

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



Published by the EASTMAN KODAK
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NOVEMBER 1916

SEED



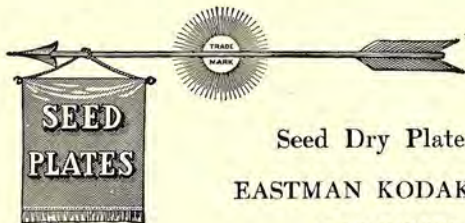
PLATES

A contrasty plate exaggerates the contrast of a lighting and makes it necessary to allow for the error of untruthful rendering.

Seed 30 Gilt Edge Plates render every gradation and tone value of a lighting truthfully — reproduce your original lightings exactly as you make them.

The Seed 30 Gilt Edge has the uniformity and dependability of all Seed Plates, and in addition, the speed, exceptional latitude, gradation and fineness of grain that have made it the ideal plate for portraiture.

It's a Seed Plate you need.



All Dealers'.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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 J. E. Abbe
Lynchburg, Va.



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE — THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 8

NOVEMBER 1916

No. 9

THE BIG GUNS AGAIN

Bang! Bang! Bang!

The big guns of our advertising have opened fire and are paving the way for your advertising at short range.

They are scattering your slogan along the whole front of the army of Christmas shoppers and the fire is going to be an effective one. The big guns have the range and are far-reaching, but we are too far back of the firing line to do the close work. You must climb out of your trenches and do the close fighting in your local papers.

Our big guns are the National magazines, and through them almost every family in the entire country will be reminded, most of them several times over, that "*Christmas, 1916—Your friends can buy anything you can give them—except your photograph.*"

This slogan has now become so familiar to the general public that its value to you is greater

than at any time since it first appeared in the big magazines. As a slogan that will fulfill its purpose by selling photographs, it is more than ever coming into its own.

Thousands of readers have analyzed it and then said to themselves, "That's a fact—I'll remember to have photographs made when I have occasion to make gifts to my friends"—and the occasion is now at hand.

These same readers will again be thoroughly sloganized long before Christmas, but they should not be left floundering about with indecision as to where they can have photographs made.

This slogan in your local paper will attract their attention quicker than anything else, if the form used in the magazines is duplicated in the ad. which bears the name and address of your studio.

Big advertisers and advertising magazines have recognized the force of this copy and have commented upon its boldness—the

way it attracts attention, even when displayed in a small space with the same proportion of white space to type matter.

This is a most important point in using this copy (See page 7). It catches the eye because the white space isolates it. Crowd it in with other reading matter and it will be as hard to find as the proverbial needle in the haystack.

Don't get the idea that this slogan is old and that you should discard it for this reason, or that its value to you is nil because someone else has used it. The older and more familiar it becomes the better it is, the stronger its punch, the quicker it hits the mark and the more lasting is its impression.

Hundreds of photographers have already adopted it as a permanent slogan and have had good results from its use in almost every imaginable form of advertising, but this in no way prevents you from using it as well—in fact, it is more reason you should.

This is the real gift season. Gifts are made at all times of the year, but the cream of the gift season is from now until Easter.

The successful photographer who always has a good holiday business advertises to keep it and make it a bit better each year.

The most important preparation you can make this year is

your advertising to get new business. You must prepare to take care of the business after you get it, but, first of all, you must get it. And as every merchant in your town is going to advertise extensively for the same dollars you are after, you can't sit idle and expect a big share of business to come your way.

You have a distinct advantage over all your competitors in other lines of business because our magazine advertising is not creating a desire for some particular article which we manufacture, but it *is* creating a desire for photographs, which you or some other photographer can make.

The desire for photographs is made exceptionally strong because of the personal element that enters into the making of such a gift. The only thing personal about the ordinary gift is the card of greeting that accompanies it—its value can be reckoned in dollars and cents.

"Your friends can buy anything you can give them—except your photograph" is a truth that is sinking deeper into the mind of the public with every repetition—and your competitors are advertising to sell everything imaginable—*except photographs*.

It's a strong competition, but you have the advantage, so make this slogan yours and use it.

The copy shown on page 7 will occupy a full page in *Good Housekeeping*, *Harper's*, *Century* and



FROM AN ARTURA IRIS PRINT

*By J. E. Abbe
Lynchburg, Va.*



Scribner's, and approximately a quarter page in the *American*, *Independent*, and *Vogue*. These will be December magazines but they appear early in November. There will also be a full page in November *Outlook*, almost a page in November *Life*, and approximately quarter pages in early December numbers of *Collier's* and the *Saturday Evening Post*, giving a total circulation of fully four and a quarter million copies.

With your advertising to start and finish the campaign, photographs for "Christmas 1916" will be far ahead of any other gift commodity in the minds of those who read—and that includes the greater proportion of those who buy.



GOOD PROFITS IN OIL COLORED PRINTS

Eastman Bromide Fabric is now being used in a number of lines of photographic work and new uses are continually being found for it. It is an excellent quality of fabric coated with a Bromide emulsion and is being produced with exceptional uniformity.

Probably the greatest use for Bromide Fabric in portraiture is for producing oil painting effects and for this work it is superior to any photographic paper.

In selecting a medium for photographs to be colored with oils, a fabric surface is most desirable because it gives a realistic effect,

and a better price may be asked for the finished work because it shows that it is genuine.

It is not difficult to give a Bromide Fabric print the appearance of an oil painting. It requires no knowledge of drawing because the print is only tinted. You can do such tinting yourself, with a little practice, or some one of your employees can soon acquire the knack of handling the colors and produce good results.

Good taste in selecting colors, care, and a little time for practice are the essentials. Sepia prints are best for the purpose, and these are secured on Bromide Fabric by redevelopment. The hypo-alum tone is too cold.

Any good grade of artists' oil colors in tubes will answer, the following colors being necessary: Rose Madder, Crimson Lake, Carmine, Chrome Yellow, Vandyke Brown, Prussian Blue, Cinabar Green and White, also Megilp for sizing. A few small camel's hair brushes, a one-inch bristle brush, absorbent cotton, turpentine and a bottle of Nepera Waxing Solution complete the outfit.

With a tuft of cotton, go over the print with the Megilp, and after about fifteen minutes rub off and allow to dry for half an hour. This sizes the print and prepares it for the coloring. The idea is to apply "opaque" colors so thinly they are transparent.

Christmas, 1916.

Your friends can buy
anything you can give
them —
except your photograph.

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

Put a small daub of each of the colors to be used on a piece of glass. Apply this paint, undiluted, to the print with a tuft of cotton after same has been rubbed on a piece of white paper until color shows an even blend of weak tint. When sufficient color has been applied to any one part of print, go over with a clean tuft of cotton to blend the colors. For small surfaces apply color with a small brush and blend.

For flesh tones, apply Rose Madder, then yellow—for lips, nostrils and deep flesh shadows, Carmine. The colors should be thin and transparent for draperies, hair and the light parts of background. After one has become proficient in tinting, the opaque colors may be used to advantage in backgrounds and accessories, though care must be used not to destroy effects of light and shade nor to give too much prominence to objects of minor importance by using colors that are too bright.

Oil paintings are not made with margins, but if there is any occasion to color a print with margins, the margin may be cleaned with a tuft of cotton which has been wound round a tooth pick, dipped in turpentine, squeezed dry and wound with another covering of dry cotton. This will erase the color better than the wet cotton, as the fumes of turpentine will remove the color without spreading it.

Transparent coloring will dry quickly, but if solid colors are applied over parts of the print it should be allowed to dry thoroughly. When dry, apply the Nepera Waxing Solution as you would apply varnish, using the bristle brush for this purpose. The wax will add brilliancy to the colors.

To obtain different tints from the colors mentioned above, mix as follows:

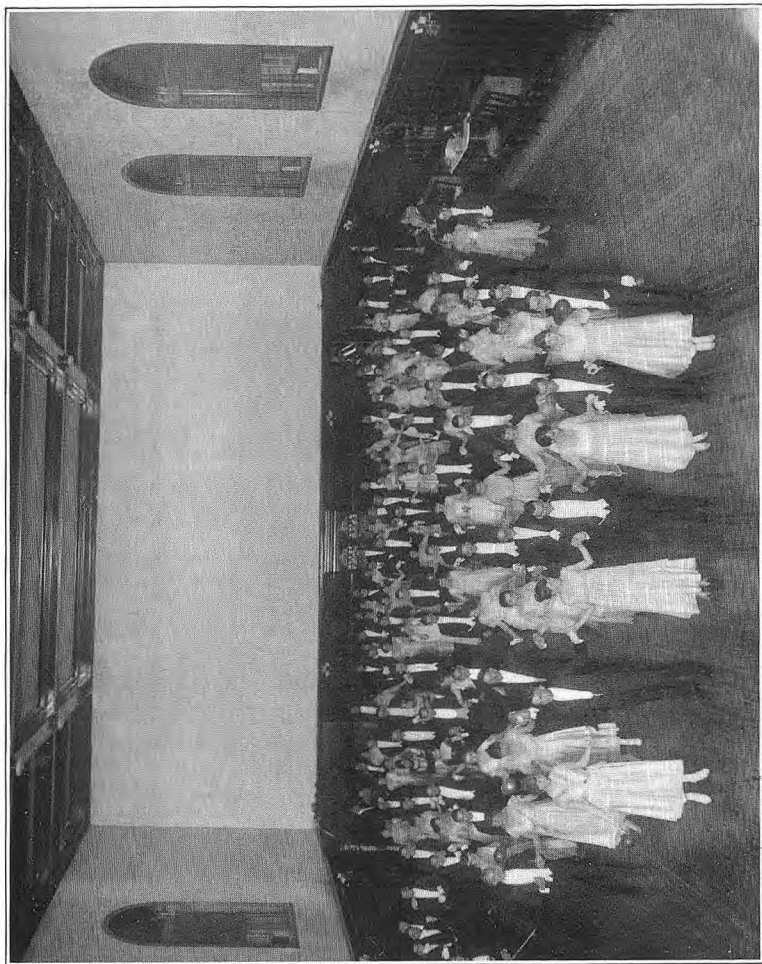
- For brown, mix red and black.
- For purple, mix white, blue and red.
- For pink, mix white and carmine.
- For dark green, mix light green and black.
- For pea green, mix white and green.
- For brilliant green, mix white and emerald green.
- For orange, mix red and yellow.
- For pearl gray, mix white, blue and black.
- For cream, mix white, yellow and red.
- For olive, mix red, blue and black.
- For buff, mix yellow and a little red.

The finished print looks best framed without a margin in a dull gold frame. Several good examples of such work properly framed and displayed will make sales if the work is priced high enough to make it fairly exclusive without being beyond the reach of those who wish a portrait somewhat out of the ordinary. If the work is priced too low it not only becomes common but sufficient time can not be given to produce the best results.



FROM AN ARTURA IRIS PRINT

By J. E. Abbe
Lynchburg, Va.



Your friends can buy
anything you can give
them—
except your photograph

Display Card in Gold Relief Letters

**THIS DISPLAY-CASE
CARD BY MAIL ON
REQUEST**

The illustration above is a reproduction of the handsome display-case card which was given to photographers at the Eastman display during the Cleveland National Convention. The illustration, however, fails to give an adequate idea of the attractiveness of the original.

The card has been used in the display cases of some of the best photographers in the country, having been framed by many of them and given a permanent place

of honor in the center of their displays.

The card is $10\frac{1}{2} \times 14\frac{1}{2}$ inches, of heavy weight stock with dull cream enameled surface and gold edges. The letters are gold in strong relief, not being a part of the card itself but embossed separately and attached to the card by a special process used only in manufacturing display cards of the highest quality.

This card is worthy of a place in your display-case and will connect your studio directly with our advertising in the December magazines, making a combination that is sure to bring you additional business.



Mr. J. B. Schriever's Prize Float

As the great majority of photographers of the country could not attend the Cleveland Convention we are going to mail one of these slogan cards to every photographer who is sufficiently interested in the advantages of this advertising to ask for it.

There will be no charge whatever—we want you to have this card and to use it where it will do the most good, will attract the most attention, and bring you the most business.

The card comes to your studio, post paid, on request.



J. B. SCHRIEVER WINS FIRST PRIZE

In the big street pageant of Scranton's golden jubilee the first prize in the advertising division was awarded to J. B. Schriever.

His car was changed into a white gondola with trimmings of purple fringe and chrysanthemums. In the car was a complete photographic outfit and Mr. Schriever was engaged in photographing two young ladies under the hooded rear of the boat. His daughter, Miss Irene, drove the car.

In each side panel of the float was the popular slogan which

Mr. Schriever has used to good advantage. We congratulate him for winning the first prize cup, but he is also to be congratulated for the clever advertising idea.

The thousands of people along the line of that parade, as well as those who read accounts of it in the paper, can not help knowing that J. B. Schriever is one of the live photographers in their town.



OUR ILLUSTRATIONS

Getting college business is just as different from getting ordinary business as golf is different from base ball. In base ball you sit in the grandstand or bleachers and root for your team, but in golf you have to follow the players, close up, from "tee" to "green" over the entire course.

If you have been successful in getting college business you know that you have to follow college activities closely. And you also know that the business is worth while.

There are no set rules to follow, but there are general rules that will apply in most cases. You must take sufficient interest in college affairs to know what is going on and you must become acquainted with the class leaders and leaders in college athletics, dramatic and literary activities.

Once you know these young men or women, as the case may

be, you must show genuine interest in their work and play, otherwise you won't find an opportunity to make pictures that are of sufficient interest to sell.

A few good pictures will give you an opening wedge for more business and in a short time every student in college will be watching your display case for pictures of events that are dear to the heart of every student. If you are continually on the job, follow up every prospect and make good pictures, full of real human interest, you will find that they have a ready sale.

Once you become a sort of official or press photographer there will be little question as to who will do the studio work for the majority of the students.

Mr. J. E. Abbe is an example of the man who has made good in college work, but unlike most photographers he had photography thrust upon him. He had no intention of becoming a photographer until he saw the need for it in his work, and once in it, photography soon crowded his other work out.

Mr. Abbe is associated with a firm of printers and engravers who handle a number of college publications, and finding it difficult to obtain pictures for illustration that to his way of thinking were of sufficient interest—that gave the necessary "pep" and color to college news, he decided to use a Graflex camera



EASTMAN PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By J. E. Abbe
Lynchburg, Va.*





FROM AN ARTURA IRIS PRINT

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and make some of the pictures himself.

The plan worked fine. He knew the students and knew what they wanted, and the more pictures he made, the more opportunities he found for making pictures, not only for publication but for sale as well.

The Graflex helped him, but he soon found that a studio was almost a necessity. A studio was built and equipped with modern apparatus and its capacity is almost inadequate to take care of the work that has developed from an experiment.

Mr. Abbe is also a home portrait enthusiast and devotes a good portion of the summer months to making portraits of children, using a Home Portrait Graflex for this work.

Seed Plates are used in the Abbe studio and Portrait Film for most of the outdoor work, and as Lynchburg boasts of the sixth largest women's college in the country, and outdoor dramatics and athletics are very popular among the students, the opportunity for pictures is great.

Practically all of the work of the Abbe studio is made on Artura which has found favor with the student body. And quality will always be found one of the essentials in this line of work.



Tozol—the complete developer.

A PROPORTIONAL REDUCER

Most photographers are aware that the various reducers used for lessening the density of negatives differ in the effects they produce. Some of them attack the shadows of the negatives, cutting into the shadow detail; others attack the highlights chiefly, scarcely affecting the shadows at all; while yet others are intermediate in action between these two extremes.

The typical reducer which attacks the shadows most is that named after Mr. Howard Farmer, which consists of a solution of hypo to which has been added enough ferricyanide of potash to make it yellow. If the effect of this reducer is measured, it is found to be similar to that shown

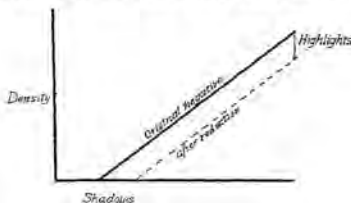


Fig. 1—Farmer's Reducer

in Figure 1, that is, it subtracts an equal amount of density from every part of the negative. Since this removes the same amount of density from the highlights as from the shadows, the proportional effect upon the shadows is naturally much greater than upon the highlights.



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The effect of increasing the exposure in making a negative is to add density to all parts of the negative to almost the same extent, so that a reducer which removes density to the same extent from all parts, as does this ferricyanide reducer, may be said to undo exposure, and it is a valuable reducer for negatives which have been over-exposed.

Figure 2 shows the action of the persulphate reducer. Persul-

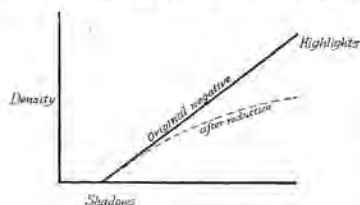


Fig. 2—Persulphate Reducer

phate attacks the highlights far more than any other part of the image so that if a negative is too contrasty the highlights can be lessened by persulphate without affecting the shadows. The persulphate reducer, however, will not correct an over-developed negative. What is required in an over-developed negative is that each point of the gradation should be reduced proportionally just as the over-development has increased it proportionally and the result would be that of correct development. This effect is shown in Figure 3, where it is seen that the same proportion of each density is removed by the reducer.

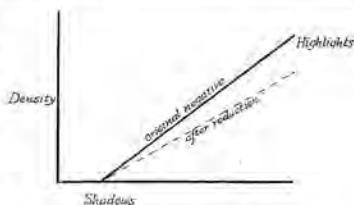


Fig. 3—Proportional Reducer

If a negative could be said to have a density of 100 in the highlights and a density of 4 in the shadows, a proportional reduction of 25% would remove 25 parts of silver from the highlights to 1 part from the shadows.

It has often been stated that proportional reduction is obtained by means of permanganate, but experiment shows that all reducers heretofore used, except persulphate, behave like ferricyanide; that is to say, they reduce the shadows proportionally more than any other part of the negative and they therefore will not correct over-development as a proportional reducer should do.

Far away in the Solomon Islands, Mr. Norman Deck found a short time ago that the use of a combination of permanganate and persulphate would give a proportional reducer, and he published an article in the *Australasian Photo Review* on the subject. Not having facilities for making accurate tests and measurements he suggested that the subject should be investigated further. The Kodak Research Laboratory



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has taken up the work and has found that by a slight modification of the formula a truly proportional reducer can be obtained.

In the experimental work, which has been done with great care, it was found that different plates behave rather differently and that if slow, fine grained plates were used there was a tendency towards loss of shadow detail with a reducer properly balanced for use with high speed plates. But, fortunately, the differences between plates generally used by photographers were found to be of no practical importance in this respect, and with the formula here given all plates and film in ordinary use will show proportional reduction, so that the formula can be safely employed to correct negatives which have been over-developed. While temperature will affect the rate of reduction, the proportional nature is not changed.

The formula is as follows:

Solution A—

Pernanganate of Potash 4 grains
10% Sulphuric Acid . . . ½ ounce
Water 32 ounces

Solution B—

Persulphate of Ammonia 2 ounces
Water 64 ounces

For use, take one part of A to three parts of B for three minutes reduction. For six minutes reduction dilute above with an equal volume of water. Following reduction it is advisable

to immerse the negative for five minutes in a 1% solution of meta-bisulphite of potash or bisulphite of soda, then wash for a few minutes.



NOVELTIES

Photographic novelties are limited, but that is only a greater reason why the photographer, who has the first chance to supply such goods, should be the one to get the business.

It's reasonable to believe that your customer is more interested in photographs when he is in your studio than at any other time, and if a frame or photograph case can be sold to him, that is the time to sell it.

You can't interest everyone in these novelties, but you can show them to every customer and so create the impression that the logical place to buy such goods, when they are wanted, is from the photographer.

This is the only real competition the photographer has in articles which go to enhance the portraits he has made. And since more photographs will be used as gifts this year than ever before, the opportunity should be greater than ever for the sale of photograph frames, leather card cases, pocket portrait cases, etc.

The line of leather novelties manufactured by Taprell, Loomis & Co. is equal if not superior to



FROM AN ARTURA IRIS PRINT

*By J. E. Abbe
Lynchburg, Va.*



similar goods commonly handled by the jeweler or stationer and may be had from your nearest dealer handling the T. L. line.

We show three of the newest T. L. novelties, a handsome Spanish leather frame, furnished



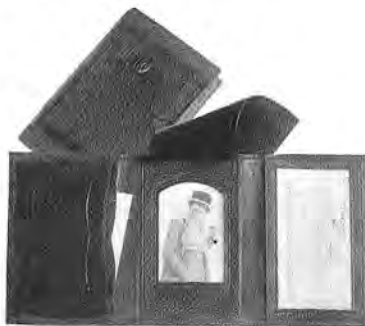
The Ardmore Leather Frame

in two colors, green and brown, for 4 x 6 prints—a lady's card case of genuine brown morocco leather, two folds with space for cards and pocket for loose change—a gentleman's pocket case in three folds of genuine brown morocco leather with handsome steel cut pattern on the three folds. This case has opening for identification card and photograph, also a pocket for stamps and an opening the length of the fold for currency.



Milady Card Case

The full line of novelties that will help to materially increase your sales at any time of year, but especially during the holidays, will be found in the 1916-17 Taprell, Loomis catalogue, which your dealer will be glad to mail you.



De Luxe Combination Photograph and Bill Case



*Watch the work of the man
who uses ARTURA.*



FROM AN ARTURA IRIS PRINT

*By J. E. Abbe
Lynchburg, Va.*



A Gift Suggestion

Portraits
of the
Children
for

Christmas, 1916



*Your friends can buy anything you can give
them — except your photograph*

THE PYRO STUDIO

Cut No. 231. Price, 30 cents.

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. Get your order in *first*. E. K. CO.

TOZOL

The Complete Developer

Requires the addition of no developing agent. It's right just as it is, and is prepared exactly as it was before the war.

The correct developer for Artura, Azo and Velox.

The Price

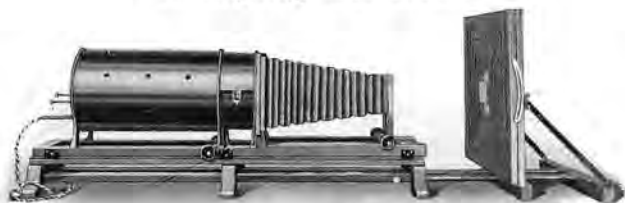
1 oz. bottle	\$ 1.20
$\frac{1}{4}$ lb. bottle	4.65
$\frac{1}{2}$ lb. bottle	9.15
1 lb. bottle	18.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At your dealer's.

Don't overlook the big profits of the enlarging business.



We have increased the efficiency of the
EASTMAN
ENLARGING OUTFIT

by equipping it with a lamp giving double the volume of light of that formerly used.

Mazda Nitrogen Lamp. 500 Watt—lamp and reflector adjusting screws outside of lamp-house—camera and lamp-house on roller bearings and fitted with quick acting lock nuts—10-inch condensers affording perfect illumination of 5 x 7 negatives—revolving adjustable negative carrier—drop front and hinged back easel and full set of kits to 20 inches—these are a few of the features of the Eastman Enlarging Outfit.

THE PRICE

Eastman Enlarging Outfit, complete with lamp,	
but without lens	\$100.00
Planatograph Symmetrical Lens, 8-inch focus,	12.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

The New Developer:

KODELON

(Paramidophenol-Hydrochloride)

An economical and highly successful developing agent, used in connection with Hydrochinon, for all developing-out papers.

It bears the Eastman Tested Chemical Seal.

THE PRICE

1 oz. bottle	. . . . .	\$ .85
$\frac{1}{4}$ lb. "	. . . . .	3.15
$\frac{1}{2}$ lb. "	. . . . .	6.15
1 lb. "	. . . . .	12.00
5 lb. cans	. . . . .	59.50

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

A reputation for promptness is a big asset, especially in a busy season—save time by using a



Rounds Print Washer

at the same time making certain your prints have been properly washed. Twenty minutes in a Rounds Washer is sufficient time to eliminate all hypo and insure thorough washing.

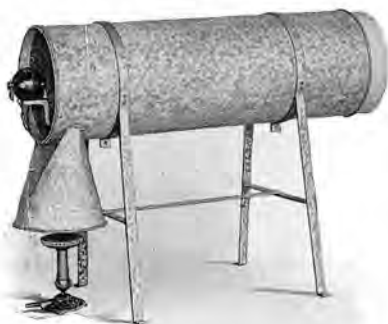
ROUNDS WASHER—MADE IN TWO SIZES

Capacity of 100 Cabinets or 4 x 6 prints,	\$12.00
Capacity of 200 Cabinets or 4 x 6 prints,	33.00

Out of the wash water—into the rolls of the

Improved Majestic Print Dryer No. 1

and your prints are properly shaped, bone dry and ready for mounting in from twenty to thirty minutes. The two rolls will dry from 1600 to 4000 prints in a day.



No. 1

MAJESTIC PRINT DRYER

Complete with two drying rolls, electric motor, fan, gas heater and stand, \$25.00

Extra Drying Rolls complete, 11-inch, . . . 3.00

Do., 7-inch, . . . 2.50

Extra muslin faced blotters for 11-inch or 7-inch, 2.20

EASTMAN KODAK COMPANY,

All Dealers',

ROCHESTER, N. Y.

The good points of the



EASTMAN TRIMMER

that make it substantial, also make it accurate and dependable. Made entirely of metal—one piece solid reinforced bed, ruled with white lines in one-half inch squares on black enameled surface—solid brass rule—strong ground steel blade—transparent trimming gauge—rubber tipped legs. It cuts true and retains its accuracy with constant use.

Eastman Trimmer No. 10, 10-in. square,	. . . . .	\$6.00
Eastman Trimmer No. 15, 15-in. square,	. . . . .	8.00
Eastman Trimmer No. 20, 20-in. square,	. . . . .	12.00



R. O. C. TRIMMER

A substantial trimmer for small and medium sized prints at a very reasonable price. Has ruled wooden bed, fine steel blade and substantial metal base.

R. O. C. Trimmer No. 1, 6-inch,	. . . . .	\$1.50
R. O. C. Trimmer No. 2, 8-inch,	. . . . .	1.75
R. O. C. Trimmer No. 3, 10-inch,	. . . . .	2.00
R. O. C. Trimmer No. 4, 12-inch,	. . . . .	2.75
Transparent Trimming Gauge for either size,	. . . . .	.25

All Dealers'.

EASTMAN KODAK CO., ROCHESTER, N. Y.

WANTED

OLD NEGATIVE GLASS

We will purchase Old Negative Glass, $4\frac{1}{4} \times 6\frac{1}{2}$ and larger standard sizes, providing same is in good condition and packed carefully, in accordance with our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

Before making any shipment please secure these instructions, prices and further particulars, which will be furnished on application.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Department S.

THE luxuriously appointed studio employs Century Apparatus. Its rich finish and dignified efficiency harmonize perfectly with the most refined surroundings.

THE less pretentious studio *needs* Century equipment to dispel any feeling of uncertainty on the part of its patrons. In no other business is the buyer brought into contact with the mechanism for turning out the finished product.

WITH Century Apparatus your customers see that you have the best.

CENTURY CAMERA DIVISION
EASTMAN KODAK CO.
ROCHESTER, N. Y.

IT SHOWS YOUR HIGHER PRICED WORK
FROM A NEW ANGLE OF BEAUTY

The Parkinson



For 6 x 10,
8 x 10, 7 x 11
square and 7x10
oval prints.

The stocks and
ornament create a qual-
ity impression even before
the folder is opened.

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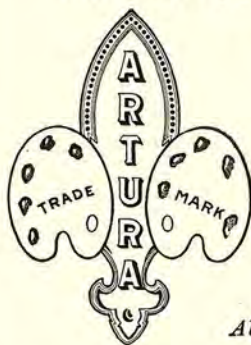
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