1}{2}$. Extension base, supplied separately, increases height by 14 inches.

Kodak Print Washer.....	\$55.00
Extension Base, extra.....	7.50

EASTMAN KODAK COMPANY, Rochester, N. Y.



SPECIFY **EASTMAN TESTED**



THE quality of Eastman films, plates, and papers is uniformly maintained by using, in their manufacture, carefully tested chemicals of the finest possible grade. Eastman Tested Chemicals, made, tested, and recommended for your use, are held to the same rigid standards of purity, for your protection—for best results. Eastman Kodak Company, Rochester, N. Y.

Specify

EASTMAN **TESTED CHEMICALS**



TOP SPEED **PRESS FILM**

EASTMAN Panchro-Press speed and quality are so outstanding that this film easily tops the list of materials for news photography. It has considerably greater speed than Super Sensitive Pan., and offers rapid development, fine contrast. It is also antihalation, and completely color sensitive. Here is every quality needed to increase the number of successful press shots—to open new opportunity for the press photographer. Try Panchro-Press today or tonight.

EASTMAN KODAK COMPANY, Rochester, N. Y.



Why You Should Use

PANCHROMATIC FILM

SPEED is a big factor in obtaining expression in modern portraiture, but correct reproduction of color values and faithful rendering of light and shade are equally important. You'll find all of these fine qualities in Eastman Super Sensitive and Portrait Panchromatic Films. Use them and make more desirable and more salable portraits. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS



FIFTEEN GRADES

OF FOREMOST QUALITY

WIDE variety of surface textures and paper stocks (Vitava Opal offers fifteen grades) are of course advantages in its choice for portrait prints. More important, however, are the warmth, the brilliance, and the fine gradation quality of this paper that reproduce everything you put in your negative. That's what makes Opal prints, of any size, so attractive to customers and so readily salable. Eastman Kodak Company, Rochester, N. Y.

VITAVA OPAL PAPER

FOR ENLARGEMENTS OF CONTACT PRINT QUALITY