

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



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AUGUST 1916

SEED



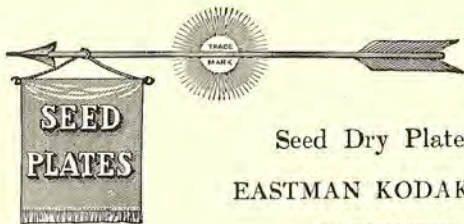
PLATES

The Seed record covers 35 years of a continuous flow of uniformity in the quality of its products—a quality so high and so dependable that for almost as many years it has been the recognized standard.

But back of the painstaking care to maintain this quality there has been a continual striving to better it—to make a Seed Plate more nearly perfect than any previously produced.

Seed 30 Gilt Edge is that plate. It represents the experience of expert emulsion makers combined with materials that have been standardized by precise laboratory tests and scientific manufacturing conditions as perfect as they can be made and maintained.

The result is a plate combining a long scale of tone gradation, fineness of grain and exceptional speed, with the greatest exposure latitude of any plate made. These qualities make Seed 30 Gilt Edge the ideal plate for portraiture.



All Dealers'.

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

OUR POLICY

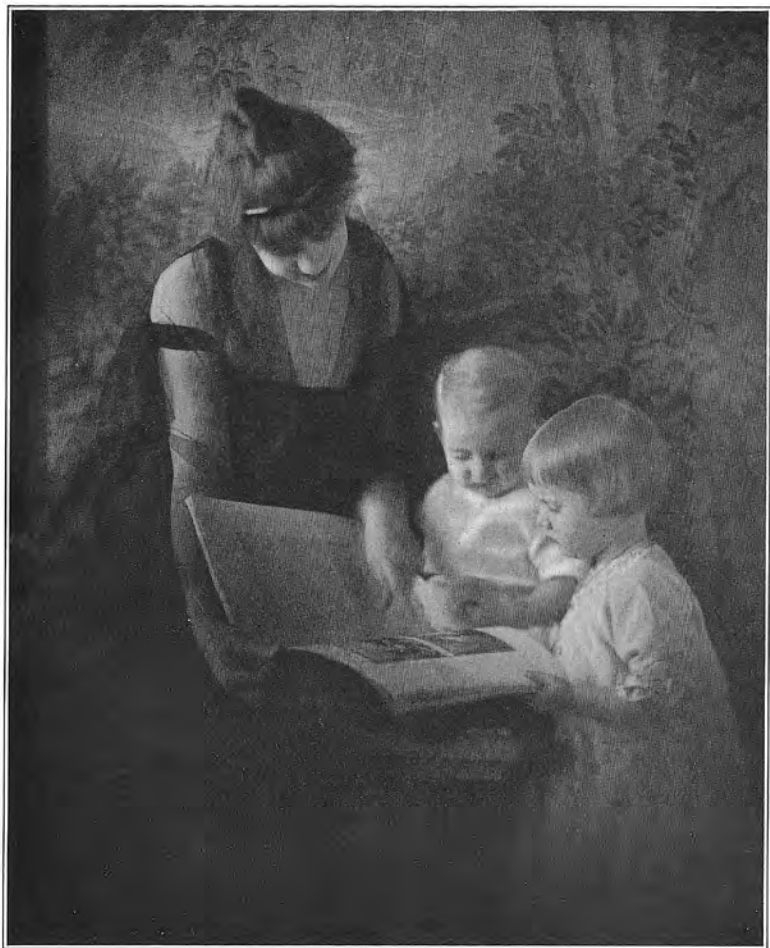
Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

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

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

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

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By Clarence Stearns
Rochester, Minn.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 8

AUGUST 1916

No. 6

KNOW YOUR FIXING BATH

One can't become too intimately acquainted with the peculiarities of the ordinary acid fixing bath, especially during the hot summer months. There is no better, cleaner-working fixing bath for developing-out papers, and there is no one photographic solution that is more abused. As a consequence a large portion of the ills to which a photograph is heir may be traced to the fixing bath.

The acid fixing bath keeps the print hard and firm, stops development immediately, prevents developer stains and fixes the print if the bath is properly made and is in good condition.

One of the principal causes of trouble is the worn-out bath which remains clear even after it has been used for as many prints as the hypo in the solution can be depended upon to fix thoroughly. Sixty-four ounces of the

regular Artura Fixing Bath should never be used for more than the equivalent of two gross of cabinet prints which would be approximately six dozen 8x10 prints. This does not apply to Artura alone but to all developing-out papers.

Nothing is more uncertain than an improperly fixed print. It attacks your reputation in an underhanded way—stabs it in the back, as it were—and you learn of the injury too late to use first aid measures. The print may look all right when it leaves your hands, but after the customer has had it for some time it begins to look sick.

The highlights yellow first and if it has had very little fixing the entire print may discolor. Keep an account of the number of prints your bath has fixed and make a fresh solution as soon as it nears the danger point, which should be while the bath is perfectly clear.

There are many other causes

of trouble, the first of which may be in compounding the bath. The most approved method is to make a stock solution of hardener and make up a fresh fixing bath every day or for every batch of prints.

STOCK SOLUTION OF HARDENER

Water	80 ozs.
E. K. Co. Sulphite of Soda .	16 ozs.
No. 8 Acetic Acid (28% pure)	48 ozs.
Powdered Alum	16 ozs.

Dissolve the chemicals in the order named.

We do not say "Dissolve the chemicals in the order named" from force of habit but with very good reason. If the alum is added to the sulphite *before* adding the acid a precipitate of aluminium sulphite is formed which it is very difficult to again get into solution. Be sure the sulphite is thoroughly dissolved, *then* add the 28% acid and *then* the alum.

Some photographers prefer to dissolve the sulphite in half the water and the alum in the other half, but in compounding, the acid must always be added to the sulphite before the alum.

To make the fixing bath, dissolve 16 ounces of hypo in 64 ounces of water and when sure the hypo is thoroughly dissolved, add 8 ounces of the above hardener. If the hypo is not thoroughly dissolved the addition of the hardener is liable to make the bath milky. The bath should be clear, and if not, it is an indication that sulphur has been released, and with sulphur released the solution becomes a

toning bath as well as a fixing bath.

The addition of any acid (with the exception of sulphurous) to plain hypo will release sulphur. Alum will do the same but not in the presence of Acetic Acid and Sulphite of Soda. The alum is the hardening agent, the acetic acid is the clearing agent and arrestor of development, the sulphite of soda in combination with acetic acid is the preservative, so it is readily seen that the one-solution acid fixing bath answers a three-fold purpose.

Prints could be developed, rinsed in a short stop and clearing bath of acetic acid, fixed in plain hypo and hardened in an alum bath, but the acid fixing shortens the operation and does the same thing better.

The chemical action of sulphite of soda and acetic acid in preventing the formation of sulphur is due to the fact that any sulphur which is formed combines with the sulphite to form hypo. In fact, hypo is prepared commercially in this way by boiling together sulphite of soda and sulphur. If sulphur has already been precipitated in the fixing bath, further addition of sulphite of soda will not dissolve it (or re-form it into hypo) as a cold solution of sulphite of soda is only capable of dissolving sulphur which is about to be precipitated and which at this stage is in a very finely divided condition.



FROM AN ARTURA IRIS PRINT

*By Clarence Stearns
Rochester, Minn.*



Practically all the trouble encountered with the acid fixing bath is due to the releasing of sulphur and its consequent action on the print that is being fixed.

Impure sulphite of soda, old sulphite or sulphite that has been exposed to the air will contain considerable sulphate, which has no action as a preservative. If such soda is used in making a bath and it becomes milky it is due to a lack of sufficient *pure* sulphite.

Sulphite of soda oxidizes even more readily in solution than in its dry form, so the hardener should be kept in a bottle tightly corked, and the prepared fixing bath should be poured into a bottle if it is to be used a second time. Oxidation will destroy a bath that has never been used if it is allowed to stand in an open tray for some time.

Heat will also cause sulphur to be released from the hypo even though a bath has been properly prepared, so it is safest to make the fixing bath only for immediate use in hot weather.

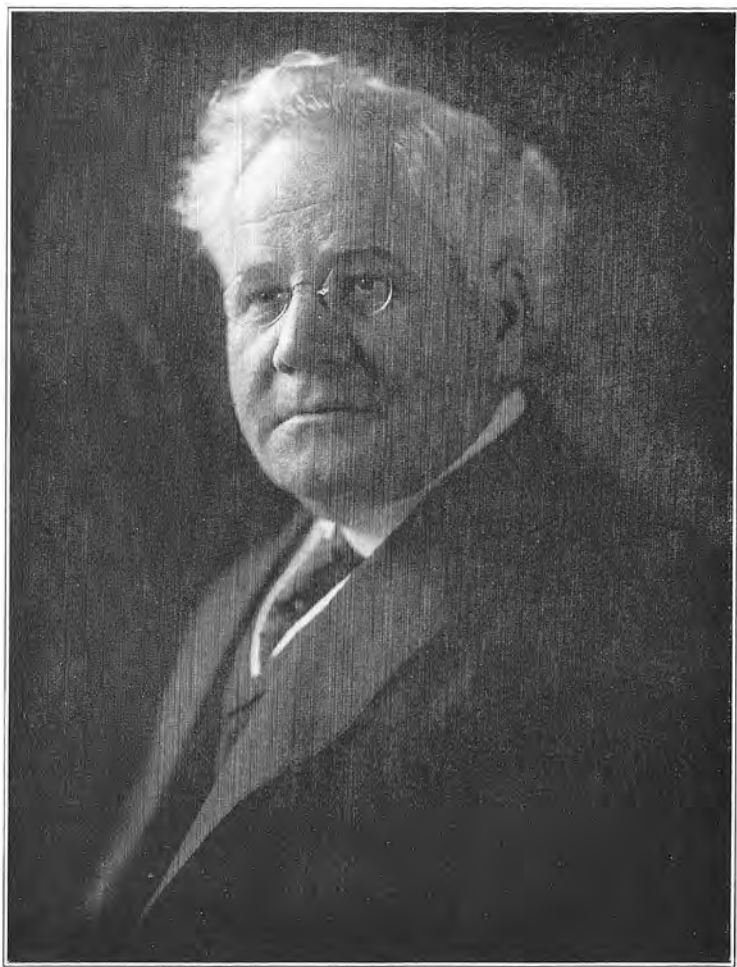
It is as important to wash prints thoroughly after fixing as it is to fix them properly. Prints should be kept separated in the wash water to allow the fixing solution to be thoroughly eliminated from the emulsion. If prints lie matted together in warm water they may begin to tone in spots, or if they are removed from the water before the hypo has been entirely eliminat-

ed any portion of the print containing hypo may turn brown after the prints have been laid out to dry.

Acetic Acid No. 8 (28% pure) is specified in our formulas because it is the proper strength for the fixing bath and may be procured at any photographic supply house. You may be depending upon your local source of supply for acids, in which case it is just as well to use Glacial Acetic 99% pure, provided it is properly diluted before it is added to your other chemicals. To make a 28% solution add 3 ounces of 99% acid to 8 ounces of water.

This dilution of the glacial acid is important, otherwise an excessive amount of sulphur dioxide gas would be given off from the sulphite even though only an equivalent quantity of strong acid was employed.

Knowing the action of the acid fixing bath and taking proper precautions to prevent sulphurization will ensure permanent prints even in the hottest weather. And with a stock solution of hardener it is certainly very easy to dissolve sixteen ounces of hypo in sixty-four ounces of water and add eight ounces of the hardener. There is really no excuse for fixing bath troubles either in summer or winter if we will familiarize ourselves with the above facts and keep the precautions constantly in mind.



FROM AN ARTURA IRIS PRINT

*By Clarence Stearns
Rochester, Minn.*



SELECTING A LENS TO FIT YOUR STUDIO

The man who is opening a new studio or who thinks of buying a new lens for the old studio is often at a loss to determine the length of focus the lens should have to suit his needs best.

Short focus and long focus lenses both have advantages, but, as a rule, the longest focus lens that can be used for the work it is required to do is the lens that will produce the most satisfactory results.

Tables are published to help in the selection of lenses, but such tables are sometimes confusing, and as the rule by which the calculations are made is not published the photographer can not very well work out his own problem.

A lens is often used for standing figures as well as bust portraits, but the calculation can be made so accurately that the lens of proper focal length for any working distance that may be convenient or practical for the photographer to use, may be determined. And it can also be determined at exactly what distance the lens used for full figures must be from the subject for a three-quarter length or head and shoulder image of any size.

Such calculation saves the trouble of ordering a lens and finding, on trial, that it does not meet with requirements. The

things you must know in selecting a lens are the greatest distance, lens to subject, at which you can work conveniently and the relative size of the subject to the image you wish to secure in your negative.

If your operating room is thirty feet long and your skylight is so arranged that you must place your subject six feet from the end wall to secure the proper lighting and allow sufficient space for your background, your working space is reduced to twenty-four feet. Allowing another six feet for your camera, and the operator behind the camera, reduces the actual working space to eighteen feet.

Suppose the average subject you photograph is five feet five inches tall and you wish to make a full figure picture having the image five inches high in your negative. To determine the focal length of the lens that will meet these conditions the working distance is divided by the number of diameters reduction, plus one. To find the number of diameters reduction, divide the height of subject by the height of the image you wish.

Height of subject, 65 inches, divided by height of image, 5 inches, equals 13, plus 1 equals 14. And working distance, 216 inches, divided by 14 equals $15\frac{3}{7}$ inches, which is the exact focal length the lens should be.

In round figures a 15 inch



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focus lens would come well within the requirements of conditions stated in this example. A 16 inch lens would require 18 feet 8 inches space and might crowd the operator a trifle. To find the working distance when the focal length is known, multiply the diameters reduction plus one by the focal length.

The 15 inch lens would be excellent for three-quarter figures and head and shoulder work but might not be so good for groups, considering the limited working space. If, however, the lens would cover a $6\frac{1}{2} \times 8\frac{1}{2}$ plate, a group could be made in which the images would be the same size and the working distance the same as for single figures.

A lens suitable for groups may be selected by finding the width of the space the group will occupy under the skylight and dividing this by the width of space the image should occupy on a plate of any size. The result is the reduction in diameters, and the calculation can be made the same as for a single figure.

While this rule may not be useful to you at the time of reading it may come in handy at some later time and should be filed with similar information for future reference.



Ask our demonstrator to prove our claims for Eastman Portrait Film.

SMALL TOWN ADVERTISING

One hears a great deal of argument to the effect that it doesn't pay to advertise in a small town—a town of five or six or seven thousand because everyone knows the photographer. You would almost think the photographer was personally acquainted with that number of people—but even if he is, he cannot solicit business—cannot tell each one of those people they should have photographs made unless he does it by advertising.

No matter how well you may be known, how popular you are socially, you must keep hammering away at your advertising of photographs—must keep telling people they should *be photographed* and *why they should be photographed*, if you are going to make business.

The doctor profits most when there is an epidemic. He can't do anything to start one, but *you can* do a lot of things to start a real epidemic of photography. It is quite ethical in your business, and the desire to have portraits made can be created if you are a good advertiser and your advertising is of a nature to shape the mind of the public in your particular community.

I have seen localities where it was a hard matter to find someone who could direct you to the local photographer and I have



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seen other places where the photographer seemed to be about the most important person in the community. In the latter case, the man advertised.

I have one case in mind where a man opened a tent studio in a small town ten years ago, with a \$20.00 gold piece for his capital. Two years ago he built a \$15,000.00 studio, and it is a paying investment. This is the Bisbee Studio of Twin Falls, Idaho, a town with a population of about 6,000.

The question always asked about small town advertising is, "How should I advertise and how much money should I spend?" And it is almost as hard to answer such questions as it would be for a doctor to treat a sick man without an opportunity to diagnose his case.

A business that is not advertised must be sick, or at least is not as healthy as it might be. If you had been sick all your life you wouldn't know just how it felt to be well, and it's the same with a good many businesses. You don't know how much better your business will be with the right kind of advertising, and if you have advertised without satisfactory results it is a certainty that the advertising was not of the right sort.

The studio mentioned above is spending \$50.00 a month for 1916 publicity. That may seem a little strong for the average

studio in a town of 6,000, but if it brings proportionate results, the larger the better. Mr. Bisbee says: "We are very enthusiastic about our advertising. The people like our ads and they bring us fine returns."

A great many people look at advertising as an expense. Some of it is, no doubt, but good advertising can only be looked upon as an investment. If you buy a small studio for a couple of thousand dollars, it is an investment and must return you interest in the form of a net profit which determines whether or not it is a good investment. And if you can invest a certain amount of money in advertising and increase the business the studio has been doing, the advertising is a good investment so long as the increase in profit is greater than the cost of the advertising.

Even good advertising, however, will not bring you big results the day after it appears in your paper. You must give it time to soak in, and keep it up until it starts business your way and then advertise some more to keep it coming, once it has started.

It is good advertising to get people into your studio. It reminds them of pictures and may lead to a sale. But don't invite a lady to come into your studio for a drink of cold water and then try to sell her photographs. The following text which appeared with a good white margin around



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it, is a good example of indirect advertising:

"No matter how jolly the Fourth of July celebration, the babies are likely to be fretful before it is over. Even grown people are tired and thirsty when the dust is thick and the day is hot.

So we'll have water—it's filtered—on ice all day and you may be sure the drinking glasses are thoroughly washed after each using.

Or if you just want a quiet corner and magazine—or if you want to wait for your friends—

Or perhaps you want to heat milk for the baby. We have an electric plate and can do it so quickly for you. It's no trouble at all.

Our dressing room, fully appointed, was built for the public. Every day some one finds it convenient. So many people have said of it: 'How immaculate!' It's not just that, perhaps, but it is as clean as hands can make and keep it in Idaho. It's for you."

THE BISBEE STUDIO

Such an advertisement in a small town paper creates interest in a studio, excites the curiosity of those who have never visited it and indirectly creates a desire for photographs. And if the reader should find occasion to take advantage of any of the courtesies extended in that advertisement and finds they are real—that the offer is made in good faith—and is kindly treated and not importuned to buy, that person will go to that studio when a photograph is wanted.

This same studio sends out a neatly printed card to each school graduate which reads:

COMMENCEMENT GREETINGS

Good wishes for your future
success.

Congratulation upon your
graduation.

From
The Bisbee Studio.

This card is well printed and is enclosed in a plain envelope inside a mailing envelope. Another piece of good advertising issued by this studio is a "Baby Book," a copy of which is presented to the baby when its first photograph is made.

A Christmas Tree is placed in the studio each year and the children are invited to come to see it, special window displays are made and advertised, billboards are used at different seasons, and so this studio is always kept fresh in the minds of the public.

There are so many opportunities for the small town photographer to advertise and they depend so much on local conditions, that it is not possible to give advice other than of a general nature. Newspaper advertising is good because you can select the paper that reaches the people you wish for customers and can know its circulation. And people read newspaper advertising—especially the women. Advertising in souvenir programs of church or

lodge affairs or similar mediums is practically worthless and should not be charged to an advertising account. If you allow yourself an advertising appropriation, make every cent of it count.

There is one other bit of good advice that every new advertiser should remember for it will save a lot of money. Never make a claim for your work that isn't altogether true. Never make a statement that you can't or don't intend to back up, and never say you make the best work in town or in any other way indicate that you have a competitor. If you do, you will advertise him rather than yourself. The following is a good example of an advertisement you can use if you can give the percentage truthfully, but it would be bad advertising if twenty or thirty per cent. of your customers asked for re-sittings or if you did not make re-sittings cheerfully.

Often a new customer, paying the first deposit at the time of the sitting, will say to us, "But if I don't happen to like my proofs, what then?" And we always answer, "Then you may come for a re-sitting; you may come again and again, if you wish, and there will be no extra charge. Our aim is to please you."

We have kept a faithful account of resittings and this is the data, not for a week, or for a month, but for a whole year; ninety-eight out of every hundred were highly pleased with the proofs first submitted; only two per cent. asked

for re-sittings. That's our record for 1915; we are very, very proud of it.

THE BISBEE STUDIO.

1916 will be a good year.

Mr. Bisbee has made a large success in a small town. He has not only been a steady advertiser but a high grade advertiser. He has put quality into his publicity and has backed that up by putting quality into his work—and sticking to quality in his materials. He is a consistent user of Seed Plates and Artura Paper.



ARTURA DEVELOPER POWDERS

We are now in a position to supply Artura Developer Powders, Nos. 1 and 2 in quantities which we believe will be sufficient to fill normal requirements. These powders are for professional use only, are compounded with the same care and from the same chemicals as previously and will produce the best of results on Artura and Azo papers.

We also believe that these developer powders will be found more economical than any developer on the market that will produce similar results and we recommend them to safeguard the quality of results these papers are capable of producing.

For Azo paper the developer is prepared the same as for Artura Iris, the No. 1 powder making



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Rochester, Minn.*



eight ounces of developer and the No. 2 powder, sixteen ounces. The price of the No. 1 powder per box of six cartridges is 35 cents and the No. 2 powder per box of six cartridges, 70 cents, at your dealer's.



OUR ILLUSTRATIONS

Our illustrations this month are from the studio of Mr. Clarence Stearns of Rochester, Minnesota. Mr. Stearns is very popular in the Northwest, having been a traveling man in that territory for a number of years.

Since opening his studio in Rochester he has taken an active interest in association affairs, serving one year as president of the Northwestern Association and guiding its affairs through a very successful convention.

Mr. Stearns used very good judgment in locating in Rochester for, while a small town, it has the unusual advantage of having a well-to-do transient population. It is the home of two of the greatest surgeons in the world, and while it might seem at first thought that this would not be a material benefit, it really is.

Aside from the thousands who journey to Rochester every year to consult these great surgeons, there are also hundreds of other surgeons (and they come from all

parts of the world) who attend the clinics in the great Rochester hospital.

The difficulty in securing the business of a transient population of this nature can only be overcome by the most effective kind of advertising. And this, it seems, Mr. Stearns is doing in a very successful manner.

The remark, quite often made, that he is an exceptionally good business man as well as an artistic photographer, pleases Mr. Stearns more than all other compliments. He is entirely devoid of ego, however, and his natural modesty has never been known to leave him.

His hobby runs to Oriental curios, a number of beautiful pieces of bronze, porcelain and carved wood, which are quite valuable because of their age and origin, being used in the decoration of his studio. It is a modern studio in every respect and was opened only a little over two years ago, so the excellent business has been entirely the result of Mr. Stearns' efforts to produce work of the highest quality and to consistently advertise photographs to the buying public.

Our illustrations are from Artura Iris prints, Artura being the paper used exclusively for portrait work in this studio.



It's a Seed Plate you need.



FROM AN ARTURA IRIS PRINT

*By Clarence Stearns
Rochester, Minn.*



STAINS ON HANDS— AVOIDING AND RE- MOVING

Some photographers who use pyro developer continually, never have stained fingers, while others have hands so badly stained, it would seem they could never be rid of it. The best thing to do is to prevent the stain and always have the hands clean and sightly.

It is claimed that this can be done with water alone, if the following precautions are observed: Never dip dry fingers in the developer. Always have the hands wet and rinse them under a running tap before and after placing them in the developer and after having them in the hypo. Once the plates are in the developer it is just as easy to develop with wet hands as dry ones, though most people have a habit of drying their hands every time they rinse them. This habit is responsible for most of the staining, as fingers are more susceptible to the stain when dry.

Another preventive which is frequently used by those who are careful of the appearance of their hands is a weak acid rinsing solution, one ounce of hydrochloric acid to fifty ounces of water. A bowl or dish of this weak acid solution is placed beside the developing tray and the fingers rinsed frequently before and after being in the developer.

To remove stain that has ac-

cumulated on the hands and nails is more difficult if it has been there for a long time: The method we use is a simple one and it is very effective. The stain remover consists of two solutions made as follows: No. 1, one-half ounce Permanganate of Potash to fifty ounces of water, and No. 2, twenty-five ounces Bisulphite of Soda to fifty ounces of water. Rub the hands with a small amount of the No. 1 solution until a dark permanganate stain has been formed wherever there is a pyro stain. Then rinse the hands with the No. 2 solution, which will remove both the permanganate and pyro stains.

It must be remembered that permanganate is a poison and should be used with the same care as is used in handling a reducing solution.

Of course, it is better to prevent the finger stains and so do away with the idea that the photographer must necessarily bear such an unsightly mark of his profession, but if one can not form the habit of preventing stained fingers, he can at least resort to the remedy and remove the stains as often as desired.



*Specify E. K. Co. Tested
Chemicals and be certain of
the strength and quality of
the chemicals you use.*



FROM AN ARTURA IRIS PRINT

*By Clarence Stearns
Rochester, Minn.*





BABY'S friends
and your friends
can buy anything
you can give them—
except your photo-
graph.

*Make the appointment
to-day*

THE PYRO STUDIO

No. 228. 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



Milwaukee, Wis.	September 5, 6, 7
Pittsburgh, Pa.	September 12, 13, 14
Albany, N. Y.	September 19, 20, 21
Washington, D. C.	September 26, 27, 28
Knoxville, Tenn.	October 3, 4, 5



Of equal importance to you in securing results and to us in manufacturing sensitive material is the certainty of a standard strength and purity of the chemicals used.

Specify E. K. Co. Tested Chemicals and be certain of your results.



*Look for this seal on the
container.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.



Eastman Studio Scale

An avoirdupois scale that you can be sure is accurate, that has no small weights to lose or misplace and that permits you to secure the correct weight, quickly and conveniently.

The beam with the sliding weight is the feature which simplifies the working of this scale. The large weights are marked in ounces or fractions of ounces and in grains as well. Place the weight which comes nearest to the proper amount in the right hand pan, slide the weight on the beam to the number of grains which will make up the exact amount and place chemicals in left hand pan.

The scale is made of the best material—the beam is black with plain white markings, all other metal parts being nickel-plated—all bearings are of hardened steel, and the balance adjustment is extremely sensitive.

THE PRICE

Eastman Studio Scale \$3.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

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.

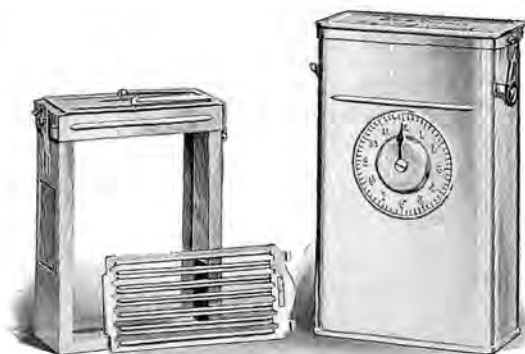
We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

Prices and further particulars will be furnished on application.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Department S.



In hot weather

The Eastman Plate Tank

insures a better and more uniform quality of negatives because it maintains the developer at an even temperature—produces cleaner negatives because the air and light-tight tank prevents fog and obviates the necessity for handling—and makes developing a comfort because it reduces hours of work in a stuffy dark-room to the actual time necessary for loading and unloading the tank.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

*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 nicked. 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.

Develop in a safe light and produce negatives free from fog.

The Wratten Safelight Lamp

is a dark-room lamp built on scientific principles.



The Safelights are made in several series to suit the color-sensitiveness of various brands of plates. They consist of two sheets of glass coated with a colored gelatine film and bound together. The combination of colors produces the light to which the plate is least sensitive and which may be used in the greatest volume with safety.

The Safelight Lamp embodies the principles of indirect lighting. The light from the globe in the upper portion of the lamp is reflected on the Safelight below by a curved white-enamelled reflector. The No. 1 Lamp also has an opal glass above, for white light, covered with a light-proof slide.

The Wratten Safelight Lamps are constructed for electricity only and include electric lamp attachment with six feet of cord and plug and one Safelight. Series No. 2 is furnished unless otherwise specified.

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

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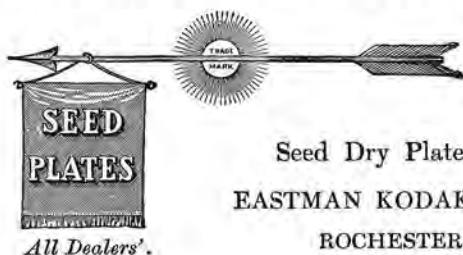
*"Super-speed" best describes
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It has the approval of Press photographers the country over—is being used by these men who do not recognize the word "failure."

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.

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(See Page 26 of Catalogue)



An inslip style for portraits from $6\frac{1}{2} \times 8\frac{1}{2}$ and 8×10 negatives. Made in grey and brown—square and oval openings. It will cinch the orders from customers who prefer an artistic mounter not much larger than the portrait.

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it has the same Artura quality—the
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