

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



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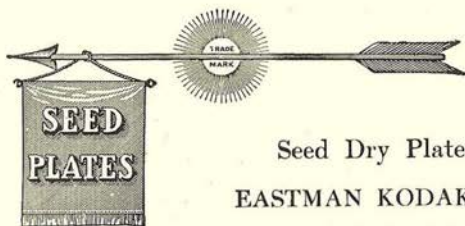
MARCH 1916

Seed Quality

Seed Plates have always been distinguished for certain qualities which are maintained with exceptional uniformity throughout the entire Seed product.

One of the most important of these qualities is brilliancy. The brilliancy of a Seed Plate negative is due to its long scale of gradation and fineness of grain, which produce roundness and delicacy throughout the negative. This is true brilliancy and should not be confused with contrast.

If you would secure the most perfect plate negatives under all conditions *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.



EASTMAN PORTRAIT FILM NEGATIVE, ARTURA PRINT

*From Eastman
Professional School
Demonstration*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 8

MARCH 1916

No. 1

GETTING EASTER BUSINESS

Next to Christmas and New Year's, Easter offers the greatest opportunity for business getting. Easter is in some ways even a more appropriate occasion for the gift of a photograph, because the Easter gift should carry more of sentiment than actual value—and nothing lends the personal touch of friendship so much as your photograph.

That's the idea that "*There's a photographer in your town*" advertising will convey to several millions of readers of the national magazines in April. The copy is slightly different from what we have used previously, because we have given it a bit of the season's atmosphere by introducing the Easter lilies (see page 7). But it is copy you can use and should use to let it be known that you are the photographer in your town.

You are probably now using the slogan we used in our March

advertising: "*Your friends can buy anything you can give them—except your photograph.*" Continue to use it alternating with this special Easter copy.

We have gone at this Easter advertising in a very forceful manner, using full pages in April *Century*, *Cosmopolitan*, *Harper's*, *Scribner's* and *Everybody's*; also quarter pages in *McClure's*, *Hearst's*, the *Ladies' Home Journal*, *Woman's Home Companion*, *Collier's* and *Saturday Evening Post*.

Even the biggest advertisers would consider this a formidable array of big guns—a preparedness program to meet Easter competition that should make the heart of the most enthusiastic pro-advertiser glad.

What it means to you depends upon what you make it mean. You are going to get a certain amount of business directly or indirectly, due to this advertising. And if you use this Easter copy and use the slogan we gave you

last month—use them in such a way that they will reach everyone in your town—you can expect a much larger share of the benefits of our advertising in addition to your own.

Put yourself in the place of any one of your prospective customers. You read the magazines and you see a good many things advertised that make a direct appeal to you. You also read the daily paper. Now suppose you see the same article that appealed to you in the magazine, advertised for sale by John Smith, whose store is on Main Street.

You will naturally go to John Smith to buy this article rather than hunt for some other merchant who may sell the same thing. And your advertising will connect up with our advertising in exactly this same way.



New material for the commercial or portrait photographer.

Eastman Bromide Fabric

A beautiful fabric, coated with a Bromide emulsion.

An excellent medium for oil colored portraits or commercial work. See page 20.



KODAK SAFELIGHT LAMP

Wratten Safelights and Safelight Lamps have introduced a dependable factor in the problem of properly and safely lighting the dark room. The lamps as well as the safelights themselves are constructed on scientific principles and produce a soft indirect light which evenly illuminates the glasses of the safelight.

The Kodak Safelight Lamp, constructed on the same principle as the larger Wratten Lamps, is the latest addition to the series. It will hold any of the 5 x 7 Safelights. Price, \$3.00 complete, including one 5 x 7 safelight and cord.

With the Safelight recommended for plates of any given degree of sensitiveness, the prop-



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er electric bulb and the lamp at the proper distance, one may work with perfect safety and still have a reasonable volume of light for developing plates or loading holders.

Safelights are made in six series as follows:

Series 00.

Yellow light for use with gas-light papers.

Series 0.

A bright orange color suitable for use with Bromide paper and lantern slides.

Series 1.

For use with ordinary, medium and extra rapid plates which are not color sensitive. Consists of yellow and orange coated glass with red paper between.

Series 2.

For use with extra rapid and Orthochromatic plates which are sensitive to green but not red. Consists of yellow and violet colored glass with deep red paper between.

Series 3.

This is the green safelight for use with the red-sensitive Panchromatic plate. It gives a faint illumination which grows quite strong as the eyes become accustomed to it. This safelight consists of yellow and green coated glass with green paper between.

Series 4.

Bright green safelight for use with ordinary plates, for those who are unable to use a red light such as the Series 1. The Series

4 is not safe for Orthochromatic plates.

5 x 7	Safelights, any series,	\$0.50
8 x 10	“ “ “	1.00
12 x 15	“ “ “	2.00



OUR ILLUSTRATIONS

Our illustrations are from Eastman School negatives and give a very good idea of the class of work that is being made at the school demonstrations.

Eastman Portrait Film is used in these home portrait demonstrations, the negatives being made by artificial light which is used from necessity rather than choice. However, the conditions which exist in the average home are very nearly duplicated and the methods of lighting and handling of subjects are very instructive.

The 1916 School offers more in the way of practical demonstrations than any previous school that has been sent out from Rochester, and the record breaking attendance is proof positive of the interest these demonstrations have created.

Several new features have been added to the portrait demonstrations, including posing and negative making of babies, children and groups of mother and children, wherever it is possible to secure subjects.

In the demonstrations of commercial work the most practical

Let the Easter card
carry the message that
lends the personal touch
of friendship:

Your photograph.



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

and convenient apparatus is shown, explained and used, the most difficult subjects are prepared for photographing and the various new methods are shown and explained. Actual negatives are made, using the most approved methods for lighting difficult subjects, the resulting negatives being shown.

In the business lectures and demonstrations a practical business system for the photographer is a prominent feature. We think it is a most valuable offering. But there are valuable suggestions and ideas in every line of work, and it is decidedly worth your while to attend every lecture and demonstration.

Watch the dates and be prepared to take advantage of the school when it is in your locality.



Safelights

As the name implies, Safelights used in connection with Safelight Lamps, make your dark room a safe place to handle and develop plates.

*There's a Safelight that's safe
for your particular use.*

SIMPLE BOOKKEEPING FOR THE STUDIO

There's such a thing as too much system or too little system.

Too much system is like over-eating—it slows up your machinery, while just the right amount has a stimulating effect.

The Eastman Studio System which is being exploited by the 1916 Eastman School of Professional Photography, is entirely new and has been devised by accountants who are thoroughly familiar with the business of the photographer.

It is a system that may be applied to the largest or smallest studio and found entirely practical with either. And while it is a simple system—one that is readily understood and requires the minimum of time and attention—it is remarkably efficient, because it fits a particular purpose and eliminates all unnecessary red tape.

Bookkeeping should never be complicated unless a business itself is complicated, and the business of the photographer is not. As a consequence, it has been found that the business of the studio can best be taken care of with a cash book and register cards, the other items of the Eastman system being incidental to these two.

The register card if properly filled out at the time an order is taken, gives all the information



EASTMAN PORTRAIT FILM NEGATIVE, ARTURA PRINT

*From Eastman
Professional School
Demonstration*



regarding the order and remains in the card index box which acts as a ledger. This box contains all unpaid customer accounts. The cards are placed in a transfer box when the account is paid and become a record of the negatives and orders.

Cash receipts and cash payments of any nature whatever, are recorded in the Cash Book, which is balanced each month. Fourteen separate columns, provided for receipts and payments, classify the items in such a clear manner that the condition of the business may readily be determined by making a statement according to instructions and forms which are provided in the back of the book. There are also pages for a monthly summary which makes it possible to compare the business for any month or period with the same month or period of a previous year.

The system includes a Shop Ticket which when properly filled out from the order on the Register Card, gives all necessary information for the operator, retoucher and printer and remains with the particular order until the work is completed.

There is also a Follow-Up Card to be used by the receptionist to keep track of prospective customers who have made inquiry regarding work. The idea is to follow up these inquiries with personal letters.

In all, the system is quite complete and is fully explained in a booklet showing examples of pages from the Cash Book covering a month's business, a summary of several months' business, as well as a statement showing the condition of the business and the net income or profit for a given time. This booklet of instructions is supplied with the Cash Books, which with the other items, may be had from your dealer.

THE PRICE

Eastman Studio Register System, complete with Transfer Box and cards	\$5.00
Eastman Studio Cash Book with complete instructions	4.00
Eastman Studio Shop Tickets, 50 tickets to a pad, per 100 . . . . .	.25
Per 1000	2.00
Eastman Follow-Up Cards, per 100 . . . . .	.60
Per 1000	5.00



The best developer is the one that gives you negatives of the best printing quality.

Authorities agree that there is nothing equal to Pyro.

The chemical in its most convenient form:

Eastman Permanent Crystal Pyro

It is one of the Tested Chemicals.



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A SUBSTITUTE FOR ELON OR METOL DEVELOPERS

Elon, Roylon, Metol and similar coal tar developing agents are derived from phenol (carbolic acid) which forms a large constituent of medium tar oil. But phenol itself and other phenol substances occurring in medium tar oil form also the raw material for the manufacture of explosives.

Enough said—Elon, Metol and similar developing agents are unobtainable in the open market at the present time. And there is little hope for the immediate future.

The logical thing to do then is to conserve any small reserve of such chemicals and consider seriously the use, in every way possible, of developing agents which are independent of this source of supply.

The two of these developing agents which offer the most satisfactory solution of the present problem are Pyrogalllic Acid and Hydrochinon. In chemical composition the two are closely allied as Pyrogalllic Acid is trihydroxybenzine while Hydrochinon is dihydroxybenzine.

Pyro has been recognized for years as the standard developer for plates and films and we do not believe the printing quality of the pyro developed negative

has ever been fully equaled by negatives developed by coal tar developers.

While many photographers have found it convenient to use the same chemicals for compounding developers for plates and papers, it will not be a hardship to go back to pyro, and if results are improved—so much the better.

Hydrochinon is being manufactured in the United States in increasing quantities and it is reasonably certain that the supply will keep pace with the demand. With the proper proportions of sodas and bromide, Hydrochinon makes an excellent developer for all developing-out papers, so the shortage of coal tar developers will not work any real hardship on American photographers.

The following Hydrochinon developer has been found to be very satisfactory:

FOR ARTURA IRIS:

Water	30 ozs.
Hydrochinon	100 grains
E. K. Co. Sulphite of Soda	200 grains
E. K. Co. Carbonate of Soda	3½ ozs.
Dissolve chemicals in the order named.	

Add one drop of a *Saturated Solution of Bromide of Potassium* to each ounce of the above developer.

For Azo, Artura Carbon Black, Carbon Green Non-Curling and Chloride; also for Velox or Eastman Bromide Papers, used for commercial work or amateur finishing, the same developer



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may be used with the following exception:

Add one drop of a *Saturated Solution* of Bromide of Potassium to each 3 ounces of developer.

In using the above developer for Artura or Velox, the image shows more like an overtuned print at the beginning of development, but will clear and build up as development goes on.

Use at a temperature of 68 to 70 degrees.



BABY AN IMPORTANT FACTOR IN BUSINESS WORLD

Factories, mills, stores, in fact, commercial establishments of all kinds are kept busy year in and year out supplying necessities and luxuries for this important member of the community.

For instance, in our own profession, baby portraits are one of the greatest single items of revenue. What photographer, especially if he is a lover of children, has not made a special effort to secure this most profitable line of work? And the progressive and wide awake man is always looking for and demanding the best and newest things to help him increase his sales of baby portraits.

He knows the fond parent will pay him his price for good work if he shows distinctive and different novelties designed especially



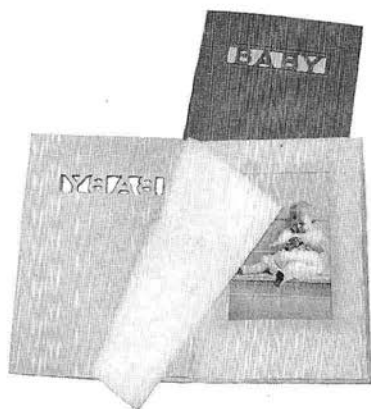
Baby Record Album

for this class of work—something apart from his regular portrait styles.

We are illustrating two novelties for baby portraits which should have a ready sale—a ready sale to the photographer and an equally ready sale to most any parent of "the finest baby in the world."

These two novelties, brought out by Taprell, Loomis & Co. for the spring and summer business, are the Baby Record Album and the Babyday Folder.

The Baby Record Album is made of hand tooled, suede leather, and not only is rich in appearance but is a fine example of the binder's art. It is an album intended for from three to eight portraits of the same baby taken at intervals of from six months



Babyday Folder

to a year, making a photographic record of a most interesting stage of baby's life.

The photographer either sells or includes the album as a part of the purchase price of baby's portraits. This not only brings business for immediate sittings but provides for future ones as well, for the photographer can agree to supply an extra album leaf for each new portrait he makes of baby.

Fifty or a hundred of these albums in the homes of your customers will be an excellent advertisement for you as a maker of baby portraits. It is also a constant reminder to parents to have new portraits of baby to make the record more complete.

The Babyday Folder is new and startling—yet quite correct. The word "Baby" is a cut-out on

the cover outlining the word in excellent contrast against the lighter paper of the fly leaf underneath which protects the print. The front of the fly leaf contains an appropriate sketch, the opposite side having a line for baby's name and age.

The style is so distinctive that when shown on the sales counter and in the display case it will at once impress mothers with its appropriateness and will bring the best of prices for baby portraits.

Both the Babyday Folder and the Baby Album are made for either 3 x 4 or 4 x 6 sizes. Taprell, Loomis & Company will send samples of both in 3 x 4 size for \$1.00, post-paid, or in the 4 x 6 size for \$1.30, post-paid—also a set of display cards for the showcase, and in addition, complete descriptive matter giving in detail working plans by which these styles may be most profitably marketed.

However, you must have the goods in stock if you expect to interest your patrons in the things that are really new. And you must have the things that are new if you expect to keep abreast of the times and get your share of the money that is going to be spent on baby this year.

You have lots of competitors—competitors in every line of business that cater to baby—but a mother simply can't resist the temptation to have a new pic-



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ture of baby if you show her attractive pictures of other babies.

Easter will soon be at hand, too, and all baby's friends should have his portrait. Why not write the manufacturer to-day for these new styles?



A METABISULPHITE SUBSTITUTE

Potassium Metabisulphite is a rather scarce article just now, but it has come to be looked upon by the photographer as almost a necessity. Its action as a preservative for Pyro in the developer for plates and as a preventive of blisters in the fixing bath for Bromide papers is such that a substitute which produces the same effect will be welcomed.

We are glad to state that the action of Sodium Bisulphite, which may readily be secured, is identical with that of Metabisulphite and may be substituted, part for part, in all our formulas specifying Metabisulphite of Potassium.

You can secure Sodium Bisulphite in packages bearing the Eastman Tested Chemical Seal from your dealer.



Every quality of the negative is reproduced perfectly if the print is on

ARTURA

PHOTOGRAPHY INVALUABLE AS AID TO SALESMANSHIP

The following excerpts from an article recently published in the *Detroit Press* give a very good idea of the importance the manufacturer attaches to the photograph as a sales force.

Good commercial photographs are now in demand in practically every branch of the manufacturing industry. And the better they are, the greater is the demand for them.

"DEVELOPMENT OF THE ART OF COMMERCIAL PHOTOGRAPHY RESULTS IN FINE WORK, MUCH OF WHICH IS THE BACKBONE OF ADVERTISING CAMPAIGNS.

This is the era of salesmanship and many things enter into this. The cleverness of the man who is doing the selling is always important, but it is backed up by advertising, and one of the strong points in advertising is photography. It has been demonstrated to the satisfaction of all who advertise in any form that pictures attract as quickly if not quicker than words. The advertising columns of the periodicals which are printed on the finest paper are filled with half tones, and their vogue makes commercial photography a necessity.

The catalogues issued by Detroit manufacturers reflect the excellence of the work done at the local studios. The difference between the stove works booklet of twenty years ago and now makes the change very plain. The plates made from photographs in these days print pictures which stand out and clearly show just what the manufacturer wants to impress upon the people.



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Seed catalogues show some wonderful reproductions of photographs of growing things, so defining the flower, vine or vegetable that a person is able to select just what he wants, reinforced by the descriptive matter.

INFLUENCE OF THE AUTOMOBILE

In the development of commercial photography in Detroit, the automobile industry has played a leading part.

There is no industry which advertises as generally and with such telling effect as the automobile. The men in charge of this department call for the best there is in photography to strengthen their remarks in type. They have found the combination efficient.

'In fact,' said one of the advertising managers of a going automobile concern, 'I do not know what we would do without photographs. We have come to rely upon them in our announcements, and the better the photograph the bigger part it plays in salesmanship, which, by the way, is the bull's eye of the target.'

GREAT HELP TO BUSINESS

There is no business that commercial photography will not help. Take a real estate firm for instance. A man drops in and says he would like to buy a home for about \$7,000 in a certain locality. The dealer tells him what he has and if he is right up to date he accompanies his argument with photographs of the various houses. These are looked over, the interiors explained, maybe there are views of them as well, and the man is more apt to make a choice than if he had to make the trip to all the various houses with only an indistinct idea of how they look.

Manufacturers and business men, who have not gone in for commercial photography to any great extent,

will find it an invaluable aid to the selling end of their establishments."



EASTMAN BROMIDE FABRIC No. 1

There is a certain demand for any novelty—anything that is odd or different. For this reason papers are often made to imitate cloth and cloth to imitate leather and leather to imitate finer and more expensive material, but at best they are imitations—they only represent something which they are not.

There have been few such imitations in photographic papers because the surface which gave the odd effect also destroyed much of the effectiveness of the photograph. But it is not necessary to imitate when the genuine article answers the purpose better.

We have found a fabric perfect enough to permit its being coated with a photographic emulsion. It makes an ideal medium for certain kinds of photographic work because the material is such that it will last almost indefinitely.

We are placing this fabric on the market under the name: Eastman Bromide Fabric No. 1. It is of a fine texture and is practically free from imperfections in weaving. It has approximately the same body and weight as a paper and should not be

confused with the slimsy sensitised photographic cloth which is not coated with an emulsion.

Eastman Bromide Fabric has a beautiful surface and texture and will be found valuable for many classes of commercial work. It is also especially suited for portrait prints which are to be colored.

The canvas effect of an oil colored portrait is very desirable and when it is not necessary to work for effect alone—when the print is actually made on a fine grade of fabric—the genuineness of the result, the pleasing texture the fabric imparts to the photograph itself, is convincing proof of its quality and worth.

Eastman Bromide Fabric will be found excellent for many kinds of commercial prints that have previously been mounted on cloth for binding. In fact, it can be used for most any work which does not require a glossy surface. And where it dispenses with mounting on cloth it will also be found more economical than paper.

Eastman Bromide Fabric is coated with a Bromide emulsion and works in every way like a Bromide paper. It is furnished in one dozen, one-half gross and one gross packages and in ten foot and ten yard rolls at the following prices:

THE PRICE

Eastman Bromide Fabric No. 1. Fine Texture.

	DOZEN	½ GROSS	GROSS
5 x 7	\$.45	\$ 2.30	\$ 3.75
5 x 8 . . . . .	.50	2.50	4.25
3½ x 12 . . . . .	.50	2.70	4.55
6 x 8 . . . . .	.55	3.15	5.50
6½ x 8½ . . . . .	.65	3.55	6.25
7 x 9 . . . . .	.75	3.95	7.05
7½ x 9½ . . . . .	.80	4.55	8.25
8 x 10 . . . . .	.90	5.15	9.40
10 x 12	1.25	7.45	14.05
11 x 14	1.70	9.80	18.00
12 x 15	1.90	11.40	21.15
14 x 17	2.50	14.90	28.15
16 x 20	3.45	19.55	37.50
17 x 20	3.65	20.75	39.90
18 x 22	4.25	25.00	48.45
20 x 24	5.00	29.70	57.80
10 foot rolls, 34 inches wide			\$2.90
10 yard " 34 " "			8.50

MAKE YOUR
Easter greeting
a personal one—an
appreciated one.
Send your portrait.



*Your friends can buy anything you can give
them—except your photograph.*

THE PYRO STUDIO

No. 223. 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 photogra-
phers 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. Get
your order in *first*. E. K. CO.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1916



Detroit, Mich.	March 7, 8, 9
Cincinnati, O.	March 14, 15, 16
Chicago, Ill.	March 21, 22, 23
Indianapolis, Ind.	March 28, 29, 30
St. Louis, Mo.	April 4, 5, 6
Kansas City, Mo.	April 11, 12, 13



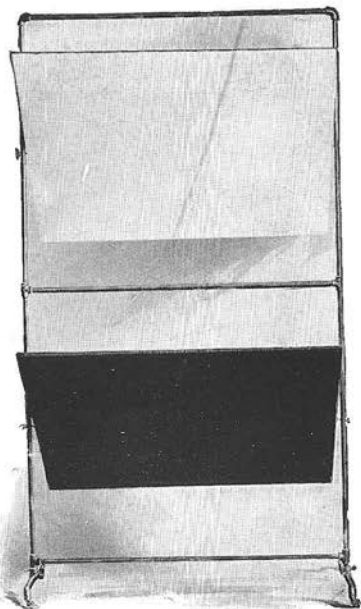
No re-coated glass has been
or is to be used in the man-
ufacture of

**SEED
STANDARD
STANLEY**

Wratten & Wainwright
or Eastman Plates

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.



Eastman Studio Reflector

*The appearance
as well as the
utility of
studio apparatus
counts.*

The Eastman Studio Reflector is not only a practical piece of working apparatus but is substantial and good looking as well. The reflector consists of two swinging screens, each 24 x 26 inches, mounted in a strong iron frame. The screens are black on one side and white on the other and may be swung at any angle and securely locked. The frame is on casters, stands six feet high and is handsomely finished in japanned copper. The price is twelve dollars.

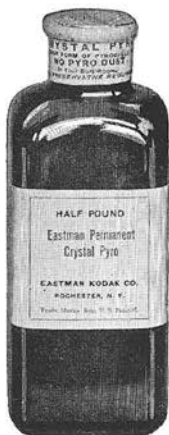
EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'

Pyro is the *best* developer for Plates or Portrait Films—it is also, at present, by far the most economical developer.

Get acquainted with this chemical in its most convenient form



Eastman Permanent Crystal Pyro

It is clean to handle—gives off no flying particles of dust—yields negatives of the most perfect printing quality.

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

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

FOR THE COMMERCIAL PHOTOGRAPHER

Two New Standard Plates

The *Standard Slow Ortho* has a fine grained, slow emulsion, highly sensitive to greens and yellows and yields strong, plucky negatives of great brilliancy. It renders excellent contrast in the grain of light woods without a filter and requires only a light yellow filter such as the K 2 for its fullest correction.

The *Standard Panchromatic*, sensitive to all colors, is especially useful to the commercial photographer who photographs red woods, labels, carpets, paintings or similar objects containing a great variety of colors.

Unfinished mahogany may be photographed with excellent results without a filter, while practically any desired result may be secured with a set of filters.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

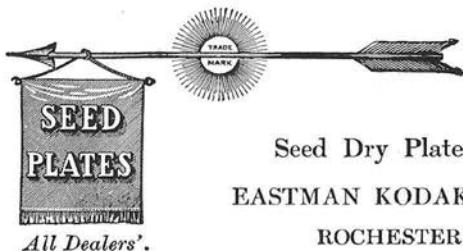
*"Super-speed" best describes
the extreme sensitiveness of the*

SEED GRAFLEX PLATE

It has the approval of Press photographers the country over—is being used by these men who do not recognize the word "failure."

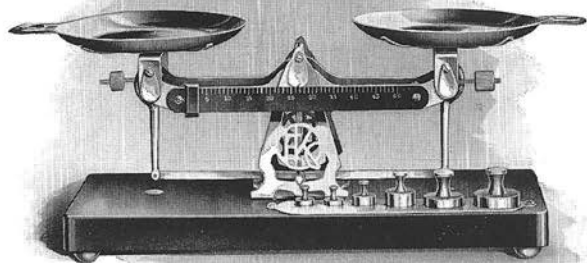
For speed shutter work or ordinary instantaneous exposures under unfavorable conditions of light, the Seed Graflex Plate will always yield the best possible result just as it is recording "scoops" in news pictures every day.

With normal development it yields a perfect scale of gradation, while by prolonged development the degree of contrast desired in Press photography is obtained without fogging.



All Dealers'.

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



Accuracy and convenience combined in the

Eastman Studio Scale

Will weigh from one to fifty grains by simply adjusting a sliding weight on a beam—accurately tested weights from fifty grains to two ounces are used for weighing larger quantities.

All weights are plainly marked in grains as well as ounces or fractions of an ounce avoirdupois. All metal parts are nicked except beam for weighing grains, which is black enameled with white markings. All bearings are of hardened steel and the balance has an extremely sensitive adjustment.

THE PRICE

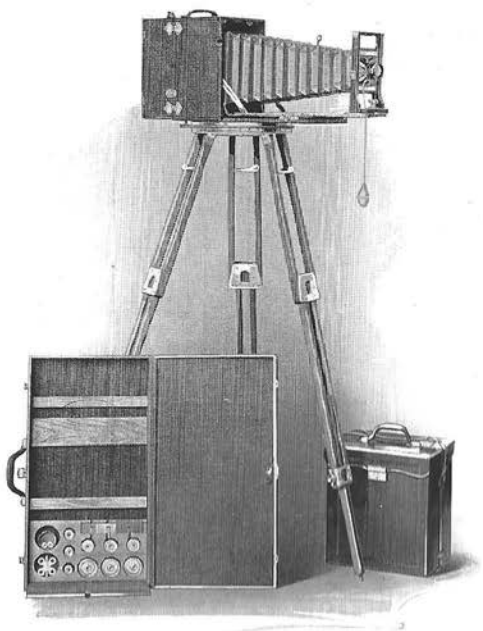
Eastman Studio Scale . . . \$3.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

CIRKUT CAMERAS



There is no question about the success of the Cirkut. We know that Cirkut photographers are selling large quantities of prints. The heavy sales of Cirkut Film and paper indicate beyond a doubt that there is a steady and growing demand for Cirkut Pictures.

Our Cirkut Book tells how you can get your share of this highly profitable business. May we send you a copy?

FOLMER & SCHWING DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.

(Listed on Page 22 of our
Spring Catalogue)

The Style for the Enlargements—

The Ensemble



In sizes
6½ x 8½, 6 x 10,
8 x 10, 7 x 11—
square or oval.



IN BROWN AND GREY.

TWO IN ONE—Use either oval or square opening—whichever makes your enlargement appear at its best. Artistically designed in three color combination of stock—will sell your enlargement at the best price—and not only that—it's a mat and mount combined and naturally suggests a frame, and it frames beautifully. *THE ENSEMBLE is a style you simply can't afford to pass up.*

Sample on receipt of six 2c. stamps, or better still send us ten 2c. stamps and we will send you the **ENSEMBLE** and the **MORRISON**, a folder style for prints from 6½ x 8½ and 8 x 10, or enlargements—two styles that will get your prices for large portraits or enlargements.

CALL FOR SAMPLE OFFER No. 426, and be sure to state tones of prints you are making.

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

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

The Leading Card Novelty House of America

Advertising will place an article on the market, *but it is quality that keeps it there and increases its sale.*

EASTMAN PORTRAIT FILM

sales have been doubling up because the quality is in the film. And it puts additional quality into your work.

Portrait Film has a remarkably fine grain, high speed, wide latitude and is non-halation. It gives a more faithful rendering of the highlights, half-tones and shadows of your subject than is possible with glass plates.

Ask our demonstrator to show you.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

You have Positive Assurance
if the print is on

ARTURA

Every quality of the negative
is reproduced—perfectly.

*The paper without a
disappointment.*



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