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JUNE
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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.

KODABROM

IS DISTINCTLY DIFFERENT

IN quality, convenience, and economy, Eastman's new enlarging paper, Kodabrom, has distinct advantages that every photographer can appreciate. Its gradation quality and rich black tone give prints of great brilliance; rapid development makes it as easy to handle as a contact paper; wide latitude in exposure and development reduces waste, while physical hardening simplifies processing and drying. Made in seven grades, each in four stable contrasts. Place an order today. Eastman Kodak Company, Rochester, N. Y.

KODABROM

FOR FINER COMMERCIAL ENLARGEMENTS

Photo Colors

KODAK TRANSPARENT OIL COLORS



MADE especially for coloring portraits or commercial photographs, they do not require the use of sizing except for glossy prints. The colors, which are ground extremely fine and therefore apply very smoothly, will not bleach or otherwise injure the photographic image and have great permanency.

Furnished with all needed accessories in a 15- and an 8-tube color assortment, as well as in a set of 15 tubes of color only; each with instruction book.

Kodak Transparent Oil Color Outfit	- - - - -	\$3.75
8-tube Kodak Transparent Oil Color Outfit	- - - - -	2.00
Set of 15 tubes in carton	- - - - -	2.60
Extra tubes $\frac{3}{4}$ " x 4"	- - - - -	.60
Extra tubes $\frac{1}{2}$ " x 2"	- - - - -	.20

VELOX WATER COLOR OUTFIT

PHOTOGRAPHS and lantern slides can be colored easily with them. Outfit consists of three brushes and instruction book with 12 leaves of different colors and case. Each leaf is divided into 26 detachable, soluble color stamps. Inside cover of case serves as mixing palette.



Velox Water Color Outfit	- - - - -	\$1.00
Velox Water Color Stamps, complete book of 12 colors	- - - - -	.50

OTHER PHOTOGRAPHIC COLORS

Webster Photo Colors

Set of 14 $\frac{1}{2}$ -oz. bottles of liquid colors and Dye Proofing (protects parts of photographs against subsequent washes) - - - - - \$3.50


Roehrig's Transparent Oil Photo Colors

Set of 14— $\frac{3}{4}$ x 4-inch, complete with accessories - - - - - 7.80
 Set of 15 small tubes and accessories - - - - - 4.00
 Set of 15 small tubes only - - - - - 2.75

EASTMAN KODAK STORES



NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM



DEVOTED TO THE INTERESTS OF
PROFESSIONAL PHOTOGRAPHERS
VOLUME XVI • NUMBER 6
JUNE—JULY, 1938

COPYING IS PROFITABLE

THE best way to make a financial success of photography is to do every kind of photographic work that offers a profit. Very frequently the matter of profit depends entirely on who does the work, and how much importance is attached to doing it.

Copying, for example, is dodged by some photographers, while others make a real effort to get such work and find it very profitable. Let people know you can make good copies of old photographs—display examples of such work in your window at regular intervals, and you will find the business coming to you.

Equipment

You don't need expensive equipment for copying, and part of it can be made right in the studio if you are at all handy with tools. You must have a camera with a fairly long bellows, and preferably, an anastigmat lens of not too great focal length.

The bellows length of your camera will depend on the focal length of

lens. If you plan on using a 10-inch lens, the camera bellows will have to be extended to 20 inches to make a copy the exact size of the original. If you wish the copy negative to be larger than the original, the bellows extension must be still longer. The only advantage in making the copy negative larger than the original is when the original is small, and you prefer a larger negative so that retouching will be easier.

Enlarged Negatives and Positives

There are two ways of getting around this problem if your camera doesn't have a bellows of sufficient length. Make the small negative, from which it is simple to make an enlarged positive. It is very easy to retouch the positive, and, when the desired corrections have been made, make the final negative from the positive.

If you have an Auto-Focus enlarger, it is very simple to make the enlarged positive just as you would

make an enlarged print. It is advisable, however, to get the enlarger properly set, turn off the light, place film in the paper holder, and then turn on the enlarger light only while the exposure is being made. In this way you avoid danger of fogging the film with any stray light from the lamphouse of the enlarger.

The second way to avoid making a large negative direct from the copy is to enlarge to the desired size on bromide paper, do the necessary retouching on the large print, and copy it to the size desired. By either of these methods one avoids the necessity of having a copying camera with extremely long bellows extension for the very small copies that need considerable retouching.

Camera Support

Now to get back to the other equipment necessary for convenient copying. Your camera and copyboard should be on the same solid support, but one or both should be movable. Many prefer to have the copyboard in fixed position and the camera arranged to slide on a track.

The most simple device is a track built like a ladder, but having braces instead of rungs. At one end of the track the copyboard must be attached at right angles to the track and held perfectly rigid. The camera should be mounted on a rigid platform long enough to support the full length of the camera. This platform should be high enough to bring the camera lens on a direct line with the center of the copyboard. The side rails of the track should be planed perfectly smooth and level, and the camera platform should be made to fit over these side rails so that it may be moved forward or back without any side motion or unnecessary play.

It is very important that there be

no vibration during copy exposures. That's why it is advisable to have camera, track, and copyboard as nearly a single unit as possible. If one is crowded for space, the track we have suggested may be hinged to a wall and dropped down when not in use.

Lighting the copy should be very simple. Two lamps at top, bottom, and each of two sides should be ample. These are placed at about a 45° angle, so the copy will be perfectly crosslighted and no reflections can reach the lens. A frame, slightly larger than the copyboard, can be made with a continuous, trough-shaped reflector on one side to hold eight lamps. The reflector should be so placed to direct the light at the proper angle when placed in front of copyboard. From the camera the entire copyboard is seen through the frame, but the lights are all concealed. If wired correctly, with cord and plug, this lighting device can be conveniently stored away when not in use.

A large size drawing board makes an excellent copyboard. It is made of selected soft wood which will take thumbtacks easily, and it is not likely to warp. Paint it a dead black, and rule it off from the center so that it will be easy to tack up copy of any size and get it exactly in the middle of the board.

Materials to Use

The choice of negative material depends upon the nature of the copy. If it is clean, without stains or color, Eastman Commercial Film will give an excellent result. If this film is too contrasty, use Portrait Film, Par Speed. If Commercial does not give enough contrast, use Eastman Process Film. Developer formula D-11 is recommended for Process Films. If

extreme contrast is desired, use formula D-9.

If the print to be copied is stained or discolored in any manner, it should be photographed on a panchromatic film, using a filter of a color which will eliminate the stain. If the stain is yellow, for example, the light yellow K Filters will not be satisfactory. The filter must be darker than the stain, otherwise, the stain will photograph as the eye sees it. Most yellow stains can be eliminated if a G Filter is used with Eastman Panatomic, or Commercial Panchromatic Film.

Preparation of Copy

It would be quite impossible to cover this subject thoroughly for there is no end to the variety of copy jobs that come to the photographer. An ordinary photograph can usually be cleaned with artgum if it is merely surface dirt. If that fails, use a solution, half water and half alcohol. With a little rubbing this will usually get results.

If it is difficult to eliminate the grain of rough surfaced papers, give them a thin coating of white vaseline. This fills the depressions in the paper and gives it a gloss which is more satisfactory. It may be necessary to place the vaseline coated paper against a sheet of glass while making the copy.

You may never have a request to copy a Daguerreotype, as these first photographs are becoming very rare, but if you should, be sure to remember that it is the most delicate of all photographic images. The lightest touch of a finger tip will destroy the image where touched, so do not attempt to remove discolorations from a Daguerreotype without having the complete instructions which we will gladly supply on request.

Tintypes are not so easily damaged and may be treated with warm vaseline to cover up the surface scratches. After copying, heat the tintype and remove the vaseline with a soft cloth.

Copying is actually a very interesting branch of photographic work, and the man who does a good job of copying will find it also yielding an excellent profit.

* * * * *

ADJUSTABLE MASK ASSEMBLY FOR EASTMAN PROFESSIONAL PRINTER MODEL 2

To owners of the Eastman Professional Printer Model 2, there is now available an adjustable masking device of the type used on the Eastman Studio Printer Model 12.

The Assembly consists of a metal frame hinged at the top of the printer. Mounted on it are four stainless steel masking strips, each three inches wide. These are slidable on the frame. A lever is provided to raise the negative clamp so that the rear strip can be moved to the extreme back position. Also a lock for the lamp switch is added to free both of operator's hands for the masking operation.

Included are a template and instructions for drilling holes in former style cabinets and information about installation. It will be necessary to engage a competent mechanic to attach the unit. While the instructions furnished are complete, unless unusual care is exercised the mask opening may not be square in relation to the paper.

The Adjustable Mask Assembly for the Eastman Professional Printer Model 2, complete as above, is priced at twenty-four dollars.

Photo Laboratory Outfit

CROWN ENLARGING, REDUCING AND COPYING CAMERA, 8 x 10

COVERING all of the work which its name implies, this camera has an 11 x 11-inch lensboard, interchangeable in front or center compartments; 1 5-foot bed, in 2 sections;

rising, sliding and falling front, and a full set of reversible kits taking plates and films from $3\frac{1}{4} \times 4\frac{1}{4}$ up to 8 x 10. Lantern slides may also be made by use of a special attachment. The back takes a Bromide Paper and Plate Holder, which is supplied.



Size, closed, $35 \times 15\frac{1}{8} \times 15\frac{1}{8}$ inches.

The Crown Enlarging, Reducing and Copying Camera, including one Combination Bromide Paper and Plate Holder and complete set of Kits	- \$210.00
Attachment for making Lantern Slides, including $3\frac{1}{4} \times 4$ holder	- - - 35.00
Extra Combination Bromide Paper and Plate Holders	- - - - - 11.50
Extra Lensboard	- - - - - 2.50

CROWN LABORATORY STAND No. 2, 8 x 10



CONSISTS of a solid base measuring $20\frac{1}{2} \times 40\frac{1}{4}$ inches, with two uprights supporting a tilting track ($39\frac{3}{4}$ inches above the floor), which may be swung, describing an arc of 180 degrees, and held in any position. Two sliding platforms hold a copy or negative holder with which is furnished a spring-finger copy holder, a set of spring-finger kits and a ground glass. Closed, the top measures $72 \times 16\frac{1}{8}$ inches and when fully extended is 7 feet 4 inches long. When used in combination with the above camera an ideal laboratory outfit is complete.

No. 2 Crown Laboratory Stand with Spring-Finger Copy Holder, Kits and Ground Glass	- - - - - \$160.00
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Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

ENLARGING DODGES

NEGATIVES of extreme contrast are occasionally encountered, and it is found difficult to obtain a satisfactory print. Almost every photographer knows that there is an advantage in developing negatives of extremely contrasty subjects in a diluted developer. This was one of the tricks of photographers who photographed difficult interiors in the days before Photoflood and Photoflash lamps were invented.

If the subject is one having extremely harsh contrasts, and it is desired to reduce this contrast as much as possible in the negative, a weak developer will give the result, provided the exposure is full and development is stopped when the desired contrast is reached.

In the same way, the contrast of an enlargement on Bromide paper may also be reduced. If you wish to make an enlargement from a very contrasty negative, and the softest grade of paper you have is not soft enough, try using the weak developer.

The nature of a Bromide paper emulsion is similar to the emulsion of a film or plate. Contrast increases with time of development, and with a strong, fast-working developer, the print will have too great contrast.

By preparing a normal Bromide paper developer, and adding an equal volume of water, the result can be greatly improved. The developing action is slowed down, and the image is built up very slowly so the development of the shadows does not run away from the highlights. The print has been overexposed in all but the highlights, so it is underdeveloped in the weak developer and its quality is greatly improved.

If the contrasty negative seems to be even more harsh because of wiry sharpness, the effect of the enlargement can be materially softened by using a diffusing disc over the lens. The diffusion should be only slight, but it will greatly improve the effect.

Paper Negative Effects

You have seen prints from paper negatives, and at some time you may have a negative that you believe would make an attractive print if made in such a manner. Probably it is a landscape, an architectural subject, or a character portrait. The result is usually best if the lighting is in a low key, or if there are large half-tone masses of rather low contrast.

It isn't necessary to make a positive, and a paper negative, to get a paper negative effect. Just make the enlargement through the back of the paper. Use P.M.C. Bromide No. 3 (single weight), placing it face down, instead of face up, on your paper holder. This will reverse the image from left to right, so you must reverse your film in the negative holder, placing the emulsion side towards the lamp instead of towards the paper. As the print is made through the paper, the exposure will be a rather long one. The effect, however, is the same as obtained from a paper negative.

If you wish to make a paper negative, the simplest way is to make a print of the desired size on Kodabrom F. The print should be rather soft and full of detail—a full exposure, and not too strong development. From this Kodabrom print, make a negative print, by contact, on the

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ENLARGING DODGES

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same grade of paper, Kodabrom F. Your final prints are then made by contact on a printer, and exposures will be much faster than by the first method mentioned.

By working with a pencil on the back of the paper negative, it is a simple matter to intensify highlights or to reduce shadows, but, if it is desired to reduce highlights, the pencil work must be done on the back of the positive print before the paper negative is made.

It is a simple matter to hold back large shadow areas during the exposure of an enlargement, but it is more difficult when the shadows are small and near the center of the picture. The following procedure will help.

Cut a piece of thin cardboard to the shape of the shadow and attach it to a narrow strip of glass with rubber cement. It may then be held over the shadow without the transparent glass strip affecting that portion of the print it covers.

STURDY...SMOOTH IN OPERATION...LOW IN PRICE



Eastman View Camera 33A, 5 x 7

OBSERVE THESE SPECIFICATIONS

RISE and falling front, vertical and horizontal swings, single extension bed, rack-and-pinion back focusing, reversible ground glass back, cut-off board for using half of film or plate, 13-inch bellows extension, $4\frac{1}{2} \times 4\frac{1}{2}$ -inch lens board, and sufficient compactness to permit the use of wide angle lenses. Finished in flat walnut with metal parts satin finished; weight, $5\frac{1}{4}$ pounds.

PRICES: Eastman View Camera 33A, 5 x 7, with one Film or Plate Holder \$29.00
Black Fiber Case for camera and six holders — — — — — 5.50
Special Outfit: Camera, with one Film or Plate Holder, Black Fiber Case for camera and six holders, and $7\frac{1}{4}$ " Series II Wollensak Velostigmat Lens in No. 3 Betax Shutter, having speeds from $\frac{1}{2}$ to 1/50 second, time and bulb, net — — — — — 74.50

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

For Better Photographs ...

Fulflo Filters



MODEL WA

As pure water plays such an important part in the processing and washing of photographic films and papers, assure yourself of a clean and clear supply by installing these filters.

Fulflo filters remove all sediment and foreign particles from the water, eliminating the need for swabbing negatives and prints before drying. This is a time saver and also prevents the possibility of films becoming scratched or otherwise marred as might occur when gritty particles must be swabbed off them. Prints, too, will be better if filtered water is used.

Fulflo Filters can be installed quickly and inexpensively by any plumber. Changing the Honeycomb Filter Tube when necessary requires no tools—you can do it in less than a minute's time.

Specifications

	MODEL SM	MODEL WS	MODEL WA
Diameter	3¼ inches	3¾ inches	4½ inches
Height	7¼ inches	11½ inches	12 inches
Inlet and Outlet Connections	½ inch	¾ inch	¾ inch
Capacity, gallons per minute	2 to 3	10	5 to 10
Price	\$10.00	\$18.00	\$24.00
No. 15 Honeycomb Filter Tubes	.25	.45	.45

Models of greater capacity are available; prices upon request.



MODEL SM

EASTMAN KODAK STORES

Photo Envelopes

KRAFT OPEN-END ENVELOPES

OF heavy-weight stock, not printed, these envelopes are excellent for mailing proofs or finished photographs.

SIZE	100	500	1,000
4 $\frac{1}{8}$ x 6 $\frac{1}{8}$ (Proof) - - - - -	\$.25	\$1.15	\$ 2.10
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ - - - - -	.35	1.50	2.75
4 $\frac{5}{8}$ x 6 $\frac{3}{4}$ - - - - -	.35	1.50	2.75
5 $\frac{1}{2}$ x 7 $\frac{1}{2}$ - - - - -	.40	1.80	3.25
5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ - - - - -	.40	1.85	3.40
6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ - - - - -	.45	2.15	3.90
8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ - - - - -	.75	3.35	6.10
9 x 12 - - - - -	.80	3.70	6.75
9 $\frac{1}{2}$ x 12 $\frac{1}{2}$ - - - - -	.85	3.95	7.15
10 x 13 - - - - -	1.00	4.65	8.50
11 $\frac{1}{2}$ x 14 $\frac{1}{2}$ - - - - -	1.20	5.55	10.10

KRAFT NEGATIVE PRESERVERS

OPEN end, of substantial stock; bear the following imprint in black, in the corner:

No. _____

Name _____

Remarks _____

SIZE	100	500	1,000
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ - - - - -	\$.30	\$ 1.45	\$ 2.60
3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ - - - - -	.40	1.80	3.20
4 x 5 - - - - -	.40	1.85	3.35
5 x 7 - - - - -	.50	2.35	4.20
5 x 8 - - - - -	.55	2.55	4.60
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ - - - - -	.65	3.05	5.50
8 x 10 - - - - -	.85	4.20	7.75
10 x 12 - - - - -	1.50	7.29	13.25
11 x 14 - - - - -	1.70	8.50	15.45
14 x 17 - - - - -	2.30	10.95	19.90

MAJESTIC TWO-POCKET PHOTO FINISHING DELIVERY ENVELOPES

WELL designed, stoutly made two-pocket envelopes of brown Kraft paper are offered for delivering films and prints.

100 - - - - -	\$.55
500 - - - - -	2.55
1,000 - - - - -	4.65

Prices for printing or in larger quantities quoted on request.



EASTMAN KODAK STORES

PUTTING STYLE INTO YOUR PORTRAITURE

A GREAT many photographers, who might be doing an excellent business in figure portraiture, do not make such pictures when they can avoid it because they are afraid they can not pose figures gracefully. While a very few may not be able to master the knack of posing, this fear, in many cases, is merely a mental hazard.

Photographers who are most successful at posing never so much as touch the sitter. If it is not possible to get the result by telling the subject what to do, the photographer will himself assume the desired pose. The important point, however, is to know what to suggest, and this can be acquired only by close observation, study, and practice.

If the photographer will only realize the importance of putting style into his portraits, he can readily find a way to master posing. If there is no one connected with the studio whom he can use as a model to practice posing, he might employ a young lady who has done modeling for style shows. It may not even be necessary to employ her. She may be willing to pose for a few portraits, which it would be well worth while to give her.

A few simple accessories are essential for figure posing, but these need not entail any great expense. Those used in the series of demonstrations, recently made in Eastman Kodak Stores, and shown in the illustration above, are quite effective. We can supply Buttress Board for forming the columns and the blocks can readily be constructed by your carpenter.



If you employ a model who knows how to pose, note that in a standing position her two feet are not flat on the floor. One knee will be bent, and the toe of that foot will be pointed downward and merely touching the floor. The bent knee will break up the straight lines of a formal gown and give a graceful line to the figure.

Give the model a support to lean against and she will pose most naturally. A support for one arm will also help, but see that the arm doesn't make an awkward line in composition. If she knows something about modeling, she will know how to pose her hands, but she doesn't see herself from your point of view. Be sure to get the full length of the hands, but not their breadth. Also take advantage of the graceful curves of fingers.

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PUTTING STYLE INTO YOUR PORTRAITURE

(Continued from preceding page)

If a hand seems difficult to pose, give the model something to hold—a purse, or her gloves.

Sitting positions for one-half, three-quarters, or full figures offer great opportunities for a wide variety of posing. But avoid any attempt to manipulate the sitter into a graceful pose. It is far better to observe closely every movement of the sitter while in the studio, and to choose any position which she may voluntarily take which gives promise of a picture.

Try This Sometime

It is often a good idea to ask the sitter to walk around the studio if the position first taken appears awkward, or even to try a totally different pose, reverting to the first one afterwards. Don't hesitate to tell your sitter what you want her to do. You are the photographer and are supposed to know how to give directions. You might say: "I want you to walk to that bench, sit down, pick up your gloves, and then turn in my direction and say 'How do you do'."

Nine times out of ten your sitter will catch the idea, and the result will be a graceful pose and a pleasing expression, which you should be in a position to catch instantly. That is the advantage of using plenty of light, a fast film, and an instantaneous exposure.

You will find sitters will respond to your suggestions very quickly and will enjoy having a part in making their own portraits. And at the first style change you will find them back for new portraits.

A full-length portrait should never be made of a short figure. A three-quarter figure that just misses the edge of the skirt will give the appear-

ance of a person of average height.

The ability of the photographer to suggest poses is very important and should be cultivated. If a movement of the head, hands, body or feet is suggested, he should enact it. If the head is to be raised or turned, or the hands moved, the desired result will be obtained if the photographer himself makes the gesture. He may even show the actual pose in the position the sitter is to occupy, and invite her to copy it, but he must have some idea of how he looks when he assumes a pose or he may make himself ridiculous.

If you are alive to the real importance of making figure portraits and putting style into them, you will study every such picture you see. Don't just glance at them superficially. Note carefully the position of head, arms, body, legs and feet in each of them. The store of knowledge so acquired should enable you to make attractive figure portraits in unlimited variety.

The big advantage of figure portraiture is the fact that the American woman is well dressed and wears her clothes with as much style as any woman in the world. Naturally she likes portraits that show her good taste in dress. They add to her attractiveness—picture her personality and, of course, impart style to your work.

Make good figure portraits and you will find the younger generation will be irresistibly drawn to your studio. Make only head and shoulder portraits and you will have little chance of photographing any but those older people whose visits to the photographer become less frequent as the years go by.

A
Popular
Easel
Style



THE FLAMBEAU

(THREE-PIECE INSLIP EASEL)

A SPLENDID example of modern designing—plain—not gaudy—with a definite charm and smartness.

As it is made in all standard sizes... 3 x 4 to 8 x 10 upright, and 10 x 8 horizontal—its range of usefulness covers general portrait work, wedding and other groups. Greytone only.

If you are not acquainted with this style, ask your stockhouse salesman to show you samples... he has them in his grip. For 10 cents we will send you a sample of the 4 x 6 size, or for 20 cents, the 8 x 10 size.

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

Deardorff 11 x 14 Commercial Studio Outfit



THE result of years of study in practical use, this sturdy, all-purpose camera has all adjustments necessary for exacting commercial photography. Its versatility is apparent in the following specifications.

CAMERA FRONT—Double swing; universal shifting, with 7-inch square lensboard.

CAMERA BACK—Double swing; completely reversible, taking Eastman 11 x 14 film or plate holders.

BELLOWS—Of 75-inch draw, in large and roomy sections permitting the use of all swings even at full extension. Two sections are instantly removable for wide angle work.

CAMERA BED—Front and back extensions attached to bronze shoes slide smoothly on steel tracks in the camera bed and are clamped rigidly after focusing.

WOODWORK—Solid genuine mahogany, finished in waterproof wood lacquer.

OPERATION—Both front and back swings and focusing controlled from back of camera.

Deardorff Commercial Studio Camera	— — — — —	\$425.00
11 x 14 to 8 x 10 Reducing Back	—	30.25
8 x 10 to 5 x 7 Reducing Back	— —	17.60

The Deardorff Commercial Studio Stand is ideal for angle shots, the camera table swinging all the way around at any height. Adjustments are easily accomplished at any position and firm locks provided.

Rigidly constructed and, with the exception of the camera table, entirely of metal, yet easily movable on its four ball-bearing casters. Adjustable screws raise stand off casters and permit leveling on uneven floors.

Floor space occupied is 3 x 3½ feet. Available in three heights, including table and tripod screws.

8 feet	— — — — —	\$300.00
10 feet	— — — — —	325.00
12 feet	— — — — —	350.00
Crating Charge, extra	— — — — —	12.00

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

Eastman Commercial View Outfit



ALL-METAL

•
8 x 10

THE rugged aluminum construction of this camera assures long life and accuracy of focus. In addition to the usual view camera adjustments, features include wider swings when the accessory lensboard is employed, sliding block, spirit level, focusing cloth clips, and an uniquely marked ground glass.

The bellows extension is 30 inches, lensboard measures 6 x 6 inches, and the camera weighs 13 $\frac{3}{4}$ pounds. The only wooden part is the lensboard.

The Eastman Commercial Tripod is made entirely of metal. The head is an aluminum die-casting to which the legs are bolted and locked with vise-handle clamps. The sliding second sections lock conveniently at any point by means of hand clamps, and extreme height can be attained by the use of aluminum extension tubes. The latter have metal spurs with detachable rubber tips. Adjustable height ranges from 30 inches to 7 feet, and the weight is 13 pounds.



Eastman Commercial View Camera and one	
8 x 10 film or plate holder - - - -	\$175.00
Reversible Swinging Lens Board - - - -	14.50
Black Fiber Carrying Case for Camera and	
six plate or film holders - - - -	12.00
Eastman Commercial View Tripod - - -	52.50

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

ELIMINATE THE VARIABLES

THE difficulty in making photographs of uniform quality is due, in many cases, to the number of variables encountered, any one of which may alter a result. In commercial studio work, for example, there is the color or tone of the object that is to be photographed; the volume and color of the light that is used; the focal length of the lens and diaphragm opening; the speed of the film; the time of exposure; the time of development of the negative, and contrast of paper used for the print.

That sounds like a formidable array of variables, but there they are, and they must all be taken into account in every negative made, unless you can eliminate some of them by standardization. That is just the point a photographer brought out during the question period after a recent demonstration.

Someone in the audience asked what exposure he would give for a negative of a setup he had just made. His answer came in a flash. He was then asked how he judged this time of exposure. The answer was one from which anyone can profit, whether he be a portrait, commercial, industrial, or style photographer.

This commercial photographer explained that for practically all studio setups he used Eastman Panchro-Press film. It is fast, completely color-sensitive, and gives negatives of great brilliance. If he used several different films he would need to vary exposure to fit the speed of each film used.

While he used a number of lights, he made all of his lightings so that

the objects photographed would have practically the same degree of brilliance. He also standardized on one focal length of lens, preferably 18 to 21 inches, and a diaphragm opening small enough to give ample depth of focus, thus eliminating as far as possible the exposure variable, due to variation in focal length and diaphragm openings.

Another point he brought out was the correct use of front and back swings, keeping the lens at right angles to the film, thereby preserving correct drawing and facilitating focusing.

With the above factors all practically constant, it became a simple matter for this photographer to judge correct exposure. But he went even further. He developed his negatives at a fixed temperature, for a fixed time, and so obtained negatives of a uniform contrast, suitable for printing on No. 1 contrast of Azo paper.

By standardizing, as has been mentioned, one exposure is much the same as another. The exception is when small objects must be photographed close up to increase the size of the image. The greater length of bellows required changes the value of the lens diaphragm and a longer exposure is required, but this is much easier to estimate than if there were several other factors to consider.

The advantages should be obvious. Fewer negatives are required to obtain perfect results, and fewer grades of paper to obtain perfect prints. There is also a pleasingly uniform quality to the work so produced.



NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

RETOUCHING SOME OLD ONES

A general and a colonel were walking down the street. They met many privates, and each time the colonel saluted he would mutter, "The same to you."

The general's curiosity soon got the better of him, and he asked:

"Why do you always say that?"

The colonel answered:

"I was once a private and I know what they are thinking."

She—"I hear the chief of police is going to try to stop necking."

He—"I should think he would—a man of his age!"

While wandering in a southern swamp, a hunter saw an alligator snatch a small colored girl from the bank of a canal. Soon he came to a cabin with a large number of pickaninnies in the yard. He addressed their

mother, saying, "I hate to tell you, but I just saw a 'gator get one of your children over on the canal."

The old lady turned back in the door and said to her husband, "Rastus, Ah done tol' y' all sumpin wuz ketchin' our kids."

A lady was entertaining her friend's small son.

"Are you sure you can cut your meat?" she asked, after watching his struggles.

"Oh, yes," he replied, without looking up from his plate, "we often have it as tough as this at home."

Mrs. Fuddle — "William, you haven't kissed me for three whole days."

Professor Fuddle (absently) — "Good Heavens! You don't mean that! Then whom have I been kissing?"

A HANDY AUXILIARY LIGHT

Hilite Ventlite Junior

AN aluminum reflector, 6½ x 6½", with four adjustable wings for diaphragming the light beam to desired size. Takes G-30—200- and 400-watt, T-20—400- and 500-watt, and No. 1 Photoflood Lamps.

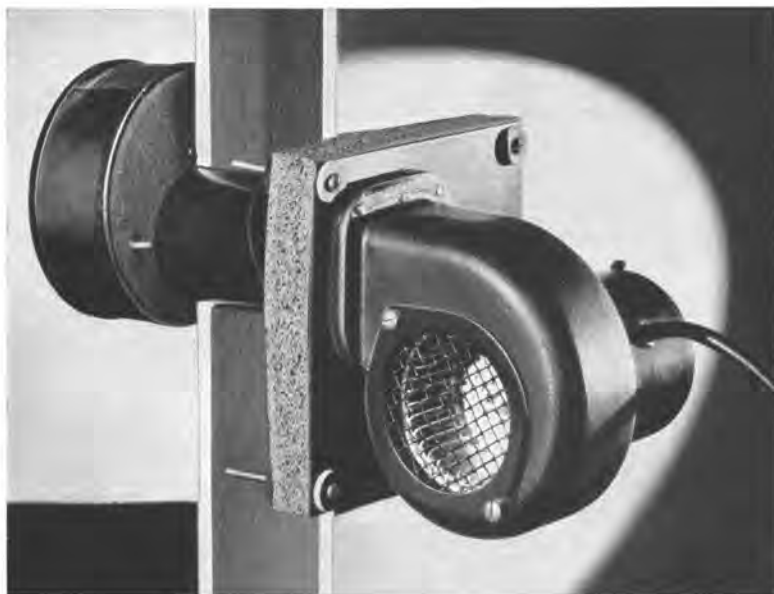
Available with 4-section, collapsible stand with counterweighted crossbar, held by frictional swivels or with a flexible goose-neck.



Hilite Ventlite Junior Reflector	- - - - -	\$15.00
6½-foot Stand with cross bar and swivels	- - - - -	11.00
6½-foot Stand with goose-neck top section	- - - - -	9.00

EASTMAN KODAK STORES

MORE COMFORT . . . LESS
FATIGUE WITH THE



Eastman Darkroom Ventilator

THIS efficient ventilating unit is easy to install, noiseless in operation, and supplies the darkroom with 35 cubic feet of fresh air per minute. Two round openings $2\frac{5}{8}$ inches in diameter, one for the intake and one for the outlet, are all that is required for installation. The fan unit is mounted on the outside wall, pushing air through a fiber tube which is light-trapped on the inside of the darkroom. The used air is vented through a similar light-trapped tube.

The motor, mounted on a sponge rubber pad, has diamond bored, bronze shaft bearings with large oil sumps and wick feed, so the motor runs for long periods of time without attention. The current consumption is the same as that of a 25-watt lamp.

Outfit complete with instructions for installing - - - \$25.00

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

Eastman Enlargers • 8 x 10, 5 x 7

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

Reducing Attachment, reduces 8 x 10
negatives down to $2\frac{1}{2} \times 2\frac{3}{4}$ — — — 67.50

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 $1\frac{1}{2}$ to 4 diameters. With the reducing attachment in place, as illustrated, prints as small as $1\frac{3}{4} \times 2\frac{1}{2}$ inches can be made.

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

*Extended Payments if Desired
or 10% Cash Discount*

EASTMAN KODAK STORES

Elwood Enlargers

IMPROVED SPECIAL MODEL, 5 x 7

ENLARGES 5 x 7 negatives vertically up to five diameters and reduces to one-third. With the hinged upright in horizontal position, enlargements of any size can be made.

Focusing by a large, convenient hand wheel; the fine focusing being done by rack and gear operating the bellows.

Especially adapted for slow enlarging papers; and with a 400-watt lamp the occasionally required enlargement on contact paper can also be produced.

A 5" x 7" lens (not included) is recommended.

Price, complete with 200-watt lamp, 7-foot extension cord and electric switch, but without lens - - - - - \$63.00



COMMERCIAL MODEL, 8 x 10

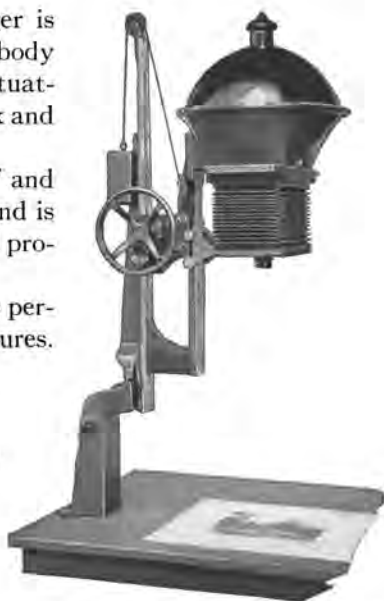
RIGIDLY and accurately built, this enlarger is operated with ease, the counterweighted body being raised and lowered by a large, gear-actuating hand wheel. Fine focusing is done by rack and pinion.

Enlarges 8 x 10 negatives up to 40" x 50" and reduces down to 3¼" x 4¼". The main stand is hinged and can be tilted back for horizontal projection.

A 21" silvered and polished reflector gives perfect illumination and makes for short exposures. 200- to 400-watt lamps are accommodated.

Price without lens but including 200-watt light bulb - - - - - \$125.00

*Extended Payments if Desired
or 10% Cash Discount*



EASTMAN KODAK STORES

EASTKO CORNER CUTTER



PROLONGS PRINT LIFE

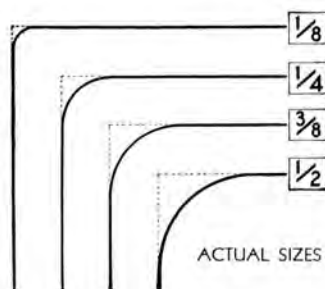
To eliminate the damage which occurs so easily to square-cornered prints, the Eastko Corner Cutter is offered for trimming off $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{8}$ or $\frac{1}{2}$ inch of the square corners, as illustrated. The change from one die size to another requires only the lifting out of one cutting unit and replacing it with another. No tools are necessary.

Corners can be cut off fifty single weight prints at a time. The device is sturdily constructed, smooth in operation, and blades are self-sharpening.

A rubber cushion prevents prints from sliding, and two fixed metal guides insure correct placing of the prints. An extension top surface plate is provided for use with large prints. It may be folded up when cutting smaller prints.

Eastko Corner Cutter, complete with one standard cutting unit ($\frac{3}{8}$ -inch provided unless otherwise specified) — \$15.00

Extra Cutting Units, each — — — — 5.00



The four standard die sizes

EASTMAN KODAK STORES

WHEN YOUR PHOTO- GRAPHS ARE REPRODUCED

A SUGGESTION was received recently from Mr. G. C. Henley, staff photographer of the *Florida Times Union*, that photographers would be interested in learning what kind of print is best adapted for reproduction by photoengraving. In view of Mr. Henley's familiarity with the practical requirements of the photoengraving plant in his own newspaper, we are glad to submit his recommendations, as follows:

"Almost every portrait photographer is asked at one time or another to supply local newspapers with prints for reproduction. Often the customer makes the request, but more often it comes from the society or city editor.

"A common practice among portrait photographers is to simply make an extra glossy print with the customer's order, running the glossy print through the regular, portrait print developer to save time.

"Developers commonly used by portrait photographers are so constructed as to give warmth, or a decided olive tone, particularly in the shadows or black areas of the print. This olive tone, while very desirable for portraits to adorn the living room is one of the newspaper engraver's worst enemies.

"If the engraver, in making his halftone screen negative from the print, exposes his negative long enough to get detail in the olive shadow areas, the blacks pick up too much of the olive, and a shadow that should appear black has become an

unsatisfactory gray. While, on the other hand, if exposure is shortened for a minimum reaction in the shadow areas, much fine detail is lost by underexposure.

"His only alternative is a lot of painstaking, local reducing or intensification, as the case may be, and as time is a primary element in the newspaperman's daily work, this often is impossible. And so what appeared to be a good photograph often results in a poor reproduction, all because the photographer tried to save a few minutes by running the extra glossy print through his regular portrait developer.

"Another common mistake made in the portrait photographer's prints intended for reproduction is too much contrast. Until recent years the wet plate was commonly used by newspaper engravers, and over a long period of years they engendered in the minds of photographers that a short scale black-and-white glossy print was essential for reproduction.

"With the advent of strip film, now being used extensively, the requirement has changed, in fact almost reversed itself. With this new medium, blue-black glossy prints, long in tonal scale, make the ideal reproduction.

"A few minutes can be well spent by mixing a small amount of a good blue-black developer, such as the Eastman D-73, to develop those extra prints for reproduction. Thousands of readers, unknown to you, judge your work by the type of reproductions your pictures make."

Cooke Lenses

THE AVIAR, SERIES II, *f*.4.5

NEGATIVES made with an Aviar Lens have a snap and brilliance which are not equalled by negatives made with other lenses; a quality much to be desired when making projection prints.

The Aviar may be used on view cameras and is an excellent portrait lens, making it adaptable for various photographic uses.



Focus	Plate Covered	Flange Screw	PRICE
6	4 x 5	1 $\frac{3}{4}$	\$ 77.00
7	4 x 6	1 $\frac{3}{4}$	99.00
8 $\frac{1}{4}$	4 $\frac{3}{4}$ x 6 $\frac{1}{2}$	2 $\frac{1}{4}$	131.00
10	5 x 7	2 $\frac{3}{4}$	154.00
12 $\frac{1}{2}$	7 x 9	3 $\frac{1}{2}$	269.50
13 $\frac{1}{2}$	8 x 10	3 $\frac{1}{2}$	314.50

THE ANGLIC, SERIES VII B, *f*.6.5



ONE of the outstanding features of this wide angle lens is that its iris diaphragm may be opened to an aperture of *f*.6.5 for focusing, a great convenience when working in dimly lit interiors.

Other advantages of the Anglic include a perfectly flat field of illumination, elimination of zonal defects, and good definition accurately focused throughout a wide angle of view.

At *f*.16 sharp definition is given throughout a field of 90° and at *f*.32 throughout 100°.

Focus	Plate Covered at <i>f</i> .16	Standard Flange-Screw	PRICE
3 $\frac{1}{4}$	3 $\frac{1}{4}$ x 5 $\frac{1}{2}$	1 $\frac{1}{4}$	\$ 72.50
4 $\frac{1}{4}$	5 x 7	1 $\frac{1}{4}$	74.25
5 $\frac{1}{4}$	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	1 $\frac{1}{4}$	77.00
6 $\frac{1}{4}$	8 x 10	1 $\frac{1}{2}$	85.25
8	10 x 12	1 $\frac{3}{4}$	104.00
8 $\frac{3}{4}$	11 x 14	1 $\frac{3}{4}$	127.00
12	{ 7 x 17 } { 12 x 20 }	—	171.00

Available on Ten Days' Trial

EASTMAN KODAK STORES

AVOID FIXING BATH TROUBLES

IT'S time to think of hot summer days to come, and precautions necessary to avoid fixing bath troubles. Acid fixing baths are apt to become milky if chemicals are not right, or the bath is improperly mixed, and this milkiness is a danger signal. It indicates that sulphur has been released from the hypo and that the result will most likely be brown or yellow spots or partially toned prints. These troubles can be avoided if one will take the necessary precautions.

Prints must be hardened in the fixing bath, and alum, which is the hardener, requires an acid solution. Unfortunately, however, acids tend to decompose hypo, causing the solution to become milky because of the precipitation of sulphur.

This decomposition, or change to sulphur, can be prevented if there is enough pure sulphite present, since the sulphite works in the opposite direction to the acid, and forms a perfectly balanced fixing bath. If, however, the sulphite is not of the correct strength, containing sulphate, or having deteriorated through exposure to air, the sulphur may be released, in which case the bath will become milky and you can look for trouble.

An acid rinse bath prolongs the useful life of the fixing bath and prevents staining troubles. It is recommended that prints be rinsed for at least five seconds in this bath, which instantly checks development and prevents neutralization of the acid in the fixing bath by the alkaline developer.

The developer which is carried over into the fixing bath, in the prints, is alkaline and a considerable quantity of acid is required in a fixing bath which is to be used at its full efficiency. If only a small quantity of acid is present it will soon be neutralized. A large quantity of acid is required and yet the fixing bath must not be strongly acid.

Pure 28% acetic acid is weak, but it can neutralize alkali in the same way as a strong acid, and a sufficient quantity can be used to keep the fixing bath acid for a long time and yet not precipitate sulphur. So it is seen that an acid fixing bath is a very carefully balanced solution, performing intricate functions and requiring careful selection of pure chemicals.

When you are sure that your chemicals are right, there is still another precaution to take in mixing your acid fixing bath. Be sure the hypo is thoroughly dissolved before you add the hardener. If any hypo remains undissolved, the addition of the hardener will release sulphur and make the bath milky.

A properly made fixing bath should never be allowed to get very warm. Even with an unused bath, if it is allowed to become very warm a chemical action which is the result of heat will allow the sulphur to be released. The simplest and safest way to make up the bath is to have a stock solution of hardener, then, when the hypo is thoroughly dissolved in the proper volume of water, add the required amount of hardener solution.

(Continued over the page)

AVOID FIXING BATH TROUBLES

(Continued from preceding page)

Prints fixed in a milky acid fixing bath really begin to take on a sulphur tone while fixing. This may not be noticed when prints are taken from the bath or while they are washing. The toning process has begun, however, and will continue even after the prints have been laid out to dry, especially if the room is warm. The result is prints with brown or yellow spots, and sometimes a brown tone fairly even over the whole surface.

Take another precaution. Do not overwork the fixing bath or your prints will not be permanent. If the SB-1 rinse bath is used, 64 ounces of the F-1 fixing bath will fix approximately 200—4 x 6 prints or 60—8 x

10 prints or their equivalent. If only a water rinse is employed, the above bath can be safely used for only one-half that number of prints. These figures have been established by tests and can be relied upon.

To recapitulate: Use Eastman Tested Chemicals; keep a stock solution of hardener and mix fresh fixing baths as needed; do not add hardener to the hypo until it is thoroughly dissolved; do not allow fixing baths to become warm; do not overwork the fixing bath, and always use an acid rinse after developing and before fixing. With the observance of these precautions you can eliminate hot weather fixing troubles.

Victor Studio Light No. 4

For Modeling and Highlighting



THIS modeling light is also very useful in commercial, illustrative and group photography.

Uses No. 4 Photoflood or 500-watt Mazda, and, with adapters supplied, No. 2 Photoflood and No. 75 Photoflash lamps.

Gives a powerful, semi-directional light which is very uniform over its effective area.

Instant and unlimited adjustment of direction of the efficient 16" aluminum reflector is secured by its flexible neck. Reflector shields subjects from all direct light rays.

Height adjustment is from 3 to 9 feet. Stand and base are substantially constructed and mounted on easy acting casters. All parts are attractively and durably finished.

Price complete as above but without lamp — — \$25.00

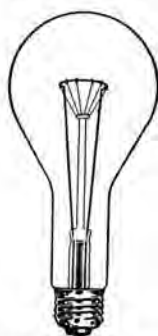
Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

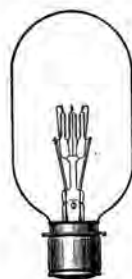
Mazda Lamps



G-Globular



PS-Pear Shaped



T-Tubular

HERE'S a list of the Edison Mazda Lamps we carry for photographic use. Check your requirements against it and replace worn-out bulbs. It is uneconomical to use lamps in which the glass has become darkened.

For Studio Lights

	TYPE	CLASS	PRICE
500-watt,	PS-40	Clear	\$1.20
1,000-watt,	PS-52	Clear	4.00
1,500-watt,	PS-52	Clear	5.75
500-watt,	PS-40	Photo Blue,	2.75
1,000-watt,	PS-52	Inside Frosted	6.50
1,500-watt,	PS-52	Inside Frosted	7.75

For Home Portrait Lights

500-watt,	T-20	Clear	2.60
400-watt,	T-20	Photo Blue, Inside Frosted	3.75

For Printers and Enlargers

75-watt,	A-21	Inside Frosted	.15
100-watt,	A-23	Inside Frosted	.15
150-watt,	A-25	Inside Frosted	.20
200-watt,	PS-30	Clear	.30

For Retouching and Tone Matching

75-watt,	A-23	Daylight Blue,	.35
100-watt,	A-23	Inside Frosted	.30

For Eastman Auto-Focus Enlarger, Model B, and No. 1. Projection Printer with Large Lamphouse

400-watt,	PS-35	Photo Enlarger, Tip Frosted	3.35
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For No. 2 Eastman Projection Printer

1,000-watt,	PS-52	Photo Enlarger, Tip Frosted	7.10
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For Spotlights

	TYPE	CLASS	PRICE
250-watt,	G-30	Clear	\$1.50
400-watt,	G-30	Clear	2.65
500-watt,	G-40	Clear	3.50
1,000-watt,	G-40	Clear	6.25
400-watt,	G-30	Photo Blue, Inside Frosted	3.75

For Eastman Professional Printer, Model 2

25-watt,	T-10	Prefocused Base	.50
250-watt,	T-14	Prefocused Base	2.25
500-watt,	T-20	Prefocused Base	2.60
1,000-watt,	T-20	Prefocused Base	5.75

General Lighting Lamps

15-watt,	A-17	Inside Frosted	.15
25-watt,	A-19	Inside Frosted	.15
40-watt,	A-19	Inside Frosted	.15
60-watt,	A-21	Inside Frosted	.15
100-watt,	A-23	Inside Frosted	.15
150-watt,	A-25	Inside Frosted	.20

Miscellaneous Lamps

165-watt,	T-10	For Halldorson Edgelight	2.35
1,000-watt,	T-20	For Ciné Ventlite	5.75
500-watt,	T-20	For Kodalite B with Prefocus Base	2.60
10-watt,	S-14	Clear (for Safelight)	.15

EASTMAN KODAK STORES

THE WINONA SCHOOL AND CHICAGO CONVENTION

THESE two coming events should be of prime importance to every photographer who wishes to keep up with the rapid strides of his profession. We are informed that if applications continue at the present rate both the Commercial and Portrait Winona Schools will be filled long before their opening dates.

With Edward J. Cook in charge of the Commercial Course, assisted by the same competent staff as last year, the four weeks of instruction should be considered seriously by every photographer who does, or should be doing, commercial work.

If he does only an occasional commercial job, that is all the greater reason why he should take this commercial course. It will enable him to create new business because he will have confidence in his ability to turn out work of a quality that will compare favorably with that of the city photographers, and that is essential in creating new business.

Commercial photography has advanced by leaps and bounds because there is a constant demand for better, and still better photographic reproductions. They are used in all forms of advertising and sales literature, and the old-fashioned record photograph is not good enough.

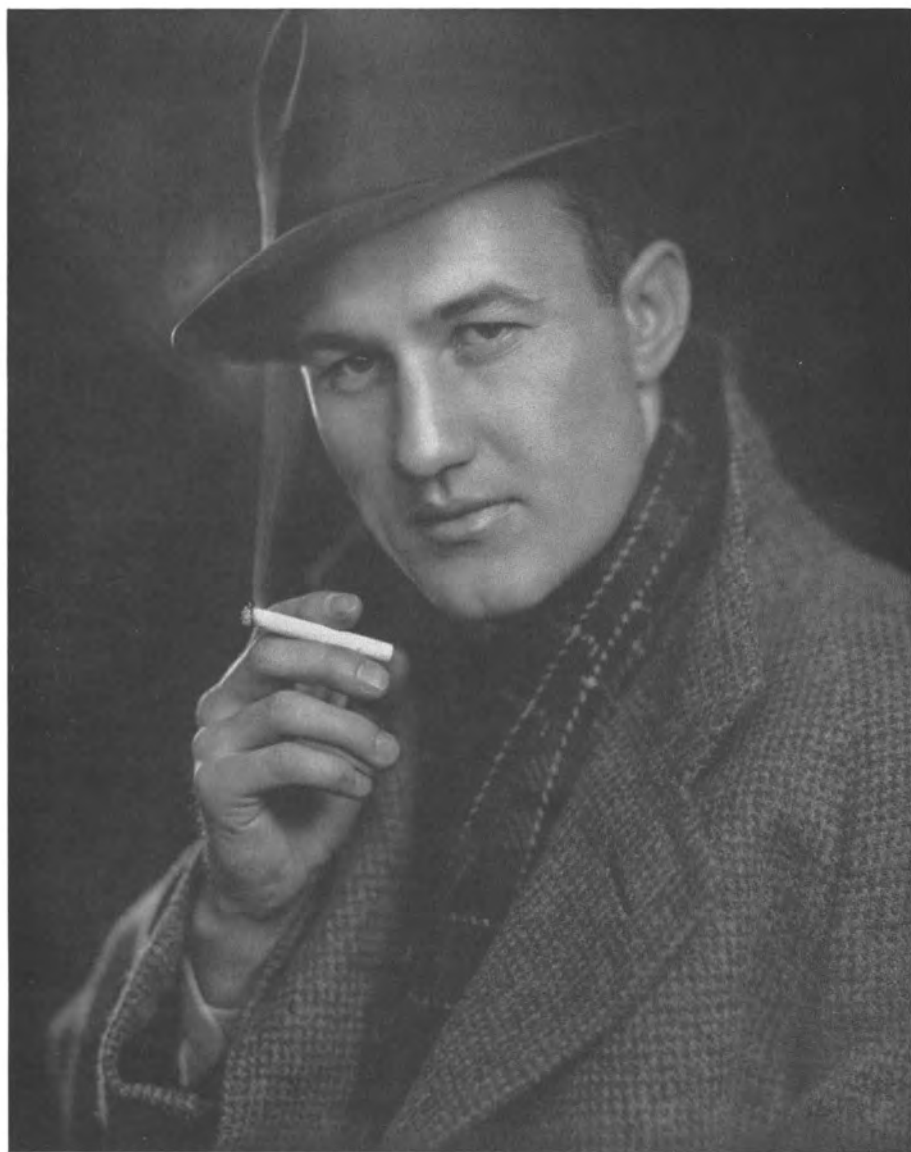
The Winona Commercial School fills two very urgent needs. It trains young men for positions in the big commercial and industrial photographic establishments of the large cities, and it furthers the training of established photographers not having enough commercial work to keep up-to-date in specialized lines.

To these latter, the school course is invaluable. They will return to their studios with an entirely new appreciation of the possibilities for business in their respective communities. And much of their confidence will be due to the fact that no matter what problem is presented to them, they will feel able to handle it.

The Commercial School begins on June 27 and ends on July 22. Only 60 students will be accepted for the course and these places are filling rapidly. The cost is \$75.00, this low fee being possible only because of the co-operation of the manufacturers.

The Portrait Course is in charge of Director William Gerdes and the regular faculty, with Fred R. Bill and George J. Kossuth as guest instructors. While 85 students can be accepted for this course, considerably more than half are already registered. The tuition is \$75.00 and the dates are from July 25 to August 20. For free prospectus and application blanks, address the Executive Manager, P. A. of A., 520 Caxton Building, Cleveland, Ohio.

The week following the Winona School, August 22 to 26, inclusive, The Photographers' Association of America will hold its 51st Annual Convention at the Hotel Stevens in Chicago. Manufacturers' and dealers' exhibits, which are important to the success of any convention, will exceed all past records. A wonderful educational program has been prepared, a big picture exhibit is expected, and the entertainment features will be top notch. You had better plan to attend.



NEGATIVE ON EASTMAN
SUPER SPEED ORTHO ANTIHALATION FILM

INCREASE YOUR KODAK FILM SALES



Dispenser is 22 inches high, 9½ inches wide, 3½ inches deep. Handy Kodak Film Schedule attached to the back.



... with the Effective Counter Dispenser That Accompanies This Assortment

NO. 448 KODAK FILM CONVENIENCE ASSORTMENT

APTLY named is this new Eastman Assortment—its Dispenser enables you to keep a representative Kodak Film stock wherever a few inches of counter space are available. No. 448 Assortment is made up of 84 rolls of Kodak Verichrome Film in the fastest-selling sizes—Nos. 116, 120, 616, 620, and 127.

The Dispenser itself—featuring the 1938 Kodak Summer Girl in full color against a soft blue background—is cleverly made, compact and durable. The film compartment is neatly enclosed by a sleeve cover which has gravity-fed film removal slots at the back. Retail value of film, \$26.40; suggested dealer-jobber's price, \$17.60. No charge for Dispenser.

CONTENTS OF ASSORTMENT

Number of Rolls	Film Size	Retail Value	Suggested Dealer-Jobber's Price
24	V116 Kodak Film	\$ 8.40	\$ 5.60
24	V120 Kodak Film	7.20	4.80
12	V616 Kodak Film	4.20	2.80
12	V620 Kodak Film	3.60	2.40
12	V127 Kodak Film	3.00	2.00
84		\$26.40	\$17.60

*Order from Your Usual
Source of Eastman Supplies*

EASTMAN KODAK COMPANY, Rochester, N. Y.



Use **EASTMAN TESTED CHEMICALS**

EASTMAN Prepared Developer Powders are both a convenience and an assurance of correct processing results. They are accurately compounded from Eastman Tested Chemicals which are standard for photographic purity, strength, and uniformity.



Whether you prefer prepared developers, or mix your own, use Eastman Tested Chemicals. Eastman Kodak Company, Rochester, N. Y.

Specify
EASTMAN TESTED CHEMICALS



Take Advantage of Speed

THERE'S a new thrill for you, the photographer, and for your customer, when you take advantage of the speed of Eastman Super Sensitive and Portrait Panchromatic Films. Use ample light—make fast ($1/25$ second) pin-shutter exposures—catch flashes of real, animated expression. You'll be surprised at the quality of results—the greater satisfaction of your customers—the increase in size of your orders. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILM



QUALITY **MAKES SALES**

THE customer sees and appreciates the added realism in the delicate gradation of prints on Vitava papers. When the print is an enlargement on Vitava Opal, regardless of size, its rich contact print quality is so pleasing that sales are larger and more easily made. Eastman Kodak Company, Rochester, N. Y.

VITAVA OPAL PAPER
FOR ENLARGEMENTS OF CONTACT PRINT QUALITY



Here's What the New Film Does

ONE desk lamp with 60-watt frosted bulb was the only light in the room where this portrait was made. Exposure, $1/25$ second; $f.6.3$ lens; 8 x 10-inch Super Panchro-Press Film. The result shows the speed and quality of this new Eastman film. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER PANCHRO-PRESS FILM FOR BETTER NEWS PICTURES