

SPOTONE

The DROP CONTROL METHOD of Retouching

Spotone penetrates into the emulsion of all prints, from glossy to matte surfaces, without leaving any residue. Thus, the retouching becomes invisible.

Spotone is made in six different colors: No. 1 (Blue Black), No. 2 (Selenium Brown), No. 3 (Neutral Black Base), No. 4 (Olive Black), No. B (Brown), No. 5 (Sepia). The Standard set contains three bottles: No. 3, No. 0 and No. 1.

We package a Six Pack unit of all six colors for those who want to buy the full range at one time.

All Spotone colors can be intermixed to produce a large variety of retouching shades to match any photographic print.

HOW TO USE SPOTONE

Select a plate with good light for your color mixing and use the **DROP CONTROL PLAN** which is the basis for the **COLOR CHART** as listed below. You will need a small dish or water color palette, some medicine droppers, brushes and sponges. Use only **ONE** dropper. In this way you can be sure of the same sized drop for all colors. Be sure to rinse out the dropper each time it is used and blot off the drop of water from the end. Otherwise you will be adding one color to the other and soon get the colors out of balance.

Refer to the chart and find the printing paper which you use and note the color mix for it. After the given amount of different colors are added together be sure to mix them well before using.

If your time, temperature and developer or methods of working differ from those as recommended by the manufacturer then you may have a slight color difference. Test the color mix on the print but let it dry before you pass final check on it. Spotone retouching will dry down a little darker and warmer.

DO NOT use any wetting agents of any kind on the print or in the Spotone mix. Prints which have been treated with flattening or hypo neutralizing solutions should be well washed before retouching.

Since the greater number of photographic papers made by the major manufacturers have a warm black emulsion image we have formulated our Spotone No. 3 color to match the most of these papers. Should you find your prints to

have a slight warmer or colder emulsion color the Spotone color mix can be modified to match the print color by adding small amounts of other colors. Refer to column **IMPORTANT NOTES**.

Place one or two drops of your Spotone No. 3 in your dish or water color palette and add water to produce a shade of color lighter than the tone of the spot on the print you want to retouch. Be sure your brush has sufficient solution in it so the flow of color will be even as it penetrates into the emulsion. **DO NOT** wet the print first but apply the color directly moving it constantly as the emulsion absorbs it. When the retouched spot is just slightly lighter than the print emulsion color stop and blot up the excess color. Let the retouching dry. If too dark lighten it by applying a brushful of clean water and blot it up after one or two seconds. Adding color is far less trouble than any lightening procedure.

Should your color mix in your dish become partly dry or fully dried add clean water to bring it back into full solution, and stir it with your brush until it is thoroughly mixed. Do not remix dried colors more than twice. Collected dust particles can give you a problem.

Keep your sponge clean by rinsing it frequently in clean water.

IMPORTANT NOTES

Test the color of your mix on a discard print or an area of your retouched print which is not obvious to any retouching. If your application of the No. 3 color is to be modified follow this suggestion: If the color is slightly too warm add 1 drop of No. 1 color to 10 drops of No. 3. If slightly too cold add 1 drop of No. 0 color to 10 drops of the No. 3.

Prints fixed in various hardening fixing hypo solutions for different times will result in different degrees of hardness of the print emulsions. The harder the emulsion the more difficult the retouching will be. To test for hardness apply a brushful of clean water to a dark area of your print and if the emulsion seems to be oily it is hard. A good treatment for hard emulsions is: dissolve one Alka-Seltzer (blue box)

in eight ounces of water and shake until all the bubbles are gone. Moisten a small wad of cotton with this solution and firmly rub the spots to be retouched with it for a moment and blot up the residue with a paper towel. Let the print dry then proceed according to instructions in column one. Keep the Alka-Seltzer solution for future use. This Alka-Seltzer solution neutralizes the acid film which has been deposited on the emulsion surface.

Keep the solution for future use. Hard emulsion problems are readily evident when the print emulsion appears to be oily when the first retouching color is applied and does not penetrate into the emulsion.

Small white spots in the dark print areas are best handled by using the black Spotone mix recommended for Agfa Brovira Speed 310.

The term RC means resin coated. The polyethylene resin is coated on both sides of the paper base, under the emulsion and on the back, and is of no part of the emulsion. All RC print emulsions are of the same photographic quality as those on the regular paper base and can be retouched with the same ease and procedures.

For lightening any retouching use only plain water applied with a clean brush. The longer the water remains on the spot the lighter the retouching. For a darker tone removal use the Alka-Seltzer solution in place of the water.

GOOD BRUSHES are important. Recommended sizes are #1, #2, and #3 for print retouching and #0 and #00 for small spot work on negatives.

OTHER PRODUCTS

SPOT OFF an easily controlled method for removing dark spots or lightening dark areas on any type of black and white print. One solution is "B", a bleacher and the other is "A", an accelerator. They can be intermixed in any proportions to produce the instant removal of a large area. **SPOT OFF** will not stain the print. It is sold as a set of two dropper capped bottles but the "A" and "B" solutions can be bought separately.

DYENE Negative Retoucher is a three bottle set containing a liquid silver **BLACK** color, and a **RED** "dodging" color and a conditioner to make the hard negative emulsions respond to the retouching colors. The Black is for detailed and accurate retouching on the emulsion side and the red for larger area on the back.

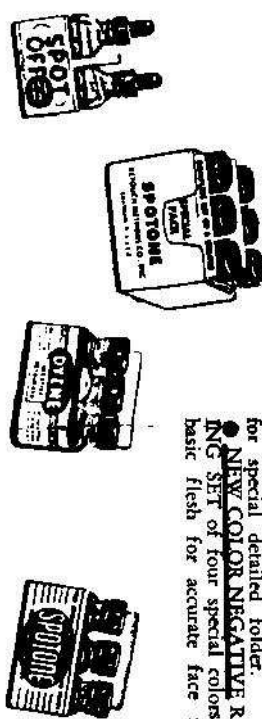
The standard set of **DYENE** is packaged with the three 1/2 oz. bottles but the **BLACK**, **RED** and **CONDITIONER** can be purchased separately.

PERFECT LIQUID OPAQUE is a free flowing dense black liquid. It never cakes or lumps, never chips or flakes. It can produce a sharp line or a blended edge such as desired around hair. It works smoothly and quickly. Sold only in one ounce bottles.

SPOTONE is packaged in the standard three 1/2 oz. bottle set containing the #3, #1 and #0 colors. Three additional colors #2, #B, and #S are sold separately. However, all six colors are available in a Six Pack unit. **ALL SPOTONE** colors are obtainable in 2 oz and 8 oz. sizes.

NEW COLOR PRINT set of 14 special retouching colors through it is designed for the Ektachrome prints it can be used on all color prints including Chromchrome. Write for special detailed folder.

NEW COLOR NEGATIVE RETOUCHING SET of four special colors include a basic flesh for accurate face retouching.



EAS refers to Eastman products. If you would like to know more about Spotone, write to Eastman Kodak Company, Dept. 100, New Haven, Conn. 06511. Developing times in minutes unless noted as sec. for seconds. The figures under the line of #3 #0 #1 #2 refer to the number of DROPS of these Spotone colors required to produce a matching color mix for the emulsion of that paper listed in that line. Example: The mix for Brovira Speed 310 is: #3, 5 drops, #1, 18 drops, #2, 5 drops.

Color Mixing Chart for Black and White Prints

PAPER	DEVELOPER	TIME	#3	#0	#1	#2
EAS Polycontrast Rapid	Ektaflo	45 sec.	#3 only			
II RC EN F						
EAS Polycontrast Rapid						
RC V						
I						
10						
I						

Color Mixing for Toned Prints

We have found it impossible to devise a practical and reasonably accurate way to give required information to cover the wide range of colors that can be produced by various toners, differences in print emulsion, and differences in print emulsion. The Spotone S (Sepia) is a base color for sepia toned prints and will be a close match for those prints with the rich golden

any find on the print or in the Spotoone mix. Prints which have been treated with flattening or bypo neutralizing solutions should be well washed before retouching.

Since the greater number of photographic papers made by the major manufacturers have a warm black emulsion image we have formulated our Spotoone No. 3 color to match the most of these papers. Should you find your prints to

Prints fixed in various hardening fixing hypo solutions for different times will result in different degrees of hardness of the print emulsions. The harder the emulsion the more difficult the retouching will be. To test for hardness apply a brushful of clean water to a dark area of your print and if the emulsion seems to be oily it is hard. A good treatment for hard emulsions is: dissolve one Alka-Seltzer (blue box)

EAS refers to Eastman products, IIF to Ilford, LUM to Lumina etc. Developing times in minutes unless noted as sec. for seconds. The figures under the line of #3 #0 #1 #2 refer to the number of DROPS of these Spotoone colors required to produce a matching color mix for the emulsion of that paper listed in that line. Example: The mix for Brovira Speed 310 is: #3, 5 drops, #1, 18 drops, #2, 5 drops.

Color Mixing Chart for Black and White Prints

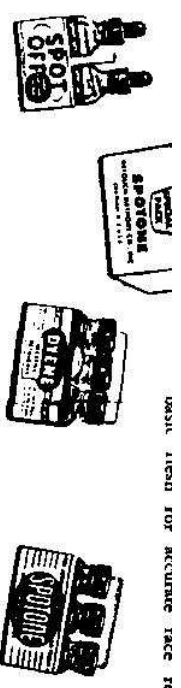
PAPER	DEVELOPER	TIME	#3	#0	#1	#2
EAS Polycontrast Rapid	Ektalio	45 sec.	#3 only			
IIF RC F	"	"	"	"	"	"
EAS Polycontrast Rapid	"	"	1	10		1
F N G Y	"	"	"	"	"	"
EAS Polycontrast Rapid	"	"	1			
RC F N	"	"	#3 only			
F N G J	"	"	2			
EAS Kodabrome	"	"	#3 only			
IIF RC F	"	"	45 sec.	#3 only		
EAS Panalure	"	"	45 sec.	#3 only		
IIF RC F	"	"	45 sec.	#3 only		
EAS Kodabromide	"	"	2	#3 only		
F N G E	"	"	2	#3 only		
EAS Medalist F J G E Y	"	"	2	#3 only		
EAS Ektamatic SC F N	"	"	2	10		1
EAS Ektalure E G R X Y	"	"	2	10	14	
EAS Portature G M R Y	"	"	2	10	14	
AGFA Brovira Speed 310	Brovira	40 sec.	5		18	5
AGFA Brovira Speed 312	"	"	40 sec.	5		18
AGFA Brovira BN 1	"	"	2	5		18
AGFA Brovira BN 2	"	"	2	5		18
AGFA Brovira BN 5	"	"	2	5		18
AGFA Brovira 118	"	"	2	10		1
AGFA Brovira 111	"	"	2	#3 only		
AGFA Portitriga Rapid	"	"	2	10	14	
PRN 111	"	"	2			
AGFA Portitriga Rapid	"	"	2	10	14	
PRN 118	"	"	2			
IIF Ilfospeed	"	"	45 sec.	10		1
Multigrade RC	Ilfospeed	45 sec.	10			
Glossy - Pearl	"	"	45 sec.	#3 only		
IIF Ilfospeed RC Glossy - Pearl	"	"	45 sec.	#3 only		
IIF Ilfobrom	"	"	1 1/2	#3 only		
Glossy - Pearl	"	"	1 1/2	#3 only		
IIF Galerie	"	"	2	10		1
Glossy - Matf	"	"	2			
LUM Bromide RD	"	"	10			
Velvet Matte	"	"	10			
LUM Lumifast RD	"	"	10			
Crystal	"	"	#3 only			
LUM Lumifast RC Glossy	"	"	#3 only			
LUM Lumifast RC Satin	"	"	20			1
LUM Lumifast Silk	"	"	20			1
Uncolor Glossy	Dektol	1	10	3		
Oriental Seagull	"	1 1/2	5		18	5

Color Mixing for Toned Prints

We have found it impossible to devise a practical and reasonably accurate way to give required information to cover the wide range of colors that can be produced by various toners, differences in print emulsions and bleach solutions and times as well as temperatures of the toning operations.

However, we can give basic suggestions. The Spotoone B (brown) is a base color for brown toned prints and will come close to matching those prints with rich brown colors. Other Spotoone colors can be mixed with it to produce retouching colors for those prints with the rich golden sepia colors. Other Spotoone colors can also be mixed with it to produce any color to successfully retouch any print toned with the sepia toner materials.

Please bear in mind that toning materials are potent chemicals and the finished prints should be well washed before being retouched.



Lumina does not specify any particular developer. These color mixes are basic and would change to suit particular developers.

The above chart of Spotoone color mixes for making accurate retouching shades of color to match the various emulsions is based on specimens of prints as furnished to us by the manufacturers and produced by their methods and formulas. (The same as the instructions enclosed with their printing papers).

We wish to acknowledge the aid and cooperation which the manufacturers have given to us in order to make this valuable chart possible.

If you are not able to obtain any of our products from your dealer, please write to us. Prices are subject to change without notice.

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