Film Dope

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If you attended the National Convention you had no difficulty in noting the trend of things. It was a film convention so far as talk concerning negative-making material was concerned. And all of the demonstrations but one were made on film. It was a convention that would put “heart” into any film demonstrator and, we imagine, take the heart out of a man who had only plates to talk.

Dopester was standing at one side of the audience during Mr. Hutchinson’s demonstration. Mr. H. gave the camera a quick jerk and the holders slid out of the rack and fell to the floor. He made a remark to the effect that it didn’t worry him for they were loaded with film. A photographer standing near Dopester said, “That’s good film advertising.” His friend replied, “Yes it is, and you can’t get around this film idea. Film is good stuff and they have all got to come to it sooner or later.” “Shush!—don’t say that so loud. There’s a plate demonstrator just in front of you there.”

“I don’t care if there is,” replied the second man. “The sooner they know where photographers stand the better it will be for them.” And that is only one example of what progressive, convention-going photographers think of film.

For placing titles on plate negatives we have recommended printing on film support and placing this over the negative. To title a film negative, set up the type, use ordinary black printer’s ink, applied lightly, and print the title directly on the back of
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the film. Then dust lightly with lamp black and dust off the surplus powder. To make the title permanent, the film may be coated with Kodalak W. P. A toy printing press will usually be found large enough for this work.

A demonstrator remarked that he hesitated to send in suggestions for “Film Dope” because he didn’t have that refined, “you-know-me-Al” literary style that we use. I wonder if he was kidding the help? Anyway, if you have a suggestion that needs a little landscape gardening to trim it up, let’s have it. Landscape gardening is Dopester’s specialty.

Baker is something of a fox on this film game in his territory. He has a way of selling Baker first—then film. He admits he has 6 out of 7 in Decatur using film. One has used film for 5 years and the others have finally followed suit. He goes at it slow-like but gets them sure when he does get them.

One of his stunts was to make some film negatives for a photographer who uses and thinks well of the Verito lens. He came back next day to retouch one of the negatives and complained, as only Baker can complain, because everything was out of focus but the retouching. Then when he had the photographer’s attention he rubbed the retouching off the front of the negative and put it on the back, which gave nice diffusion in the print. The photographer didn’t have to be sold—that demonstration convinced him that he must use film—and he does now.

The films you carry about with you get one hundred times more handling than the photographer ever gives his negatives and may show marks of abrasion. Put them in tissue enclosures so they won’t rub together and you can keep them in much better shape.
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Here is a good stunt for printing film. Use a piece of adhesive tape at each corner of an 8 x 10 film to hold it in position. When the order has been printed from this one film, loosen the tape from the film but do not remove it from the glass on which the film rests. The next film is placed in position and the same pieces of tape that held the first film can be used to hold the second and third and so on until a different size negative must be printed.

McNamara didn't stop when he made that Rochester record but has kept the mails full of pink slips ever since. He seems to do his best in photographic towns. His altitude record was made in Rochester—now he has made a speed record in Binghamton. He demonstrated film and sold film to ten photographers in seven working days. Eight of the ten demonstrations and sales made new film users. Twelve out of the nineteen Binghamton photographers are now using film.

This only shows what a man who is intensely interested in his work can do, and Dopester isn't saying that any of you are not interested. We know you are all working hard and we would be glad to have "dope" on conditions in your territory. Eat 'em up and we will publish the obituaries.

The inimitable Joxie Collings, erstwhile plate demonstrator, has been born again—to film this time. His motto is "Go get 'em quick" and he lives up to it. He recently called on a distinguished photographer who had been thinking about film and wanted to talk the matter over leisurely. Joxie let it be known that he had thirty-nine people, all equally anxious to avail themselves of his services, meanwhile leading the way to the dark room, where he loaded a holder with two films. Sit down, please, how much exposure would you give that on a plate?—two seconds?—all right, I will give this 1 second—still now, and this 6 seconds, that will show you film latitude—and you know latitude
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is quality. I'll be back when they are developed and tell you what you need and get the order. Good bye.

Did he?—He did.

Joxie wasn't so busy as all that but he knew his man, had known him for years, he knew he had to do it quick or it would be a long drawn out affair. Both of the exposures made fine printing negatives. It was the particular argument Joxie felt sure would win—and it did.

In enlarging from a retouched negative there is often a fringe around the edge of the doped area that shows in the enlargement, though it doesn't show in a contact print. Clean the entire negative with turpentine before applying retouching dope and this is eliminated. The turpentine does not injure the film negative in any way.

[Signature]

The Defector
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Twenty-five years ago, no—it’s nearer thirty now, Albumen was King. Along came P. O. P. The King is dead—long live the King.

King P. O. P. had a very healthy life for a few years, a useful life. Then came D. O. P. The King is dead—long live the King.

In paperdom D. O. P. still is King.

Beginning with King Daguerrotype several dynasties came and went just like mortal rulers. King Wet Plate came and for many a year ruled the photographic world, but along about 1880, his race was run. Dry Plate arrives. The King is dead—long live the King.

For nearly two score years King Dry Plate ruled. True he lost some of his cherished possessions—the amateur provinces, but autocrat that he was he still held sway in the Professional Realm. Then came Portrait Film. The King is—well, he hasn’t been buried yet—but it’s up to you boys to set the date for the last sad rites.

Dopester has heard rumors that your demonstrator competitors were spreading anti-film propaganda. Naturally, we can’t expect them to be pro-film. Possibly you have met photographers who have been led to believe that Film is terribly dangerous stuff. Likely to explode—just goes off of its own accord or automatically burns up, and all such bunk. And the photographer who has had these scares thrown at him may have handled amateur film—developed, printed and sent it through the mails for years.
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Portrait Film is inflammable. The base on which the emulsion and the gelatine backing are coated is an inflammable material. The two gelatine coatings, however, reduce the inflammability and make it slow burning. Portrait Film is not dangerous if very ordinary precautions are observed. And these precautions are nothing more than what most photographers are accustomed to observe. The film negatives should be placed in ordinary paper envelopes or negative enclosures and stored in a closed cabinet or cupboard.

You will remember when Portrait Film was introduced that we furnished fireproof negative enclosures and recommended that Film be stored in steel fireproof filing cabinets. This we find is a greater precaution than is really necessary. Film is not a risk in the same sense that matches are a risk. We don’t know that nice care for them, but if they did they could not set fire to them as they can to matches.

Film will burn and should be protected from fire. A photographer values his negatives and doesn’t want them destroyed. Wooden filing cabinets afford the same protection to film as to any other material. Our tests show that a wooden cabinet will protect Film from fire until the destruction of the cabinet is practically complete. By this we mean a closed cabinet and Film in negative enclosures.

Our fire tests included Film in paper envelopes stored in open, wooden shelves and in the cardboard cases in which Film is shipped, with the ends of the boxes open. They were set on fire and burned in a strong draft. It was almost like a fireplace with 1,200 Film negatives as fuel. When the fire was at its height, it burned no stronger than so much wood and was extinguished in a few seconds. The fireman who held the hose and sprayed the water on carefully, to avoid knocking the Film off the shelves, said it was an easy fire to extinguish. The gelatine coatings and paper envelopes made decomposition slow.
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This matter is for your information—you can readily see the point. Merely protect Film from fire and it is quite safe. If a customer wishes an absolutely fireproof filing case, the Y. & E. 6314 can be recommended. It is a letter filing cabinet but is equally well suited to the filing of 8 x 10 or smaller size film and may be had from any store handling this line of office supplies. Portrait Film is not dangerous and we do not advise you to defend it unless it has been attacked. Just explain how to protect Film negatives from fire.

By the way, the special Film men are meeting some warm competition. The local Film demonstrators are right on the job. Bob Smith is the Special Film man for the entire Pacific Coast. This takes him into the territory of O. J. Smith and Bill Stewart in Frisco and Los Angeles. O. J. is doing good work, but we don't know whether he is betting or not, but Bill has offered to buy one dinner for every customer of his that Bob is able to put on Film. We predict there will be some dinners and there won't be some dinners. Bill is trying to put them all on Film himself and says if he can't get a man, it's worth a good dinner for anyone else to get him.

So far as "Dopester" is concerned a demonstrator is a Paper or a Film Demonstrator. "Dopester" is a Film enthusiast to the point of saturation. One man has objected to the term "Plate Demonstrator"—that's enough for me.

Don't blame your competitors for maligning Film. You can't put Film across without hurting them more than stepping on their toes. And that reminds me of this little verse:

The little dog was running around the engine,
The engine was running through the fog,
There came an awful yelp,
Which the engine couldn't help,
Because the engine couldn't run around the dog.
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Charlie Krauss writes us: “On last week’s trip I found 6 out of 7 photographers using Portrait Film.” You all know Charlie, and we might add that the photographers down in Oklahoma all know him, too. No, he isn’t demonstrating Film, but he talks Film whenever he isn’t demonstrating or talking Artura. Shelley has been mopping up Oklahoma and Charlie is as proud of that 6 out of 7 as Shelley himself. It shows the drift of things.

“Tenshun.”

A paper man’s business is to demonstrate paper, but you know paper and Film are all in the same family and Film is contributing a good share towards the family’s support, so help him along, everybody boost.

“As you were.”

DeVine reports the Pennsylvania R. R. is now using Film exclusively in all departments. Don’t let this keep you from riding on any of the other R. R.’s. We will probably have them all before long. In fact, we have some of the others now.

We have a new batch of letters of recommendation which we will soon send you. They are as good, and some even better than the first lot.

Don’t forget that very obvious advantage of weight. A case of 5 x 7 plates weighs from 60 to 62 lbs in the case. A case of 5 x 7 film weighs just 18½ lbs in fibre case and can be shipped by Parcel Post. The difference in weight is about 47 pounds on each case. The economy is obvious.