

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



Published by THE EASTMAN KODAK
COMPANY : ROCHESTER, *New York*

JUNE 1914

SEED

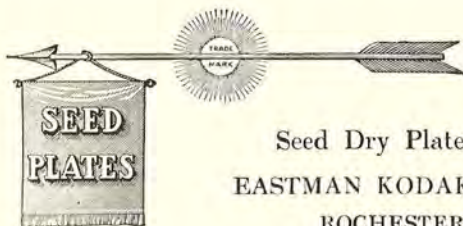


PLATES

It is the same Seed quality, based on years of uniform excellence in the Seed product, that has raised the Seed standard a step higher to a plate of greater speed and utility.

Seed 30 Gilt Edge Plates combine exceptional speed with those essential points of excellence which for years have made Seed 27 Gilt Edge the standard of quality in portrait plates.

Use Seed 30 Gilt Edge Plates for portraiture and secure the best results under all conditions.



Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All dealers'.

OUR POLICY

Our business was established on a quality basis.

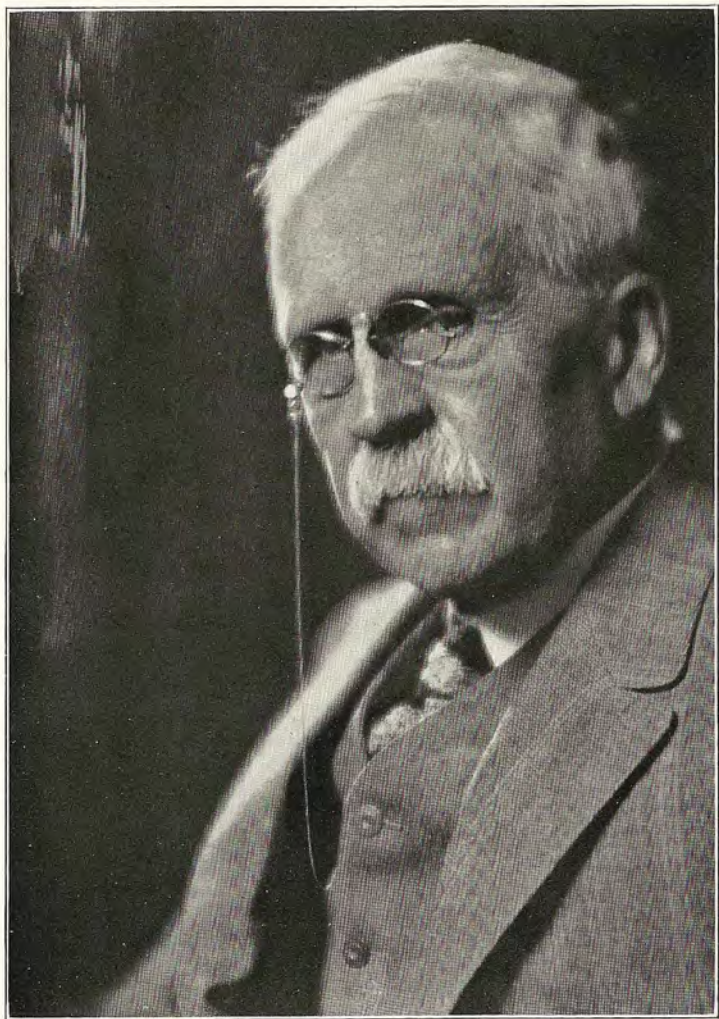
It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

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.



E. B. CORE, Photographer of Children

*By Pirie Macdonald
Photographer of Men
New York, N. Y.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 6

JUNE 1914

No. 4

The National Convention is to be held a month early this year, the opening day being June 15th, the place, Atlanta, Ga.

Get your business in order for a trip to the Southland, as it is only a few days until the Convention will be in full swing.

The Association slogan is a good one, "If you will only do a little for the Association the Association will do a whole lot for you," and the Association Board promises to make good.

There will be a series of instructive talks and criticisms furnished by the Women's Federation, and a number of prominent lecturers will address the Association on subjects of more than general interest.

The manufacturers' exhibits will be unusually interesting, as will also the demonstrations of negative and print making.

Reduced round trip fares have been secured from all parts of the country to Atlanta, tickets being on sale at the special rates on June 13 and 14, good for return trip until June 24.

There are several very desirable rail routes to Atlanta, also routes by water which will be most comfortable and will furnish ideal outings.

But of greatest importance is the direct benefit to the photographer who is looking for new ideas, and the broadening influence these visits to the National Conventions will have upon his work. There is also to be considered the effect of such visits from the advertising standpoint. Attend the National Conventions and let your customers know you are interested at all times in securing the newest ideas in things photographic.



WHY AND HOW YOU SHOULD ADVERTISE

Cold facts, when they assume the form of dollars and cents, are readily appreciated by any business man because they give him something tangible to think about and reason over.

And if they pertain to a subject with which he is not perfectly familiar or in which he does not thoroughly believe, the more reason that the argument should be clear and to the point.

We believe in advertising our goods directly. We also believe in our advertising—"There's a photographer in your town"—which is a direct benefit to the photographer, but a benefit to us, only as it increases the professional business and permits us to secure a share of this increased business.

Do you believe in advertising? If not, please read the following letter before we go further with our argument.

Waterville, Me.,
April 22, 1914.

Eastman Kodak Co.,

Dear Sirs:

"Those pictures of Father and Mother—quaint in their old-fashioned clothes, are all the more precious because they recall the father and mother of your childhood."

This finely worded advertisement which appeared recently in some of our leading periodicals, certainly did bring us some business.

In less than a week we received more than one hundred dollars worth

of business, the combined orders of two customers alone.

We were careful to inquire, so we are certain that this business was the direct result of your ad. We feel very grateful to you and thought perhaps you would like to know about it.

Very truly yours,
S. L. PREBLE.

This is only one of the great number of similar letters we have received and which have given us the courage to continue a campaign of advertising so broad that we cannot well see its benefit to *ourselves*, except through an increase in *your* business and the business of thousands of other photographers throughout the country, many of whom are our customers.

We know this advertising is increasing the photographic business, and a great share of the increased business is going to those photographers who are advertising. Once a man has been influenced by a good argument to have pictures made, he is going to look about for a photographer, and, if your advertising has appealed to him, he will come to your studio. If another's advertising has impressed him more, he will go there, but he will not look for a photographer he has never heard of if he knows of you—that is almost certain.

Use our copy if you like—we know it is good—but don't refuse to advertise because someone has told you that advertising will not



By E. B. Core
New York, N. Y.



pay dividends on the money you invest in it.

It takes a difference of opinion to make horse races, and the difference of opinion regarding advertising has much to do with the fact that the energetic and wide awake advertiser in any good business nearly always out-distances the field.

However, if every photographer in the country were to start a persistent advertising campaign to-morrow, it would not follow that the same amount of business being done to-day would be divided among the same number of photographers to-morrow. If the advertising was of the constructive sort, there would be more business to divide.

The real aim of good advertising is not merely to get what business there is away from the other fellow, but to create new business, and get a share of it.

It is not possible to advertise photography and get the entire benefit of that advertising yourself, and you must not expect it. And because photographers *are* beginning to understand this underlying principle of good constructive advertising, there is coming to be a better feeling among photographers—a greater enthusiasm for good advertising and a more generous interest in all that pertains to publicity of a nature that will help the profession in general, as well as the individual.

If you have not advertised for fear your competitor might profit by your efforts, you had best not begin now. Your idea of advertising would not bring you the results you would expect. That is why many a man has begun an advertising campaign and given it up, but the fault was with the copy used.

Many a man has advertised, "John Doe makes the best portraits in town," without pausing to think that the man who reads the ad may question the truth of the statement and investigate for himself. Such advertising is destructive because it is aimed to hurt a competitor and will act as a boomerang on the man who paid for the advertising.

On the other hand, how much better it is to give the reader an incontrovertible argument for having pictures made that may cause him to think seriously of having a portrait of himself. Then follow the argument with a consistent statement such as—"Our modern methods and equipment and the courteous attention shown our patrons, have made it a real pleasure to sit for a portrait."

There should be nothing at all to even suggest that you have a competitor, in the advertisement we would advise you to use. Advertising must first of all be truthful, and even if you do make the best work, there may be a difference of opinion on that point



*By E. B. Core
New York, N. Y.*



among those who are not good judges of photography.

The public believes in fair play and will not take kindly to advertising that strikes a blow at another's business. Follow up our National advertising—play fair, give your patrons good work and good service, and see how soon you will begin to increase your business.



E. B. CORE

A man who, without effort, wins the love and confidence of a little child—a man to whose innate kindness, to whose gentleness of manner and of heart, the instinct of the child at once responds—such is the man who makes also lasting friendships. That very sincerity which captures, by instinct, the hearts of the children, warms too the older hearts—the hearts of grown men who believe that they make their judgments of other men only after calm deliberation.

“Pop” Core has retired from business. In the city directory, to be sure, it has appeared for many years as E. B. Core, but in that larger directory, the hearts and minds of those who know him, it is written large, Pop Core—a sobriquet of love, a nom d’amour, if you please, that is known the length and breadth of the country.

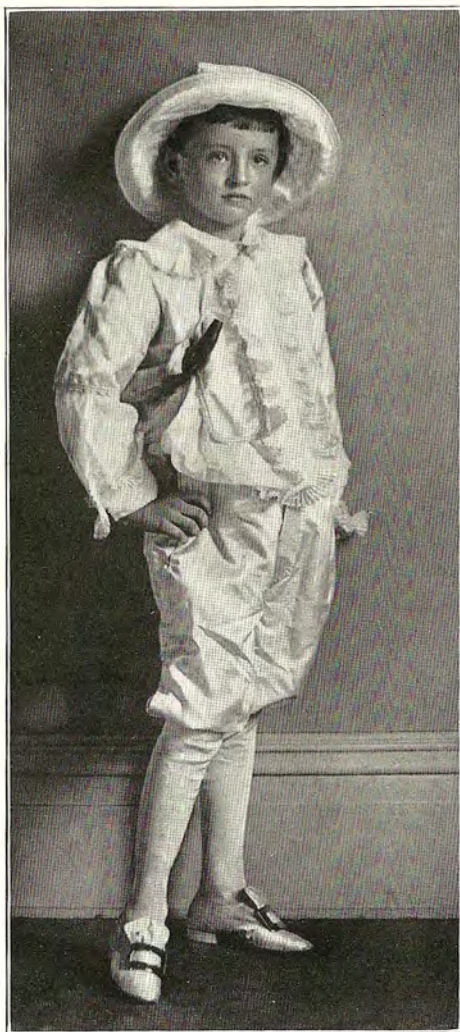
After fifty years, E. B. Core,

photographer of children, has retired from business. And in commemoration of that event, forty-two of those who love to call him “Pop” banqueted and toasted him at the Waldorf on the evening of April thirtieth. B. J. Falk was toastmaster, A. F. Bradley was speaker of the evening, and there were short talks from Pirie MacDonald, G. W. Harris, Col. Marceau, G. Cramer, Howard Beach, and J. E. Mock.

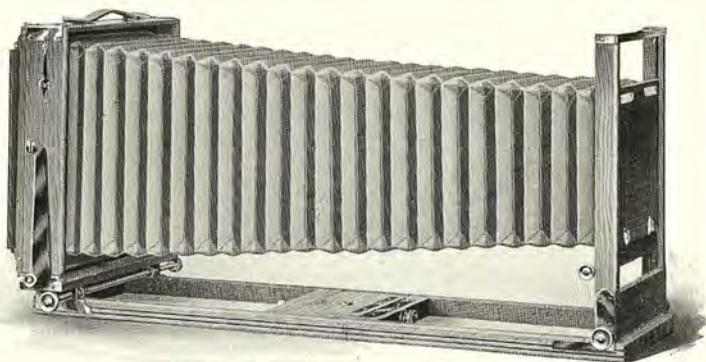
Pop Core has a long and successful career to look back upon. He has been for years one of the leaders in photography. Report says that he is retiring with even more than a “comfortable competence,” but in the years of well-earned rest that are to come, it is doubtful if he will look back upon these material successes with more satisfaction than was brought to him by this gathering of his friends.

The honor conferred upon him was an unusual one, but was an honor deserved. And fittingly, we think, we make this number of STUDIO LIGHT pictorially commemorative of the man who has by his work added to the happiness in thousands of homes. The frontispiece, Pop Core himself, is by MacDonald, and the child studies are typical of the work in which he delighted. He loved children and his work. And therein was his success.





*By E. B. Core
New York, N. Y.*



Eastman View Camera No. 1

Improved Model Empire State and Century View Cameras

EASTMAN VIEW CAMERAS – IMPROVED MODELS OF EMPIRE STATE AND CENTURY VIEW CAMERAS

The description of the following cameras and outfits should be of interest to every photographer who has in mind the purchase of an outfit for general commercial or view work.

For years there has been no radical change in View Cameras. The Empire State and Century View Cameras have seemed to meet all requirements for a general utility camera, and they have given excellent satisfaction.

However, we started an investigation of the View Camera situation some time ago and it was found that improvements could be made, and by the perfection of our factory organization and the running through of large lots, a camera fully equal to the Empire State or Century View could be

supplied at a material reduction in price.

As a result, we offer the Eastman View No. 1, a model having the good points of both the Empire State and Century View Cameras. Anyone who is looking for a camera that will give good service at low cost will find this camera of exceptional value for the money.

The appearance of this instrument is quite novel. It is finished in mission style, with black bellows and all metal parts oxidized. It is built for practical service, all adjustments being made conveniently and easily.

It has double extensions, both front and back being actuated by rack and pinion so the camera may be focused from either end, and

the back may be racked as close to the front as desired for wide angle work. The rising and falling front also has a rack and pinion movement that may be locked at any point by pressing in the pinion. The removable front board is large enough to accommodate any lens.

Both horizontal and vertical swings are provided, the back is reversible and a vertical cut-off board is furnished for making two negatives on one plate, if so desired.

The camera has a strap handle, a plumb level and an automatic bellows support which prevents sagging of the bellows at any time.

Particular attention is called to the Eastman View No. 1 Complete Outfits. If you contemplate buying a lens and shutter, tripod and extra holders for an outfit, you will find there is a considerable saving in buying one of these outfits complete. But whether you buy this outfit complete or not, the Eastman View Carrying Cases, furnished with the cameras, are of the combination style with compartments for carrying the entire outfit.

In the Eastman View No. 2, all our experience in view camera making and all the information we have been able to collect of the needs of the view camera worker, have been put into the proposition of providing in this new model a view camera as near

to perfection as human ingenuity could devise.

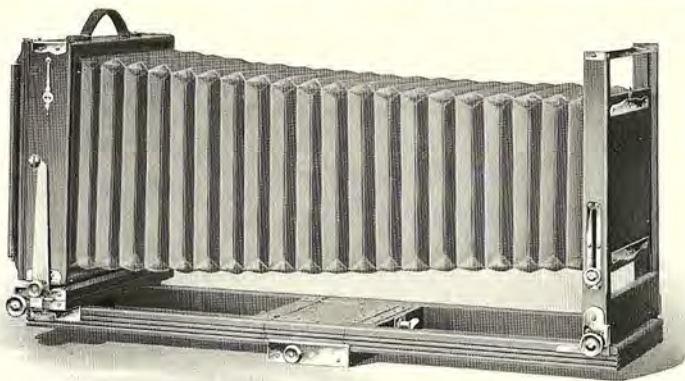
It combines all the good points of both the Empire State and Century View Cameras with important additional features, which leave nothing to be desired in view camera work, however exacting it may be.

The camera is constructed with the idea of giving the greatest strength and rigidity throughout. The extensions are extra thick, the standard is very large and strong and will furnish an absolutely rigid support for the heaviest lenses. All corners are dovetailed and reinforced by brass angle pieces, and all metal parts are made of the best quality of brass, fully lacquered.

The removable front board is very large. The rising and falling front is actuated by rack and pinion, as are both vertical and horizontal swings. The camera



Eastman View Outfit No. 1



Eastman View Camera No. 2

Improved Model Empire State and Century View Cameras

may be focused by rack and pinion from either front or rear, and the back may be racked forward to permit lenses of the widest angle to be used. A sliding tripod block allows the camera to be centered over the tripod or the weight distributed as desired.

A strap handle and plumb level are supplied, the back is reversible, and both horizontal and vertical cut-off boards are furnished, allowing four different negatives to be made on one plate, if desired. The bellows of this camera is made of genuine leather and a spring arrangement automatically prevents it from sagging at any time.

The old-fashioned, long threaded screw for locking extensions has been supplanted by a specially constructed device which locks firmly when pushed

in and given a quarter turn. The detachable back extension is further strengthened by two clamp catches which hold it absolutely rigid.

The camera is made of mahogany, hand polished, and is the handsomest view camera ever placed on the market. The extensions are made of cherry only because of its greater strength.

Quite a saving may be made in buying the Eastman View No. 2 Complete Outfits, if you are not already equipped with suitable lens and shutter, tripod, plate holders and focusing cloth.

One or the other of these cameras and outfits will equip you for practically any kind of outside work, and will, in a short time, pay for itself. But you must go after the work, display a photograph of some current

event in your show-case occasionally—or in some other way advertise the fact that you are equipped to do any kind of work at any time.

For complete specifications of Eastman View No. 1 and No. 2 Cameras, see Premo Catalogue or have your dealer show you the outfits.

THE PRICE

	5 x 7	6½ x 8½	8 x 10
Eastman View Camera No. 1 (Improved Model of Empire State and Century View) with Case and Holder	\$19.00	\$21.00	\$23.00
Eastman View Camera No. 1 Complete Outfit*	34.00	43.00	51.00
Complete Outfit as above, but with rapid Rectigraphic instead of Symmetrical Lens	45.00	55.00	65.00
Extra Carrying Case	3.50	3.75	4.00
Extra Lens Boards30	.40	.50

*Eastman View No. 1 Complete Outfit includes: Eastman View No. 1 Camera, Symmetrical Lens, Double Valve Auto Shutter, six Plate Holders, Combination Tripod, R. O. C. Focusing Cloth, and case to hold complete outfit.

	5 x 7	6½ x 8½	8 x 10
Eastman View Camera No. 2 (Improved Model of Empire State and Century View) with Case and Holder	\$25.00	\$28.00	\$30.00
Eastman View Camera No. 2 Complete Outfit*	40.00	50.00	58.00
Complete Outfit as above, but with rapid Rectigraphic instead of Symmetrical Lens	51.00	62.00	72.00
Extra Carrying Case	4.00	4.50	5.00
Extra Lens Boards60	.75	.75

*Eastman View No. 2 Complete Outfit includes: Eastman View No. 2 Camera, Symmetrical Lens, Double Valve Auto Shutter, six Plate Holders, Combination Tripod, R. O. C. Focusing Cloth, and case to hold complete outfit.



Where there is an advantage in using a non-halation plate—there is a greater advantage in using

EASTMAN PORTRAIT FILMS

For Studio, Home Portrait or Commercial Work.

Price—Same as Seed 30 Plates.

EASTMAN FILM DEVELOPING HOLDERS AND LOADING FIXTURE FOR TANK DEVELOPMENT

With the introduction of the Eastman Film Developing Holders and Loading Fixture, it becomes a simple matter to develop, fix and wash large quantities of Eastman Portrait Films by the tank method. They may also be dried while they are in the Developing Holders, thus carrying the films through the entire process from the time they are taken out of the holders until the negatives are dry, without the necessity of touching the wet film.



Eastman Film Developing Holder

As with the introduction of the film itself, these devices were not made ready for the market until they had been thoroughly tried out, both by ourselves and practical workers who are now using the films in large quantities.

As a consequence, they embody the results of much thought and practical experience and will simplify the developing of films in large quantities in tanks, insuring negatives free from finger marks, scratches and stains.

The Eastman Film Developing Holder consists of a strong brass wire frame, heavily nicked and of such shape that the upper bar of the frame may rest in notches on the edge of the tank. At each of the four corners of that part of the frame to which the film is attached are metal clips which hold the film in position. To the center of the top bar is attached a flat piece of metal, curved at the top to form a hook. This acts both as a handle and a hook by which the frame containing the film may be hung up to dry.

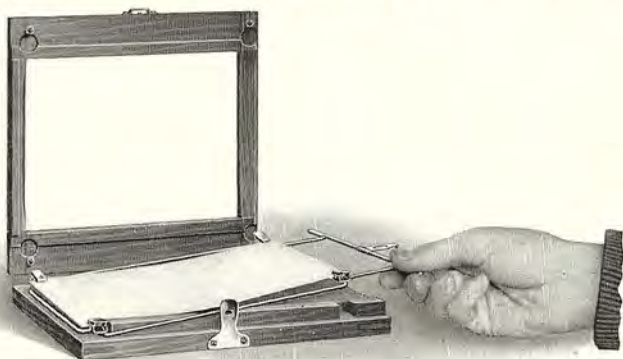
The Eastman Film Loading Fixture is a very simple but ingenious device for loading the Developing Holders with the films. It consists of a folding hinged frame, so made that, when open, the Developing Holder slips over a raised portion of the wooden bed of the frame. When closed, the back of the frame presses against the four metal clips, holding them wide open.



Eastman Film Loading Fixture—Film Being Inserted in Holder

The film is then slid into an opening at one end of the fixture, the edges of the film passing smoothly between the open jaws of the four clips without touching them. As the frame is opened, all four clips, simultaneously released, grip the film and hold it firmly in the holder. The entire operation takes but a few seconds—much less time than it takes to explain it—and several dozen films may be loaded into the Developing Holders in a few minutes.

Tanks may very easily be made to use with the holders for developing, fixing and washing the films, and, as it is not necessary to remove them from the holders until they are dry, this method of handling films will undoubtedly meet with the approval of the majority of film users, some of whom have already adopted and are now using the Eastman Film Developing Holders, Loading Fixture and large tanks for solutions.



Removing the Loaded Developing Holder

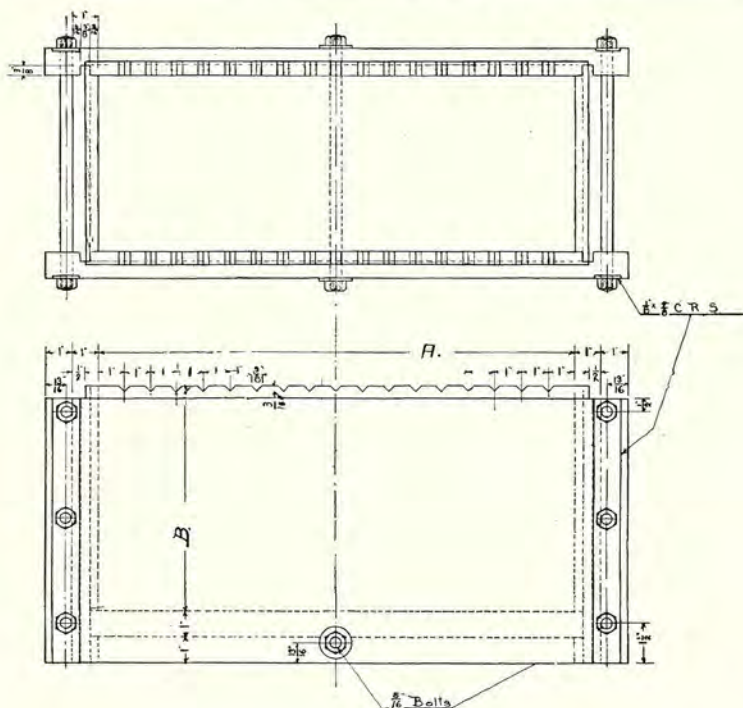


By E. B. Core
New York, N. Y.



By E. B. Core
New York, N. Y.





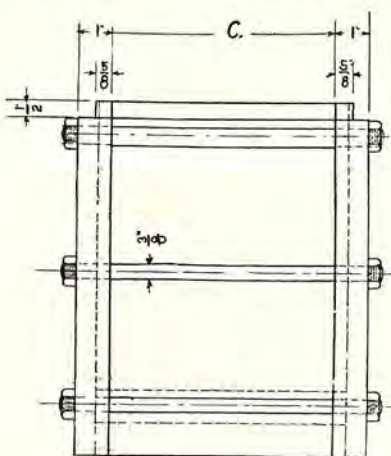
B O X					
N ^o	Size of Film	Capacity	A	B	C
1	5" x 7"	6 Films	7"	9 1/2"	6 3/8"
2	" "	12 "	13"	9 1/2"	6 3/8"
3	" "	24 "	25"	9 1/2"	6 3/8"
4	6 1/2" x 8 1/2"	6 "	7"	11"	8 1/8"
5	" "	12 "	13"	11"	8 1/8"
6	" "	24 "	25"	11"	8 1/8"
7	8" x 10"	6 "	7"	12 1/2"	9 5/8"
8	" "	12 "	13"	12 1/2"	9 5/8"
9	" "	24 "	25"	12 1/2"	9 5/8"

Make of Cypress

A. B. C. Dimensions of above Solution

Tanks in nine sizes

Working blue print free on request



The accompanying illustrations will give a good idea of the most approved method of construction of wooden tanks, which may be made by any carpenter. The table gives the A B C dimensions for making any one of nine tanks from the drawings. A large blue print of working drawings, including also drawing and dimensions of a cover for any of these tanks, will be furnished free of charge.

The large tanks may be used for developing smaller films by placing a notched stick across the tank so the ends of the smaller holder will rest on the stick and the end of the tank. The larger films are placed in the other end of the tank in the usual way.

The developer which has been found most suitable for the tank

development of films, and which can always be depended upon to yield negatives of the best printing quality with either plates or films, is Pyro with Potassium Metabisulphite as a preservative.

The following formula is recommended for tank development of Eastman Portrait Films:

PYRO TANK DEVELOPER

Stock Solution A

Water	16 oz.
Potassium Metabisulphite	70 gr.
Pyro	1 oz.
Potassium Bromide	8 gr.

Stock Solution B

Water	16 oz.
E. K. Co. Sulphite of Soda	1 3/4 oz.

Stock Solution C

Water	16 oz.
E. K. Co. Carbonate of Soda	1 1/4 oz.

For tanks of any size, compound the developer in the following proportions: A—5 oz., B—5 oz., C—5 oz., Water 1 gallon, Temperature 65°. Develop 15 minutes.

As the condition of water varies in different localities, it may be found necessary in some instances to increase the amount of Sulphite of Soda to reduce the amount of color in the tank developed negative. A trace of color is necessary to good printing quality, but too much color will give prints of too great contrast.

We specify E. K. Co. Sodas because they are economical to use and their strength and quality can always be depended upon. If other brands of desiccated Carbonate of Soda are used, a greater quantity will be required. If crystal sodas are used, take

about three times the quantity of Carbonate and double the quantity of Sulphite.

THE PRICE

Eastman Film Developing Holders

5 x 7	\$.25
6½ x 8½25
8 x 1030

Eastman Film Loading Fixture

5 x 7	\$1.00
6½ x 8½	1.10
8 x 10	1.25



PHOTOGRAPHY AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

The management of the Panama-Pacific International Exposition is anxious to have a representative display of the work of photographers of the United States, and to this end is using every means to encourage exhibits from photographers, and to minimize the trouble and expense incident to the placing of exhibits.

The photographic exhibit of the United States is to have its place in the palace of Liberal Arts, space being free to exhibitors. While exhibit space is free, the cost of booth construction must be defrayed by the exhibitor, except in the selective exhibit of Pictorial Photography, it being understood that such exhibits are offered and accepted purely in the interest of *photography as an*

art and for no advertising value or commercial advantage to the exhibitor.

The special regulations issued by the Department of Liberal Arts governing Exhibits of Photography, and the general rules governing the admission of exhibits, awards, shipping regulations, etc., may be had upon application to the Department of Liberal Arts.

The Palace of Liberal Arts will be ready for exhibits before this Fall, and only a few months later (February 20, 1915) the Exposition will be open to the public. The allotment of space is now being made, and application should be made at once.

The Panama-Pacific International Exposition will be open from February 20th to December 4th, 1915, the California climate making it practical to continue the Exposition for practically all of the year.

The location of the grounds is beautiful, and the opening of the great Panama Canal, and the low transportation rates which are to prevail, will probably insure a large attendance.

The buildings are in an advanced stage, work is progressing rapidly, and photographers who desire to exhibit should make application at once. Address Theodore Hardee, Chief of Liberal Arts, for detailed information.





*By E. B. Core
New York, N. Y.*



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.



There are many June events that suggest pictures, but none more important than the June wedding.

Only a picture can adequately describe the dainty finery of bride, bridesmaids or flower girls, and like the memory of the occasion, the pictures grow more precious year by year.

Make the appointment to-day.

THE PYRO STUDIO



*By E. B. Core
New York, N. Y.*



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1914



Los Angeles, Cal.	June 9, 10, 11
San Francisco, Cal.	June 16, 17, 18
Portland, Ore.	June 23, 24, 25
Seattle, Wash.	June 30, July 1, 2
Vancouver, B. C.	July 7, 8, 9
Calgary, Alta.	July 14, 15, 16
Winnipeg, Man.	July 21, 22, 23



1914
KODAK ADVERTISING
COMPETITION

\$3,000.00

CASH PRIZES

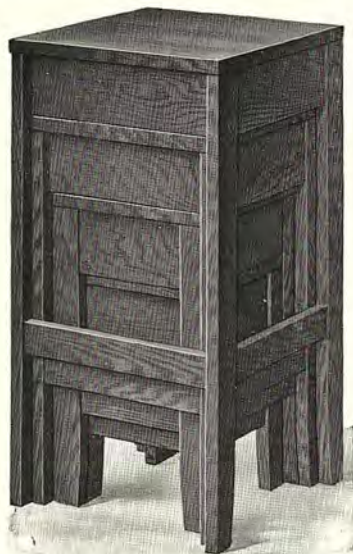
For pictures to be used in
illustrating

Kodak Advertisements

OPEN TO ALL PROFESSIONAL
PHOTOGRAPHERS AND
THEIR EMPLOYEES

Write for circular giving details.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.



EASTMAN FOUR-IN-ONE GROUPERS

*Ready in an instant
when needed—
out of the way when
nested.*

These stools will be found most convenient in the arranging of a group and should be a part of the equipment of every studio. They are made of good solid oak and are finished in the best mission style.

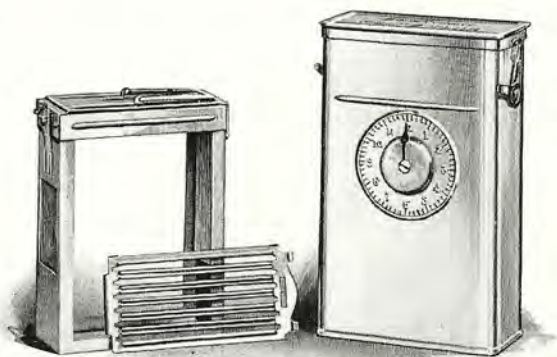
THE PRICE

Eastman "Four-in-One" Groupers, per set, \$10.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'.



Use

THE EASTMAN PLATE TANK

Spend less time in the dark-room—secure more quality in your negatives.

When a comparison is made, a tray developed negative often shows fog where the edges should be clear. That fog extends over the entire negative, degrading its half tones—destroying its brilliancy.

The Tank developed negative has clean edges—is clean throughout. Print from the two and the quality of the Tank developed negative is still more apparent. Use the Eastman Plate Tank.

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.



The WRATTEN SAFELIGHT LAMP

*A practical dark-room lamp
built on scientific principles.*

The light from the upper portion of the lamp is reflected on the safelight glasses below by a curved white-enameled reflector, giving an even, indirect light. The No. 1 lamp has an opal glass above for white light covered with a light-proof slide.

The Safelight in lower portion of lamp consists of two sheets of glass coated with a colored gelatine film which transmits a perfectly safe light for the plates for which it is recommended.

The Wratten Safelight Lamps are constructed for use with electric light only and include electric lamp attachment with six feet of cord and plug and one 8 x 10 Safelight. Series 2 is furnished unless otherwise specified.

Wratten Safelight Lamp No. 1, as above,	- - - -	\$9.00
Do., No. 2, without slide for white light,	- - - -	6.00
Series 1 Safelight, Orange for use with medium and extra rapid plates, not color sensitive, 8 x 10,	- - - -	1.00
Series 2 Safelight, for extra rapid and Orthochromatic plates, sensitive to green but not to red, 8 x 10,	- - - -	1.00
Series 3 Safelight, Green, for use with the red sensitive Pan-chromatic Plate, gives very faint illumination, 8 x 10,	- - - -	1.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

The paper you use determines the real character of the print. And the character of the print determines its worth to the customer—the price it will command.

EASTMAN

ETCHING
EB BLACK OR ETCHING
ES SEPIA

PLATINUM

Yields prints of a distinctive quality and richness that are readily appreciated by discriminating patrons.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

To make your developer right—make it easily—make it economically, get acquainted with

TOZOL

*The Simplified Developing Agent
for Photographic Papers.*

Add water, sodas, bromide and wood-alcohol to an ounce of Tozol to make a stock solution.

Produces results equal to any combination of developing agents—costs less and goes further.

Tozol is one of the E. K. Co. Tested Chemicals. Your dealer can supply you.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Chemicals of proper strength, carefully tested to preserve the high quality of our sensitized materials and your results, are sold in original packages bearing this seal:



EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

IT FITS IN WITH THE PRICE YOU ASK FOR YOUR
HIGH GRADE TIPPED PRINTS

Call for
Sample
Offer
No. 222

The Deckletint

*Read about it in our
Spring Catalogue, page 19*



4 x 6, 5 x 8, 7 x 10, 7 x 11 and odd sizes Sepia and Buff toned prints.

Rich hand finished extra weight rag stock with inserts of finer finished but same material—all deckled—delicate shades, with fine line effects that give the touch of finish.

Sample on receipt of seven one-cent stamps, or for five two-cent stamps we will send including the Deckletint four good styles for tipped 4 x 6, 5 x 8 and small Panel Photos.

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY) CHICAGO, U. S. A.

The Leading Card Novelty House of America.

Where there is an advantage in using a non-halation plate—there is a greater advantage in using

EASTMAN PORTRAIT FILMS

For Studio, Home Portrait
or Commercial Work

Portrait Films are non-halation in a greater degree than any plate, and in addition have all the speed and quality of the best portrait plate made, the Seed Gilt Edge 30.

All the snappy lights and gradations of white draperies, so often destroyed by halation, are preserved in the negative made on Portrait Film. In home portraiture, negatives may be made directly against a window without showing halation, while in commercial work there are numberless instances where film results are superior to those of plates.

The light, flexible, unbreakable film base also reduces weight, prevents loss and facilitates handling and storing.

May be retouched or etched on either side or on both sides.

No special skill required for manipulation. Listed: 5 x 7, 6½ x 8½, 8 x 10, 11 x 14.

PRICE—SAME AS SEED 30 PLATES.

Special illustrated circular at your dealer's or by mail.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The real success won
and maintained on
quality alone:

ARTURA

*The paper without a
disappointment.*



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers'.

