

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*

MAY 1916

SEED



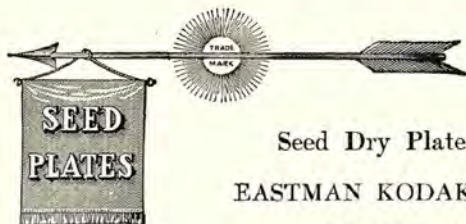
PLATES

When you look at the original of a familiar masterpiece—a Rembrandt, for example—you are impressed with the wealth of gradation and detail in highlights as well as shadows—qualities you had never seen in reproductions.

Possibly you have seen the same qualities in the original lightings of your portraits but have never used a plate that would reproduce them.

Seed plates have the long scale of gradation, the fineness of grain, the softness and delicacy necessary to reproduce your most perfect lightings with accuracy. And in addition, they have the speed, the latitude and the dependable uniformity that have made Seed Plates the standard of 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 A BROMIDE PRINT

By Pearl Grace Loehr
New York, N. Y.



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE — THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 8

MAY 1916

No. 3

ADVERTISING SLIDES

We receive letters every few days asking if we would advise advertising in motion picture theatres, and if so, where good lantern slides can be obtained.

The answer to the first question is that it does pay to advertise in this way if the movies in your town get the people to whom you want to sell pictures.

Some photographers have told us that their motion picture theatre advertising has brought fine results, and we think it should if the ads and the slides are good.

To the second question we would say that the best place to obtain lantern slides *should* be in your own studio.

A little over a year ago, January, 1915, to be exact, we illustrated a very simple method of making these slides in your own studio, and for fear you may have allowed the idea to pass without notice, we will repeat it briefly.

Select one of the advertising

suggestions from page 22 and paste this on a card. Cut your own name and studio address from one of your letter-heads and paste this over the line at bottom of ad (The Pyro Studio). Copy this on a Seed Process Plate or an Eastman Process Film and develop to good density. Make the copy the exact size you wish it to appear on your slides, and these may be printed direct from your copy negative. The fact that you have pasted the paper across the bottom of the ad and that it is not the same color of paper as that on which the ad is printed does not matter so long as it is white or near white. If your negative is developed to the proper density only the letters and the black lines of the cut will print on your lantern slide.

The question has also been asked, "How can good advertising slides be obtained when you want reading matter and a photograph to appear on the same slide?"

While very fair results can be secured with reading matter and illustration together, if reading matter is printed on a card and the photograph mounted on same and copied, better results can be secured in another way.

The very best results from printed matter are obtained by copying on a Process Plate or Film, and the most effective slides of printed matter are those in which the letters show white on the screen with all the background dark.

This is simple if a good process negative of black type matter on white is made. A positive is made from this on Process Film and the lantern slide is printed from the positive, the result being a black ground with transparent letters.

A separate negative is made of the photograph which is to be used as the illustration and this is also printed on a lantern slide, the two slides, one containing reading matter and the other the illustration, being bound together film to film.

For example,—the advertisement is to occupy a space on the slide $2\frac{1}{2} \times 3\frac{1}{2}$ inches. This space must be divided in such a way as to allow for reading matter and picture side by side. Suppose these occupy equal spaces. The reading matter must be copied to fit a space $1\frac{5}{8} \times 2\frac{1}{2}$ inches, and

the picture to fit the same size space, allowing margin between for a mask.

Also, for example, reading matter and pictures are both printed on the left of the slide, for when one slide is turned to bring the two film to film, the matter on that slide is reversed from left to right, bringing the picture and reading matter side by side. A mask cut with two openings and placed between the slides finishes the job.

A trifle simpler method is to make a negative of the printed matter on Eastman Process Film the exact size it is to appear on slide. Make a positive from this, being sure to secure good density. Now make a film negative of the photograph which is to accompany the text, developing this for detail and gradation. Cut these two, the film negative and positive, to exact size, attach them to a piece of glass and print your lantern slides by contact. The two pieces of film should not be masked, as the clear glass around them will print a mask on the lantern slide. Cover glass and binding finishes the slide.

Either of these methods is simple when worked out and the results will be found much superior to slides made from a single negative of reading matter and illustration combined.





FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*



SWEETEN TO TASTE

or how to make

A SUBSTITUTE DEVELOPER

A WAR TIME STUDY IN HIGH FINANCE

J. Rufus Wallingford has entered the photographic arena. Blackie Dawes has ironed out his silk hat, re-waxed his mustache, put on his famous tan spats and is seeking whom he may devour.

The shell game man has his lay-out spread on the table and the gold brick gent has packed his satchel with phoney money.

The market price of sugar, just plain sugar such as you carelessly dumped into your coffee at breakfast this morning, has gone to twenty-five dollars a pound, salt is as precious as platinum and starch can no longer be used on your fine linen.

You don't need to call the police to protect you. But you will probably go down to the surrogate's court and ask to have a guardian appointed if you buy some of the "substitute" developers on the market, and after finding that they don't work as well as they should, you send them to an analytical chemist for a report.

The Kodak Park Research Laboratory has been doing some valuable work for you. Here is what was found in a "developer" that sells for over \$30.00 per pound: Metol 10%, Hydro-

chinon 16%, Sodium Sulphite 30%, cane sugar 33%. Other constituents (mostly water) of no value as developer, 11%. Figuring Metol at \$50.00 per pound you could make up this same "developer" for less than \$6.50 a pound.

"Sweeten to taste" seems to be the rule in the manufacture (!) of war-time developers. Three contain sugar in quantities varying from 30% to 50%. But sugar is not the only table luxury introduced. Another contains 36% of table salt and some Pyro, while another contains 40% of the ordinary wash-tub variety of starch. The directions on the bottle do not state whether or not this starch acts as a mountant and does away with the necessity for the use of paste.

Anyway, it's better for the photographer to buy his paste separately from his developer. It's likely to save him from fifteen to twenty dollars a pound.

The warning is: Make your own substitutes. If you want to use sugar, salt and starch in your developer, go to the grocer. He may charge you war prices but not Wallingford prices. The manufacturers of papers and plates



FROM A BROMIDE PRINT

Pearl Grace Loehr
in York, N. Y.



are keeping chemical prices as low as possible and are publishing revised formulas to help out the situation. Watch the direction sheets and make your own substitutes.



OUR ILLUSTRATIONS Our illustrations this month are characteristic of the work of Miss Pearl Grace Loehr, who is to make one of the two formal demonstrations at the coming National Convention in Cleveland.

Miss Loehr is known to the profession as past president of the Women's Federation of Photographers, a position which she filled with ability. Her work has been in New York City exclusively and her specialty is home portraits of children.

Miss Loehr is strictly a Bromide and Gum worker, but is most enthusiastic over Bromide. She believes there is no other method of working that can bring out so much beauty, individuality and cleverness as Bromide enlarging and that as a medium for children's work it cannot be excelled.

Miss Loehr has taken charge of a Department of Photography which has recently been established in the New York School of Fine and Applied Arts. This is the first Art School of the country to recognize photography as a Fine Art and to establish it

as a permanent department. In addition to the technical and mechanical side of the work, a special course of drawing, composition and illustration, as applied to photography, has been worked out.

In her demonstration at the Cleveland Convention, Miss Loehr will have her regular assistant and will demonstrate the methods used by her in the home portrait work which has made her so successful in New York.



CONSTRUCTION OF SKYLIGHT IN CONFINED SITUATION

A problem in studio construction which is especially difficult to solve satisfactorily is how to build a skylight to secure the best and most uniform illumination when an adjacent building obstructs the light at the point where the skylight should be located. This is especially difficult when the space between the buildings must be narrow and the obstructing wall is very high.

In extreme cases, perhaps the only satisfactory way to solve this problem is to abandon the idea of having a northern exposure for the skylight and erect an east, south or even a west light, which we mention in order of preference.

Next to a north light an east light would be recommended.



FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*



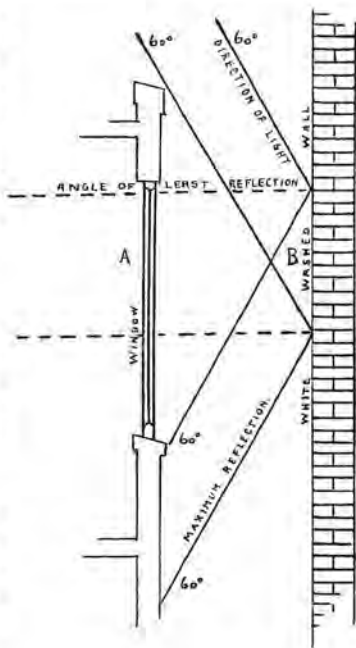
When this is not expedient, choose the south, and only as a last resort the west light. The reason for these various types we may elaborate more fully in some future article for *STUDIO LIGHT*. Just now we are dealing with the question of angles, reflections and refractions when building a north light and having an opposite building to contend with.

Some photographers when attempting to grapple with the difficulty resort to a dependence upon reflected light. They argue that by painting or whitewashing the opposite wall it will afford sufficient illumination.

The fallacy of this conclusion, even if the light was reflected into the studio, will be seen at a glance if we remember the axiom that light diminishes in ratio to the square of the distance from its source.

Reflected light, therefore, at a distance of four feet from the white wall would be one-sixteenth as strong as the illumination on the wall itself and at ten feet only one one-hundredth as strong. This disposes of the idea of reflected light, for anyone will appreciate the difficulty of trying to work under such conditions, especially in dull weather.

Another thing which is not properly considered is the angle of reflection. The law of reflection is that the angle of reflection is equal and corresponds to the angle of incidence. For example,



light striking a white screen, reflector or mirror at a certain angle is reflected from such surface at the same angle. Light falling on a surface at an oblique angle is reflected at an oblique angle; if at an acute angle, the reflection is acute and a right angle reflection only occurs when light falls at an angle of 45 degrees to the surface of the reflector.

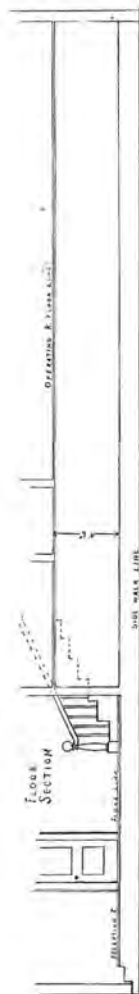
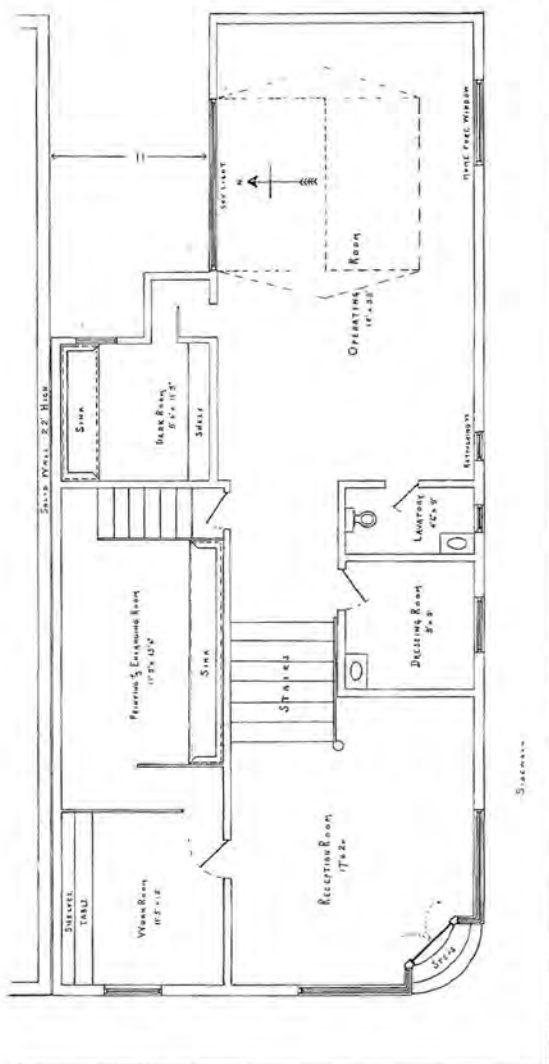
The accompanying drawing will illustrate this. "A" represents the window or skylight and "B" the reflector. The straight lines extending upward at an



FROM A BROMIDE PRINT

By Pearl Grace Loehr
New York, N. Y.





photographer in this case would overcome his trouble and secure good illumination and really have a most attractive studio by building somewhat in accordance with the plan which we print herewith as an illustration.

By having the operating room up a short flight of steps a certain seclusion is secured and an air of elegance is given to the entire studio. At slight additional cost, a basement storeroom could be made under the operating room. It will be seen that the space between the buildings is great enough for the light to pass over the building and illuminate the skylight at its lowest point.



BACK NUMBERS

We have many requests for back numbers of *STUDIO LIGHT*, some of which we are unable to supply.

We are always glad to give any information possible by correspondence, but the occasion often arises when you want quick action. And if the answer to your inquiry—the information you seek—has been published in *STUDIO LIGHT*, the advantage of a file of such information is apparent.



It's a Seed Plate you need.

HYDROCHINON RESULTS

In the March number of *STUDIO LIGHT* we suggested an All-Hydrochinon substitute for Elon or Metol developers for papers, as many photographers are entirely out of these chemicals and unable to obtain a further supply.

Most of the reports we have received indicate that this All-Hydrochinon developer has produced results practically as satisfactory as Elon or Metol developers.

There have been some complaints—some little troubles are always encountered in making so radical a change. However, the trouble has not been with the formula, it has been in the way it was used.

With the Elon or Metol developers there is a fairly wide range of temperature at which the developer will produce good results. With Hydrochinon this is not the case. Its latitude in this respect is very narrow.

The All-Hydrochinon developer we suggested gives the *best* result at 68 degrees. If the temperature goes over 70 degrees the prints will immediately become flat. On the other hand, if the temperature of the solution falls to 65 degrees or below that point, the developer works slowly and the prints show too much contrast. And as the developer



FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*



slows up there is naturally an inclination to over-expose prints and muddy green tones are the result.

It may seem an inconvenience to you to watch temperatures so closely, but present conditions cannot be altered. It is up to each worker to use care and secure the best results with the chemicals he has to work with.

It will be noticed that there is a larger percentage of carbonate of Soda in the All-Hydrochinon developer than has ever been used in any of the Elon or Metol developers and it has been found necessary to neutralize this large amount of alkali before the print goes into the fixing bath. If this is not done the alkali in the prints will soon neutralize the acid in the fixing bath and the results are much the same as though an old and over-worked bath were used. Stains will sometimes result, prints may soften and the fixing bath is soon in as bad condition as though it had been used for a long time.

The regular Short Stop Formula recommended for Artura: Water, 32 ounces, No. 8 Acetic Acid (28% Pure), 1½ ounces, should be used to rinse prints between developing and fixing. As this acid bath becomes neutralized it should be thrown away and a fresh solution prepared and used.

It is also important that the chemicals in this formula, as with

all formulas, should be dissolved in the order named.

By taking these precautions, All-Hydrochinon results will be found exceptionally satisfactory.



THE 1916 KODAK ADVERTISING COMPETITION—\$3,000.00 CASH

TEN PRIZES, \$100 TO \$1,000 EACH FOR
THE BEST PICTURES FOR ILLUSTRATING KODAK ADVERTISING

TELLING THE STORY

The backbone of our national magazine advertising is based on photographs that we receive through these annual competitions, pictures that tell of the charm of picture making by the simple Kodak method.

These pictures are not necessarily pictures made with Kodaks, but are pictures showing Kodaks or Brownies in action, pictures that suggest the delights of amateur photography.

They are not for sample print work, but are for *illustrating* advertisements, are for use in telling the story of the witchery of Kodakery.

The use of photographs as illustrations in advertising is growing steadily, rapidly. For the photographer who goes thoughtfully and carefully at it there is good money in making such pictures. There is a growing mar-



FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*



ket. Our competitions offer to the photographer an interesting way of taking up such work. And the prizes are well worth while.

THE PRIZES

First Prize	\$1000.00
Second Prize	500.00
Third Prize	350.00
Fourth Prize	250.00
Fifth Prize	200.00
Sixth Prize	180.00
Seventh Prize	160.00
Eighth Prize	140.00
Ninth Prize	120.00
Tenth Prize	100.00

The winner of the First Prize shall be awarded no other prize and no competitor shall be awarded more than two prizes.

TERMS

1 Each picture is to contain a figure or figures and is to be suitable for use as an illustration in advertising the Kodak or Kodak System of amateur photography.

2 Pictures may be of any size, but as they will often be reproduced in large size, large pictures will, *everything else being equal*, be given the preference.

3 PRINTS ONLY are to be sent for competition—not negatives.

4 Prints must be mounted but not framed. (Mounts should show about one inch margin.)

5 The winner of the first prize shall be awarded no other prize and no competitor shall be awarded more than two prizes. (This does not prevent a competitor from entering as many pictures as he may desire.)

6 Due and reasonable care will be taken of all non-winning prints and, barring loss or accident, they will be returned to their owners at our expense, but we assume no responsibility for loss or damage.

7 The negatives from which all prize winning prints are made are

to become the property of the Eastman Kodak Company, and are to be received by it in good order before payment of prize money is made.

8 Contestants who are awarded prizes must also furnish to us the written consent of the subject (in case of a minor, the written consent of a parent or guardian) to the use of the picture in such manner as we may see fit in our advertising, as per blank forms which will be furnished on application.

*9 All entries should be addressed to

*Eastman Kodak Company,
Advertising Department,
Rochester, N. Y.*

*Entries from Canada should be sent to the Canadian Kodak Company, Toronto, Canada.

10 In sending pictures, mark the *package* plainly, "Kodak Advertising Contest," and in the upper left hand corner write your own name and address. Then write us, addressing "Advertising Department," and advise how shipment was made, mail or express, date, etc., and tell *how many pictures you are sending*.

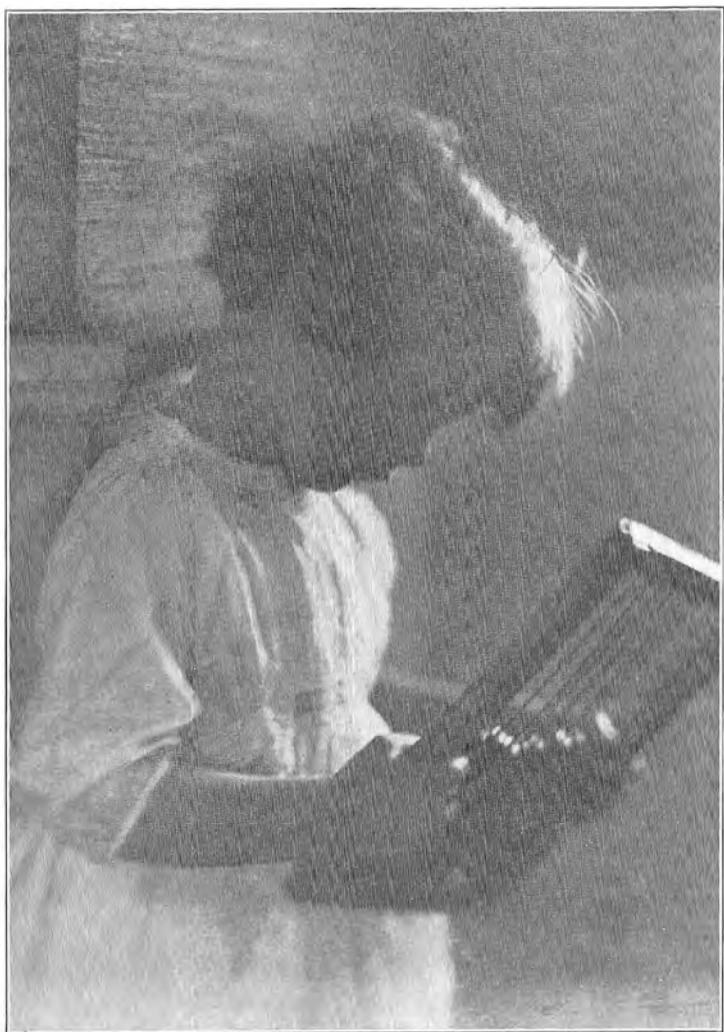
11 The name and address of the competitor must be legibly written on a paper and enclosed in a sealed envelope in the same package in which the prints are forwarded. There is to be no writing on prints or mounts.

12 We will promptly acknowledge the receipt of pictures, and when awards are made will send each competitor a list of prize winners.

13 This contest will close November 1st, 1916, at Rochester, N. Y., and October 20th at Toronto, Can.

SUGGESTIONS

First of all, it should be remembered that these prizes are not offered for the sake of obtaining sample prints or negatives made with our



FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*



goods. *Merely pretty pictures, merely artistic pictures will not be considered.* The pictures must in some way connect up with the Kodak idea—must show the pleasure that is to be derived from picture taking, or the simplicity of the Kodak system, or suggest the excellence of Kodak goods. Must, in short, help to sell Kodak goods by *illustration* of some one of the many points in their favor.

The jury will be instructed to award the prizes to those contestants whose pictures, all things considered, are best adapted to use in Kodak advertising.

As reproductions of the pictures will often be in small sizes, too much detail should not be introduced.

Pictures for reproduction should be snappy—vigorous, for they lose much by the half-tone process.

Where apparatus is introduced, it must be up-to-date. If you haven't the goods, you can borrow. Apparatus should also be in keeping. A 3A Kodak in the hands of a child is not a convincing combination.

It is highly probable that we shall want to secure some negatives aside from the prize winners. In such cases special arrangements will be made.

THE JUDGES

The jury of award will consist of photographers and of advertising men who are fully competent to pass upon the work submitted. Full attention will be paid therefore to the artistic and technical merit of the work as well as to its strength from an advertising standpoint.

Announcement of the names of the judges will be made later.



Accuracy is easy with an

EASTMAN

VISIBLE GRADUATE

HATS OFF!

In the April issue of *STUDIO LIGHT* we announced, in connection with giving credit to Mr. Browne of Dallas and Mr. Cook of Stevens Point for phrases similar to "*Your friends can buy anything you can give them—except your photograph.*" that we would again take off our hat when we found the originator of that precise phrase.

We haven't found him, but we have found a man that came mighty close to it and he seems to have antedated all of them.

Mr. B. P. Young of Carlisle, Ky., writes us that as the heading of his holiday advertisement in the *Nicholis Advocate*, for Dec. 20th, 1911, he used the line: "*Give them something they can't buy.*"

Our hat is off to Mr. Young. Good thing the weather is getting warmer.

Next!



You can know your overhead expense, your cost of production and your profits if you install the

EASTMAN STUDIO SYSTEM

Ask your dealer.



FROM A BROMIDE PRINT

*By Pearl Grace Loehr
New York, N. Y.*





Her
Photograph

*Make the appointment
to-day*

THE PYRO STUDIO

No. 225. 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. Get your order in *first*. E. K. CO.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1916



Dallas, Texas May 9, 10, 11

Oklahoma City, Okla. May 16, 17, 18

Salt Lake City, Utah May 30, 31, June 1

Los Angeles, Cal. June 6, 7, 8

San Francisco, Cal. June 13, 14, 15



PLASTIC PLATES

Will hereafter be “re-coated” plates. They will continue to be good plates, but will be coated on carefully cleaned and sorted, old negative glass, instead of on new glass.

We shall use only *new glass* in the manufacture of Seed, Standard, Stanley, Wratten & Wainwright and Eastman Plates.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

WANTED

OLD NEGATIVE GLASS

We will purchase Old Negative Glass, $4\frac{1}{4} \times 6\frac{1}{2}$ and larger standard sizes, providing same is in good condition and packed carefully, in accordance with our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

Prices and further particulars will be furnished on application.

This negative glass is to be used *only for* Plastic Plates.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Department S.

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.

DEVELOPING CONVENIENCES

Core Plate Developing Racks

Are a great convenience in developing, fixing and drying plate negatives, the plates remaining in the racks during the entire operation. They are intended for the use of plates only, are made of metal that will not corrode, may be used in any developing box of a suitable size and will be found a valuable addition to the equipment of the portrait or commercial photographer.

THE PRICE, EACH

4½ x 6½	. . . . .	\$ .50
5 x 7	. . . . .	.50
6½ x 8½	. . . . .	.60
8 x 10	. . . . .	.60
10 x 12	. . . . .	1.10
11 x 14	. . . . .	1.60



Eastman Film Developing Box No. 2



This box may be used for developing 5 x 7 Portrait Films in Film Developing Holders, six of which may be used in the box at one time or it may be used for 5 x 7 Core Developing Racks, twelve of which may be handled in the box at one time, without crowding. The box is made of hard rubber and is very strong and durable.

THE PRICE

Eastman Film Developing
Box No. 2 \$3.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

We know the chemicals are
right by rigid laboratory
tests—you know they are
right by the presence of
this seal on the container:



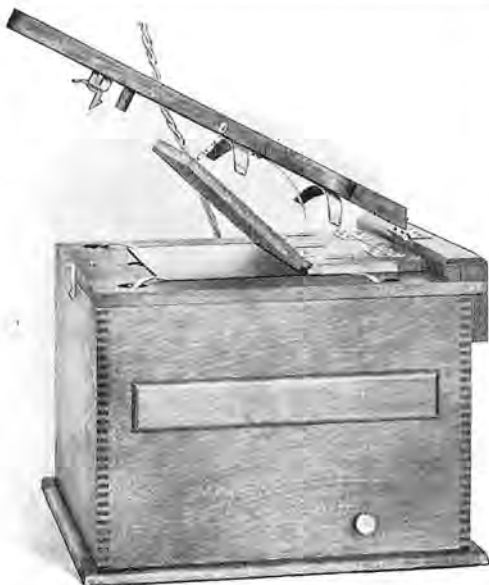
We are both certain.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At your dealer's.

*A small
professional
printer as
substantial
and
convenient
as larger
printers—
and more
economical.*



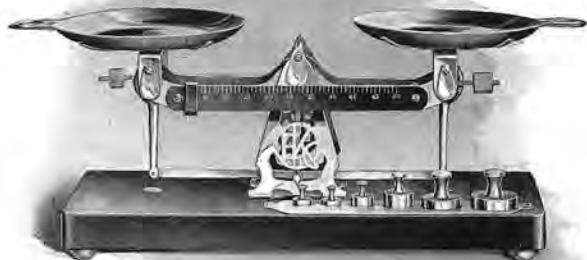
The No. 1 Eastman Printer

should be a part of the equipment of every studio. It accommodates 5 x 7 and smaller negatives, the printing glass being 8 x 8 inches square. The printer is operated by a hand lever which operates the back and brings the paper in perfect contact with the negative before it switches the lights on and locks. Releasing the lever turns off the white lights but leaves the red light burning. Two 60 Watt Mazda lamps (not furnished) give ample illumination and the blocks on which they are mounted have a sliding and rack and pinion movement which permits of almost any adjustment of the light. A removable panel in the side of box permits a ground glass to be slid into grooves to diffuse the light. The printer is constructed of hard wood, and the best of metal is used for working parts, all of which are heavily nickeled. The price, including ruby globe and electric cord with plug to fit any ordinary socket, \$10.00.

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.



Accuracy and convenience combined in the

Eastman Studio Scale

Will weigh from one to fifty grains by a simple adjustment of 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 nickered except the 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

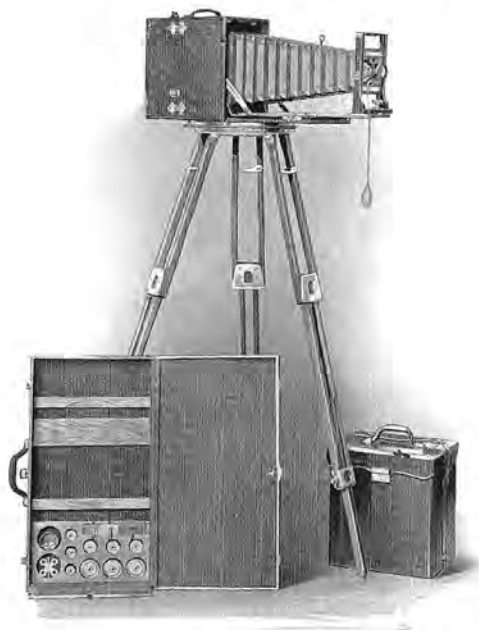
Eastman Studio Scale . . . \$3.00

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.

BUSINESS WILL BE GOOD IN MAY AND JUNE
FOR THOSE THAT GO AFTER IT

THE CELEBRITY

(Listed on Page 33 of our
Spring Catalog)

Is the right kind of a
style to get your share.



A Corner Holder
folder for 3x6, 4x6
and 5x7—all tones—
All of the print shows—
looks larger, and the de-
sign on insert still further
carries out the effect of the larger print and greater value.

THE CELEBRITY is an
exceptionally good style to
show with your Insip styles
to give your customers the choice
of two distinct styles of mountings.

Sample on receipt of three 2c. stamps, or for eight 2c. stamps we
will send you five Corner Holder styles, including the **CELEBRITY**,
for 2 x 4, 3 x 4, 3 x 6, 5 x 7 and 5 x 8—ready for your sales coun-
ter to help you get your share of May and June business.

Ask for Sample Offer No. 432

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

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

The Leading Card Novelty House of America

Fine grain, long gradation, great latitude—as much as you ever got in the best portrait plate

plus

practical freedom from halation—such as you certainly never got in the best portrait plates

plus

lightness, flexibility, compactness and other physical qualities—such as you never got in a plate of any kind: *you get all these by using*

EASTMAN PORTRAIT FILM

Ask our demonstrator to show you.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

The gradation of a perfectly modeled negative can only be reproduced on a paper with an equal scale of gradation.

ARTURA

Has a scale of gradation that is exceptionally long—and for this reason it is used by photographers who know and appreciate quality.



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

All Dealers'.

