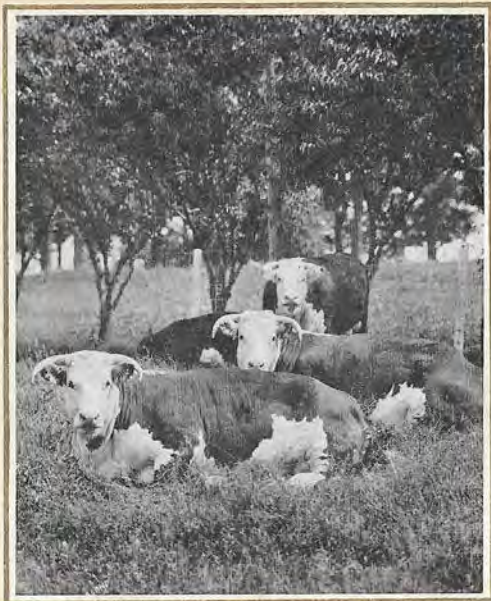


STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



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

OCTOBER 1915

SEED



PLATES

Seed Plate quality is a known factor. It is something you can depend upon to produce a truthful record of the picture you have created under your skylight.

Seed 30 Gilt Edge, the ideal plate for portraiture, has a long scale of gradation, exceptional speed and latitude, a fine grained emulsion and yields negatives of perfect printing quality.

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 EASTMAN PORTRAIT FILM NEGATIVE

By R. F. Hildebrand
Chicago, Ill.



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE ... THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

Vol. 7

OCTOBER 1915

No. 8

IS THERE A BETTER NAME?

"Why are you called an operator—smacks of surgery, doesn't it?"

"I suppose," replied the operator, "it's a survival of the days when having a photograph taken was something to be dreaded almost as much as being operated upon by a surgeon. But once a name gets a good hold, it sticks. If you ask me what I would like to be called, you must wait for your answer—I haven't a name ready. I only know that I don't like to be called the operator. Apart from that, it isn't fair to the retoucher—there you have a real operator, who straightens crooked noses, reduces the number of chins, and, with a scalpel, mind you, actually cuts pieces out of human figures."

"How would you like to be called an artist?"

"Not a bit. It sounds too pretentious when applied to a man

who doesn't handle pencil or brushes; the public wouldn't take to it. And, besides, the name is already in use—the man who finishes enlargements and paints miniatures is called the artist."

"But apart from liking or disliking the name, don't you think that it helps to keep alive the old idea that sitting for a portrait is as bad as having a tooth taken out?"

"Of course I do. That's just the point—professionals don't study psychology as much as they should do; they don't realize how little things like that influence the minds of the public. Why, some photographers are cultivating the habit of calling the studio 'the operating room'! Fancy a timid old lady, who hasn't been photographed for fifty years, being asked by a receptionist to come into the operating room! Even in the most inviting studios, one gets sitters who come in with such remarks as: 'I—I—hope you won't be very long, my nerves

are not quite as strong as they should be.' It is left to the operator to explain to sitters that there is now nothing unpleasant about sitting for a portrait—it shouldn't need explaining in the studio. The idea ought to be banished from the public mind."

"You think, then, that the public need educating with regard to photography?"

"I think that they need educating about photographic studios. There are a few people who really like coming to a studio, but they are not often met. Why should not women be attracted to a studio in the same way as they are attracted to a shop? You know that many of them go shopping because of their sheer love of shopping itself. Read the average professional's price list and circulars; what is there in them to suggest that going to a studio will be a source of pleasure? There is far too much about 'skilled operators,' 'modern apparatus,' and 'up-to-date instruments.' That sort of talk gives people 'the shivers,' it makes them put off being photographed as long as ever they can."

"But surely everybody knows now-a-days that there is nothing to dread in going to a studio?"

"No, that is not the case. There are thousands of people who ought to be photographed—and who really want to be photographed—but they will not go to a studio because the idea is

hateful to them. These people will tell you that they cannot bear the thought of having their heads screwed up in a head rest, their arms and legs twisted into all sorts of unnatural shapes, and to be told to look pleasant and stare into a lens that looks as formidable as a six-inch gun. You'd be astonished to see what a number of sitters come into a studio fully believing that they will have to endure that sort of thing. We who are in photography are too apt to think that the public know as much about the inside of a studio as we do. What a busy time photographers would have if they could induce every person in the country who hasn't been photographed for ten years to give a sitting before the end of the year! But these people haven't been thinking, reading and talking photography during the past ten years—they have been interested in other things. They don't know how different it is to be photographed now from what it was when they were tortured the last time they visited a studio."

"What would you do, then?"

"I would make studios attractive, and advertise their attractions. I would tell people that the old 'torture chambers' have been abolished, and that it is now just as enjoyable to go to a studio as it is to go to a large drapery establishment. I would talk about the charming pictures



STANDARD ORTHONON PLATE



STANDARD ORTHONON PLATE

*By A. J. W. Copelin
Chicago, Ill.*



Photographs, like the family furniture, are most cherished when very new or very old. Mother banished her mother's old sofa to the attic. You, the grand-daughter, brought it down again and you prize it, even above the latest "new piece."

It's the same with pictures—your photograph just as you now are—your friends will appreciate, now. And the second generation will cherish it even more.

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

At the annual home coming on Thanksgiving day—they will be glad to have *your* picture and you, *theirs*.

And if, perchance, you can't go home this year, how pictures will help!

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

which show the latest fashions in dress, about the new styles of finishing and mounting, toys for amusing children—in fact, anything pleasant, but I would never refer to being photographed as an ‘operation,’ and I would never speak of ‘instruments,’ ‘latest inventions in apparatus’ and ‘operating rooms.’”

“Perhaps you’re right. At any rate, it’s worth thinking about.”



TWO NEW STANDARD PLATE BRANDS

STANDARD SLOW ORTHO AND
STANDARD PANCHROMATIC

No one appreciates a good slow plate more than the commercial photographer. And no one has more use for a plate that is highly orthochromatic. The combination of these qualities in the Standard Slow Ortho will commend it to commercial workers.

In photographing oak, maple, walnut and similar woods encountered in most furniture work, the yellow and green sensitiveness of this plate gives sufficient color separation to show the grain of the wood to the best advantage. Results without a filter are very good, but to obtain the fullest color correction of which the plate is capable, a medium yellow filter such as the K2 should be used.

This plate has a very fine grain and gives strong plucky negatives with all the brilliancy that could

be desired in commercial work. While not intended for general landscape work, the Standard Slow Ortho may be used to excellent advantage on all landscape subjects where speed is not essential.

But there are a great many classes of work requiring a plate that is sensitive to all colors. Labels of all sorts, rugs, carpets, oil paintings, etc., in which red is a part of the color combination, cannot be properly photographed with a plate that is not sensitive to red.

The Standard Panchromatic is sensitive to the whole range of the spectrum. For this reason it is especially useful in photographing all kinds of red woods. For unfinished mahogany furniture, excellent color separation is secured without the use of a filter. However, for full color correction the yellow K3 filter will render every color of an object the same strength that it appears to the eye. If it is more desirable to have reds photograph lighter than they appear to the eye, a red filter will give this result, while a green filter or a yellow filter will exaggerate the greens or yellows in the same way. Such results are often desirable where two colors of almost equal strength are to be photographed, for instance, green letters on a light red ground.

With an ordinary plate a good result would not be possible, as



STANDARD ORTHONON PLATE



STANDARD ORTHONON PLATE

*By A. J. W. Copelin
Chicago, Ill.*



both green and red would photograph black. With a good green sensitive orthochromatic plate a better result could be secured, as the green letters would photograph lighter than the red background. But with a Standard Panchromatic plate and a red filter the red ground will photograph light and the green letters dark, or with a green filter the red ground will be dark and the green letters light. The same principle applies in showing the grain of wood, highly colored and finished mahogany being as simple to photograph as quartered oak by using panchromatic plates and color filters.

Because they are so highly sensitive to reds, yellows and greens, panchromatic plates must be developed in absolute darkness or by the special dim green light of the No. 3 Wratten Safe-light. This is not a hardship, for it is a simple matter to load holders in the dark, and it is just as easy to load the exposed plates in a tank or keep them covered in a tray and develop by time.

Standard Slow Ortho and Standard Panchromatic plates are furnished in all sizes at the regular price of Standard single coated plates.

If you are a commercial photographer or are doing any class of work which calls for a color sensitive plate, try these two brands.

OUR ILLUSTRATIONS Commercial photography is a mighty big subject and a mighty interesting one. Big because it includes practically everything that doesn't come under the head of portrait work, and interesting because the great variety of subjects and conditions encountered call for an unusual amount of ingenuity and initiative on the part of the photographer.

"*We photograph everything*" is a pretty broad claim, but a lot of photographers have come pretty close to it. Some of the most difficult work is often the least interesting because one does not have a thorough knowledge of the conditions encountered, so we have used for our illustrations examples of the more familiar subjects that come under this head.

Landscape work is a part of commercial photography and the selection of a good landscape background often improves the appearance of a subject, such as shown on pages 16 and 17. These two pictures were made on Eastman Portrait Film, one without a filter and the other with a Wratten K2 filter. The automobile bodies are yellow with gold lettering. In the one made without a filter the reflections are very bad. In the other picture the greater part of the reflection is cut out and the body of the car appears as light as it should,



SEED PANCHROMATIC PLATE, DARK MAHOGANY PIANO

*By A. J. W. Copelin
Chicago, Ill.*



with the dark gold lettering in good contrast.

The greater part of a surface reflection is removed by a yellow filter because the filter cuts out the excess of blue light rays. And in this case it has also given the proper color correction for the best result.

Our cover illustration, also the one on page 2, by the same photographer, are excellent examples of Portrait Film work. They also suggest a branch of commercial work that many photographers have found profitable enough to specialize on.

Hand painted china and similar articles are very easy to photograph, but to the inexperienced such work might seem to present serious difficulties. Our illustration on page 5 is a good example of such work made with a ground glass background. A vertical camera is necessary, as the pieces must be arranged on a flat surface. In this case it is a large sheet of ground glass on a support with a piece of white cardboard on the table several inches beneath. With a top lighting objectionable shadows are entirely eliminated. In all work of this nature a vertical camera is necessary, but tripod tops may be had which will allow the ordinary camera to be tilted to the proper position.

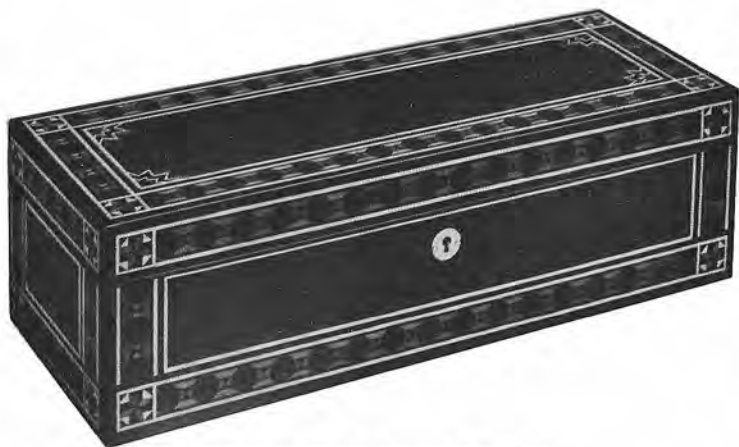
The silverware shown on the same page is made with a vertical camera, the silver being treated

in the same way as cut glass to kill reflections. The table cover over a black ground gives a rather pleasing effect—though most manufacturers would probably prefer a plain background.

Cut glass looks well on either a black or white ground if it has been properly prepared. It is usually photographed flat, the dishes being placed upside down to show the cutting. In our white ground illustration on page 9 the negative has been blocked, but good results may also be secured on a neutral ground without blocking. The cut glass is usually coated by spraying on some such substance as aluminum or gold bronze or a coating of ordinary stove polish which may be brushed lightly when dry.

On page 11 we show a result secured with no preparation of the subject whatever. This is a highly polished mahogany piano and, naturally, the plate used was a panchromatic. An ordinary plate could not have produced such a result from the finished article and if the piano had been photographed "in the white," as commercial men term the unfinished wood, the result would not have given a correct idea of the finished article.

Following this is a comparison of results with an ordinary plate and a panchromatic. Every effort was made to secure the best possible result with the ordinary plate, three negatives being made



ORDINARY PLATE WITHOUT FILTER



WRATTEN PANCHROMATIC PLATE, RED FILTER

*By R. W. Peirce
Philadelphia, Pa.*



and the best result selected. Only one negative was made on a panchromatic plate with the result shown. The subject is an inlaid mahogany box.

Stoves are photographed quite simply by going over the nickel parts with a bit of putty to kill the reflections, painting the balance of metal parts.

Many subjects require no preparation whatever other than blocking out the background, but in many cases an article appears to the best advantage if it is shown in two positions in the same picture, as shown by our illustration on page 21. It is often an advantage to have some article in a picture by which the size of other objects may be judged. The knife answers this purpose in the picture of the cantaloupe, and in many cases a foot rule is used to give an idea of the size of small objects.

We might go into detail regarding the treatment of various subjects in commercial work, but the information would be of little real value. Conditions are rarely the same in two cases. Selection of proper material is more important. Orthochromatic plates or films are almost always essential, the latter taking the place of a non-halation plate as well. Color filters often further improve results, while for certain subjects failure stares one straight in the face unless a panchromatic plate is used.

We trust these illustrations may be interesting to all of our readers and helpful to those who have not had a broad experience in commercial work. It is a line in which there is much competition, but the man who can photograph anything and do it well can, as a rule, ask a good fair price and be sure of getting it.



A DOUBLE HEADER

We are doubling up on the November "*There's a photographer in your town*" advertising. It's November copy but it's getting near the holidays and we want to reach as many people as possible and get them to thinking about photographs whether they have them made in November or December.

The copy shown on page 6 will appear in the November numbers of the *Ladies' Home Journal*, *Woman's Home Companion*, *Pictorial Review* and the *Delineator*. A better list of advertising mediums could not be found to reach the women of American homes. Practically every woman in your town who might be a prospective customer of your studio will see one or two of these November magazines. The copy will appeal to women—will set them to thinking of photographs.

The copy on page 7 will appear as a full page in the November numbers of *Century*, *Harper's*,

Scribner's, Review of Reviews and *World's Work*. It's a good, strong argument for November pictures and will make a lot of people remember their promises to have a picture made for the family. Why shouldn't an exchange of photographs be just as timely at Thanksgiving as Christmas, New Year's or Easter?

Advertising will make business at any season. We are making people think of photographs. Connect up with this advertising and let it be known that you are the photographer in your town.



WHY PYRO?

The man who refused to use Pyro for developing his negatives, even after being convinced that the Pyro developed negative would give superior print quality, was very much like the poor woman who had been told by a teacher of dietetics just how to prepare the most wholesome food at very small cost. Her reply was "I don't want to eat what's good for me. I want to eat what I'd ruther."

Authorities concede the superiority of the Pyro developed negative, not for its looks but for the actual quality it imparts to the print. We have no other incentive in recommending Pyro than that of interest in seeing every professional worker produce the best finished product that his

material will permit him to produce.

But there *are* other incentives for the photographer to use Pyro. Aside from the matter of quality, expense is an important consideration. Coal tar developers are much more expensive than Pyro and do not produce as good results. Coal tar developers are essential for developing-out papers and their scarcity has brought about an increase in their price.

It would seem natural then that were every photographer in the country to use Pyro exclusively for developing plates or films, he would have to pay less for his coal tar developers, because of the decreased demand that would result.

English photographers are having a greater lesson in economy than we may ever expect to have taught us—an economy born of necessity—but we may as well practice such an economy as is mentioned above, voluntarily, for the actual saving in dollars and cents and the conservation of the quality of our work.

Ask the successful business photographer how he keeps his cost of production low and his prices high. He will answer your first question by telling you he watches the little leaks and keeps them stopped up. And to the second question his reply will be that he keeps the quality up by using the material or process that will produce quality work, re-



FROM AN EASTMAN PORTRAIT FILM NEGATIVE MADE WITHOUT FILTER

*By Frank H. Nowell
Seattle, Wash.*





FROM AN EASTMAN PORTRAIT FILM NEGATIVE MADE WITH K₂ FILTER

*By Frank H. Nowell
Seattle, Wash.*



gardless of price or convenience of working.

A few Pyro stained fingers are not sufficient cause for using a developer that produces mediocre results. Pyro stains are easy to remove, but selling poor prints is a difficult matter, especially if your competitor is making better work than yourself.

Why, then, any developer other than Pyro?

If you imagine your results with the other developers are better than you can secure with Pyro, make a comparison—but make it fair. If your Pyro developer gives you too much color, increase the Sulphite of Soda. If your printer wants quick printing negatives, make a comparison and see if the slower printing negative doesn't give you more quality. A negative must have some body if you expect to secure a print with good gradation, roundness and brilliancy. And if it does take a few seconds more to print such a negative, the result is surely worth it. But the Pyro developed negative doesn't need to be an excessively slow printer. Regulate the color—make it gray, if you like, and it will still have better quality and your developer will cost you less.



*Artura Iris E Semi-Matte
dries down with the brilliancy
of a wet print.*

THIRTY DAYS LEFT

The Kodak Advertising Competition offers you eleven opportunities of getting a big price for a single picture.

If one of your customers made you the same offer on the same terms you would probably jump at the chance to pick up a few hundred dollars. And there is no reason why you shouldn't do this very thing in the Kodak Advertising Competition.

We want eleven pictures. For one of these we will pay \$500.00. For five others we will pay \$300.00 each, and for five more, \$200.00 each—\$3,000.00 in all.

The competition closes November 1st, so you have the balance of the month to decide whether or not you will try to win one of these prizes.

You have seen enough of the Kodak advertising to have a fair idea of the kind of pictures we want. They are quite simple, as a rule, and from this very fact they need only the few words of one of the Kodak advertising slogans to make the story complete.

The competition is based on five of these advertising slogans, each of which gives you your cue for a picture.

The slogans are:

Take a Kodak with you.
All out-doors invites your Kodak.
There are no game laws for those who hunt with a Kodak.



STANDARD ORTHONON PLATE

*By A. J. W. Copelin
Chicago, Ill.*



STANDARD ORTHONON PLATE



Let the children Kodak.
Write it on the film—at the time.
(For Autographic Kodak Adv.)

For example: "All out-doors invites your Kodak" offers unlimited opportunity for out-door pictures that tell of the good times to be had with a Kodak. But the picture must tell the story—it must show that someone is really having a good time or is starting out for a good time with a Kodak, just as the bag and traveling outfit show that someone is going for a journey.

Pretty pictures of pretty children will not sell Kodaks, but the picture of a pretty little girl photographing her playmates will make other children want Kodaks to photograph their playmates.

Make an attractive picture of this sort and you have an entry for Class 4, which calls for pictures illustrating the slogan, "Let the children Kodak."

In making such pictures it is important that Kodaks and Kodak equipment used in your pictures should be new or at least not old style. You will have no trouble in borrowing what you need for this purpose.

Care should also be used in having models dress plainly or in hats and gowns that will not be entirely out of style next year when the pictures will be used.

A back cover illustration for a 1916 woman's magazine would be incongruous were the costumes such that any woman

would readily recognize them as 1914 models.

There are five first prizes of \$300.00 each and five second prizes of \$200.00 each. The prize of \$500.00 is for a new slogan and a picture to illustrate it. This offers you an opportunity to show your originality both in photography and advertising.

Write us for circular giving full particulars of the contest, but in the meantime, start making your pictures, for the time is short. Competition closes November 1st.



EASTMAN FOCUSING CAP FOR ENLARGING CAMERAS

The Eastman Focusing Cap consists of a sliding carrier containing two openings, one of which is fitted with a light red glass. This permits one to focus directly on the bromide paper or to adjust the paper on the easel without danger of fogging.

Move the carrier to one side to make the exposure and back again to cap the lens. That part of the cap which fits over the lens barrel has four rubber tipped clamps which are adjustable for different size lenses. The No. 1 fits lens barrels having a diameter of $1\frac{1}{2}$ to $2\frac{1}{4}$ inches, the No. 2, $2\frac{1}{4}$ to 3 inches.

No. 1 Eastman Focusing Cap, \$.75
No. 2 Eastman Focusing Cap, 1.00



STANDARD ORTHONON PLATE



STANDARD ORTHONON PLATE

*By Frank M. Hallenbeck
Chicago, Ill.*



YOU are very busy—perhaps have overlooked having a portrait made. A telephone appointment—a few minutes of your time, in which you are not required to be other than your natural self, and the obligation to family and friends is met. The experience is pleasingly different from what you have imagined.



Make an appointment to-day.

THE PYRO STUDIO

No. 218. 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



Atlanta, Ga.	Oct. 5, 6, 7
Nashville, Tenn.	Oct. 12, 13, 14
Indianapolis, Ind.	Oct. 19, 20, 21
Des Moines, Ia.	Oct. 26, 27, 28
Milwaukee, Wis.	Nov. 2, 3, 4



Large prints on

ARTURA
CARBON
BLACK

differ from contact prints in size only—the quality is the same. That's why they are more than ordinary enlargements.

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

The only

Grand Prize

and therefore *the only* "highest honors" pertaining strictly to photography at the

Panama-Pacific Exposition

was awarded to the

Eastman Kodak Co.

Sodas of proper strength and purity are not only essential to a well-balanced developer but prolong its life and activity.

Sulphite, used as the preservative, prevents oxidation of the developing agent, while Carbonate, as the accelerator, stimulates its action.

However, the Sulphite must be pure if it is to preserve and give long life, while the Carbonate must have proper strength or a greater amount than our formulas call for must be used to properly stimulate the action of the developer.

In either case, your greatest chemical economy is in the use of E. K. C. Tested Sulphite and Carbonate of Soda.



*This seal, on every bottle
or tin, insures its quality.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

Here is opportunity
\$3,000.00 in Cash Prizes

For pictures illustrating Kodak
advertising slogans.

We will pay \$300.00 for the best and \$200.00 for the second best photograph illustrating any one of the following five slogans:

Take a Kodak with you.

All out-doors invites your Kodak.

*There are no game laws for those
who hunt with a Kodak.*

Let the children Kodak.

Write it on the film—at the time.

[For Autographic Kodak Adv.]

A SPECIAL PRIZE OF \$500.00.

For the best new slogan, together with a picture illustrating it, we will pay \$500.00.

A circular giving complete details of the contest will be mailed on request.

Contest Closes November 1st.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

An ideal trimmer that will meet every professional requirement:



The Eastman Trimmer

Is solid and substantial—cuts true—retains its accuracy and will not get out of order even with constant use.

The Eastman Trimmer is made entirely of metal, the bed being one solid reinforced piece, ruled with white lines in one-half inch squares on a black enameled surface. It is fitted with a solid brass rule, spring actuated transparent trimming gauge, rubber tipped legs and a strong ground steel blade. Made in three sizes.

THE PRICE

Eastman Trimmer, No. 10, 10 in. square	\$ 5.00
Eastman Trimmer, No. 15, 15 in. square	8.00
Eastman Trimmer, No. 20, 20 in. square	12.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

A good enlarging outfit will yield bigger returns on your investment than any one piece of apparatus you can install in your studio.



EASTMAN ENLARGING OUTFIT

A complete and practical enlarging outfit embodying original and exclusive features that permit of making better enlargements with greater convenience.

The lamp is the new Mazda Nitrogen type with concentrated filament, both lamp and reflector are adjusted by thumb screws projecting through the back of the lamp house, camera and lamp house run on roller bearings and may be moved forward or back without effort, the half turn of a large binding screw locking them in place, full 10 inch condensers insure perfect illumination of a 5 x 7 negative, revolving negative carrier has a lever for making any desired adjustment of negative, camera may be focused from either side, and easel, which is on movable extension, has drop front, hinged back and full set of kits to 20 inches.

A superior outfit that will help you to make better enlargements in less time and with greater convenience.

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	
Eastman Enlarging Outfit,	19.00
Zeiss Kodak Anastigmat Lens No. 5, 8½ inch focus,	34.50

EASTMAN KODAK COMPANY

All Dealers'.

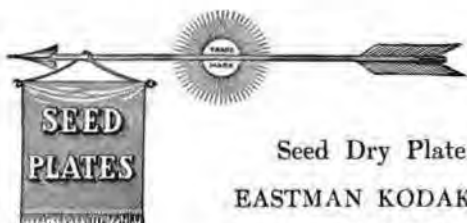
ROCHESTER, N. Y.

*As essential as a fast lens for speed shutter work
in poor light—a reserve power for any emergency.*

SEED GRAFLEX PLATE

As fast as any plate ever made—and a great deal faster than any plate approaching it in quality. With normal development it retains the most perfect gradation ever secured in a plate of extreme speed. However, it may be developed to the degree of contrast desirable in press photography without fogging.

*For the darkest day or the highest speed
work, use a Seed Graflex Plate.*



All Dealers'.

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

Century Studio Outfit

No. 7



\$74.00

This outfit takes double Plate or Portrait Film Holders, and the sliding carriage registers for one or two exposures on either the 8 x 10 or 5 x 7 plate.

Here is what the price includes :

- One 8 x 10 Century Portrait Camera No. 2.
- One No. 1 Semi-Centennial Stand.
- One Sliding Ground Glass Carriage.
- One 8 x 10 Double Plate or Portrait Film Holder.
- One 5 x 7 Double Plate or Portrait Film Holder.
- One 8 x 10—5 x 7 Adapter Back.

CENTURY CAMERA DIVISION

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The REMBRANDT NEW YEAR CALENDAR

7 x 11 outside—for 4 x 6 Inslip Portraits.
(Listed on page 6 of our Fall Supplement.)

\$12.50 PER HUNDRED

New! Artistic! Practical!

Two colors: Brown for Sepia; Grey for Black and White tones. A calendar specially designed for Professionals—For the Wall or Mantel.

Remember—

WHEN you show our Rembrandt New Year Calendar during the months of October and November, you are one of the **FIRST** ones showing calendars for 1916. Be sure to read page 6 of the Fall Supplement as to ways you can profitably use the Rembrandt New Year Calendar.

**\$12.50
PER HUNDRED**



*Sold and
Supplied
by the
Dealer.*

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TAPRELL, LOOMIS & COMPANY

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

The Leading Card Novelty House of America

12 Knightsbridge,
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June
Seventeenth,
1915.

Messrs. Kodak Lt'd.,
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