

# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



NOV.



1911

A MAGAZINE OF INFORMATION FOR THE PROFESSION  
PUBLISHED BY THE  
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



Twenty-two years of  
pleased customers is  
the record of

# ARISTO

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American Aristotype Division,  
EASTMAN KODAK CO.,  
JAMESTOWN, N. Y.

*All dealers.*

## 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.





*By Gertrude Kasebier  
New York, N. Y.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 9

## ART AND BREAD AND BUTTER PHOTOGRAPHY

"Yes, those pictures are beautiful, but can anyone deliver them?"

Such was the remark that the Associate Editor overheard from a photographer who was standing in front of Mrs. Kasebier's exhibit at the Photographers Association Convention in Rochester two years ago.

The A. E. retorted: "Yes, Mrs. Kasebier can and does deliver them and in sufficient quantities to make a very comfortable—yes, a very handsome income."

A few weeks ago the A. E. approached Mrs. Kasebier and told her that he wanted some of her characteristic work for *STUDIO LIGHT*.

Mrs. K. promptly informed him that he was a "nuisance," and then with that incomprehensibility of temperament which a mere man can never understand

spent three hours in going over prints, discussing their merits or demerits, their suitability for the purpose. The A. E. came away happy with an assortment of prints under his arm which were typical of the work of this famous woman photographer.

There are some of our best photographers whose work may be said to have so strong an individuality as to be almost always immediately recognizable as the work of "so and so." Mrs. Kasebier's work certainly has individuality, yet she is so versatile that it would perhaps be impossible to say that she has a recognizable "style." Her forte seems rather to be in surrounding the subject with an atmosphere that fits his or her character. As an illustration of this point—although rarely resorting to the worked-in background—she has in the picture of the typical city-bred man (page 22) departed from her usual custom. It is not, however, a mass of foliage that she has put into the background



but a suggestion of the hum of industry of a great city.

Mrs. Kasebier's work, by its daring simplicity, has forced her recognition as an artist. Such work would not appeal to all classes—would be beyond the understanding of some customers—perhaps we should say "of most customers," but that it has found favor with a large clientele is evidenced by the fact that Mrs. Kasebier has made more than an artistic success. It is our object to present in these illustrations in *STUDIO LIGHT*, work that is typical of the best workers—the best photography of the every day sort as well as the best work of those who have broken away from the style to which we are accustomed. We are glad to be able to show in Mrs. Kasebier's work a typical collection of pictures from one who has dared to be different—and has at the same time made this different photography a success as bread and butter photography.

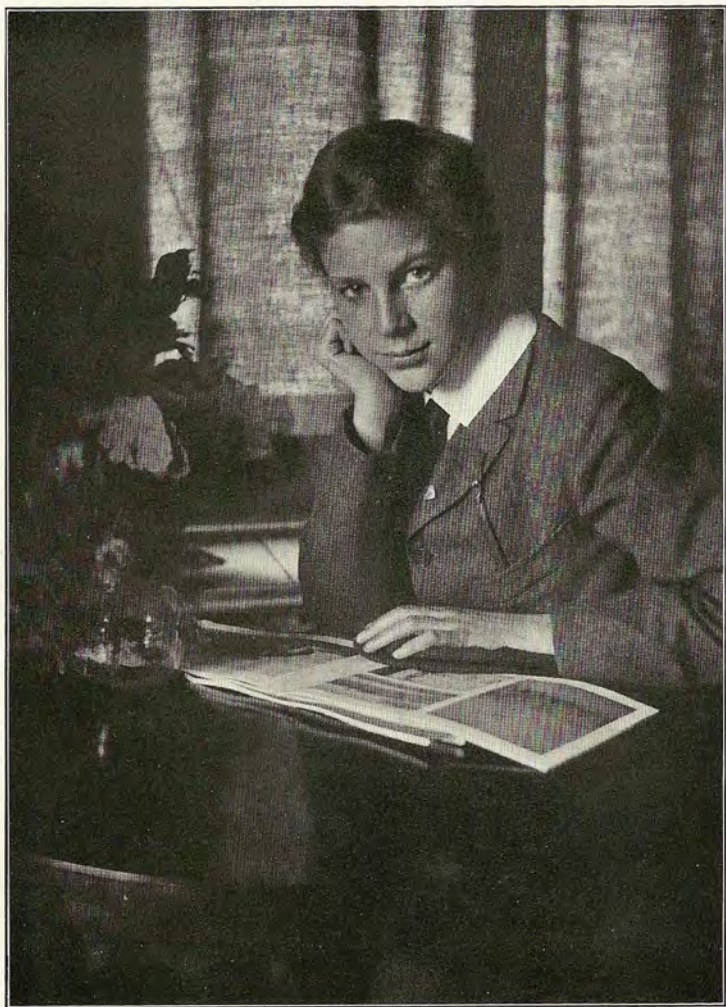
Mrs. Kasebier's work is that of one who delights in her art. She is interested in every negative for the very love of doing things well, and every print has her personal inspection. Her conscientious work naturally calls for the best of materials and the finished prints that go to her customers are on the paper that offers the best medium for the expression of her art—Etching Black Platinum.

## CHARACTER IN LIGHTING

Of all the works of the old masters those which are probably best known and appeal to us most strongly are the wonderful portraits by Rembrandt. There have been painters of other schools who have painted greater pictures of a higher degree of merit probably, but those bold, forceful studies of light and shade and color have made their indelible impression on our minds. We have found much to learn from this old master in the matter of lighting that may be applied to our studio work, but the so-called Rembrandt lightings we so often hear spoken of by photographers are, as a rule, far from the style used by the old master.

Rembrandt's father was a miller and it was in the old mill, so the story goes, that Rembrandt began his career as a portrait painter. Imagine working by the small windows of an old Dutch wind mill and you can get a fair idea of the lightings he saw and reproduced in his first paintings and the effect it must have had on his future work. He painted what he saw by the light of the window in the old Dutch mill and that little old light brought out all the character of the subject in wonderful contrasts of light and shade.

The prominent features were



*By Gertrude Kasebier  
New York, N.Y.*







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No. 2

pointed up with snappy highlights that made possible the greatest range of gradation to the rich, transparent shadows. In many instances the draperies were almost entirely subdued, but even when his imagination clothed his subject in the most costly fabrics and jewels (he was poor and often painted pictures of his wife arrayed in costly gowns and jewels), these were always painted in low tones that would not detract from the main point of interest, the subject's face.

Rembrandt would possibly never have been the painter he was had he worked under the modern skylight. At least it is reasonable to believe he would have developed a much different style for he would have seen things differently. We try to make our subjects look natural, and yet we sometimes photograph them in the most unnatural environment. We see the old grandmother as she sits by her favorite window with her sewing basket beside her and our mind's eye retains the picture and carries it through our entire life. Is it any wonder then that the pictures of grandmother made under the broad skylight of the modern studio do not seem natural to us?

When we think of these things it is not hard to understand why there is the growing demand for home portraits. It is not altogether the desire to have the





No. 3



No. 4

picture made in the environment of the home so much as it is to have pictures of people as they really are and as we see them in their home life. Make a picture of grandmother in the studio, but make it as we are accustomed to see her at home and it will be a characteristic and pleasing picture.

We build a skylight that is large enough for a group of fifty and use the same for single subjects, cutting it down with many screens, some opaque and some of muslin, until we have lost all the snap and brilliancy of the direct light. Then we blame the plates for being too slow or lacking in contrast or wonder how the other fellow manages to make his negatives with a little two by four light and get good results.

(Our illustrations Nos. 1 and 2 show the subject under the open skylight and the result obtained by such a broad, diffused light. Illustrations Nos. 3 and 4 show the subject under a 3 by 6 ft. light and the result obtained, no screens being used between the subject and the light in either instance, the exposures being identical.)

I remember walking down the main street of a small town ten or eleven years ago and having my attention attracted by a photographer's sign over the door of a car or small portable house. I hardly thought it worth while to look at the display case, but the

first glance forced me to stop and examine closely what proved to be wonderful pictures resembling very much the effects of some of the old masters in lighting and tone values, and I wondered how it could be possible.

On making the acquaintance of the photographer I found him working by a little side and top light, the two combined measuring not over 4 x 7 feet, and the secret of his success lay in his ability to make pictures as he saw them by that light. He was about ten years ahead of his time, for to-day most of us are building little skylights around our subjects by the use of numerous screens and allowing a small volume of light to fall on the subject.

We might have accomplished the same result ten years ago had we been forced to work under a small light and we can do the same thing to-day by cutting down the light with opaque curtains and working under it instead of in the cell of screens.

The fact of the matter is, there is much that is of advantage in the small light for portrait work. The exposure does not need to be more for the 4 x 6 ft. light than with larger lights, it being simply a matter of placing the subject nearer to the small light. The highlights will be better pointed up and there will be a greater range of gradation and more roundness, provided direct

light is used and only a small reflector to light up the shadow.

There was a time when photography was merely a matter of making a map of one's features and the process was thought to be so wonderful that nothing more was expected. Then more attention was devoted to lighting, as plates of reasonable speed were manufactured and placed on the market. Now, that great progress has been made both in the manufacture of fast lenses and plates, and the public has ceased to wonder at photography, it is only natural that this public is demanding more of photography than ever before.

It is no longer satisfied with a map of the features in monotone but is demanding half tones in gradation, flesh tints that differ in tone from draperies, in short, probably without knowing just what they want, certain classes of customers are demanding more natural lifelike pictures—less artificiality we might call it—and there are many photographers who are working to satisfy this demand.

There has probably been less lead used in retouching in the last few years than ever before because men of the business world are demanding pictures with more character and less flattery. The same is true of pictures of children and there is reason to believe that women may eventually want pictures that look like them.





*By Gertrude Kasebier  
New York, N.Y.*



Go home and look at your family in the natural home environment, and while you may not see the lightings you are getting under your studio skylight, you *will* see many that are probably much more natural and characteristic, and if you should also carry a camera home some day and leave your ideas of portrait lightings at the studio, you might make some negatives of the family that would give you some better ideas of what can be done with a small volume of genuine direct light.

Rembrandt painted what he saw and we can do the same in photography, but we must see our subjects as others see them and not in a strange light of our own creation.



## ARTURA METHOD TONING

The Artura-Method Sepia Process is the one process that is enabling photographers to introduce individuality into their work on developing paper.

No other process for producing Sepias on developing paper enables the operator to produce, at will, any tone from a beautiful warm black to a rich sepia closely resembling a Platinum Sepia in color.

With this method the toning action is uniform over the entire print and the toning action can

be stopped at any desired point. With other methods for producing Sepias on developing paper the half-tones of the print are acted on first and the print must be left in the bath until the entire silver image is sulphurized or the print is worthless.

We are in receipt of many favorable letters from photographers who claim that the Artura-Method of producing Sepias is the best thing that has ever been introduced.

Below we are giving a few notes on the process that were not published with the formula in the September issue of *STUDIO LIGHT*.

### NOTES

It is necessary to have the water at boiling point when the hypo and alum are being mixed. The other ingredients must be added at lower temperature.

The toning bath should be about neutral. This can be determined by testing with litmus paper.

Do not begin toning at a lower temperature than 120 degrees.

In toning the prints the bath should be kept at a temperature ranging from 120 to 125 degrees.

If the bath is too cold the gold tone will predominate; if too hot, the sulphur tone will predominate.

To determine when the prints have been toned, examine by transmitted light, and when all black has been removed from the



deepest shadows it is safe to assume that the final color has been obtained.

Give prints several changes of water to remove any sediment.

RETURN prints for five minutes in regular fixing bath.

WASH in the regular way.

The entire lot of prints should be placed in the bath at one time, keeping them well separated during the process of toning.

In toning a small number of prints, mix a small quantity of bath, preserving the same proportions as in formula.



## A NEW ARTURA PRINTER

The distinct advantages of the Artura Printer are in a large measure due to the fact that it has been designed by practical developing-out paper printers who know the essential points of a machine for this work, and is manufactured by skilled mechan-

ics who are thoroughly familiar with the needs of the profession.

The new model Artura Printer has all the advantages of the former model with added conveniences and improved construction and appearance. The special

pattern of Copper Case Arc Lamp is wound to our specifications in order to give the finest quality of printing light. It uses small carbons, giving a much more steady light than the ordinary arc lamp and uses a minimum of current.

The top of the machine is fitted with a hinged frame containing a sheet of plate glass  $12\frac{3}{4} \times 14\frac{3}{4}$  inches on which the negative to be printed from rests. This frame may be raised to adjust a vignette or pieces of tissue used to hold back any portion of the negative in printing. A ground glass which slides in a groove directly underneath diffuses the light and is a support for the vignette or sheets of tissue.

The hinged back is similar in appearance to that of a printing frame but is so controlled that the back half comes in contact with the negative first. This allows the printer to place the paper on the negative and hold it in position with the hand until the back is in contact with the



Artura Printer with Print in Contact

paper. The hand may then be removed and the entire back brought in contact by pressing down on the handle until it automatically locks. The back is padded with fine soft felt and is adjusted automatically for various thicknesses of negatives and paper.

The exposing shutter is opened and closed by moving the small metal handle on right side of the machine, the shutter of orange



Artura Printer—Back Partly Lowered





By Gertrude Kasebier

New York, N. Y.

material being in the back of the cabinet directly in front of the light box. This gives plenty of good orange light when the shutter is closed, allowing the paper to be placed where desired before exposing.

The cabinet has a 14 x 17 drop leaf at either side to hold the paper and exposed prints and occupies only 24 x 37 inches of floor space. It is constructed of oak and is handsomely finished in Flemish oak stain, waxed.

This printing machine combines simplicity with rapid, easy

manipulation and, once used, will be found indispensable.

#### THE PRICE

Artura Printer, 11 x 14, complete with Special Arc Lamp . . .	\$58.50
Artura Printer, 20 x 24, complete with Special Arc Lamp . . .	75.00



*The Success of Artura  
is explained in one  
word:*

**QUALITY**

## ERRATA

### THE NEW ARTURA PRINTER (Page 13)

Artura Printer 11x14 complete with special arc lamp	\$ 75.00
Artura Printer 11x14 complete without special arc lamp	55.00
Artura Printer 20x24 complete with special arc lamp	100.00
Artura Printer 20x24 complete without special arc lamp	80.00

# SOME THOUGHTS

BY THE OFFICE BOY

Me an' the Boss wuz arguin' the other day about that raze of pay for me, an' I asts him didn' he think I ot to have it, as he says many a boss thinks a feller's pay ot to be razed when he dasent too give it to him for feer of spoilin' him.

The Boss says a 6 $\frac{7}{8}$  salery for a 7 $\frac{1}{4}$  job saves many an employee frum brane fag.

I asts the Boss wot wood he do if I quit, an' he says he guessed he'd have to cloze up.

I wunder if he wood hav too?

Me and Jimmy the printer have been inventin' a 'lectric flash lite; we fastened it too a lite soket in the printin' room an' I touched the button, an' blue out every lite in the buildin'—Jimmy says I maid a short sirkut—annyhow I no I made a long jump to get outen the way befor the Boss come in. Me an' Ben Franklin an' Edison we awl have our troublers inventin'.

The Boss says that heerafter I had better confine my inventin' jenious too inventin' a way of keepin' the front stares clene.

Las' weke me an' the reception room girl's sister went to a show, an' in the show wuz a feller allways doin' nobel dedes an' things for other people, so the nex' mornin' I thot I'd do a nobel dede when the Boss started to go away in his macheen.

When he stepped in to tern

on the jooce I thot I'd crank it up for him an' save him gettin' out again. I turned the handel an' it flue bak an' nocked out 2 of my teath.

The Boss says that moast of the heroes that get away with the goods is on the stage.

The Boss says that bein' a hero is awl rite after youre ded, but befor that it's the feller that can look a bill from the stock house in the faice without turnin' pail that gets the glad hand.

When I went to hi skool (sure! our room wuz on the top floor) they wuz a line in the copy book reedin' "money is the root of all evil," an' I asts the Boss wot did that mene, an' he says he never had time to figgur it out as he wuz always two bizzzy tryin' to get some of the sprouts.

Me an' the Boss wuz walkin' down the strete the other day, an' we passes a feller's show case, an' the same pitchers wuz in there as wuz there when I firs' came to work for the Boss, an' there wuz allso ate ded flies.

The Boss says if you are a ded one don' advertize it. He also says that the ded ones say it don' pay to advertize, an' that it don't the way they do it.

The Boss says good advertisin' is tellin' folks in a kommon cents way that you got what they want, an' that if you ain't got what they want don' advertize.

Tomorrow me an' the Boss is



goin' down to the stock house to pik out the fixins' for his new branch studio. Gee! I wisht my whiskers wud gro faster, 'caus then he mite let me run it.



## PLATE TROUBLES

Cold weather brings its quota of plate troubles, one of the most common of which is irregular semi-opaque spots with blended edges. Many of us forget from season to season the cause of these troubles and do not take necessary precautions.

These spots are caused by laying the film side of one plate against the glass side of another in removing plates from holders previous to development. Plates as a rule are kept in a cold dark-room and in removing same from the holders it is natural for the warm fingers to come in contact with the glass side of the cold plate and leave a finger or thumb mark. This is particularly true if the hands are moist or have chemical impurities on them. In placing the film side of a plate against these finger marks, they offset on the sensitive film and cause the irregular spots mentioned above.

The remedy for this trouble is quite obvious. Always place plates film to film in removing from holders.

Care should likewise be used in placing plates in boxes before developing. If plate boxes are

used it is a good idea to have a fresh box every week for this purpose as cardboard boxes are easily worn and may leak light. To readily distinguish the box of exposed plates, stick two strips of gummed white paper on top of the box in the form of the letter X.



## THE LARGEST

We stated in the last number of *STUDIO LIGHT* that the New England Convention was the second largest in point of attendance in the history of the Association.

After the final summing up, with reports all in, we find the convention was the largest in the history of the New England Association.

We are more than glad to make this correction that due credit may be given the officers whose earnest work in behalf of the Association was responsible for the large attendance.

President Garo is also to be complimented for his ability in being able to bring the great number of exhibits from other states to Bridgeport, most of which were due to his wide acquaintance and personal efforts and friendships.



*Certain in strength and action. Eastman Tested Chemicals.*



*By Gertrude Kasebier*  
*New York, N.Y.*







*By Gertrude Kasebier  
New York, N.Y.*





## A N IMPRESSION

Well, I went to the Eastman Professional School and I certainly did cram in a lot of real ideas and incidentally had a good time. It's so nice to get out and meet people in the same business. There were quite a few receptionists there. I was tickled to death when the Boss said I could go. At first he wasn't very keen on the idea, said someone had to stay with the studio. I fixed that up all right by bringing my sister in and telling her how to talk to customers and explain that Mr. Roe was at the School learning new ideas and that he would make better portraits when he came back. That settled the argument over my going.

The School was held in a hall and it looked like an art gallery. All around were large screens of dark green burlap and on them some of the best photographs I have ever seen. They were on different papers, Artura, Angelo, Aristo and Etching Sepia. That's a new paper this year and it is splendid. I told Mr. Roe that if we only had some samples I knew lots of the best people in our town would be perfectly willing to pay \$50 a dozen for pictures.

The first day was awfully interesting. Mr. Scott, he is a demonstrator, showed how to make a whole dress out of five yards of satin, and it looked swell too.

Mr. Roe knows how to do it now and that gives me a good card to play when a customer tells me she would have a sitting to-day only "her best evening gown is at the cleaner's." That excuse won't go at the Richard Roe studio any more. Mr. Scott told a lot about lighting and Mr. Roe said Rembrandt effects will be easy for him now. That will help my end of the business, too, for lots of our customers ask me to show samples of Rembrandt lightings. Mr. Scott has a mighty slick little head screen. It was made of black netting and had four parts, each one of a different thickness. The Century Company makes them and Mr. Roe is going to order one. There were lots of new ideas about posing, too, and it was wonderful what good effects he got with just a few simple tricks.

Mr. Wade and Mr. Hazlett were the paper demonstrators and they showed how easy it is to use Artura and Etching Sepia if you are careful, and Mr. Wade told all about show case advertising. I learned a lot from his talks and now I'll know just what negatives to mark down in my little book to use for our show case. Here are the essentials he gave us for show case trimming: Novelty, cleanliness, merit, harmonious coloring, avoiding over crowding, make frequent changes.

But to me the best part of the



*By Gertrude Kasebier*  
*New York, N. Y.*





School came the last day when Mr. Scott told us about retouching. That's part of my job in our studio. The best rule he gave was that the less lead you use the better the result, only the lead must be in the right place. One of my sins that he pointed out, and he says it's a common one, is making a highlight of the same value the entire length of the nose. He says that few subjects have noses perfect enough to stand such a highlight. He gave us a lot of good advice about not destroying the half-tones that ought to be in the picture. One of the helpful "don'ts" was: "Don't destroy the shadow under the nose." He made a demonstration of working on the back of the negative that was great.

When the School comes your way go by all means for I couldn't begin to tell you in a letter all I learned. THE RECEPTION GIRL.



## PRACTICAL SUGGESTIONS

All of us know about some of them but some of us do not know about all of them.

\* \* \*

I was called upon recently to make an outdoor negative and on setting up the camera at the only point where the desired view could be obtained, I found there would be some very objectionable

wires showing across the upper portion of the picture. To overcome this a long bamboo pole was used to keep the wires in motion and the picture was secured without the wires showing. We would suggest that the operator trying this means of disposing of objectionable wires in the picture, use care not to connect up with dangerous electric wires.

\* \* \*

Almost every photographer cleans his lens several times during the year and very often one will be stubborn and refuse to be unscrewed. There is a little knack about these things and in this case it is simply a matter of pressing in on the lens at the same time it is being turned.

\* \* \*

A lady photographer offers the following suggestion: "To prevent waste of time and temper, glue that elusive stick of India ink on a piece of cardboard, say 4 x 6 inches—you will find it when you want it."

Another suggestion is to make the cardboard in the form of an artist's palette with a hole for the thumb and a piece of lantern slide cover-glass glued to the card to mix the ink on instead of using the thumb nail as many of us do.



*The Eastman Plate Tank  
insures better results.*

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1911



Atlanta, Ga. . . . . Oct. 31, Nov. 1, 2

Roanoke, Va. . . . . Nov. 7, 8, 9

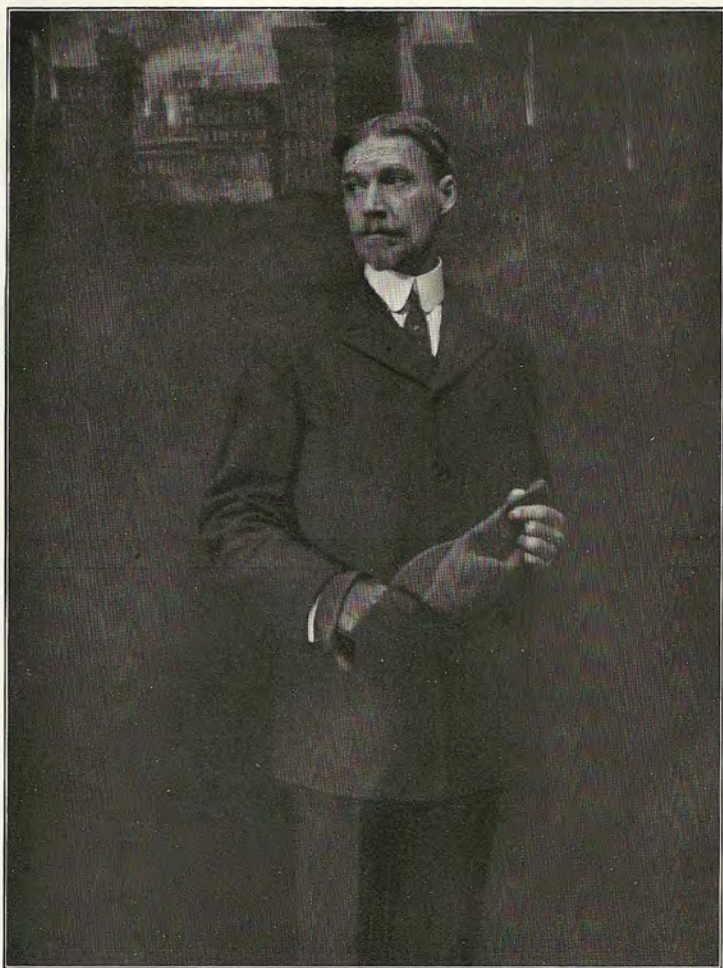
Baltimore, Md. . . . . Nov. 14, 15, 16

## VACATION



*By Gertrude Kasebier*





*By Gertrude Kasebier*  
*New York, N.Y.*



## THE ONLY CON- DITION

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. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



OUR pictures of children are more than photographs. They are studies of child life that will interest you and your friends, and the children—grown up—will also appreciate them.

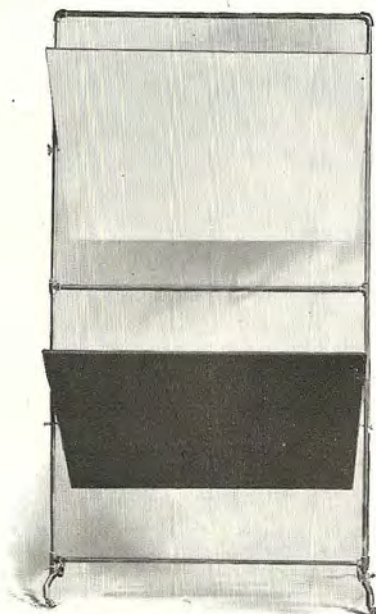
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*Telephone for an appointment.*

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THE  
PYRO STUDIO

## *Eastman Studio Reflector*



A useful and practical accessory for the up-to-date studio. This reflector consists of two swinging screens, each 24 x 26 ins., mounted one above the other in a strong iron frame. Each screen is black on one side and white on the other, and can be swung to any angle and securely locked. The frame is on casters, stands six feet high, and is elegantly finished in Japanned copper.

THE PRICE—Eastman Studio Reflector, \$12.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*



# Eastman Adjustable Lens Hood



An efficient light shield for the lens is a necessity in every well equipped studio.

The Eastman Adjustable Lens Hood is neat in appearance and durable, being covered with a fine quality of leather. It is fitted with a nickeled spring clasp and may be instantly attached to the lens barrel.

## THE PRICE

Eastman Adjustable Lens Hood, No. 0, for lenses from $2\frac{1}{2}$ to $3\frac{1}{2}$ inches in diameter . . . . .	\$1.50
Eastman Adjustable Lens Hood, No. 1, for lenses from $3\frac{1}{2}$ to $4\frac{1}{2}$ inches in diameter . . . . .	2.00
Eastman Adjustable Lens Hood, No. 2, for lenses from $4\frac{1}{2}$ to 6 inches in diameter . . . . .	2.50

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.

*All Dealers.*

Make better work  
at better prices by  
double printing with

## Paragon Border Negatives



Design No. 12

They are easy to use—accurately  
registered and furnished in a great  
variety of designs ready for use.

---

*We supply an illustrated booklet showing all of the  
designs with directions for use and a list of sizes and  
prices. Ask for a copy of the Paragon Border Negative  
Booklet. It is free at your dealer's or from us by mail.*

---

Eastman Kodak Company,

ROCHESTER, N. Y.

*At your dealer's.*

Select a medium that will lend the final tone of quality and distinction to your highest grade pictures:

EASTMAN  
**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**  
PLATINUM

Each has an individuality—the quality and tone of an old etching.

---

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*



# 98.2% Pure

When you buy one pound of  
Eastman Tested Carbonate of  
Soda you receive  $15\frac{71}{100}$  ounces  
pure Carbonate of Soda.

## Analysis of Eastman Carbonate of Soda

Sulphates,	-	-	-	-	-	None
Heavy Metals,	-	-	-	-	-	None
Chlorides,	-	-	-	-	-	Slight Trace
Iron,	-	-	-	-	-	Slight Trace
$\text{Na}_2 \text{CO}_3$ (carbonate),	-	-	-	-	-	98.2%
$\text{Na H C O}_3$ (bi-carbonate),	-	-	-	-	-	None
Moisture,	-	-	-	-	-	0.85%

LOOK FOR

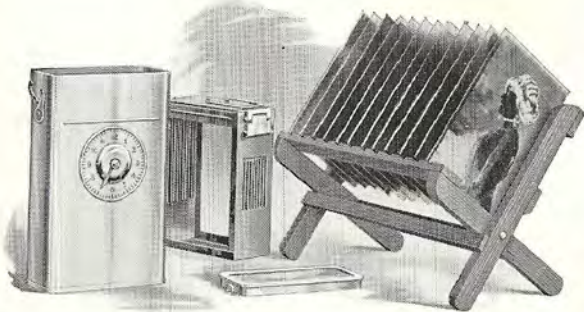


THIS SEAL

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*



Invaluable during the busy Holiday season when promptness is a necessary requisite.

## The Eastman Plate Tank

not only saves time—it insures better results.

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*Your  
assurance  
of uniform  
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Chemicals bearing this  
seal are dependable—  
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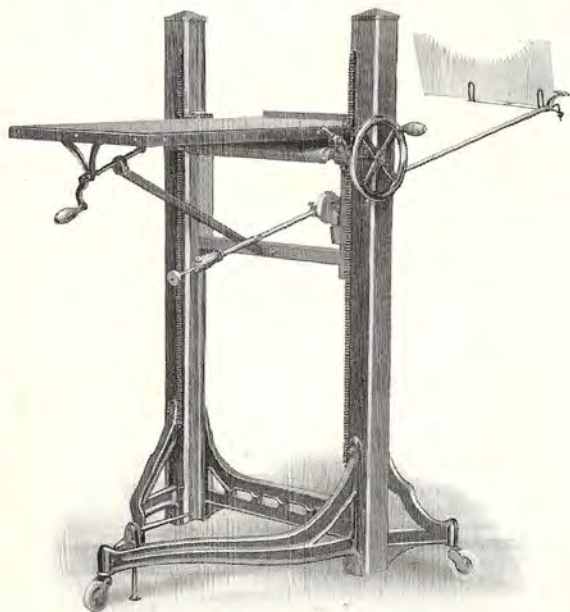
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# The Century Vignetter



Showing Vignetter attached to Semi-Centennial Stand.

This Vignetter can be instantly adjusted to any position, all movements being controlled from the back of the camera. It has no cords or strings to wear out, and is attractively finished.

The Century Vignetter can be fitted to any camera stand without the use of tools.

Efficient in operation, simple in construction and made to stand continued usage, the Century Vignetter is the best.

Price . . . . . \$8.00

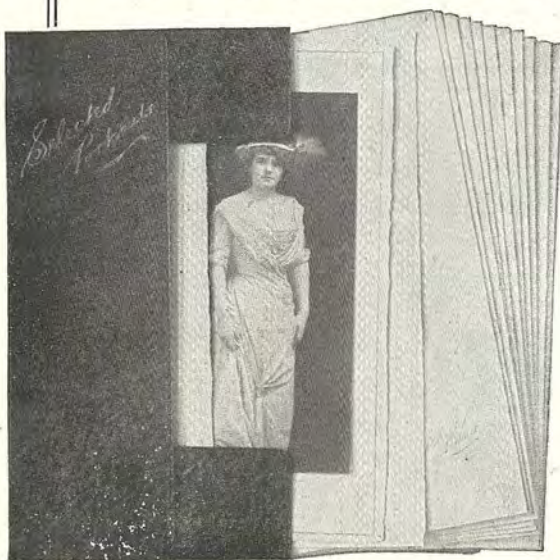
**CENTURY CAMERA DIVISION,**

**EASTMAN KODAK CO.**

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CORRECT STYLE FOR CHRISTMAS AND  
HOLIDAY PORTRAITS

## A HOLIDAY TIP



They are not like anything you've seen or used before. They are a dozen deckled inserts in a dozen handsome cases, all enclosed in a silk lined Genuine Leather Album embossed in pure Gold Leaf. They are just the kind that will appeal to your patrons that want *your best*. They bring the price easiest, because they *tell of extra quality in the portrait* as well as mounter.

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FOUR SIZES—THREE SHADES—ALL TONES

DESIGNED AND MANUFACTURED BY

Taprell, Loomis & Company

CHICAGO, U. S. A.

*The Leading Card Novelty House of America.*

See page 14 of our Supplement and insist on the stockman showing you  
Selected Portrait Styles.

Seed



Plates

In the coming months when at best the light is weak in actinic value and the percentage of loss from under-exposure is greatest, every moment under the skylight will count. The Seed Gilt Edge 30 will be appreciated by the busy photographer for its extreme speed and ideal portrait qualities. It will make the days longer and reduce the percentage of loss. It will increase the number of pleased customers. Order a case from your dealer to-day.

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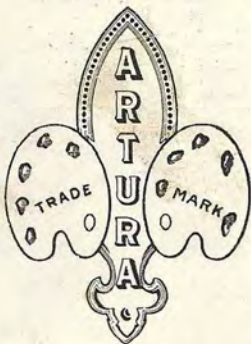
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In sepia—in black and white—the quality that lends distinction and pleases your customer is found in

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The certainty of uniformly good results is the characteristic which pleases you.



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