

Profit-consciousness   Anemia therapy   Agricultural miracle   Textile trends

CIBA-GEIGY  
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Chemistry's third century



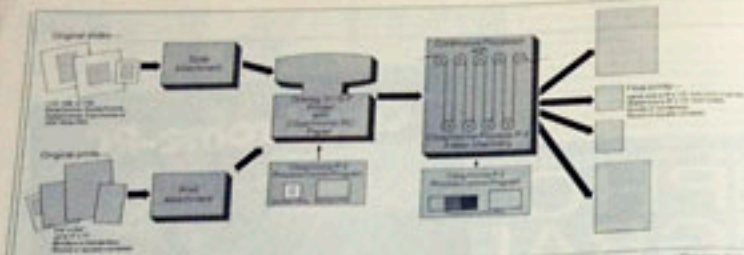


Diagram shows new Cibachrome Automatic System's components and sequence. Blded supplies everything except the continuous paper process. Processes attached to the system are available from several manufacturers.

plastic base, the Cibachrome color print seems to jump right out at the viewer. With no surface texture to diffuse any image sharpness, the result, the full impact of the original is retained.

Fred Ward evaluated the advantages of using all three current Cibachrome processes, the emulsion "A" material in the recommended Cibachrome P-12 chemistry, and professional Cibachrome color print material in Cibachrome P-18 (three-step) and P-10 (four-step) chemistry, as well as in a number of proprietary formulations. He also explored the capabilities of Cibachrome display transparency material.

What he found made him a convert. The prints he obtained "can be proudly displayed in ways never before possible. Unlike other color-print materials, the Cibachromes contain dyes that fade uniformly." This fact alone, Mr. Ward pointed out, would add years to the useful life of prints, since they will appear less faded, but besides that the dyes are actually far more durable. In this connection he cited a test carried out with various color materials by the *British Journal of Photography*. Whereas standard color prints began to fade when exposed to a standard fading light for 5 to 10 hours, Cibachrome prints lasted 80 hours. Regular color transparencies faded after 5 to 40 hours in the light—depending on how fast or slow the color film—while Cibachrome display transparencies again lasted 80 hours. "Obviously," concluded Fred Ward, "the two dyes will enable us to use and show color prints longer

than ever before possible." His final message "Cibachrome is here, and it works. It is opening avenues in color printing and utilization. It is good for photographers and good for business."

What more could anyone say? In his foreword to the respected *British Journal of Photography Annual* for 1977, editor Geoffrey Crawley puts the advent of Cibachrome A in the context of present-day trends. The one virtue of the photographic field in Britain, whose continued growth seems certain, he observes, is the "mass snapshot market. The snapshot is using more and more color film and, unlike the advanced amateur, prefers to obtain color prints rather than transparencies."

There is a natural tie-up for the enthusiastic amateur and small scale professional user in darkroom work to produce prints from the high quality color transparencies that modern materials make possible. Mr. Crawley believes, and since the appearance of Cibachrome in Britain last year they "can work with reversal paper in the darkroom just as they did previously with black and white. Cibachrome A has made a great hit in the USA and, although photographers in the UK are perhaps a little backward in color darkroom work, there is no doubt that great interest is being shown. The process should become as natural as black and white."

In which connection Geoffrey Crawley compares the growth of color darkroom work with that of black and white printing in

the Victorian era. "Modern photographers," he recalls, "sometimes forget that, until the late '50s and '60s, the expert photographer often made his own printing paper and tailored the new formulae to suit his characteristics. With color negative-positive and reversal printing, this is fortunately not required of him, but the suspicion that the processes are rather unproductive and may involve considerable expense for jobs such as to print in the UK, looking back the very people who are most capable and would most enjoy color darkroom work. The last year, which saw Cibachrome A come on to the UK market, may prove to be the turning point."

The current *BIP Annual* also carries, in its "Processing Section," an article by W. G. Cox titled "Cibachrome—Some practical notes for the small-scale user," together with a technical description of Cibachrome Print Type D182 reversal color paper.

After such commendation what fields are left for the color arm of the ILFORD Group to conquer? The latest answer is Cibachrome RC, which Blded Inc unveiled at the Photographic Manufacturers Association's convention in Chicago last spring. "It created quite a stir and deservedly so," reported Managing Director Peter Krause, "because our new generation Cibachrome material represents a very notable step forward in dye bleach technology."

Initially intended for professionalizing prints from slides and prints from prints, a market in which Cibachrome has not been

introduced to fit, Cibachrome RC will produce superbly detailed, saturated color prints that are hard to tell from the original due to a new self-marking method.

Like all Cibachrome pictures, Cibachrome RC prints process unparallelled, permanent, because of the exceptional stability of the light-fast dye image, the absence of residual color formers in the image layers, and their resistance to air pollutants.

Also new is the Gering 5115-P high speed automatic printer, which handles prints and slides of a given format without manual setting or grading by an operator. The printer makes all necessary adjustments automatically, assuring both high quality and high yields—the average production rate is 1,000 prints an hour in all popular sizes up to 8 x 10 inches.

Following market tests this fall, Blded Inc will offer Cibachrome RC and the new Gering printer as Cibachrome Automatic System to the US photo-finishing industry in early 1978. For both finisher and consumer the Automatic System is a boon, because it means speedier, better service. It does away with the time-consuming production of internegatives, and turnaround time is faster thanks to automated direct positive printing and rapid three-step processing. This makes it possible for the finisher to deliver prints from slides and prints from prints at the same schedule as his regular color negative work.



Over the counter and there now, too.

## HPS comes to the States

First HPS black-and-white film with a speed rating of 800 ASA/21 DIN made its North American bow at the trade show of the Photographic Manufacturers Association in Chicago last spring and is now available at selected authorized photo dealers throughout the United States.

Since its introduction at the Photographic world's fair of 1976 in Cologne a year ago, when, to some and common-sense, the photographic press hailed HPS for its superior photographic qualities and its "pushability." Designed as an improvement in the popular 400 ASA film-speed area, HPS has fulfilled its promise of substantial grain reduction, improved edge sharpness and a pronounced "sparkle factor" that defines highlights as well as shadow detail with unprecedented brilliance. Both the emulsion and the base are new. The blue-pink tint of the base

gives cleaner and clearer negatives than the film's predecessor. HPS, and edge-sensitive light, is substantially improved.

Modern Photography was one of the first of the photographic media to report the results of "test-runs" soon between HPS, HPS and Kodak Tri-X 16 mm film. In its "What's What" department the magazine not only confirmed the superiority of the new HPS over HPS but also reported that "HPS seems to be able to sustain our twenty old standard, Kodak Tri-X, film." Recent tests, reported by Alex Dorn, camera columnist for the *Mohndorfer* Journal, have confirmed that observation.

Perhaps the greatest complement to the quality of Blded's new film entry is its compatibility with automatic processing machinery installed in many newspaper and other high production laboratories in the United States.



Illuminated treasure map on Cibachrome sheet from St Catherine's Gradual depicting the beheading of John the Baptist and Solomon's gift on a plate in Thess.

gradual when measured frames compelled the consent to sell it. From Constance the codex wandered to England, where after changing hands, again it became part of the collection of the man who made Worcesterhouse great. When it was put up for

auction in Sotheby's after his death, the Swiss determined to keep the gradual back home. The *Gradual* Koller Foundation, which is concerned with the preservation of Swiss art, joined forces with the National Museum and the Canton of



To photograph the gradual in the Cantonal Museum of Thurgau, Nord Arty of CIBAGEGY Photochrome had to construct this elaborate rig.

## St Catherine's Gradual glows again

At the point in eastern Switzerland where the lower Lake of Constance narrows to become the Rhine stands a picturesque cluster of buildings. It once housed the convent of St Catherine's Valley, today it is a canonical home for the old. Until the 18th century the monastery harbored a treasure of Gothic pictorial art, an illuminated choir book dating from around 1312. Connoisseurs know it as the *Ordnal* of St Catherine's.

A gradual is a liturgical book containing the music for the sung parts of the Roman Catholic Mass. Most graduals are simple enough in format to enable a whole choir to use the notes and texts.

With its 71 gold-background miniatures depicting the life of Christ and various saints, the St Catherine's Gradual is rated by specialists as the most beautifully illuminated specimen of its period from the Upper Rhine-Constance region. So, evidently, did a Constance art dealer of the last century, who acquired the