

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



F E B .



1913

A MAGAZINE OF INFORMATION FOR THE PROFESSION

PUBLISHED BY THE

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

SEED



PLATES

The Greatest Efficiency.

Good negatives on dull, dark days—the reserve speed in the Seed 30 will help you make them.

Seed Gilt Edge 30 is the only plate of extreme speed which has all the gradation qualities of the slower Seed plates.

SEED DRY PLATE DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At Your Dealer's.

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 ARTURA IRIS PRINT

*By Charles F. Townsend
Des Moines, Iowa*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 12

GET THE BUSINESS

Advertise that you are the photographer in your town and people will come to know you—will point you out as Smith, the Photographer. When they see your work, they will remember you, and when they see you, they will remember your work, and when they see your advertising, they remember both. Then when they want pictures made, you get the business.

What do people buy and why do they buy it?

This problem should interest everyone who has anything to sell, and the fact that your business is not as large as that of a department store, does not mean that your methods of selling should be radically different or that you need give no thought to the subject.

Ask any successful merchant why certain goods sell better than others, and he will tell you it is *quality plus advertising*. Even poor goods can be sold by adver-

tising, but a second sale is not likely, and either one of two articles, equally good, can be sold almost to the exclusion of the other, by good advertising.

Count on your fingers ten things that you buy regularly and see how many of them are articles that are extensively advertised. Go home and look in your wife's pantry and see how many advertised articles she buys, and then stop and think. Why does she buy these things in preference to many others which are, in many instances, just as good? It's advertising.

Many of these articles are advertised nationally and you become familiar with them in that way. You have a desire to try a particular article because you have learned something about it,—you become convinced it is good and you want it. A local dealer advertises it for sale and you ask for it, as though it were an old friend. The sale is the result of good advertising. And it is true in the photographic

business just the same as in any other line of business. Practically all trade-marked, nationally advertised goods are sold directly to the consumer as manufactured. The particular manufacturer gets the direct benefit of his advertising as well as the retailer.

Our national advertising differs in that every photographer is benefitted equally, because we are not advertising our goods to the consumer, but the photographer's goods. The photographer's name, which might be likened to a trade mark, must become known to the public by the photographer's own advertising.

We are making all sorts of people want pictures, but you must make them want your pictures, and there's only one way to do it. Make good work and advertise.

The February *Munsey's, Review of Reviews, World's Work* and March *American* will carry your advertisement as full pages, the copy being the same as shown on page 5.

It's advertising that makes people think pictures, makes them want pictures, and it's up to you to make them think of your studio and you every time they have photographs enter their minds. Nothing but your own advertising will do it. Begin now and let the *other* fellow wonder why *you* are getting the business.

BETTER RESULTS— MORE BUSINESS

Every photographer who has any occasion to do work of a commercial nature, runs across a snag sooner or later in the form of reflections. And there's another snag that is often found right alongside of the reflection snag, and that is, lack of detail in the object, due to its color.

The field of commercial photography is broadening every day and the photographer who is alive to the opportunities presented by the increased sale of manufactured goods, through the agency of good photographs, is finding a new source of profit. By having his studio properly equipped for the handling of this work and by keeping in touch with the best methods of producing satisfactory results, he is fortifying himself against competition, for while others may do the work cheaper, the manufacturer realizes that it is the best photograph of an article that makes the most sales.

In catalogue illustration it is true that artist's work will overcome the defects of a poor photograph, but this work is expensive, and bears the mark of artificiality, which robs the picture of its effectiveness and selling power.

The satisfactory growth of commercial photography, as applied to the sale of manufactured

“How I shall miss you
When you are grown.”

What the poet sang every mother's heart has felt. Baby's photograph taken now and then will preserve the image and memory of baby days for all time.

Clever photographers, with the fast lenses and fast plates of to-day, also get wonderful results in baby pictures. How long since you have had your baby's picture taken?



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



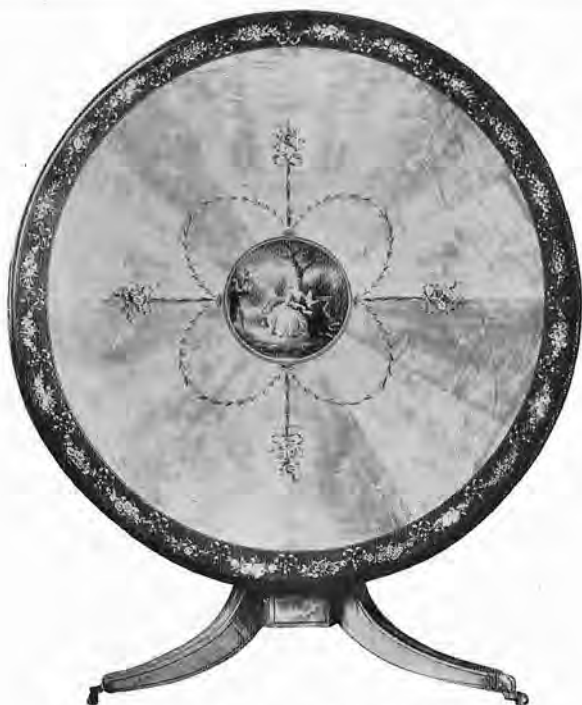
A. Ordinary Plate without Filter.

goods, must, we believe, depend entirely upon the quality of the work produced by the photographer. Straight photography will truthfully reproduce the most difficult subjects. It is simply a matter of suitable plates and suitable color filters.

With the Wratten Panchromatic plate, which is sensitive to the entire spectrum, including deep red, and a set of Wratten & Wainwright Orthochromatic

and Contrast Filters, a photographer can secure a faithful reproduction of the most difficult subject.

We reproduce several photographs which have been made by users of Wratten Panchromatic plates and filters, and which tell the plain truth without exaggeration. They will suggest a method of dealing with subjects which, to many, have seemed too difficult to even attempt.



B. Wratten Panchromatic Plate, K-3 Filter.

Our first illustration, A, is a good example of what an ordinary plate will do towards exaggerating the minute scratches which almost any polished wooden surface contains. These scratches reflect blue rays of light and as the center of the table is a light yellow wood and the edge mahogany, the ordinary plate accentuates the scratches, the yellow and red woods photographing dark.

Illustration B shows the result obtained by using a Wratten Panchromatic plate and K-3 filter. The blue reflections from the scratches are cut out by this yellow filter, and the yellow and red wood, as well as the decorations in color, are rendered in the same contrast our eye sees in the original. The first case is failure, the plate being incapable of rendering a perfect negative, while the second shows in a



C. Ordinary Plate without Filter.



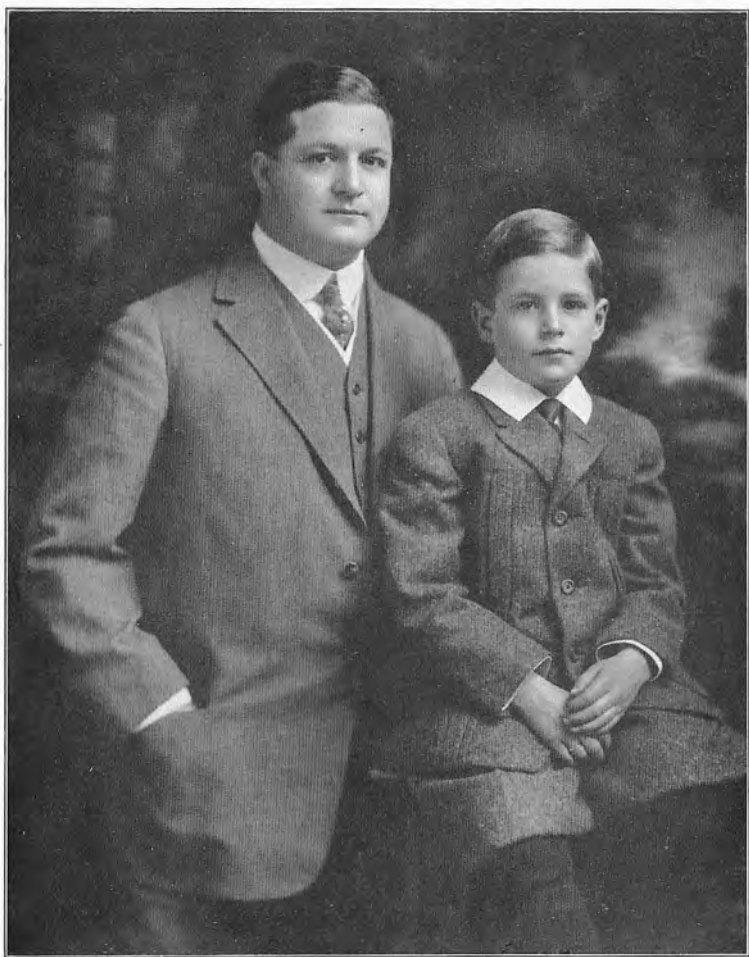
D. Wratten Panchromatic Plate, Red A Filter.

startling manner the effect of the proper filter on the color-sensitive plate.

Plates C and D offer an example in which detail is the important factor. Plate C is practically without selling value and would hardly be recognized as the same article shown in Plate

D. Plate C is the result secured by using the ordinary plate without a filter, while Plate D is the result of the Wratten Panchromatic and the red A filter.

One other example will probably suffice to show the great advantage of the color sensitive plate and proper filter in com-



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*By Charles F. Townsend
Des Moines, Iowa*





E. Ordinary Plate.



F. Panchromatic Plate.

mercial work. Plates E and F show the results from the ordinary color blind plate, and the wonderful improvement where the Panchromatic and proper filter are used. In the first instance there is almost a complete lack of detail, while scratches are also in evidence, but in the second, nothing more could be desired. The grain of the wood is brought out in a way which would please any manufacturer of fine furniture.

These examples are not out of the ordinary and may be readily duplicated by any photographer.

The result that will be obtained by using any particular Wratten & Wainwright filter with a Wratten Panchromatic plate, and the best filter for any difficult subject, is determined by examining the subject through the various filters. The object will photograph on the Panchromatic plate just as it appears with the filter to the eye.

If you want to get all there is out of photography you must get the best possible result for the customer you are working for. And better results reduce competition.



FROM AN ARTURA IRIS PRINT

By Charles F. Townsend

Des Moines, Iowa

OUR ILLUSTRATIONS
Our readers will no doubt be glad of the opportunity of studying the series of illustrations which we are permitted to reproduce from the work of Mr. Charles F. Townsend, of Des Moines, Iowa.

Mr. Townsend has always been very prominent in Convention work, having filled the various offices in his State Association, including that of president, with great credit both to himself and the Association. He was honored with the office of second

vice-president of the National Association at the Milwaukee Convention in 1910, was made first vice-president at the St. Paul Convention in 1911, and was chosen at the recent Philadelphia Convention to fill that of president.

Mr. Townsend is at present wrapped up in the affairs of the National Association, and with his efficient board to back up his personal efforts, the success of the Kansas City Convention is assured.

Mr. Townsend comes of a

family of photographers, his father having been in the business for a number of years before him, and a brother at present conducting a studio at Lincoln, Neb. No doubt there is a natural aptitude for the photographic business in the Townsend family—at any rate the high standard of workmanship characteristic of the Townsend Studio has won for him a most enviable clientele.

Our reproductions are from Artura Iris prints, this being the paper in which Mr. Townsend finds unapproachable print quality.



ON STICKING TO THE JOB

BY THE OFFICE BOY

I noat that the Convention iz goin' 2 B held away oute in the wilde an' wooley west this yere an' I'm wonderin' if were liabull 2 B attacked by the blud thirsty redskinz or if the kowboys will shute up the town.

I ast the Boss wuz we likkly 2 C anny indians at the Convention, an' he sed that mos' uzually they wuz sum on hand.

I borried ma's kloze line to praktis throwin' the roap Bkaus I may B able 2 get a job kow punchin', an' ma she kuddent find it las' Monday, an' she had pa reezon with me. I don' relish mi meals quite so mutch standin' up, but it may tuffen me for kow boyin'.

I ast the Boss wuz he ever skalped an' he sed yes but not bi no injun.

The Boss says the nobel redskin aint got no monopolly on hair liftin', an' that there's lots of fellers with diamons in there shert frontz, runnin' loose, that kan do a far neeter job.

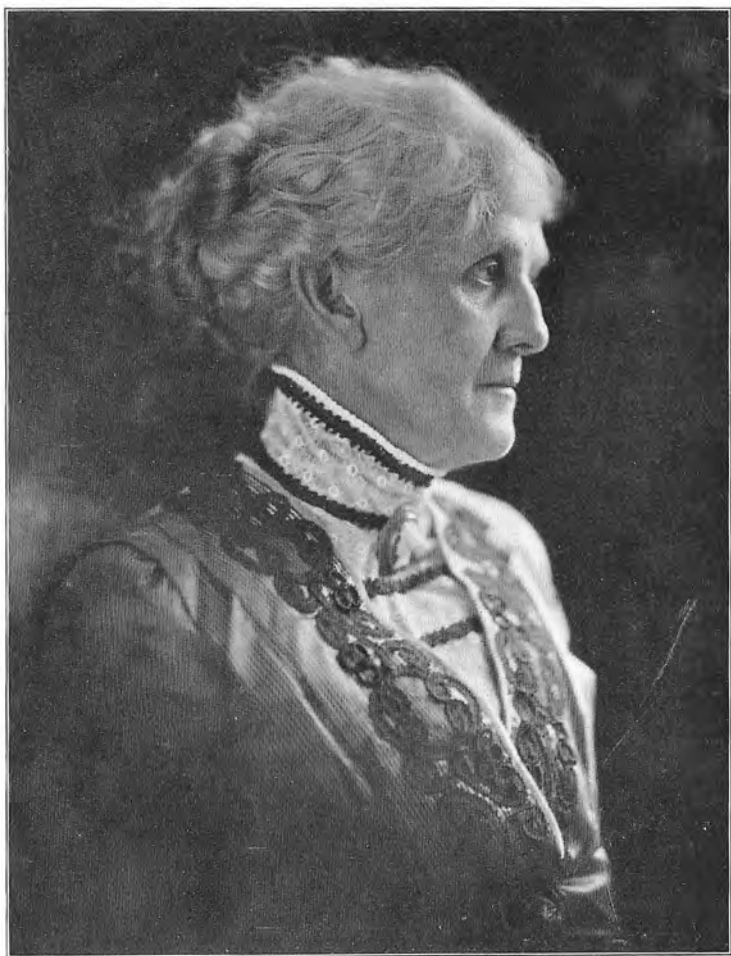
I tole the Boss that I thot that may bee I would like a job Kow punchin', an' he says that thair wuz lots ov fellers in the saim bote.

The Boss says that the feller that wants to chaing jobs every littel while is uzually az suckcesful az he wood B tryin' to hang hiz kloze on a wireless telegraft line.

The Boss says that the trubbel with moast ov uz iz that we think we wood be jeenuses in anny line but our oan, an' that if we wood spend az mutch time diggin' in on our oan jobs as we do in dreemin' how grate we wood B if we wuz runnin a bank, we wood-ent hav 2 do mutch worryin'.

I ast the Boss did it hert a yung feller 2 do a littel dreemin' aboute the futcher, an' he says not if you do it at nite when yure in the hay.

I had to unpak a hole lot ov nu goods the oather day an' I tole the Boss that I thot may B I wuz oaver workin', an' he sed he wuz glad I had a thot, an' that if I wuz oaver workin' I'd bee 2 blaim tired 2 think aboute it.



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The Boss say one of the wurst Dzeeezes a feller can get iz self-pittyctis, an' that when you git to taikin' pitty on yureself, yure slippin', an' noboddy ever slipped *up* hill yet.

The Boss says that when he begins to fele awl woar onte he uzually finds that it haz kum from wrastlin' with 2 manny ov them big blak cigars of hiz, an' knot frum mentle strane in the pitcher taikin' bizness.

I ast the Boss wuz I liabull to have mentle strane an' he says nope, that I lakked the principle ingredient.



MORE PROFIT

"Yes, we had a rattling good business during December—couldn't have been better in fact, unless we had been able to make some enlargements, but we didn't have the room nor the time to bother with them."

A man really made that remark, and there are probably others who had the same experience, for this holiday season was surely a hummer. But is there really any excuse for letting this enlarging business get away from you?

Read over the Eastman professional booklet on enlarging and see if you don't think you could have made your own enlargements just as well as not. You know it is profitable work,

but possibly you have never made a study of its requirements.

If you have an Aristo Lamp, it is not necessary to use condensers. The reflecting cone of the Graphic Enlarging Camera, used with the Aristo Lamp, gives ample illumination, and a flashed opal glass will give the greatest amount of diffusion with the least obstruction of the light. One sheet of this flashed opal glass has the diffusing power of two or three sheets of ground glass.

But you say you haven't the room to work in.

Let's see how much room it will take. Suppose your dark-room is eight feet long and there is a partition between the dark-room and printing room. You can have your Aristo Lamp in the printing room with the cone between the lamp and the dark-room partition, in which an opening of the proper size has been cut. This leaves the entire length of the dark-room for enlarging. If a lens of ten-inch focus is used and a four times enlargement is wanted, the distance from the negative to the enlarging easel will be slightly over five feet; so even a smaller dark-room could be used, if necessary. The tables in the booklet on enlarging give the exact distance necessary between lenses of different focus and the enlarging easel for the making of enlargements from two to

twenty times the size of the original image.

Enlargements may be made in any part of the studio at night by using the F. & S. Aristo Lamp Jacket, a device that fits snugly over the lamp, allowing no light to escape except into the cone of the enlarging camera.

Enlargements, up to any size on Velox, Artura Carbon Black or Bromide, are made without the necessity of fitting up a special room. The jacket is constructed entirely of metal and may be quickly attached to the lamp and as readily removed.

The R. O. C. Enlarging Back is similar in construction to the back of the Graphic Enlarging Camera and may be instantly attached to the back of a view camera, in place of the regular ground glass frame, if it is desired to make an improvised enlarging camera. It may be used with either artificial or day-light, has a negative carrier with full set of nested kits, and grooves for flashed opal or ground glass diffusing screens.

The flashed opal glass is a decided advantage where it is necessary to have all the illumination possible with the greatest amount of diffusion. This glass may be had from your dealer at the following prices:

7 x 7	\$0.75
8 x 1075
10 x 1090

10 x 12	\$.90
11 x 14	1.50
14 x 17	2.25

Artura Carbon Black is, without question, the best paper on the market for the professional making high-class portrait enlargements. It fully preserves all the delicacy and gradation of the original negative, the enlargement being very difficult to detect from a contact print. With the introduction of Artura Carbon Black Buff Stock, the variety of grades afforded is ample for duplicating the effect of practically any contact print.

Make your own enlargements and your interest in securing orders for this kind of work will be greater and your profits will increase in greater proportion, for enlargements do not entail the original cost of negative making—they are velvet.

The booklet, "*Enlarging for the Professional*," may be had from your dealer or will be mailed on request.



YOUR COMPETITION

When a woman has ten dollars saved up to buy photographs and buys a new hat instead, it means that the photographer around the corner is not your only competition. The milliner is getting some of your business.





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*By Charles F. Townsend
Des Moines, Iowa*





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*By Charles F. Townsend
Des Moines, Iowa*



GETTING INTO THE HARNESS

At the call of the president, Chas. F. Townsend, the Executive Committee of the P. A. of A. met at the Baltimore Hotel in Kansas City, on January 6th.

President Townsend appointed his committees and the secretary was instructed to have prepared, a letter of resolutions to the senators and representatives in Congress for the five states represented on the board, asking them to assist in defeating the portion of the Lodge bill relating to the sale and display of photographs.

Various suggestions and plans for the 1913 National Convention were discussed and the following resolutions unanimously adopted:

That a six-day convention be held, beginning July 31, 1913; that Kansas City's offer of the use of Convention Hall be accepted; that a practical studio in operation under the best talent obtainable, be arranged on the floor of Convention Hall, and under the charge of the president, assisted by the secretary. That the Kansas City Entertainment Committee's offer of automobile rides at 8:00 a. m. and 4:30 p. m., during the week, for tours of parks and boulevards, and Wednesday evening of Convention week at Electric Park, as their guest, be accepted with thanks.

That not more than five pictures be solicited from each exhibitor, to be passed upon by a jury.

That the Association publish a record of the convention.

That not more than 20 pictures be selected from the exhibits for reproduction in the Record, these to be only from the work of members in good standing.

Details of the interesting program will be given out later.

Kansas City's Convention Hall is the largest and most conveniently arranged building the Association has had for many years, and there will be ample room for all exhibitors, with larger spaces for display and no necessity of crowding.

Make your plans now for an exhibit and a visit to Kansas City for the National.



SMALL FISH BITE HARDEST

A well known photographer of Spokane, Wash., whom we will call Smith, tells a good story on himself, which is worth repeating.

Smith was a young photographer at the time and his idea of a real top notch workman was an Omaha man named Eaton. One day a tramp background painter drifted into Smith's studio and asked for a job painting backgrounds. Smith didn't



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*By Charles F. Townsend
Des Moines, Iowa*



need any work of the kind, but the man said he had just come from Omaha, where he had painted some grounds for Eaton, so Smith decided he must be good. Eaton was a great man in the eyes of Smith, and if this man was capable of painting for such men as Eaton, he was surely a good background painter, so Smith gave him a job painting a large group ground.

When the ground was finished it was something awful, but seeing he had bit, Smith paid up without a word of protest.

As the painter was leaving the studio, he remarked: "It's a queer thing about that man Eaton. After I got through with his backgrounds, he most had a fit, and doggoned if he'd pay me a cent."



A SAFE CIRCUIT

"Flash! Bang! Sizz! — and then darkness."

"Jimmy!—light a candle and bring me a fuse plug. That flash of lightning hit a wire somewhere and put our lights out."

You have probably had this experience if you use electricity, and you know that a new fuse plug fixes things up again in short order.

This is a Tested Chemical story and if you are interested in the welfare of your business, keep on

reading and get the point of the story.

When a man wires your studio for electricity, he puts in several fuse plugs at the point where the wires from the outside connect with those on the inside. In fact, the connection is through these plugs and in them lies the safety of the inside wiring.

The current is tested by the fuse in the plug. That is to say, if the outside current is too strong, the fuse burns out and disconnects your lamps from the temporary overcharge from the outside wires. A new fuse puts your light system in order again.

Were it not for this fuse plug—if your wiring was directly connected with the heavy wires outside—every overcharge of those wires would burn out the lamps in your studio, which would be a very expensive proposition.

Eastman Tested Chemicals come to you only after they have gone through the safeguarding hands of our chemical testing experts. They are tested both for over and under-strength and are only allowed to pass and reach your studio in a uniform condition—in a condition which assures you of securing the best possible results.

The circuit runs from the chemical factory, through the testing fuse plug of our laboratories, and into your studio. If there is an over or under-charge



FROM AN ARTURA IRIS PRINT

By Charles F. Townsend

Des Moines, Iowa

of strength or a lacking in purity, the chemicals never reach you.

If you are really interested in securing the very best results, you will connect up with this circuit. We have established it that your results might be safeguarded, for our success, as well as yours, depends upon your results.

Get acquainted with the mark of chemical certainty, the E. K. Tested Chemical Seal. It is the fuse plug between the manufacturer and your results.

THE CAMERA IN TEST WORK

Not only is the camera a valuable aid in accurately recording the appearance of the finished product, but it is frequently called upon to determine the value of the things that enter into its make-up.

Recently the camera was employed as an aid in choosing fittings for motor cars at the Pierce-Arrow plant at Buffalo. It was necessary to make a choice be-

tween several kinds of headlamps, and road tests at night were not considered infallible in result because of the possibility of differing weather conditions. So the camera was called upon. On the night of the camera test a large screen was placed against a blank wall and the car with which the test was made was stationed some little distance away, facing the fixed position. As each set of headlights was fixed to the supports on the car and the lights switched on, two photographs were made—one of the screen alone to show the projection of the lamps' rays, and the other of the ground between the lamp and the screen to illustrate the diffusion. All the exposures were made under exactly the same conditions, the plates were all developed together and the prints made together. In this manner the resulting photographic prints gave an accurate idea of the comparative lighting power of the various lamps tried out.



PRACTICAL SUGGESTIONS

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

A very effective method used by some photographers for holding back the shadows in printing from a negative that is not technically perfect, is as follows:

Work up a small chunk of putty until it is soft, and roll into a ball, using this to lightly tap the glass side of the negative where the shadows are too thin. The grease left on the glass will reduce the amount of light passing through the parts of the negative so treated and it may be removed very quickly with an ordinary cloth.

Where this treatment is not sufficient, a small amount of yellow or red dry color may be worked in with the putty, and a greater amount of light will be retarded.



If a large bromide print is to be framed, have the print slightly larger than the rabbet measure of the frame. When print is thoroughly dry, go over the back with a sponge that is slightly damp. This will make the paper limp, but should not moisten the face of the print. Cut a piece of pulp board, exact size for backing. Lay the print on the frame and the pulp board on the print and press the two into the frame together. Fasten with brads in the usual way, allowing them to go through the edges of the projecting paper. Allow to dry thoroughly before covering the back and the print will stretch tight without wrinkles.

This method is used by many framers in preference to mounting prints.

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.



AT YOUR BEST

there is life—action—and a subtle play to your expression. These pleasing characteristics are caught by our fast lenses and reproduced in our portraits.

Bright days and long sittings are unnecessary with our modern equipment.

The Pyro Studio

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1913



New York, N. Y.	February 4, 5, 6
Philadelphia, Pa.	February 11, 12, 13
Pittsburg, Pa.	February 19, 20, 21
Buffalo, N. Y.	February 25, 26, 27
Cleveland, O.	March 4, 5, 6
Indianapolis, Ind.	March 11, 12, 13
Chicago, Ill.	March 19, 20, 21
Detroit, Mich.	March 26, 27, 28
Cincinnati, O.	April 1, 2, 3



TOZOL

*The Simplified Developing Agent
for Photographic Papers*

A single chemical instead of two—less trouble to prepare—results equal to any combination of developing agents.

Just add the sodas, bromide and wood alcohol to an ounce of *Tozol*. There's nothing so simple—nothing so good for developing papers.

Tozol costs less—goes further.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.



Be Sure of the Temperature

Many of the print troubles of cold weather are due to cold solutions and over-exposure.

It takes but a moment to test your solutions and with the proper temperature and exposure your troubles are at an end.



Eastman Thermometer . . . \$0.50
Thermometer Stirring Rod60

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At Your Dealer's.

GOOD INSURANCE.

Every good photographer judges his chemicals by the results obtained. If the chemical is low grade, if the container is the cheapest to be had, if the system of packing is taken care of at the minimum of expense, you will agree there is little likelihood of the chemicals keeping properly or giving the best results.

That is why we either make or procure the best chemicals to be had—use mostly glass containers, which insure the chemicals reaching your hands in a perfect condition—see that all containers are properly stoppered, labeled and accompanied by suitable formulas for the preparing of solutions. If there is any difference in price, and in most cases there isn't, the difference covers these little precautions that insure your results.

*Get acquainted with the mark of
Chemical Certainty.*



EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

THE EASTMAN PLATE TANK

*Makes a shorter day's work,
a better day's work.*

Less work is economy of time and energy, while better work is economy of materials. Tank developed negatives are not only uniformly developed negatives—they are clean, snappy and brilliant—free from finger marks, scratches and fog.

*Eastman Kodak
Company,
Rochester, N. Y.*

All Dealers.



EASTMAN

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

PLATINUM

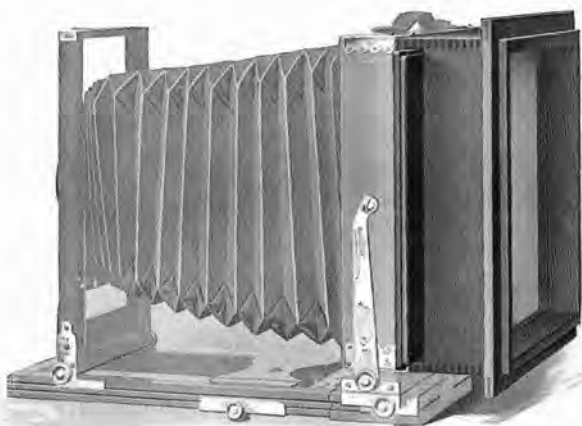
The papers of quality and refinement—approved by those who are competent to judge—used by those who are discriminating enough to demand the best.

The indescribable tone and texture of an **EB** or **ES** print is appreciated on sight.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

All Dealers.



The R. O. C. Enlarging Back

Instantly attached to the back of a view camera in place of the ground glass frame. Made in two sizes, $6\frac{1}{2} \times 8\frac{1}{2}$ and 8×10 , for Empire State and Premo View Cameras. Adapted to fit R. O. C. or Century View Cameras without extra charge.

R. O. C. Enlarging Back with Negative
Carrier and full set of nested kits, \$8.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

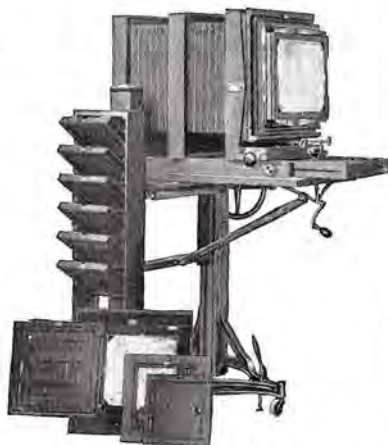
Order from your dealer.

\$120.00

will place
the new

No. 8 CENTURY OUTFIT

in your
Studio.



Here is what the price includes:

- 1 11 x 14 Century Grand Portrait Camera with new focusing arrangement,
- 1 11 x 14 Semi-Centennial Stand.
- 1 Reversible Back for 11 x 14 Century View Plate Holders. Adjustable for making either one or two exposures on a plate.
- 1 Sliding Attachment for 8 x 10 Curtain Slide Plate Holder.
- 1 Adapter for 8 x 10 Attachment to take 5 x 7 Curtain Slide Holder.
- 1 11 x 14 Century Double View Plate Holder.
- 1 8 x 10 Century Curtain Slide Holder with 6½ x 8½ Kit.
- 1 5 x 7 Curtain Slide Holder.

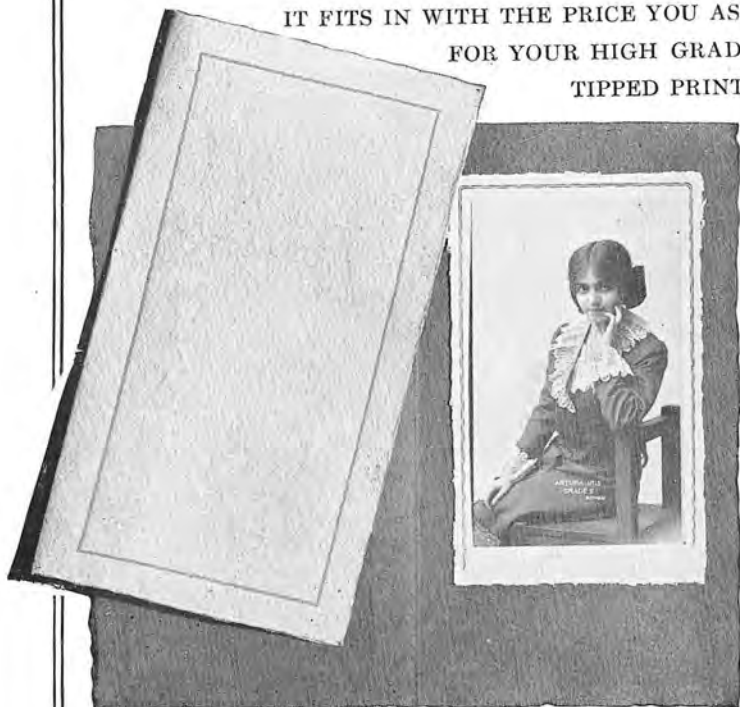
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