



# PHOTO SPOTLIGHT

PUBLISHED BY

**EASTMAN KODAK STORES, INC.**

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●  
DECEMBER  
JANUARY  
1938-39  
●



## COMPLETELY COLOR-CORRECTED

# EKTAR f.6.3

THE finest color-corrected commercial lens ever produced, Eastman Anastigmat Ektar f.6.3, 1 1/4-inch, is now available to commercial photographers. It gives complete longitudinal and lateral color correction—three color images each critically sharp and of identical size.

Its 1 1/4-inch focal length gives ample coverage for full use of swings on 8 x 10 cameras. The Ektar f.6.3 has a beautifully finished aluminum barrel, "click" stops, front and back lens caps, and a sturdy, plush-lined wooden case. Eastman Anastigmat Ektar f.6.3 sets a new standard of quality at a new low price—\$175.00, at your dealer's.

EASTMAN KODAK COMPANY, Rochester, N. Y.

**To Friends Old and New**  
**Our Thanks and the**  
**Season's Greetings**




**MAY** we express once again our thanks for the business with which you have favored us in the past, and the hope that the pleasant relations existing between us will be continued in the years to come.

**BEST** wishes for Christmas and the New Year from

**Eastman Kodak Stores**



NEGATIVE ON EASTMAN PORTRAIT PANCHROMATIC FILM



DEVOTED TO THE INTERESTS OF  
PROFESSIONAL PHOTOGRAPHERS  
VOLUME XVII • NUMBER 3  
DEC., 1938—JAN., 1939

## COMES THE NEW YEAR

AS the year 1938 comes to a close, and we look forward to the new year, it may well be with a large measure of optimism. The world, at large, has been in a state of turmoil. Nations have been on the brink of war. Other nations are actually fighting. Yet we are a people at peace with our neighbors, enjoying high standards of living, and we are relatively prosperous.

Professionally, the photographer is equally fortunate. Scientific research and invention have immeasurably broadened the scope of photographic opportunity. The impossible photographic task of a few years ago has become commonplace today, due largely to the ever-increasing speed and quality of sensitive materials. And photography is constantly receiving new stimulus.

Color photography, the dream of every true craftsman, at first attained only by extreme skill, and at considerable expense, has at last been

placed within reach of every photographer with good professional equipment. And color will continue to make great forward strides, as has every other branch of professional photography. One has only to look through the current magazines to see the remarkable increase in color illustrations, the larger part of which are reproduced from color photographs.

This is in no sense a business forecast. There is every reason to believe, however, that the photographer's business during the coming year will be in direct proportion to the quality of his work, his initiative, and imagination. The public will buy photographs that appeal—that are different—that are alive with expression. The manufacturer, or business man, will buy photographs that have the same qualities, but they must tell his sales story and create a desire for his product.

Make such pictures and you will surely sell them.

# HOW TO FIND COSTS AND MAKE PROFITS

THERE seems to be a general belief among photographers that a man in San Francisco, or Chicago, or New York, can tell a photographer in Atlanta, or Salt Lake City, or Minneapolis, at what prices he should sell his portraits, or commercial photographs, to give him a nice profit.

It just can't be done.

If the photographer bought his photographs as a dealer buys automobiles, or a grocer buys food products, knowing his gross profit beforehand, he would merely have to hold down his overhead and selling costs to a point where his sales volume would give him a nice profit. But even automobile dealers and grocers fail in business. How much more difficult, then, is it to advise the photographer, who must create the desire for photographs, produce them, please his customers, and make sales, with no fixed prices except for his raw materials.

Again, one must also consider skill or artistic ability. One painter produces a picture for \$5, and another, using the same amount of materials, gets \$500 for his picture. No one but the photographer himself can estimate the value of his skill and artistic ability, and such ability does not have real value until its owner has sold himself to the buying public.

How, then, can an outsider tell any photographer at what prices he should sell his photographs to make a profit?

There are fundamental rules which any photographer can follow to de-

termine costs, but they involve accurate accounting. That doesn't mean involved bookkeeping, but just careful accounting of every penny of expense involved in operating a studio over a period of time covering busy and dull seasons.

The next step is to get every penny of these studio expenses into the cost of the photographs the photographer produces. It is then a simple matter to add a profit and thus arrive at a selling price. If this is done, and the photographer is convinced that the price which will give him a profit is too high—that his customers will not pay his price—there are several things he can do. The very last thing he should do is to cut the price which he has found will give him a profit.

If he allows himself a 25 per cent profit and reduces his prices only 10 per cent, which is a very small reduction, he must increase his business  $66\frac{2}{3}$  per cent in order to make the same profit that he made on the smaller volume of business without the reduction. Startling, isn't it? And it is quite obvious, therefore, that it isn't worth while to reduce \$10 pictures to \$9 and have to do  $66\frac{2}{3}$  per cent more business.

The only satisfactory way to reduce prices is to reduce costs. And in reducing costs one should never reduce quality of materials or skill of labor. A studio may be in a location where rents are too high—the volume of business done may not warrant the number of workers employed, or the sales force may not be producing the necessary amount of business.



The photographer who complains of poor business may, himself, be slipping. His competitors may be making more attractive pictures. There is such a thing as old-fashioned portraits. Young people who are, or should be, a big factor in your business, demand up-to-date portraits. Use modern backgrounds—make more figure portraits—make instantaneous exposures, and get more life and expression in your portraits. You can get your prices for photographs that are different and more pleasing.

We have wandered a bit away from the actual mechanics of cost finding, but there is little more we can do than cite what one photographer has found in analyzing a year's costs, expenses, sales, and profits.

His entire cost of materials, including films, paper, chemicals, mounts, and waste—all materials actually consumed in making photographs—was 25.1 per cent of his gross sales. Rent was 8.7 per cent; insurance and taxes were 1.2 per cent; advertising and service, 4.3 per cent; general expense, including postage, phone, light and heat, stationery, printing, office supplies and donations was 7.5 per cent; equipment depreciation, repairs and renewals were 2 per cent, making a total of 89.4 per cent, and leaving 10.6 per cent profit. This profit, however, was over and above the photographer's salary which, quite correctly, was included in the costs.

Just what do these figures mean to you—what do they give you as a lead in determining your prices?

First of all, this photographer

knows that the materials for any photographs he makes cost him 25.1 per cent of his selling price, based on his costs covering a year's business plus 10.6 per cent profit. He can easily estimate the cost of materials for any new style of picture, making a liberal allowance for films, paper, chemicals, mounts, and reasonable waste, and make his selling price four times this item of cost. If it is to be an extra fine picture, he may plan to give more time and thought to negative making—to do more proof retouching, etc., all of which he can add, as an additional labor charge, to his basic cost with the assurance that his final selling price will leave him a good average profit.

He also knows that, at the prices based on these known costs, any increase in gross sales which does not involve additional costs other than materials will surely increase his profits. That is one of the greatest incentives for making sure of *your* costs. It gives you enthusiasm to go after new business, knowing it will be profitable.

Don't get the idea that this photographer's figures will apply to your business. Your cost of materials, in proportion to sales, may be either more or less, so you must find your own costs and arrive at your selling prices accordingly.

Begin at once to conduct your business as you would have to conduct it if it was owned by another person, and you were only the manager. You will soon find it an interesting game, and you will have a sure way of finding your costs.

*With modern fast films for portraiture, instantaneous exposures are desirable for obtaining natural expression. If you haven't a shutter that will make such exposures, let us recommend one.*

# Print Dryers

## EASTMAN PROFESSIONAL PRINT DRYER, MODEL B



THIS all-metal, all-electric dryer dries 200 single- or double-weight 8 x 10 prints, or 50 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 Motor (specify A.C. or D.C.), 10-inch Fan, Space Heater, Control Knob for fan speed, and Electric Cable — — — — \$110.00

## 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—Gas Heat — — \$285.00



*Extended Payments if Desired or 10% Cash Discount*

## EASTMAN KODAK STORES



# A NEW FILM FOR DUPLICATING NEGATIVES

**E**ASTMAN Safety Autopositive Commercial Film is a material which can be placed in contact with a negative, exposed to a printing light, and developed directly to a negative, dispensing with the need of making a positive. The film is approximately the speed of Azo paper, so it is not intended for making enlarged negatives. It may be handled under the light of a Wratten Series 0A Safelight.

As the Autopositive Film develops to a negative instead of a positive, it is necessary, in printing, to place the emulsion side of the film in contact with the back of the negative which is to be duplicated. If this is not done, the duplicate negative image is reversed from left to right.

In making duplicate film negatives from glass negatives, therefore, it is advisable to place the negative on your printer with the glass side down. Then place the unexposed film on the negative with the emulsion side up. The separation between the negative and the sensitive emulsion of the film is then only the thickness of the film support.

There is no difficulty in obtaining sharp duplicate negatives if a direct light, without diffusion, is used. The Eastman Studio Printer is very satisfactory, or a single light bulb may be used with negative and film in a printing frame. If a printer is used, and it is found necessary to reduce the light with ground glass, it should

not be less than three inches from the negative, and preferably at a greater distance.

Unlike the usual method of making a positive, and then a negative, the exposure for duplicating a negative on Eastman Autopositive Commercial Film is always the same, provided you wish the duplicate negative to have the same quality as the original.

To quickly and accurately determine the correct exposure for making a duplicate negative, make a series of test exposures, using any average negative, and a printing light which you can standardize for future work. Cut a 5 x 7 Autopositive Film in six strips of equal size. Place the test strip on the negative, so that both shadows and highlights will be included in the test. Then make a series of exposures that you think will be both over and under normal—say 2, 4, 8, 16, 32, and 64 seconds. Develop all of the exposures for a like time in the developer recommended. Then select the strip that most closely reproduces the original, and note the time of exposure, which should have been marked on the strip. This exposure should then be considered normal for the duplication of *any* negative regardless of its density.

If the negative you wish to duplicate is too thin or too dense, these faults can readily be corrected in making the duplicate. If Eastman

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## A NEW FILM FOR DUPLICATING NEGATIVES

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Autopositive Film is developed without being exposed, a heavy density is produced. Therefore, one must bear in mind that the action of light during exposure is to reduce this density.

If the negative you wish to reproduce is too dense, increase exposure, and you will reduce the density of the duplicate. If the negative to be reproduced is too thin, decrease exposure, and the density of the duplicate will be increased. Thus, by varying exposure, above or below normal, one is able to produce duplicate negatives, better than the originals, and of an even density which will greatly facilitate printing.

The contrast of Eastman Auto-

positive Commercial Film may be controlled by varying the time of development exactly as is the case with negative materials the photographer regularly uses. A short time of development gives low contrast, and prolonged development gives high contrast. Temperature also has a marked influence on contrast. For the same degree of contrast as the original negative, the film should be developed in the Eastman Autopositive Commercial Film Developer (Formula SD-12) for about four to five minutes in a tray or five to six minutes in a tank at 65° F. (18° C.). This developer, supplied in a can sufficient to make one gallon of solution, is priced at 55 cents.

### AUTOPOSITIVE COMMERCIAL FILM DEVELOPER

(FORMULA SD-12)

	AVOIRDUPOIS	METRIC
Water about 125° F. (52° C.)	16 ounces	500.0 cc.
Elon	15 grains	1.0 gram
Sodium Sulphite		
desiccated (E.K.Co.)	1 oz. 145 grains	40.0 grams
Hydroquinone	45 grains	3.0 grams
Kodalk	1 oz. 145 grains	40.0 grams
Potassium Bromide	15 grains	1.0 gram
*6-Nitrobenzimidazole Nitrate		
(0.1% Stock Solution)	4½ fluid ounces	140.0 cc.
Cold Water to make	32 ounces	1.0 liter

\*A 0.1% Stock Solution is made by dissolving 15 grains of the chemical in 32 ounces of water at about 150° F. (1 gram in 1 liter of water at 65° C.) Cool the Stock Solution before use.

**6-Nitrobenzimidazole Nitrate is supplied as Eastman Organic Chemical No. 4715.**

Dissolve the chemicals in above formula in the order given.

Use the developer full strength.

Develop about five minutes in a tray or six minutes in a tank at 65° F. (18° C.).

After development rinse in clear water or the SB-1 acetic acid rinse bath and fix in an acid hardening fixing bath such as the Eastman Formula F-5. The films should then be washed and dried as usual.

Eastman Safety Autopositive Commercial Film is supplied in standard sizes at the same prices as Eastman Super Panchro-Press Film.

# Print Straighteners

## EASTMAN PRINT STRAIGHTENER, MODEL C



THE Eastman Print Straightener is one of the simplest and most practical devices ever offered the photographer and photo finisher. It straightens single- and double-weight prints up to 14 inches wide, as fast as they can be fed, as well as Cirkut prints. The motor-driven conveying belt moistens the faces of the prints and vapor from an electrically heated water trough is applied to their backs, rendering them so pliable that they come from the straightening roller absolutely flat and without possibility of cracking.

Price, \$175.00

## PAKO PRINT FLATTENER

FLATTENS prints up to ten inches wide, quickly and safely, by passing them through two sets of moving belts moistened to prevent cracked emulsions. An adjustable hand lever takes care of prints of any weight and also permits slight reverse curl for mounting.

Price, \$150.00



## RISE PRINT STRAIGHTENER



A MODERATELY priced, efficient straightener of revolving belt type. Excellent for taking the curl out of double-weight prints before mounting.

4A Motor-driven, for prints up to	
12 inches - - - - -	\$45.00
6A Hand-driven, for prints up to	
12 inches - - - - -	24.00
5A Motor-driven, for prints up to	
18 inches - - - - -	65.00

*Extended Payments if Desired or 10% Cash Discount*

EASTMAN KODAK STORES

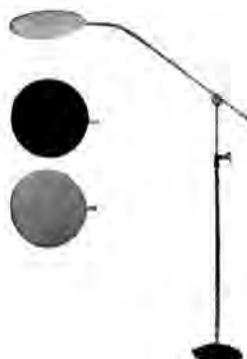
# Screens • Reflectors

## EASTMAN HEAD SCREEN

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

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

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



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



## EASTMAN HOME PORTRAIT REFLECTOR

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

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

## EASTMAN STUDIO REFLECTOR

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

Eastman Studio Reflector	\$30.00
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*Cash Discount 10%*



# EASTMAN KODAK STORES

# THE ADVANTAGES OF GELATIN FILTERS

**W**RATTEN Filters have been used with entire success for the last twenty-nine years, and for scientific as well as commercial photographic work they are the accepted standards.

As you probably know, Wratten Filters are gelatin filters, supplied in various forms, but of just two types—plain gelatin sheets and gelatin cemented between glass of various types. The question naturally arises, at times, as to the relative merits of dyed gelatin filters and all-glass filters, which incorporate the dye in the glass itself.

The colored glass might, on first thought, seem to be most desirable, but there are a number of factors which must be taken into consideration. First of all is the reproducibility, or standardized duplication of certain spectral characteristics, which is fairly simple with gelatin filters, but extremely difficult with all-glass filters.

This standardization is very important since it permits one filter to be substituted for another with no change either in the exposure required or in the effects produced. Gelatin filters are made by incorporating the correct amount of a dye in a given amount of gelatin. The gelatin is then coated on glass at a consistency which will give a layer of a predetermined thickness. The amount of dye in the gelatin, together with its thickness, determines the density of its color and its absorption characteristics.

When the dyed gelatin is stripped

off the glass, it is standardized, by comparison with a permanent standard, in a special instrument which applies an optical form of limit gauge to its color. If it does not come up to the standard for that particular filter, it is discarded. Such careful and accurate standardization, when at all possible, is much more difficult when color is added to glass.

Gelatin filters are available in a wide range of colors or densities, far greater than is possible with glass filters—there are available over one hundred standard Wratten Filters. This is of particular importance at the present time, because of the introduction of a great many color processes which require slight differences in spectral characteristics of the filters to obtain the required color balance. Moreover, the delicate changes in color contrast so often desired in both artistic and technical work can be obtained much more readily by the use of gelatin filters.

Gelatin filters in sheet form (not cemented in glass) are inexpensive for experimental work; furthermore, they can be easily cut into any desired shape to fit any special piece of apparatus. All but a very few of the many Wratten Filters are supplied in gelatin form at 10 cents per square inch, with a minimum price of 20 cents per filter.

The thinness of gelatin filters as opposed to glass filters, which, in many cases, require great thickness to produce the required color, is often a great advantage. This is especially true in such cases as the use of

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## THE ADVANTAGES OF GELATIN FILTERS

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filters between lens components where space is at a premium, or where a thick piece of glass would seriously change the effective optical path.

For some types of work, very large filters are required. These can be obtained very cheaply in the dyed gelatin, especially when uncemented, yet they are of exactly the same quality as filters cemented in glass. They must be handled carefully because gelatin is very susceptible to moisture and finger prints. They should be kept wrapped in tissue, handled only by their edges and stored in a dry place.

Wratten Filters are very clear, free from striations, bubbles, wedging, and other faults which are very difficult to eliminate in glass filters.

Wratten cemented filters, which are to be used with lenses, are cemented between carefully selected optical glass of two different degrees of surface accuracy. The "B" glass is plane-parallel glass of sufficient accuracy for general photographic work and for most scientific work, such as spectroscopy or photomicrography. Filters cemented in "A" glass are known as Flats. "A" glass is ground with the same accuracy as the best anastigmat lenses and the completed filters are about one-half inch thick.

The Eastman Kodak Company is always glad to offer suggestions as to filters for any special purpose and to put its knowledge and the resources of its laboratories, as far as possible, at the service of photographers or investigators.

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## *Advertising Display Suggestion*

ONE of your New Year resolutions should be to provide new portraits for all of your family. The gift of your portrait is also a gracious acknowledgement of unexpected gifts —

*Make an appointment today*

THE HYLAND STUDIO



# Majestic Steel Filing Cabinets



THESE cabinets provide convenient means for filing and storing negatives\* up to 10 x 12, and correspondence. Filing space is 25 inches deep in front of positive compressor.

They are available in attractively finished olive green enamel, trimmed with bronze-plated hardware as follows:

Style C - - - - - \$34.25

A four-drawer unit with full Progressive Roller Suspensions on each drawer.

Style D - - - - - \$19.50

Similar in finish and design but without the Progressive Roller Suspensions.

## AUTOMATIC LOCKS

An automatic lock which controls all four drawers can be furnished extra at the following prices:

Grade A - - - - - \$6.75

Grade B - - - - - 6.75

\*Majestic Steel Filing Cabinets are not recommended for storing nitrate base film negatives.

## DIVIDERS FOR 5 x 7 NEGATIVES

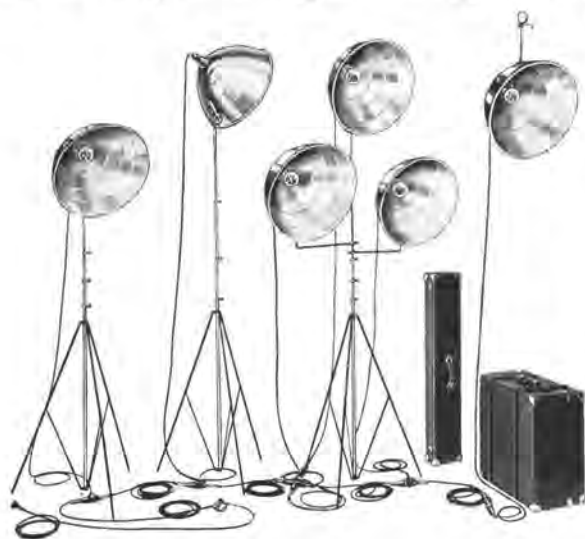
A DIVIDER can be fitted in one or more drawers of either the Style A or B cabinets. This division makes it possible to file two rows of 5 x 7 or smaller negatives in one drawer.

Dividers, per drawer - - - - - \$3.00



EASTMAN KODAK STORES

# Group Lighting Equipment



VENTLITE  
PRECISION  
ANGLE  
PHOTOFLASH  
AND  
PHOTOFLOOD  
REFLECTORS

THESE reflectors increase the light output of Photoflash and Photoflood Lamps many times, producing the intensity of light required for large groups and for banquet work.

They are available in two types—with Medium Sockets for No. 10 and No. 20 Photoflash and No. 1 and No. 2 Photoflood Lamps; with Mogul Sockets which are provided with Medium Socket Extensions so that they will take both No. 4, No. 2, and No. 1 Photoflood Lamps and Nos. 75, 20 and 10 Photoflash Lamps.

Supplied in two diameters with four spreads of light as follows:

60° for wide angle, close-up work.

45° for general groups and banquets.

Parabola, Etched, for lighting distant spots.

Parabola, Polished, for extremely long shots and spotlight effects.

Prices, including friction adjustable bracket, for attaching to suspension hanger or collapsible stands, and 15 feet of rubber-covered cord:

SIZE INCHES	ANGLE COVERED		MEDIUM SOCKET	MOGUL SOCKET
9 x 20	60°	Etched	\$15.00	\$19.50
10 x 20	45°	Etched	15.00	19.50
8¾ x 20	Parabola	Etched	15.00	19.50
8¾ x 20	Parabola	Polished	16.50	21.00
6½ x 16	60°	Etched	12.50	17.00
7 x 16	45°	Etched	12.50	17.00
6½ x 16	Parabola	Etched	12.50	17.00
6½ x 16	Parabola	Polished	13.75	18.25
Suspension Hanger				1.75
12-foot Kompakt Ventlite Stand				11.50

*Extended Payments if Desired or 10% Cash Discount*

EASTMAN KODAK STORES

# Commercial Lights



THE Perkins "Hi-Power" Suspension Light: The center upright is 9½ feet high and revolves without moving the base. The suspension boom extends the light out over 5 feet from the sliding carriage and raises it to 13 feet high. The spotlight is tilted and revolved to any desired angle, quickly and easily by Remote Control.

Furnished with either 1,000-watt spotlight which uses G-40 Mogul Pre-Focus lamp, equipped with 6-inch standard condenser; or with 2,000-watt spotlight which uses G-48 Mogul Pre-Focus lamp, equipped with 8" Pyrex Heat Resisting condenser.

Stand with 1,000-watt spotlight (without lamp). Price - - \$207.00

Stand with 2,000-watt spotlight (without lamp). Price - - \$225.00

**Perkins "Hi-Power"  
Mazda Spotlight**



1,000-watt, \$74.00  
2,000-watt, 92.00  
(without lamp)

**"Hi-Power" CP-5  
Concentrated Spotlight**



Price (without lamp),  
\$50.00  
Uses 500-watt T-20 Lamp

**"Hi-Power" CP-15  
Mazda Floodlight**



Price (without lamp),  
\$53.00  
Spun Glass Diffuser,  
\$6.00  
Uses Mogul Base Photo  
Lamps

*Extended Payments if Desired or 10% Cash Discount*

EASTMAN KODAK STORES

# No. 8 EASTMAN PRINTER

**T**HIS new Eastman printer has a number of distinct advantages which will be appreciated by professional photographers who wish to replace an old printer, or who need an extra printer to increase production.

The masking slides of this printer offer special advantages. Negative 8 x 10 inches or smaller may be quickly masked, and each slide securely locked so that it will not move. The slides are made of thin metal, are three inches wide, and slide freely on a square metal track which is flush with the printer top.

As there are no projections above the printer top, it is quite simple to make 8 x 10-inch prints on paper as large as 11 x 14 inches. This is made possible because the pressure bar at the back of the platen raises to permit the rear masking slide and paper to extend a full three inches beyond the edge of the negative.

The platen of this printer is of molded rubber construction which assures good contact, and as the platen makes contact, the printing lights are automatically switched on. Four 25-watt or 40-watt lamps (not furnished) may be used in the printer and these may be operated by a switch for judging negatives and arranging vignettes. A ruby pilot light is supplied, and this burns continuously.

A door for arranging vignettes is conveniently located in the front of the printer, and a ground glass is supplied for diffusion. This printer is very well constructed of the most



durable materials and finished in battleship gray enamel. The price is \$39.00, subject to our usual cash discount of 10%.

» • • • «

## EASTMAN INKS NOW IN COLORS

NEW colors of Eastman Numbering Stamp Ink—red, brown, blue, and orange, can now be supplied in addition to the black ink. These inks, for use with the Kodak Automatic, the Velox Rapid and similar printers, have been carefully developed to meet photofinishing requirements. They do not offset, are permanent, proof against acid and alkali solutions, and in no way affect photographic quality.

Each color is supplied in one-ounce bottles at 60 cents, and in two-ounce at \$1.00. In ordering please specify color wanted.



NEGATIVE ON EASTMAN PORTRAIT PANCHROMATIC FILM

# RETOUCHING SOME OLD ONES

A shy young curate was seated at dinner next to a duchess. "I'm sorry," she said to him, "but I didn't quite catch your name."

"Jinks, your grace," said the curate.

"Just a little louder, please."

"Jinks, your grace."

"I'm very sorry. Will you say it again?"

"Jinks, your grace," the curate almost shouted.

The duchess gave up in despair. "It sounds to me just like 'Jinks,'" she said.

Doctor (to Aberdonian, whom he had been called urgently to see)—  
"What on earth have you been doing, Jock? Why, your tongue is absolutely black, man!"

Jock—"I droppit a bottle of whus-  
k on the newly tarred road!"

The new teacher had ambitions to improve the children's English. One day, holding up a picture of a grizzly bear, she asked: "Who can tell me what this is?"

"Hit's a b'ar, teacher," yelled young Dude Jitters.

Teacher shook her head. "No, Dude. It's a bear."

Dude scratched his head. "Maybe so," he said. "But doggone ef hit don't look like a ba'r!"

Smith noticed a quarter on the floor of a big store. After glancing cautiously around to see that no one was looking, he took out his handkerchief and dropped it on top of the coin.

He then picked up the handkerchief, but the coin stuck firmly to the floor. He stood up hastily as he heard a shop assistant approach him.

"Excuse me, sir," said the assistant. "Now that you have tested the powers of our famous glue, would you care to buy a bottle?"

Mrs. Hibrow—"You know my husband plays the organ."

Mrs. Lowbrow—"Well, if things don't improve my husband will have to get one, too."

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## *Eastman Tray Siphon*

An inexpensive device that converts any tray into an efficient print washer.

Water entering at the top of the tray makes a complete circuit and siphons out chemically laden water from the bottom. Prints are in constant motion and there is a complete water change every few minutes.

Price, \$4.00



EASTMAN KODAK STORES



# Eddy Print Washer



## New — Compact — Efficient

THE Eddy Photo Print Washer is so designed that when water enters it is formed into currents and eddies so accurately balanced that prints can be washed automatically in a tank of surprisingly small diameter.

The 12-inch washer requires only two outlets; the larger washers have three, thus permitting the water level to be immediately adjusted to the number of prints to be washed. This arrangement helps shorten washing time and obviously assists in water economy.

The washer tank, which contains no moving parts, is constructed of rust-resisting metal. The outside is sprayed with lacquer and the inside with aluminum, which is known to be highly resistant to chemical action. The wing baffle of polished, stainless metal can be set both as to water level and the number of prints to be washed, an adjustment that is easily accomplished.

DIAMETER	DEPTH	CAPACITY	PRICE
12 in.	5 in.	4 to 5 doz. 5 x 7	\$10.00
16 in.	6 in.	4 to 6 doz. 8 x 10	13.50
22 in.	6 in.	3 to 4 doz. 11 x 14	18.00

All of the washers will accommodate a far greater number of smaller prints than the maximum size for them as given above. For instance, the 22-inch size will wash from 4 to 8 dozens 5 x 7 prints.

*Cash Discount 10%*

EASTMAN KODAK STORES

# Retouching



## R. O. C. RETOUCHING DESK

THIS sturdy frame accommodates negatives up to 8 x 10 inches in size.

It consists of three adjustable platforms, the lower of which holds a pivoting mirror which reflects light on the ground glass from any angle and assures brilliantly lighted negatives.

The ground glass negative table may be set at any angle and is provided with a sliding negative holder. Hinged to it is the third platform which acts as a light shield.

The price is - - - - - \$8.75

## 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 of spotting. Each, \$.15.

## ARTIST LEAD HOLDERS

Koh-I-Noor or Venus—Complete with 1 lead - - - - - \$.50

Extra Leads, any grade, box of 6 Koh-I-Noor, \$.55; Venus - - - .50

Castell—Complete with 1 lead - - - - - .60

Extra Leads, any grade, box of 6 Castell - - - - - .60

## CENTURY FOLDING RETOUCHING FRAME

ACCOMMODATING negatives of any size up to 11 x 14, this frame consists of a wooden base equipped with rubber-tipped fingers which hold the negative firmly in place, and a light-excluding canvas hood. The angle of the negative platform is easily adjusted to the position most convenient to the worker.

Pockets in the canvas top afford an accessible holder for pencils and etching tools.



Price, \$5.50

EASTMAN KODAK STORES

# Supplies



## EASTMAN RETOUCHING FLUIDS

MADE from improved formulas to give greater retouching efficiency with modern negative materials. The Regular is for films such as Par Speed and Super Speed. The Special is for the smoother surfaced panchromatics.

Set of two ½-oz. bottles - - -	\$ .75
½-oz. bottle: Regular, .25; Special	.50
2-oz. bottle: Regular, .75; Special	1.50

## RED SABLE SPOTTING BRUSHES

OF excellent quality, for spotting prints or negatives. Twelve sizes of camel's hair tufts offer a selection for every requirement.

Nos. 1 to 6  
\$.25

Nos. 7 to 9  
\$.30

Nos. 10 to 12  
\$.35

## 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  
\$1.25

3-inch  
\$1.50

3½-inch  
\$2.00

4-inch  
\$2.50

## MAJESTIC MAGNIFYING GLASS

Good quality glasses used by photographers and retouchers for years.

2½-inch diameter - - - \$1.00  
3 -inch diameter - - - 1.25

3½-inch diameter - - - \$1.50  
4 -inch diameter - - - 2.00

## 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.

Price, \$4.00



EASTMAN KODAK STORES

AN OUTSTANDING EASEL  
FOR THE HOLIDAY BUSINESS



## THE VIRGINIAN

THE unusual cover and insert stocks are an achievement in the art of paper-making—looks and feels like real canvas.

In all popular sizes from 3 x 4 to 8 x 10 upright and 10 x 8 horizontal.

Be sure and see this style—have your stockhouse representative show you samples. For 10 cents we will send a sample of the 4 x 6 size.

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

# TO KEEP NEGATIVES AND PRINTS BRILLIANT

WHEN you fill up the tank of your car at the gas station, the attendant usually cleans your windshield. Even though you may not have encountered rain or dust, it's remarkable how often that expanse of glass needs cleaning.

The same is true of your studio windows, and the glass covering of your display case, and, of infinitely greater importance, your camera and enlarging lenses.

Do your negatives and enlargements have the snap and brilliance they should have, or do they appear to be flat and foggy? If the latter, you had better start a lens-cleaning campaign. At this time of year, a lens is alternately warm and cold. It collects moisture and dust from the air, and eventually is covered with a smoky film.

If this is the condition of your enlarging lens, you can't expect to produce brilliant prints until the lens is clean. If the outer surfaces have been kept clean, the film of discoloration may be found on the inner surfaces which have not been reached. In cleaning the inner surfaces, the lens cells must be properly replaced.

Lenses should be cleaned with specially prepared lens-cleaning paper, or with a soft cloth that is free from grit. Kodak Lens Cleaner is a liquid specially prepared for this purpose. It removes the film of dirt and the fungus growths which sometimes destroy the lens surface. It will not injure the lens mount, or the balsam cement in cemented lenses. Alcohol is often used to clean lenses, but must

be applied with extreme care. The cloth should barely be dampened, and no alcohol allowed to get on the rim of the lens. If it does, it may dissolve the balsam cement and make it necessary to send the lens to the factory for repairs.

The conditions we have mentioned apply to commercial, portrait, and copying lenses, just the same as to enlarging lenses. If your lens is not clean, you cannot expect to get brilliant negatives. Compare the transparent edges of a negative with the most transparent shadows of the negative image, and you can tell whether you are getting fog in the camera or in the darkroom. If the edges of the negative are perfectly transparent, but the rest of the negative has a veil of fog, you can be sure your lens is dirty or your camera is leaking light.

On the other hand, if the entire negative, including edges, shows fog, you will find your trouble in the darkroom. Either your darkroom light is not safe or your developer is producing fog. You can find the trouble by loading a film in total darkness, exposing it, and unloading and developing it in total darkness. If you still have fog, use another developer or add bromide. There are also a number of obvious ways of testing your darkroom light.

There is a great satisfaction in making negatives that sparkle with brilliance, and you can make them if you keep lenses clean and avoid all forms of fog. It then becomes a simple matter to make fine prints.

## Adhesives

## EASTMAN PHOTO PASTE



A SOLID white paste prepared especially for photographic use. Does not readily cockle the print, stays white, and will not discolor print or mount.

[illegible]

## HIGGINS' VEGETABLE GLUE

AN all-around, low-priced glue for sticking cloth or paper to each other, or to wood, glass, metal or leather.

1/2-pint	-	-	-	-	-	\$ .30	1-pint can	-	-	-	-	-	\$ .50
1-quart can	-	-	-	-	-	.75	1-gallon can	-	-	-	-	-	2.50

## EASTMAN GUM PAPER

CONSISTS of a half-inch strip of either black or white paper wound in 300-yard rolls with strong adhesive on one side only.

Gum Paper, per roll — — — — — \$ .75

## EASTMAN DOUBLE COATED MOUNTING TAPE

THIN, tough white paper, one-half inch in width, coated with adhesive on both sides.

100-foot rolls - - - - - \$ .40

## GUM TAPE

FURNISHED in black or white paper, one-half inch wide, and wound in 800-foot rolls. A strong adhesive is coated on one side only.

800-foot rolls - - - - - \$ .50

## KODAK LIQUID GLUE

A QUICK DRYING glue for print tipping or general use. Tube has pencil-shaped tip and convenient cap.

Per tube - - - - - \$ .15

EASTMAN KODAK STORES



# NEW—EASTMAN SUPER ORTHO PRESS FILM ANTIHALATION

**O**VER three times the speed of Eastman Ortho Press is probably the best way of describing the extreme sensitiveness of this new orthochromatic film. That in itself should be good news to every photographer, doing press or commercial work, who prefers ortho material for either outdoor work or Photoflash shots indoors.

Speed, however, is only one quality of this excellent new film. Super Ortho Press has very much the same general characteristics as Super Panchro-Press Film. It has fine grain, an exceptionally long gradation scale, and an antihalation backing dye which dissolves out in the developer without in any way affecting its developing properties. These qualities, combined with its high blue sensitivity, produce exceptionally fine printing negatives, even under harsh lighting conditions, making it especially suitable for negative making with Photoflash illumination.

The heaviest demand for Eastman Super Ortho Press Film may come from press photographers and news bureaus, but as was the case with Super Panchro-Press, commercial photographers will find a wide use for this new film, especially for outdoor photography when the light is weak. Better results will also be obtained when Photoflash is used for action shots, and where several Photoflash bulbs have been necessary, it may be possible to economize on light.

Portrait photographers who prefer a fast ortho film which may be developed by inspection, will also find that Eastman Super Ortho Press has exceptional quality as well as speed. It will, without doubt, be used by many such photographers for photographs of restless children.

The orthochromatic sensitizing of Super Ortho Press Film permits developing by inspection under the light of a Series 2 Wratten Safelight. It must be understood, however, that a film cannot have extreme speed and still be handled carelessly under the darkroom light. A light no stronger than that given by a 10-watt bulb should be used, and the periods of inspection should be brief. The film should never be handled at less than three feet from the safelight. This is especially important in loading and unloading holders, as the film is more susceptible to fogging when dry. It isn't possible to take less precaution with an extremely fast film and avoid fogging.

Eastman Super Ortho Press Film has fine grain structure and remarkable physical properties essential in rapid processing. Its development characteristics are the same as those of Super Panchro-Press. For press work the D-19 developer is recommended for best results, and the normal time of development at 65° F. is five minutes in a tray and six minutes in a tank. Time of development, of course, depends entirely

*(Continued over the page)*

## NEW—EASTMAN SUPER ORTHO PRESS FILM ANTIHALATION

(Continued from preceding page)

upon temperature of the developer and the desired negative contrast.

Development time can be reduced to three minutes if D-72 developer is used, diluted 1 to 1 at 70° F. or four minutes at 65° F. The emulsion is sufficiently hard to develop at 70° F. without danger of softening.

For portrait and commercial work the DK-50 developer is recommended. Time of development at 65° F. is approximately ten minutes in a tank or seven to eight minutes in

a tray. Greater or less contrast can be obtained by increasing or decreasing the development time.

Eastman Super Ortho Press Film is not red sensitive, and is not recommended for classes of work which, obviously, require a panchromatic material. For all kinds of outdoor photography, and especially for sports events and Photoflash work, however, you will find no material more satisfactory than Eastman Super Ortho Press Film.

*It's real economy to use Eastman Prepared Developing Powders. They are always fresh, ready to add water and use. You save the bother of ordering a number of chemicals, and the time of accurate weighing. Order your developer powders ready prepared.*

### For the Difficult Job

## 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, \$98.00

*Extended Payments if Desired or 10% Cash Discount*

## EASTMAN KODAK STORES

# An Apochromat Lens...

MODERATELY PRICED



## THE COOKE PLANITAL LENS

THE Planital is an apochromatic lens of the highest quality and will be found of special value for copying, color separation and all critical work for the engraver, the illustrator and the commercial photographer. The moderate price will please you.

There is a Cooke Lens for every photographic need. An illustrated catalogue will be sent upon request, showing the sixteen series of Cooke Lenses available.

APPROXIMATE EQUIVALENT FOCUS INCHES	FULL APERTURE	PLATE COVERED AT FULL APERTURE		PRICE
		OBJECT AND IMAGE SAME SIZE INCHES	IMAGE HALF-SIZE OF OBJECT INCHES	
16½	F.12.5	18 x 16	15 x 12	\$217.75
19	F.12.5	22 x 17	18 x 14	235.00
24	F.15	24 x 20	22 x 18	319.50

*Available on Ten Days' Trial*

EASTMAN KODAK STORES

# NEW "NEWS" PHOTOFLASH LAMP

Prices Also Reduced on Three G-E Photoflood  
Lamps and Photoflash No. 20

**D**EVELOPMENT of a new all-foil-filled "news" Photoflash lamp—relatively small in size, but surprisingly high in effective light output—has been announced by General Electric Company.

While the new lamp—designated as G-E Mazda Photoflash Lamp No. 21—is specially designed to meet the exacting requirements of news cameramen, it is expected to prove popular with all photographers.

Flash characteristics of the new No. 21 are such as to permit sure and easy synchronization. Small as a standard 60-watt Mazda lamp, the "21" permits users to conveniently carry more of these bulbs in the pocket than does the present, larger No. 20 Photoflash lamp.

Despite its relatively small size, the new No. 21 emits a flash rated at 50,000 to 60,000 lumen-seconds, as contrasted to the 45,000 lumen-second flash of the larger No. 20 Mazda Photoflash lamp.

The new flash bulb is said to provide sufficient light to permit the taking of satisfactory pictures at distances up to 15 feet from subject when used with fast panchromatic film, such as Eastman Super Sensitive Panchromatic, with camera shutter set at 1/200 of a second, and lens set at *F.11*.

When used with the new high-speed super-type film such as Eastman Super Panchro-Press Film,

and the same camera settings, the new flash bulb provides sufficient illumination for taking pictures up to 30 feet from subject. A single No. 21 is sufficient for taking good pictures at distances up to 25 feet from subject, even when used with a box camera (lens at *F.11*), and with the new super-speed "Pan" film.

The new G-E MAZDA Photoflash Lamp No. 21 lists at 20 cents.

## Photolamp Price Reductions

A twenty per cent reduction in the list prices of three MAZDA Photoflood lamps, and a substantial reduction in the list price of MAZDA Photoflash lamp No. 20, effective December 1, likewise has been announced.

Photoflood lamps thus affected are: No. 1—reduced from 25c to 20c; No. 2—reduced from 50c to 40c and No. 4—reduced from a list price of \$2.00 to \$1.60.

The No. 20 Photoflash lamp is reduced from a list price of 25c to 22c.

If you are a commercial photographer, and have never made use of these lamps, especially the Photoflash, you are probably overlooking some very profitable business. Your light worries are at an end when you use Photoflash lamps. You can make exposures anywhere, with no thought of existing light conditions, and be sure of good results. Order a supply today.



NEGATIVE ON EASTMAN PORTRAIT PANCHROMATIC FILM



# KODABROM

THE  
DIFFERENT  
ENLARGING  
PAPER

**KODABROM** is the ideal paper for making prints for halftone reproduction, for photo finishing enlargements, and for all other commercial enlarging. It gives rich black tones, has wide exposure latitude, and unusual development speed. Made in seven grades, each in four contrasts. Eastman Kodak Company, Rochester, N. Y.

**KODABROM for Finer Commercial Enlargements**



# A NEW FILM

## EASTMAN SUPER ORTHO PRESS

THREE times the speed of Ortho Press, Eastman Super Ortho Press Film has fine grain, exceptional gradation quality, develops rapidly, is physically hardened, and can be inspected during development. It is ideal for football and similar outdoor sports, and it has the quality that especially fits it for Photoflash shots and many forms of studio work. Eastman Kodak Co., Rochester, N. Y.

### EASTMAN

### SUPER ORTHO PRESS

FOR BETTER COMMERCIAL OR NEWS PICTURES

*New Assortment Features*

# NEW HIGH SPEED EASTMAN FILM

*Snapshots at night  
...now easier than ever*



## FOR SNAPSHOTS AT NIGHT

Sensationally fast Kodak Super-XX Film and new Snapshots-at-Night Kits already in big demand. Order at once.

### No. 453 ASSORTMENT CONTAINS:

*(Note new low Lamp prices)*

Thirty rolls of Kodak Super-XX Film as listed below...six Snapshots-at-Night Kits...and Counter Display (illustrated above) which holds three of the Kits at one time and takes up but 10½ x 11 inches of counter space. Snapshots-at-Night Kits each contain two Kodak Handy Reflectors, Model C (15c a pair, retail), one No. 1 (20c retail) and one No. 2 (40c retail) Mazda Photoflood Lamp—for a unit value of 75c. This price does not include the Kodak Super-XX Film which the clerk adds and charges for at the time of sale.

6 rolls No. XX127 (Super-XX) Kodak Film @ 30c.....	\$ 1.80
6 rolls No. XX120 (Super-XX) Kodak Film @ 35c.....	2.10
6 rolls No. XX620 (Super-XX) Kodak Film @ 35c.....	2.10
6 rolls No. XX116 (Super-XX) Kodak Film @ 40c.....	2.40
6 rolls No. XX616 (Super-XX) Kodak Film @ 40c.....	2.40
6 No. 1 Mazda Photoflood Lamps @ 20c....	1.20
6 No. 2 Mazda Photoflood Lamps @ 40c....	2.40
6 pairs Kodak Handy Reflectors, Model C, @ 15c a pair.....	.90

Total retail value..... \$15.30

Suggested dealer-jobber's resale price. 10.20

No charge for 25 Snapshots-at-Night Instruction Leaflets or Counter Displayer.

KODAK SUPER-XX FILM—about four times as fast as ordinary film—is big news for picture takers. Snapshooting at night reaches new heights of ease and certainty, with any camera that takes this new film—even an inexpensive Brownie. A vigorous Eastman national advertising campaign is building up a powerful demand for Kodak Super-XX Film and Snapshots-at-Night Kits—and that means today is none too early to order your No. 453 Snapshots-at-Night Assortments. Details at left.

*Order Now from Your Usual  
Source of Eastman Supplies*

**EASTMAN KODAK COMPANY • ROCHESTER, N. Y.**



## *Protect Your Results*



**P**HOTOGRAPHIC processing depends almost entirely upon delicate chemical reactions for quality of results. That's why Eastman Tested Chemicals are produced under laboratory control, scientifically tested, and maintained at definite standards of strength and purity—to protect your photographic results. Eastman Kodak Company, Rochester, N. Y.

*Specify*

**EASTMAN TESTED CHEMICALS**



## OPAL QUALITY

### **SELLS THE LARGER PRINT—**

**M**AKE your portrait prints—any size you choose—on the paper which gives them every quality of the finest contact prints. Vitava Opal does just this. Fifteen attractive Opal grades to choose from. Eastman Kodak Company, Rochester, N. Y.

## VITAVA OPAL PAPER

**FOR ENLARGEMENTS OF CONTACT PRINT QUALITY**