

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

DECEMBER 1921

SEED



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PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Marcia Stein
New York, N. Y.*



STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN

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No. 10

ORGANIC CHEMICALS AND PHOTOGRAPHY

The latest price list to be issued by the Eastman Kodak Company is not concerned with photographic materials or apparatus. Its title is "Eastman Organic Chemicals." It is a closely printed booklet containing the names of nearly 1,200 chemicals, and the names are not at all those of simple or familiar chemicals. Few photographers are acquainted with dimethyl-p-phenylenediamine hydrochloride. Not many of us have on our shelves a bottle of ammonium nitrosophenylhydroxylamine. A photographer into whose hands this booklet came might reasonably wonder why the Eastman Kodak Company was making these substances, and the explanation is an interesting piece of history.

Organic chemistry is that branch of chemistry which is concerned with the production of complex compounds, among which are dyes, medicinals, and photographic de-

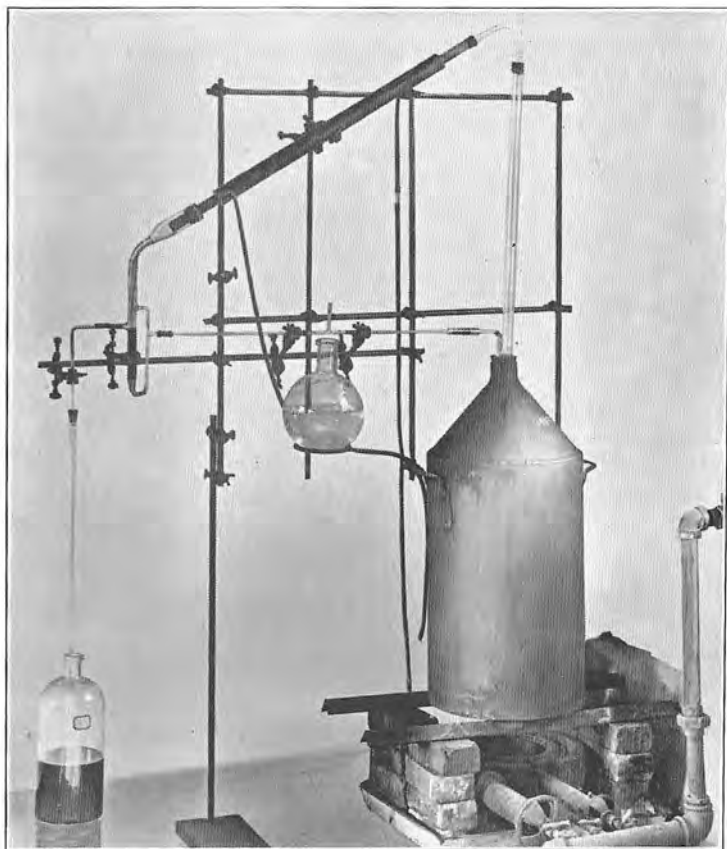
veloping agents, derived from alcohol or from coal tar. The university and research laboratories in which organic chemistry is studied require a supply of chemicals so that they can study the actions which these chemicals have upon each other. Before the war, American research chemists depended upon a foreign source of supply and when the war came the supply was cut off. Whenever a laboratory wished to do some special piece of work, it was necessary, before it could be started, to prepare in the laboratory itself all the chemicals that were required, and this naturally consumed a great deal of time and delayed the work to be undertaken.

Now, while most of the chemicals in this list are unfamiliar to photographers, that is not true of all of them, paramidophenol hydrochloride, for instance, is the well known developing agent Kodolon.

EASTMAN CHEMICALS—Continued

1157 *	p-Toluamide.....	100 g.	12.00
325 *	Toluene (Thiophene Free).....	1 kg.	5.00
P325	Toluene (Pract).....	5 kg.	2.25
P523	p-Toluenesulfochloride (Pract).....	1 kg.	2.60
594 *	o-Toluenesulfonamide.....	1 kg.	17.00
423	p-Toluenesulfonamide.....	1 kg.	4.00
T984	p-Toluenesulfonic Acid (Techn).....	1 kg.	2.00
251 *	p-Toluenesulfonylaniline.....	100 g.	2.50
252 *	p-Toluenesulfonyl Methylaniline.....	100 g.	4.00
828 *	p-Toluenesulfonyl-p-toluidine.....	100 g.	3.00
253 *	o-Toluidine.....	1 kg.	12.00
T253	o-Toluidine (Techn).....	5 kg.	6.50
862 *	m-Toluidine.....	100 g.	25.00
254 *	p-Toluidine.....	1 kg.	12.00
P254	p-Toluidine (Pract).....	1 kg.	6.50
	Toluidinesulfonic see Aminotoluenesulfonic Acid		
1144 *	p-Tolunitrile.....	100 g.	12.00
T458	m-Tolylenediamine (Techn).....	1 kg.	6.00
326 *	m-Tolylenediamine Hydrochloride.....	100 g.	2.00
504 *	p-Tolyhydrazine Hydrochloride.....	100 g.	4.00
158 *	p-Tolyl Methyl Ketone see Methyl p-Tolyl Ketone		
256 *	Triacetin.....	1 kg.	12.00
1082 *	Triacetonamine Hydrate.....	100 g.	8.00
1015 *	Tribenzylamine.....	100 g.	10.00
547	Tribromohydrin.....	1 kg.	25.00
P257 *	2,4,6-Tribromophenol (Pract).....	1 kg.	12.00
T257	Tribromophenol (Techn).....	1 kg.	4.25
931 *	Tri-n-butyl Carbinol.....	10 g.	10.00
726 *	Tributyryn.....	100 g.	6.00
259	Trichloroacetic Acid.....	1 kg.	13.00
260	Trichloro-tert-butyl Alcohol.....	1 kg.	30.00
T851	Trichloroethane (Techn).....	1 kg.	5.00
616 *	Triethylamine.....	100 g.	15.00
617 *	Triethylamine Hydrobromide.....	100 g.	10.00
928 *	Triethyl Carbinol.....	100 g.	50.00

*Manufactured or purified in E. K. Laboratory



THE PREPARATION OF CAPRYL ALCOHOL FROM CASTOR OIL SOAP

Monomethyl paramidophenol sulphate is Elon.

Because we were manufacturing developing agents at Kodak Park, we were naturally provided with a first-class staff of organic chemists.

When the shortage of these synthetic organic chemicals became felt so severely in the country, the American Chemical Society asked that some manufacturer should take up their preparation. After giving the

matter careful consideration the Eastman Kodak Company decided to make them in their research laboratory. It was not an easy thing to do; most of the chemicals are difficult to make, and often a single chemical involves a great number of separate steps in its preparation; m-toluidine, for example, is not available at all on the market but is an important chemical for research work. To make it, we start with p-toluidine; from this is made acetyl-p-toluidine; with nitric acid this gives m-nitro-p-acetyl-toluidine; then we get rid of the "acetyl" again, and get m-nitro-p-toluidine; and from this make m-nitro-toulene, which can be reduced to m-toluidine.

Is it any wonder that p-toluidine sells for \$5.50 a pound and m-toluidine for \$160?

As the work progressed, however, we gained experience, and this new price list is a proof of our success in making it possible for

American laboratories to obtain all the materials they require in this country.

The Society of Chemical Industry at its recent international meeting in Montreal passed a vote of thanks to the Eastman Kodak Company for the zeal with which its research laboratory has worked to make synthetic organic chemicals available in the western hemisphere, and we are proud to feel that we have earned that thanks by our success in making this country independent as regards a supply of materials which are of basic importance for the furtherance of scientific research. At the same time, we have benefited in that we are assured of having the best possible chemical knowledge at our disposal for our photographic work, and we can thus feel certain that we have available for the manufacture of our sensitized products and our developing agents the best possible scientific information.

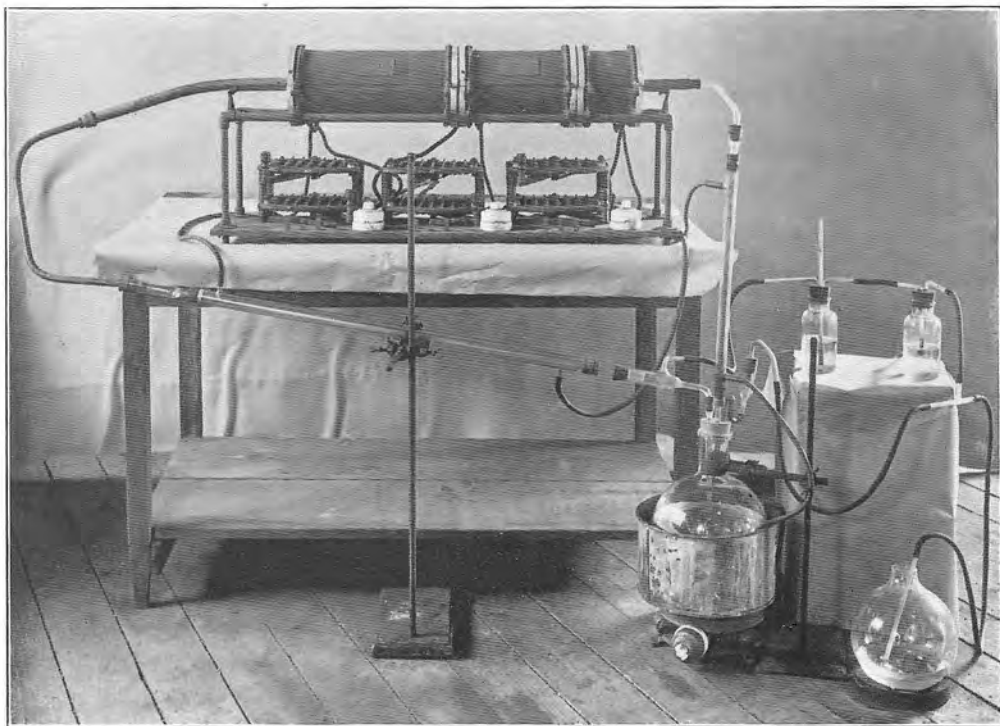


Its long scale insures correct reproduction—its latitude compensates for error in exposure while its non-halation quality preserves the highlight detail.

For better results use

EASTMAN PORTRAIT FILM

Par Speed—Super Speed



THE USE OF AN ELECTRIC FURNACE IN THE PREPARATION OF DIPHENYL

GETTING REGULAR PHOTOGRAPHIC CUSTOMERS

Getting regular customers is one of the big problems which the average photographer is forced to face. And upon the success with which he solves this problem is dependent, quite often, the large success or the merely average success of his photographic studio.

In the very nature of things many of the photographer's customers are always new people. The purchase of a dozen photographs of the baby, or of the bridal couple, or the girl or boy graduate, is quite frequently the only bit of photographic work which that particular customer has bought during the course of a year or a term of years. Consequently when an average customer comes to a photographer to have some work done it is quite possible that the photographer will not see this particular customer again for a long time.

Nor is the mere fact that a customer has once patronized a certain photographer positive indication that he will come back to him for photographic work when in the market again. This is largely due to loss of contact. The customer does not have portraits made often enough to form the habit of patronizing any one photographer. He even forgets who made his last portrait and asks for advice

which may direct him to a different studio.

How different this situation is from the retail cigar business, for instance. When a man gets into the habit of patronizing a certain cigar store, he continues to do so. And how different it is from many other lines of business where it is quite often the rule that when a concern has once secured the trade of certain people, it is fairly certain that the establishment will continue to hold the trade of these people for a long time to come.

Now the best way for a business man to go about the matter of making a big success out of his business is to know thoroughly just what problems he must face. Consequently when a photographer sits down with himself and frankly tells himself that one of his big problems is that of getting regular patrons for his establishment, instead of being forced to depend quite largely from day to day and week to week and month to month upon new patrons, he is going far toward preparing for success.

But, once the photographer has admitted to himself that he should try to work up some definite trade, just how can he go about doing it?

It is for the purpose of offering suggestions along these lines that this article has been prepared. And it is hoped that from these suggestions some photographers may obtain ideas which they can use with success in their business.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Marcia Stein
New York, N. Y*



Of course the bulk of the average photographer's work comes from individuals—from people who have their pictures taken for the purpose of sending to friends and relatives.

Every photographer has a splendid chance for working up a fairly definite line of regular custom with these patrons.

Suppose, for instance, that a fond mother brings in her baby to have his picture taken upon the occasion of his first birthday or second birthday, or whatever the occasion may be. If the photographer during the course of his talk with this mother learns just what the occasion is for having the picture taken—whether or not it is the baby's birthday, he can very easily make a note of the fact and then place all of the data on a little filing card which he can file for reference a year ahead. Then when the next year rolled around he could send a letter to the baby's parents reading about like this:

"How much has your baby changed during this past year? Does he look the same as he did when you had his picture taken just about a year ago?"

Glance at last year's picture and compare it with the boy as he looks today.

When you are making this comparison remember that there will be a change equally as great in another year.

Remember, too, that pictures of the children never grow up—that another picture, made now, will add another interesting page to the record of your child's growth and development.

Because many of our patrons are keeping these picture records of their children and find them a source of great satisfaction, we are taking the liberty to remind you that such pictures will be a source of great satisfaction to you and to the boy himself when he has grown to manhood. May we keep an appointment open for your boy on this date?

Wouldn't such a plan be inclined to bring business to the studio? If such letters were being sent out in goodly numbers by the photographer from day to day from the records in his office, wouldn't such letters develop a good line of regular trade?

In the same way that the photographer might keep data about the babies he photographs he might also keep data on his other customers which might be utilized in a similar way every year. A great many people would have their pictures taken at some photographic studio if only that particular studio would present the matter to them in an interesting and attractive manner. It must be remembered that where so much of a photographer's business originates voluntarily among his customers without any suggestions or urgings on his part,



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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that a much greater business could undoubtedly be worked up if he did suggest and did urge folks to be photographed — provided only that he did this suggesting and urging in the proper sort of a way.

So much for the portrait end of the photographer's business.

And now for some suggestions to studios in cities where there is no exclusive commercial photographer.

In every city there is always a fairly regular amount of commercial business from month to month. Traction companies and railroads and owners of automobiles are constantly having pictures made of scenes of accidents. An alert photographer ought to be able to make some definite arrangement with the local traction company or railroad officials to take all needed photographs for the concerns on a sliding scale rate based on the total number taken during the course of six months or a year. Good service, practical suggestion and a clear appreciation of the customer's needs will go far toward

creating a lot of this work for almost any photographer.

Again there are newspapers which have no photographers of their own who would be right glad to tie up with some photographer who could promise to give them quick and efficient service when needed and who might be willing to guarantee to the photographer a certain amount of work each month.

There are, too, retail stores and factories which are constantly having photographs made of window displays, additions and improvements and who would be glad to keep on file the name of some photographer who was equipped to give them the service they wanted at the time they wanted it.

It isn't such a tremendously difficult job to secure a regular trade all the time for the photographic studio. And then, when this is done, all the new trade which develops is just that much gain.

Why not try getting a more regular line of customers for *your* studio?

You'll find that it will pay—*big!*



Getting a customer's friendship and good-will is a lot easier than getting them back.



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New York, N. Y.*



AN AMATEUR FINISHING SURVEY

A recent survey made by us, covering the finishing of amateur pictures by professional photographers, has developed some very interesting facts.

One of the questions that we felt should be answered, particularly for the sake of the photographers themselves, was whether or not developing and printing for the amateur helped or hurt their regular portrait business. The survey showed conclusively that if the professional photographer does good developing and printing, it actually helps his business whereas if he does poor developing and printing for the amateur, it hurts his business.

It is obvious that in order to do good work the photographer should have the proper equipment and it has been proved beyond the shadow of a doubt that deep tank developing is not only the proper equipment for amateur finishers, but is also more economical. It is, in fact, used by them exclusively and when the professional photographer goes into such finishing, he should supply himself with such tanks, which may be had in small sizes at a moderate cost.

It is not the object of this article to urge photographers to go into amateur finishing. Neither is it our object to discourage them, but we do wish to place the facts

clearly. Of course in cities where there are large amateur finishers it usually isn't worth while for the professional photographer to bother with this class of work. In smaller towns it sometimes seems to be advisable for him to do so, but its bearing on his other and more important business should always be kept in mind. It is more than probable that he will draw his amateur trade very largely from among his best customers for portrait work and he should therefore be particularly careful not to hurt his reputation with them by a careless handling of their films.



*For the best
print quality use*

ELON

*We use it—
we recommend it—
we make it—
we know it's right.*



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New York, N. Y.*



THE WOMAN WHO MADE THE PICTURES

Marcia Stein, whose work we reproduce in this number of Studio Light, although comparatively a newcomer to the world of photography, has made a rapid and remarkable success.

She is one of the few women photographers who have sought art in photography and who have also arrived professionally. Mrs. Stein is the wife of Modest Stein, a well known artist, and studied photography under the direction of Clarence H. White.

"Self-conscious sitters are the most difficult to photograph," says Mrs. Stein, and it is readily apparent on entering her studio that she has done much to solve this problem. It is a restful place with its tall French windows, soft lights, well chosen rugs, furniture and pictures—truly an artist's studio.

When her studies were finished Mrs. Stein did not have long to wait for recognition. When America entered the war she was appointed official photographer to the French High Commission and photographed every person of distinction connected with that body. She was also official photographer to both of the French Theatres in New York City.

A collection of portraits of French statesmen, artists, composers and actors was sent by her to the Ministère de Beaux Arts in

Paris, for which she received a commendation from the French Government. The exhibit was made permanent and is now a part of the French Archives of the World War.

Subsequently Mrs. Stein was invited to go to Paris in order to complete the collection and while there held two exhibitions, one under the auspices of the Beaux Arts and the other managed by the Figaro.

Mrs. Stein seems to get her results by very simple means. She photographs by daylight only, and a couple of simple backgrounds and a reflector constitute all her equipment. So many people of prominence have sat for her that she has come to be known as "The Photographer of Distinguished People."



The enlargement on

**ARTURA
CARBON
BLACK**

retains the contact quality



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Marcia Stein
New York, N. Y.*



ARETOUCHING CALCULATOR

Mr. Ed. Hathaway of Seattle, a retoucher of twenty-five years' experience, has devised a means of determining what the charge should be for retouching a head of any size once a price per square inch has been determined upon.

He has no thought of standardizing prices but merely offers his suggestion as a means of quickly and accurately estimating charges by measurement rather than by guess as is so often the custom.

His rule or scale is made on a piece of cardboard that can be placed on the negative with no danger of scratching it. The card is divided into inches and it is assumed that the surface to be retouched is approximately square. If the head measures one inch from the line of the hair to the point of the chin a charge is made for one square inch. If the head measures two inches the charge is for four square inches. If the head measures three inches the charge is for nine square inches.

Instead of inches and fractions of inches, however, the scale is marked off in inches and each inch is subdivided to suit the price to be charged. For example, the first inch is divided into seven equal parts and these divisions are marked 5, 10, 15, 20, 25, 30 and 35,—35 cents being his charge for a one-inch head.

Heads from one to two inches

are retouched at the rate of 20 cents per square inch, so the second inch on the scale is divided into 9 equal parts and marked 40, 45, 50, 55, 60, 65, 70, 75 and 80,—80 cents being the charge for a two inch head containing approximately 4 square inches.

The third inch has seven divisions marked 90, 1.00, 1.10, 1.20, 1.30, 1.40, 1.50, which is a charge of 16 $\frac{2}{3}$ cents per square inch. The fourth inch is marked from 1.60 to 2.30 in 8 divisions and the fifth inch from 2.40 to 3.20 in 9 divisions.

It is readily seen that when a scale of this kind is drawn and the prices to be charged are determined upon they can be fitted to the scale, a portrait head measured and the mark where the scale touches the point of the chin will indicate at once what the charge for retouching that particular head should be.

Mr. Hathaway suggests that the scale which he has carefully worked out could be used as a basis for lower or higher rates as it is a simple matter to use his figures and deduct ten or twenty per cent or add ten or twenty per cent.

He also suggests that something be added to the standard price for low necks which we believe is the usual custom.

It is a fairly simple matter to make one of these scales by following the instructions we have given, making the prices conform with



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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the prices you are asking for your work, if you are a retoucher, or the prices you are paying for your work if you are a photographer and wish to check up your bills for retouching.



RESERVE POWER

A great many people buy high powered motor cars not because they expect to use them for racing and not because they live in a country that is especially hilly, but because they want reserve power for the emergency when it presents itself. This thought came to the writer's mind while looking over a series of excellent negatives of a child made in a home.

The mother wanted these home portraits of the child and the photographer had failed with ordinary material. When *Super Speed* Portrait Film was announced the photographer thought this would be his opportunity to test out the new material. So he loaded his holders with *Super Speed* Film and, under what he considered the same or slightly less favorable conditions, produced a number of perfectly satisfactory negatives.

If his subject had been a grown person he would have had no trouble in securing a satisfactory result on *Par Speed* Film. He could have given enough exposure. But it was necessary to make

short exposures. The child could not or would not be still.

Of course there are limits even to *Super Speed* Film. One can not expect to get a good result on *Super Speed* Film when it would not be possible to get an image on the regular portrait material of high speed. But when you know that the best you can expect is bad under-exposure, *Super Speed* Film will give you a good result.

We believe it is the fastest portrait emulsion that has ever been produced for practical work. And in addition to its speed it has the quality that can be counted upon to produce a portrait negative of ideal quality.

Lay in a supply of *Super Speed* Portrait Film for your rush season and be ready to meet any emergency.



Don't overlook the sale of large prints. Investigate the Eastman Projection Printers—decide on the size you can use to best advantage and install it in your workrooms. You can easily make it pay for itself and make you a good profit.

See it in operation at your Stock House.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Marcia Stein
New York, N. Y.*



A SUGGESTION FOR BETWEEN SEASONS

Several months ago I met Smith, a friend of mine, and found him almost loafing. For some unaccountable reason, he told me, his business had temporarily dropped almost to zero.

He had not done anything about it—was just loafing, waiting for something to turn up. But nothing turned.

I suggested that if he should find a horse shoe and toss it over his left shoulder he might change his luck, but he didn't think much of it. He thought it might be easier to find a spare tire than a horse shoe. Claimed it was a one horse town and this one horse hadn't done enough work in the last year to wear out his shoes.

So I suggested advertising and home portraiture. Wasn't it possible that some one of his customers had at some time expressed a desire for home portraits?

It was possible. He admitted having been asked to make some home portraits. He was busy at the time, but his customer had suggested that he do the work when he had more leisure. And he had forgotten, or was afraid of the job and thought he might slide out of it.

I haven't much sympathy for a man who has work to do and won't do it. But I soon found that he was really afraid. He knew his customer quite well but was afraid he might fail. And because he *was* a

good studio photographer he hesitated to risk his reputation.

We talked the matter over for quite a while and I convinced him that he was quite competent to make these home sittings and make them so well that he would get more of such work to do.

So he telephoned his customer and made an appointment for next day. Later on I learned what came of that first try at home portraiture.

Smith made twenty-three exposures and every Film produced a good negative. Of course there were two or three that were not proofed because other similar negatives were more pleasing. But each of the three sittings was a big success.

The appointment was for a portrait of Grandma. But it was an easy matter to follow this with a little group showing the three generations—then some portraits of mother and finally a portrait of daughter in her new party dress and a little picture of mother and daughter together as a surprise for "Dad."

What happened? Proofs were shown next day, an order secured and the work finished as quickly as possible. And as luck would have it, the pictures were delivered the day the club met at Mrs. C's. and you can imagine what happened. There was a lot of favorable comment and Smith made two appointments next day for home portrait sittings.



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He says he has been busy ever since and every sitting he has made has been a profitable one. Besides, he is very proud of his new accomplishment and tells me he has learned a lot of things that will help him to improve his studio work.

Smith tells me he doesn't remember of ever finding a horse shoe and that he isn't thinking about even looking for one. He is too busy to sit around waiting for the good luck it might bring him.



PANCHROMATIC FILM RESULTS

Eastman Commercial Panchromatic Film had hardly time to reach the photographer through ordinary channels of distribution before we began to receive many favorable comments as well as examples of the results produced, and we expect to show some of these comparative results later on.

Panchromatic Film will do everything that a panchromatic plate will do, and in addition to its advantages of color-sensitiveness it has all of the qualities of other Eastman Professional Films.

For all ordinary color correction the light yellow K Filters are sufficient to give excellent results with Panchromatic Film and the necessary increase in exposure with these Filters is very small. For the Wratten K1 Filter the ap-

proximate factor is $1\frac{1}{2}$. If you would give an exposure of two seconds without the Filter the exposure with the Filter would be three seconds. For the K2 Filter the approximate factor is 3 and for the K3 Filter $4\frac{1}{2}$.

We say these are approximate factors because all photographic emulsions vary slightly. And as Panchromatic Films or Plates are developed in the dark by the time and temperature method we test each emulsion and give, not only the correct filter factors but the correct time and temperature for development on a small card of instructions packed in each box of Films.

Filters must be used even with panchromatic materials because it is not possible to make an emulsion that is not more sensitive to blue than to other colors of light. So filters are used to absorb or cut out some of this excess of blue light.

When an artificial light such as is produced by Mazda lamps is used, however, there is less need for filters as the light itself is deficient in blue. Bearing this in mind it will often be found that a color rendering that is quite satisfactory can be produced with artificial light of a yellow color by using Panchromatic Film without a filter.

Whether it is with or without a filter Panchromatic Film will give you the best possible reproduction of the subject that contains color.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Marcia Stein
New York, N. Y.*



The only gift that you can
make that only you
can make—your
photograph.

*It's the eleventh hour, but
it's never too late—phone
for an appointment
at once.*



The photographer in your town
THE SMITH STUDIO

Line cut No. 293. 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.

The organic chemist calls it
monomethyl paramidophenol sulphate
—its simpler name is

ELON

We recommend it for the development
of photographic papers because

We make it—we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

A paper for better portrait prints

All of the delicate gradation—all of the richness of tone—all of the roundness and depth of the ideal portrait enlargement are secured in the print on

EASTMAN PORTRAIT BROMIDE

Rich black tones by straight development—beautiful carbon-brown, sepia tones by re-development. Supplied in two colors of stock and two surfaces.

D White Rough Matte E Buff Rough Matte
D White Rough Lustre E Buff Rough Lustre

At prices the same as for D. W. Artura Iris

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Focusing is automatic—there is no possibility of error because the human factor is eliminated. An automatic cam is so perfectly coordinated with the movements of the camera that the slightest change in the size of image makes corresponding change in its focus.



The No. 2, 8x10 Eastman Projection Printer

Produces enlargements from 8 x 10 and all smaller sizes of negatives as simply, accurately and with as great speed as a contact printer. Deliveries are now being made—order your printer today.

The No. 2 Eastman Projection Printer complete, including stand, camera, Eastman 8 x 10 Projection Anastigmat Lens *f. 4.5*, set of two Diffusion Disks, Paper Holder and 400 Watt Mazda Lamp, \$775.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Descriptive booklet on request

The scale we made for you



The Eastman Studio Scale

(Avoirdupois)

Designed for convenience—built for accuracy. Bearings are of hardened steel, weights are accurately turned and tested, a beam with a sliding weight dispenses with small loose weights, so easily lost or misplaced—a sturdy, practical scale built for a lifetime of service.

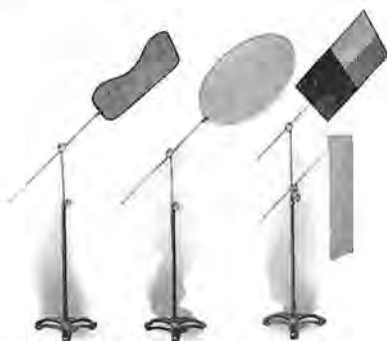
Eastman Studio Scale \$4.50

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

Century Head Screens



Century Head Screens won't wobble or topple. The solid, wide base prevents that; and the ease and dispatch with which they may be adjusted to the desired height or position—and locked there—constitute a practical convenience.

*Prices: Century Head Screens Models A or B \$11.00
Century Universal Head and Side Screen 15.50*

Century Baby Holder

This holder is adjusted easily, quickly and quietly to firmly hold the child in the position desired. Handsomely finished in weathered oak, with metal parts oxidized.

*Price: Century Baby Holder \$6.75
See them at your Stock House.*



EASTMAN KODAK COMPANY

Folmer & Schwing Department. ROCHESTER, N. Y.

For the Coming School Work



THE EUCLID

(Triotone Stock)

For 2x3-3x4½ outside size. Price \$4.75 per 100

For 3x4-4x5¾ outside size. Price \$6.50 per 100

For 3¼x4¾-4½x6¾ outside size. Price \$7.00 per 100

Colors—Trio Grey and Trio Brown

THE EUCLID adds that final touch of perfection to make your small pictures look more than just small pictures—real miniature portraits. Especially desirable to feature for school work.

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