

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*

APRIL 1915

SEED



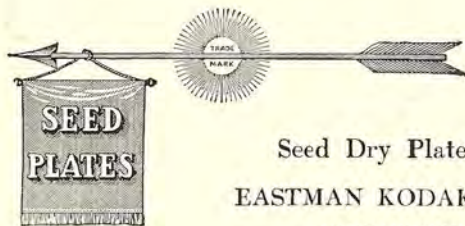
PLATES

Texture and depth and roundness in a portrait depend upon the number of steps of gradation from the highest light to the deepest shadow.

Seed 30 Gilt Edge Plates are superior for portraiture because they reproduce most faithfully every step of gradation you can put into your lighting. The result is roundness, brilliancy in lights, depth in shadows, perfect flesh tones—in short, the most perfect negative it is possible to produce from a plate.

In addition to these qualities, Seed 30 Plates have great latitude, unusual speed and a fineness of grain that is especially advantageous in enlarging.

It's a Seed Plate you need.



All Dealers'.

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

OUR POLICY

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

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

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

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

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By Sweet Studio
L. D. Sweet, Proprietor
Minneapolis, Minn.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 7

APRIL 1915

No. 2

THE INDIANAPOLIS CONVENTION

From all indications and predictions, the National Convention of the Photographers' Association of America, to be held in Indianapolis, Ind., July 19th to 24th, will be one of the largest and best in its history.

Indianapolis is a beautiful city and has many attractions for the visitor, all of which will be displayed to the best possible advantage by the entertainment committee, assisted by the Chamber of Commerce, the local photographers, stock dealers and manufacturers.

Indianapolis has a great number of modern hotels with rates and conveniences to suit the man and his pocket-book, and all of them are within reasonable distance of the German House which has been selected for the Convention. The German House is one of the most beautiful clubs in the city and has ample ac-

commodations for all convention purposes.

Indianapolis has come to be a great convention city, because it is logically situated near the center of population of the United States, has excellent railroad service to all parts of the country and is the center of a great network of interurban roads. These will pour the greater share of the photographic population of the adjoining states into this national meeting.

It has been a number of years since the photographers of Ohio, Indiana and Illinois have had a National Convention so near home, and they should avail themselves of this opportunity and help make the convention a grand success.

The board is planning a program that will be strong in educational and business features and that will be of value to every photographer attending. The national organization is gradually becoming stronger and, with the

increased membership that is expected, it should become an important factor in solving the problems and shaping the affairs of the profession.

Every member is requested to send two pictures for the exhibit this year instead of three. All of the pictures will be judged and rated. The judges will decide upon a certain percentage and all pictures rating above that mark will be catalogued. All others will be hung but not catalogued, and, as your name need not appear on the pictures, you can send your work and have it for comparison with that of other photographers without your identity being disclosed, should your work fall below the rating standard set by the judges.

A number of pictures will be selected from the exhibit for the permanent salon, as in previous years, and another series of pictures will be exhibited with criticisms offered by the authors of the pictures.

The Women's Federation has done much to interest the women in the National Association, and one of the educational numbers of the program will be devoted to the women. The pictures submitted by the women of the Federation will make a separate display and will be hung in a room to themselves.

One of the important entertainment features of the Convention—we might say, the most

important, will be the Tuesday afternoon "ice-breaker." The fun will start with a progressive luncheon, the plan being for each manufacturer or dealer to serve one course of the luncheon, making it necessary to visit each of the booths to secure the complete menu. If you do not get acquainted with everyone on Tuesday afternoon, or at the dinner dance on the same evening, it will be your own fault.

Everyone enjoys a thrill, and this is to be supplied by a real automobile race on the great Indianapolis Motor Speedway. Not merely an exhibition of fast driving, but a real race between cars and drivers who can go something like—well, they go mighty fast on that track—so we are told.

There will be plenty of entertainment to fill in between the sessions devoted to serious business, and you will undoubtedly profit by arranging to arrive on Tuesday and spend the balance of the week at the Indianapolis Convention.



Artura Aegis
yields rich brown prints
of a distinctive color,
with certainty and
simplicity.



FROM AN ARTURA IRIS PRINT

*By Sweet Studio
L. D. Sweet, Proprietor
Minneapolis, Minn.*



RESULTS

The following letter is only one example of the many expressions of appreciation of Eastman Portrait Film quality:

Alton, Illinois, Feb. 6, 1915.
Eastman Kodak Co.,
Rochester, N. Y.

Gentlemen:

I am just through developing 120 exposures on 8 x 10 Portrait Films, made in Florida during the last three weeks. I had not a single bad film, though a number of them were made under trying conditions, *i. e.*, pictures on the ocean beach, interiors directly against windows, etc. The films were not in the least affected by the dampness. In fact, I made several exposures outdoors when it was raining. I never before had such fine results in taking pictures of oranges and grapefruit—the fruit showing clearly on all my negatives, without even the use of a yellow filter. As I had to travel around a good deal, the lightness of the Portrait Film Holders was a great convenience, and I had no difficulty whatever in loading same in perfect darkness—the films lying perfectly flat against the septum.

As I had written to you in regard to the use of films in the South, I thought it might interest you to know what results I had with them.

Thanking you for the information given me, I am,

Very truly yours,

L. B. KOPP.

This may seem a rather remarkable performance, but it is nothing more than other photographers are doing with films every day. Such results are the rule rather than the exception,

and this is the reason Portrait Film users are so enthusiastic over their exceptional quality and many conveniences.

Portrait Films are such an innovation that many photographers imagine their use means a radical change in working methods at a considerable expense to the user, but such is not the case.

Films are naturally handled differently from plates, but much more easily when proper care is used. The small amount of room they occupy when filed away makes the storage problem a very simple one, while the fact that films are flexible, unbreakable and very light in weight, makes them easy to handle, safe to mail, eliminates breakage and lightens the load of the man who must carry a number of loaded holders.

But quality and the non-halation properties of films are their salient points, and these are worth the serious consideration of every portrait or commercial photographer.

The remarkable results that others secure should induce you to give Portrait Films more than a perfunctory trial, and when you have demonstrated to your own satisfaction their superior capabilities, you will be more enthusiastic over films than you have ever been over glass plates.



The simple gift that lends the touch of friendship without the embarrassment of an obligation—your photograph.

There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.



EASTMAN TRIMMERS

A solid, substantial, dependable professional trimmer that is in every way worthy of its name.

The Eastman Trimmer is made entirely of metal and in this respect is an innovation. It will not warp or shrink and, as a consequence, will always cut true. The bed is a solid piece of reinforced metal with black enameled surface ruled with white lines in half inch squares. This feature is very convenient in squaring the print as it is being trimmed.

The bed is square, which will also be found a convenience in trimming prints of large size. The rule is made of brass and is absolutely accurate. The blade is of ground steel and the bed is fitted with a spring actuated transparent trimming gauge which may be instantly removed by releasing the spring. The legs have rubber tips to prevent marring the table or bench on which the trimmer is placed.

Handsome in appearance—strong and substantial—the East-

man Trimmer will measure up to your idea of what a real professional trimmer should be.

The Eastman Trimmer is made in three sizes—No. 10, 10 inch, \$5.00; No. 15, 15 inch, \$8.00; and No. 20, 20 inch, \$12.00. Order one from your dealer.



EASTMAN FILM DEVELOPING BOX

The simplest way of developing Eastman Portrait Films is by the tank method, using Film Developing Holders. For this purpose we are now furnishing the Eastman Film Developing Box. It is made of hard rubber, is neat and durable, and will accommodate twelve 5 x 7 holders placed crosswise of the box, or eight 8 x 10 holders placed lengthwise of the box.

The box is light in weight and occupies the smallest possible amount of space, making a film developing tank that is not only convenient but that will last a lifetime.



FROM AN ARTURA IRIS PRINT

*By Sweet Studio
L. D. Sweet, Proprietor
Minneapolis, Minn.*





Eastman Film Developing Box

The Eastman Film Developing Holders, Loading Fixture and Developing Box make it unnecessary to touch the surface of the films during the entire process.

The Film Developing Holder is placed in the Loading Fixture, the film is slipped into a groove, the Loading Fixture is opened and the film is then grasped automatically by metal clips at the four corners. The film remains in the holder during developing, fixing, washing and drying, making all handling operations extremely simple.

The price of the Eastman Film Developing Box is \$5.00.

Illustrated Eastman Portrait Film Booklet at your dealer's, or we will mail you one on request.

BE HAPPY

In the joy of living we often forget the unfortunate—we become, in a measure, selfish, and to that degree we starve those very instincts that make for our own happiness.

The greatest happiness in this world is in making others happy. This was Papa Cramer's formula—and it always produced results. The more misery he found, the more generously he gave of his earthly goods, and it was always with a full measure of kindness and unselfish human interest that always gave him as much happiness as he gave to others.

Papa Cramer could wish for no greater honor than a perpetually endowed kindness in his memory. This was the idea of the committee that planned the Cramer Memorial and decided upon a permanent endowment for a room in a hospital, preferably in St. Louis.

Photographers would have the first claim upon the Cramer Memorial Room, but to make it characteristic of Papa Cramer, it would never be allowed to stand idle.

Don't you want to do your part towards making this the tribute of the photographic profession to one of its great men?

May 20th, Papa Cramer's birthday, has been decided upon as Cramer Memorial Day. A great many photographers have



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pledged themselves to give a check for a sum equal to the orders booked in their studios on that day, the check to be mailed to E. B. Core, Sec'y-Treas., 76 Landscape Ave., Yonkers, N. Y.

Mail your pledge to this effect to-day and so be happy in the knowledge of having a part in a big human kindness that could not be but for this effort on the part of yourself and other photographers.



OUR ILLUSTRATIONS

Minneapolis has grown so rapidly that some of the old mansions, once in the heart of the residence district, have survived their neighbors only to be surrounded by the more prosaic business buildings of an enterprising city. But they soften the harsh lines of commercial architecture and their green lawns, graceful pergolas and the bright colors of their flower gardens add to the beauty of the city.

It was one of these old mansions that was converted into the Sweet Studio, and it has lost none of its charm in the process of alteration. Mr. Sweet is fond of outdoor life and likes the diversion of landscape photography, a beautiful example of which is shown on page 13.

He takes especial pride in the care of his flowers, keeps a couple of fine dogs and spends much of

his spare time, and entertains his friends, at his cabin. This is in the heart of an excellent hunting and fishing country about thirty miles from the city. Just the life many of us would like to live, but we are not all of us so fortunately situated.

The studio is convenient to both the business and residence sections of the city, so the location is ideal. The reputation of the Sweet Studio has been built upon a very high standard of work, and this has earned for Mr. Sweet a liberal share of the patronage of the best people of Minneapolis.

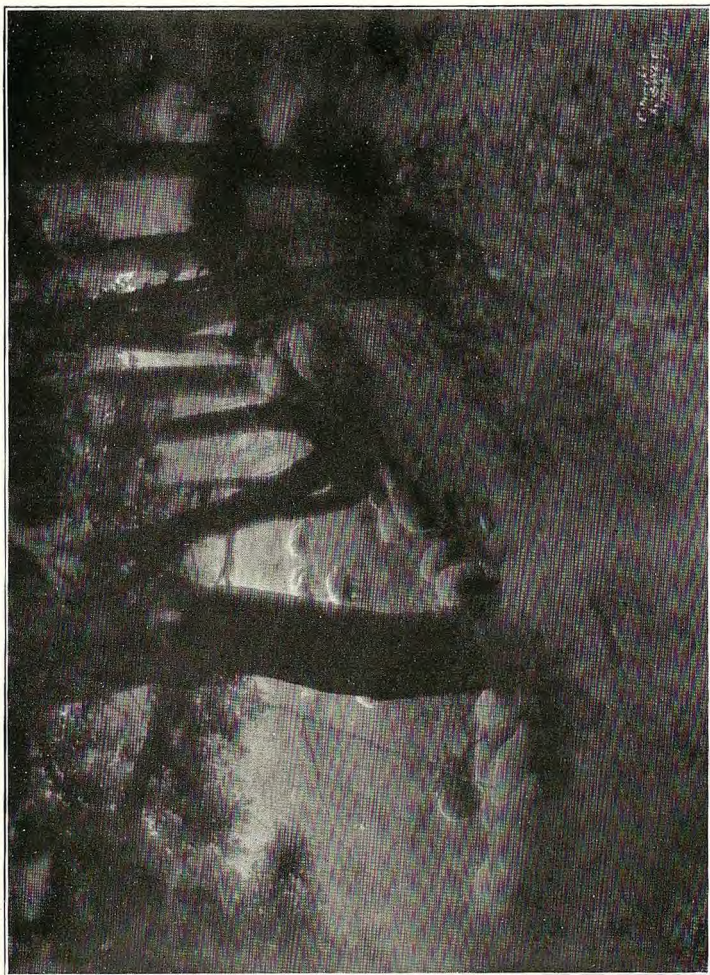
Our illustrations are from Artura prints, this being the paper that is used exclusively for the excellent portraits that have made Mr. Sweet so well known.

And while we admire the man and his work, we cannot refrain from also paying a tribute to his ability as a host. Those who have had the good fortune to be entertained at the Sweet Studio will long remember the genuine spirit of hospitality that is extended the visitor.



*For every occasion where
you must contend with
halation use*

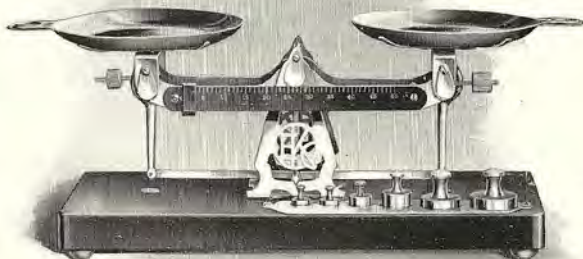
**EASTMAN
PORTRAIT FILMS**



FROM AN ARTURA IRIS PRINT

By Sweet Studio
L. D. Sweet, Proprietor
Minneapolis, Minn.





EASTMAN STUDIO SCALE

The Eastman Studio Scale has been designed especially for the photographer. And aside from the fact that it is handsome in appearance and absolutely accurate it has a distinctive feature that is a special convenience to the man who must weigh small quantities of chemicals.

All small grain weights have been done away with and their use made unnecessary by constructing the scale with a beam and sliding weight for weighing from one to fifty grains.

This beam is black enameled, the grain marks being indicated by white lines and figures, as shown in the illustration. To weigh 30 grains the weight on the beam is placed at the mark 30 and the chemicals placed in the pan on the right-hand side. To weigh 90 grains the weight

on the beam is placed at 40 and the 50-grain weight is placed in the pan on the left-hand side, etc.

The weights are graduated from the 50-grain weight to one weighing 2 ounces, each weight being plainly marked in grains as well as ounces or fractions of an ounce avoirdupois.

The weights are all carefully tested and will be found absolutely accurate. They fit in openings in a metal plate in the base of the scale and are so shaped that they are easily picked up.

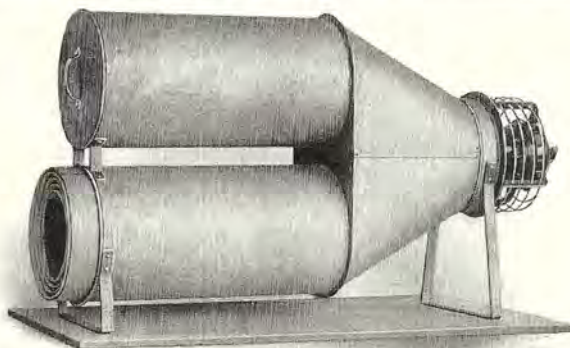
The scale has a delicate screw adjustment, all bearings are hardened steel and all metal parts are nickel plated.

This is a handsome, durable and convenient chemical scale and should have a place in every well equipped studio.

THE PRICE

Eastman Studio Scale, \$3.00





NO. 2 MAJESTIC PRINT DRYER

The demand for a print dryer of the same type as the No. 4 Majestic, but smaller in size, has been so great that we have placed a new model on the market.

This new dryer is made on the same principle as the No. 4, but contains only two drying cylinders instead of four. The capacity of this two-hole dryer is ample for the average studio and the prints are dried as quickly as the larger size, the only difference being in the capacity.

As in the larger dryer, the drying roll consists of two long sheets of corrugated board and two sheets of blotting paper, one of which is muslin faced. A sheet of the corrugated board is rolled out on a table with the corrugations up. The muslin faced blot-

ter is placed on top of this and the wet prints laid face down on the muslin after the surplus water has been removed.

The second sheet of blotter is placed over the prints, then the second sheet of board, with the corrugated side down, bringing the corrugations on both sides of the blotter. This is then rolled around the hollow metal core, placed in the drying cylinder and the fan turned on.

The air is forced through the corrugations of the roll directly against the blotters and the prints dried in the shortest possible space of time.

If heat is used, a small gas plate is placed about fifteen inches below the lower edge of the fan, so the hot air, as it rises, will be drawn in by the suction and forced through the roll.

Single or Double Weight prints are not only dried quickly (in from fifteen to thirty minutes),



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but they are also dried perfectly flat and without curl.

Each of the drying rolls will hold as many prints as can be placed on the blotter, which is twenty-four inches wide and nine feet long.

The No. 2 Majestic Print Dryer, including the two drying rolls and electric fan, sells for \$35.00. Order from your stock dealer, being sure to specify whether direct or alternating current is used.



APRIL BUSINESS

The second broadside of big guns of our spring advertising campaign has been fired. The advertisement shown on page 7 has appeared in March numbers of *The Saturday Evening Post* and *Collier's* and the April numbers of the *Ladies' Home Journal* and *Woman's Home Companion*.

Easter business should have been good—unusually good for those who followed up our big March magazine campaign of the "There's a photographer in your town" advertising. But there are pictures to be made directly after Easter as well as before. Much of the Easter finery was not ready for Milady in time to permit of portraits before Easter. But a portrait should be made, and you can make it later in April if, by advertising, you suggest, and keep reminding those who

read that a portrait is a mighty desirable thing at this particular season.

Probably you have been advertising—have made a lot of people want portraits, but they have put it off until the time when they would have their new spring wearing apparel. If this is the case, it is certainly not the time to drop your advertising but rather the time to increase it, if you can.

The copy on page 7 which we have used in the March and April magazines is good at any time, and as it is short and to the point, may readily be used in most any space. However, the first thing to consider in all advertising is to attract attention to what you have to say.

A six inch space of solid reading matter in a newspaper is like one of a dozen or so unmounted landscape photographs placed close together on a wall. None of them have any special prominence and any one may be overlooked by the casual observer. Place one of those prints on a white mount with suitable margins and it is the most conspicuous picture in the lot.

That's why we use a large white space around a small amount of type matter in our advertisements. It is worth what you pay for the space to have attention focused on your advertisement—to have it properly mounted, as it were.



FROM AN ARTURA IRIS PRINT

*By Sweet Studio
L. D. Sweet, Proprietor
Minneapolis, Minn.*



It's a long way to some people's pocket-books, but those are the people who usually have a full purse and are eventually reached by good advertising.



THE MODERN METHOD OF PHOTOGRAPHING FURNITURE

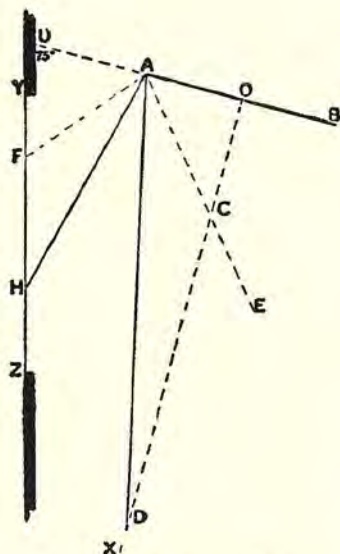
LIGHTING AND REFLECTION
DIFFICULTIES

The best lighting is high side lighting, that proceeding from an angle, say 75° from the front plane, in order that the object may show a certain amount of relief, due to the slight shadows cast by the lighting. If the lighting is too much from the front, all sense of relief is lost. In the same way, it is better to place the camera slightly to one side of the object so that some perspective is shown, otherwise the object may appear to have no depth at all, and the photograph will give a very poor idea of its real size and shape. As we have said, the best kind of lighting is from the side. But this may mean that the side farthest away will be too dark. It is therefore as well to have a large white reflector to reflect back some light on to the dark side.

Undesired reflections are the chief difficulty to be encountered in photographing furniture, and the way to overcome these is to arrange the direction of the light-

ing by means of blinds, so that no light is reflected back into the lens.

When a ray of light strikes a level surface the angle of incidence and the angle of reflection



are equal. Thus, in the figure, if we consider the line FA to represent a ray of light which strikes the plane UAB at A, it will be reflected along the line ACE (the angle FAU = the angle EAB), then anyone on the line EA looking towards A will see a reflection of F. If any light reaches the object which, when thrown off at the same angle as it strikes it, is visible to the lens, that light will be photographed and there will be the "glaze" so

often seen in poor photographs. Thus it is necessary for the light to come sufficiently from the side or top to avoid its being reflected into the lens. If, however, the light is much to the side, reflections will be avoided, but the object will be more brightly lighted at one side than the other. The object must accordingly be arranged at such an angle that the light will fall upon it fairly fully but without causing reflections.

When a piece of furniture containing a mirror is photographed, it is very undesirable that the reflections of the walls or furniture of the studio should be seen in the mirror. To prevent this, it is only necessary to hang up a white sheet, avoiding any creases, so that only the reflection of this in the mirror is photographed.

TABLE TOPS

Reflections from shiny table-tops are very troublesome. These can be avoided if a red or orange cloth is used as a background, slightly tilted towards the object, so that the reflection of this from the table-top is photographed. A black background will make the object look black, and a white background will give a white reflection, both of these being unpleasant. A matted background fastened without creases, or hung so that it can be moved about during exposure, will allow of sufficient reflected light to be photographed as not to be objectionable, and, in

fact, will allow the detail to be shown.

Reflections are very often caused by bright surrounding objects. These reflections can be avoided by hanging over the objects a dead black cloth, and it is well for the operator to provide himself with a number of strips of black cloth, that can be pinned up over any object which causes reflections. Reflections from the floor must be looked for and covered.

A refinement is to use, as the picture copiers use, a big black screen in front of the object, with a laced slit through which the lens can project. If this screen is made with hinged flaps, everything that is necessary can be done with it to prevent reflections both from the back and from the side.

(To be continued.)



If you are unfamiliar with any line of photographic work, visit the Eastman School of Professional Photography. Also encourage your employees to attend, for their increased efficiency means better service to you.

SIXTEEN is a most interesting age—but each year marks a change that should be recorded by a new portrait.



Make the appointment to-day.

THE PYRO STUDIO

No. 213. Price, 30 cents.

THE ONLY CONDITION
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.

E. K. CO.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1915



Kansas City, Mo. April 6, 7, 8

Wichita, Kans. April 13, 14, 15

Joplin, Mo. April 20, 21, 22

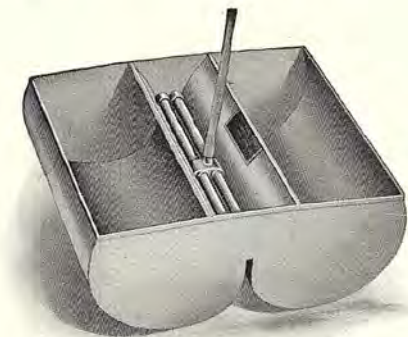
Little Rock, Ark. April 27, 28, 29

Dallas, Texas May 4, 5, 6

Denver, Col. May 11, 12, 13



Twenty Minutes in a



Rounds Print Washer

insures the absolute elimination of hypo from your print.

The permanency of the print depends, in a large measure, on the thoroughness of the washing. The Rounds Print Washer gives you a feeling of safety—the satisfaction that comes of knowing that each and every print you deliver has been thoroughly washed.

Made in two sizes. Capacity of

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

200 cabinet or 4 x 6 prints . . 30.00

EASTMAN KODAK COMPANY,

All Dealers'

ROCHESTER, N. Y.

*The seal that
makes you certain:*

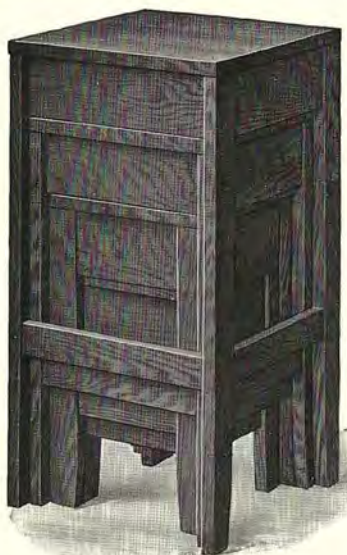


Buy the bottle or package that
bears this seal and you know
the chemicals are right.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.



EASTMAN FOUR-IN-ONE GROUPERS

*They fill a big
want in a
small space*

Four grouping stools in the space of one — ready in an instant when needed, out of the way when nested.

These stools are especially convenient in arranging groups and should form a part of the equipment of every studio. Made of solid oak, finished in mission style and sold at a price so reasonable that you cannot afford to be without one or two sets.

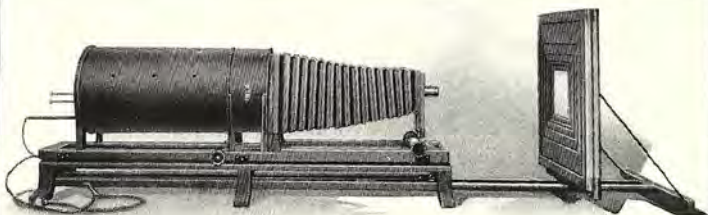
THE PRICE

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

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'.



EASTMAN ENLARGING OUTFIT

A complete, practical and convenient enlarging outfit embodying the exclusive features appreciated by the exacting professional worker.

The lamp house has a double circular ventilated shell, the lamp is the new Mazda Nitrogen type with concentrated filament, lamp and reflector are adjusted by outside thumb screws, camera and lamp house are on roller bearings and are moved forward or back and locked in place by the half turn of a large binding screw, full ten inch condensers insure perfect illumination of a 5 x 7 negative, the easel is on a movable extension and has a drop front with hinged back and full set of kits to 20 inches, camera may be focused from either side, and the negative carrier has revolving center with projecting lever for adjusting negative.

A superior outfit that will help you to make added profits out of enlargements.

THE PRICE.

Eastman Enlarging Outfit, complete, with lamp, but without lens,	-	\$85.00
Extra 250 Watt Nitrogen Mazda Lamp, Concentrated Filament,	-	5.00
Planatograph Symmetrical Lens, 8 inch focus, for use with the East-	-	-
man Enlarging Outfit,	-	12.00
Zeiss Kodak Anastigmat Lens No. 5, 8¼ inch focus,	-	34.50

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

Our formulas specify

ELON



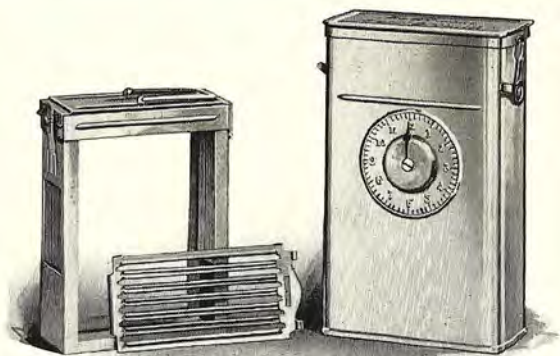
because our experience has demonstrated that Elon in combination with Hydrochinon, as a developing agent for Artura and other developing-out papers, produces the most perfect results.

If there was a *better* developing agent for our papers we would recommend it as unhesitatingly as we now do ELON.

Specify Elon—your dealer can supply you

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.



The Eastman Plate Tank

produces fog-free negatives of the highest possible printing quality, not once in a while but *always*—and produces them so economical-ly as to be a real saving, so conveniently as to be a real delight.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

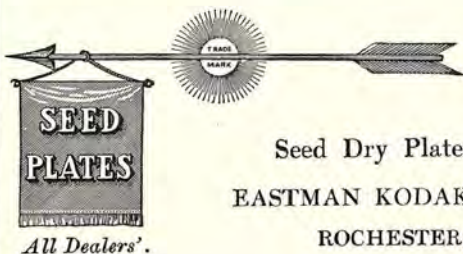
All Dealers'.

For every occasion where extreme speed is essential, use the

SEED GRAFLEX PLATE

Fast shutter work—dark day work—where the ordinary plate would fail, the Seed Graflex will yield you good negatives.

With normal development, it retains the most perfect gradation ever secured in a plate of extreme speed, yet may be developed to the degree of contrast desirable in press photography, without fogging.



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

All Dealers'.

Here is what they say

Not unusual

HAVE made good with the No. 10 Cirkut this summer. Cleaned up enough money since July to pay for it.

*This from
a dealer*

WE sold a No. 8 Cirkut Outfit to one of our customers two years ago, and he has made and saved \$1,000 profits from the business gained on this outfit alone. Another customer bought a No. 6 Cirkut Outfit, and the first job he got paid for the outfit with some money to spare.

*It never
fails him*

I AM having splendid and invariable success with my outfit, and cannot say too much in praise of it.

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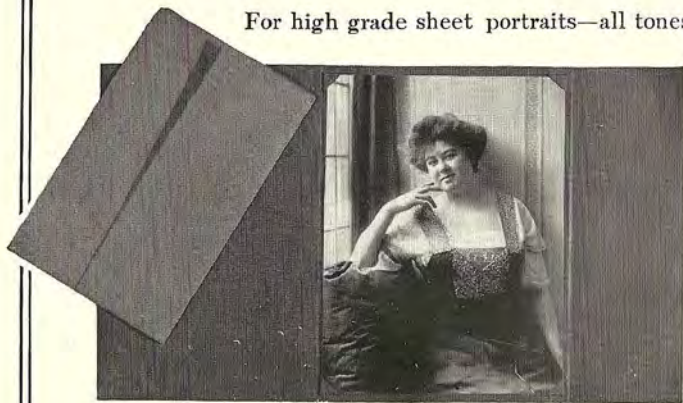
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