

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



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FEBRUARY 1914

SEED

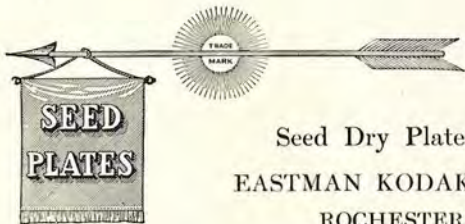


PLATES

Get the most out of your light these dull days with the plate of greatest efficiency—the Seed Gilt Edge 30. Its exceptional speed saves many a negative when exposure has of necessity been short.

However, Seed 30 speed has not been secured at the sacrifice of any of those qualities which have made Seed Plates the standard for portrait quality. They have exceptional latitude, gradation and fineness of grain—are consistently uniform and dependable.

It's a Seed Plate you need.



Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, 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 HOME PORTRAIT DEMONSTRATION

*Eastman Professional
School Negative*



STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

Vol. 5

FEBRUARY 1914

No. 12

THE 1914 SCHOOL

The Eastman Professional School has started on its 1914 trip with a brand new lot of ideas and new features that will be especially interesting to every photographer who may attend. Probably you have seen the 1913 or previous schools, but you have *not* seen the 1914 School.

Don't miss it.

It will be somewhere within your reach during the next eleven months, and it will certainly pay you to give up three days of your time to attend its sessions.

We cannot very well tell of all the good things that are to be offered—our space does not permit, but we can give a brief outline that will interest every real progressive photographer who wishes to forge ahead in his chosen profession.

The majority of our readers are greatly interested in portraiture. Mr. Scott will handle this subject, and in his demonstra-

tions the first day will choose his subjects from the audience, that conditions may be produced similar to those encountered in your every day work.

In addition to ordinary portraiture, subjects will be selected from the audience for demonstrating the proper handling of groups.

Home portraiture has come to stay, and as the photographer sees the many opportunities this new line of work has to offer, he is naturally becoming more interested in all that pertains to home portrait work.

On the second morning of the school session a demonstration of home portraiture will be made under conditions as nearly identical to those encountered in the average home as it is possible to create.

An interior effect is produced by a very clever stage setting representing a living-room with the usual home furnishings,—chairs, table, lamp, decorated

walls and a large window and window seat.

The idea is not to offer a suggestion for a studio accessory, but to show as clearly as possible what may be accomplished in a home by the light of an ordinary window with suitable apparatus for home portrait work.

In this demonstration the new Eastman Portrait Film will be used, many of the negatives being made directly against the light as a test of the non-halation properties of the film. Much interest will also attach to the apparatus used and the methods of working, as well as the remarkable results secured.

It will be an opportunity to get practical ideas and to see a demonstration of the use of Portrait Films under conditions which will tax their qualities and capabilities to the greatest extent.

This will be one of the most realistic as well as instructive demonstrations ever attempted, and while savoring of the theatrical just enough to be interesting, will also be a practical and beneficial demonstration of a subject most interesting to every portrait photographer.

Don't miss the home portrait demonstration.

The talks and demonstrations given by Mr. De Vine on commercial photography have excited an unusual amount of interest during the past year and we have

every reason to believe have been very beneficial, not only to those engaged exclusively in this line of work, but to the photographer in the small town who is anxious to develop and make the most of commercial photography as a side line.

Many new subjects are to be covered this year, and many of those only lightly touched upon in 1913 will be gone into more thoroughly in Mr. De Vine's demonstrations and lectures in the 1914 School.

Among other things, there will be a demonstration on printing from two or more negatives on one piece of paper without showing the point where the images are joined. This is a very important and interesting process, and such printing has often clinched a most profitable job of work that otherwise would have been lost.

The demonstration of coloring commercial prints will interest many workers, as well as the making and coloring of lantern slides, which will be shown and explained. There will also be a demonstration of the method used in photographing banquets by flashlight.

One of the most instructive illustrated lectures will be that on the use of color sensitive plates and filters as applied to commercial photography. The white rays of light from the projection lantern will be thrown on the screen,



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



then separated by a prism into the colors of the spectrum. The effect of the various filters in absorbing certain of these colors, and the result produced on the various plates by their use will be clearly shown.

To those interested in color separation and the proper methods to use in photographing colored objects, this lecture will be invaluable.

Mr. Waide will give a most interesting demonstration of the new Artura Red Tone Method, which has become so popular since shown at the Kansas City National Convention. Improved Sepia Toning Methods will also be demonstrated.

A number of new effects in fancy printing, which will add to the attractiveness of the finished product and enhance its value, will be shown.

The process of coloring prints with oil colors, waxing, and giving the finished print the effect of canvas, will be demonstrated so clearly that anyone may produce the same results without previous experience. This alone is a process many photographers have paid the price of a trip to the School to secure from other sources.

Most interesting advertising suggestions which, if followed, will put dollars in any good photographer's pockets, and good business advice that will keep those same dollars from leaking

out once they have been pocketed, are among other new good things we will have to offer.

Mr. Bouton, the manager of the 1914 School, will have something new to offer those who are interested in high grade work on Platinum paper, and his suggestions, his demonstrations and his talk on photographic helps will all be interesting and profitable to those who attend. We urge you to take advantage of its many benefits—only a few of which we have mentioned.

Watch the School dates on page 24 and attend when it is within your reach.



GOOD ADVERTISING

We have received a very handsome booklet, issued some time before the holidays by a progressive photographer, and can not refrain from telling how much we like it.

There is no question in our minds but that this booklet accomplished the purpose for which it was intended.

A customer receiving such a handsome piece of advertising matter could not help being impressed the same as we were. And when you have issued a piece of advertising matter that forces attention by its very quality, you have won two-thirds of the battle. Of course, what you have to say and the way you say



it counts for everything, and in this case the message the booklet conveys is as much to the point—is as forceful and dignified as the booklet itself.

We show in our illustration the cover, which is a high grade, rich brown cover stock, printed in a deeper shade of the same color, the book being bound with brown ribbon.

The title page is a soft Japanese Vellum paper and contains this simple paragraph:

"This message from the Feldman Studio, an El Paso institution that stands for the best in Portrait Photography.

December,
Nineteen Thirteen."

The introduction on the following page is well written and to the point:

"Modern photography extends its influence into every home in the land, and there can be no question as to the pleasure it gives.

The pretty custom of giving one's photograph as a Yuletide remembrance has become national in its usage. A photograph of a friend or relative adds the personal touch to the Christmas-giving, which is all that is needed to make it perfect.

A photograph of one's self—if it be a Feldman Photograph—carries with it this personal element so essential to Christmas giving.

Twelve Feldman portraits solve a dozen Christmas gift problems."

This introduction is followed by the reproduction of twelve of the advertisements used in our national advertising campaign, one on each page, the type matter being well to the top of the page, the illustrations in the lower left or right hand corner. The half tones show the pictures in dainty gold frames.

These twelve pages are printed on a fine grade of cream paper, the engravings being exceptionally well produced in a sepia tone of ink. A narrow plain border tint surrounds two-thirds of each page, terminating in the Feldman monogram and being balanced in the corner where the border is omitted, by the illustration.

The booklet is interleaved with soft, transparent Japanese tissue.

Each illustration is so attractive that one cannot help reading the advertisement to get its significance. And this is the end the advertiser is striving to attain.

Each one of these twelve pages contains an argument that appeals to some member of the family—that will do much towards creating a desire for photographs. And each argument is made unusually strong by the introduction of the portrait of one of Mr. Feldman's own customers.

We wish that everyone of our readers might see this excellent example of how one man has turned our national advertising to his personal account.



THE SILHOUETTE

It's a fad—but it's a good live money making fad for the enterprising photographer.

The silhouette is having a revival of popularity on the other side of the ocean. It has reached this country and it is traveling fast.

A recent exhibition of silhouettes in New York has done much to make them popular. Many a family has its silhouette record of the family ancestry. From 1839 to 1849 the fad was exceedingly popular, but these silhouettes were cut from paper with scissors.

Photographic silhouettes are not only more simple to make but more true to life as well. And you can make them.

The public, always looking for something new, will take to this novel form of portraiture even quicker than it has done abroad, and we believe our photographers are sufficiently energetic and



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



awake to money making opportunities to make the most of this new photographic wrinkle.

Be that as it may, you have the opportunity of starting something new—of getting in at the head of the procession and developing the silhouette fad into a good bit of profitable business.

Our illustrations show only head and shoulder portraits, but full figures and conversational groups (as they were termed in the early days) are quite possible. They certainly do not require the artistic ability of the man who used only his eye, a pair of scissors and a piece of black paper—nor do the negatives require any great amount of work—just a few lines with the opaque brush, a print on Velox paper and a narrow oval frame or suitable mount completes the effect.

Sell a dozen to one customer and a dozen of his friends want silhouettes. Once you get the fad started the business will come of its own accord. The method of making silhouettes follows:

As will be seen by our diagram, a white background is placed at an angle to catch the light from an ordinary window or your side light. A framework of two opaque screens, each about five feet high and five feet long are placed parallel to one another and just far enough apart (about two feet, eight inches) to seat the subject in a small chair.

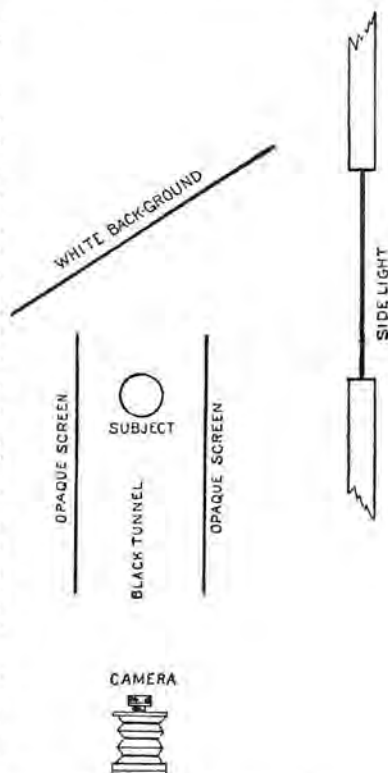


Diagram showing arrangement of operating room for making Silhouettes

Cover over the top with opaque cloth forming a tunnel inside of which the subject is placed. This tunnel should be about three feet from the light and should effectively cut off all light from the subject. The camera is placed directly in front of the subject, and the exposure made for the white ground.



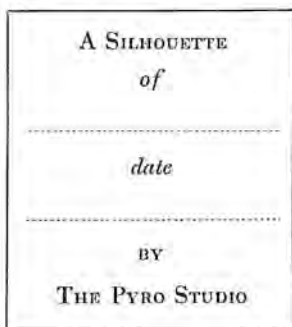
FROM AN ARTURA IRIS PRINT

*Unretouched
Eastman Professional
School Negative*



A slow plate gives the best results, the Seed 23 being used for the examples shown. Enough exposure and development should be given to secure good density. The lower portion of the figure is opaqued off and the collar may also be indicated by opaquing off that portion of the negative. Regular Velox should be used for the print to secure clean whites and good solid blacks.

A slip of paper on the back of the silhouette mount printed as follows may add to the novelty:



PHOTOGRAPHIC SUPERSTITIONS

We approach this topic with some feeling of hesitancy lest we be misunderstood, because, not so many years ago, photography, in the popular mind, was supposed to be in some way related to the black arts of the mediaeval ages around which many superstitions were centered. But this is not a ghost story. Photography, although youngest in the sisterhood of Arts, is yet venerable enough to have its traditions, some of which are founded on facts, others on fancy, and the present generation is perhaps influenced more than is realized by practices and imaginations of the past.

Photography in its early days was regarded somewhat as a mystic rite whose secrets were revealed only to the initiated and its operations carried on in dark and mysterious chambers. It is now simplified with practical every day uses, many and varied. Still we have a heritage from the rudimentary and crude ideas of the past which lingers like a shadow to perplex the understanding of many earnest workers even at the present time.

There are many ways in which these old superstitions still persist, and there are many misconceptions in the minds of even some of the most practical workers.



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



For instance, there is a superstition about fog. It's a creepy sort of a thing anyway—this fog. But why look for ulterior and remote causes when most probably the dark-room light and that alone is at fault. The old dark-room lantern which has done valiant service through many campaigns, or Christmas rushes, breaks down at last and its faded tissues become weary in the unending task of standing guard against actinic rays. By imperceptible degrees it has become less and less efficient until at last you can deceive yourself no longer—your negatives are hopelessly veiled. You may be loth to lay blame to an old and trusted friend of the family as it were, but it is useless to blame the plates, and no advantage to change to other and less orthochromatic brands. When the gates are once down a deluge of fog will come to ruin the most beautiful effects and the only real remedy is in discarding that which has worn out in the service. Establish new and safer conditions—the ghosts will no longer haunt you. This is a simple suggestion but surprisingly many might profit thereby.

There is another little superstition about the necessity of excluding all light between the negative and the lens when making lantern slides or glass positives by projected light. A lens will not pick up rays falling at oblique angles, and if there are no surface

reflections and the illumination through the negative is good, there will be no trouble in obtaining clear transparent positives, even when photographing across an open space. Thus is another little fallacy nailed and photography made that much easier.

The clouds of superstition roll deep when the phenomenon known as "Reversal" occurs and a negative partakes of some of the values of a positive. Here intricate theories and fine spun deductions hold sway. Perhaps, as some theorists claim, a vastly prolonged exposure may produce a true reversal of values and negatives and positives may occur alternately in the latent image as exposure extends from point to point, but this has never been worked out in practice. The most simple and obvious fact is that where reversal occurs some over-anxious worker has examined his plate too frequently and too long during the progress of development. No dark-room light having sufficient visual luminosity to work by is wholly safe. And with this simple fact understood and due precautions taken, the spectre of reversal will vanish, no more to perplex your dreams of perfect results.

Who would suspect that superstitions might hover around so prosaic an implement as the hydrometer? Yet this innocent and useful device may cause much trouble and bewilderment.

Everything is grist which comes to the hydrometer's mill. Its office is to register specific gravity, not chemical energy. And any substance soluble in water, even though chemically inert, will, when in solution, register itself on the hydrometer scale. Hence, the great necessity for using tested chemicals of known purity if your developers are to be depended upon to work with uniformity.

Belief in the non-halation quality of non-halation plates, whether double coated or backed, as an absolute insurance against halation may also be regarded in a measure as one of the popular delusions. A non-halation plate is a big help and with it, many wonderful and otherwise impossible things are done, but beyond certain limits even its slow working under coating will not prevent a spreading of the lights. If the light intensity is too dazzling and the contrasts too great, the lights will burn through both emulsions before the deep shadows are sufficiently exposed. Reasonable precautions must be taken with even the best safeguards, but when the true nature and limitations of these plates are understood and they are intelligently used, the greatest help and benefit may be derived. In this connection the remarkable non-halation quality of the new Eastman Portrait Film may be mentioned as of great assistance in preserving a delicate

and true balance of light and shade which is especially necessary in home portraiture.

Another thing which is the object of just a little superstition, is the plate tank. The old theory that each negative required individual treatment has been proven a fallacy. The question is often asked, how can two plates of different exposure be developed side by side with identical results? Perhaps the best answer is—they cannot. But neither can this be done by individual treatment. In the tank, however, more uniform and better average results will be secured.

Unless an error in exposure is previously known, no amount of doctoring, either by the addition of bromide or other modification, will make a material change in gradation after the image is out. An over-timed or under-exposed plate is still over-timed or under-exposed. But in the tank, extreme over and under exposures are developed side by side with much more uniform results. A fixed temperature, reasonably slow action and absolute protection from light, offer a wider latitude for producing negatives of printable quality. Watching the gradual building up of the image in tray development, the eye becomes tired and the ability to judge correctly becomes impaired, but the tank gives a better and more even gradation when developing a large number of



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*





FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



plates than is possible otherwise. There is less superstition about the tank since the basic principles of tank development have become better known and recognized as correct.

These are only a few of what may be termed photographic superstitions. The new and untried is not always safe or sure. On the other hand, if we cling too closely to traditions there will be no progress. Some of the new things have come to stay, others, like the fallacies of the past, will gradually disappear and, as time goes on, cease to be remembered.



SIDE LINE ACCOMPLISHMENTS

BY THE OFFICE BOY

Me an the Boss we wuz 2 a fren of hissens hous an thair wuz a feller thair wot did awl sortz ov funny trix with Kards an things. He dun menny merry-kulus things sutch az taikin mi ingersoll oute ov mi pocket with-oute mi noin it.

I ast the Boss wuzzent he wunderphul 2 do that an the Boss sed he had scene times when moast enny won kood hav taikin the hair offen mi hed with-oute mi notin it.

I aint no trantz meedjium so I am wonderin jus wot he ment.

I hav bin praktising sum ov that fellers trix an I tole the

Boss that I felt that I wood B a suckcess at it an he sed he felt shure I wood Bkaus he had nevver scene enny won moar sucksesful in slippin plaits in 2 the holders rong side 2 than me, an he thot it wood B wel 4 me 2 inklude jugglin.

The Boss says that he haz knoticed that theze parler enter-taners wot kan pull awl sortz ov munney oute ov other fellerz pokketz, kant xtract mutch frum thair oan.

I ast the Boss wuzzent it a good thing 4 a feller 2 hav sum littel akkomplishment on the cide so as 2 reeveve hiz mind after a heavy days toile an to liten the hartz ov hiz frends, an he sed that moast usually the feller wot put in time praktissin sutch littel akkomplishmentz dident liten his frendz hartz so mutch as he did thair pokketz bi tuchin em 4 triffin lones.

The Boss says that phew of us have the fizzikal an mentel strength 2 praktis boath our ak-komplishments an our reggler jobs an maik em boath pay.

I ast the Boss diden awl wurk an no play maik Jack a dull boy an he sed he kuddent tel from mi kase B kaus I awlways had a reverse engglish on wurk.

The Boss says that the feller whoze mane akkomplishmentz are a cide issue is generly a jeenius gone rong.

I ast the Boss wot wuz a jeenius an he sed the bes diffini-



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



tion he ever herd wuz "a feller wot haz a tremenjuz kappacity 4 hard wurk."

I gess I aint no jeenius.

The Boss says that sum fellers will praktis 4 hourz on a 5 bawl kombination 2 put the 9 bawl in the cide pokket an do it an yet kant start the kittchen fire with-oute azzistantz.

I ast the Boss didden a slite ov han performer hav the best of it for when he wantz sum munney awl he has 2 do is 2 reech up in 2 spaice an pull it in an he sed the hand is quickker than the i but you kant ketch no dollers bi puttin salt on the tale fetthers ov the egle, and that the dollers he pulls oute ov the aire aint thair till he put em thair.

The Boss says the onnly slite ov han performer that gets the best ov it is the feller that can juggel 2 hours wurk out of 1 and kepe it up longer than the union skedule.

I hav kum 2 the kunklusion that the onnly weigh 2 sucksess is by the swet of youre brough.



*Get acquainted with the speed,
non-halation and chemical qual-
ities and exceptional conven-
ience of*

*Eastman Portrait
Film*



JNO. I. HOFFMAN
Secy. P. A. of A.

A MESSAGE FROM THE NEW SECRETARY

Beginning with 1914, the P. A. of A. is going to have for its motto the single word "Service." As the new secretary of the Association I would like to make this idea stand out above all others. Service not alone at convention time but for the other fifty-one weeks of the year. Service to each individual photographer and to photography as a profession.

It would be a little premature for us to say just now along what line our efforts will be spent. We must investigate and find out

what good can be accomplished which shall benefit the photographers from a business as well as from an artistic standpoint. Along this line let me say that suggestions from any photographer, whether a member of the Association or not, will be taken with the kindest consideration. May I ask that these suggestions, no matter how trivial they may seem, be sent to me at Bucyrus, Ohio.

That the Association is starting on a new epoch is the belief of everyone in touch with the new spirit among the photographers. Tradesmen, business men and professional men, are all organized for self protection. The time has come for every photographer to unite with the organization which has for its sole aim the subserving of his interest.

We need a large organization, one which shall have some prestige, one that shall be able to protect the profession from foolish legislation, commercial discrimination and popular misconceptions.

We need the co-operation of every photographer to carry out this work. Can we count on you?

(Signed) JNO. I. HOFFMAN,
Secretary P. A. of A.

ARTURA

*A paper without a dis-
appointment*

THE RADIUM TEST

It is interesting to know that the United States is furnishing three times as much radium annually as all the rest of the world together.

It is also interesting to know that the sensitive photographic dry plate plays the most important part in the tests used to detect the presence of radium in ore.

The Bureau of Mines has published a rather complicated process, but a practical miner offers a more simple method which produces the same results: Place a plate in an ordinary plate holder, lay a key on top and cover with a couple of handfuls of ore to be tested. Let stand for seven or eight hours and develop the plate. If there is radium present in reasonable quantity an image of the key will be seen on the plate.

When one considers that it often requires as much as fifty or one hundred tons of radium bearing ore to produce one milligram (.015 of a grain) of the metal, it will be seen how difficult it would be to detect so infinitesimal an amount of radium in so small a sample of ore were it not for its light action on the sensitive plate.

The present price of radium is \$120 a milligram (\$54,000,000 a pound).



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.



Perhaps this quaint picture may recall some pleasant occasion—a dance or party, and the becoming costume you wore.

Any event worth remembering suggests a picture. And our modern lenses enable us to catch the spirit and action of a dainty pose almost instantly.

—
Make the appointment to-day.

—
**THE
PYRO STUDIO**



FROM AN ARTURA IRIS PRINT

*Eastman Professional
School Negative*



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1914



| | |
|-----------------------------|----------------------|
| Boston, Mass. | February 10, 11, 12 |
| Montreal, Que. | February 17, 18, 19 |
| Toronto, Ont. | February 24, 25, 26 |
| Buffalo, N. Y. | March 3, 4, 5 |
| Cleveland, Ohio | March 10, 11, 12 |
| Grand Rapids, Mich. | March 17, 18, 19 |
| Indianapolis, Ind. | March 24, 25, 26 |
| Chicago, Ill. | March 31, April 1, 2 |



THE NEW ARTURA PRINTER

*A practical
machine for
practical
workers*



Has special pattern copper case arc lamp, uses small carbons, gives steadier light than ordinary arc, with minimum consumption of current.

The top containing plate glass support for negatives may be raised to adjust vignettes—the hinged back insures perfect contact, the drop leaves are large, and the exposing curtain and its controlling lever operate with ease and precision.

Have your dealer show you the New Artura Printer or write for descriptive circular.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

THE ELEMENT OF CERTAINTY

The uniformity of your chemicals is of equal importance with their quality. Once a formula is compounded to produce a certain result, that same result can continuously be reproduced only by the use of chemicals which are maintained at a uniform strength and quality.

This is especially true of Carbonate and Sulphite of Soda. And the variation in strength of these E. K. Co. Sodas, by actual test, does not average over 1%.

The use of chemicals of such a high degree of uniformity, not only insures the uniform quality of your work, but reduces waste and the consequent loss in time and material.

*LOOK FOR THIS SEAL ON EVERY
PACKAGE OR BOTTLE*



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

The platinum paper with an individuality you can turn to account in making your work distinctive.

EASTMAN

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

PLATINUM

Yields prints of an unapproachable quality and richness, appreciated by the most discriminating.

Warm black prints with cold bath on **EB** — rich sepias with hot bath on **ES**

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

Make sure your prints are safe—
use a



Rounds Print Washer

Automatically keeps prints moving, eliminates Hypo in less than twenty minutes.

Place washer in sink, slip hose on tap, turn on the water, and you can be sure the prints will be properly washed.

Made in two sizes. Capacity of

100 cabinet or 4 x 6 prints, . . . \$10.00

200 cabinet or 4 x 6 prints, . . . 20.00

Order from your dealer to-day.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.



The Eastman Studio Reflector

*A valuable addition to
your studio outfit.*

A most
practical accessory,
easily adjustable,
light, unobtrusive.

It consists of two adjustable screens, each 24 x 26 inches, mounted in a frame, each entirely independent of the other. These screens are black on one side and white on the other and may be swung at any angle and securely locked. The screen is on casters, stands six feet high—finished in Japanned copper.

THE PRICE

Eastman Studio Reflector . . . \$12.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

If you are satisfied with a negative that merely looks good, there are a number of developing agents—if you wish the best printing quality, regardless of looks, there is but one—Pyro.



Buy it in its most convenient form—crystals.

EASTMAN PERMANENT CRYSTAL PYRO

Is easy to handle—gives off no dust—
stays where you put it.

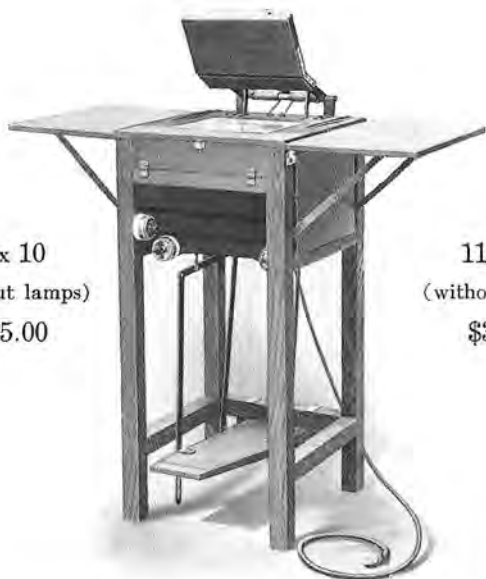
*Specify Eastman Permanent Crystal Pyro
in your next order.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers.

HERE IS A PRINTER THAT WILL GIVE YOU
THE SERVICE YOU HAVE BEEN LOOKING FOR

F. & S. Professional Printer



8 x 10
(without lamps)
\$25.00

11 x 14
(without lamps)
\$35.00

It is operated by a foot treadle, leaving both hands perfectly free to adjust paper and negatives. The two large folding leaves at the side afford ample room for paper, negatives and finished work.

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