

# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



JUNE



1912

A MAGAZINE OF INFORMATION FOR THE PROFESSION

PUBLISHED BY THE

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



Pin your faith to the permanency,  
quality and reliability of

# ARISTO

Its success is interwoven with  
that of a host of our best pho-  
tographers to-day.

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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.





OFFICERS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Secretary  
MANLY W. TYREE

Second Vice-President  
WILL H. TOWLES

President  
BEN LARRIMER

First Vice-President  
CHAS. F. TOWNSEND

Treasurer  
L. A. DOZER

# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

JUNE 1912

No. 4

## ABOUT FATHER

"Why is there so little money spent on photographs while such fabulous sums are spent on automobiles, pianos and graphophones every year in this country? You will find the answer in the advertising pages of any national popular magazine."

The above is the concluding paragraph of an article in *Wilson's* for April, wherein an extensive review is made of our plan to help the professional photographic business by magazine advertising.

*Wilson's* has hit the keynote. The photographic portraiture business has not been what it should have been because it has not had proper publicity. But from now on it is going to have.

Fortunately we have been advertisers long enough so that we appreciate the cumulative effect of advertising. We know that immediate effect is not to be expected. It takes time as well as money to make an impression on

the public mind. Knowing these things, we are not looking for the impossible. We have started on a long fight—but already we are beginning to get help. The photographers are advertising—many of them individually, some of them in groups. On page 6 we reproduce an advertisement run in a daily paper by the members of the local section of Pennsylvania photographers in Erie. Whether or not they make an extra sitting as a direct result of that advertisement, they have made a good start. It's educational, will make people think—in time such a campaign will bring the business, because these photographers are not fighting among themselves for what business already exists, but are *advertising to create new business*. They are willing to let somebody else get some benefit from this publicity. Commenting on this very phase of our campaign, *Printers' Ink* had this to say:

"The advertiser of the old school would certainly look at this cam-



paign as a piece of foolishness without parallel. Spending money for big space in the magazines, only to advertise the business of somebody else who may not use Eastman supplies at all!

"But the campaign is well founded, in spite of the old school, and is in line with the newer conception of service as the best road to profit."

Our June advertising will be interesting. It's a talk to and about "Father." Really he, of all the family, is the most careless about having his picture taken. He needs to be taken in hand—followed up by the photographers after we have reminded him of his thoughtlessness. (See page 5.) This advertisement will appear in June *Century*, *Ainslee's*, *Everybody's*, *Harpers'* and in July *Cosmopolitan* for full pages and for a quarter page in the *Saturday Evening Post* of June 1st. The total circulation of these mediums is more than four million copies for the one issue. It will remind many million people about father's carelessness in the matter of that photograph and of the fact that "There is a photographer in your town."

Co-operation on your part ought to help your business.



## THE R. O. C. ENLARGING BACK

The R. O. C. Enlarging Back is a very convenient device for transforming the regular view camera into an enlarging camera. It takes the place of the camera back and is fitted to the camera in the same way, instantly adapting it to the making of enlargements either by artificial or daylight. The back is similar in construction to the back of the Graphic Enlarging Camera, is fitted with ground glasses for diffusing, full set of kits and is made in two sizes to fit the 6½ x 8½ and 8 x 10 Empire State and Premo View Cameras. Adapters to fit R. O. C. and Century View Cameras supplied without extra charge.

### THE PRICE

R. O. C. Enlarging Back . . . \$8.00



Showing Back attached to View Camera.

*If you make enlargements, the information in the advertisement on page 30 may be just the information you have been looking for.*

Father really ought to have his picture taken—he hasn't had a photograph since that funny looking one in the cut-away coat that he was married in. ('Twas a noon wedding, you know.)

Yes, mother says 'twas a good one of him as he looked *then*, but really, for the sake of the family, there should be one of him as he looks *now*.

*There's a photographer in your town.*  
Eastman Kodak Company, Rochester, N. Y.

These old Daguerreotypes of grandfather and grandmother and Aunt Mary and then the quaint pictures of father and mother taken just after the war—money couldn't buy them from you.

Are you forgetful of the fact that future generations would cherish just such pictures of you.

## There Are Photographers In Your Town

The following are section members of the "Professional Photographers' Society of Pennsylvania": D. A. Lowe, Evan D. Evans, G. A. McDannell, L. C. Schauble, Clyde B. McDannell.

**BOYS AND GIRLS THE SKATES ARE HERE**

AN EXAMPLE OF CREATIVE ADVERTISING BY THE GET-TOGETHER  
SORT OF PHOTOGRAPHERS.

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## OFFICERS OF THE WOMEN'S FEDERATION

KATHERINE JAMIESON, President  
126 South Highland Ave., Pittsburgh, Pa.

MAYBELLE D. GOODLANDER, Sec'y-Treasurer  
409 E. Main Street, Muncie, Ind.

LORA B. MCDANIEL, First Vice-President  
Fifth and Capitol Avenues, Springfield, Ill.

**A**TTENTION, WOMEN  
PHOTOGRAPHERS

To those who have not thought about the Woman's Federation of the P. A. of A., we especially send this message, because we

want the correct name and address of every woman photographer in the country.

If you have thought, you are surely going to Philadelphia to the convention in July, and there identify yourself with the Wo-



MISS MABEL COX SURDAM, Binghamton, N. Y.  
Second Vice-President

man's Federation. The special attractions offered are: a live talk by Clarissa Hovey of Boston on Autochromes; an illustrated talk on Home Portraiture by Pearl Grace Loehr of New York, and a demonstration of negative making by Jane Reece of Dayton, Ohio. These are leaders and well qualified to tell you how, as they have covered each step of the way to success.

There will be a luncheon for the members of the Federation exclusively, which will be well

worth while, with a round table discussion, which will be both instructive and establish good fellowship.

Will you help to make the women's special exhibit (to come under the same ruling as the men's) the very best which has ever represented woman's work with the camera?

You owe it to yourself and to your profession, that your work shall be there. Send two prints to reach Philadelphia by July 18, and marked Women's Exhibit.

Be fully convinced that now is the time to act; affiliate with the Woman's Federation, learn all about what it can do for you, and please do your part for us.

KATHERINE JAMIESON.



*The advertisement on page 22 will bring you business if properly used.*

*We furnish the cut to you at cost. Read the conditions.*



FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*





# PHILADELPHIA HOTEL RATES

The following rates have been secured from Philadelphia hotels by the local committee for the National Convention to be held during the week of July 22, 1912. These are the minimum rates, other accommodations may be had at a slight advance.

For convenience, the hotels have been located from the various railroad terminals and the Convention or Horticultural Hall at Broad below Locust. Abbreviations have been used so as to facilitate matters. For example: Continental Hotel is located at 9th and Chestnut Sts., seven blocks east from Convention Hall (7eC) which is at Broad below Locust St., seven blocks east from Broad Street Station (7eB) and four blocks east from the Reading Terminal, Twelfth and Market Streets (4eT).

C means Convention Hall; B means Broad Street Station; T means Reading Terminal; Letters n, s, e, w, mean north, south east or west from Convention Hall. Figures denote the number of blocks from Convention Hall, Broad and Locust.

	SINGLE ROOM		DOUBLE ROOM FOR TWO	
	Without Bath	With Bath	Without Bath	With Bath
HOTEL WALTON (HEADQUARTERS,) Broad and Locust. Opposite Convention Hall; 3sB, 4½swT	\$1.50	\$2.50	\$3.00	\$4.00
ALDINE, 1914 Chestnut Street, 7wC, 5wB, 8wT	2.00	3.00	3.00	4.00
BELLEVUE-STRATFORD, Broad and Walnut Sts., 1nC, 2sB, 4swT	2.50	3.50	3.50	4.50
BINGHAM HOUSE, Eleventh and Market Sts., 6nC, 3eB, 1eT	1.50	2.50	2.50	4.00
BRILL'S HOTEL, 111 S. 10th Street, 5eC, 6eB, 4eT	1.00	2.00	2.00	2.50
COLONNADE HOTEL, 15th and Chestnut Sts., 3nwC, 1sB, 4wT	1.50	2.00	3.00	4.00
CONTINENTAL HOTEL, 9th and Chestnut Sts., 7eC, 7eB, 4eT	1.50	2.50	2.50	4.00
DOONER'S HOTEL, STAG, 10th above Chestnut St., 6eC, 5eB, 2eT	1.00	1.50	1.50	2.50
GREEN'S HOTEL, 8th and Chestnut Sts., 8eC, 8eB, 5eT	1.00	2.00	1.50	3.00
HANOVER HOTEL, 12th and Arch Sts., 6nC, 3eB, 1nT	1.00	1.50	2.00	2.50
HOTEL COLUMBIA, Broad above Arch, 4nC, 1neB, 3wT	1.00		1.50	
HOTEL FORREST, 107 S. Thirteenth St., 3eC, 3seB, 2swT			2.00	2.50
HOTEL IRVING, 915 Walnut St., 5eC, 7eB, 4seT	1.00	2.50	2.00	3.00
HOTEL JAMISON, 1407 Filbert St., 3nC, ½eB, 2½wT	1.00			
American Plan, \$2.50 per day.				
HOTEL RODMAN, 800 North Broad St., 1nC, 8nB, 8nT		1.50		3.00
HOTEL ST. FRANCIS, 1217 Walnut St., 2eC, 4seB, 2sT	1.00	2.00	1.50	2.50



FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*





	SINGLE ROOM		DOUBLE ROOM FOR TWO	
	Without Bath	With Bath	Without Bath	With Bath
HOTEL STENTON, Broad and Spruce Sts., opposite Convention Hall, 3sB, 5sT	\$1.50	\$2.50	\$2.50	\$4.00
HOTEL WINDSOR, 1217 Filbert St., 4nC, 3eB, 1wT	1.00	2.00	2.00	3.00
American Plan, \$2.50 per day, each person.				
KEYSTONE HOTEL, 1524 Market Street, 4nwC, opposite B, 3wT	.75	1.50	1.50	3.00
LORRAINE, Broad and Fairmount Ave., 9nC, 7nB, 7nwT			2.50	3.00
MAJESTIC, Broad and Girard Ave., 12nC, 10nB, 10nwT		3.00	*	
Special rate of \$3.50 per day, room with bath for each person, including meals.				
ST. JAMES, Thirteenth and Walnut St., 2eC, 4seB, 3sT	2.00	3.00	3.00	4.00
WINDERMERE HOTEL, Broad and Locust Sts., 1nC, 3sB, 4½swT	1.50	2.50	2.00	4.00
ZEISSE'S HOTEL, 822 Walnut St., 6eC, 7seB, 5seT	1.00		1.50	

\* 1.50 each, two or more in room.

Write the hotel direct for reservations. Applications for reservations should be made at once to insure your hotel accommodations.



## UNDER THE BIG TENT

BY THE OFFICE BOY

Me an' the Boss wuz 2 the cirkus the other nite.

The Boss said he new the only way to kepe me on the job durin' the day wuz to promis' to taik me at nite.

We went in 2 the side show first an' we saw the tatooed man. He had pitchers an' things awl over him, jus' like the eester eggs Ma used to maik by rappin' a piece of kalico aroun' the egg befoar boilin' it.

I ast the Boss did he think the man got his pitchers on him that way, an' he said, he hoaped so.

The Boss says that there's lots of fellars so eeger to get befoar

the publik that they'd even stan' for tatooin, if it didnt hert so mutch.

They awlso had a 2 headed calf, only he wuz stuffed. I ast the Boss did he think 2 heds wuz mutch advantage, an' he sed "nope," an' that erly in hiz kareer he had seen mornins' when carin' for one hed wuz a big kontrakt.

The Boss says that kepin' 2 eyes an' 2 ears open an' 1 mouth shut is about awl the average person kan tackel successfully.

After the side show we went in 2 the menagerie in the big tent, they wuz awl kinds of animals in there.

The lion he wuz roarin' some-



**THE SATURDAY EVENING POST**  
An Illustrated Weekly  
Founded 1871 by Henry Franklin  
JUNE 1, 1912

**HARPER'S MAGAZINE**  
1912  
ARCTIC TRAVEL

**THE CENTURY ILLUSTRATED MONTHLY MAGAZINE**

**COSMOPOLITAN** July 15 Cents  
A New Series  
13 Cents

**AINSLIE'S**  
THE PARADISE OF THE FUTURE

For the first time, a woman's portrait is shown in a magazine. It is the first time a woman's portrait has been shown in a magazine. It is the first time a woman's portrait has been shown in a magazine.

There is a photograph in your issue. It is a photograph of a woman. It is a photograph of a woman. It is a photograph of a woman.

The total circulation of magazines containing this advertisement is over 4,000,000 copies for the one issue.

REPRODUCED FROM NEGATIVE ON WRATTEN & WAINWRIGHT  
PANCHROMATIC PLATE

thin' awful, an' the show man sed he wuz the King of bestes.

The Boss says that you kant sometimes tel' by the amount of noize that's bein' maid, an' that if it kom to a show down he'd plaise a few kopecks on the tigger who wuzzent sayin' nothin'.

In a nother kage they had a laffin hyeeny, and I asts the Boss wot wuz he laffin aboute, an' he sed he didnen' know, unless he wuz like some foaks who kep laffin so other foaks wooden get on 2 how bad they reley felt.

The Boss says a good laff is uzuually a good asset, but that the hyeeny wuz in wrong.

In one corner wuz 2 giraffs with neks ten fete long; I'm glad I aint got no nek like that az it wood taik mor'n 5 cents worth of sody watter to taist awl the way down.

The Boss says that if he wuz a noos paper photographer he'd get one of them giraffs an' trane him for a tripod.

They wuz so mutch goin' on at the saim time in the big tent that I kant remember mutch of it.

The Boss said it reminded him of some show kases he had sean.

They had a strong woman an' she pulled against a teme of foar horses an' stopped 'em. The Boss says the horses didnen' kno' no better, and that pullin' against anny woman iz sum job.

At the saim time the strong lady wuz doin' her stunts a fel-

ler in pink tites wuz ridin' a bicickle on a wire, an' he don' it jus' as eezy.

The nex' day I tuk my big brother Willum's whele an' tride to ride it on ma's closline—Bill aint got mutch wheel now, but I've got a bump on my bene that taiks 2 hats to cover.

Az we wuz komin oute affter the show, they wuz sellin' there regler 5 cent pink lemmonaid for 1 cent a glass and I drunk 2 of 'em, an' they maid me awfull sik.

The Boss says you can uzuually bee suspicious of a atey per cent. diskount bargain.

On the way hoam I asts the Boss why wuz it that the frekes in the side show didnen' allways kom up to the pitchers of 'em on the oute side, and he sed he gest it wuz bekaus the man that painted the pitchers didnen' see the frekes.

The Boss says them side show pitchers allways reminds him of the photographers who asts the paper manufacturers for sample printz for their show kases, as the work they turn oute inside don't uzuually kom up to the samples at the door.

The Boss says runnin' a studio aint no side show, an' that you gotta remember your studio iz a big tent proposishun, an' awl your performurs haz gotta liv' up to their lithygrafs.





## THE LARRIMER ART SHOP

Call it a shop, a studio, a gallery, or what you will; it is invariably the man that makes the name good, and in this case we have no doubt that the business would come to the man just the same were the Larrimer Art Shop called by any other name.

However, there is no denying the advertising value of a name, and it is a relief to see a photographer get away from the idea that his place of business must of necessity be called a gallery.

Mr. Larrimer has ideas of his own and is also on speaking terms with other people's ideas, and when he meets an idea that seems to have good points and is willing to be friendly with him, he takes it by the hand and gives it a real hearty, welcome shake, and if it doesn't fall all to pieces in that hand shake, it's pretty sure to be a good idea and worth using.

Mr. Larrimer has been in business in Marion, Ind., for twenty-two years, and as will be seen by the illustrations we reproduce in this issue, his customers are receiving the benefit of the experience and progressiveness which have placed him at the head of the National Association.

Mr. Larrimer says he is in business for his health and that both health and business are good, and we have no doubt of it, for

his everlasting ambition and aggressiveness is conducive to good business; good business begets peace of mind and peace of mind in turn is the sign of a good healthy digestion.



## THE PHILADELPHIA CONVENTION

Let's see—how long has it been since some of you have attended a National Convention? Just think it over and see if you don't think you ought to take a week off this year and run down to Philadelphia and Atlantic City. You know the Atlantic City end of the trip is not going to cost you anything. Everyone is to be loaded on a special train or two, with passes to the seashore and return, and when you get there it will be a continuous entertainment. Bathing, dinner, dancing and various other amusements popular along the board walk, and it will all be free. The tickets will be good for a bathing suit, dinner and the various other attractions. Looks like this is going to be the most popular day of the convention, but we hear





FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*





FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*





there are to be other surprises for you.

Philadelphia is not going to take a back seat for any convention city, and if you knew those Philadelphia boys as well as we do, you would dust off your old Panama, let your customers know you are going to be away the week of July 22nd, and go to Philadelphia with the idea of getting the worth of your money. You won't be disappointed.

This is not meant for the men alone—bless you, no; the ladies are a most important factor in conventions these days, and their exhibit will attract as much attention as that of the men. There are some very clever women in this profession of ours, and the Women's Federation has its own special attractions which will be of interest to the women. These are aside from the regular features of the Association program, so if you have never attended a National Convention, ladies, don't get the idea that this is a meeting strictly for the men and that you will feel out of place. It is *your* convention as well and you will meet the best talent of the Women Photographers of the United States and be benefitted by the experience.

At the time of our going to press, President Larrimer advises us that the program is not complete, but from the number of attractions under consideration, it would seem it is not so much

a question of what features to use, as it is to keep the available material within the time limit of the program. There will be several very interesting lectures and print criticisms, a number of five minute talks by the most prominent men in the profession today, also several demonstrations. An exhibition and lecture by the Kinemacolor Company of America is also a possible feature and one which would be of great interest, as these wonderful motion pictures in color are one of the marvels of present day photography.

Everyone will want to visit Philadelphia's historical points of interest and many will be interested in visits to the studios of prominent Philadelphia photographers who will have their latch strings out.

The picture exhibit will be one of the best ever seen at a National Convention and every member of the Association is urged to send two pictures. The Foreign Exhibit is expected to be larger and better than ever before and will be made up of exhibits from practically the four corners of the globe. This exhibit attracted a great deal of attention last year, but only represented a small number of European photographers.

Mr. C. M. Hayes, who has the work in charge, expects exhibits of more than usual interest, and it is safe to say that this will be one of the convention features



which will not only attract attention but will be worth studying.

We almost forgot to say the Convention would be entertained by the local Philadelphia Committee on Friday evening, and it is safe to say the entertainment will be something decidedly worth while. It's a way they have of doing things in Philadelphia.

There are special summer excursion rates from all parts of the country to Atlantic City, so it is advisable to buy a round trip ticket to Atlantic City, with stop-over privileges at Philadelphia. Hotel rates are given on another page.

Take your vacation the week of July 22nd, and steer for Philadelphia.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

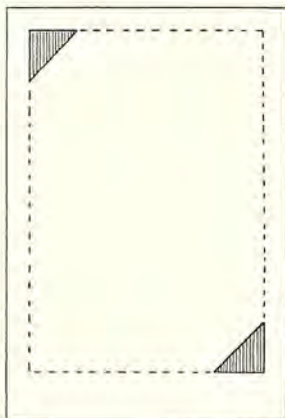
We have received the following suggestion of a means to facilitate the embossing of prints. Most photographers use a cardboard the size of the embossed portion of the print, which is a trifle larger than the mask used in making the print. This card is of a thickness which will give the desired depth to the embossing. The print is laid face down on the card and a blunt edged tool is run along on the

back of the print to press the print over the edge of the card underneath.

The difficulty with this method has been in adjusting the print over the cardboard so the margin will be even between the edge of the print and the embossed line. When the print and card are placed together and held to the light, it is difficult to adjust the card unless the corners of the print have been indicated by pencil lines on the back.

As shown in our illustration, this marking of the print is obviated by cutting triangular openings in two corners of the card, so the corners of the print may be readily located and the card is instantly adjusted for embossing.

It is a simple matter to cut these embossing cards for the various sizes of prints.



A photographer uses the following method in making long exposures in printing. Even though the mind is made up as to exactly how much time is required, a person will sometimes forget at what point the exposure began or is to terminate. To avoid this, a small dial with a movable hand is made and attached to a block of wood and placed on the printer. For example, the time required to print a certain negative is forty seconds. The exposure is started with the second hand, say, at ten, and immediately the printer sets the hand on the dial at fifty and is not bothered with remembering when his exposure is to end. When the second hand reaches the point corresponding with the hand on the dial, he has given the time intended and has not had to keep his mind on the exposure.

This method has been found to be very practical.



About nine out of ten photographers make their own enlargements and most of these use the glass top push pin to fasten the paper to the enlarging easel. Anyone having had any experience in enlarging knows that if you stick these pins in the easel when they are not in use and feel for them in the dark when you have the paper ready to tack

in place, you will almost invariably knock one or more of them off, and you can never guess within six feet of where they light.

We heard of a man the other day, who hit upon the scheme of tying a fine, stout string to each of the four pins and tying the other end to the corners of the easel. When he wanted a pin, he had only to reach to the corner of the board and follow the string to the end and the pin was always there.



To produce bromide enlargements having a very soft porcelain effect, secure a piece of fine wire screen, about 40 to 50 threads of wire to the inch, and cut in a circle that will just fit inside the flange of the lens. Cut a round opening in the center, about one-fourth the diameter of the lens. If it is not convenient to use the wire screen, a piece of fine veiling may be attached to a rim of cardboard that will fit over the barrel of the lens. The enlargement made through this screen will be very soft and pleasing, and coarse retouching will be very much improved. The same device may be used in making negatives, harsh lines, wrinkles and freckles being greatly softened in the resulting negative.







FROM AN ARTURA IRIS PRINT

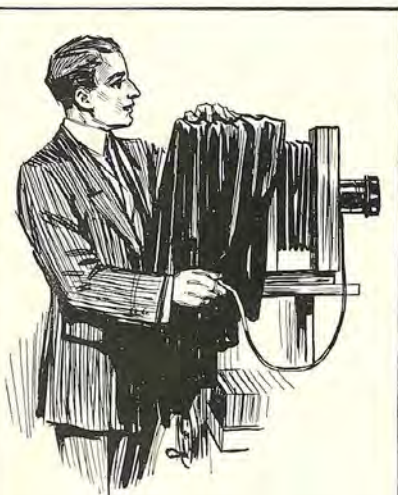
*By the Larrimer Art Shop  
Marion, Ind.*



## 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.



THE business man who will spare a few minutes of his time to the photographer of to-day will please his entire family.

His portrait produced by present day methods of photography will be an agreeable surprise—it's done so quickly and cleverly.

*Make the appointment to-day.*

THE  
PYRO STUDIO



# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912

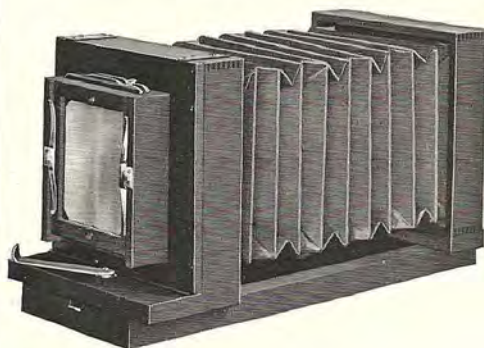


Seattle, Wash. . . . .	June 4, 5, 6
Spokane, Wash. . . . .	June 11, 12, 13
Salt Lake City, Utah . . . . .	June 18, 19, 20
Denver, Colo. . . . .	June 25, 26, 27
Wichita, Kans. . . . .	July 9, 10, 11
Omaha, Neb. . . . .	July 16, 17, 18
Winnipeg, Man. . . . .	July 23, 24, 25
Fargo, N. D. . . . .	July 30, 31, Aug. 1

## VACATION



# THE NEW R. O. C. Post Card Camera



The Price,  
**\$12.00**

A Strong, Durable and Inexpensive Camera  
for Post Card Work.

The R. O. C. is supplied with Reversible Back either  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ ,  $4 \times 5$  or  $5 \times 7$  (size optional) and Double Plate Holder.

Extra Reversible Backs,  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$  or  $4 \times 5$  . . \$2.50

Extra Reversible Back,  $5 \times 7$  . . . . . 3.00

Extra Double Plate Holders,  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$  or  $4 \times 5$  .50

Extra Double Plate Holders,  $5 \times 7$  . . . . . .70

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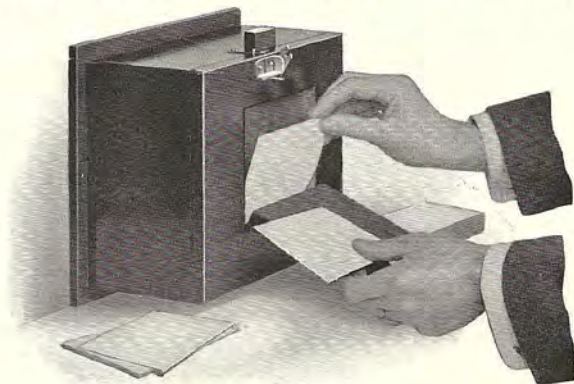
EASTMAN KODAK CO.,

ROCHESTER, N. Y.

*All Dealers.*



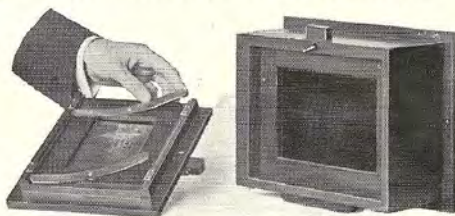
SPEED, SIMPLICITY AND ECONOMY



Printer in Operation

## The R. O. C. Post Card Printer

It does the work of more expensive machines and does it as well. The automatic shutter allows one to make exposures as fast as it is possible to open and close the hinged front. Is used with artificial or daylight. Accommodates prints up to cabinet size.



Showing Front Removed for Changing Negative

R. O. C. Post Card Printer, \$7.50

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Less work at the retouching  
desk when you use

## The Eastman Plate Tank

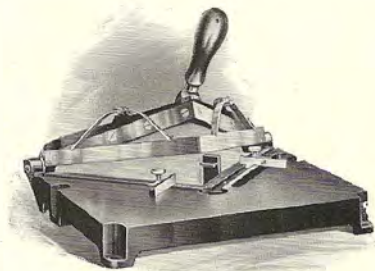
As tank developed negatives are entirely free from the influences of fog, the delicate modeling is all preserved, the shadows are full of detail, the high-lights are not blocky. Tank developing not only means less work for the retoucher—it means better results in the finished prints.

The Eastman Kodak  
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SAVE TIME—BE ACCURATE



## The Eastman Mask Cutter No. 2

Cuts masks, with clean corners and edges, up to 8 x 10 inches.  
Easy to operate.

Eastman Mask Cutter No. 2 . . . \$10.00

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A STUDIO NECESSITY



## Eastman Soda Scale

Weighs your sodas accurately. Capacity, four pounds.  
The price is moderate.

Eastman Soda Scale . . . . . \$6.00

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Eastman Kodak Company, Rochester, N. Y.



Make your negatives  
earn more by printing  
with Paragon Border  
Negatives.

They add tone and variety to  
your work—give you something  
new with which to get more busi-  
ness, at increased prices.

## Paragon Border Negatives



Plain Oval

are furnished in plain ovals  
and squares, also in a variety  
of more elaborate designs.

Easy to use—

Accurately registered—

Will not break.

Ask for a copy of the Para-  
gon Border Negative Booklet,  
illustrated with all the various  
designs, giving directions for  
use and a list of sizes and  
prices. It is free at your  
dealer's or by mail from us.

Eastman Kodak Co.

Rochester, N. Y.

*At your dealer's.*



Design No. 13

EASTMAN

ETCHING  
**EB** BLACK AND ETCHING **ES** SEPIA

PLATINUM

The papers that bear  
the distinguishing mark  
of quality.

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A Word of Importance to Photographers

“TESTED”



A few days ago a representative of a large photographic concern in looking through our sample print department asked how we made the beautiful Sepia Bromide Enlargements we put out as samples, saying they had never been able to duplicate the quality in their Enlarging Department.

It was found that Tested Chemicals were responsible for the superior tone values. In re-developing Bromides, a fused Sulphide is absolutely necessary for the best results. That is the kind we use and market—it is Tested. Don't use Sulphide that is primarily intended for other purposes.

THE EASTMAN KODAK CO.,

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PICTURE SOLD \$1126.00 WORTH  
OF PRINTS



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Century Camera Division

EASTMAN KODAK CO.

ROCHESTER, N. Y.

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Simplicity and richness are blended harmoniously in  
THE VICTORIAN



We designed it specially for your high-class tipped prints. The stock is of the best rag material with plenty of body, yet with the soft feel of quality. It has the distinct feature, even to the linen parchment protecting print, of being in its three shades

ALL BROWN

ALL BUFF

ALL GREY

} Your prints look correct without the  
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LOOK DIFFERENT.

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Sample on receipt of 3 two-cent stamps.

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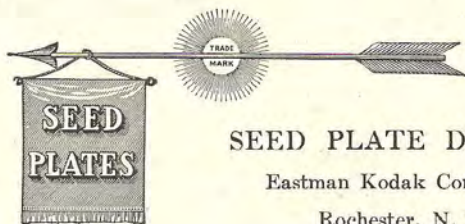
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INSIST—THE VICTORIAN—3 COLORS, 3 SIZES—FOR TIPPED PRINTS.

Crispness and snap without harshness—an abundance of detail without flatness—plenty of speed without the sacrifice of latitude or gradation; these are the qualities that are of most importance to the photographer; the qualities that are found in

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“Watch the work of the man  
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