

# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



MARCH



1912

A MAGAZINE OF INFORMATION FOR THE PROFESSION

PUBLISHED BY THE

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



The standard of quality in  
collodion printing-out papers  
twenty-three years ago is the  
standard of quality in collo-  
dion papers to-day.

# ARISTO

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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.





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FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

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No. 1

When you figure your cost of production, make an allowance for advertising and advertise.



Put the loud pedal on quality and workmanship and then live up to your advertising.



Your competitors are the merchants all about you. They are showing attractive new goods. The public will buy if the temptation is great enough. Tempt them.



It's time to think of Spring Styles, what is new in mounts and folders, how you can put your pictures in a new dress that will create a desire among your patrons for new pictures.



The Convention Season has opened and will soon be in full swing. Go by all means—take

an exhibit—compare your work with what others are doing and you will profit by your convention experience.



When you take a dose of medicine, you like something good to take the taste out of your mouth. When you make a convention exhibit and see work that is far ahead of your own, it's a bitter pill, but don't forget to look at the fellow's exhibit that is not so good as your own. You will feel more encouraged and work harder to improve.



Possibly you have been mounting most of your prints solid on cards. Try printing with margins, using larger paper—tint a part of the margin directly around the print—use E Iris Artura, which has a mellow buff tone, and don't mount the print solid. You will be pleased with the result—so will your customers.

## LITTLE THINGS IN BUSINESS METHODS

A well known judge was riding on a street car with a successful business man, and in the course of their conversation the judge asked the business man, who was very wealthy, how he managed to accumulate such a large fortune. "I have a very comfortable income myself, enough to supply all my wants, but I have never been able to accumulate anything. How do you manage it?"

Just then the conductor asked for their fares and the judge paid his five cents while the business man handed the conductor a ticket. Then turning to the judge he said, "That is one of the many ways of accumulating money. The street car company sells six tickets for twenty-five cents. By buying tickets instead of paying cash fares, I save 20% on my investment. This is only a small thing, but it is the little things that count in savings of any kind."

I was having a little talk with a successful photographer the other day and the conversation drifted into business methods. On being asked what he considered the most important little thing in his business, he replied, "The cash discount on my bills. I always figure that the cash discount on my stock bills pays my insurance, but it does other things besides insuring me against loss. It insures my credit at all

times, and a good credit is the best asset any man in business can have. It permits me to invest any surplus I may have in the bank, and have it working for me, for with a reputation for prompt payment of bills, one does not need a large bank account to insure his credit. If I can manage to keep my help busy at all times, I am sure of making the material I have bought pay for itself and leave me a reasonable profit over and above all expenses.

"When I say, all expenses, I include my own salary, for I run my business on the same plan I would if it belonged to someone else. It must pay me a profit on my investment the same as though it were a stock company and the stockholders were clamoring for dividends.

"I read the article in the February *STUDIO LIGHT* by Mr. Jukes, on the cost of producing photographs, and I think that if every photographer knew his actual cost of production, there would be much less price cutting among photographers.

"I also think that if many of the photographers who make the mistake of catering *only* to a high class trade, knew their cost of production, they would follow a rule which would insure them a greater profit on the high class business they secure by paying their overhead expenses with a 'bread and butter' class of work. By this I do not mean cheap





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pictures, but work on which there is a reasonable profit and which will keep the studio running at full capacity.

"I made the mistake in my younger days, as a photographer, of catering to only one class of trade. I had made something of a reputation for myself; won several convention medals and felt that I was too good to cater to anything but the very highest class of trade. My help were working overtime in the busy season and were loafing when things were quiet, until a demonstrator, who was a personal friend of mine, pointed out the mistake I was making and set me thinking.

"His advice to me was to try to keep the studio running at full capacity at all times, and it did not take me long to see how impossible it was to accomplish this when I was catering to about ten per cent. of the population of my town. On figuring my cost of production, I found I was making a small salary but no interest on my investment. I immediately raised my salary, for I felt I was worth it. The next thing to do was to decide on a style of picture that was not cheap looking and at the same time not expensive. It must be something attractive and at the same time different from my high grade work.

"When I had decided on the points above, I advertised my

bread and butter grade of work, and the advertising, appealing to the 80% who had never been able to afford my pictures, had the desired result and brought me a good, clean class of cash customers.

"I have held all of this class of trade I could ever since, have not given up the high class work, am running at full capacity most all the time, thereby holding down the cost of production and making a larger profit on my high grade work.

"My success is not a secret, it is simply due to the minding of all the little details of my business, keeping my help continually employed, safe-guarding my reputation and advertising."

Thousands of Photographers  
have visited

*The Eastman  
School of Professional  
Photography*

and have been benefitted by  
the thorough instruction  
received.

Thousands are making their  
second or third visits  
this year.

You cannot afford to miss what  
others are profiting by.





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Detroit, Mich.*



## WHERE CLEANLINESS COUNTS

You would not eat from dishes that were never given more than an occasional rinsing in cold water—no more should you use a plate tank without giving it a thorough cleaning at regular intervals.

By thorough cleaning we do not mean ordinary washing. A tank or tray continually used for developing will collect a corrosive substance which can not be removed with ordinary washing. This has its effect on the developer and the resulting negatives are apt to be fogged or stained and streaked around the edges. The developer has been thrown out of balance by the foreign substance collected on the tank and plate cage and development is slower and the negatives sometimes will not develop with proper strength.

All these difficulties are obviated if the tank is cleaned at least once a month, and as the cleaning process is extremely simple, there is no excuse for a dirty tank.

The method is as follows:

No. 8 Acetic Acid . . . . .	3 ozs.
Water . . . . .	3 ozs.

Place cage in tank, pour in the above solution, fasten lid in position and shake well. The tank will be clean in a few minutes, after which it should be rinsed well to remove the acid in the cleaning solution.

A clean tank is as necessary for developing as clean trays, and cleanliness in all photographic processes brings its reward in the improved quality of the finished product.



## THREE GRADES

Double Weight E Azo and E Azo Post Cards will hereafter be made in three grades of contrast: Soft, Hard and Hard X. This gives a grade of contrast to suit the average portrait negative, the view or commercial negative, and one for amateur finishing. Single Weight E Azo will continue to be made in two grades of contrast: Hard and Hard X.

E Azo was originally marked semi-gloss, but as the pure white stock which distinguishes it from D Azo has always been more of a semi-matte than semi-gloss, we are now marking E Azo, "semi-matte." There is no change whatever in the surface of E Azo—semi-matte is simply a more fitting name for the surface of this paper.



## EASTMAN HARD RUBBER STIRRING RODS

These handy stirring rods are practically non-breakable, being reinforced with an aluminum rod running through the center. They will last a life time. Your dealer has them.



## NATIONAL CONVENTION

As previously announced, the Executive Committee of the P. A. of A., at a recent meeting in Philadelphia, decided to hold the National Convention in Philadelphia, from July 22nd to 27th inclusive, in Horticultural Hall, with the Hotel Walton as headquarters during the convention.

Horticultural Hall is probably the most beautiful hall the Association has ever secured for a convention and the most conveniently arranged and centrally located for convention purposes. It is just across the street from the headquarters and nearby the various railroad terminals.

Mr. Larimer is particularly well suited to fill the office of President of the National Association, having had much experience in convention work, and has already made several decided steps toward making the National Convention of 1912 of greater educational value to the photographer. It will be better and broader in its scope than ever before.

One of the most interesting features of the 1912 Convention will be an exhibit of pictures from almost every part of the globe, and the Executive Committee is to be complimented for having secured so able a man to get this great exhibit together.

The choice of Mr. C. M. Hayes as Commissioner of Foreign Ex-

hibits is an exceptionally happy one, as Mr. Hayes is particularly well qualified to meet the exacting demands of the office. To give some idea of the scope of his work, we might say he is already in touch with the leading photographers of Europe, Africa, South America, Australia, China, Corea and Japan.

The exhibits of photographers at the National are always very interesting and instructive, and one may readily see the advantages from an educational standpoint to be derived from a world-wide exhibit such as is being collected by Mr. Hayes.

It is the intention of the Association to make a loan of this exhibit to the great Panama Exposition to be held in San Francisco at the time of opening the Panama Canal, and an effort may also be made to secure a place for a permanent exhibit of photographic work in the Congressional Library at Washington.

The foreign exhibit brought to the St. Paul Convention last year by Mr. Duhrkoop, of Berlin, Germany, was unusually interesting and attracted a great deal of attention, and while the exhibit was limited to a few European photographers, whose methods may not be applicable to American conditions, the work was of particular interest to those who have taken up home portraiture, illustrating its many interesting phases and showing in a conclu-



sive way what wonderful possibilities there are for the photographer who makes this one of the branches of his work.

Philadelphia is especially well located for a National Convention, and the decision at last year's meeting to alternate the conventions east and west of a central line running north and south through the center of the photographic population of the United States, should be a cause for materially increasing the attendance.

Photographers in remote parts of either section are assured of having the convention in their section once every two years, and this assurance should bring out a much larger attendance.

To those photographers who make their visit to the National a combination of business and pleasure, the entertainment feature provided for the Philadelphia Convention will be of particular interest.

One day will be devoted to a free excursion to Atlantic City, the greatest seaside resort in the world, where a luncheon will be served and bathing facilities provided without cost to convention members.

There will be many other features of interest to make Philadelphia the most attractive spot in the United States for the photographer during the week of July 22nd.



## SOMETHING NEW

Aprons and Sleeve Protectors are very necessary to workmen in the nitrating and other chemical departments of our factories at Rochester, and after many experiments, we have been able to procure a material that is not only light and flexible, but one that will stand a very great amount of hard usage.

The great success with which this material has been used in our own laboratories has caused us to place the Eastman Laboratory Apron and Sleeve Protector on the market, that the photographer may have the benefit of our experience.

The material is impregnated with a water-proof composition that does not cause the cloth to crack or break, at the same time it is very light and absolutely water-proof, as well as being as nearly impervious to all chemicals as any material we have ever found. The prices are as follows:

### EASTMAN LABORATORY APRON

No. 1	40-inch	\$ .75
No. 2	46-inch	.85
No. 3	52-inch	1.00

### EASTMAN LABORATORY SLEEVE PROTECTORS

Per pair	\$ .50
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*This is a good time to begin advertising. See our offer on page 22.*

## ON NEW IDEAS

BY THE OFFICE BOY

Me and the Boss wuz down to the Big Town—yep, New York. A weke or so ago he comes in one mornin' an' he says he guessed he wuz locoed, an' that he needed a trip to brace him up, an' figgered he'd run down to New York. I ast him wuz he goin' to take his wife with him, and he says "nope," she couldn't stan' the climate.

I didn' no befoar that she wuz weekly, but the nex' mornin' the Boss says he wuz goin' to take me with him to kepe him from gettin' lost.

He must have bot a mitey good gide book the firs' day bekaus he didn' seme to nede me mutch.

One nite he slipped me sum munney, an' said I'd better go see a show, an' not to get lost an' not to speke to no strangers.

I walked up the strete till I come to the Hippydrome an' went in there.

Gee! but that wuz sum show—cos' me a dollar to sit up about a milenahalf from the stage—an' the stage is biggern our hole opery house.

In one part of the show they had a regeler lake with rele watter in it, an' sum swans an' a hole bote lode of peepal came rite up out of the watter.

I thot I knowed how they did that swan bizness, so when I gets hoam I tride it. I couldn'

find no swan so I borred Ma's parrot, an' put him under a dish pan in the bath tub an' terned on the watter. It werked all O. K., for when the tub wuz mos' full of water, up comes Polly just like the swans, only he didn' like it, and when I went to help him oute he mos' bit my finger off, an' I forgot to tern off the watter, an' it run over, and the ceilin' in the sittin' room fell down, an' Polly most got numony an' I got . . . well as I wuz sayin' New York is sum plaice.

The Boss says one thing he likes about the Big Town is that no moss don't grow there an' that you jus' gotta hustle if you want to make a livin', and be rite up to the minute.

The Boss says the moss covered bucket aint in it with some moss covered store keepers he knows of who are runnin' their bizness on a 1876 skedule.

The Boss says that every feller ot to get away from hiz own town onct in a while an' see how sum of the other fellers iz puttin' it over.

Me an' the Boss we visited some of the big pitcher makin' plaices, an' I notist that the fellers that wuz runnin' 'em didn' waist mutch time talkin' art an' showin' sample prints, but wuz strong on system an' bizness methods, an' none of 'em didn' say nothin' about their competitors.



Every plaice we went they seamed glad to see us, an' showed us all over, an' didnen' seam to have no secrets 'bout there way of doin' things.

The Boss an' them had a good time swappin' ideas an I betcha the Boss filled up a Man's size note book with the notions he picked up. The Boss says that a feller that's afrade to swap ideas aint shure that he'll ever get a nother one to talk the plaice of the one he let go of.

The Boss says that one idea by its self is a awful loansom thing.

I ast him couldn't you have 2 many ideas an' he says shure, but a hed full of ideas wuz some times like a frute tree that needed prunin', but when you lopped off the shoots you uzually had some helthy mane branches left.

The Boss says a idea on the job is worth 2 in the hed.



*There is money in  
Artura Carbon Black  
Enlargements.*

*They have the quality of  
contact prints. That's why  
they sell readily at good  
prices.*

## BEATING ALL FORMER RECORDS

The Eastman Professional School for 1912 is beating all previous records for attendance. In the larger cities the halls which were large enough a couple of years ago, have been found too small for the increasing attendance and larger halls have been used this year than ever before. There has been an increase of  $33\frac{1}{3}\%$  in attendance over last year, and not only has the attendance been larger, but the interest has been held throughout the entire three days of the school by the variety of the subjects treated upon and the close relation of one subject to the other.

At the recent school in Detroit, Mich., a photographer who had brought his grip with him Thursday afternoon that he might stay as near train time as possible, on leaving the hall, asked Mr. Scott when the school would be in Columbus, Ohio.

On being told it would be there the next week, the photographer said he had missed part of the first day's lectures and would be in Columbus to get what he had missed in Detroit.

That man was a live photographer. He had not reached the point where he knew all there was to be known about his profession. He had learned something and wanted to learn more, and was willing to make a second





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*By C. M. Hayes & Co.,  
Detroit, Mich.*



trip from his studio to get that information.

Just as soon as we reach that point where we know all there is to be known about our profession, just that soon do we begin to stand still or go backwards, and while we are standing still, those about us are going to get so far ahead that it will be a very hard matter for us to ever catch up with the procession.

The Eastman Professional School differs from ordinary demonstrations in that it is a school and not merely a series of demonstrations of certain manufactured goods.

Many of you have no doubt seen a very fine operator work under the skylight at some time and you have wished you might ask him questions about his methods of lighting and posing, but you didn't dare and probably he would not have told you anyway.

When Mr. Scott begins his lecture under the light at the School, you are at once impressed with the thoroughness of the work. He explains the principles of lighting and posing. He shows you the possible faults and defects of improper lighting and posing, as well as how easily these faults may be corrected. He anticipates, as far as possible, the questions in your mind and explains them away, as well as showing you the many little things you did not think of but which you see will be of benefit

to you in your work. You not only see negatives made under the light, but you see how they are made and how they should not be made.

Many mistakes are made in selecting a lens, but this subject is so well treated and the good and bad points of the various lenses and the purposes for which they are best suited is so clearly illustrated that there is no excuse for lens trouble. Then there is not the feeling of restraint at the schools that one feels at the ordinary lecture or public demonstration. Everyone has come to learn and is impressed with the desire of the instructors to answer questions and make every point clear.

While most every photographer has had a chance to see demonstrations of the materials he is using, the demonstrations of Mr. Wade and Mr. Hazlett on the various papers, not only show the methods of manipulation, but go into the details of mounting, masking, printing in borders and in many other ways making prints that are more readily delivered to the customer.

The talk given by Mr. Wade on "Business Methods," "Advertising" and "Show Case Dressing" is well worth a visit to the school if it is applied to one's own business, but the talk is so full of meat that it is hard to give it a definite title. We might say it combines the ideas of the



most successful photographers of the country, who are good business men and realize the importance of good advertising, and whenever you see a photographer who uses every legitimate means at his disposal to advertise his business and is a good business man, you will see a successful photographer as well.

There is not a dull moment in the entire session of the school, for, whenever possible, two things are being done at once. As you are having the best methods of enlarging explained to you, two demonstrators are making enlargements on a screen where you can see the entire operation, and when you have heard the explanation of the apparatus used and how you can construct apparatus in your own studio for doing the same work, you see the finished results without a moment's wait. There can be no lost time or lost motion where so much instruction is crowded into three days. For that very reason, you can not afford to miss one day or one lecture of one day, for in that may be the information that will be most useful to you.

As it is impossible for a number of people to watch a retoucher working on a negative, the projecting lantern is so arranged that the work is done on the negative in the lantern and projected on the screen on the stage so the entire audience may

see every stroke of the retouching pencil, etching tool or the stub used in working in a background.

We have spoken before of the new feature of the school—"Commercial Photography," and we are pleased to see the great interest shown in the work of Mr. Hance and his instruction. The subject is so broad and is treated in such a broad manner that nearly every phase of commercial work is touched upon, and instruction is gladly given on any line of this work that may be brought to the school and no one need go away without the information desired, if he will but explain the difficulties he has encountered.

The instructors are with the school for the sole purpose of instructing, and we fail to know of any case where a photographer who has gone to the school for the purpose of learning, has not received information of enough value to more than repay him for his time and expense of attending.



*It costs you no more to have confidence in your chemicals—certainty in your results. Buy Eastman Tested Chemicals.*





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## PRACTICAL SUGGESTIONS

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

If you wish a convenient device for maintaining an even temperature of your developer in cold weather, make a box about five or six inches deep and of sufficient length and width so that your developing tray will set in the top, with lip of tray resting on edges of the box. Place an electric globe inside the box, running the cord through an opening in the side or end. An eight candle power globe will usually give enough heat to keep the solution at a temperature of 70°, if the box is made fairly tight, and in very cold weather a larger globe may be used and the light switched off if the developer warms up too much.



A very handy, transparent ruler to use in commercial work for outlining a piece of furniture, or other object on the negative, preparatory to blocking out a background, is made as follows:

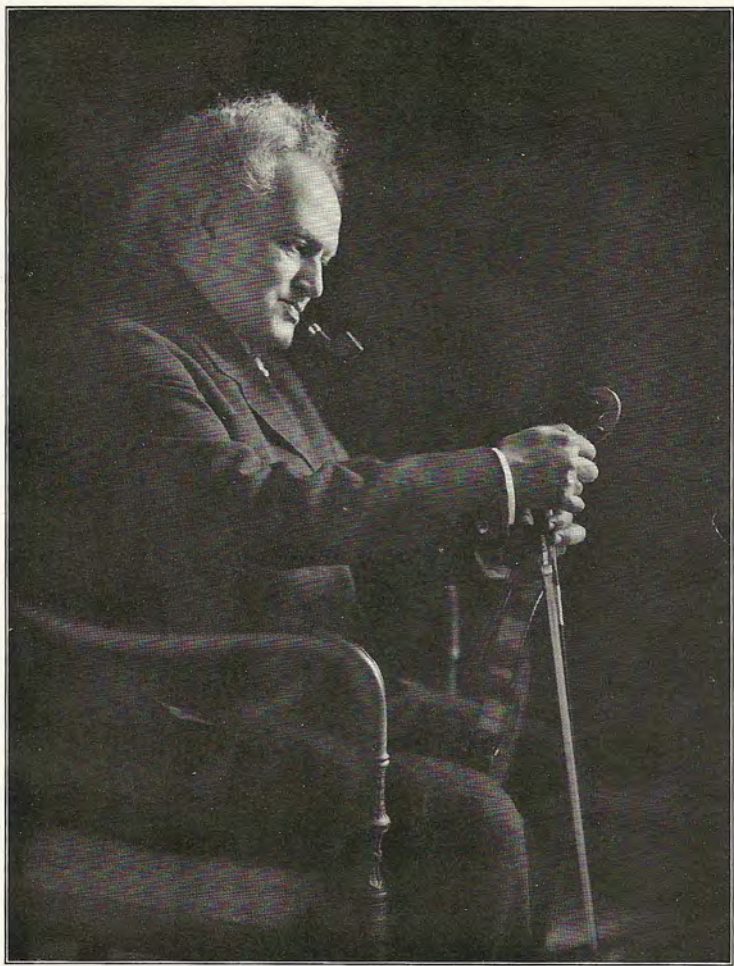
A strip of double strength glass an inch and a half wide and about fourteen inches long is cut from a large sheet of glass or cleaned negative, care being taken to have perfectly straight edges. The edges are ground just enough

so that there will be no danger in handling. This may be done on a piece of emery paper, stone or brick. Glue a small square of cardboard at each end of the glass on one side, so it will set just a trifle above the surface of the negative when used as a ruler. On this cardboard may be glued a small square, cut from a wide rubber band, so the rule will not slip when placed on the negative.

This will be found very convenient for many purposes because of its transparency. Turn it upside down so it will be in contact with the print when used as a straight edge in trimming.



In wiring a skylight for a set of horizontal curtains, a very convenient method of fastening the wires is with piano tuning pins. In this way the wires may be kept absolutely tight at all times. The pins may be bought at a music store for about twenty-five or thirty cents a dozen. Buy a gimlet the same size as the tuning pins and make the holes in the side of the skylight frame for the pins to fit into. Run the wire through the hole in the tuning pin and give it a turn with a wrench or clock key to hold the wire around the pin. It may then be turned until the wire is as tight as is desired and any slack may be taken up at any time by a turn of the pin. The



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pins need only be used at one side of the skylight, the wire at the other side being fastened securely to a screw eye or looped over a nail and twisted. You will be surprised at the ease with which curtains may be shifted on a good tight wire.



If paste is used in the studio for mounting prints, it may be kept for a long time without souring by adding six or eight drops of formaldehyde to the pint of paste.



## OUR ILLUSTRATIONS

During a recent visit to the studio of Mr. C. M. Hayes, the appropriateness of the slogan, "In Detroit life is worth living," was found to be particularly applicable to Detroit photographers as well as the city in general.

Being a Detroit photographer is worth while, at least Mr. Hayes has found it so during his eighteen years' experience as a business man of this city, and when we say "business man" we have let out the secret. Few photographers combine in so marked a degree the artistic ability and business acumen as Mr. Hayes. We would say he is a business man first—an artist afterwards, and the balance is so good that one statement does not disparage the other. One is equally im-

pressed with the taste displayed in the appointments of the Hayes studio, the beautiful and refined examples of work displayed and the business methods so apparent in the conduct of the business.

It is with a great deal of pleasure that we offer in our illustrations examples of work from the studio of Mr. Hayes.



## CONVENTION DATES

INTERMOUNTAIN—Salt Lake City, Utah, April 3, 4, 5, 6. Sec.-Treas., Leroy Kellogg, 809 16th Street, Denver, Colo.

WISCONSIN—Milwaukee, Wis., April 23, 24, 25. Sec., E. H. Harwood, Jr., 820 College Avenue, Appleton, Wis.

IOWA—Ottumwa, Ia., May 7, 8, 9, 10. Sec., H. E. Link, Centerville, Iowa.

ILLINOIS—Rockford, Ill., May 14, 15, 16. Sec., R. H. Hostetler, 212 Madison Street, West, Ottawa, Ill.

OHIO-MICHIGAN—Cedar Point, Ohio, August 6, 7, 8, 9. Sec., Geo. D. Smith, Oak Harbor, O.

MISSOURI—St. Louis, Mo., September 2, 3, 4, 5. Sec., L. S. Kucker, Springfield, Mo.

Begin making your preparations to attend the National Convention now. You will find Philadelphia will have much of interest for you in that week of July. Make it your vacation week.



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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.



We please your friends—  
let us please you. Our  
portraits combine the  
most pleasing character-  
istics of the subject with  
our high standard of qual-  
ity and workmanship.

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*Make an appointment to-day.*

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THE  
PYRO STUDIO

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Minneapolis, Minn. . . . .	March 6, 7, 8
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
Atlanta, Ga. . . . .	April 9, 10, 11
New Orleans, La. . . . .	April 16, 17, 18
Dallas, Texas . . . . .	April 23, 24, 25
San Antonio, Texas . . . . .	April 30, May 1, 2
Phoenix, Ariz. . . . .	May 7, 8, 9





Accuracy in timing is essential in producing good prints on developing-out paper.

# THE EASTMAN TIMER



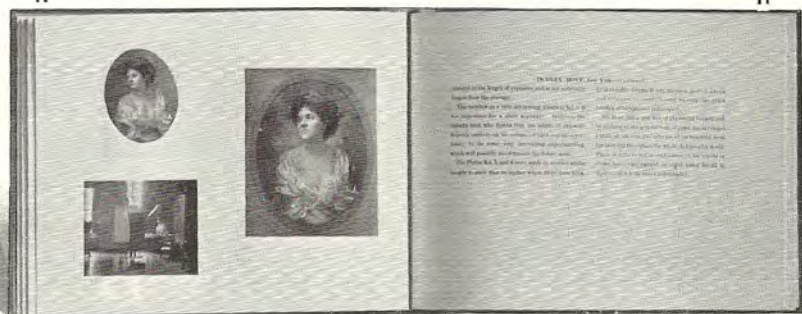
will split seconds for you. One complete revolution of the hand every minute. Large dial easily read in subdued light.

*Price, \$2.00*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers.*



# With Other Photographers

*By* RYLAND W. PHILLIPS

You can't go to them, but you can study the methods of twenty-five leading photographers in this interesting and instructive book on the principles of portrait making.

Beautifully printed on 9 x 12 India tint paper, profusely illustrated and handsomely bound in cloth, Price, \$2.50 at your dealer's.

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**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.

## Chemical Facts.

Impurities in a chemical may cause such variable and uncertain action as to entirely defeat the intended purpose of the chemical. This is particularly true when making up a preparation from formula by weight, careful weighing, hydrometer or similar tests being of no avail. It is impossible to control in action or discover the reasons of non-success unless you know absolutely the strength and purity of the chemicals employed.

*Be certain—use Eastman  
Tested Chemicals.*



Eastman Kodak Company

Rochester, N. Y.

*All Dealers.*



The higher the quality of the work you produce the higher the price you can demand for your portraits.

EASTMAN  
**ETCHING**  
**E** **B** **OR** **E** **S**  
**BLACK** **SEPIA**  
PLATINUM

Each gives prints of pleasing texture and warmth of tone; quality commanding the price you ask for the best.

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## The New Artura Printer

Substantially constructed on scientific principles—positive in its action—rapidly and easily manipulated.

The most practical and convenient device for printing Artura and other gaslight papers.

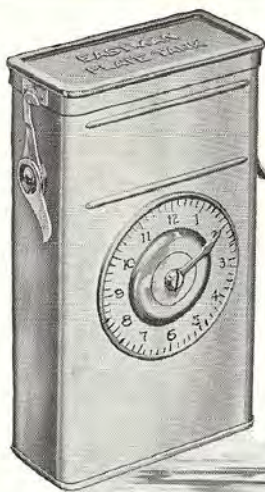
### THE PRICE

New Artura Printer 11 x 14 complete with special arc lamp	\$ 75.00
New Artura Printer 11 x 14 complete without special arc lamp	55.00
New Artura Printer 20 x 24 complete with special arc lamp	100.00
New Artura Printer 20 x 24 complete without special arc lamp	80.00

### ARTURA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.



A developer so balanced as to be slow in its action produces an image of fine grain with full delicacy and detail.

The device that makes it possible to produce negatives of fine grain with entire absence of fog—that eliminates the tedium of hand development—the possibilities of finger marks, scratches and frills, is

## The Eastman Plate Tank

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

Pictures like this



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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.

*Send for Book.*

CENTURY CAMERA DIVISION

Eastman Kodak Co.,

Rochester, N. Y.

Unmounted Portraits on double weight paper have to be slipped into an Art Proof Folio of quality and style.

## THE FALK



(listed on page 15 of our 1912 Catalogue) is a rich Buff and Gray—rich natural finish, with delicate design on flap in gilt leaf; **BUT** it is only one of several beautiful styles we have to offer you in Art Proof styles for Black and White, Buff and Sepia tone sheet prints. **All of them** have our special **double score** feature, which **keeps flat** a double weight print.

Send us ten two-cent stamps and we will send you five up-to-date styles for sheet portraits. Call for Sample Offer No. 114.

DESIGNED AND MANUFACTURED BY

### TAPRELL, LOOMIS & COMPANY

CHICAGO, U. S. A.

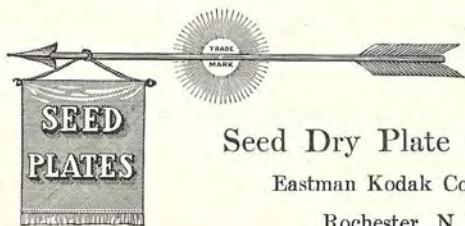
*The Leading Card Novelty House of America.*



Snappy highlights with perfect gradation to deepest shadows—shadows that are filled with detail. These are the effects one works to secure under the light—the effects that are secured in the negative when the plates used are

# SEED PLATES

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Seed Dry Plate Division,  
Eastman Kodak Company,  
Rochester, N. Y.

The quality you have been  
seeking to obtain in your  
prints is the quality which  
has made

# ARTURA IRIS

the acknowledged standard of  
developing-out papers.



*“Watch the work of the man  
who uses Artura.”*

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