

STUDIO LIGHT

INCORPORATING
THE ARISTO EAGLE
THE ARTURA BULLETIN



FEB.



1912

AMAGAZINE OF INFORMATION FOR THE PROFESSION
PUBLISHED BY THE
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



An Enviably Reputation.

The permanency of

ARISTO

and its pleasing tone and texture
are the secrets of its record of
twenty-two years of satisfied
users and pleased customers.

American Aristotype Division,
EASTMAN KODAK CO.,
JAMESTOWN, N. Y.

All dealers.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By L. F. Griffith
Salt Lake City, Utah*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

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RUTS

Ever get deep in a rut and try to get out real quick? It's an easy matter to drift in, but usually a hard job to get out. It is natural for us to do things the easiest way, but the easiest way is not always the best. The line of least resistance always leads into a rut.

I knew a printer at one time, who made it a point to go over a paper manual every so often just to see if there were any points that had slipped his memory, and, if there were any changes in formula or manipulation, he was quick to find them and profit by their use.

It has often been said that the photographer does not read the manuals and instruction sheets which are put out by the manufacturers, but we know this is not generally true. If there is a misleading error in an instruction sheet and it is overlooked by the manufacturer, he receives enough inquiries to prove beyond a reason

of doubt that the instructions *are* read carefully by a great majority of consumers.

The manuals of instruction and trade journals are of the same importance to the photographer that the medical magazines of authority are to the physician. It is the means of keeping in touch with the experimental departments of the manufacturers and securing the things that are new at first hand. It does not pay to let your competitor set the pace for you to follow. It is much better to lead in the new things and let the other fellow follow you. The public will have more confidence in the man who keeps abreast of the times, for the public appreciates progressiveness.

A set of rules formulated for the betterment of last year's work will not suffice for the year to come. It was said of a certain city, that it had 29,000 ordinances, while the Kingdom of Heaven had only ten, but that was nothing against the city in

question. It was a progressive city, and probably grew so fast that new ordinances were constantly needed to keep up with the rapid change in conditions. The same will apply to photography.

Keep out of the rut by keeping continually after something better. A prominent photographer was once asked what he considered his best piece of work, and the prompt reply was, "I have not made it yet." Never be satisfied with what you have done, but continually strive to do better and you will never get into a rut.



EASTMAN TONING BATH HEATER

With the Artura-Method Sepia and Hypo-Alum Toning Baths, a convenient method of heating the solutions and keeping them at an even temperature without having the tray hotter than its contents, is very essential.

By applying the heat directly to the tray containing the toning bath, it will become so hot that prints settling to the bottom will tone unevenly and the surface of the prints will be changed, causing glossy spots. The Eastman Toning Bath Heater obviates these difficulties. The comfort of the one doing the toning should also be taken into consideration.

The Eastman Toning Bath



Back view of Toning Bath Heater showing two compartments.

Heater is constructed on the principle of a double boiler. The lower compartment is a shell of galvanized iron, made to set on an ordinary work table. A gas plate is placed in the center, the connecting tube being run through the lower opening at the back side. The ventilators are made only in one side and the ends so that no heat will be thrown out on the side where one stands to watch the toning.



Front view, showing toning tray resting in water compartment.

The water compartment or upper tray, which is also of galvanized iron, fits snugly into this shield, resting on its upper edge. It is made to hold the regular stock size 16 x 20 steel enameled tray, the rim of which will rest on the edges of the water compartment.

When the toning tray is so placed in the water compartment, enough water is poured into the compartment through the lip on the side to almost fill same. The amount of water in the tray can readily be seen in the lip at the side and more can be added as evaporation takes place, without disturbing the toning tray.

With this heater the toning solution can be kept at a more even temperature and tones secured with more certainty and comfort than in any other way.

The price of the Eastman Toning Bath Heater is \$5.00. This does not include the enam-eled toning tray, thermometer or a gas plate.



ON GETTING EXPERIENCE.

BY THE OFFICE BOY

Las' weke the Boss calls me into his offis an' says, "Son, on the sixth day of this weke if you will project your orbs of vision into the receptacle containing your weekly honorarium you will observe a slight altitudination to your stipend."

I backs outa the offis an' tells Jimmy the printer I'm fired.

An' he says my knob ot to be sent to the button factory, an' that the Boss meant that he'd given me a raze.

Gee! I wonder wot I'm goin' to do with all that money. Maybe I can buy a seckon han' runabout

an' hed off that choffer that's been makin' eyes at the reception room girl's sister.

I tole ma that maybe I'd buy a ortermobile an' she says that I'd better buy a hat 2 sizes smaller an' trane down to fit it, an' that many a feller's los' his job from havin' nervous prosperity.

I asts the Boss wuz he goin' to the Eastman School again this yere and he says, "You betcha," an' that the school wuz jus' about the bes' payen investment he had.

The Boss says the more you know the more you find out that you got to learn, an' that he's learned that the bes' place to learn all the new things is at the Eastman School.

I'm hintin' roun' for him to take me—he did las' yere—Gee! it wuz grate. Jimmie the printer says he's goin' if he haz to pay hiz own expenses; he says if he don't go an' the Boss duz, that the Boss will come back and show him stunts he didn' know an' that wouldnt be helthy for hiz pay envelope.

As I wuz sayin' I got my raze las' weke, an' the nex' Monday the Boss asts me to wash the front windows; now the scrub woman has always washed 'em befoar, an' I wundered wuz I razed jus' so I cud do her work too.

But I didn' say nothin' to noboddy but washt 'em jus' as slik as I cud.

Glad I did becaus I hearn the Boss say to Jimmie the printer,

"the kid stands the gaff pretty well an' I guess it'll be safe to give him another raze some day."

The Boss says that he don't never ast noboddy to do nothin' what he woodent do himself, an' that a feller that shys from a job becaus he thinks it is beneeth him aint got the makins of a kaptain of industry in him.

I'm tryin' to lern to be a operator, an' Satterday I borrowed a ole view outfit sos I cud take some pitchers of the reception room girl's sister on Sunday.

I got her ma to poze for me an' when I had her fokused she wanted to see how she looked, so I sat down in the chare an' she looked on the fokusin' skreen an' seen I wuz up side down. She asts me wuz she that way when I made her pitcher, an' I sed she wuz, an' she woodent let me take no moar pitchers an' said that that camera wuz a invention of the evil one - an' now I dassent go to her hous' no moar. Gee! this lernin' to be a operator is feerce.

I asts the Boss wot wuz the matter with that camera an' he says that the rays of lite was refracted an' that mos' all cameras acted that way, an' he sed he'd get the reception room girl to fix it with her ma so I cud go back again.

Nex' day I tride turnin' the camera over an' the pitcher wuz still upside down, an' then I figgered out that wuz bekaus the lens was round, an' the Boss says,

"your on," an' let me have a book to rede explainin' it.

They sure is a lot to learn about pitcher makin', an' now I jus' gotta go to that Eastman School again. Hope I see you there.



AZO BUFF STOCK

The new grade of Azo, Hard X, recently introduced for the benefit of the professional who does amateur finishing, made Azo all that could be desired in a low priced paper for amateur finishing or view work.

The introduction of Grade H Buff Azo gives our customers a complete line of Azo for professional work as well.

Grade H Azo is a buff stock of pleasing tone and texture and is furnished only in double weight in one grade of contrast to suit the average portrait negative. The surface is somewhat similar to that of double weight Azo B, being neither a decided smooth nor rough surface.

Velox and Artura have for years been recognized as the best papers on the market for amateur and professional work respectively.

Azo now offers the best for the money in both amateur and professional classes.

Grade H Azo will be sold at the same price as other double weight Azo, \$1.25 per gross for 4 x 6, other sizes in proportion.





FROM AN ARTURA IRIS PRINT

By L. F. Griffith
Salt Lake City, Utah



CHEMICAL KNOWLEDGE

Complaint is sometimes heard regarding the difficulty of getting negatives of sufficient strength. It may be well to consider the various causes for weak negatives. During the short days of late fall, winter and early spring, the light, even at noon time, does not have as much strength and does not possess the actinic quality of daylight during the summer when the sun is higher. The difference in photographic value of light at the various seasons of the year is not always given due consideration. For this reason there is always a tendency to undertime during the short days.

There are also various other causes for thin negatives. Incorrect temperature and lack of strength in chemicals will produce insufficient density. If the subject is properly lighted and exposure correct, the cause for weak negatives must be attributable either to incorrect temperature or chemicals not working with sufficient energy.

One of the great advantages derived from Tank development is the ease of maintaining proper temperature during the entire time of development. With tray development in a cold room, the temperature of the solution, even if at the proper point when development begins, will often drop low enough before development

is completed to prevent yielding negatives having the desired pluck and brilliancy.

The temperature of the dark room has a very important bearing on results, but when unable to keep temperature of the dark room at the proper point, it will assist materially in maintaining a correct temperature of the developer to fill the tray with hot water just before placing plates and developer in same. Another good plan for maintaining an even temperature of developer was given in "Practical Suggestions" of the January number of the *STUDIO LIGHT*.

By maintaining the temperature at the correct point of 65 to 70 degrees, the cause for trouble may often be traced to the chemicals. Having eliminated the questions of proper lighting, exposure and temperature of developer, as possible causes for insufficient density, we arrive at a consideration of the chemicals used. If a formula has the proper proportions of Pyro, Sulphite and Carbonate, either by weight or hydrometer test, and gives weak, flat negatives, no attempt should be made to secure more density by increasing the amount of Pyro. The probability is that the developer is lacking in Carbonate. The office of this agent is to act as an accelerator which, by opening the pores of the gelatine, permits the reducing agent (Pyro) to act more energetically on the granules of

silver which have been affected by exposure to the light. The presence of Carbonate of Soda enables the reducing agent to combine with the silver and give the desired deposit.

It is quite possible that when using the amount of soda the formula calls for, that a different brand of soda than that designated in the formula has been used. It is necessary to take into consideration the difference between the various brands of Carbonate of Soda. Two brands of Carbonate of Soda might test the same when dissolved in water, but one would have a much stronger alkaline reaction than the other. Many brands of soda contain large quantities of Bi-carbonate which, though helping to raise the hydrometer test, does not have an accelerating action in the developer and, in fact, would have no more relation to the process of development than so much sugar or neutral chemical dissolved with the Carbonate.

The hydrometer shows the amount of solids in solution and has no value unless the strength of the chemical is known. For this reason Eastman Tested Carbonate of Soda, which contains 98.2% pure Carbonate, would not weigh more nor test higher than an equal quantity of a Carbonate containing impurities, but the difference in developing action would be unmistakably apparent in the negative. When mixing

chemicals in accordance with any given formula, the kind of chemicals designated should not be overlooked.

There is probably no chemical varying so much in strength as Carbonate of Soda of different brands. When using Carbonate in which there is an insufficient amount of alkali, the proportion must necessarily be increased to produce the same action. It is, therefore, important when mixing up developers where Eastman sodas are specified that these sodas be used.

The increasing popularity of Eastman Tested Sodas is due to their being of uniform strength and action. With their use it is possible to be absolutely sure of the degree of alkalinity of the developer. They are the most satisfactory to use from the standpoint of economy as well as certainty of results.



JAMES ARTHUR

Mr. James Arthur, the well known photographer of Detroit, Mich., died very suddenly at his home in that city on January 12th.

Mr. Arthur had been ill since Christmas but his physicians were confident of his ultimate recovery. He was in excellent spirits, having spent a part of the day down town, and was resting on a couch, talking to his wife, Mrs. Clara B. Arthur, when the end came without warning.

Mr. Arthur was born in Montreal 56 years ago, the son of Alexander Arthur, a prominent merchant of that city. When a boy he made many trips abroad with his father, and being of an artistic temperament, spent much of his time visiting the art galleries of Europe.

When he was 25 years old he located in Detroit and has occupied the studio at 234 Woodward avenue for 26 years.

Mr. Arthur was considered one of the most talented and successful photographers in the United States. He was an artist first, a photographer afterwards. It cannot be said of him that he was a mere copyist. Rather, he was a creator, a designer of pictures.

While of a retiring disposition, those who knew him were his friends and the profession will keenly feel the loss of so competent and earnest a worker.



EASTMAN TRIMMING BOARDS Nos. 2, 3, 4

The Eastman Trimming Board is a radical departure from the more common form of trimmers, which require separate motions for placing the print and raising and lowering the handle to which the blade is attached. With the Eastman Trimmer, just place the print in position against the rule, with the margin to be trimmed projecting under the knife, and

press down with the hand that holds the print. The board works on a pivot, so the pressure of the hand throws the print against the blade, which remains stationary. There is no lost time or motion in reaching for the cutting blade.



Eastman Trimming Board No. 4

The No. 4 Trimmer, which has a 20-inch blade, is fitted with a foot treadle, as shown in the illustration, so the hands may be used to hold the print while the trimming movement is made by a pressure on the foot treadle.

The cutting board is provided with an accurate rule and a transparent trimming gauge, so marked that equal margins may be readily secured.

THE PRICE

No. 2, 12½-inch blade . . .	\$4.00
No. 3, 16-inch blade . . .	6.00
No. 4, 20-inch blade, with foot treadle	8.00

ARTURA SEPIAS

Since first publishing the Artura-Method Sepia formula, we have made a series of experiments and have had one of our special representatives make a trip from the Atlantic to the Pacific for the purpose of testing out this formula under various conditions. As a result of these experiments we are giving below a revised formula.

We found that in order to adapt it to the various conditions under which it was tried out, a slight variation was necessary in the amount of hypo to be used. That there may be less chance for errors, more explicit instructions also are given for the compounding of chemicals. When prepared in accordance with the following instructions, we find that the length of time necessary for toning prints has been materially shortened. This we believe will be appreciated by those using this method of making Artura Sepias. The revised formula is as follows:

DEVELOP in the regular way.

FIX in the regular way.

WASH the black prints for a few minutes to eliminate the acid from fixing bath.

TONE in following

TONING BATH

No. 1—

Boiling water (rain or distilled),	128 ozs.
Hypo,	16 ozs.
Alum,	2 ozs.

Boil two minutes, allow to cool, then add

Sodium Phosphate,	2 ozs.
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At this point test the bath with red litmus. Same should turn blue within one minute. If it does not, heat the bath again and add Hypo in 4-oz. quantities until it does. When a *slightly alkaline* bath is obtained dissolve

Nitrate of Silver,	60 grs.
Water,	1 oz.
Bromide of Potassium,	180 grs.
Water,	1 oz.

Pour Bromide solution into Silver solution and add precipitate and all to the *cool* Hypo-Alum bath. If Silver and Bromide are added to bath while hot, same will turn dark.

No. 2—

Chloride of Gold,	15 grs.
Water,	2 ozs.

NOTES

When ready to tone take as many ounces of bath as necessary for the number of prints and add 1 dr. of Gold (No. 2) to each 16 ozs. of Hypo-Alum bath (No. 1).

One gallon of bath (128 oz.) will tone 1 gross cabinet or 4 x 6 prints or the equivalent in other sizes. It is advisable to use fresh bath when this number of prints have been toned rather than attempt to renew its strength by the addition of gold.

For a small batch of prints prepare a small bath. Preserve the same proportion of chemicals as advised in the above formula.

The entire lot of prints should be placed in the bath at one time, keeping them well separated during the process of toning.

Tone at 120° to 125° Fahrenheit. Do not begin toning at a lower temperature than 120 degrees.

Time of toning should be about 20 minutes.

It is necessary to have the water at boiling point when the hypo and alum are being mixed. The other ingredients must be added at lower temperature.

The toning bath should be slightly

alkaline. This can be determined by testing with litmus paper.

If the bath is too cold the gold tone will predominate; if too hot, the sulphur tone will predominate.

To determine when the prints have been toned, examine by transmitted light, and when all black has been removed from the deepest shadows it is safe to assume that the final color has been attained.

Sponge prints to remove any sediment.

RETURN prints for five minutes in regular fixing bath.

WASH in the regular way.



THE COST OF PRODUCING PHOTOGRAPHS

The following is a part of the paper read before the Inter-Mountain Convention of Photographers, by Mr. M. F. Jukes, and published by The "British Journal of Photography."

The subject is exceptionally well treated and we regret that our space will not permit of publishing the article in full.

I have selected this subject, "The Cost of Producing Photographs," for the reason that little or no attention is paid to it by the average photographer, and also because of the important part it plays in the fixing of prices. I would be willing to wager that not more than one out of twenty-five photographers can say that he knows to a certainty that his pictures of a given size cost him a certain definite

price, or anywhere near it. He can guess at it. So can anybody. What is the result? Where there is one man doing good work and getting what some of us consider a high price, there are a dozen little fellows fighting each other on the price basis, each probably explaining to his customers that the big man is a robber; a nice state of affairs and one quite conducive to the betterment and uplifting of the business in general. You have all seen show cases full of cabinet photographs, priced at a dollar a dozen, or thereabouts. A photographer in one of our Western cities had, in 1906, on display in his show case, genuine platinum prints, 3 x 4 inches in size, mounted on a neat, flexible card, at the ridiculous price of seventy-five cents a dozen.

We used to figure out the price of our competition photographs on the following basis: The price of a couple of plates, a dozen sheets of paper, and a dozen card mounts, adding enough to cover retouching. This would approximate between fifty and seventy-five cents, according to the class of material used, and then we would fondly imagine that everything over and above that figure was velvet. After a more or less busy season at what we thought was a good enough price, we began to wonder what the trouble was, and felt like throwing up the picture



FROM AN ARTURA IRIS PRINT

*By L. F. Griffith
Salt Lake City, Utah*



business and going into something else. There was no money in the business, anyway.

To-day you will find, in any successful and well-organized business, a well-developed and sometimes intricate system of getting at the cost of the article produced or marketed. This becomes absolutely necessary when anything is sold on a narrow margin, and even if not sold under these conditions, it is a valuable asset in effecting economies and increasing profits. It is a safeguard in case price-cutting becomes necessary, as it sometimes, but rarely, does. Occasionally we have to fight fire with fire, but it is a good thing to know where to stop.

In figuring cost the photographer has, in the main, two items to deal with: actual cost of material consumed, and his overhead or running expense. This latter goes on whether business is done or not, and it may surprise you to learn that, in the average studio, it is almost invariably higher than the first item, the cost of material. It includes the following: Rent, heat, light, water, insurance, taxes, postage, repairs, advertising, waste, depreciation, samples, re-sittings, etc. Then there are the bad debts, wages paid help; and did you ever figure your own time as being worth anything at all? Taking the prices obtained by the majority of photographers,

we are forced to believe that many of you do not.

Looking at the following figures, we will get still closer to the subject. These comprise the cost of the material consumed in the production of one dozen ordinary cabinet photographs. Just take your pencil and put down these figures, for the sake of comparisons that will follow, and to give you something to go by in case you wish to investigate your own costs. Four plates, thirty cents; paper for twelve prints and proofs, twenty-five cents; envelopes and tissue enclosures, seven cents; retouching one negative, thirty-five cents; chemicals, ten cents; and mounts, thirty cents. Total, one dollar and, say, forty cents. These items may be cut down slightly, or added to, as the case may be. You will find that they are somewhere near the average. In any case, these slight changes will affect the total but very little, as we shall see later on.

We now come to overhead expense. This is for a studio where the business is such as to warrant the employment of one assistant, and, for one year, will be approximately the following: Rent, at twenty-five dollars a month, three hundred dollars; fuel, at eight dollars a month, call it fifty dollars for seven months; electric light, at a minimum of a dollar and a half a month, twenty dollars; water,

at two dollars, make it twenty-five dollars; insurance, which every photographer should carry, fifteen dollars; taxes, ten dollars; postage and samples will probably amount to thirty dollars; depreciation, waste, and advertising will come to not less than two hundred dollars, and a fairly good assistant, in these days, will cost at least fifteen dollars a week. We will call it seven hundred and fifty dollars for the year, which is none too high. Now, if you value yourself as being worth anything at all to your business, you should charge up your own services, even if it is only at a nominal figure. We will put it, in this case, at seventy-five dollars a month, or nine hundred dollars for the year.

This brings the total overhead, or running, expense to twenty-three hundred dollars per year. I see that I have overlooked interest on investment, but we will let that go. This is the only business-like way of getting at one's cost; and if you will do a little more pencil work, you will find that, with a material cost of a dollar and thirty cents a dozen, and an overhead expense of twenty-three hundred a year, in order to make ends meet you will have to do a business of ten hundred and fifty sittings at three dollars and a half, or three thousand six hundred and seventy-five dollars. In other words, with this volume of business your

pictures have cost you three dollars and a half a dozen. To be exact, the above business will show a profit of ten dollars for the year, or less than a dollar a month.

We all know the man who says to himself: "If I bring my price down to a little below that of my competitor across the street, I can get enough extra business to squeeze him and make a few dollars myself." Let us see. We will assume that he cuts his price fifty cents, thereby making it three dollars. We will also assume that he gets more business, three hundred sittings more than under former conditions. Now, the business, with the same overhead expense and at the same cost for material, will have to total thirteen hundred and fifty sittings at three dollars, or four thousand and fifty-five dollars for the year. This shows that, after having done almost a third more work, he has had to assume a loss of five dollars.

Look at these figures as we may, there is only one conclusion that can be arrived at, and that is: when we are "monkeying" with price-cutting with prices anywhere around three dollars for cabinets, we are "fooling with a buzz saw."

A picture with a low price may be used as an inducement to get people into the studio, but every effort possible should be made to switch the customer to



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higher-priced work. Department stores use bait of this kind, as an advertisement; but when one goes to buy the goods, he finds he has to run a gauntlet of wonderful and attractive displays in other lines, displays that almost compel purchases. The advertised bargain is in some remote corner of the huge establishment, and the reason it was placed there is obvious. Unless we can handle our customers in this way, a cheap picture for a leader is a dangerous thing for the pocket-book, and it should only be used when the proprietor is a shrewd salesman or has a most competent receptionist in his service.

Have you had enough figures? We will look on the brighter side for a few minutes and make some comparisons, using higher prices. Taking the same expenses, and raising our price to four dollars, we find the figures show a profit of five hundred and thirty-five dollars for the ten hundred and fifty sittings. Raising them still another dollar, we show the still larger margin of fifteen hundred and eighty-five dollars. We are now mounting into the realm of profits, yet five dollars is not a big price. If you really want to soar, try eight dollars; many men are getting it for cabinets and 4 x 6 prints; and, to make up for the additional cost of higher grade material, we will add seven hundred and thirty-

five dollars, which should surely cover it, bearing in mind that we are still making the same ten hundred and fifty sittings, and our profit for the year reaches the astonishing sum of four thousand dollars.

Is it worth while going after business on the price-cutting basis? Why not be a little more sensible and boost prices a trifle all along the line? What can a photographer expect from the public when he has no more respect for himself and his work than to charge less than a day labourer's pay for producing it? How much profit, real profit, are you getting out of your business? I do not mean how much you can save on an income of fifty dollars a month, but how much are you getting to lay up against that time in the autumn of life when you may need it?

We can talk about art all we wish; it is an interesting subject, its study is essential to the production of better work and the attainment of higher prices, but the man who is weak on the business side of photography has a hard row ahead of him.

In conclusion, I would say that if you will yourself tackle the question of ascertaining the cost of production of your own pictures, you will find it an interesting, not to say surprising, problem, and you cannot but benefit by doing so.





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Salt Lake City, Utah





PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

If you have a large number of prints to paste mount, you can save time by fastening a knife blade or sharp pointed piece of metal in the end of the handle of your paste brush. By so doing the handle of the brush may be used to pick up the corner of the print instead of laying down the brush each time and picking up a knife to use for this purpose.



In using the Artura Printer or in printing from a small negative in a large printing frame, as is often necessary in making prints with tinted margins or borders, the negative may be securely held to the clear glass with a small piece of adhesive tape at top and bottom. This tape may be used a number of times and will prevent the negative from slipping. The adhesive tape from platinum cans will answer the purpose.



Artura Iris, D and E, also Azo B sepia prints are very effective when waxed with Nepera Waxing Solution. If less sheen is desired the solution may be diluted with three or four parts of gasoline.

Apply with a piece of outing flannel and immediately rub off with another piece of the same material. The shadows are made more transparent by waxing.



The National Convention of the Photographers' Association of America will be held in Philadelphia the week of July 22, 1912, in Horticultural Hall.



OUR ILLUSTRATIONS

We are pleased to offer our readers in this issue of Studio Light, a series of illustrations from the studio of L. F. Griffith of Salt Lake City, Utah.

Mr. Griffith is a young man whose ability has placed him in the front rank of the photographers of the Inter-Mountain States. The excellence of his work, his strict attention to business and courteous manners have won him an enviable reputation as well as a very profitable patronage.

Mr. Griffith does not believe in sacrificing quality for cost of materials. The quality he secures in his Seed Plate negatives is most faithfully reproduced in his Artura prints.

His success is a good example of what may be accomplished by ambition, hard work and a careful selection of materials of the highest quality.



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THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



*Now is the time
to have that
group picture made.*

Let us show you our special display of attractive new styles. We are perfectly equipped for making group pictures and will please you with the quality of our work.

Make the appointment to-day.

THE
PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Toronto, Can.	Feb. 6, 7, 8
Detroit, Mich.	Feb. 13, 14, 15
Columbus, O.	Feb. 20, 21, 22
Indianapolis, Ind.	Feb. 27, 28, 29
Minneapolis, Minn.	March 5, 6, 7
Chicago, Ill.	March 13, 14, 15
Kansas City, Mo.	March 19, 20, 21
St. Louis, Mo.	March 26, 27, 28
Memphis, Tenn.	April 2, 3, 4



AZO

FOR THE AMATEUR FINISHER

With the new grade of Azo—Hard X—there is now provided a proper degree of contrast for every kind of negative.

AZO SOFT—For professional negatives only.

AZO HARD—A paper occupying the middle ground—suited to some negatives in the professional and some in the amateur class.

AZO HARD X—A contrasty paper for the amateur finisher.

Azo Hard and Hard X, used with the formula provided for amateur finishers, are quick printers and quick to develop.

Azo reliability would make it an economy to use Azo even if the price were high.

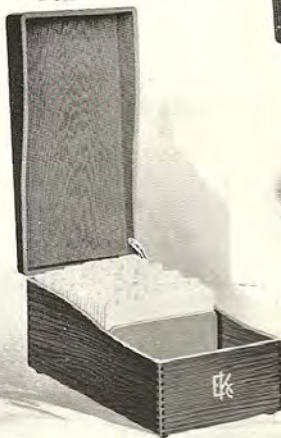
EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

BEGIN THE NEW YEAR WITH AN
**EASTMAN STUDIO REGISTER
SYSTEM**

DESK BOX

TRANSFER
BOX

A record system which takes care of all sittings, orders, payments, deliveries, duplicate orders, and is a permanent record or register of all negatives.

SIMPLE, CONVENIENT, COMPACT

The outfit consists of two handsome oak cases with a full set of cards and directions for use, and sells for \$5.00, at your dealer's. Every success is built upon system, and this outfit is system in a nutshell. Order to-day.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

YOUR hydrometer test of Sodas will only show you how much solid matter you have in solution—it will not tell you what proportion of that solid matter is pure Carbonate or Sulphite of Soda.

Eastman Tested Sodas and our other Tested Chemicals are of certain strength, and need only be weighed according to formulæ to give solutions of perfect balance.

Their Use Is Your Protection



Eastman Kodak Company

Rochester, N. Y.

All Dealers.

The pure platinum coated buff
stock of

EASTMAN

ETCHING
EB **OR** **ES**
BLACK **SEPIA**

PLATINUM

gives a richness and warmth of
tone to the print that leaves
nothing to be desired.

Platinum experts have shown
their approval by adopting these
papers for their highest grade
work.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

TOZOL

The Simplified Developing Agent for Photographic Papers

TOZOL is convenient and economical.

TOZOL is vigorous in its developing action.

TOZOL produces prints of strength and brilliancy with richness and depth of tone.

TOZOL requires only the addition of sodas, bromide and wood alcohol to make a ready-for-use developer.

THE PRICE

1 ounce bottle	\$.20
$\frac{1}{4}$ pound bottle70
$\frac{1}{2}$ pound bottle	1.30
1 pound bottle	2.50

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ROCHESTER, N. Y.

All Dealers.



Your negatives are insured against chemical and light fog, spots, scratches and finger marks—the half tones are preserved—the quality is better and more uniform when you use

The Eastman Plate Tank

EASTMAN KODAK COMPANY,
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All Dealers.



A Vigorous Developing Agent for Use in Connection with Hydrochinon

In most cases where other developing agents have a bad effect on the hands, ROYLON will produce equally good prints with no ill effects to the user.

THE PRICE

1 ounce bottle	\$.60
$\frac{1}{4}$ pound bottle	2.25
$\frac{1}{2}$ pound bottle	4.25
1 pound bottle	8.00

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All Dealers

The longer you put off buying a *Cirkut Camera*, the more money you are losing.

Pictures like this



and this



mean big profits.

Cirkut Pictures are easy to make and easier to sell. Conventions, graduating classes, family reunions, military companies are all ready money for the owner of a Cirkut.

Cirkuts from \$112.50 to \$425.00.

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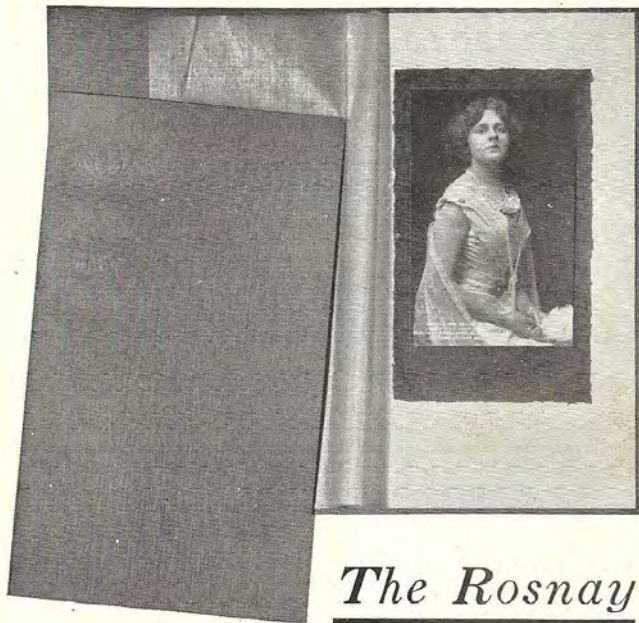
CENTURY CAMERA DIVISION

Eastman Kodak Co.,

Rochester, N. Y.

WOULD YOU BE INTERESTED

In a folder for tipped 4x6 Buff and Black and White prints that looks all different—New size outside, new colors, good quality.



The Rosnay

Is 7 x 12 inches—fine panel shape—French Grey cover—Buff and Olive Marble inserts. For 4 x 6 and 4 x 7 or Cabinet prints, double weight, Bufftone or Black and White. *Sample on receipt of 3 two-cent stamps.*

IF YOU want something real fetching for your tipped prints at only a fair price— THE ROSNAY

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

The Leading Card Novelty House of America.

CHICAGO, U. S. A.

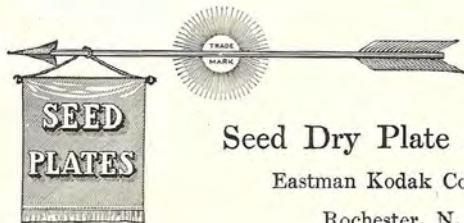
At the Dealer's. THE ROSNAY—one size—two combinations—INSIST.

“Seed Quality” is a known fact or standard based on years of uniform excellence in the Seed product.

USE SEED PLATES

and be sure of the superior quality of your working material.

Seed 26 X and Gilt Edge 27 for ordinary work—Gilt Edge 30 for the dark days.



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Eastman Kodak Company,
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The proof of quality is
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ARTURA

is used by a host of those
photographers who are building
their success upon the founda-
tion of "superior quality."
Make this the one considera-
tion in the materials *you* use.



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