

Catalogue of
Eastman Professional
Photographic Apparatus
and Materials

1927

CENTURY, F. & S., Cirkut,
Sterling and Crown products,
formerly manufactured by the
Eastman Kodak Company
(Folmer & Schwing Depart-
ment) are now made by

THE FOLMER GRAFLEX CORPORATION
ROCHESTER, NEW YORK

For sale by
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Century Studio Outfit No. 4A

SIZE 8 x 10

THIS outfit has been designed especially for the average or small studio where long focus lenses can not be used. Though compact, it is complete in every respect. The Century Studio Camera No. 4A with a bellows draw of 22 inches and 9 x 9 lens board, is provided with liberal swings, both vertical and horizontal. Now regularly fitted with a Sliding Ground Glass Carriage permitting ready making of a full 8 x 10 negative or of two 5 x 8 exposures on one film or plate. Regular equipment also includes one 8 x 10—5 x 7 Reversible Adapter Back with one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder.

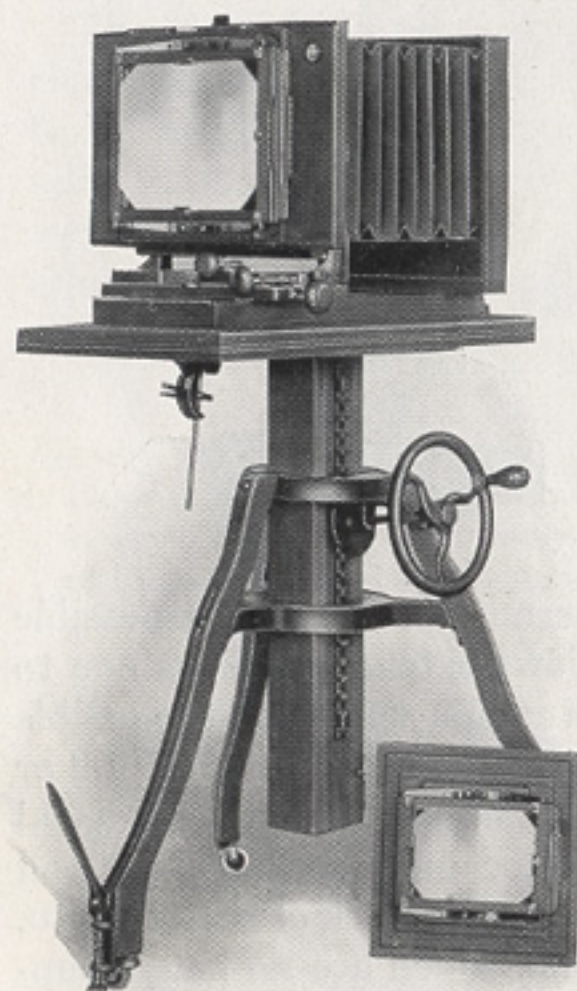
The stand is the Century No. 4A, described in detail on page 14.

PRICES

Century Studio Outfit No. 4A complete consists of an 8 x 10 Century Studio Camera No. 4A with Sliding Ground Glass Carriage No. 4A, one 8 x 10—5 x 7 Reversible Adapter Back, two wing kits for making two 5 x 8 exposures on the 8 x 10 or two 3½ x 5 exposures on the 5 x 7 film or plate, and one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder*, and the Century Studio Stand No. 4A \$150.00

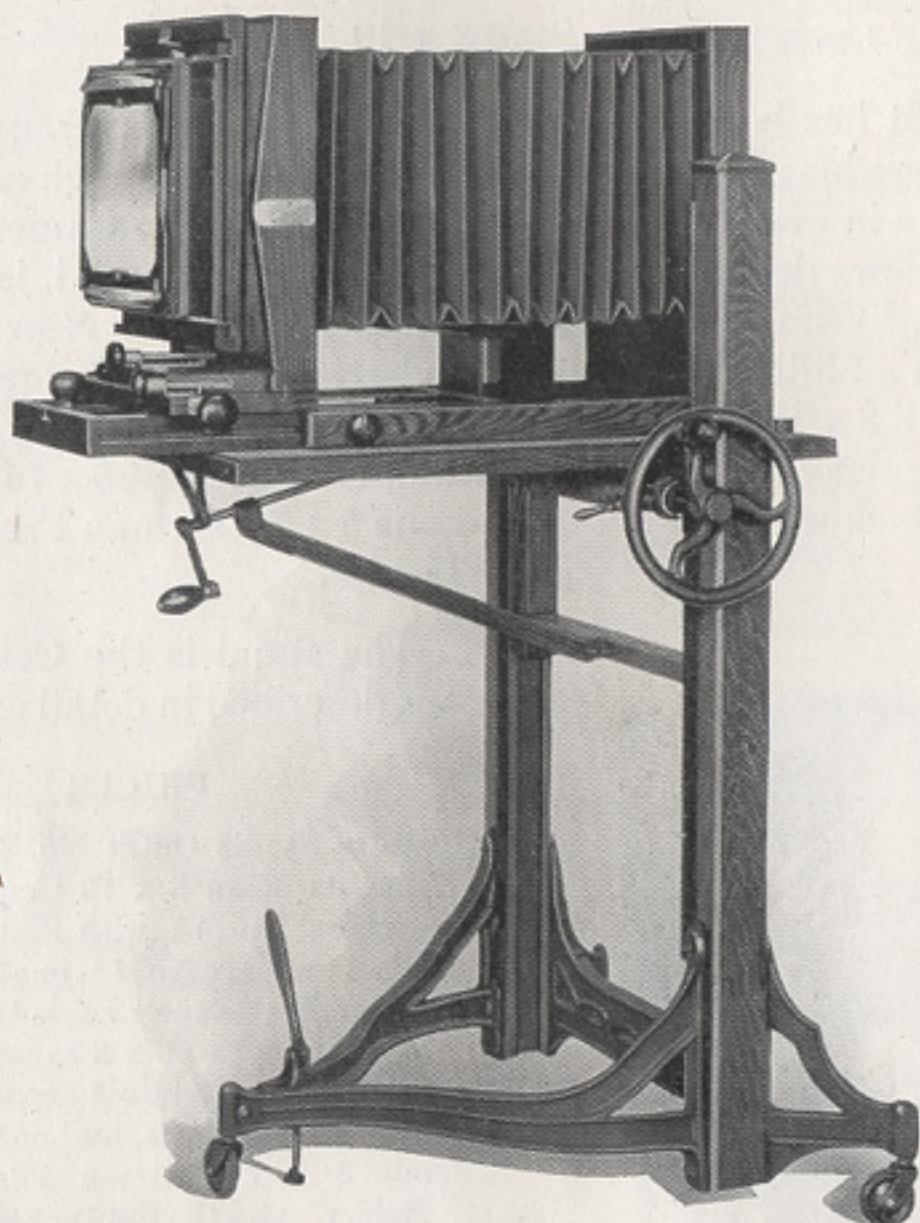
WHEN FURNISHED SEPARATELY

8 x 10 Century Studio Camera No. 4A with Sliding Ground Glass Carriage No. 4A, one 8 x 10—5 x 7 Reversible Adapter Back with two wing kits, and one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder* \$105.00
Extra Lens Board 9 x 9 1.75



*All Century Cameras and Outfits will be equipped with Film Holders unless otherwise specified. See page 43 for prices of Sliding Ground Glass Carriage and Adapter Backs.

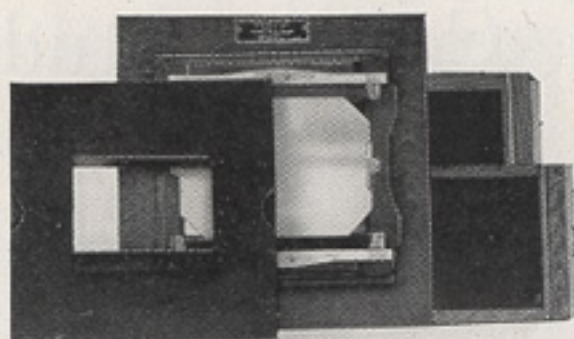
Century Studio Outfit No. 10A



THE versatility of this new camera permits of the widest possible scope of studio work. Its 36-inch bellows extension allows one to use extremely long focus lenses while its compactness makes possible the use of the shortest focus lenses that will cover an 8 x 10 film or plate. When extended the bellows are supported on a pedestal which offers no obstruction to closing the camera so that front and back sections meet. Thus the camera does the work of both the No. 7A and No. 9A Century Studio Cameras which are no longer supplied.

Speed and ease of operation are assured by refinements of construction characteristic of all Century cameras. Control knobs are handily placed, the mechanism is direct acting and any adjustment may be made by a few simple, quick motions.

The camera is supplied with Sliding Ground Glass Carriage with Reversible Ground Glass Back. This back takes the Eastman Film or Plate Holder and permits making a full 8 x 10 negative in vertical or horizontal position. Wing kits are also supplied for making two 5 x 8 exposures on one 8 x 10 or two 3½ x 5 exposures on one 5 x 7 film or plate when it is in a horizontal position. The sliding carriage permits the shifting of the film sufficiently to center it perfectly with the lens.



The camera is made of mahogany and cherry in dark flat finish, with brass metal parts in sand-blast finish giving it an appearance in keeping with its quality.

The stand is the Century Semi-Centennial with a maximum bed elevation of 49 inches and minimum of 14 inches giving it an exceptional range of adaptability. The minimum elevation is an especial advantage in child portraiture. Heavy springs counter-balance the weight of the camera so the camera is raised or lowered with little effort. The stand also has a dark mahogany finish to correspond with the camera.

PRICES

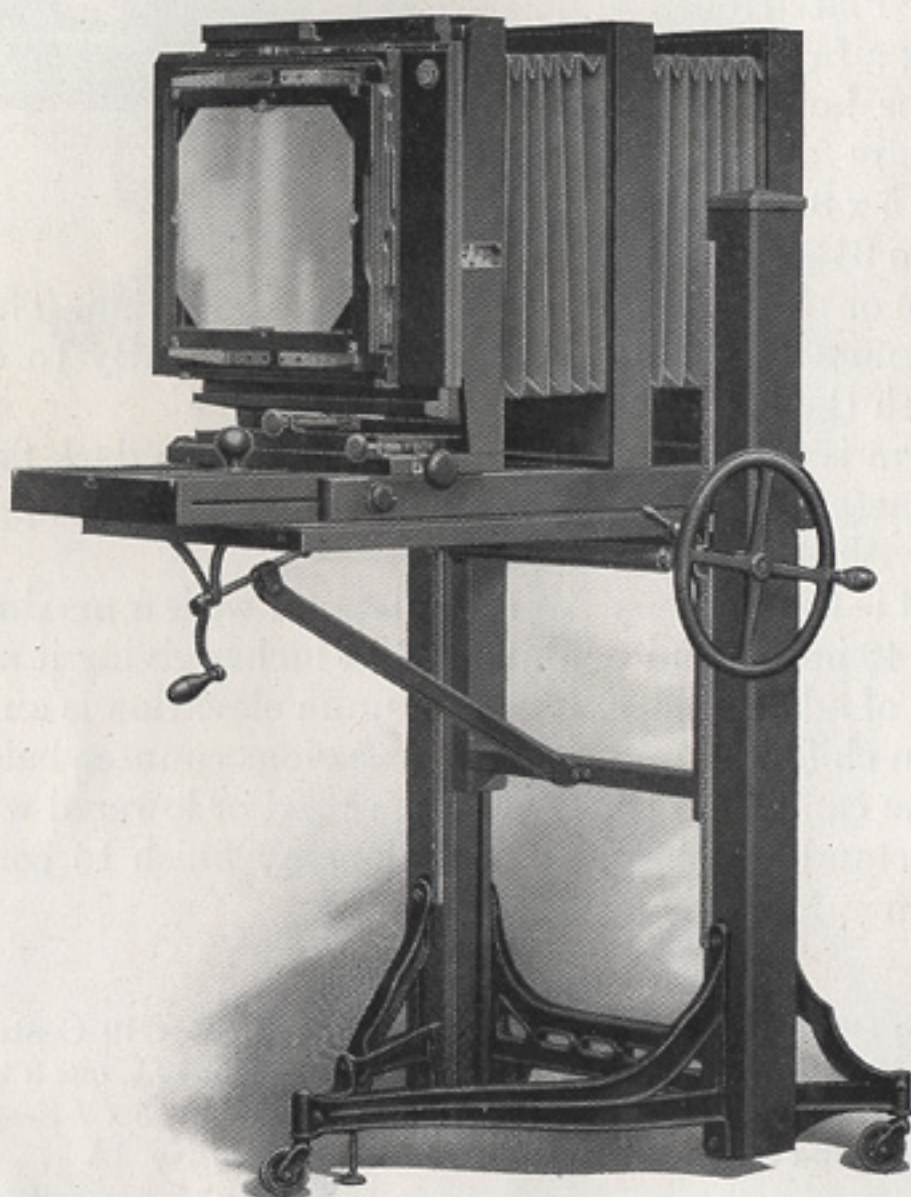
Century Studio Outfit No. 10A complete consists of the 8 x 10 Century Studio Camera No. 10A with Sliding Ground Glass Carriage No. 10A, one 8 x 10—5 x 7 Reversible Adapter Back, two wing kits, one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder and the Century Semi-Centennial Stand No. 1A . . . \$180.00

WHEN FURNISHED SEPARATELY

Century Studio Camera No. 10A with Sliding Ground Glass Carriage No. 10A, one 8 x 10—5 x 7 Reversible Adapter Back, two wing kits and one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder	\$120.00
Extra Lens Board, 9 x 9	1.75

Century Studio Outfit No. 8A

SIZE 11 x 14

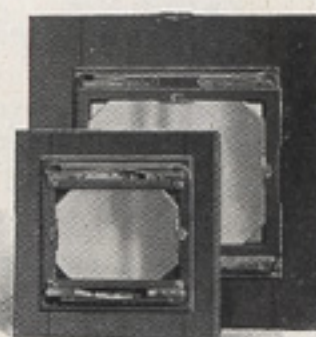


AN outfit adaptable to the most varied and exacting work, in size as well as in the completeness of its equipment. A negative size of 11 x 14 inches; a 10 x 10 lens board, ample for the largest portrait lenses, and a bellows draw of 43 inches adapting it to lenses of extremely great focal length.

In spite of its size, however, it is as easily operated as smaller cameras. Large focusing knobs on each side of the camera facilitate focusing while metal rollers insure an easy movement of the camera back. A turn of the draw knob in the center of the bed locks the camera in position when properly focused.

The camera is provided with both vertical and horizontal swings, actuated by the dependable worm-screw movement.

The sliding ground-glass carriage takes 11 x 14 Sterling Film or Plate Holders, and the carriage is furnished with one 8 x 10 and one 5 x 7 adapter back which takes either 8 x 10 Eastman Film or Plate Holders. The spring-actuated ground-glass back fitted to this sliding carriage is reversible, and three wing kits are supplied for making two 7 x 11 exposures on the 11 x 14, two 5 x 8 exposures on the 8 x 10, or two 3½ x 5 exposures on the 5 x 7 film or plate. If desired, interchangeable backs can be secured, permitting the use of 6½ x 8½ or 5 x 7 holders with the 11 x 14 sliding carriage.



THE 11 x 14-8 x 10 AND
8 x 10-5 x 7 REVERSIBLE
ADAPTERS

The stand upon which the camera rests is the Century Semi-Centennial described on page 14. Like the camera, this part of the outfit is constructed to prevent friction in operating. The mechanism is simple and certain in action. Improvements in this stand have made it unusually strong and free from vibration.

It is so perfectly counter-balanced that no effort is necessary to raise or lower the camera. The felt covered platform on this stand may be elevated 49 inches from the floor or brought down to within 14 inches giving a range to meet every condition.

PRICES

Century Studio Outfit No. 8A complete consists of an 11 x 14 Century Studio Camera No. 8A with one Sliding Ground Glass Carriage No. 8A, one 11 x 14—8 x 10 and one 8 x 10—5 x 7 Reversible Adapter Back, three wing kits described above, one 11 x 14 Sterling Film or Plate Holder,* one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder* and the Century Semi-Centennial Stand No. 2A. Price complete as above \$275.00

WHEN FURNISHED SEPARATELY

Century Studio Camera No. 8A with Sliding Ground Glass Carriage No. 8A, one 11 x 14—8 x 10 and one 8 x 10—5 x 7 Reversible Adapter Back, three wing kits described above, and one 11 x 14 Sterling Film or Plate Holder* and one 8 x 10 and one 5 x 7 Eastman Film or Plate Holder.*
Price complete as above \$210.00
Extra Lens Board, 10 x 10 2.00

*All Century Cameras and Outfits will be equipped with Film Holders unless otherwise specified. See page 43 for prices of Sliding Ground Glass Carriage and Adapter Backs.

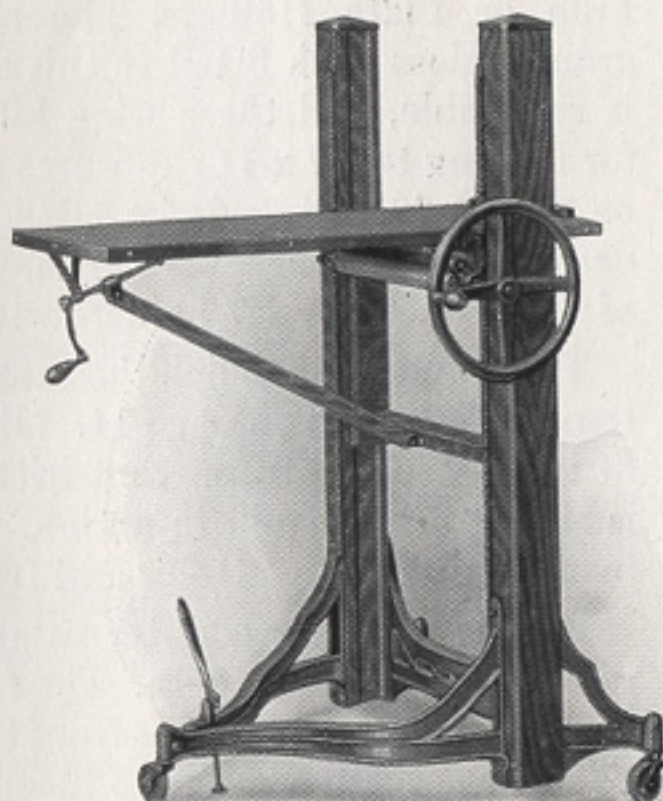
NOTE—The letter "A" indicates the new dark finish. In ordering parts for light-finished outfits omit the letter "A" and order only by number.

Century Semi-Centennial Stand

THE Semi-Centennial Stand has never been equalled in range of adaptability. Its bed may be elevated to a height of 49 inches or dropped to within 14 inches of the floor, an especial advantage in child portraiture as the lens may always be centered on the subject without the necessity of tilting the camera. In addition the platform of the stand may be tilted by an easily operated screw adjustment. The camera platform is supplied in two lengths, 30 and 37 inches, depending upon the camera to be used.

The platform is raised and lowered by rack and pinion and the weight of the camera is balanced by heavy springs so that the platform in motion seems practically self-propelled.

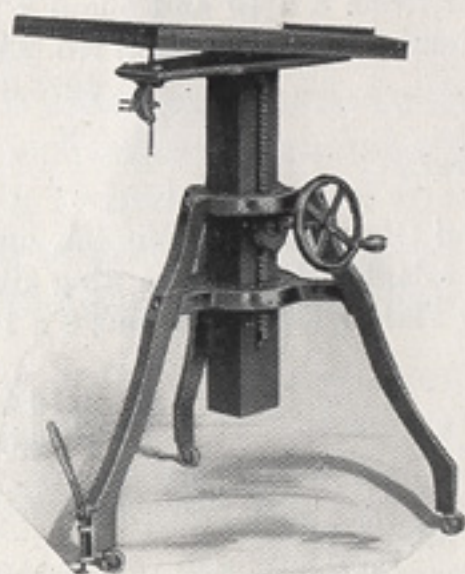
The wide-spreading triangular metal base is fitted with three noiseless casters and a jack. Floor space occupied, 29 x 33 inches. Finish—dark mahogany. Platform covered with brown felt.



PRICES

Century Semi-Centennial Stand No. 1-A with platform, 30 x 17 inches, for 8 x 10 cameras	\$60.00
No. 2-A with platform 37 x 17 inches, for 11 x 14 cameras	\$65.00
Extra complete Casters, each	1.00

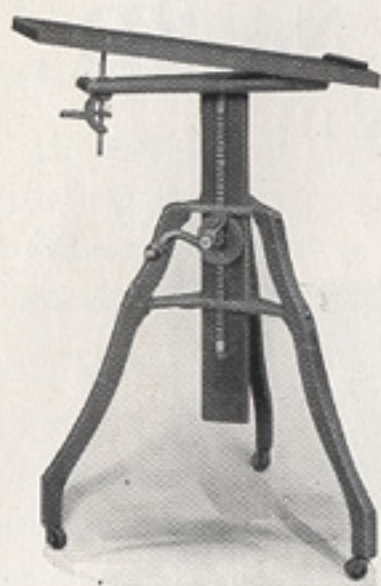
No. 4A Century Studio Stand



THIS stand is very simple, strong and durable. It is raised and lowered by a positive self-locking spiral device. The stand rests upon three felt casters, and is equipped with the floor-gripping Century Camera Jack operated by the foot. The top is covered with felt and is fitted with the Century Automatic Tilting Device. Made of hard wood, dark mahogany stained; metal parts enameled.

PRICES

Century Studio Stand No. 4A	\$45.00
Extra Casters for replacement, each	1.00



No. 3A Century Studio Stand

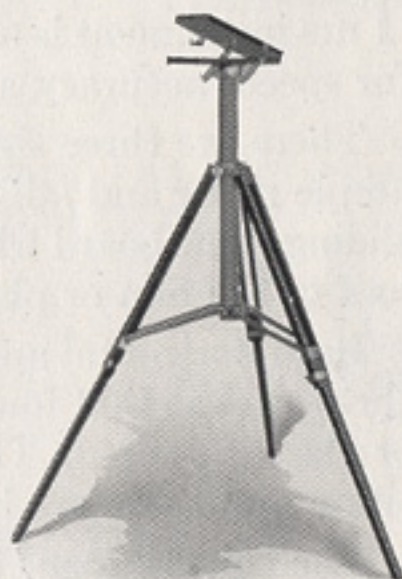
MADE of hard wood with cherry finish, and black enameled metal parts. The stand is raised and lowered by a self-locking spiral. The top is covered with felt and provided with a simple tilting device exceedingly easy to operate. When the camera is to be tilted forward the rear of the top is simply lifted to the desired point, where it locks and remains in position until released by a slight pressure of the thumb.

PRICES

Century Studio Stand No. 3	\$30.00
Extra Casters for replacement, each	1.00

Folmer Compact Stand

FOR commercial work or home portraiture this stand will immediately appeal to the photographer who appreciates good equipment. It is strong, rigid and extremely light in weight. It may be raised to 53 inches or dropped to 26½ inches from the floor. The center post is a hollow brass tube sliding in aluminum castings while metal braces firmly hold the legs. The felt covered revolving top is 6¾ x 9½ inches and may be tilted and locked at any angle up to 90°, at which point it may be used for vertical pictures. Its metal parts are sand blasted and finished in bronze, the woodwork in mahogany. The weight complete is six pounds and twelve ounces.



Folmer Compact Stand	\$22.00
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Century Camera Stand Jack

THIS jack is a useful device for locking the stand rigidly in position to prevent any movement. When the lever is pressed down by the operator's foot, the rear caster is removed from the floor and the weight transferred to the base of the jack.

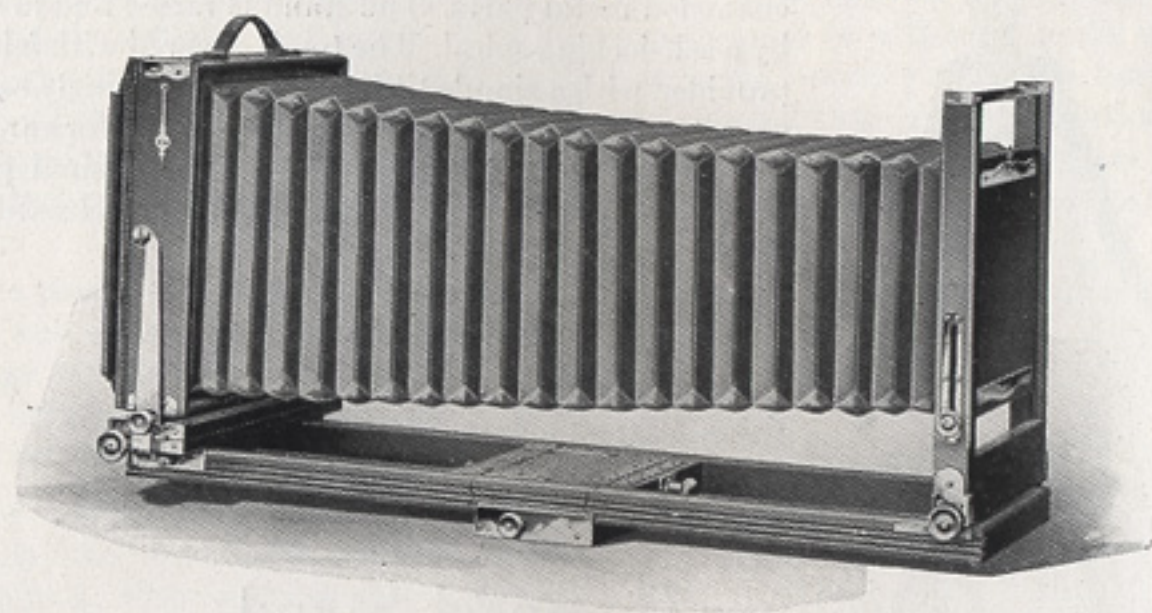
Century Camera Stand Jack	\$1.60
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Eastman View Camera No. 2D

5 x 7

8 x 10

7 x 11



THIS instrument is unusually complete in adjustments which make for speed, accuracy and convenience of operation.

There are three sizes, and all have removable front boards with ample rising and falling movements, but the 7 x 11 has a 13½-inch sliding front board which permits the centering of the lens on either half of the film or plate when two 5 x 7 negatives are being made.

Both horizontal and vertical cut-out boards are supplied with all three sizes so that four different negatives may be made on one film or plate if desired. The reversible back provides for proper composition and there are liberal horizontal and vertical swings.

The camera focus can be adjusted from both front and rear by rack and pinion, each element traveling from end to end of the long double extension. Since the back can be racked up as close to the front as desired, lenses of the widest angle can be used.

A sliding tripod block is provided which will travel the full length of both extensions. By this arrangement the back of the camera may be supported directly above the tripod, or the weight distributed, as the operator may wish. As the lens may also be centered in one spot, directly over the tripod, a series of panoramic negatives may be made that will match perfectly.

The bellows is made of a fine grade of red morocco leather, and a spring arrangement, working automatically, prevents it from sagging at any position.

THE large milled-head nuts that control the various adjustments are on the right side, while the binding nuts are on the left.

A novel bolt locks the extensions together firmly when merely pushed in and given a quarter turn. The front extension is attached to the camera by a piano hinge, while the back extension, which is detachable, is made rigid by two clamps.

The camera is made of dark mahogany, flat finished, with metal parts in sand blast finish. The extensions are of cherry on account of its greater strength. A strong fiber case is furnished which will accommodate camera, six film or plate holders, tripod and focusing cloth.

	5 x 7	8 x 10	7 x 11
Bellows draw	23 in.	29½ in.	31 in.
Weight	7 lb.	11¼ lb.	15½ lb.
Lens board	4½ x 4½ in.	6 x 6 in.	13½ x 6¼ in.
Size closed	11¾x9⅞x5¾"	14⅞x13x5¾"	16x13½x8¼"

PRICES

	5 x 7	8 x 10	7 x 11
Eastman View Camera No. 2-D with Carrying Case and one Eastman Film or Plate Holder*.....	\$60.00	\$70.00	\$72.00
Extra Fibre Carrying Case	11.00	12.00	
Extra Carrying Case (canvas) with web shoulder straps.....			9.50
Extra Lens Boards.....	.90	1.10	3.00
Extra Eastman Film or Plate Holders*.....	2.50	3.00	3.00

Eastman View Camera, 11 x 14

AN excellent 11 x 14 camera of strong and substantial construction for making 11 x 14 negatives. Bellows draw 37 inches. Lens board—5¾ x 5¾. Outside dimensions closed—19⅜ x 17⅞ x 5⅞. Weight—14 pounds. Front and back focus.

PRICE

Eastman View Camera, with carrying case and one Sterling Film or Plate Holder*	\$125.00
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*Film Holders will be supplied with Eastman View Cameras unless otherwise specified.

NOTE—The letter "D" indicates the new dark finish. In ordering parts for light-finished outfits, omit the letter D and order only by number.

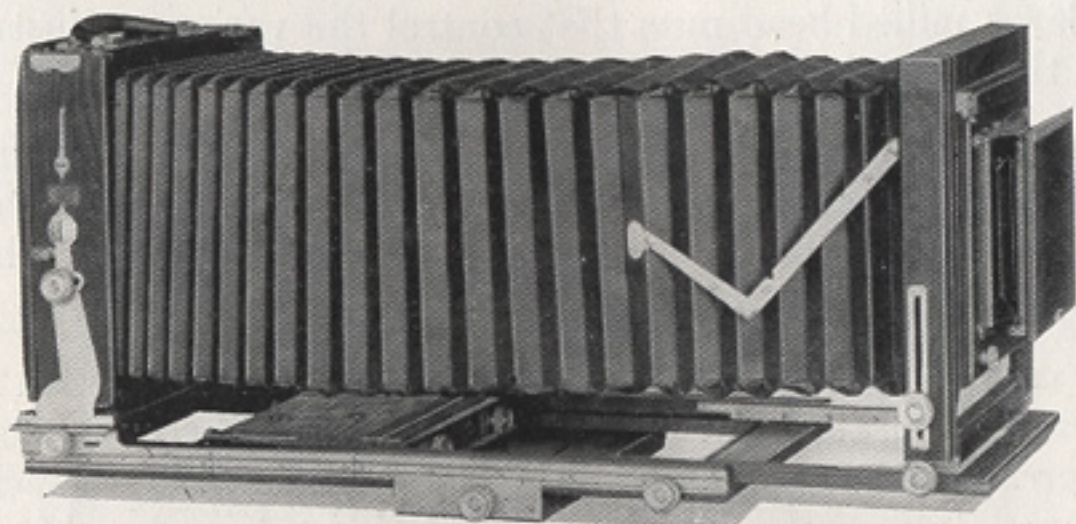


FIGURE I: Camera fully extended, 30 inches

Eastman Commercial Camera

THIS 8 x 10 camera, designed specially for commercial work, has new and distinctive features that adapt it to an exceptionally wide range of usefulness as compared with other commercial cameras. In fact it replaces special equipment, formerly necessary for unusual work, without sacrificing the all-around ability you want every day.

Its construction is exceptionally rugged throughout. There are strong metal supports, metal reinforcements and metal tracks in bed rails. But most impressive of its many advantages is the unique feature which makes it possible to correct bad drawing and avoid exaggerated distortion when photographing an object close up and at an angle.

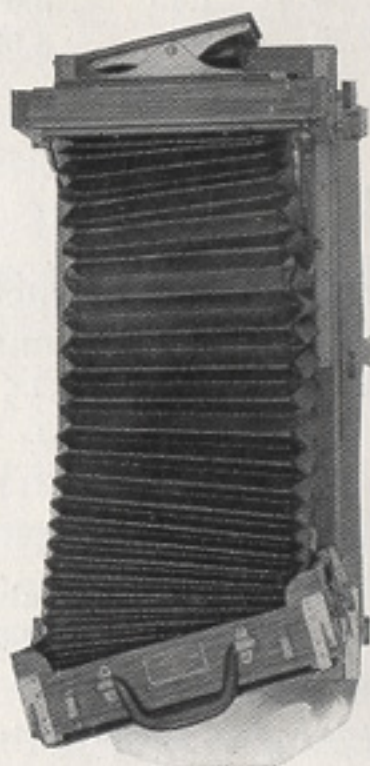


FIGURE II: Top view of camera showing swings in position for avoiding distortion.

With other cameras, to swing the back necessitates stopping the lens down to secure depth of focus. With the Eastman Commercial, the bellows-enclosed, extension lens board will swing at the same angle as the back, keeping the axis of the lens at right angles to the plane of the film or plate. This obviates the necessity for stopping down when lenses of sufficient covering power are used.

For example in photographing an automobile to show the front and side, from a

close-up position, the exaggerated foreshortening, particularly noticeable in the wheels, is avoided. This advantage applies to all other subjects which are photographed in perspective.

The Eastman Commercial Camera has a thirty-inch bellows with spring operated bellows support, rigid locking bed, horizontal sliding front board, spring locking, rack and pinion operated rising front and rising lens board.

Both horizontal and vertical swings of the camera back and lens front are exceptionally great—fifteen degrees each way from normal, a sliding tripod block permits centering the weight of the camera and a plush filled channel in the camera back insures light-tight contact with holders.

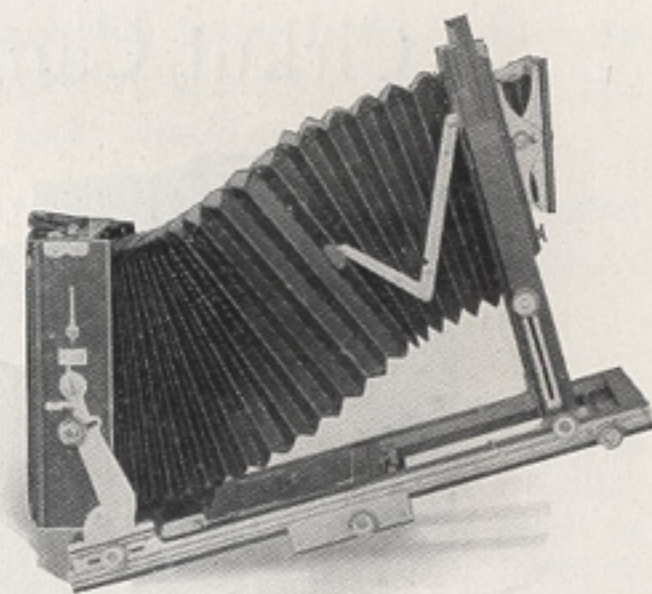


FIGURE III: Camera in position for making pictures at an elevation

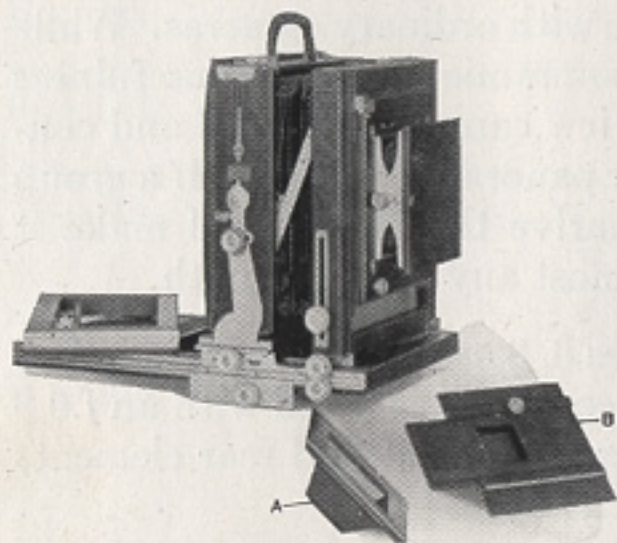


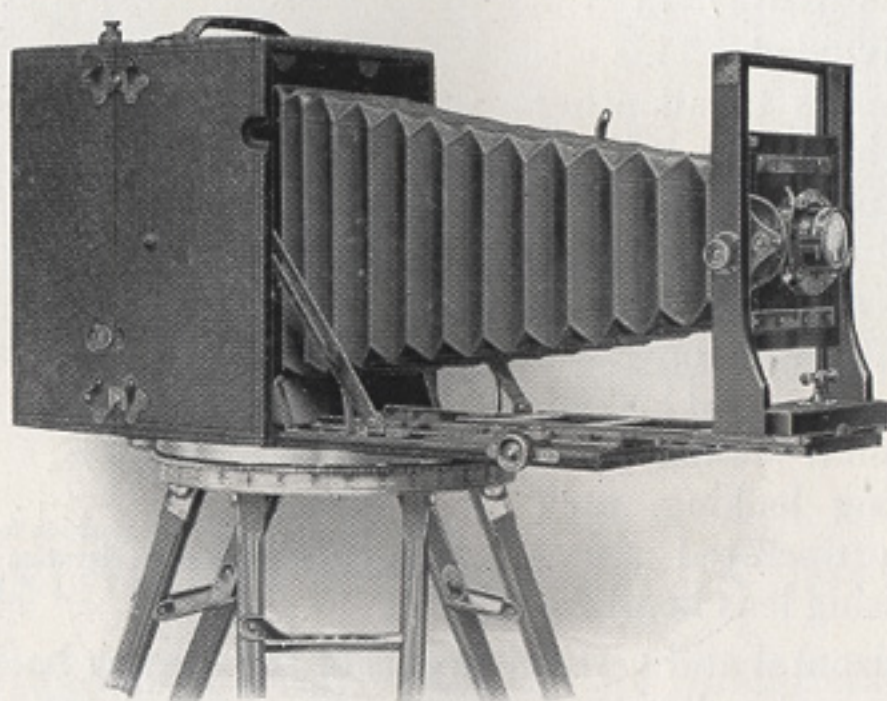
FIGURE IV: The camera ready for extreme wide angle pictures, and extra lens boards

A regular lens board 6 x 6 inches and the special swinging lens front are supplied with the camera. Two extra lens boards are sold as accessories to replace the swinging lens front when the camera is used for extreme wide angle work. See Figure IV. The board marked "A" for short focus lenses, projects inside the bellows. The board marked "B" serves as a rising front for "skyscraper" pictures. The No. 6 Packard shutter is recommended but not furnished.

PRICES

	8 x 10
Eastman Commercial Camera	\$140.00
Fibre Carrying Case	12.00
Recessed Lens Board "A" with 2 x 2-inch center	2.50
Sliding Lens Board "B" with 2 x 2-inch center	5.00

Cirkut Camera No. 10



THE Cirkut camera has opened up an unlimited field for highly profitable pictures because of its unusual adaptability to a great variety of work that can not be made with ordinary cameras. While it is, strictly speaking, a revolving panoramic camera, its usefulness begins exactly where the ordinary view camera leaves off and continues beyond the range of any other panoramic camera. If a group or landscape crowds an 8 x 10 negative the Cirkut will make it 8 x 12 or 8 x 14 or 8 x 16 or on to almost any desired length.

The No. 10 Cirkut makes negatives 6, 8 or 10 inches in width and takes film rolls from 4 to 20 feet in length. It is fitted with an *f*.6.8 convertible lens of 10½ inches focus. The front and rear elements have foci of 24 and 18 inches respectively.

In this camera there is the choice of both width and length of negative, while the convertible lens permits the operator to choose from three sizes of image, depending upon the lens combination used. A scale on the rim of the tripod head indicates the length of negative necessary to include all of a group or landscape and the point to close the exposure. An exposure release is turned to start and stop the exposures, an indicator shows how much film has been used and the pressing of a button punctures the film to indicate a dividing line between exposures so they may be cut apart.

A governor controls the speeds which range from $\frac{1}{2}$ to $\frac{1}{12}$ second for any portion of the negative, the speed at which the exposure is made depending upon light conditions.

The front board swings and may be raised or lowered and locks automatically. A ground glass screen is provided for accuracy in composition and focusing.

PRICE

No. 10 Cirkut Camera taking 6, 8 or 10-inch film, size 9 x 11 x 12 inches, weight 49 lbs., 27-inch bellows draw, 4 x 4-inch lens board, Turner-Reich Convertible Anastigmat Lens Series II in Double Valve Shutter and items listed in Note (*) \$405.00

*NOTE—With this camera are included, Cirkut gears for regulating speed, Cirkut Tripod head and Professional Tripod legs. Two carrying cases are furnished. The Cirkut Tripod head will also fit the 12-foot tripod.

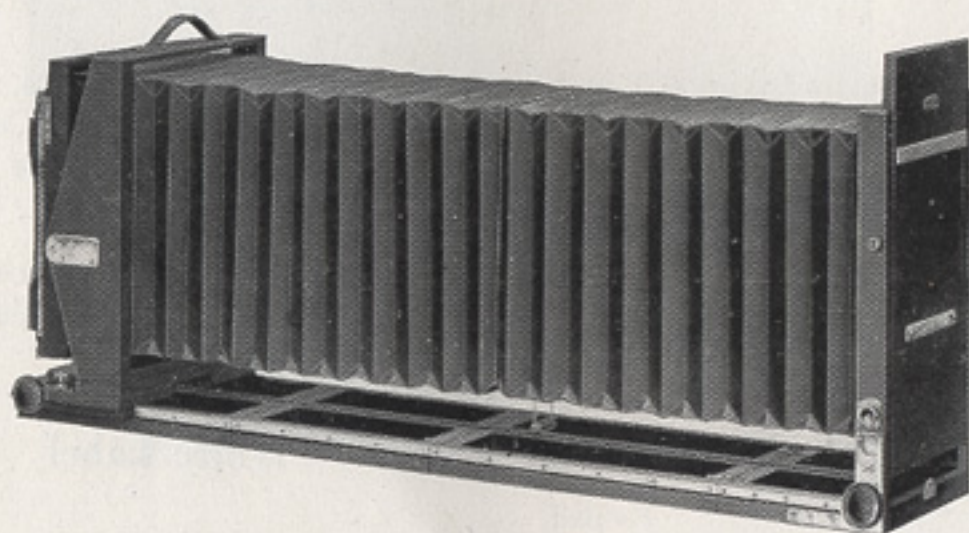
Film for No. 10 Cirkut Camera—White Label

	Per Roll		Per Roll
6 in. x 5 ft.	\$1.45	8 in. x 20 ft.	\$7.60
6 in. x 10 ft.	2.90	10 in. x 4 ft.	1.90
6 in. x 15 ft.	4.35	10 in. x 6 ft.	2.90
8 in. x 5 ft.	1.90	10 in. x 10 ft.	4.80
8 in. x 10 ft.	3.80	10 in. x 15 ft.	7.20
8 in. x 15 ft.	5.70	10 in. x 20 ft.	9.60

Film for Cirkut Outfits Nos. 6 and 8 cannot be used in the No. 10 Cirkut Cameras nor can film for Cirkut Camera No. 10 be used in Cirkut Outfits Nos. 6 and 8.

F. & S. Commercial Camera

HERE is a camera built to cover the widest possible range of studio or outdoor commercial photography. The front board has an extreme rising and falling movement which is aided by the large square bellows, also by the extremely great swings at the back of the camera.



The 8 x 10 camera has a 42-inch bellows extension, the 11 x 14, 54 inches and the bed is in four sections, each with a tripod plate so that long or short focus lenses may be used or the camera supported by two tripods.

The camera is made from selected mahogany and cherry, finished in hard oil and metal parts in dull finished brass.

Dimensions closed: 8 x 10— $8\frac{3}{4}$ x 13 x 17. Lens board: 7 x 7. Weight: 34 lbs.; 11 x 14— $10\frac{1}{4}$ x 17 $\frac{1}{4}$ x 22. Lens board: 8 x 8. Weight 53 lbs.

PRICES

Commercial Camera, including Carrying Case and one Sterling Film or Plate Holder*	8 x 10	11 x 14
Extra Sterling Film Holders, each	\$150.00	\$210.00
Extra Sterling Plate Holders, each	4.50	9.00
Extra Lens Boards, each	4.50	9.00
	1.25	1.50

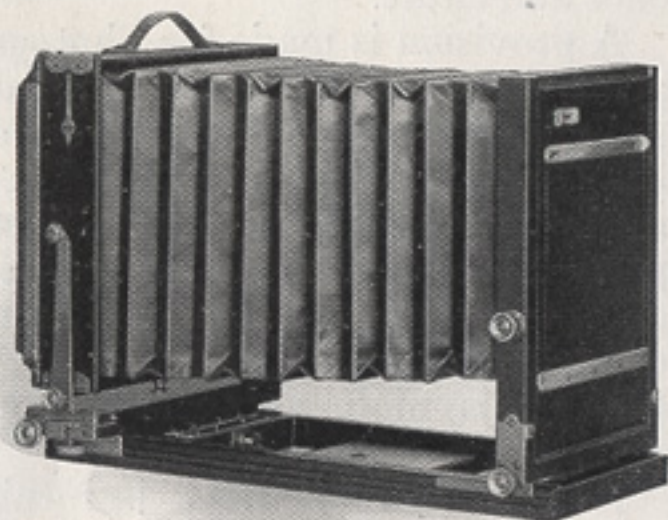
*Film Holder will be supplied with this camera unless otherwise specified.

Eastman Home Portrait Camera No. 3

THIS is a decidedly practical 8 x 10 camera for home portraiture, the special features that adapt it to this work being its extra large bellows and a 7 x 7-inch front board; large enough to accommodate as large a portrait lens as would be used for such work.

The entire front of the camera racks up and down and locks at any point, the movement being entirely independent of the bellows. Ample double swings are provided with quick acting adjustments and locks.

There are two tripod blocks, the second one being located in the center of the hinged bed. The bed folds against the front of the camera and is held by a sliding catch. When the camera is set up the bed is locked to the base of the camera by a quarter turn of the bed bolt. The back is reversible, the bellows is leather, the draw is 20 inches and the camera is finished in dark mahogany with brass parts in sand blast finish.



PRICES

Eastman Home Portrait Camera No. 3, 8 x 10, including one Eastman Film or Plate Holder and canvas carrying case for camera and six holders	\$ 70.00
Extra Canvas Carrying Case for camera and six holders	9.00
Extra Canvas Carrying Case for Camera, Sliding Ground Glass Carriage and six holders	9.00
No. 3 Home Portrait Sliding Ground Glass Carriage	20.00
8 x 10—5 x 7 Reversible Adapter Back	16.00
No. 36 Kodak Anastigmat Lens, 8 x 10, f.4.5, 12-inch focus in barrel with Iris Diaphragm	150.00
Do., fitted with No. 5 Compound Shutter	187.50
Folmer Compact Stand (see page 15)	22.00
Extra Lens Boards, each	1.25

Eastman Clinical Camera Outfit

SIZE 5 x 7

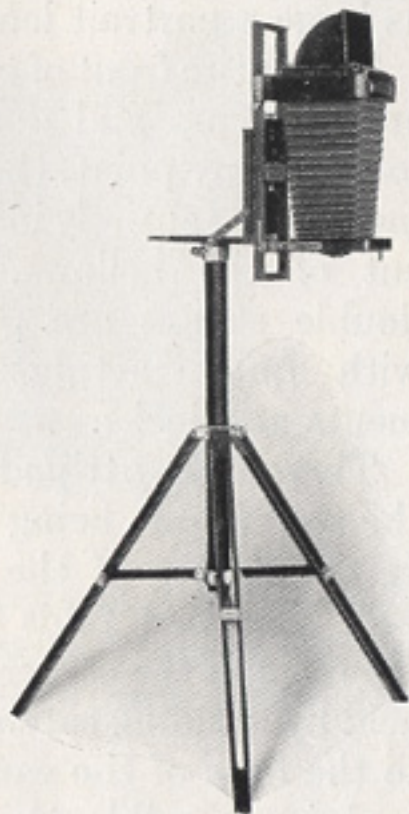
THE use of photography as a means of clinical record has led to the development of the Eastman Clinical Camera, by the use of which the doctor, surgeon or pathologist may make picture records so simple of interpretation as to need but very little explanation.

This camera allows the fullest utilization of photography with the minimum of experience and effort.

A provision is made for photographing to a definite scale by setting the camera to a point on the scale on the camera bed and moving the camera on its tripod back and forth until the subject is in focus. When a second picture is to be made of the same subject the camera is set to the same scale, and a series of pictures made in this way over a period of time is more valuable for purposes of comparison.

A Lantern Slide Back is furnished with which lantern slides may be made from negatives made with the Clinical Camera or from Radiographs.

The Enlarging Back also permits of enlarging from 5 x 7 negatives. An enlarging easel however is not furnished.



CAMERA READY FOR LANTERN
SLIDE MAKING

PRICES

Eastman Clinical Camera Outfit including 5 x 7 Clinical Camera, Kodak Anastigmat lens *f*.7.7, 8 in. focus, in No. 2 Kodamatic Shutter; one double 5 x 7 Eastman Film or Plate Holder; one Lantern slide back, one Enlarging Back with Illuminator, Clinical Stand with tilting top and two Floodlights described on page 49 \$180.00

PARTS SUPPLIED SEPARATELY

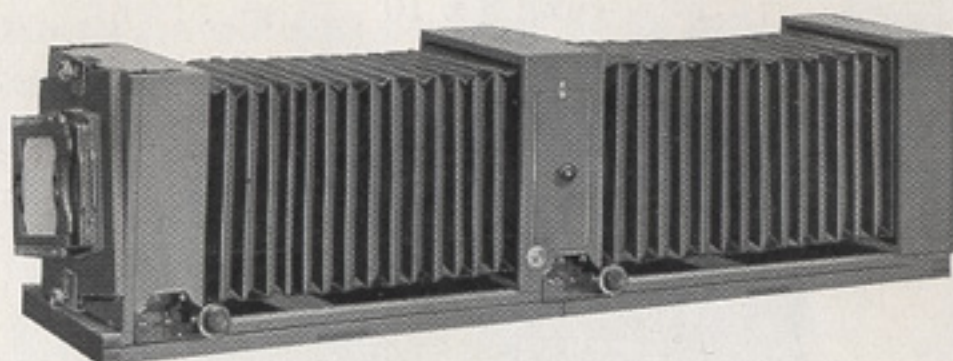
5 x 7 Camera only without lens \$70.00
Kodak Anastigmat Lens *f*.7.7, 8-in. focus fitted to No. 2 Kodamatic Shutter 37.50

Clinical Camera Stand \$22.00
Lantern Slide Back 14.00
Enlarging Back 14.00
Eastman Floodlight 20.00
Extra lens board, 4 1/4 x 4 1/450



CAMERA READY FOR ENLARGING

Century Lantern Slide Camera



THIS is a very convenient camera built specially for the making of lantern slides. The instrument has a bellows capacity of 36 inches. The front is fitted with spring-finger kits for holding negatives varying in size from the capacity of the camera, 5 x 7, to $3\frac{1}{4}$ x $4\frac{1}{4}$.

The center compartment is fitted with a lens board which can be removed and placed in the front of the camera, when the instrument is used for copying purposes. The back regularly furnished is fitted with a $3\frac{1}{4}$ x 4 lantern slide holder. This back is adjustable in any position, either rising or oscillating, designed to bring any oblique lines in the negative into correct position on the lantern slide. For those who wish to make 5 x 7 copies or positives, an extra back is available including a 5 x 7 Eastman Film or Plate Holder.

Focusing is done by means of a heavy knob engaging the rack and pinion. The movement of the center compartment is similarly controlled. Lock nuts hold the section securely in any desired position.

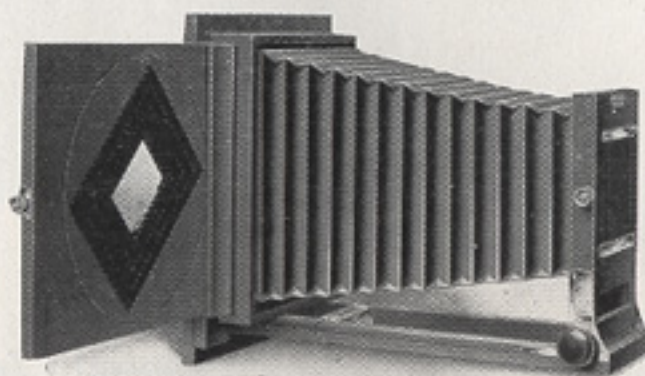
Outside dimensions when closed: $18\frac{1}{4}$ x $10\frac{1}{4}$ x $9\frac{1}{2}$; weight: 13 lbs.; lens board: 5 x 7.

PRICES

Century Lantern Slide Camera, including one Lantern Slide Back, one $3\frac{1}{4}$ x 4 Double Lantern Slide Holder, one Interchangeable Lens Board, two Spring-Finger Kits	\$70.00
5 x 7 Back, including one 5 x 7 Eastman Film or Plate Holder	11.00
$3\frac{1}{4}$ x 4 Lantern Slide Plate Holders, each	3.00
5 x 7 Eastman Film or Plate Holders, each	2.50
Extra Lens Board	1.20

Revolving Back Enlarging Camera

SIZE 8 x 10



THIS is a very practical enlarging camera having a revolving negative carrier operated by a rack and pinion, which, with its sliding motion and the rising and falling front of the camera, makes it a simple matter to adjust the image on the paper easel. The carrier is fitted with nested kits down to $3\frac{1}{4} \times 4\frac{1}{4}$, the front has a convenient focusing knob, the front board is $5\frac{1}{2} \times 5\frac{1}{2}$ inches and the bellows draw, 22 inches.

Any suitable light may be used, a very convenient one being the M-shaped tube outfit furnished by the Cooper-Hewitt Electric Company.

To set the camera in position for enlarging, an opening $10\frac{1}{2} \times 10\frac{1}{2}$ is cut in the dark-room partition, centered about four feet from the floor and the camera attached to the partition so that the back covers the opening.

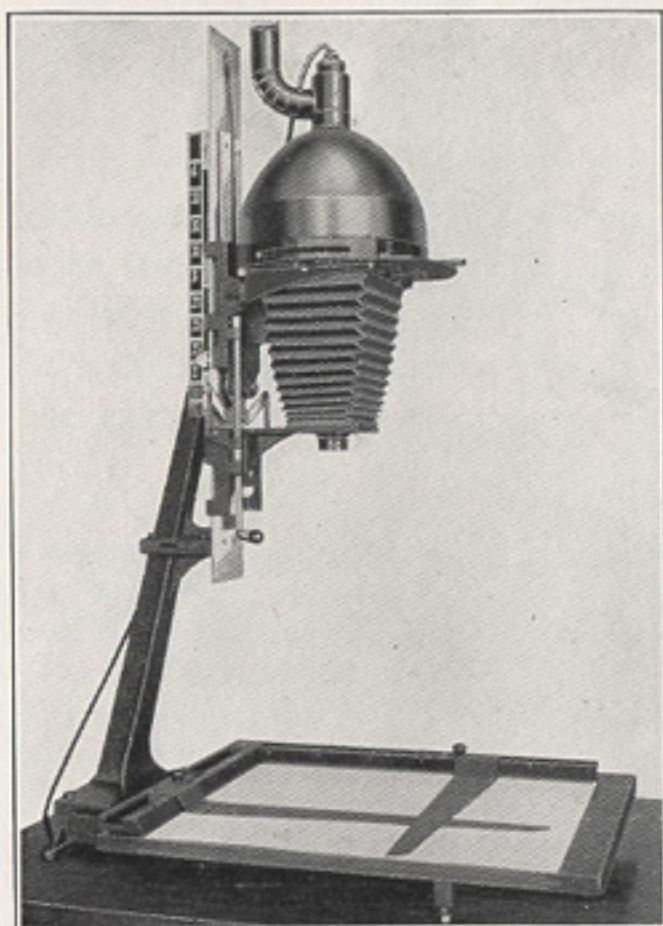
The light is placed outside the dark-room and the enlargement projected upon a movable easel inside the dark-room. By moving the easel back and forth and adjusting the focus of the camera, enlargements may be made of any size within the capacity of the easel.

PRICES

Revolving Back Enlarging Camera, 8 x 10, without lens, including revolving back negative carrier with $6\frac{1}{2} \times 8\frac{1}{2}$, 5×7 , 4×5 , $3\frac{1}{4} \times 4\frac{1}{4}$ spring-finger kits, and one sheet of flashed opal glass	\$45.00
Extra Lens Board, $5\frac{1}{2} \times 5\frac{1}{2}$80

Eastman Auto-Focus Enlarger

THE Eastman Auto-Focus Enlarger offers to the photographer or photo finisher the advantages of projection printing in an outfit that sells at an exceptionally attractive price. It takes negatives



5 x 7 inches and smaller, enlarging from 1½ to 4 diameters, the maximum print size being 20 x 28 inches.

The camera moves on an upright track and is counter-balanced by a spring tape. A specially designed cam on the standard maintains accurate focus at all times. A slight pressure on the operating handle moves the camera up or down to change the image size—a half turn locks it in place.

The negative holder accommodates film or plate negatives 5 x 7 or smaller and four masking slides are readily adjusted to mask out any portion of the negative. The paper holder has

movable masking arms for prints up to 20 x 28 inches and a margin gauge is adjustable for white margins from ¼ to 2½ inches.

The lens is the Eastman Anastigmat f.4.5, 7½-inch focal length and the 250-watt Projection Mazda Lamp, two of which are furnished, is in a thoroughly ventilated lamp house. A foot switch controls the light while the enlarger will stand on a bench or table of as small dimensions as 26 x 30 inches. Overall height of machine extended is 69 inches, width, 29 inches, depth, 29 inches.

Eastman Auto-Focus Enlarger, complete, including 5 x 7 camera with Eastman f.4.5 Anastigmat lens, two 250-watt lamps, paper holder, foot switch and electric cord.		\$175.00
Eastman Diffusing Discs, set of three		25.00
Supplied separately, each		10.00

Eastman Projection Printer

No. 2—8 x 10



THE Eastman Projection Printer has come to be so well known and so generally used that a detailed description of its operation is no longer necessary. The fact that the projected image is always in focus and that it is only necessary to raise or lower the camera on its swinging arms to change the image size, makes enlarging almost as simple and rapid a process as contact printing.

The camera is fitted with the Eastman Anastigmat Lens $f.4.5$ and when softness is desired this is secured with Diffusing Discs which

are a part of the outfit. An adjustable masking device in the lamp-house permits one to quickly mask out any portion of the negative.

The sliding printing table is furnished for very large prints but the majority of prints made will come within the dimensions of the adjustable paper holder. This holder is fitted with movable masking arms which mask the print and hold the paper flat during the exposure. An adjustable guide may be set for white margins from $\frac{1}{4}$ to $2\frac{1}{2}$ inches. The printer occupies a floor space of 3 feet by 4 feet 8 inches.

The No. 2 Printer is for negatives 8 x 10 or smaller and will make prints up to 40 x 50 inches—from 1 to 5 diameters. It is fitted with the Eastman Anastigmat Lens *f*.4.5, 10-inch focus and three Diffusing Discs. The paper holder will mask prints from 3 x 3 to 17 x 20 inches. With the camera raised for a 5 diameter enlargement the extreme height is 10 feet, 4 inches.

PRICES

Eastman Projection Printer:

No. 2 complete including 8 x 10 camera with Eastman Anastigmat Lens, <i>f</i> .4.5, set of three diffusing discs, paper holder, sliding table, 10-watt ruby bulb and two 400-watt Mazda lamps	\$675.00
Extra 400-watt lamps, each	7.50
Extra 10-watt lamp, ruby glass60

Kodak Projection Printer

THIS is a self-focusing automatic-masking printing machine, similar to the Eastman Projection Printer, but designed to meet the requirements of amateur finishers. It has the same features—except that it is built on a smaller scale. The largest possible print is 24 x 32 inches. It prints from film or plate negatives 4 x 6 or $3\frac{1}{4}$ x $5\frac{1}{2}$ inches or smaller.

The lens is the Kodak Projection Anastigmat *f*.6.3 of $5\frac{1}{8}$ -inch focus.

Every part combines lightness with strength. Wood and steel are finished in a rich mahogany tone. The negative holder is made of aluminum for easy handling.

Occupies a floor area of 20 x 33 inches.



PRICES

Kodak Projection Printer, complete, including 4 x $5\frac{1}{2}$ -inch camera with Kodak Projection Anastigmat <i>f</i> .6.3 lens, 100-watt, 115-volt stereopticon, G-25 Mazda C Lamp, paper holder for making prints up to $11\frac{1}{2}$ x $14\frac{1}{4}$ inches	\$125.00
Set of two Diffusing Discs.	10.00

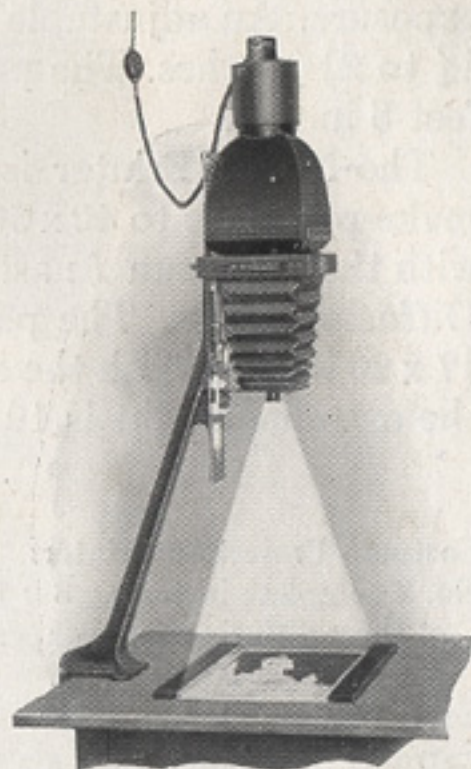
Kodak Auto-Focus Enlarger

ENLARGING has come to be a very important part of the photo-finishers' business and the Kodak Auto-Focus Enlarger places the most convenient of all enlarging devices within the means of every professional finisher. While its capacity is not equal to that of the enlarger described on the previous page, it does its work well and by making enlarging so simple it stimulates one's efforts to secure more of this very profitable business.

The Kodak Auto-Focus Enlarger is a simply constructed enlarging device in which the camera and lamp house are mounted on a vertical track as shown in the illustration. The focusing device slides on a vertical cam keeping the enlarged image perfectly sharp as the camera is raised or lowered to change the size of the enlargement.

The negative holder takes film or plate negatives 4 x 6 or smaller enlarging from 1½ to 3½ diameters, the largest print being 14 x 21 inches. The standard clamps on an ordinary table top where the bromide paper is held flat by quickly adjusted paper holders.

The lamp house will accommodate a 75, 100, 150 or 200-watt Mazda C lamp (lamp not furnished), the lens is the Kodak Anastigmat and a Diffusing Disc is supplied separately for soft focus effects.



PRICES

Kodak Auto-Focus Enlarger with Kodak Anastigmat lens, electric cord and plug, set of six flexible metal masks and paper holders	\$33.00
Diffusing Disc	1.00

Kodak Service Printer

THE Kodak Service Printer is a thoroughly efficient and rapid printer for the photo-finisher. Its construction is unusually rugged and it is fitted with all the conveniences essential for commercial

amateur finishing. It accommodates negatives up to 5 x 7 inches singly or in the film strip, has eight masks of fixed size as well as adjustable masks and guides for white margins from $\frac{1}{16}$ to $\frac{1}{8}$ inch.

The one piece platen is easily operated, and as it makes contact between negative and print, operates the light switch. When released it is carried up to the limit of motion by a spring. The print is numbered in the same mo-

tion by a rubber surface metal stamp and a Veeder counter registers the number of prints made.

Another important device is the paper clamp which takes hold of the paper as the platen descends and allows ample time for the hand to be withdrawn. Even illumination is secured by special reflecting surfaces and a 150-watt Mazda C lamp (not supplied). One plain and one sand blasted ground glass are supplied for diffusion when necessary. Illumination for adjusting the negative is furnished by an orange lamp beneath the printing bed.

Brackets on either side of the printer permit its adjustment in the work table to the angle most convenient to the operator. The all-metal construction of this printer assures positive action and long life.

PRICE

Kodak Service Printer for 110-volt circuit complete except for printing lamp	\$80.00
Resistance unit for adapting to 220-volt circuit	2.00

NOTE—The printer is wired for 110 volts. If it is to be used on other than 110-volt circuit, the voltage should be specified when ordering so that the wiring for the orange light can be changed at the factory.



Eastman Professional Printer



Eastman Professional Printer showing Vignetting Door open

THE Eastman Professional Printer, operating on a principle entirely new to printing devices, is the most efficient piece of workroom apparatus that has been offered the photographer in recent years.

The most distinctive feature of this printer is its single concentrated light source and the fact that sharpness can be secured regardless of the closeness of contact between the negative and the paper. The light from a point source travels in almost parallel lines so the negative image is sharp even though the paper is only in partial contact.

As will be seen by the smaller illustration, the lamphouse is located in the bottom of the machine and a 1,000-watt concentrated filament lamp is used. A reflector projects this light through a small opening to a mirror which is set at a 45° angle and from this mirror it is evenly distributed over the printing surface.

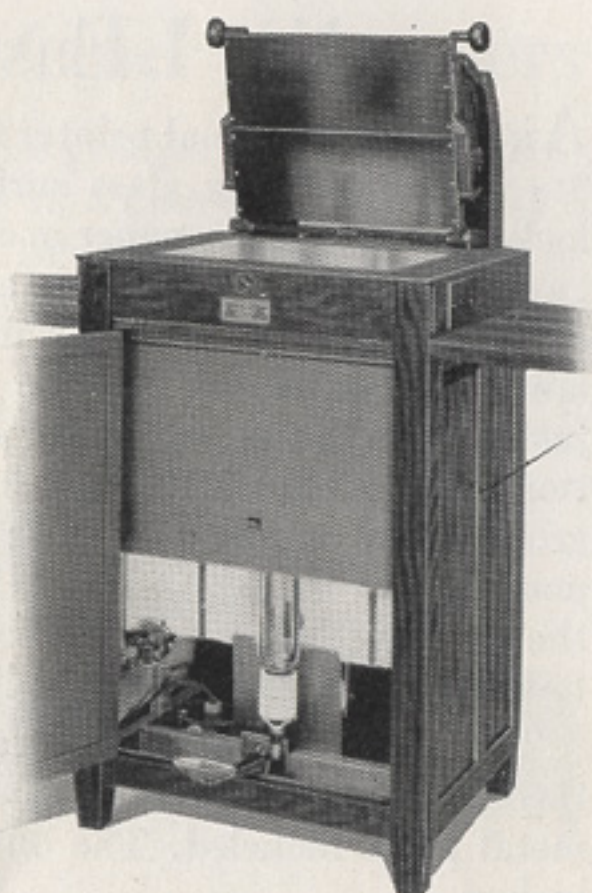
The platen is exceptionally easy to operate, is noiseless and is made of two ex-

tremely heavy pieces of transparent red cellulose acetate attached to metal plates. When the platen is brought down into contact with the negative the reflecting mirror is automatically thrown into position and a mercury-tube switch lights the lamp making the exposure. The strength of the light is controlled by a rheostat which enables the operator to vary the amount of light at will for various grades of papers or negatives of different density.

When the platen is raised the mirror is thrown out of its position in the center of the light compartment to a position where it covers the light opening and instantly shuts off the afterglow that is characteristic of high-power lamps. Directly under the 45° mirror is an ordinary 40-watt, frosted globe, pilot lamp covered with a sheet of amber glass. This light lines up exactly with the printing light and is used for arranging dodging material or vignettes.

As will be seen in the illustration, in addition to the plate glass on the top of the printer, a second sheet of plate glass is located 4 inches below. Dodging material such as tissue is placed on this glass, or one may work on it with a negative pencil and see the results as plainly through the negative as though the work were done on the negative itself. Then a knob on the left side of the machine is turned to throw a sheet of ground glass between the light and the negative and by moving the knob up or down the ground glass is raised or lowered to give the proper diffusion to the dodging material.

When the platen is brought into contact with the negative, which turns on the printing light, a piece of cardboard or other vignetting or dodging material, may be moved about between the light and the negative, and the effect can be plainly seen through the transparent platen. When the lower sheet of glass is not needed for dodging it slides to the left into a compartment under the shelf. When the diffusing ground glass is not needed the frame which holds it assumes a vertical position by a turn of the adjusting knob. The rheostat which controls the volume of light is located just back of the platen. The light switch is located on the right side of the machine convenient to the operator. The mercury-tube switch which is connected with the platen and operates automatically may also be operated by hand. It is a type of switch that will give extremely long service. The printer has a strong wooden frame, metal top and working parts, and composition panels with a handsome walnut-grain finish. The printer has two 13½ x 18-inch shelves, occupies 18 x 22 inches of floor space and the cabinet is 34 inches high. The printing surface covered is 12 x 15 inches.

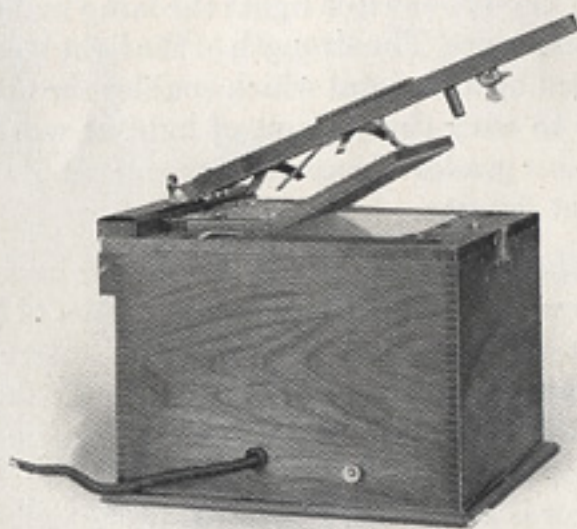


Printer open, showing lamp, switch and reflector lowered

Eastman Professional Printer without lamps \$175.00

No. 1 Eastman Printer

AN ideal professional printer for 5 x 7 or smaller negatives with an 8 x 8-inch printing glass surface. The hand lever automatically locks as it brings the paper in contact with the negative, and switches on the two printing lamps. These lamps may be adjusted from the outside as to position and the light is diffused by a ground glass supplied for this purpose. A ruby lamp is furnished but the printing lamps which should be 60-watt lamps are not supplied.

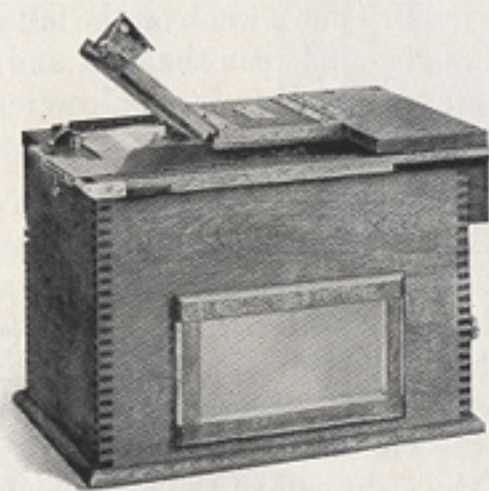


The printer is well made throughout, stained brown with metal parts nicked. The outside dimensions are $10\frac{1}{2}$ x 14 x 14 inches.

PRICE

No. 1 Eastman Printer including ruby bulb, electric cord and plug. . . . \$20.00

Kodak Amateur Printer



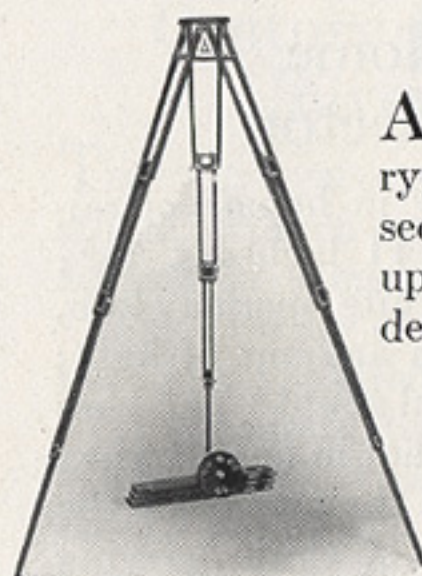
WITH the Kodak Amateur Printer, prints with white margins may be made in any size from $1\frac{5}{8}$ x $2\frac{1}{2}$ to 4 x $5\frac{1}{2}$ inches. The simple masking device is quickly set for any size film negative or for masking out any part of the negative.

The box contains a red electric bulb for adjusting the negative and mask, and a socket for a 60-watt Mazda lamp which is automatically lighted when the hinged top brings the paper in contact with the negative.

A removable side window covered with orange fabric serves as a dark-room lamp. The Printer's dimensions are $11\frac{1}{4}$ x $7\frac{3}{4}$ x $9\frac{1}{4}$ inches.

PRICE

Kodak Amateur Printer, including ruby bulb, $5\frac{1}{2}$ feet of electric cord and plug, but without white light bulb \$10.00



Crown Tripod

A RIGID four-section tripod, made of selected cherry, with a tough, shellacked surface. The two lower sections telescope into the third upon which the upper section folds back. Binding screws are non-detachable. Expansion brackets in the upper section and taper pins prevent side play. An extra tripod socket in top, set off center, is useful for counter-balancing the weight when a long bellows extension is employed.

Crown Tripods	Length		Weight	Diameter		Price
	Closed	Extended		of top		
No. 1	16 1/4 in.	4 1/3 ft.	36 oz.	4 in.		\$10.00
No. 2	17 1/4 in.	4 2/3 ft.	65 oz.	6 in.		11.00
No. 4	20 in.	5 1/2 ft.	90 oz.	6 1/2 in.		13.50
Extra Crown Head Screws, each60

Professional Tripod

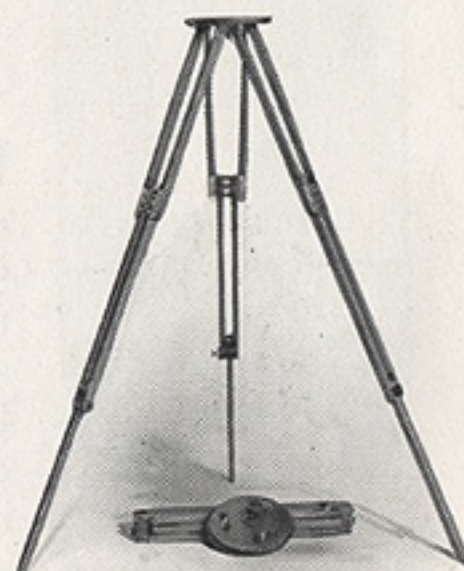
THIS tripod follows closely the construction of the Crown Tripod except that it is made in three sections, the lower one of which telescopes into the center. For 14 x 17 or smaller cameras.

Length closed, 24 1/2 in., extended, 5 ft., weight, 11 1/4 lbs., diam. of top, 11 1/2 in.	\$22.00
Extra Professional Tripod Head Screws60

Combination Tripod

THIS is a strong and serviceable three-section tripod made in two sizes to accommodate cameras of different size from 6 1/2 x 8 1/2 to 10 x 12. The lower section telescopes into the middle section and the upper section folds back upon the second. The tripod is made of ash with lacquered brass trimmings.

	Length		Weight	Diameter		Price
	Closed	Extended		of top		
No. 2 1/2	22 1/2 in.	55 in.	3 1/8 lbs.	5 in.		\$ 9.00
No. 3	22 3/4 in.	55 in.	4 1/8 lbs.	5 3/4 in.		10.00
Extra Combination Tripod Head Screws Nos.						
2 1/2 and 330



COMBINATION TRIPOD

Eastman Commercial Tripod

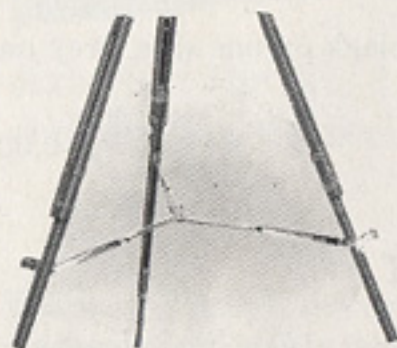
LIKE the Combination Tripod in design, material, finish and collapsing feature, this three section tripod differs chiefly in its extra height. Extended, it rises to 7½ feet. Sturdy enough to carry an 11 x 14 or smaller camera with extreme rigidity.

Length closed, 37 in., extended, 7½ ft., weight, 10 lbs., diameter of top,
11½ in. \$20.00
Extra Commercial Tripod Head Screws, each50

Century 12-Foot Tripod

As its name implies, this tripod is made for use where extreme elevation is necessary. It is strong enough to carry any Eastman-made camera and as light as safety and rigidity permit. The lower section telescopes into the center.

Length closed, 57 in., extended, 12 ft., weight 30½ lbs., diameter of top
11½ in. \$40.00



Eastman Tripod Brace

CONSISTS of three brass adjustable steel arms joined at the center. Clamps at the outer ends grasp the tripod legs and prevent collapse of the tripod when lifted for moving.

Eastman Tripod Brace. \$1.50

Crown Tilting Tripod Top

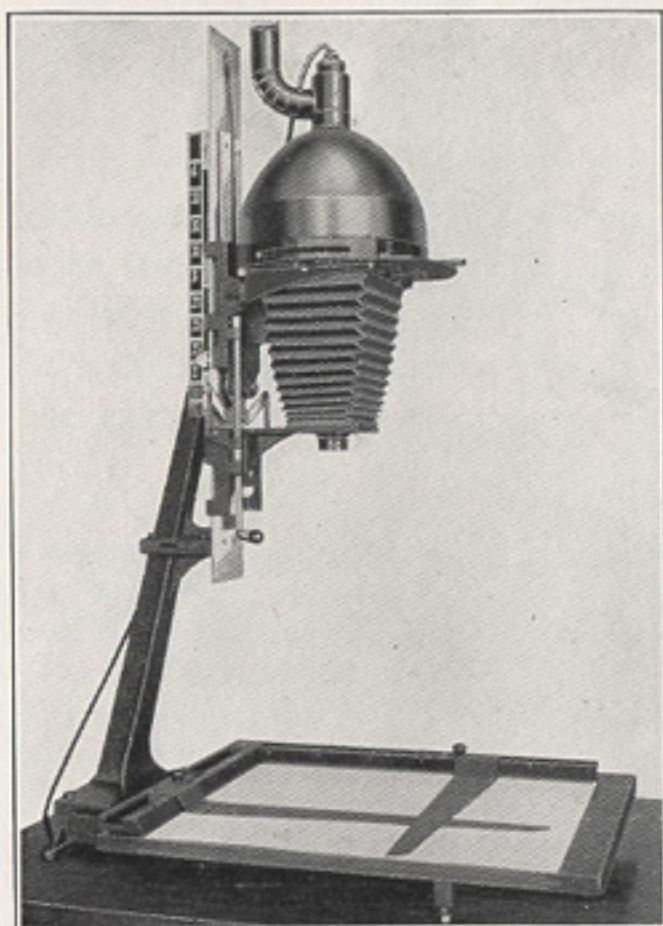
TWO wooden blocks joined by a piano hinge, form this tilting top. The camera is attached by a tripod screw to the upper block and may be tilted at any angle and locked by binding screws on brass arms. The device is especially useful for photographing vertically. Nos. 1, 2 and 4 fit the Crown Tripod of corresponding number. The Professional fits the Professional Tripod. No. 1 measures 4¼ x 5¾ inches; No. 2, 6 x 7; No. 4, 6¾ x 8 and the Professional 12 x 12.



	No. 1	No. 2	No. 4	Professional
Crown Tilting Tripod Top	\$3.25	\$3.50	\$4.00	\$15.00

Eastman Auto-Focus Enlarger

THE Eastman Auto-Focus Enlarger offers to the photographer or photo finisher the advantages of projection printing in an outfit that sells at an exceptionally attractive price. It takes negatives



5 x 7 inches and smaller, enlarging from 1½ to 4 diameters, the maximum print size being 20 x 28 inches.

The camera moves on an upright track and is counter-balanced by a spring tape. A specially designed cam on the standard maintains accurate focus at all times. A slight pressure on the operating handle moves the camera up or down to change the image size—a half turn locks it in place.

The negative holder accommodates film or plate negatives 5 x 7 or smaller and four masking slides are readily adjusted to mask out any portion of the negative. The paper holder has

movable masking arms for prints up to 20 x 28 inches and a margin gauge is adjustable for white margins from ¼ to 2½ inches.

The lens is the Eastman Anastigmat f.4.5, 7½-inch focal length and the 250-watt Projection Mazda Lamp, two of which are furnished, is in a thoroughly ventilated lamp house. A foot switch controls the light while the enlarger will stand on a bench or table of as small dimensions as 26 x 30 inches. Overall height of machine extended is 69 inches, width, 29 inches, depth, 29 inches.

Eastman Auto-Focus Enlarger, complete, including 5 x 7 camera with Eastman f.4.5 Anastigmat lens, two 250-watt lamps, paper holder, foot switch and electric cord.		\$175.00
Eastman Diffusing Discs, set of three		25.00
Supplied separately, each		10.00

Eastman Projection Printer

No. 2—8 x 10



THE Eastman Projection Printer has come to be so well known and so generally used that a detailed description of its operation is no longer necessary. The fact that the projected image is always in focus and that it is only necessary to raise or lower the camera on its swinging arms to change the image size, makes enlarging almost as simple and rapid a process as contact printing.

The camera is fitted with the Eastman Anastigmat Lens $f.4.5$ and when softness is desired this is secured with Diffusing Discs which

are a part of the outfit. An adjustable masking device in the lamp-house permits one to quickly mask out any portion of the negative.

The sliding printing table is furnished for very large prints but the majority of prints made will come within the dimensions of the adjustable paper holder. This holder is fitted with movable masking arms which mask the print and hold the paper flat during the exposure. An adjustable guide may be set for white margins from $\frac{1}{4}$ to $2\frac{1}{2}$ inches. The printer occupies a floor space of 3 feet by 4 feet 8 inches.

The No. 2 Printer is for negatives 8 x 10 or smaller and will make prints up to 40 x 50 inches—from 1 to 5 diameters. It is fitted with the Eastman Anastigmat Lens *f*.4.5, 10-inch focus and three Diffusing Discs. The paper holder will mask prints from 3 x 3 to 17 x 20 inches. With the camera raised for a 5 diameter enlargement the extreme height is 10 feet, 4 inches.

PRICES

Eastman Projection Printer:

No. 2 complete including 8 x 10 camera with Eastman Anastigmat Lens, <i>f</i> .4.5, set of three diffusing discs, paper holder, sliding table, 10-watt ruby bulb and two 400-watt Mazda lamps	\$675.00
Extra 400-watt lamps, each	7.50
Extra 10-watt lamp, ruby glass60

Kodak Projection Printer

THIS is a self-focusing automatic-masking printing machine, similar to the Eastman Projection Printer, but designed to meet the requirements of amateur finishers. It has the same features—except that it is built on a smaller scale. The largest possible print is 24 x 32 inches. It prints from film or plate negatives 4 x 6 or $3\frac{1}{4}$ x $5\frac{1}{2}$ inches or smaller.

The lens is the Kodak Projection Anastigmat *f*.6.3 of $5\frac{1}{8}$ -inch focus.

Every part combines lightness with strength. Wood and steel are finished in a rich mahogany tone. The negative holder is made of aluminum for easy handling.

Occupies a floor area of 20 x 33 inches.



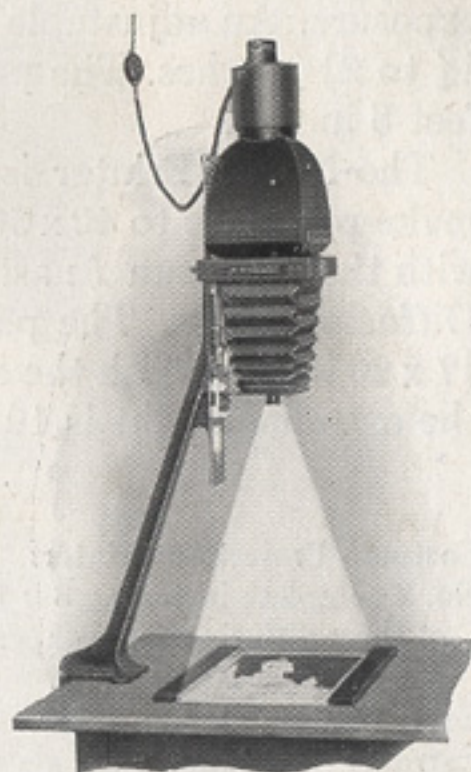
PRICES

Kodak Projection Printer, complete, including 4 x $5\frac{1}{2}$ -inch camera with Kodak Projection Anastigmat <i>f</i> .6.3 lens, 100-watt, 115-volt stereopticon, G-25 Mazda C Lamp, paper holder for making prints up to $11\frac{1}{2}$ x $14\frac{1}{4}$ inches	\$125.00
Set of two Diffusing Discs.	10.00

Kodak Auto-Focus Enlarger

ENLARGING has come to be a very important part of the photo-finishers' business and the Kodak Auto-Focus Enlarger places the most convenient of all enlarging devices within the means of every professional finisher. While its capacity is not equal to that of the enlarger described on the previous page, it does its work well and by making enlarging so simple it stimulates one's efforts to secure more of this very profitable business.

The Kodak Auto-Focus Enlarger is a simply constructed enlarging device in which the camera and lamp house are mounted on a vertical track as shown in the illustration. The focusing device slides on a vertical cam keeping the enlarged image perfectly sharp as the camera is raised or lowered to change the size of the enlargement.



The negative holder takes film or plate negatives 4 x 6 or smaller enlarging from 1½ to 3½ diameters, the largest print being 14 x 21 inches. The standard clamps on an ordinary table top where the bromide paper is held flat by quickly adjusted paper holders.

The lamp house will accommodate a 75, 100, 150 or 200-watt Mazda C lamp (lamp not furnished), the lens is the Kodak Anastigmat and a Diffusing Disc is supplied separately for soft focus effects.

PRICES

Kodak Auto-Focus Enlarger with Kodak Anastigmat lens, electric cord and plug, set of six flexible metal masks and paper holders	\$33.00
Diffusing Disc	1.00

Kodak Service Printer

THE Kodak Service Printer is a thoroughly efficient and rapid printer for the photo-finisher. Its construction is unusually rugged and it is fitted with all the conveniences essential for commercial

amateur finishing. It accommodates negatives up to 5 x 7 inches singly or in the film strip, has eight masks of fixed size as well as adjustable masks and guides for white margins from $\frac{1}{16}$ to $\frac{1}{8}$ inch.

The one piece platen is easily operated, and as it makes contact between negative and print, operates the light switch. When released it is carried up to the limit of motion by a spring. The print is numbered in the same mo-

tion by a rubber surface metal stamp and a Veeder counter registers the number of prints made.

Another important device is the paper clamp which takes hold of the paper as the platen descends and allows ample time for the hand to be withdrawn. Even illumination is secured by special reflecting surfaces and a 150-watt Mazda C lamp (not supplied). One plain and one sand blasted ground glass are supplied for diffusion when necessary. Illumination for adjusting the negative is furnished by an orange lamp beneath the printing bed.

Brackets on either side of the printer permit its adjustment in the work table to the angle most convenient to the operator. The all-metal construction of this printer assures positive action and long life.

PRICE

Kodak Service Printer for 110-volt circuit complete except for printing lamp	\$80.00
Resistance unit for adapting to 220-volt circuit	2.00

NOTE—The printer is wired for 110 volts. If it is to be used on other than 110-volt circuit, the voltage should be specified when ordering so that the wiring for the orange light can be changed at the factory.



Eastman Professional Printer



Eastman Professional Printer showing Vignetting Door open

THE Eastman Professional Printer, operating on a principle entirely new to printing devices, is the most efficient piece of workroom apparatus that has been offered the photographer in recent years.

The most distinctive feature of this printer is its single concentrated light source and the fact that sharpness can be secured regardless of the closeness of contact between the negative and the paper. The light from a point source travels in almost parallel lines so the negative image is sharp even though the paper is only in partial contact.

As will be seen by the smaller illustration, the lamphouse is located in the bottom of the machine and a 1,000-watt concentrated filament lamp is used. A reflector projects this light through a small opening to a mirror which is set at a 45° angle and from this mirror it is evenly distributed over the printing surface.

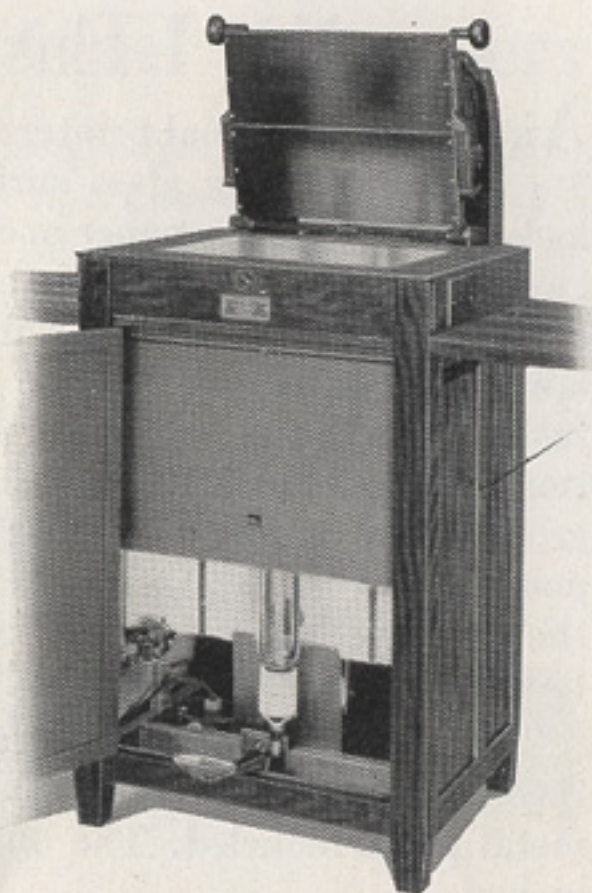
The platen is exceptionally easy to operate, is noiseless and is made of two ex-

tremely heavy pieces of transparent red cellulose acetate attached to metal plates. When the platen is brought down into contact with the negative the reflecting mirror is automatically thrown into position and a mercury-tube switch lights the lamp making the exposure. The strength of the light is controlled by a rheostat which enables the operator to vary the amount of light at will for various grades of papers or negatives of different density.

When the platen is raised the mirror is thrown out of its position in the center of the light compartment to a position where it covers the light opening and instantly shuts off the afterglow that is characteristic of high-power lamps. Directly under the 45° mirror is an ordinary 40-watt, frosted globe, pilot lamp covered with a sheet of amber glass. This light lines up exactly with the printing light and is used for arranging dodging material or vignettes.

As will be seen in the illustration, in addition to the plate glass on the top of the printer, a second sheet of plate glass is located 4 inches below. Dodging material such as tissue is placed on this glass, or one may work on it with a negative pencil and see the results as plainly through the negative as though the work were done on the negative itself. Then a knob on the left side of the machine is turned to throw a sheet of ground glass between the light and the negative and by moving the knob up or down the ground glass is raised or lowered to give the proper diffusion to the dodging material.

When the platen is brought into contact with the negative, which turns on the printing light, a piece of cardboard or other vignetting or dodging material, may be moved about between the light and the negative, and the effect can be plainly seen through the transparent platen. When the lower sheet of glass is not needed for dodging it slides to the left into a compartment under the shelf. When the diffusing ground glass is not needed the frame which holds it assumes a vertical position by a turn of the adjusting knob. The rheostat which controls the volume of light is located just back of the platen. The light switch is located on the right side of the machine convenient to the operator. The mercury-tube switch which is connected with the platen and operates automatically may also be operated by hand. It is a type of switch that will give extremely long service. The printer has a strong wooden frame, metal top and working parts, and composition panels with a handsome walnut-grain finish. The printer has two 13½ x 18-inch shelves, occupies 18 x 22 inches of floor space and the cabinet is 34 inches high. The printing surface covered is 12 x 15 inches.



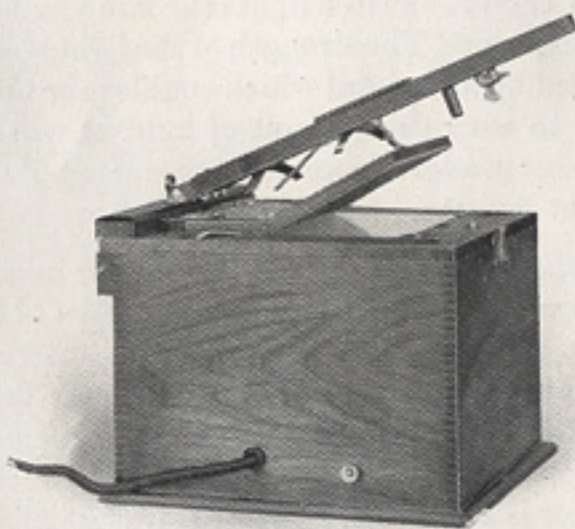
Printer open, showing lamp, switch and reflector lowered

Eastman Professional Printer without lamps \$175.00

No. 1 Eastman Printer

AN ideal professional printer for 5 x 7 or smaller negatives with an 8 x 8-inch printing glass surface. The hand lever automatically locks as it brings the paper in contact with the negative, and switches on the two printing lamps. These lamps may be adjusted from the outside as to position and the light is diffused by a ground glass supplied for this purpose. A ruby lamp is furnished but the printing lamps which should be 60-watt lamps are not supplied.

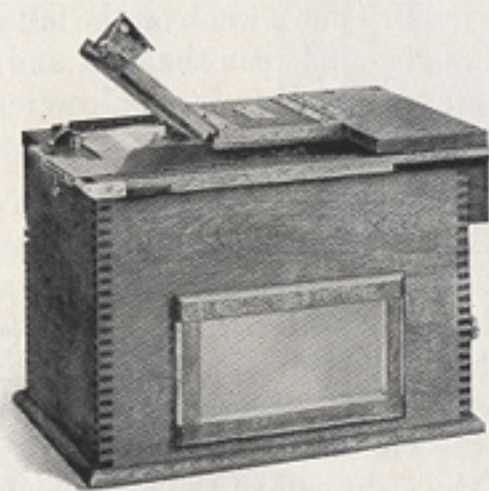
The printer is well made throughout, stained brown with metal parts nicked. The outside dimensions are $10\frac{1}{2}$ x 14 x 14 inches.



PRICE

No. 1 Eastman Printer including ruby bulb, electric cord and plug. . . . \$20.00

Kodak Amateur Printer



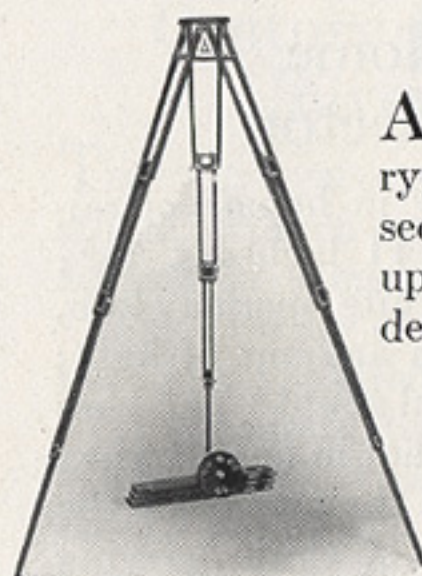
WITH the Kodak Amateur Printer, prints with white margins may be made in any size from $1\frac{5}{8}$ x $2\frac{1}{2}$ to 4 x $5\frac{1}{2}$ inches. The simple masking device is quickly set for any size film negative or for masking out any part of the negative.

The box contains a red electric bulb for adjusting the negative and mask, and a socket for a 60-watt Mazda lamp which is automatically lighted when the hinged top brings the paper in contact with the negative.

A removable side window covered with orange fabric serves as a dark-room lamp. The Printer's dimensions are $11\frac{1}{4}$ x $7\frac{3}{4}$ x $9\frac{1}{4}$ inches.

PRICE

Kodak Amateur Printer, including ruby bulb, $5\frac{1}{2}$ feet of electric cord and plug, but without white light bulb \$10.00



Crown Tripod

A RIGID four-section tripod, made of selected cherry, with a tough, shellacked surface. The two lower sections telescope into the third upon which the upper section folds back. Binding screws are non-detachable. Expansion brackets in the upper section and taper pins prevent side play. An extra tripod socket in top, set off center, is useful for counter-balancing the weight when a long bellows extension is employed.

Crown Tripods	Length		Weight	Diameter		Price
	Closed	Extended		of top		
No. 1	16 1/4 in.	4 1/3 ft.	36 oz.	4 in.		\$10.00
No. 2	17 1/4 in.	4 2/3 ft.	65 oz.	6 in.		11.00
No. 4	20 in.	5 1/2 ft.	90 oz.	6 1/2 in.		13.50
Extra Crown Head Screws, each60

Professional Tripod

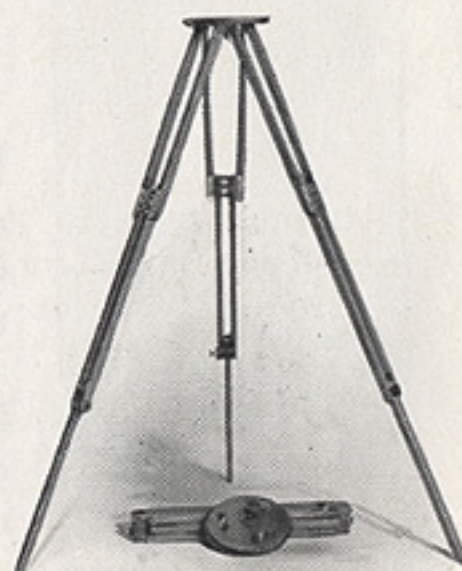
THIS tripod follows closely the construction of the Crown Tripod except that it is made in three sections, the lower one of which telescopes into the center. For 14 x 17 or smaller cameras.

Length closed, 24 1/2 in., extended, 5 ft., weight, 11 1/4 lbs., diam. of top, 11 1/2 in.	\$22.00
Extra Professional Tripod Head Screws60

Combination Tripod

THIS is a strong and serviceable three-section tripod made in two sizes to accommodate cameras of different size from 6 1/2 x 8 1/2 to 10 x 12. The lower section telescopes into the middle section and the upper section folds back upon the second. The tripod is made of ash with lacquered brass trimmings.

	Length		Weight	Diameter		Price
	Closed	Extended		of top		
No. 2 1/2	22 1/2 in.	55 in.	3 1/8 lbs.	5 in.		\$ 9.00
No. 3	22 3/4 in.	55 in.	4 1/8 lbs.	5 3/4 in.		10.00
Extra Combination Tripod Head Screws Nos.						
2 1/2 and 330



COMBINATION TRIPOD

Eastman Commercial Tripod

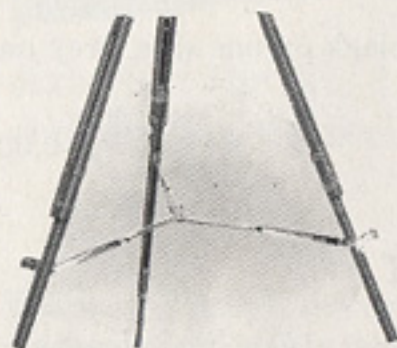
LIKE the Combination Tripod in design, material, finish and collapsing feature, this three section tripod differs chiefly in its extra height. Extended, it rises to 7½ feet. Sturdy enough to carry an 11 x 14 or smaller camera with extreme rigidity.

Length closed, 37 in., extended, 7½ ft., weight, 10 lbs., diameter of top,
11½ in. \$20.00
Extra Commercial Tripod Head Screws, each50

Century 12-Foot Tripod

As its name implies, this tripod is made for use where extreme elevation is necessary. It is strong enough to carry any Eastman-made camera and as light as safety and rigidity permit. The lower section telescopes into the center.

Length closed, 57 in., extended, 12 ft., weight 30½ lbs., diameter of top
11½ in. \$40.00



Eastman Tripod Brace

CONSISTS of three brass adjustable steel arms joined at the center. Clamps at the outer ends grasp the tripod legs and prevent collapse of the tripod when lifted for moving.

Eastman Tripod Brace. \$1.50

Crown Tilting Tripod Top

TWO wooden blocks joined by a piano hinge, form this tilting top. The camera is attached by a tripod screw to the upper block and may be tilted at any angle and locked by binding screws on brass arms. The device is especially useful for photographing vertically. Nos. 1, 2 and 4 fit the Crown Tripod of corresponding number. The Professional fits the Professional Tripod. No. 1 measures 4¼ x 5¾ inches; No. 2, 6 x 7; No. 4, 6¾ x 8 and the Professional 12 x 12.



	No. 1	No. 2	No. 4	Professional
Crown Tilting Tripod Top	\$3.25	\$3.50	\$4.00	\$15.00