

# STUDIO LIGHT

*Incorporating* THE ARISTO EAGLE  
*and* THE ARTURA BULLETIN



A MAGAZINE of INFORMATION  
for the PROFESSION



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

OCTOBER 1916

# SEED



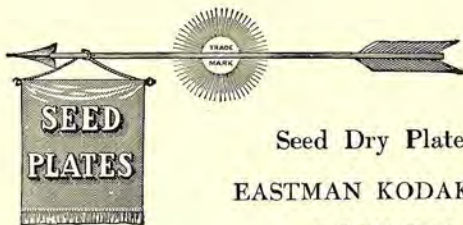
# PLATES

A contrasty plate exaggerates the contrast of a lighting and makes it necessary to allow for the error of untruthful rendering.

Seed 30 Gilt Edge Plates render every gradation and tone value of a lighting truthfully—reproduce your original lightings exactly as you make them.

The Seed 30 Gilt Edge has the uniformity and dependability of all Seed Plates, and in addition, the speed, exceptional latitude, gradation and fineness of grain that have made it the ideal plate for portraiture.

*It's a Seed Plate you need.*



*All Dealers'.*

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

## OUR POLICY

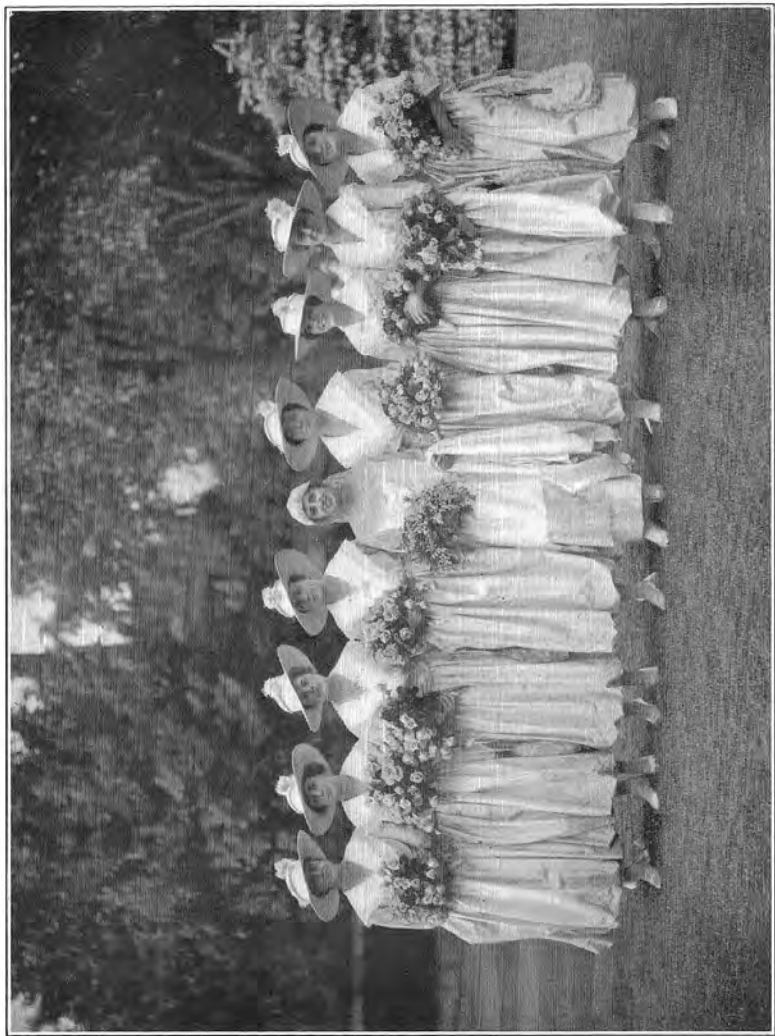
Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

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.



ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

By Morrall-Hoole Studio  
Rochester, N. Y.



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 8

OCTOBER 1916

No. 8

## PANCHROMATIC RESULTS

There is no reason for using a panchromatic plate when an orthochromatic will answer the purpose, and on the other hand it is useless to use an orthochromatic plate for a subject that is entirely beyond the range of its capabilities.

Orthochromatic plates will do certain things and do them well. Panchromatic plates will also do certain things and do them well, the difference being that the panchromatic will do everything that the orthochromatic will do and a great deal more.

Because all plates are, to a degree, sensitive to all light, has led some photographers to believe that with an extremely long exposure a fairly satisfactory rendering of red objects can be secured on ordinary orthochromatic plates, but such is not the case. If the subject contains other colors than red it is not

possible to secure even a passable rendering.

The ordinary plate is sensitive to blue, violet and ultra-violet. The orthochromatic plate is sensitive to these same colors, and in a certain degree to green and yellow, while the panchromatic is sensitive to all the colors of the spectrum.

All plates, however, are super-sensitive to blue, violet and ultra-violet, so it is necessary with orthochromatic and panchromatic plates to use a yellow filter which will cut out all the ultra-violet and enough of the blue and violet light to bring these colors into proper relation to the other colors to which these plates are sensitive. These yellow filters could be done away with if plates could be made less sensitive to blues and violets—but this is not possible.

Yellow filters then are used to cut out the surplus of blue light, but they in no way increase the sensitiveness of the plate to other



colors. They make an increase of exposure necessary only because they cut out the greater portion of the light to which the plate is most sensitive.

With the orthochromatic plate this allows bright green, yellow, blue and violet objects to make an impression on the plate more nearly in proportion to the impression they make upon the eye, so a K2 filter and orthochromatic plate can be said to give an approximately correct rendering of these colors.

They are no more sensitive to red, however, than an ordinary plate, so, regardless of the filter used, red objects will photograph as black in an orthochromatic plate. A panchromatic plate *must* be used to secure a truthful rendering of red, orange or any color of which red is a part.

Examples of results secured by using panchromatic plates are usually compared with results secured on ordinary plates, and while the difference does not exaggerate the rendering of red objects it may seem an exaggeration to those who use orthochromatic plates and color filters. For this reason we show two examples of the best results that could be secured on orthochromatic plates with a filter and the results on Wratten Panchromatic Plates with K3 filter.

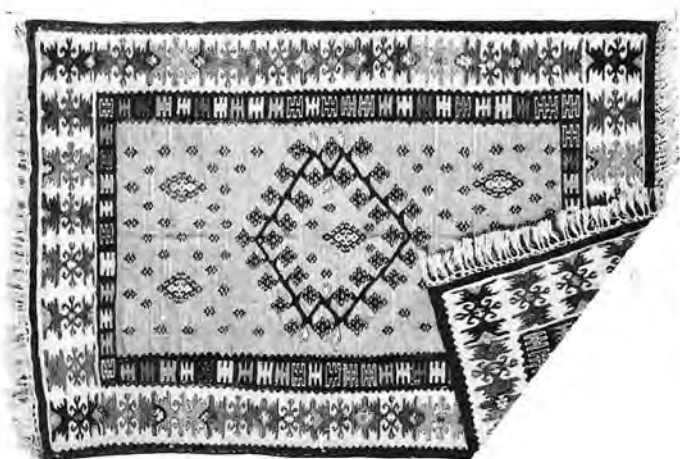
In the first example (A) the center of the rug is a brilliant red, the design showing in black.

One sees at a glance that the orthochromatic plate does not show any contrast between the red and black, the design being entirely lost. The background of the outer border is buff and this is rendered very well by the orthochromatic plate. With an ordinary plate this would also be dark. The various colored figures in the outer border are also fairly well rendered except the reds.

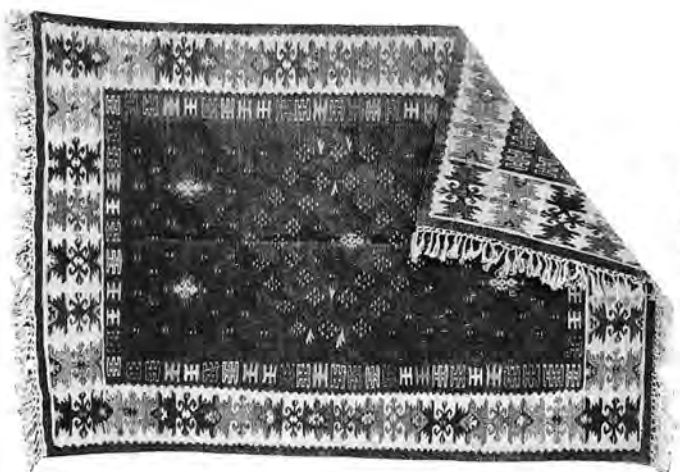
The result could not be called satisfactory, however, as the prints would not give a good idea of the appearance of the rug, and if the prints were to be colored those from the panchromatic negative would be very satisfactory, while those from the orthochromatic negatives would be impossible.

The second example (B) shows a rug with black design on a dull red ground, the smaller figures in lighter colors being outlined with black. The orthochromatic plate picks out the blues, yellows, greens and whites, but the black design, which is of greatest importance, is entirely lost. The panchromatic plate gives a satisfactory rendering, the result being what the eye sees as nearly as can be shown without coloring the print.

Correct rendering with panchromatic plates requires only the use of the correct yellow filter (K3) which absorbs the surplus of blue light. There are instances, however, where only



THE SAME RUG  
Wratten Panchromatic, K<sub>3</sub> Filter



(A) PIROT RUG  
Orthochromatic Plate, with Filter



(B) Orthochromatic Plate,  
with Filter



Wratten Panchromatic, K3 Filter

an incorrect rendering of colored objects will give a satisfactory result in a photograph. For example, a carpet or rug may have a dark green ground with an orange or red figure that is of a tone as dark as the ground, the only contrast being in the colors. A perfectly correct rendering would make both colors appear in the photograph in so nearly the same shade of grey that there would be no contrast.

In such a case one of the colors must be over-corrected or made lighter. A green filter will absorb red, allowing the green to photograph lighter and an orange filter will absorb green, allowing the red to photograph lighter, the nature of the subject determining which of the colors should be made lighter to secure the most satisfactory result, but these results can only be secured on a panchromatic plate.

Within certain limits orthochromatic plates will give excellent results—beyond those limits only panchromatic plates can give satisfactory results.



*You can be sure your  
developing light is safe  
if you use a*

**Wratten or Kodak  
Safelight Lamp**





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*



## OUR ILLUSTRATIONS —PORTRAIT FILM RESULTS

There have been many changes in photography in recent years, one of which has been the gradual breaking down of many studio traditions by the slow but sure development of home portraiture. And this in turn has been due in a great measure to the successful introduction and increasing popularity of Eastman Portrait Film.

A few years ago the photographer almost considered it beneath his dignity to take an outfit to the home of one of his patrons to make a portrait, and made no effort to duplicate the results secured under his skylight. His studio was for that purpose and his patrons must come to him and accept the work made under conditions favorable to him.

The same condition exists today but not to so great an extent. Many photographers welcome the commission that takes them into the home because it offers the opportunity for new effects in unlimited variety, more individuality in each sitter's portraits, and larger orders.

There is an exclusiveness to the home portrait that has a strong appeal, not merely because it is made in the home but because it usually includes enough of the atmosphere and

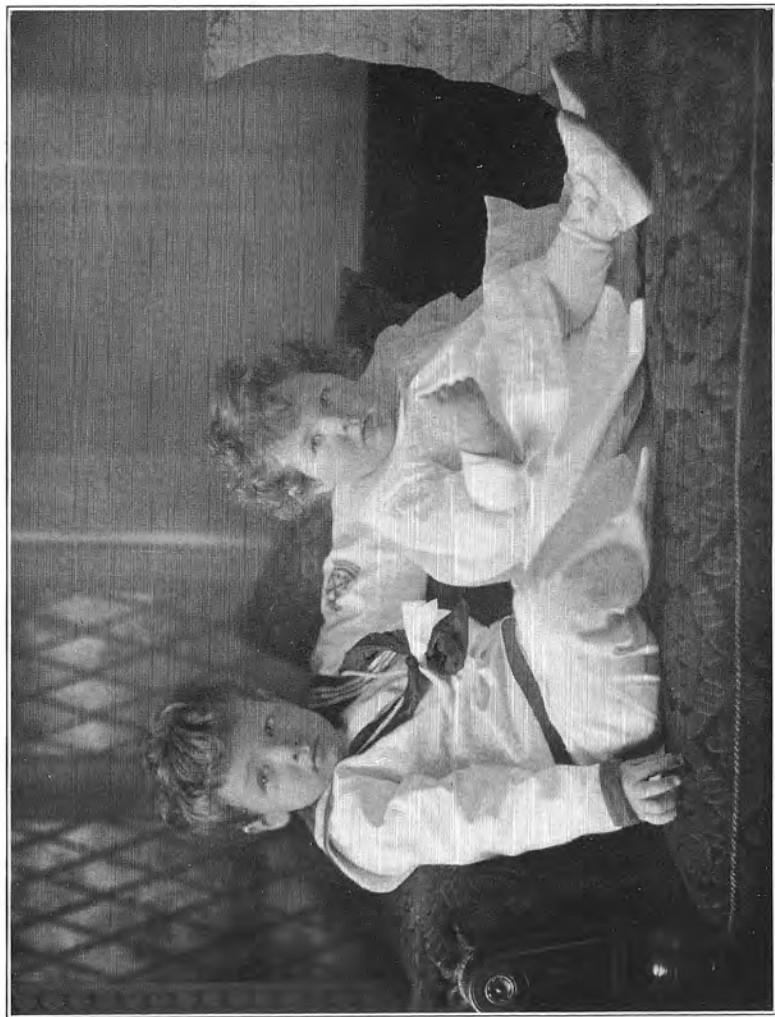
background of the home to give it individuality.

Home portraiture has also had its influence on the photographer's permanent place of business. There is no reason why a studio should not impress one with the idea of individuality the same as the work it produces, and when the personality of the photographer is reflected in both, the impression created is doubly valuable.

Many new studios are being built and many old ones made over to conform with ideas gained by working in home surroundings. Better taste is being used in plans, decorations and furnishings, the idea being to make the customer for portraits comfortable in mind and body.

The Morrall-Hoole Studio of Rochester, N. Y., is an example of the modern home portrait studio. Many sittings are made in the studio, but the greater portion of the work is home portraiture. The studio is located on the second floor of a new, modern office building at a point where Rochester's best residence street enters the business section.

The interior bears little resemblance to a photographic studio because there is no evidence of a skylight, display cases nor the usual studio office fixtures. The decorations are in soft tones of grey and the few pictures shown on the walls are in carved wood frames, the gold or silver leaf



ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*



finish harmonizing with the tones of the prints. The furnishings are comfortable and in good taste and the dressing and posing rooms are very conveniently arranged.

Sittings are made by the light from two large plate glass windows which afford ample illumination. A light of this nature might be rather difficult for some photographers to handle, but the man who makes a business of home portraiture would not ask for better light conditions.

Messrs. Morrall and Hoole have had a wide experience in home portraiture, having worked in a number of cities while in the employ of the Matzene Studio of Chicago. This led them to believe that the field was broad enough for a permanent business in the average city and their Rochester venture has proved to be a decided success.

Eastman Portrait Film is used exclusively, both for home and studio sittings, because of its convenience and the quality of the film negatives, and Artura because it will most truthfully reproduce this quality in the print.

Some of the most interesting work of this studio is being produced on Eastman Bromide Fabric, the prints being painted in oil by their own artist. These paintings have exceptional merit, are effective and sell very readily.

Mr. Morrall is the business

head of the concern and has exceptional ability as a salesman, while Mr. Hoole is the man behind the camera who is responsible for the results shown in our illustrations. The combination is well balanced and is a very satisfactory one for such a business.



## KODELON

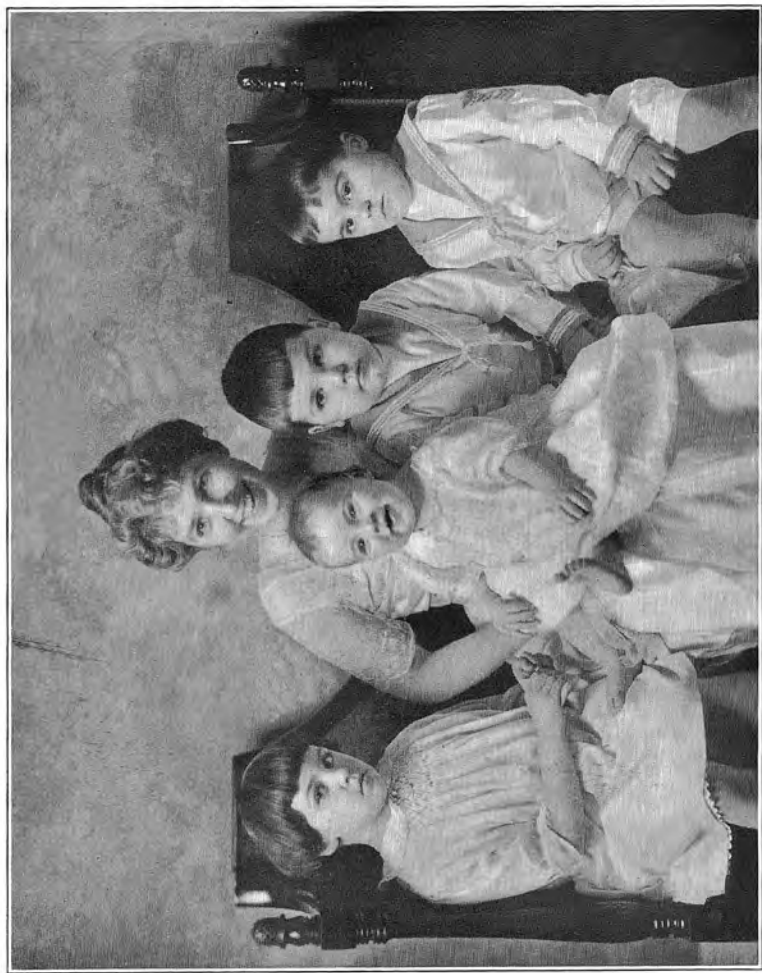
A NEW DEVELOPING  
AGENT

We are now in a position to supply and recommend Kodelon, a developing agent which exhaustive laboratory and practical tests have demonstrated to be a suitable developing agent, in combination with Hydrochinon, for Artura, Azo and other developing-out papers.

Some of those who have tried Kodelon contend that the results are even superior to those secured with the coal tar developers in general use before the chemical shortage. We recommend it with confidence in the results it will produce, and our interests and those of the photographer who uses our products are identical.

Kodelon should be used in accordance with the following formulas, the chemicals being dissolved in the order named. The developers should be used full strength.

Formula for Artura Iris, Azo



ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

By Morrall-Hoole Studio  
Rochester, N. Y.



and other papers for professional use:

Water . . . . .	40 ozs.
Kodolon . . . . .	10 grains
Hydrochinon . . . . .	40 grains
E. K. Co. Sulphite of Soda . . . . .	180 grains
E. K. Co. Carbonate of Soda . . . . .	180 grains
Saturated Solution Potassium Bromide, one drop to each two ounces of developer.	

Formula for Velox, Azo, Bromide and other developing papers for amateur finishing and commercial work:

Water . . . . .	32 ozs.
Kodolon . . . . .	25 grains
Hydrochinon . . . . .	90 grains
E. K. Co. Sulphite of Soda . . . . .	330 grains
E. K. Co. Carbonate of Soda . . . . .	2½ ozs.
Potassium Bromide . . . . .	4 grains

At the present time Kodolon will be supplied in one ounce and one-quarter pound bottles.

#### THE PRICE

Kodolon, 1 oz. bottle . . .	\$ .85
Kodolon, ¼ lb. bottle . . .	\$ .15



## R. O. C. TRIMMER NO. 4

The popular R. O. C. Trimmer is now being furnished in a larger size than previously listed, the new size having a 12-inch blade.

R. O. C. Trimmer No. 1, 6-in.	\$1.50
R. O. C. Trimmer No. 2, 8-in.	1.75
R. O. C. Trimmer No. 3, 10-in.	2.00
R. O. C. Trimmer No. 4, 12-in.	2.75
Transparent Gauge for either size . . . . .	.25



## GETTING COMMERCIAL BUSINESS

We occasionally have requests for cuts suitable for advertising commercial photography, but these requests are usually from photographers who have recently taken up commercial work as a side line.

It is obvious to the established commercial worker that newspaper advertising is not profitable unless it is of a very special nature, such as the advertising of an exceptionally attractive line of photographic post cards, calendars or attractively mounted photographs of local scenes to be used as Christmas or New Year's gifts.

The percentage of newspaper readers who are prospective customers for commercial work is so very small that the money can be spent to much better advantage in direct advertising.

Many commercial photographers use the post card as a part of their advertising plan, mailing a neat photographic card each month to prospective customers for commercial work.

The card may contain several small pictures each month, as well as the month's calendar, the pictures being varied enough to include all lines of local commercial activity as well as local events of general interest.

A photographic post card used in this way by a photographer





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*



has suggested the same plan to a manufacturer who contracted for several thousand cards each month for a year. The attractive thing about such an order is that the negatives can be made in advance for the greater part of the series and the cards printed at the photographer's convenience. Good orders are almost invariably secured for individual prints from the original negatives and familiarity with the customer's factory almost always offers an opportunity for the photographer to suggest other uses for photographs.

The really keen commercial photographer has a sixth sense that is highly developed. It might be called a sense of suggestion. If the method of manufacturing an article is interesting to him, he suggests that photographs showing the method would also be interesting to others. If he photographs a new modern building, its details suggest individual photographs of lighting fixtures, marble, stone and the tile work, floors and wood work, hardware, metal work, etc. These photographs are readily sold to individual contractors who wish to advertise the fact that they had a part in the building's construction, and such pictures lead to other work until the photographer has established an endless chain of business.

Personal, direct advertising by mail, by solicitation, by news pictures published with due credit, and by good show-case displays, will bring the best results to the commercial photographer.



## REPRODUCING VALUABLE NEGATIVES

Valuable negatives, whether on glass plates or Portrait Film, should always be duplicated to insure against loss from breakage, fire and other accidents. In a previous number of *STUDIO LIGHT* a suggestion was offered in regard to making positives on Eastman Process Film as a protection against such loss, and no better advice could be given, as many a photographer has learned by experience.

Broken negatives, and even those which have been discolored or otherwise injured to such an extent as to render them valueless, can also be replaced with new negatives, almost equal in quality to the original.

The first step of the method is the making of the positive, and it is on the color, density and general quality of this positive that the character of the reproduced negative depends.

A selection of the proper material, also skill and good judgment are essential in making the exposure and developing the pos-



ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*



itive. An ordinary transparency or lantern slide of the character required when positives are made to look at or for projection will not answer for duplicating negatives. Such transparencies must have fairly opaque shadows and transparent highlights, while those from which negatives are to be made must have more detail and gradation.

A satisfactory positive from which a good negative can be made requires full exposure and the plate or film must be developed until it has good printing density and until detail is secured in the highlights. This is necessary if the correct balance of the original negative is to be secured. It is even possible to improve the quality and secure more roundness and brilliancy than is in the original negative, as well as a more satisfactory printing quality.

The reproduction of a thin, flat negative can be given snap and brilliancy while excessive contrasts can be reduced to a point where the steps of gradation are more gradual and uniform.

For making suitable positives for the reproduction of negatives, the Eastman Process Film or a slow working plate, such as the Seed 23, is specially recommended, the contrast developer for positives from flat negatives or the modified developer when contrasts are to be reduced.

Faster plates such as the Seed 27 or Seed 30 or Portrait Film may be used when soft results are desired, but are not so suitable for general work.

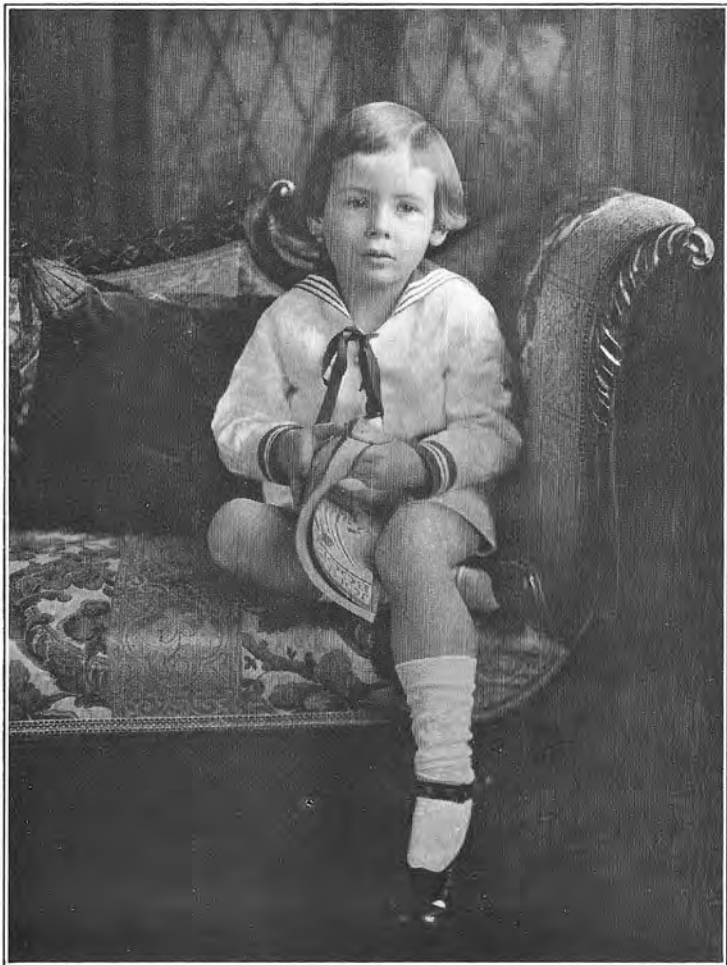
Positives may, as a rule, be made most conveniently by placing the plate or film in contact with the negative in a printing frame, using care in the selection of a frame that will permit of perfect contact between negative and plate. The cover of a plate box may be placed over the frame, the white light switched on and the exposure made by removing the cover.

Artificial light is preferable because of its constancy, exposures made at ten or fifteen feet from a 16 c. p. electric lamp with a Process Film or a Seed 23 Plate, using an average negative, requiring approximately from six to twelve seconds, exposures of such length allowing for considerable latitude in developing. If there is an error, however, it should be on the side of over-exposure rather than under-exposure.

These figures are only approximate, as opinions regarding an average negative vary greatly and the only sure rule to follow is one which is arrived at by individual experiment.

The regular formula recommended for the plate or film used should be followed and development should be carried to the same point as when developing a





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*



negative. When the positive is developed, fixed, washed and dried the same process is repeated in producing the new negative.

If negatives are to be enlarged or reduced in size an Enlarging, Reducing and Copying Camera or an outfit for making bromide enlargements may be used. In the latter case the dark room must be free from extraneous light which would fog the plate. Further calculations are necessary to determine the correct exposure for various sized images, the same as when using bromide paper for enlarging or reducing.

In the case of a broken or otherwise injured negative the positive should be etched, retouched or otherwise worked up before making the new negative. It might seem that this would be difficult, but it is not. Scratches, cracks, or breaks in the negative are represented by black marks in the positive which are readily etched out, and defects which are not entirely eliminated in the positive may be worked up again in the final negative. It is very easy to work up the positive because one sees the exact result, whereas with a negative a proof must be made to see the effect of the work that has been done.

For the final negative the use of the same kind of plate or film used in making the original negative is recommended, development being the same as for an

original negative. There is nothing difficult about the process, reasonable judgment only being necessary in the matter of exposure and development.



## NO. 3 EASTMAN FOCUSING CAP FOR ENLARGING CAMERAS

This device has proved to be such a convenience for the man who does enlarging that we have made it in a size to fit lens barrels of 3 to  $3\frac{3}{8}$  inches diameter, to be known as No. 3. The No. 1 fits lens barrels of  $1\frac{1}{2}$  to  $2\frac{1}{4}$  inches, and the No. 2,  $2\frac{1}{4}$  to 3 inches.

The device is a sliding carrier which attaches to the front of the lens barrel. It contains two openings, one of which is fitted with a light red glass. This permits one to focus directly on the bromide paper or to adjust the paper on the easel without danger of fogging.

To make the exposure, move the carrier to one side and back again to cap the lens. Four rubber tipped adjustable clamps permit the device to be fitted to lens barrels of different sizes within its limits.

### THE PRICE

No. 1 Eastman Focusing Cap . . . .	\$ .75
No. 2 Eastman Focusing Cap . . . .	1.00
No. 3 Eastman Focusing Cap . . . .	1.50





ARTURA PRINT, FROM EASTMAN PORTRAIT FILM NEGATIVE

*By Morrall-Hoole Studio  
Rochester, N. Y.*





**I**F you can't get back to the old home for that best of all days, Thanksgiving, a new photograph will come nearest to taking your place—will bring cheer to home-keeping hearts.

---

*Make the appointment to-day*

---

## THE PYRO STUDIO

Cut No. 230. Price, 50 cents.

**T**HE 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.

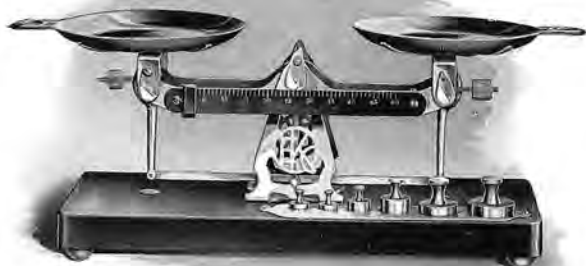
# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1916



Atlanta, Ga. . . . .	October 10, 11, 12
Memphis, Tenn. . . . .	October 17, 18, 19
Louisville, Ky. . . . .	October 24, 25, 26
Des Moines, Iowa . . . . .	Oct. 31, Nov. 1, 2
Grand Rapids, Mich. . . . .	November 7, 8, 9
Cleveland, Ohio . . . . .	November 14, 15, 16

## VACATION





## 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'.*



Uncertainty has no place in the compounding of photographic formulae—results depend upon the positive action of the chemicals used.

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



*This seal on the container guarantees  
the quality of its contents.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

# WANTED

## OLD NEGATIVE GLASS

We will purchase Old Negative Glass,  $4\frac{1}{4}$  x  $6\frac{1}{2}$  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.

Before making any shipment please secure these instructions, prices and further particulars, which will be furnished on application.

**EASTMAN KODAK COMPANY,**

**ROCHESTER, N. Y.**

Department S.

## Core Plate Developing Racks

Are an exceptional convenience to the photographer who uses the darkroom method of tank development. Scratches and finger marks are eliminated, as the plates remain in the rack during developing, fixing, washing and drying. The racks are made of a metal that will not corrode, are convenient to handle and may be used in any tank of proper dimensions. These racks are not suitable for film.



### THE PRICE, EACH

4 1/4 x 6 1/2 . . . . .	\$ .50	8 x 10 . . . . .	\$ .60
5 x 7 . . . . .	.50	10 x 12 . . . . .	1.10
6 1/2 x 8 1/2 . . . . .	.60	11 x 14 . . . . .	1.60



## Eastman Film Developing Holder

For tank development of Eastman Portrait Film.

The holder is made of brass wire, heavily nickered. The film is held at each of the four corners by metal clips attached to the frame, the top bar rests in notches on the edge of the tank and a curved hook permits the film to be suspended while drying.

### THE PRICE, EACH

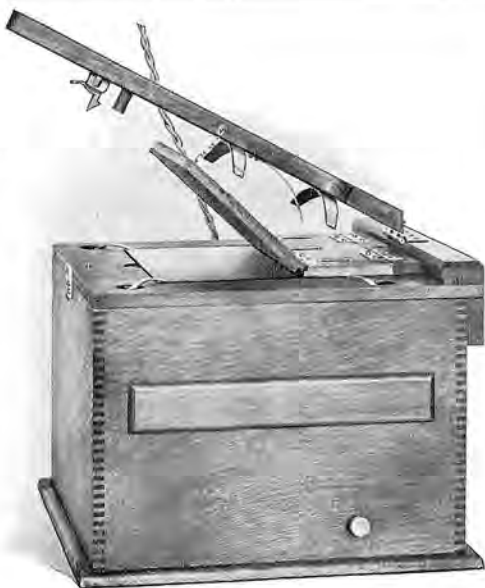
5 x 7 . . . . .	\$ .40
6 1/2 x 8 1/2 . . . . .	.50
8 x 10 . . . . .	.50

**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.

## Wratten Safelight Lamps

Afford the greatest volume of light by which a plate may be handled with a definite degree of safety because they transmit only the light to which the plate is least sensitive. The lamps are constructed only for electricity on the indirect or reflected light principle, giving a soft light which relieves eye strain. The safelights are spectroscopically tested to insure the absorption of the necessary colors and the transmission of as much safe light as possible.

Series 2 Safelight is furnished with lamp 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, for all plates not color-sensitive, 8 x 10 . . . . .	1.00
Series 2 Safelight, for Orthochromatic plates, 8 x 10 . . . . .	1.00
Series 3 Safelight, for Panchromatic plates; 8 x 10 . . . . .	1.00

## Kodak Safelight Lamp



This is an adaptation of the Wratten Safelight Lamps, smaller in size but similar in construction. The light from the globe in the upper portion of the lamp falls upon a curved white-enamelled surface which reflects it through the safelight in the front of the lamp. The lamp is furnished with electric socket cord and plug, but without electric globe.

Series 2 Safelight furnished with lamp.

Kodak Safelight Lamp, complete as above . . . . .	\$3.00
Extra Safelights, 5 x 7, any series, each . . . . .	.50

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

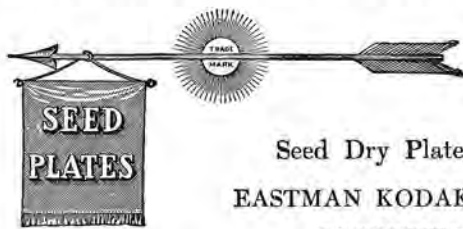
*"Super-speed" best describes  
the extreme sensitiveness of the*

# 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.



**T**HE luxuriously appointed studio employs Century Apparatus. Its rich finish and dignified efficiency harmonize perfectly with the most refined surroundings.

**T**HE less pretentious studio *needs* Century equipment to dispel any feeling of uncertainty on the part of its patrons. In no other business is the buyer brought into contact with the mechanism for turning out the finished product.

**W**ITH Century Apparatus your customers see that you have the best.

CENTURY CAMERA DIVISION  
EASTMAN KODAK CO.  
ROCHESTER, N. Y.

*It adds "Just that Something" to your Large Sheet Portraits that Brings Your Price Easier and Oftener.*

## THE AWARD



(Page 21  
in our Fall  
Catalog)

A folio style for 6 x 10,  
7 x 10, 7 x 11 and 11 x 14  
sheet portraits.

Stocks in Nubian Brown and Samoan  
Grey shades—water crash finished.

The medallion ornament on cover—a beautiful example of the engraver's art—is brought up in Roman Gold and color relief. Splendidly adaptable for sheet portraits that you ask a price for.

Sample for four 2c. stamps; for eight 2c. stamps  
we will send **THE AWARD** and two styles for  
your smaller size sheet portrait work.

Call for Sample Offer No. 570

## TAPRELL, LOOMIS & COMPANY

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

*The Leading Card Novelty House of America*

# EASTMAN PORTRAIT FILM

It is not the exception, but the rule that the photographer who gives Eastman Portrait Film a thorough trial continues to use film in preference to plates.

The results are better.

The careful workman needs no further argument. To him the result is everything.

When he finds that in addition to uniformity, speed, latitude, gradation and fineness of grain there is also a quality in the film negative due to the practical freedom of film from halation—a brilliancy not to be obtained with glass plates—he is convinced.

But he also learns of the physical advantages of films—the ease with which they are etched or retouched on either or both sides—the convenience of filing, their lightness, compactness and the fact that they are unbreakable, and he is more than convinced. He makes better work with greater ease, so he becomes a Portrait Film enthusiast.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

The success of the print  
depends upon the quality  
of the paper.

# ARTURA

is the real success because it  
is based on superiority.

*The paper without a  
disappointment.*



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

*All Dealers'*

