

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



AUGUST



1912

A MAGAZINE OF INFORMATION FOR THE PROFESSION

PUBLISHED BY THE

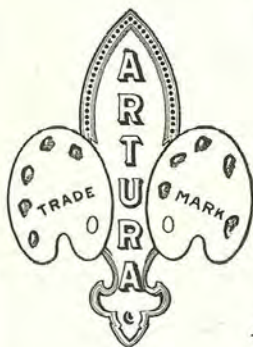
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

Each print you deliver is
an advertisement for or
against you:

ARTURA

Prints are the best adver-
tisements *for* you.

*"Watch the photographer
who uses Artura."*



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, 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.



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel
Newton Center, Mass.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

AUGUST 1912

No. 6

ECONOMY

There are many kinds of waste and many kinds of economy, and a book might be written on the combined subject, but we will only dwell upon it long enough to set you thinking, for these problems must all be solved by the individual. What is waste to one might be considered economy to another, and vice versa.

Let's drop the preliminaries and wade right in. It's too hot these days to read anything but the meat of an article, anyway. I was walking past a studio the other day, where there are two display cases. One in the stairway, with a large display of good pictures, another on a post just outside, with room for two 11x14 prints, one on each side. The pictures in the inside case are religiously changed at regular intervals,—the two large prints in the outside case have remained there for at least a year.

The casual observer sees the two large pictures and passes by.

They are a landmark so familiar that they fail to attract any attention to the new things in the other case. Change those two pictures and ten times as many people would stop and look at both cases, but 11x14 plates and prints cost money. Yes, to be sure they do, but you might as well try to attract attention to a new musical comedy with the old "Uncle Tom's Cabin" bills on the boards. It's "penny-wise, pound-foolish" sort of economy that doesn't bring customers. Think it over.

We talk of the cost of production, figure up our running expenses, allow ourselves a respectable salary, and find our balance on the wrong side of the ledger. There is something wrong somewhere; now just what can it be? Let's see if there has been any waste. We have economized by doing without a girl in the reception room—have had plenty of customers and bought our materials at the lowest prices. Our orders, however, have av-

eraged lower than usual, that seems to be the main trouble. Just look over the orders when the receptionist was looking after the customers. You find the orders averaged higher, you bought better stock, you had less waste and made more profit. You don't believe you had less waste? Let's ask the printer. What does he say? "Yes, we have had more trouble with those cheap chemicals we have been using; we lost quite a bit on that cheap lot of mounts; the printer who helped me during that cut price rush spoiled an awful lot of paper and we have not been getting the tones we got when we were using Artura."

How about the profit on the higher priced platinum work? Well, you haven't been doing so much of it lately for you have been busy on the cheaper work and haven't pushed it. Look it up, figure your profit on it. You are wasting time and energy on cheap work that is not profitable—you are neglecting the good business that is most profitable—you are trying to sell pictures when you are not a salesman—you are wasting material with poor help and poor chemicals—advertising cheap work instead of good work—catering in all ways to the cheaper trade and consequent small profits.

Put the girl back in the reception room, advertise quality work and make it.

If you have to make a medium grade of work (and some of you do have to) make the difference between it and your best work a distinct difference,—make it a difference in the size of the print if possible, but give every customer as much quality for his money as possible.

Don't waste time, especially in trying to argue with a dissatisfied customer. It is economy in the end to make the matter right even if the complaint seems unreasonable. I have in mind a prominent photographer who had delivered an order of beautiful sepia prints to a lady, the pictures being of her husband. She returned them the next day with the complaint that the sepia tone of the prints made her husband look bilious. She was immediately told that the prints would be made for her in black and white. Do you see the economy of it?

The economy of advertising is in reaching the greatest number of people at the least cost. Pick the paper with the largest circulation that will directly benefit you. Don't pay the high rate charged for single insertions; get the lowest price possible on a contract covering your advertising for a year, and keep your copy fresh and attractive. This can only be done by changing it every issue. Make it worth reading by using a selling argument. Don't merely say "John Smith makes Fine Photographs." It

It's but seventy-two years since the first photographic portrait was made in America—a picture of Miss Dorothy Catherine Draper, made by her brother Professor John William Draper of the University of the City of New York. It took an exposure of five minutes in the full glare of the noon-day sun.

To-day it takes but a fraction of a second, even in the softly modulated light of a studio. Clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days.

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

The above copy will appear in full pages of August *Ainslee's*, *Century*, *Everybody's*, and *Harper's*, with a quarter page in *The Saturday Evening Post*. September *Cosmopolitan*, out August tenth, will carry the same copy.

would be better to say "Your Wife wants your Photograph," if you had only space for five words, for it *might* remind a man that he had been promising his wife to have a photograph made. But it would be still better to use your argument and then say: "John Smith, The Photographer in your town." This would be more economy, for nearly everyone who reads a magazine has read some of the arguments setting forth the reasons why he or she should have pictures made. These ads have all said "There's a photographer in your town." Following up this advertising is just like small boys getting apples off a tree. One gets on a limb and it bends a little. Two boys on a limb makes it bend a little more. Three boys on the limb and it bends down to where the fourth boy can pick the apples. Think it over. It's economy in advertising.



A NEW P. M. C. BROMIDE

The addition of No. 8 grade to the double weight P. M. C. Bromides gives the users of these popular papers a great variety to select from.

No. 8 P. M. C. Bromide is a buff stock, double weight paper, with a medium rough lustre surface, and will be furnished at the same price as other Double Weight P. M. C. Bromides.

A MAN WITH A TALENT

Some of us have natural artistic talent, some acquire it, and others of us plod along in a groove bordering on commercialism, with no thought of anything but the cash receipts. We do have the faculty of pleasing the public and getting the price for our work, however, and for this reason the United States has, by some artistic foreigners, been likened unto one big Cash Register.

American photographers have also been credited with making all American women appear as Duchesses in their photographs of them, but that is certainly nothing against either the photographer or our women, and we wouldn't have them look differently even if we could.

We will admit that there is a great deal of commercialism in American photography, just as there is in all things American, but we also have much artistic talent as well, and this talent compares not at all unfavorably with that of photographers across the water. For example, it is seldom that we have had the pleasure of seeing such freshness, such frankness and simplicity as that shown in the Child-Portraiture of W. C. Noetzel, of Newton Center, Mass. Not only does he show himself to be a master in this most difficult branch of work, but his pictures of men and women



FROM AN ETCHING BLACK PLATINUM PRINT

By W. C. Noetzel
Newton Center, Mass.



are of an equally high degree of merit. One is not surprised at seeing a half dozen examples of beautiful work from a photographer these days, especially if he has some one line of work in which he excels, but to see dozens of pictures, any of which would be hard to criticise, seems rather remarkable.

In looking over the work, one almost invariably says, "He must be a painter of portraits," but Mr. Noetzel paints only with his mind, the camera and his printing medium. The secret of his beautiful Child-Portraiture seems to be in his ability to secure the confidence of his subject, grasp the character that lies underneath the shell of formality and bring it to the surface in trusting obedience to his will. The result is not a catch-as-catch-can picture of a child, but a serious portrait full of natural, childish expression, beautifully lighted, and looking almost squarely at you with eyes full of confidence. A beautiful picture with nothing to detract from the point of interest. The backgrounds are always harmonious, the lightings, soft and round, and the prints of that wonderful texture so elusive of description but most closely approaching the tone and texture of an old etching.

A remarkable thing about these child pictures by Mr. Noetzel is that in most instances they are large 8x10 heads. This may

only seem strange to us because we are accustomed to seeing full figure pictures of children, and this, again, may be due to the fact that many of us do not have enough confidence in our ability to successfully make large heads of children, but the fact remains that these pictures are delightfully free from the distressing and detracting influence of accessories. Not only this, but all the expression of the childish eyes and mouth is retained in these pictures in a most natural and pleasing way.

Such pictures are not only appreciated by the customer, but the work of such a man as Mr. Noetzel can not fail to have an influence for good upon our entire profession. He is in love with his work, puts his whole soul into it and is anxious to do all he can to help the forward movement of modern photographic portrait work. There is an especial satisfaction to us in reproducing Mr. Noetzel's work in this issue of *STUDIO LIGHT* because we know that such work is worth study on the part of every professional photographer.



*"Watch the
photographer who uses
Artura."*



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GET-TOGETHER CONVENTION

There was a time when the photographer who discovered something that seemed new, guarded his secret with the utmost caution, lest his brother photographers learn of the method or process and derive some benefit thereby, but those times have changed, and in the Philadelphia Convention we have learned what a real *Get-together* Convention means. We have seen the greatest lights of our profession, not only willing but anxious to impart information that would be of benefit to those who are struggling to better their work, and in so doing, better the profession in general. It was the spirit of broad minded helpfulness which seemed to pervade this meeting of photographers. It was marked by gracious hospitality, by good fellowship and by the interchange of valuable ideas and experiences.

The Congress is to become a most important factor in future convention affairs and we predict that the removal of the per capita tax will bring the various State Associations in much closer touch with the National Association than ever before. Each state is to be allowed two delegates, and it is desired that these delegates come to the Congress instructed by their State Association, that the legislation submitted by Con-

gress to the vote of the National Association may be of equal benefit to photographers in all parts of the country.

Slight changes in the constitution will tend to discourage unwise legislation by making it necessary for all matters brought before the convention to lay over one year before being finally voted upon.

Of the lecture features, the talk by Frank Jewel Raymond seemed to touch the most responsive chord, indicating that the business end of photography is recognized as of equal importance with the artistic. Mr. Raymond says: "Success lies in doing the common things uncommonly good."

One must understand the artist to appreciate Mr. Stieglitz, and there were many who seemed to grasp his views very quickly. Mr. Stieglitz has accomplished much for photography and his talk had much in it for those who are familiar with the work of the Photo Secession.

The demonstrations of negative making by leading photographers of the country were of unusual interest and showed in a forceful way that what the workman lacks is not so much facility as the ability to see the wonderful effects of light and shade that are all about us.

The Woman's Federation was well attended and the lectures and demonstrations were practical and instructive. The federa-



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tion is growing stronger every year and its work should be encouraged by the support of every woman in our profession.

The manufacturers exhibits were in the main hall, one entire end being devoted to the professional apparatus manufactured by the Eastman Co. The beautiful foyer at the head of the magnificent marble stairway contained exhibits of the various papers manufactured by the Eastman Company. The hundreds of prints from studios of many of the leading photographers were hung on harmonious backgrounds of velvet with appropriate drapings which blended in with the tones of the stately marble columns between which they were placed. It was a wonderful display which held the interest of everyone.

Restful lounging seats made for the comfort of the visitor and the beautiful foyer was a most popular rendezvous.

There was a large exhibit of photographs from all parts of the country that were selected and hung in the exhibit room. It was worth careful study and received the close attention it deserved. The women's exhibit showed unusual talent as did also the many prints from foreign exhibitors.

There were so many good things that it is not possible to tell of them all in so short a space but we must not forget the entertainment features. Who has visited Atlantic City and not had

a good time? Everyone knows of the wonderful board walk attractions and nothing was missed by the guests of the Association.

The Philadelphia boys probably have as great a reputation for entertaining as any lot of good fellows in the country and they did themselves proud on Friday evening. From the first morsel of food to the last dance, it was one Midsummer Night's Revel and Turngemeinde Hall vibrated from basement to roof with the shouts and laughter of a great body of grown up children who were relaxing after a strenuous convention week.

Chicago, St. Louis, Denver and Kansas City were the leading candidates for next year's meeting place, the latter city being selected.

Officers selected for the coming year were: President, Chas. F. Townsend, Des Moines, Iowa; First Vice-President, Manly Tyree, Raleigh, N. C.; Second Vice-President, Will H. Towles, Washington, D. C.; Secretary, Homer F. Harden, Wichita, Kansas.

Women's Federation: Katharine Jamieson, President, Pittsburg, Pa.; Lora B. McDaniels, First Vice-President, Springfield, Ill.; Bessie Weiser, Second Vice-President, Richmond, Ind; Maybelle D. Goodlander, Secretary-Treasurer, Muncie, Ind.





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By W. C. Noetzi
Newton Center, Mass.



SOME FINANCIAL OBSERVATIONS

BY THE OFFICE BOY

Awl the foaks in our town wuz strong for wot they kalled a saif an' sane 4th of July—the growed up wons I mene. Us kids wuzent 2 get up erley an' we wuzent 2 shute off no fire crakers nor no kannons nor nothin' that wood B injurious 2 oure fizzikal well bein', as the Editor of the paper said.

We wuz to hav' a town piknik an' hav' oure young buzzums filled with patriotism (you got me thaire) by listnin' to speeches by our leedin' citizens.

B 4 the piknik there wuz a peerade, an' ole Bill Hinkle with hiz Nites of Pittyus uniform on wuz the gran' marshall.

Me an' my pal knowed which way the peerade wuz 2 go, an' we put a tomatter kan full ov powder under a bord kross walk, an' jus' B 4 Bill Hinkle got 2 it we lit the fuze from Bhind a fense.

Wot Bill sed you woodent print in youar papper, an' it busted up the peerade, Bkaus when the smoak cleered away Bill wuz foar bloks ahed ov the rest ov it an' goin' fast.

The Boss sed our aktion wuz reprehensibull but he slipped me a 2 kase note, so I gess they aint goin' 2 lektrokute us.

Ma, she kride, but Pa he laffed, and when Ma wuzzent looken, he krossed my palm with silver

—foar bits, an' tole me knot to looze moarn 2 fingers.

Me an' the reception room girl's sister went to the piknik but every boddy gased upon me with suchspision, but they took my munney at the ise Kreme stand jus' the saim.

The Boss says munney may be tainted but most foaks iz willin' to taik it without beecin vaxnated.

I asts the Boss wot wuz tainted munney, an' he says that uzuually it wuz munney that the other feller got Bkaus he wuz slikkern you, an' he says it's called "tainted" Bkaus it *taint* yours while you wish it wuz.

The day after the piknik I wuzzent fealin good, an' the Boss asts me did I spend awl that 2 kase note for ise Kreme and stuff, and when I tole him I did he sed some foaks can't stan' prosperity.

The Boss sed that if I had put them 2 dollars out on Kompound interest that in a thousand yeres I wood bee a ritch man.

I asts him didn' he no I wood be ded by that time an' he says shure, but look at the fun my hairs kood have with it.

The Boss says thairs 2 ways of bein' foolish with youar munney—too loose, an' too tite, an' that while money is the only thing that will work nites an' daze an' Sundaze for you, that it's a good thing to giv' it a vakation onct in a while, an' let it do some thin foolish just for the fun ov it.

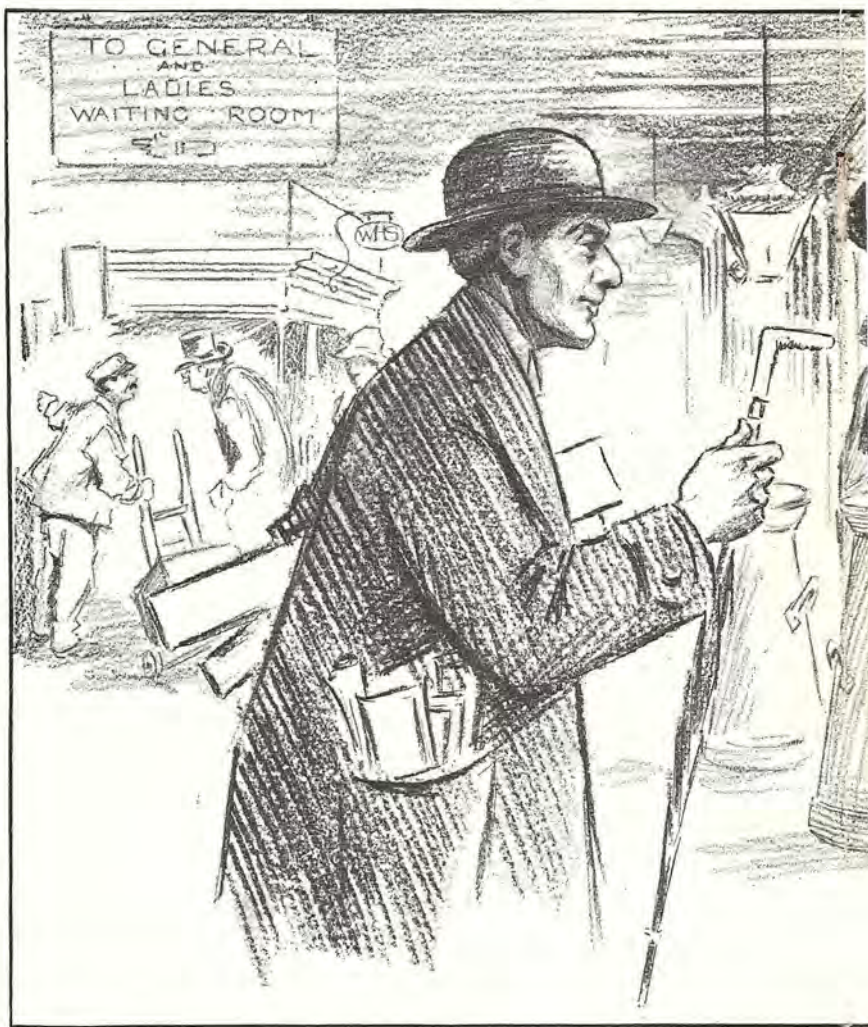
The Boss says that you mussent



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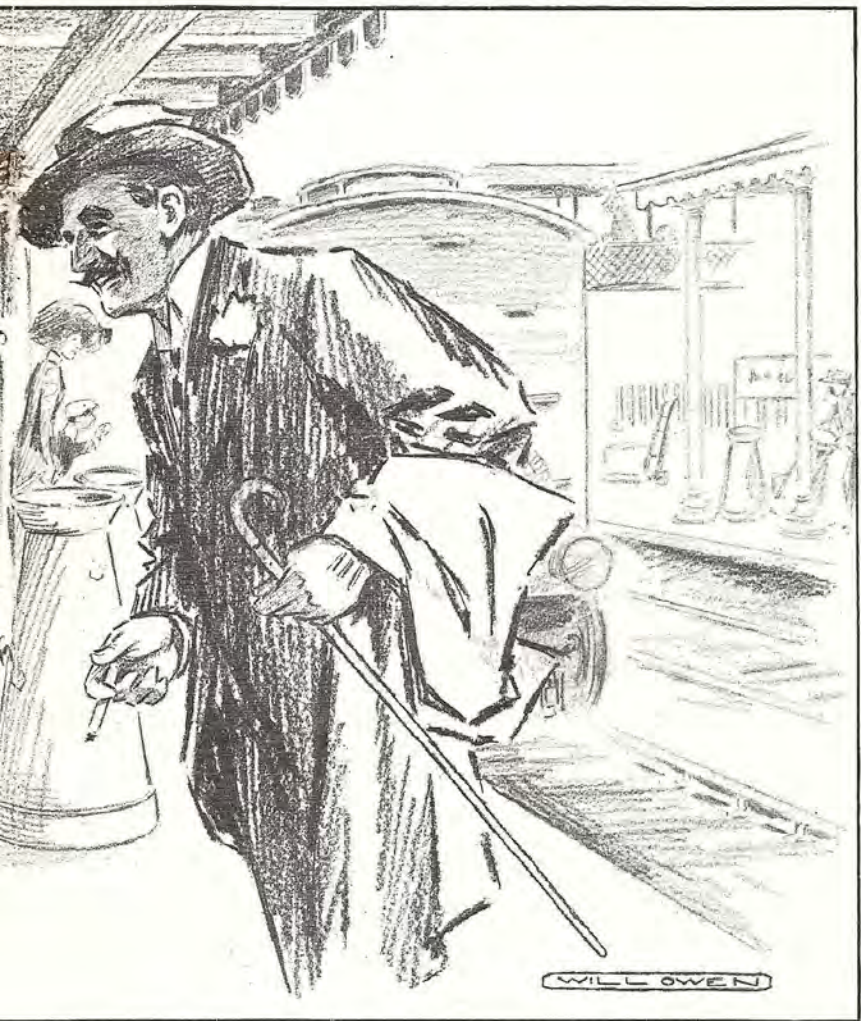




AFTER THE CONVENTION

"Well, good-bye, old man—you won't want persuading next year."

"You bet I won't! If it hadn't been for you I should have missed it all, I'll be with you again next year."



From a pencil sketch by Will Owen.

giv' your munney 2 manny holidaze or it may bee away on one of 'em when the rent or the stolc' hous' bill falls due.

I gaive my munney a holiday at Atlantik Citty durin' the convention, an' I gess it thot it wuz a lay off stid of a vakation Bkaus it aint kom back yet.

Tell you awl aboute it next-time.



SALESMANSHIP

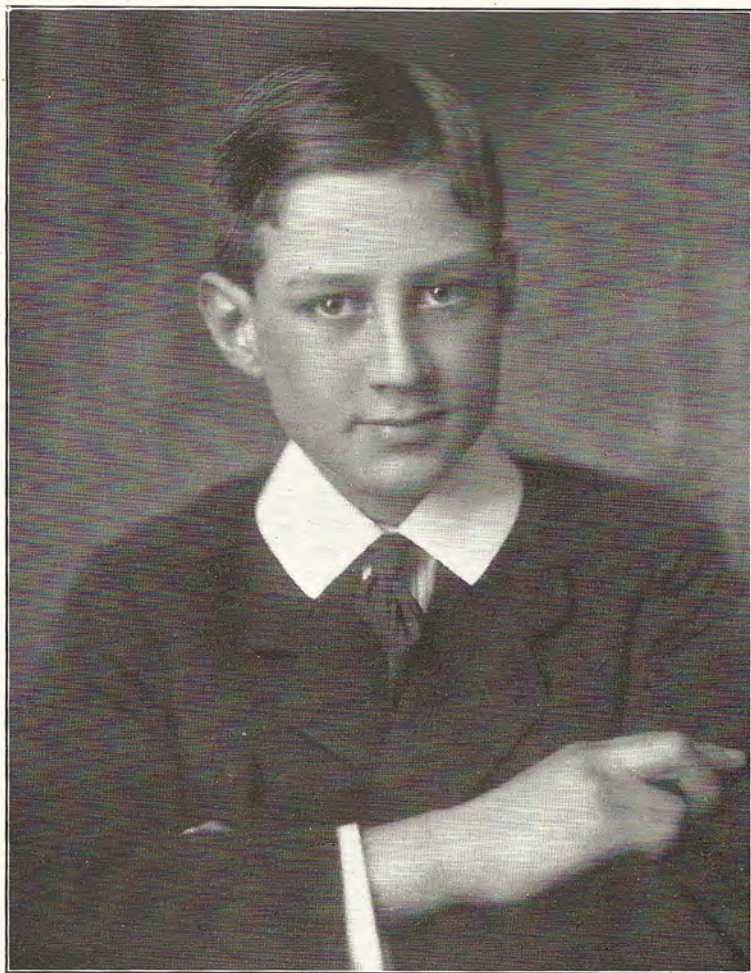
Many photographers fall short of the success that is really due them, because they lack ability as salesmen. They are first-class photographers, but do not know the first principles of good salesmanship. This is more often true of the photographer in the smaller towns, though many city photographers have the idea they can handle their customers better than anyone else.

The fact of the matter is, the customers handle *them* and they, like all of us, like the little flattery that should be used in the other direction to draw the dollars out of the customers' pockets. I have actually seen a good receptionist lose a forty dollar order because the customer insisted on seeing the photographer and the photographer yielded to the little flattery of a smooth tongue that had no effect on the clever receptionist. If you have a good receptionist, back her up—give her a free hand—

never take a customer away from her, and if there is any occasion for making special prices to anyone, don't make them yourself—let her make them. If you can't have this much confidence in your saleswoman, better let her go and get one you do have confidence in.

Put yourself in her place. Suppose you have made a careful study of human nature and feel that you know just how to handle the customer you are dealing with. You have played your game well; you have the bases filled, as it were, and have your best argument up to bat. You know from experience just about what you can expect. That argument is a pinch hitter and you ought to get two scores at least, but—along comes the boss and decides to do a little batting himself. He isn't on to the customer's curves and you lose the game. Now, honestly; how would you feel? It's your loss to be sure, but it's discouraging to a good saleswoman.

Salesmanship is an important factor in every business, but it is a thing apart from the business itself. A good salesman may sell drugs, clothing, books, photographs, or almost any commodity, but it doesn't stand to reason that he must be a prescriptionist, tailor, author or photographer to sell the goods. On the other hand, a man who is proficient in any of the above lines



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is usually not a good salesman. Stick to the work you are most fitted to and let someone else do the selling, or, if you can not do that, learn to be a salesman as you have learned your business as a photographer. When you are making a sale in your reception room, forget that you are selling your own work. You are playing a double role and must be another person as the salesman. You are working for the photographer and you must forget that you are the photographer. If the customer has flattery to offer, remember it is not for you as a salesman but for your other self. Don't let it affect your price; don't let it induce you to add a couple of extra prints to the order and kill a duplicate order; don't let it make you lose sight of the fact that you are only working for the photographer.

If you are going to be a salesman, study a good salesman's methods. Be observing when you buy and you will soon be able to sell better. You can get good points from a poor salesman as well as a good one—points on how *not* to sell goods.

I had hunted the town over for a certain make of goods and finally saw them advertised in a shop window. I asked for the goods and the clerk brought out two articles. He passed one over the counter to me, with the remark, "We prefer to sell this

article," but he didn't get any further. I was mad in a minute. I had specifically asked for an article and had something else handed me, and, of course, I wouldn't buy it. Now, if that young man had been a salesman, he would have given me what I asked for and when I was satisfied at having found what I wanted, he would have said: "We carry several lines and I would be pleased to show them all to you," and, of course, I couldn't have objected. Then, without making it appear that I was a poor judge of merchandise, he would have shown more good points to the article he was anxious to sell and let me decide for myself what I wanted to buy. People can't be driven in buying. You must lead them.

Each customer requires different handling and you can have no fixed rule except to fix your estimate of that customer high enough without going too high. Many a man has paid twenty dollars a dozen for pictures, when he only intends to pay fifteen, just because a clever saleswoman sized him up as a twenty dollar man and he didn't like to drop below her estimate of him.

Just one instance of what a good saleswoman can do, and we will leave it for you to decide what it takes to sell goods. An old lady came into the studio, who had not had a picture made for years. She was very well-to-



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do, and the receptionist merely knew her by sight. After a pleasant "Good morning," the lady stated that she wanted some small pictures, not over ten dollars a dozen, and was shown the exact thing she wanted and seemed quite satisfied. She was told it would be a few minutes before Mr. ——— could make her sitting, and was asked if she would not like to see some of their other pictures while she was waiting. There was no objection, so the receptionist began showing her the best work in the studio, being careful to point out people of the lady's acquaintance, and casually mentioning the prices of the various grades of work up to fifty or sixty dollars a dozen, but never a word to change the lady's original order. Only enthusiasm and pride in the beautiful pictures.

After numerous pictures of the lady's friends had been shown her, she went back over the pictures and finally said "I'll take a dozen of this twenty-five dollar style." "Oh, but I thought you had decided on this ten dollar style, Mrs. ———." "No, I don't think I like those very well. You may change my order to this style."

Now, that's what I call clever salesmanship. It's tact in selling, in knowing how to sell the particular individual.



ARTURA IRIS E SMOOTH

There has been a large demand for Artura Iris E with a still smoother surface than we have been supplying. To fill this demand, we will in the future supply E Smooth in a perfectly smooth matte surface similar to Iris C, but, of course, the stock will be buff.

This change will make the difference between E Smooth and E Rough, a greater difference than before, and the E Smooth will be found just the proper surface for very small heads, the grain of a rougher paper being objectionable.



EASTMAN DOUBLE COATED MOUNTING TAPE

Eastman Double Coated Mounting Tape consists of a strip of tough thin paper, one-half inch wide, coated on both sides with a powerful adhesive. It is supplied in 100 ft. rolls in a neat carton provided with a rule, so that the exact length needed may be measured and torn off.

Moisten one side of the tape and attach to the top of back of print. Moisten the other side and attach to the mount or folder, placing same under pressure for a few minutes.

Eastman Double Coated Mounting Tape, per roll of 100 feet, ten cents.



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Newton Center, Mass.



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. 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 vacation is ended; the jolly friends are separated, but—you can keep them with you and be with them in pictures.

Probably you owe it to them, and modern photography makes the obligation an easy one to meet.

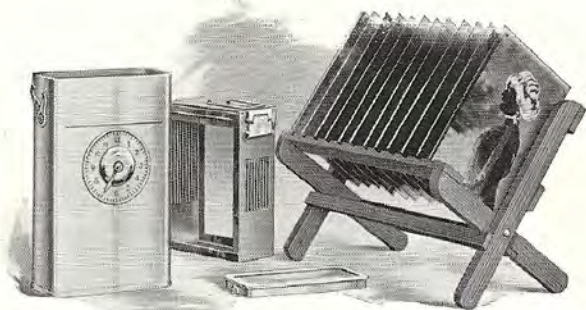
THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Des Moines, Iowa	August 27, 28, 29
Milwaukee, Wis.	September 3, 4, 5
Fort Wayne, Ind.	September 10, 11, 12
Cincinnati, O.	September 17, 18, 19
Pittsburg, Pa.	September 24, 25, 26
Buffalo, N. Y.	October 1, 2, 3





IN HOT WEATHER

There's no dread of developing—no fear of the result when

The Eastman Plate Tank

does the work.

It saves time and energy—gives better, cleaner results.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

TOZOL

The Simplified Developing Agent for Photographic Papers

Correct balance in a developer depends upon the correct proportioning of the developing agents.

TOZOL requires no additional developing agent. It has the balance—gives the results. Better results too.

TOZOL costs less—goes further.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers.



THE ADVANTAGES OF
ROYLON

ROYLON with hydrochinon makes a vigorous developer for photographic papers.

ROYLON gives rich warm tones—is not easily exhausted.

ROYLON is specially suited to those who are subject to the irritating effects of other developers. In most of these cases there are no ill effects from its use.

THE PRICE

1 ounce bottle	\$.60
$\frac{1}{4}$ pound "	2.25
$\frac{1}{2}$ " "	4.25
1 " "	8.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

*Increase the Quality—Increase the
Price—Increase the Profit*

EASTMAN

ETCHING
EB AND **ES**
BLACK SEPIA

PLATINUM

Are entirely different from other
photographic papers. There's
nothing like them in tone, in
texture or in printing quality.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers.

*When you say chemicals, say
also the kind*

Chemicals are sold in varying degrees of strength and purity from the commercial grades to the highly refined article.

Eastman Tested Chemicals never vary—are of uniform strength and action. They contain no impurities to throw your solutions out of balance.

You can be certain when you buy the chemicals in the original package with this assurance on the label.

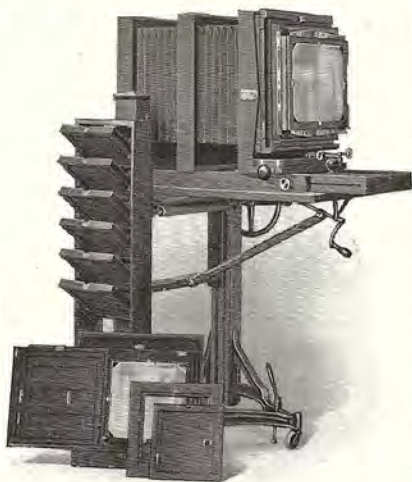


EASTMAN KODAK CO.,

ROCHESTER, N. Y.

All Dealers.

Century Studio Outfit No. 8



THE CENTURY Studio Outfit No. 8 is similar in design and construction to the 11 x 14 Century Universal Studio Outfit. The No. 8 Outfit dispenses with the heavy 11 x 14 Universal Holder, and in its place a reversing ground glass back is supplied which permits the use of 11 x 14 double Century View Plate Holder. In addition to this the outfit is supplied with sliding ground glass carriage, which takes the 8 x 10 light weight curtain slide holder, and an adapter for this sliding ground glass carriage which admits the 5 x 7 holder. These interchangeable backs allow the use of 5 x 7 and 8 x 10 curtain slide holders in the ground glass carriage, and when it is necessary to make a negative 11 x 14 the spring actuated ground glass back can be attached instantly to the back of the camera.

The camera consists of the regular No. 2 Century Grand Portrait Camera in 11 x 14 size, without the swinging ground glass back which is rendered unnecessary by the use of the spring actuated back.

The stand is the improved Semi-Centennial Stand as supplied with the Universal Outfit, with rack for 8 x 10 curtain slide holders. If desired, the rack can be furnished to take the 5 x 7 holder.

CENTURY STUDIO OUTFIT No. 8.

Century Studio Outfit No. 8, complete, consists of an 11 x 14 Grand Portrait Camera No. 2, with one Reversible Spring Actuated Ground Glass Adapter, with 11 x 14 Century View Double Plate Holder, one 8 x 10 Sliding Ground Glass Carriage, including 8 x 10 light weight Curtain Slide Holder, with adapter frame to fit the above camera, one 8 x 10-5 x 7 Adapter Frame, including one 5 x 7 Cabinet Holder, and one No. 2 Semi-Centennial Stand with 5 x 7 plate holder rack \$120.00

CENTURY CAMERA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.

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MEANS TO YOU AN INCREASED HOLIDAY BUSINESS

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7 $\frac{7}{8}$ x 17 $\frac{1}{2}$ inches outside. For single or double weight 4 x 6 prints, Black and White, Buff and Sepia tones. Beautiful three-color effects with handsome Calendar pad. Flap tied with silk cord and tassels. We will mail sample for seven two-cent stamps.

THE ADVERTISING VALUE TO YOUR BUSINESS—When you put out the Studio Calendar early you get an early "ad" for your Fall business and a continuous "ad" for the year 1913.

WHY THE STUDIO CALENDAR IS YOUR BEST BET—It shows a sample of your portraits. It is constantly on exhibition in the homes, for the reason that it is a Calendar. It is not thrown away like other very beautiful Calendars, because it contains a photograph and it is the portrait of a friend.

It is **THE GREATEST ADVERTISING SCHEME FOR YOU**, because it advertises you and your portraits thoroughly and you sell it at a profit when you put it out as suggested in tips 1, 2, 3, 4, 5 and 6 in our Fall Supplement. The time to order and get busy—**NOW**

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TAPRELL, LOOMIS & COMPANY

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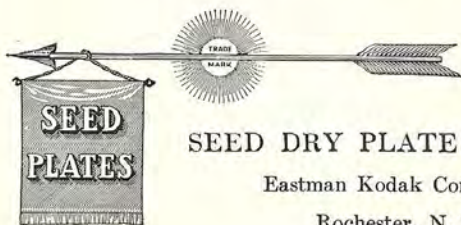
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A Seed Plate has the body that gives roundness and brilliancy to the negative. It has the silver in the emulsion to give it that body. Other characteristic Seed qualities are, fineness of grain and a long scale of gradation.

You get it all and speed to spare in the Seed Gilt Edge 30.

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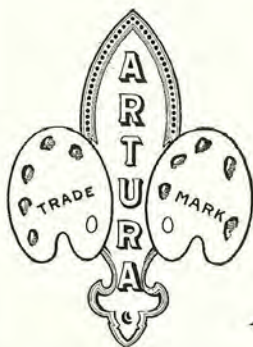
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