

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



OCT.



1912

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

From the exposing of the
plate you begin working for
a result—the print.

Failure or success depends
upon that print.

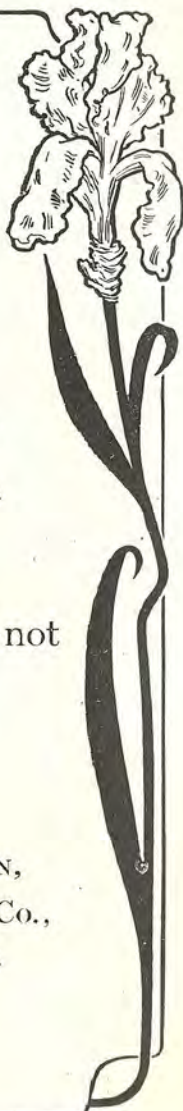
ARTURA

Makes the successful result—not
merely possible—but sure.



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

All Dealers.



OUR POLICY

Our business was established on a quality basis.

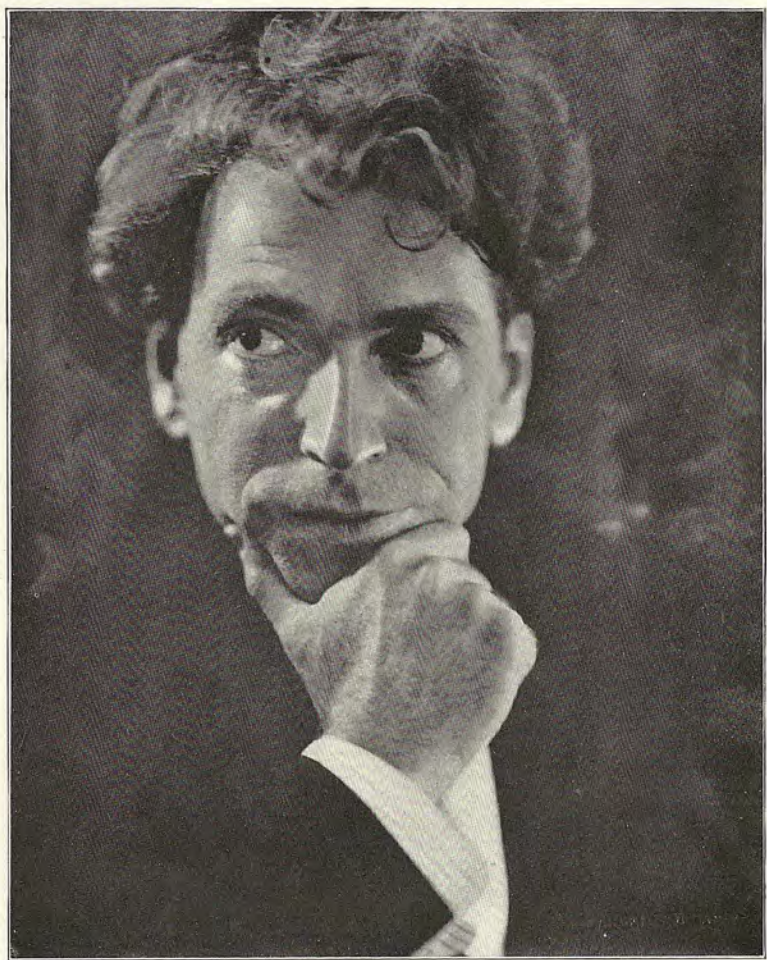
It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

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.



PORTRAIT OF MR. LERSKI, BY HIMSELF.

From an Artura Iris Print.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

OCTOBER 1912

No. 8

A WAITING GAME

Advertising is not necromancy. There is no art of magic or conjuring about it and a failure to get results can be attributed to two things. The first is lack of thought or discretion and the second is lack of faith or stick-to-it-iveness causing one to get out too soon.

Under the first head come poor copy, poor mediums and poor goods. "I spoke before I thought" has caused a lot of trouble and lack of thought is also responsible for a lot of poor copy. You can't expect the public to take an interest in and read advertisements which have not interested you enough to have *your* serious thought.

You must create a demand. Portraits are not a necessity, consequently every piece of copy should have a selling argument—should create a desire for photographs, and you must make pictures that live up to your adver-

tising. Once you have the goods and the copy to create the desire for pictures, you must have a good medium to reach the public.

Under the second head comes faith, or logic. If people have their pictures made once every two years on an average, you must advertise at least two years to reach every one at the time he or she is in the mood for pictures, and you can not tell the full extent of your advertising benefits under that time.

In advertising you can't place a seed in the ground, say hocus-pocus-presto-change and see a plant grow before your eyes in a few minutes. You have to keep planting seeds, cultivating the soil and waiting for the results. It's just the same process you would have to go through if you wanted fresh vegetables the year round and it's the process we are using with "There's a Photographer in Your Town."

The photographer is beginning to get results but we haven't reached all the people yet, so we

are keeping up the planting and you should keep up yours. Keep on planting seed and cultivating the plants that are already growing. Don't get over into the other fellow's garden to pull up his cabbages for while you are doing that you are neglecting your own, and the bugs and weeds will get 'em sure.

It's not getting in too soon but getting out too soon that is responsible for the failure to get advertising results. Millions have been reading "*There's a Photographer in Your Town.*" Stretch a string from that advertising to your front door by *your own* advertising and don't forget to say, "*The Photographer in Your Town.*" It makes the string that much stronger.

The advertisement reproduced on page 5 appears in full pages in the October issues of *Ainslee's*, *Century*, *Everybody's* and *Harp-er's*. November *Cosmopolitan*, issued September 10th, carries the same copy, and the *Saturday Evening Post* for the first week of October will carry a full page, but the copy will not be the same. It will be strong copy, you may be sure and it will appeal to the *Post* readers of whom there are more than a million and three quarters. Ask your *Saturday Evening Post* agent how many copies are sold in your town and then ask yourself if it wouldn't be profitable for you to use the same copy in your own

local paper with your name attached to it.

Get in early on your Christmas advertising and don't get out too soon. With September and October the other merchants are well along on their fall advertising campaigns and all of them who have luxuries to sell are your competitors and are experienced advertisers—at least the successful ones are.

We are creating a general interest and desire for photographs in the public mind, but we don't make photographs. You do, so it is up to you to get the public into your studio and advertising will do it. Use good copy, place it well and keep it up.



NOTICE

My studio will be closed August 27, 28 and 29, as I will be in Des Moines attending the Eastman Lectures on Professional Photography. These Lectures or Schools have some of the best instructors in the U. S., who will teach us all the latest and up-to-date ideas.

Respectfully,

The above notice inserted in an Iowa photographer's local paper, not only shows the interest of the photographer himself in the Eastman School, but also his appreciation of the advantage to be gained by impressing the mind of the public with the fact that he is a wide awake, pro-

It's true. Mother has had her picture taken rather oftener than father has—but even she hasn't been in two years and that picture will never do to send to Aunt Jane. She wears her hair so much more becomingly now—and anyway, it's high time there was another picture for the family collection.

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

gressive business man and is keeping abreast of the times.

It is not only a source of gratification to us to note the great interest shown in these schools, but this enthusiasm on the part of those in attendance is a constant spur to greater efforts on the part of the men who conduct the schools, to make the lectures and demonstrations of greater help to the photographer in his every-day business.

The 1912 School is of far broader scope and interest than those of former years, and new material is constantly being added. The new lectures on Commercial Photography are of such great value to the average photographer that they alone would be well worth a trip to the School when it is in your locality. There are any number of difficult problems that are constantly confronting the man who is occasionally called upon to do a piece of commercial work. The work is very profitable and the volume of this kind of business can be greatly increased if you are in a position to do it well and encourage more of it to come your way.

Any number of things are sold by photographs, and the most commonplace article can be made a thing of interest if it is handled in a manner to secure the best possible result, and this is just the information you get in these school lectures on the subject.

You may think the particular

line of work you are called upon to do will not be touched upon, and it may not be, but you will find Mr. Hance ready and willing to give you the information you are looking for, and you need not go away disappointed.

The same may be said of the lectures and demonstrations of Mr. Hazlett, Mr. Scott and Mr. Waide, though if close attention is given to each one, it will be found that there are very few questions which are left unanswered.

To those who have never attended an Eastman Professional School and are anticipating that pleasure, it may be well to state that one of the necessary rules is promptness. The great amount of instruction that is crowded into the three days makes this rule imperative. If a lecture is scheduled for two o'clock and you are five minutes late, you have missed five minutes of the lecture, and it may be just the part you wanted to hear most. Make your plans to be on time at all sessions and get all the good of each one. There's something of interest every minute for the live photographer who wants to keep a good length ahead.

Does every one who can read know you are the photographer in your town?



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski
Milwaukee, Wis.*



A MAN, GENIUS AND HARD WORK

Photography is just what we make it, a fine art or a mechanical art, all depending upon the photographer himself. A man can not produce a thing which is greater than himself, but it is a very easy matter for him to fall short of his capabilities.

The true artist has never produced his best work for he always has something better in mind, and it is this work of the mind that gives scope to genius. The humble stone cutter may produce a work of art because he has mechanical skill, but he does not create it. He faithfully reproduces the work of another, and the result is mechanical art.

We must have our minds trained to understand and appreciate art before we can create it, and many of us are sadly lacking in this training. We are too busy with the commercial or mechanical, and lose sight of the fact that there are those who appreciate and are willing to pay for artistic pictures—pictures that are the result of thought, plus hard work.

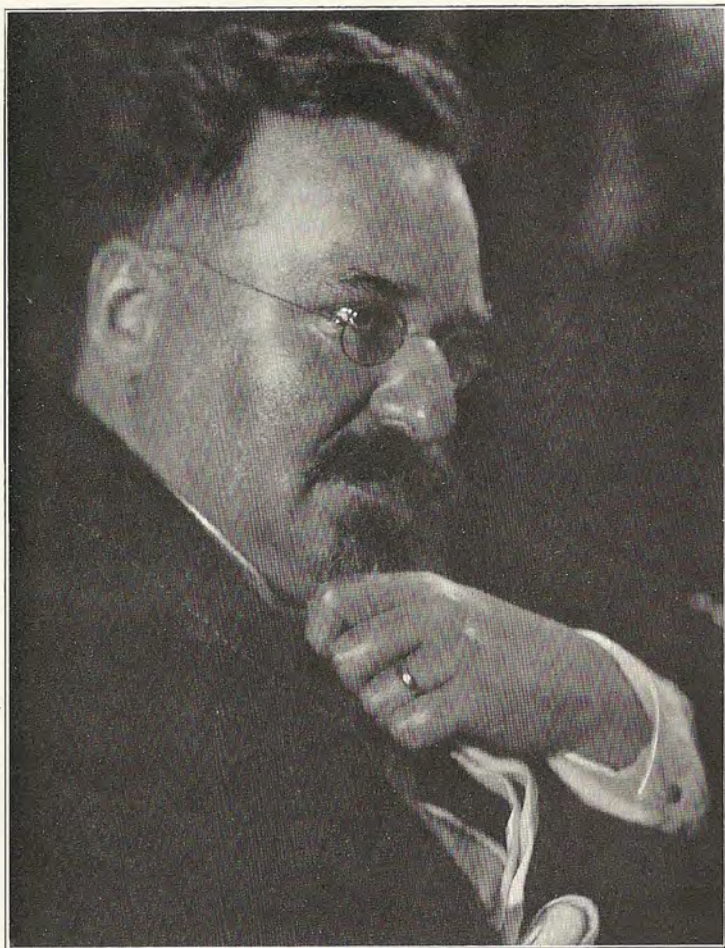
Helmar Lerski was born in Switzerland and came to this country from Germany fifteen years ago as an actor. Two years ago he gave up his chosen profession for that of photography—artistic photography. He understood art for he was brought

up in a country where whole families take their lunches and spend a day in the Art Galleries or at Musical Concerts where only music of the classical sort is heard, and appreciation of things artistic is a natural consequence.

Probably the training of the actor has also been of help to this man in his work, but whatever it may be that has helped, the genius of the man shows itself in his work.

Two years is a short time for a man to take up a new line of work and make a success of it, but Helmar Lerski has not only made a success of his business—his pictures exhibited at the recent Philadelphia Convention received very favorable criticism at the hands of Mr. Hartmann, who was engaged by the Association for public and private criticisms, and were selected by him as one of the ten exhibits which in *his* opinion represented the best work shown at the convention.

We have many good photographers in this country, and there is a diversity of opinion regarding the respective merits of convention exhibits, but the work of Mr. Lerski is strong in character and shows an originality that reflects the strong character and versatility of the man himself. It is deserving of much praise and we are pleased to show our readers examples of Mr. Lerski's work in this issue of *STUDIO LIGHT*.



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski
Milwaukee, Wis.*



SCIENTISTS PRODUCE ARTIFICIAL DAYLIGHT

ENGLISH AND GERMAN INVESTIGATORS ABLE TO MATCH SHADES BY PROCESS. FILTERED THROUGH GLASS. EXPECTED TO BE FINE FOR ART GALLERIES AND OTHER LARGE BUILDINGS.

Special Cable Despatch to the "Sun."

London, Aug. 20.—How to produce artificial daylight seems to have been discovered almost simultaneously in England and Germany, and the results promise that artists will soon be able to paint by "daylight lamps," and that art classes may be held in the night time. Housewives will not have to wait for a bright day in order to match dress materials.

Dr. C. E. Kenneth Mees, who has been working on the new idea in England, in a lecture to-day described to the Illuminating and Engineering Society of London successful experiments with the new invention. "Daylight lamps" were originally intended for measuring the sensitiveness of photograph plates. He stated that he first constructed a filter by means of dyes adjusted to follow a spectro-photometer curve which, after an initial failure, was satisfactory for his own work, but was not a permanent affair and hence he devised another with permanent dyes.

The difficulty was to find a satisfactory blue. He recently discovered this and got a permanent as well as an almost perfect resemblance to daylight. However, light power loses by absorption 85 per cent. Therefore, so far it was only suitable in small rooms, but was most useful in the correct matching of delicate shades.

Simultaneously Dr. Voegel of Hamburg contributes to the Illuminating

and Engineering Society's organ an elaborate description of his method of studying color by artificial illuminants, showing the effects of gas, electric and the existing daylight lamps on colors as compared with daylight itself. The doctor shows that most of the present illuminants have an excess of red and a deficiency of blue.

In the German "daylight lamps" an enclosed arc is screened with suitable absorption glasses and the resultant light approaches daylight closely in blue and green, but there is a deficiency in red, which it is thought can be remedied by a combination with carbon filament lamps.

Art galleries and other large buildings may be expected to be more like daylight at night, by an improved type of inverted arc lamp if the flickering can be overcome.

The truth of the above dispatch to *The New York Sun* and the fact that Dr. Mees, who is a member of the scientific staff of the Eastman Kodak Company, has returned to the United States and taken up his permanent residence in Rochester, will be of particular interest to the photographic profession.

A laboratory is now being erected at Kodak Park which will be used by Dr. Mees and his staff in continuing his scientific research work as well as reducing to a practical commercial manufacturing basis many of his recent discoveries.

While the method of artificially producing daylight was the culmination of a series of experiments by Dr. Mees made with the idea of obtaining an artificial



FROM AN ARTURA IRIS PRINT

By Helmar Lerski
Milwaukee, Wis.



light for measuring the sensitive-ness of photographic dry plates, its commercial value is readily apparent. The filters will be manufactured at Kodak Park.



HUMAN NATURE

BY THE OFFICE BOY

The other evenin' sum mis-kreeant (that's what the papper kalled him) swiped the Boss's benzine wagon for a joy ride an' busted a wheale offen it an' lef' it oute in the kountry.

When the Boss foun' it oute he didn' say mutch, only remarkin' that it pade to taik sutch things filosofikly. I ast the Boss wot wuz a filosofoper an' he says a filosofoper is a feller wot don't hete up an' bust hiz boiler over things az kant B helped.

My Pa he aint no filosofoper B kaus he heeted up when ma tride 2 open a tomatter kan with hiz razzor.

Las' weke me an' the Boss we went to a Klam baik. The Klams wuzzent baiked at all, they wuz steemed. I ast the Boss why wuz that an' he says you kan do most annything 2 a Klam withoute its resentin' it.

The Boss says becin' a Klam has sum advantagz, but you don't see manny Klams rated in Dunn or Bradstreet's.

The Boss says Klams may hav' branes but they are not visibul to the knaked i, hentz the sayin' "don't be a Klam."

We had a big fine lookin' feller kum to work for us a while ago, but he kuddent seem to get aroun' on time, an' he never did get nothin' dun, an' so he rezined by rekwest.

The Boss says he wuz a fine lookin' strukture but they 4 got to put the stele work in.

The Boss says there's lots ov fellers konstrukited like World's Fare buildins, gorjous to look at, but weke when it koms 2 mor'n won seezon of yousefulness, an' that there's manny a woman with a adonis husban' a keepin' boarders.

Me an' the Boss we wuz down 2 the stok hous' the other day an' he wuz orderin' a slather ov stuff, when a nother fottygraffer koms in an' asta him wuz he byin oute the plais.

An' the Boss says—nope, that he wuz jus' orderin' ahed for the Krismus rush while he had time. An' the other fottygraffer asts him didn' he no it wuz a pre-sidental yere an' that there wuz-ent goin' 2 be mutch bizness.

The Boss asts him did he no ov annybody that had los' his job yet B kaus of the komin' election—an' he sed "nope," an' the Boss asts him wuzzent he an' his fambly goin' to ete, an' ware cloes, and bern kole, an' go 2 the pitcher shows, an' hav' a Krismus tree jus' as uzual, an' he says "yep."

An' the Boss asts him didn' the grocer, an' the clothin' man,



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*By Helmar Lerski
Milwaukee, Wis.*



an' the kole man, an' the pitcher show man hav' to liv' jus' the saim as he did, an wuz they awl goin' 2 lay down an' quit B kaus they had 2 'ercise their rite of franchize an' saive the kountry akkordin' to their lites, an' wuz-zent they goin' 2 spend the munney they took in jus' the saim as they allways had, an' if he didnt go in 2 a trantz wuzzent he goin' 2 get hiz shaire?

The Boss says presedenshul off yeres exists only in the minds of the born tired fellers who are seekin' a Xeuse for taikin' it eezy.

I no that when our studio is so blaim bizzy that I don' get no time to ete that I stan' a better chanct of gettin' a raze than when it aint, an' that the Boss spends the munny the peepul spend with him, an' it seams

2 me that if foaks jus' kepe on a goin' the sam' as uzual, lettin' up jus long enuff to vote, an' then gettin' bak on the job, the off yere buggyboo wood dye ov lonesumness.



WHO'S SCOTCH?

The secretary of the Scottish Photographic Federation has requested the Commission on Foreign Affairs to send him a list of the members of the Photographers' Association of America born in Scotland or of Scottish descent. Any information which will assist the Commission in completing the list will be gladly received. Address, Commission on Foreign Affairs, Photographers' Association of America, 42 East 23rd St., New York City.



EASTMAN PRINT PADDLE

Prints are often stained in the fixing because they are not kept under the solution for the first few minutes they are fixing. The Eastman Print Paddle is used to press the print under the solution and hold it there. It has the proper curve to the handle to allow the paddle to lie flat on the print and a hook at the

end to catch on the side of the tray and prevent the handle from slipping into the fixing solution.

The Eastman Print Paddle is moulded of pure rubber around an aluminum core—is unbreakable, non-absorbent and acid-proof. Order one to-day. Your dealer has them.





WRATTEN SAFE-LIGHT LAMP

Every darkroom lamp should be a *safelight* lamp, but all of them are not. For this reason the Wratten Safelights and the Wratten Safelight Lamp, which includes one of the Safelights, should become popular with photographers because of their safety and convenience.

The Wratten Safelight Lamp has the appearance of being in two sections, the upper one containing the electric lamp, in front of which is an opal glass and a light-tight slide to cover same when using the red light.

The lower section receives the light from above on a white reflector set at an angle to distribute the diffused light evenly over the glasses of the Safelight. These slide into grooves in the lower section, and after they are in place, there is a hinged cover to close the opening and make it light-tight.

The Safelight is 8x10 inches, giving a surface amply large for examining negatives, and best of all, the Safelights are safe.

The Wratten Safelight Lamp is constructed for use with electric light only and includes electric lamp attachment with six feet of cord and plug and one Wratten Safelight, Series 1, for use with medium and extra rapid plates which are not color-sensitive, being supplied unless otherwise specified.

Wratten Safelight Lamp. . \$5.00



PROFITABLE ADVERTISING FOR THE MAKER OF PORTRAITS

There are all sorts of schemes and plans of more or less merit advanced for the advertising of the Studio. The draw-back, oftentimes, to many good advertising ideas is the initial outlay—it costs too much money.

In Taprell, Loomis & Company's Fall Supplement they offer three good advertising campaigns,



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that do not call for any large sum to be spent on the initial try-out and yet are practical from every standpoint.

Their best advertising medium is the T. L. STUDIO CALENDAR, a beautiful Calendar Card, 7 x 17 inches, done in two colors, with a five-color cape Calendar Pad, and for single or double-weight prints. The advertising idea of this Calendar is for the photographer to select 50 to 100 of his best negatives, make prints from them and mount up the Calendars, sending them out complimentary to 50 or 100 of his best customers. The photographers who have tried this not only find they get enough initial orders to pay for the first expense, but they get a splendid 'ad' during the last three months of the old year and a continuous 'ad' for the entire year following, because, of course, each and every recipient of a Calendar has more than the photographer's interest in preserving that Calendar—they have a personal interest in the portrait.

Their TRADE PRODDERS will prove valuable for show case and window display. They consist of ten neat little show cards, 3 x 6 inches, with the last good word for the occasional display, in fact, on the back of each show card is printed suggestions as to the best time to use each card. They sell for 10c. complete for the package of ten cards, which

would cost twice \$10.00 to the Studio getting them up special.

Their BUSINESS GETTERS Nos. 1, 2 and 3 are a great improvement over their former Trade Letters for the Studio to mail out. The wording is more positive and should command the sale of more orders; besides that, the Letters are gotten up very artistically, and they offer them to the profession at a price of 75c. per 100. They suggest with these, the same as with their Studio Calendars, that while they are good to send out in the city where the Studio is located, they should also be sent to the rural routes and to the villages that do their trading in that particular city. It certainly goes without saying that the mailing out of a number of these Letters should tend largely towards broadening and increasing the business of the average Studio using them. Take the entire cost of either of the BUSINESS GETTERS, 75c. per 100 and 1c. each for mailing, plus the trouble; it means that the maker of portraits can at least afford to spend \$1.75 to reach 100 possible portrait customers, to say nothing of the one-thousand-and-one extra people who will be liable to read them.

Their STUDIO AND RECEPTION ALBUMS, apart from their reception and sales-room advantages, make a first-class local advertising medium.



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski
Milwaukee, Wis.*



They enable you with very little trouble and expense (the Album only costs \$3.50) to send to possible portrait customers in your city, an Album of portraits showing samples of your skill, handicraft and styles. It brings you and the local buyer of portraits directly in touch with one another and frequently creates an order for portraits where there was no intention of sitting.

All of these schemes are being used more or less by the larger and more successful Studios in the large cities, but to get them up specially means a *very* expensive proposition, and the manner in which Taprell, Loomis & Company get them out makes it possible for each and every live Studio to gain access to one or all of them—they are all practical.

There is really but very little use in working these schemes in December, they should be put out early in the Fall, so as to get your greatest possible share of the later Fall business.



THE CENTURY BABY HOLDER

There is probably no single inexpensive studio accessory that does as much to save time, temper and plates as the Century Baby Holder. It holds the child in an easy and natural position, and may be placed on a chair, a table, or on the floor, without



danger of upsetting. The holder may also be held in the arm, a fold of the baby's clothing draped to conceal the holder, making it possible to secure exceptionally effective portraits of mother and child.

The arms of the Century Baby Holder are adjustable both as to height and "spread," a wheel clamp at the back holding the arms firmly in any position. The holder is finished in weathered oak and the metal parts are oxidized. You'll appreciate it in the Christmas rush.

Price \$5.00



*Long exposures are unnecessary on dark days—
Use Seed Gilt Edge 30.*



RETICULATION

This is not a Japanese war map, neither is it a Florentine mosaic nor a diagram of the present political situation. It is a plain case of reticulation or frilling of the emulsion of a dry plate. Our illustration is an excellent example of a very bad case of this somewhat common difficulty.

Frilling or reticulation of the emulsion often occurs to a greater or less extent when handling plates in hot weather if solutions are too warm. Most photographers are troubled at times on account of frilling, softening, lifting or slipping of the emulsion and are no doubt sometimes unable to account for the very peculiar appearance of their negatives. These various phenome-

na of the same trouble, and of which the above cut illustrates only one phase, are not infrequent occurrences, and while causing infinite trouble at times are nevertheless very simple things to explain and avoid, once the real cause is understood.

During warm weather when the temperature of the work rooms and the various solutions are liable to become high, plate emulsions have a tendency to become swelled and softened. This is also liable to occur when the fixing bath becomes overcharged with alkali from the developer. The effect is to loosen the emulsion from the glass support and as the gelatine expands it puckers and forms more or less minute wrinkles over the entire surface and these arrange themselves with a certain degree of regularity. In extreme cases the emulsion slips from the glass entirely. In such cases the expansion of the film leaves sections of clear glass and the lines of reticulation are broad and far apart.

There are various ways in which this effect can be produced. It sometimes occurs under certain conditions when intensifying with mercury and is also purposely brought about for certain photo-mechanical processes by the use of chemicals of an astringent nature acting on a softened emulsion, but these causes are somewhat remote from the general everyday practice of photogra-

phy. It is not necessary to deal with these causes at this time.

Another species of frilling while not producing the effect of reticulation is nevertheless of a similar nature and may be of interest to mention. This is a partial melting or softening of the emulsion during drying and occurs when allowing plates to dry over night in a close, damp but warm atmosphere. This causes the emulsion to separate and to have a coarse grain. It also thickens the negatives and clogs the high lights and half tones.

There is no remedy for reticulation, softening, frilling and other similar troubles, once they show up. The old adage, "An ounce of prevention is worth a pound of cure," is nowhere so true as in photography.

With well ventilated workrooms, solutions kept fresh and *at the proper temperature* and with an electric fan for drying, these peculiar hot weather troubles, from which no one is entirely free, can in a large measure be avoided.



A CORRECTION

The price of Eastman Double Coated Mounting Tape given in August *STUDIO LIGHT* should have read 15 cents instead of 10 cents per roll.



PRACTICAL SUGGESTIONS

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

In making several negatives with the idea of joining the prints together and making a panoramic picture, the most important thing to remember is that the optical center of the lens should be directly over the center of the tripod. If the lens projects several inches beyond the center of the tripod, it is moved several inches each time a new negative is made, and if there are straight lines in the object to be photographed, they will not match perfectly in the prints from the several plates. If the center of the lens (the diaphragm) is directly over the center of the tripod, the lens merely turns like the hub of a wheel, the greatest movement being at the back of the camera, which is the greatest distance from the lens and moves like the end of a spoke in a wheel.

With the lens centered in this way, there will be no trouble in matching your prints. The Century View Camera No. 2 and the Empire State View Camera No. 2 will both allow of the camera bed being moved back to a point where the lens may be centered over the tripod.



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.



Time was when pictures were a luxury for the favored few—modern photography has changed conditions.

Our children are growing up, but we can keep them as they are—can follow them through school—can always be with them and have them with us in pictures.

We have new and attractive styles in school pictures.

Make the appointment to-day.

The Pyro Studio

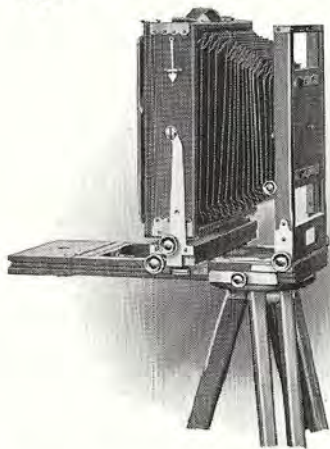
BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Buffalo, N. Y.	October 1, 2, 3
Syracuse, N. Y.	October 8, 9, 10
Baltimore, Md.	October 15, 16, 17
Norfolk, Va.	October 22, 23, 24
Charlotte, N. C.	October 29, 30, 31
Nashville, Tenn.	November 5, 6, 7
Louisville, Ky.	November 12, 13, 14



Empire State No. 2



For all around out-door work requiring either long-focus, wide angle or portrait lenses, the Empire State No. 2 will be found to have every attachment and convenience necessary to meet the most trying conditions.

Not mere talking points but features which are the results of inquiries and suggestions received from men who have encountered every imaginable difficulty in their years of experience with view cameras.

Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and exceptionally large front board.

PRICE

5 x 7, \$23.00; 6½ x 8½, \$25.00; 8 x 10, \$28.00

At all dealers' : : : Catalogue on request

ROCHESTER OPTICAL DIVISION,

EASTMAN KODAK CO.,

ROCHESTER, N. Y.



Eastman Home Portrait Outfit

Complete, including 8 extra holders and all parts PRICE
as listed on following page \$140.00

Parts of Outfit

Furnished separately at the following

PRICES

Home Portrait Camera, including Camera Carrying Case, extra front board and one plate holder	\$30.00
Eastman Zeiss Anastigmat Lens, No. 6	54.00
Home Portrait Shutter	14.00
Home Portrait Lens Hood75
Home Portrait Tripod	4.50
Home Portrait Back Ground	15.00
Home Portrait Back Ground Carrier	3.75
Home Portrait Reflector	4.50
Home Portrait Head Cloth, 40 x 48 inches	1.00
Home Portrait Plate Holder	1.00
Carrying Case for Home Portrait Tripod, Back Ground, Back Ground Carrier and Reflector	4.50

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Saves the quality of the negative by eliminating light-fog, which destroys the delicate gradations. It saves spotting of the negative and print by preventing scratches and finger marks. It saves time and trouble by making development almost mechanical. It saves money by reducing the cost of your developer.

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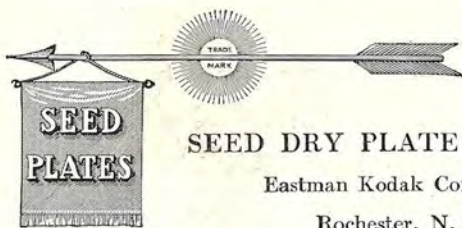
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SEED GILT EDGE 30 for
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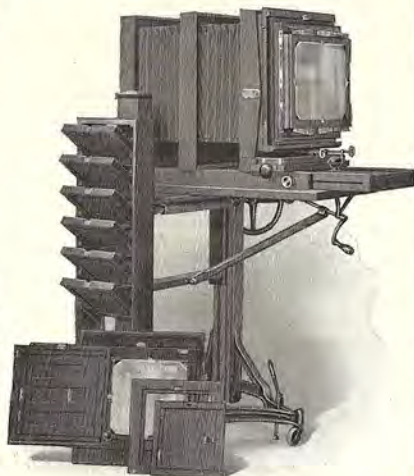
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Century Studio Outfit No. 8

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

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