

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



PRESIDENT WILLIAM H. TAFT

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STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
Vol. 1 No. 1

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OLD SERIES
No. 98

SALUTATORY

With this issue the Eagle spreads its wings to cover the whole professional nest.

Devoted bird that it is, it still looks with greatest fondness at the largest, roundest and whitest egg—Aristo. But it is a big enough, strong enough and broad enough Eagle to foster the other eggs as well. It will do its duty by them.

When the Aristo School, which was originally inaugurated to help the profession in the use of Aristo and the Aristo Lamp, came to its full growth, it became apparent that there were so many things of interest to the profession that—for the benefit of everybody concerned—its scope should be broadened. And so it became the Eastman School of Professional Photography, but Aristo still held and continues to hold the center of the stage—with the calcium light turned on to the full.

Likewise there is every reason why the Eagle should be also broadened in its scope. There are a thousand and one side lights that are of value to all of us,

which can be thrown on studio work. We want to be helpful to you in your everyday work and to tell you monthly about the new goods and the new methods that are interesting from your standpoint and our own. Whenever we can pick up a good idea, an idea that will be helpful to you in broadening your business, we want to be able to give it to you. There's a mutuality in your business and ours. Whatever tends to the welfare of the one, tends also to the welfare of the other. And so we propose to broaden the scope of the Eagle until it covers the whole field of professional photography.

This by no means implies that there will be less attention paid to Aristo—it means simply that there will be more said about other matters that are of vital interest to you and to us.

And so, to be consistent, there is with this number a new title—a broader title that will, we hope, prove typical of the work that this journal is to accomplish:

STUDIO LIGHT *and*
the ARISTO EAGLE.

LET HER RUN IT

Leave the studio in charge of the receptionist for a week? Certainly — if she is as sharp and business-like as the average, she is certainly competent to run your studio for a week in midsummer. No one to make sittings? No matter, just let her tell the prospective customers that you have gone to attend the National Photographers Convention, and will have all sorts of new ideas when you return, and they'll wait for you all right and be more than willing to.

"Haven't got time to attend conventions" — that doesn't deserve a reply. "Can't afford it" — yes, but you can: whatever you spend in attending the National this year will be returned to you many fold, in the shape of valuable ideas, rest, recreation, good fellowship and change of scene.

"Conventions don't do any good." Of course they don't, if you stay at home, or attend because you feel that you have to. Conventions *do* do good, and lots of it, to the man who attends determined to learn something, and to have a good time.

"You can't teach anybody anything." Yes you can, even if you have just graduated from your apprenticeship, you can march up to the biggest professional in the hall, give him a man's grip and a man's look straight in the face,

and teach him a lesson of good fellowship that will quicken the pulse of any man a hundred dollars worth.

And the Nineteen-nine Convention is going to be a great one — this is not a prophecy, but a statement fully warranted, by plans already outlined, and being carried to fulfillment by men who know how.

The officers of the Association are men of many years experience in convention affairs, and are going to give you a convention that will be a record breaker.

Then stop a moment, and consider in what city the convention is to be held — in Rochester, the photographic center of the world.

Supposing the photographic manufacturers didn't intend to do anything special for you, and that would be a pretty bad guess, wouldn't it be worth any man's while just to visit the factories, and to learn how, and under what conditions the products so closely identified with your success are made?

Every moment of the convention is going to be of surpassing interest, from both the technical, business and social standpoint. You are going to see more of the profession than was ever before gathered together at one time, and you will be offered instruction and pleasure worth many times the money and time you expend in attending.

A PORTFOLIO OF THE KODAK ADVERTISING COMPETITION

The general average of the pictures made by professional photographers for our 1908 Kodak advertising contest was much better than the average in the contest for the previous year. This was not only gratifying to us, but was a good thing for a number of the contestants, because it gave us an opportunity to buy a larger number of pictures that did not land in the prize list.

To help make the average still better in the present (1909) competition, we have published a portfolio of the 1908 competition, reproducing a number of the pictures that we consider best from an advertising standpoint. These portfolios have already been sent to the entire list of 1908 contestants, and we have a limited quantity left, which we would be glad to send, while they last, to such photographers as are sufficiently interested to send us a postal, asking for one. A copy will prove highly valuable to anyone intending to enter the contest, for it will show precisely the class of work which the judges (advertising men and photographers) consider with the most favor, and will show in addition the class of work which we ourselves pick out for purchase from among the non-winning prints. In our 1909 competition we offer \$2000 in

prizes, of which \$1400 goes to professionals and \$600 to amateurs. The contest closes October 1st., and is worth while from two standpoints: In the first place, there is the prize money and the further possibility of the sale of pictures to us. In the next place, there are great possibilities for advertising work in photography for every photographer who will combine advertising ideas with good clean photography. At any rate, send for a copy of the Portfolio, and see what is doing.



THE ILLUSTRATIONS

Our principal illustrations in this issue are reproductions from Collodio-Carbon prints by Kandler Bros., of St. Louis, Mo.

The Kandler Studio enjoys a very high-class patronage and is recognized as one of the leading studios of the country. The quality of the work speaks for itself.

We are indebted to Messrs. Bauer and Coffee, Kansas City, Mo., for the charming subject upon our front cover, and to Pach Bros., of New York City, for the splendid portrait of President William H. Taft, which we use as a frontispiece.

We trust in later issues to show further examples from these studios.

ABOUQUET AND A GROWL

Dear Eagle: So you are going to have a new name and a new cover and are going to spread yourself. Good for you.

You have done a lot toward helping the fraternity to make good. You have stood for quality, quality, quality. And that has helped all of us. Most of us have adopted also as our motto, "We believe permanency is the Keystone of Photographic Success." You have helped us in upholding the courage of our convictions when tempted to price cutting; you have helped us to improved quality and therefore to better prices; you have helped us, especially in the early days when we were not on so familiar a footing with good old Aristo, by your timely suggestions from the technical side. When we have fallen down you have helped us to our feet.

Latterly, I am glad to note that you have been widening the field—have been telling us about plates and bromide papers and how to work them, and about plate development and the new tank methods. You have been getting too broad gauge for your old title, and I'm glad of it. We don't need the technical helps about Aristo so much now, and you might better take up the space by talking about other matters which, though not the back-

bone of our business, we are more in need of because not so familiar with. I shall miss the old green and gold cover, but I am sure that I shall soon learn to welcome the new one whatever it may be.

But, Mr. Editor, I'm sore. I think you are suffering from a chronic attack of blue-pencil-itis. The nice things I have said about you above you will publish of course. But I don't like the way you impale me on that infernal blue pencil every time I dip my pen in red ink and try to say things. You're too calm. Why don't you flare up at the incessant stream of nasty nothings that are thrown at you by "inspired" jealous journalists who fire at you at so much per "inspire"? I got a copy of the January Eagle the other day, and sticking right out in plain sight in that preferred position, first right hand page following and facing pure reading matter, was the Commercial Aristo Platino price list. Every photographer in the land could see it. The same mail brought me a copy of the Itinerant-Anti-Organ, containing an attack on your company regarding Commercial Aristo Platino at \$1.60 per gross which wound up with this statement: "The letter in question, while sent out pretty broadly, appears to have have been sent only to those studios which are known to have acquired the developing paper habit."

Same old trick—same old misrepresentation—same old hiding behind “appears to be” and “it is alleged.”

Here's some more from the same paper, same article, same page: “As everybody knows, the standard price of cabinets, for some years past, has been \$2.00 per gross, less a small cash discount. The price was originally lower, but was boosted when the company thought it had control of the paper situation and when raw stock went up in value.”

THE FACT IS THAT THE PRICE OF ARISTO PLATINO CABINETS HAS NEVER BEEN LESS THAN \$2.00 PER GROSS.* Somebody has,—well, I suppose if I said what, I think you would use your old blue pencil, so here goes for a milder statement—Somebody has, either through dense and inexcusable ignorance or else wilfully, that is to say, intentionally and with malice aforethought, so far deviated from the truth as to have uttered a falsehood.

And say, pencil this or not, as you please, did you ever notice how the d. o. p. shouters, when they want to tell how nice a thing is, have to compare, even in print, with your products? Going into editorial ecstasy over prints on somebody's D. O. paper, the Itinerant-Anti-Organ man says that some of them have “the delicate olive tone of the collodion print”

and others “have all the richness of color of that “Will-'o-the-Wisp, Angelo.” The printer's boy says that they call Angelo a “Will-'o-the-Wisp” because they “can't touch it.”

Hoping that you have left your blue pencil in your other vest, I am,

Yours truly,

STEREOSCOPE.



A POST GRADUATE COURSE

It is the ambition of every physician or surgeon, after he has once established a paying practice, to take a post graduate course and perfect himself in the finer and higher practices of his profession.

A post graduate course is, for him, an expensive proposition, and he must leave his practice and spend at least a year in time, and a good deal of money, in taking this course. Yet he knows it will pay big returns on his investment, and he will make many sacrifices to do it.

The expert, the man with a full working knowledge of all the latest improvements, all the new methods, certainly stands a much greater chance of success than the man depending solely upon the school of his own experience for his knowledge and ideas.

The man without the post graduate course has only himself

* In the United States.—EDITOR.

for a teacher. The post graduate man has not only the benefit of his own experience, but the benefit of the experience of all the brightest minds in his profession as well.

If the ambitious physician can afford to sacrifice a year or more of his time, and the entailed financial cost, surely you of the photographic profession can well afford the short time necessary to take a post graduate course in your profession.

The Eastman School of Professional Photography is the college of expert post graduate information for the professional. Every moment of each day in the three-day course is devoted to sound, practical demonstrations of the most advanced ideas, and of all that is newest and best in the practice of professional photography.

The Eastman School is not a school for the novice. Its corps of instructors fully realize that each student has more than mastered the rudiments of the the profession, and that to make the school worth while, each moment must be devoted to instruction along the most advanced lines and must afford ideas that the already successful professional can turn into good, profitable dollars upon his return to his own studio. Let us consider for a moment the school program, as outlined for 1909:

FIRST DAY

- 10-12 A. M.—Lighting and Posing with Aristo Lamp.
- 1-2 P. M.—Tank Development.
- 2-3 P. M.—Nepera Demonstration.
- 3-4 P. M.—Carbon Sepia Demonstration.
- 4-5 P. M.—Ozobrome Demonstration.

SECOND DAY

- 10-11 A. M.—Tank Development Explained.
- 11-12 A. M.—Demonstration Polychrome Plates.
- 1-2 P. M.—Tank and Tray Development.
- 2-3 P. M.—Aristo Demonstration. All Collodion Papers.
- 3-4 P. M.—Angelo Platinum Demonstration.
- 4-5 P. M.—Nepera Demonstration.
- 8 P. M.—Nepera and Bromide Enlarging Demonstration.

THIRD DAY

- 10-10:30 A. M.—Aristo Printing Cabinet and proofing negatives made at the school.
- 10:30-11:30 A. M.—Talk on Retouching.
- 11:30-12 M.—Nepera Demonstrations with school negatives.
- 1-2 P. M.—Sepia tones on Nepera by Re-development.
- 2-3 P. M.—Ozobrome Demonstration.
- 3-4 P. M.—Printing Room Dodges. Devices and Ideas. Illustrated talks.

The first two hours of the opening session are devoted to Lighting and Posing with the Aristo Lamp. There are several thousand Aristo Lamps in use—you may be using one successfully, and feel that you need no instruction on this subject. Again, you may not be using one, and

feel quite certain that you never will. In either event you have here the opportunity to learn all about it, from men who have not only successfully used the lamp according to their own ideas, but in addition have had the advantage of seeing how other professionals all over the country have used it. In other words you have the combined experience of every professional using the lamp, at your service. Out of the three-day session, three and one-half hours are devoted to the various uses of the lamp, including lighting and posing, with test sittings, and the making of prints.

Then there is Tank Development, a topic of absorbing interest to every one of you. True enough, the tank is simplicity itself, but do you wish to know just how to produce a certain quality of negative—just how to acquire less density, greater density, more or less contrast—just how to do the many little things that only experience can teach? All this is at your service, and told in such a way you just have to remember it.

The Nepera Demonstrations alone will be worth every effort you have made to attend the school. Can I successfully use a developing out paper for portraiture? is an absorbing question with the profession. At the Eastman School you will find this question most fully and satisfactorily answered—not alone by

lectures but by practical demonstration as well.

The quality of negatives best suited for Nepera, and how to produce them, all the finer stunts in printing and mounting, the production of rich sepias by redevelopment, every possible question answered by demonstration.

Then there are demonstrations on Aristo Carbon Sepia, Ozo-brome, Angelo Platinum, and a special demonstration on the new Standard Polychrome plate—a plate of marvelous possibilities under the light.

Demonstrations of enlarging with both Bromide and Nepera papers, the proper apparatus to use, and all about producing ordinary and extraordinary results. A talk on Retouching, one on Printing Room Dodges and Devices and Ideas.

The Eastman School of Professional Photography affords the ideal post graduate course for the professional eager to be classed among the leaders.

Long experience in the school work has enabled the instructors to make every minute count, so that in three one-day sessions the course is complete.

You cannot afford to miss the Eastman School. It takes but three days of your time, and will be worth a hundred fold the time and money you have expended to attend. Look over the school datings on page 24, and plan *now* to attend.



FROM A COLLODIO-CARBON PRINT

*By Kandler Bros.**St. Louis, Mo.*



FROM A COLLODIO-CARBON PRINT

By Kandler Bros.

St. Louis, Mo.

SINCE THE BOSS CAME BACK

BY THE OFFICE BOY

I don't know whether I am going to get a raise of pay or get fired. Ever since the Boss got back from that Eastman School (yep, gone a week) he's been flyin' around the place from mornin' till night stirrin' up things. Mos'ly when he gets back from a trip he sits around for a day or so talkin' with the head printer about the shows he's seen and how he aint so young as he onet was. Nix on the sit down this time though. First thing when he gets back he grabs me and says, "Jimmie, clean out that store room"—then he has a man in to put up a couple of new shelves, an' then the stuff begins to come in from the the stock house. My back was mos' broke from usin' the nail puller.—Two new five seven plate tanks and one ole socker, a eight by ten. Three cases of Polychrome plates. I ast the Boss was they somethin' for the parrot that hangs in the reception room to eat off (that's when I thought I was goin' to get fired). I went an' had another look at the cases and saw it was "Poly" stead of "Polly," and they was only dry plates after all.

The Boss was awful interested in them plates, though. You know that when folks used to

come in to see about having some pictures took, he used to tell 'em what to wear, an' what colors wouldn't show up—an' he used to groan every time he seen a red headed woman come in. Secon' day he was home he has his oldest girl, Sadie (she's a peach, too) and one of her chums come down, with a whole suit case full of clothes—all sorts of colors, an' he spends most all day makin' negatives on them new Polychromes. Gee! he couldn't hardly wait to get 'em out of the tank—an' maybe you think they wasent beants. The Boss says the color values was immense, I don't know what he means, but one of Sadie's dresses was red and black, and there was a heap of difference between the reds and the blacks in the Poly negatives, when there wouldn't have been hardly any with the regular kind.

The retoucher said he was afraid of losin' his job if the Boss kept on makin' negatives like that. The Boss keeps on pullin' out books full of notes he made at the school, and keeps changin' things around; the printer an' the finishin' room men didn't like it at first, but now they keep goin' to the Boss for more new stunts.—Wait till you see some of the new double printed Aristos Jimmie is makin'.

The Boss says he never had such a good time lookin' and



FROM A COLLODIO-CARBON PRINT

By Kandeler Bros.

St. Louis, Mo.

listenin' before in his life, and that he never knew before how much he didnt know—an he says nex' year he's goin' to take all us fellers.

When I get through with that an' the convention I'll be wise all right.



A WAY TO MAKE SOME MONEY AT NO INCREASE OF COST

The better grades of 4x6 paper are not costing you any more to-day than the regular cabinet. Of course, if you use regular cabinet pictures, you can trim your 4x6 paper, but you know a 4x6 print looks mighty nice — looks much larger than a cabinet, and larger than it really is.

Taprell, Loomis & Company have placed a new line of mounts on the market specially for 4x6 and fractions of 4x6 prints. You would be surprised how large they look compared with a cabinet, and yet they cost you no more than your regular cabinet print. It will give a wonderful opportunity to the photographer to get a better price all along the line. They are made in white on a good grade of stock, matched edges and with a beautiful engraved shaded design under the name of Fontenoy, and in brown with red-brown border under the name of Esmont.

Don't forget that this is one of the schemes you can work, and even if you sell it at the same price as you are asking to-day for your cabinets, you will be pleasing your customers more for the simple reason that you are giving them a larger picture for the same money; and as a matter of fact, you can easily put it in a grade by itself, and it is a safe bet to say that one-third of the people would gladly pay an increase of price when they see the picture.

Don't fail to insist on the representative showing you samples of the Esmont and Fontenoy in in both colors and sizes.



D ISAPPOINTED

The Eastman salesmen and demonstrators have all sorts of experiences in demonstrating and selling new products.

Sometimes they find the customer fully informed and eager to place an order, and again find him highly sceptical and hard to convince.

We append herewith a letter from a highly disappointed plate tank purchaser:

Ada, Okla., Dec. 8, 1908.

EASTMAN KODAK CO.,

Dear Sirs:

Some time ago one of your tank demonstrators called upon me and showed me how to use the Plate Tank, and its advantages in saving time, etc. Well, I thought I was



FROM A COLLODIO-CARBON PRINT

By Kandeler Bros.

St. Louis, Mo.

getting about as good results as I cared for, but he informed me that all first-class photographers were using the tanks, so then I decided if I wanted to be first class I must get one of the tanks. But I just thought to myself, I won't use the darn thing, so I ordered one, and had to re-order twice before my order was filled (so I knew *some one* was wanting tanks).

At last the thing came. I looked it over and wondered if it was worth the money.

Then I decided to use it, and as I am no person to experiment with little things, I just chucked it full of plates.

But instead of sitting down and reading the morning paper while the tank did the work, like the tank man told me, I was walking the floor counting up how many \$ \$ I was losing with that blamed tank.

I finally figured out that I had seventy-two dollars worth of work in the tank.

Well, it just seemed like that thirty minutes would never end; really it was worse than waiting for a late train to send your mother-in-law off on, but finally the time came for me to see what this wonderful machine had done.

I went in the dark room and tumbled the lid off, as I thought to myself, "I expect I had better have thrown this thing out in the alley before I used it, as I will have to do it anyway."

I slipped one of the plates out and held it up to the light, and to my overwhelming delight; a good negative, so I just slipped the dozen into the fixing bath, and went back in fifteen minutes, and what do you think I saw? Oh, Pshaw! You know; twelve ideal negatives, yes, sir, as good as I ever saw, and of all the good things you have ever put out, not one excels the plate tank.

I shall never be without one in my studio.

N. B. STALL.

STUDIO ADVERTISING

"Advertising will make anything good a success," states the editor of Geyer's Stationer. "Year after year lines of goods which it was formerly believed could not be sold through advertising have found their way into advertising columns, and have staid there, because it has paid to advertise them."

"To-day it is not too much to say that advertising, properly administered, is by far the greatest single factor in the promotion of many of our greatest enterprises. The principle of advertising has been tried, and it is true beyond all shadow of doubt. It pays."

If advertising pays the manufacturer of pianos, clothing or food products, it will pay the manufacturer of photographic portraits. But to successfully advertise any product you must keep everlastingly at it.

Studio advertising pays. Let us cite an instance that came under our personal observation some years ago:

In a certain city, then of about one hundred thousand inhabitants, one photographer had had for a number of years the reputation of "the leading photographer," and everybody who wanted pictures that were "the thing" went to him. He had prospered accordingly and moved into a fine new studio, with everything new, elevator opening right into



FROM A COLLODIO-CARBON PRINT

By Kandler Bros.

St. Louis, Mo.

the reception room, and all that. On another street, a block away, there was another studio, which had been just barely running along, doing "dollar a dozen" work, and never for a moment considered as a dangerous competitor by any studio in the city. This studio quietly changed hands, no one knew or cared anything about it, except perhaps the stock house men. The new proprietor quickly proceeded to to refurbish it, in keeping with his ideas. Next a big sign appeared, "—, the Photographer," and a show case filled with pictures that were corkers. All the Sunday papers contained a double column ad of the new studio — "—, the Photographer," being prominently displayed.

Now this man did not make one splurge in the Sunday papers and then quit. Day in and day out, every paper in town carried his copy, and his show case backed up his newspaper copy.

"Doing things well, but doing them differently from the other fellow," appeared to be his motto, and it was not long before *he was* the leading "photographer" even if the people had to climb up the stairs to his studio, when they could ride up to the studio of the man he had deposed.

He made first-class work, and let the people know about it — he kept himself in their minds all the time — and he got more

money per dozen than the other fellow ever dreamed of.

Making it pay is a simple proposition.

Make good work — charge good prices, and keep your work and yourself constantly before the public.



SCIENTIFIC PLUGGING

The only sure way to determine the ripeness of a melon is to plug it. Of course, if the melon is not ripe plugging doesn't improve its chances of arriving at a luscious maturity, but it does save disappointment for the guests at the feast.

The surest way to determine the purity of the chemicals you are using is to try them; if they afford perfectly satisfactory results your plugging hasn't harmed anything, but if, on the other hand, your practical test demonstrates their unworthiness, your plugging has been a somewhat expensive operation.

If you are an expert chemist you may plug your chemical melon without doing any damage, but this entails a knowledge and apparatus usually beyond the average professional. Up against it then? Not a bit of it. You may have your chemicals "plugged" for you in the most scientific manner and at a trifling cost. Even if you possessed the requisite technical knowledge and



FROM A COLLODIO-CARBON PRINT

By Kandler Bros.

St. Louis, Mo.

all the apparatus necessary, testing your chemicals scientifically would prove a very expensive proposition owing to the comparatively small quantity you, individually, use. Some philanthropic scheme? No sir, just plain business.

Supposing you were a lamp manufacturer, and made corking good lamps, and the oil to be used in them wouldn't burn, you would get very busy trying to improve the grade of oil or else go out of the lamp business. That's the answer: The manufacturer of the sensitized products with which the chemicals are to be used must for his own salvation test your chemicals for you and see that you are provided with only those of tested and known purity and strength.

This device on the package is your guarantee.



FROM A BUSINESS STANDPOINT

When Mr. Aristo Demonstrator comes into your studio, he comes on business, and in every instance you can well afford to spend a little time with him; he won't waste your time—hasn't got any of his own to waste, and

in many instances is in a position to do you a real service.

You already use Aristo, are perfectly satisfied with it, and are busy and don't want to see him? Now let's think a moment—you would welcome a customer that would bring money into your studio: sure you would. Well, there are other ways of making money besides earning it, ways to *save* money count just as well. Now, while Mr. Demonstrator won't order a dozen cabinets, he may have some suggestions to offer that will *save* you the price of several dozen. Hadn't thought of it that way before? Well, that's just it, a busy man hasn't always time to stop and consider all sides of a question, hence this little suggestion.

Mr. Demonstrator is constantly on the move from one end of his territory to the other: he sees new faces, receives new ideas, new problems confront him. Perhaps in just the last town he visited, he learned a new stunt that you could use to excellent advantage; one customer was having difficulty in producing good negatives, that he, from his experience, was able to remove. Will he tell you of these things, and do all he can to solve *your* problems for you? Just meet him half way and see if he don't. If you are not using Aristo, will he try and induce you to? Certainly, that's what keeps him on the



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pay roll, you know, and he'll offer some convincing reasons, too. No, he won't go away mad if you turn him down, but he'll be back to see you every time he comes to town, and sooner or later he will land you, for he has good old Aristo to back him.



IT IS

I wonder that it didn't come long ago. And yet, I think there may be good and valid reasons for the delay.

For a long time there have been signs that Sepia was the coming tone. To-day Sepia is neither a "will be," nor a "has been." It's an "izzer." And its strength began at the right place—at the top. For the past three or four years, nearly every one of the great convention successes have been Sepia prints. A fad with the judges? Not a bit of it. The true reason for the Sepia successes at the conventions lies deeper. Sepias have led, because the men who had the art to make the best negatives also had the art to select for their prints a tone that would give the most pleasing rendition of the values in those negatives.

The Sepia has come into its own. It has passed the convention stage. It is in the show cases. It is being delivered. Photographers all over the country are taking it up and are making

with it marked success. Mind you, I am talking about *Sepias*, not near Sepias—not the lemons—that is to say, not the lemon colored prints that are being handed out in some quarters. The demand for Sepias is here. Witness not only the show cases and the work that is being delivered, but the attempts of those who started along other lines to now make their papers fill the Sepia bill by providing new Sepia toning methods "while you wait."

I believe in the real thing. When I want a warm black, just a tinge of olive in it, I want Aristo paper to make it on. I don't like these presto change papers: "You see me now? Most as good as Aristo, am I not? Plunge—here I go into one bath, now I dip into another. I just hop into another tray, and out I come; I am washed, dried, then bleached and bathed again. Don't you think I look like Carbon Sepia? Most as good, anyway? And so easy."

No; you don't appeal to me—no, not even with the "last formula" You are most as good as everything, which means—well, to be polite about it, it means that I can't use you. I don't want any near everything paper. I want the paper that's *IT*.

I've seen, I think, everything new and old in developing papers up to date, and here's one truth I have set down: *Every develop-*

ing paper that gives the olive black (near Aristo) is a flat failure as a Sepia. It's one thing or the other, and you can't get away from it. Take Velvet Nepera — it comes closer than the other d. o. p.'s to Aristo, but at least the makers don't try to hokey pokey it into being "near Angelo."

But there are three other Neperas that do give Sepia tones that are right — Rough, Matte and Royal — and they give them by straight re-development. Some of the work I've seen lately on Royal Nepera will make the best of them look to their laurels. Near Platinum? No, sir! It's Royal Nepera; it's its own self. It doesn't have to be like any other paper, and pretty soon you'll hear some demonstrator telling you that he has a new paper that's "as good as Royal Nepera."

Royal Nepera is at its best when printed from fairly snappy negatives having dark backgrounds. 'Twill look so well untuned, that you will be tempted to leave it so; but go ahead and re-develop, and you will have — well, a ROYAL Nepera. No, the stock isn't yellow; it's mellow, giving a soft India-tint in the high lights, that harmonizes absolutely with the rich Sepias of the shadows.

And Royal Nepera is a comfort to handle; lies flat, dries between blotters, is practically a double

weight paper (fine for folders), though at a single weight price; doesn't blister, and responds beautifully in lustre, to an application of Nepera Waxing Solution. But there's one mistake I must warn you against making with Royal Nepera. It costs so little, weight considered; works so easily; behaves so well, that you may be tempted to sell too cheap. Don't do it. The Sepia is here. It is fashionable. For the sake of your bank account, make the most of it.

GRADUATE.

Rochester

July 19-24

1 9 0 9

—

YOU

and the

CONVENTION

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909



Auspices Milwaukee Photo Materials Co., Milwaukee, Wis., March 2, 3, 4.

Auspices Zimmerman Bros., Sioux City, Ia., March 9, 10, 11.

Auspices H. Lieber Co., Indianapolis, Ind., March 16, 17, 18.

Ohio-Michigan Convention, Toledo, O., March 23, 24, 25.

Auspices F. Hendricks Co., Syracuse, N. Y., March 30, 31, April 1.

Auspices M. L. Jones, Ft. Wayne, Ind., April 6, 7, 8.

Auspices Walter K. Schmidt Co., Grand Rapids, Mich., April 14, 15, 16.

Auspices O. H. Peck Co., Minneapolis, Minn., April 20, 21, 22.

Auspices Illinois College of Photography, Effingham, Ill., April 27, 28, 29.

Illinois Convention, Springfield, Ill., May 4, 5, 6, 7.

Auspices of W. F. Uhlman, St. Joseph, Mo., May 11, 12, 13.

Auspices Charles Lawrence, Wichita, Kansas, May 18, 19, 20.

Auspices C. Weichsel Co., Dallas, Texas, May 25, 26, 27.

Auspices F. J. Feldman, El Paso, Texas, June 1, 2, 3.

Auspices Howland & Dewey, Los Angeles, Cal., June 8, 9, 10.

Auspices Hirsch & Kaiser, San Francisco, Cal., June 15, 16, 17.

Commer- cial Aristo Platino

ROLLS

10 ft. Roll $24\frac{1}{2}$
ins. wide..\$1.95

5 yd. Roll $24\frac{1}{2}$
ins. wide..\$2.80

10 yd. Roll $24\frac{1}{2}$
ins. wide..\$5.15

(Furnished only
in $24\frac{1}{2}$ inch
widths.)

Canadian
Kodak
Co., Limited
Toronto, Can.

Size	Per $\frac{1}{2}$ Doz.	Per Doz.	Per $\frac{1}{2}$ Gross	Per Gross
$21\frac{1}{4} \times 21\frac{1}{4}$..	\$.15	\$.60	\$1.05
$21\frac{1}{2} \times 21\frac{1}{2}$..	.15	.60	1.05
$21\frac{1}{4} \times 31\frac{1}{4}$..	.15	.60	1.05
$21\frac{1}{4} \times 31\frac{1}{2}$..	.15	.60	1.05
$21\frac{1}{4} \times 33\frac{1}{4}$..	.15	.60	1.05
$21\frac{1}{2} \times 41\frac{1}{4}$..	.15	.60	1.10
3×4	..	.15	.60	1.05
$31\frac{1}{2} \times 31\frac{1}{2}$..	.15	.70	1.30
$31\frac{1}{4} \times 41\frac{1}{4}$..	.15	.70	1.30
$31\frac{1}{2} \times 4$..	.15	.70	1.30
$21\frac{1}{4} \times 7$..	.18	.75	..
4×4	..	.18	.75	1.45
$41\frac{1}{4} \times 41\frac{1}{4}$..	.18	.75	1.45
$31\frac{1}{4} \times 6$..	.18	.75	1.45
$31\frac{1}{4} \times 51\frac{1}{2}$..	.18	.75	1.45
4×5	..	.18	.75	1.45
$37\frac{1}{8} \times 51\frac{1}{2}$..	.25	.95	1.75
$37\frac{1}{8} \times 57\frac{1}{8}$..	.30	1.10	1.95
$41\frac{1}{4} \times 51\frac{1}{2}$..	.30	1.10	1.95
4×6	..	.25	.95	1.75
$41\frac{1}{4} \times 61\frac{1}{2}$..	.30	1.30	2.25
$43\frac{3}{4} \times 61\frac{1}{2}$..	.30	1.50	2.60
4×9	..	.35	1.75	2.85
5×7	..	.35	1.70	2.75
$5 \times 71\frac{1}{2}$..	.35	1.80	3.00
5×8	..	.35	1.80	3.15
$51\frac{1}{2} \times 73\frac{3}{4}$..	.40	1.95	3.45
$31\frac{1}{2} \times 12$..	.35	1.90	..
6×8	..	.45	2.30	4.10
$61\frac{1}{2} \times 81\frac{1}{2}$..	.50	2.50	4.40
7×9	..	.55	2.85	5.15
$71\frac{1}{2} \times 91\frac{1}{2}$..	.60	3.20	6.00
8×10	..	.65	3.60	6.70
9×11	8.70
10×12	..	.95	5.40	10.30
11×14	\$.65	1.25	7.20	18.45
12×15	.80	1.40	8.50	16.00
14×17	1.00	1.90	10.80	20.65
16×20	1.30	2.50	14.80	27.90
17×20	1.40	2.75	15.45	29.95
18×22	1.65	3.15	18.00	35.15
20×24	1.95	3.60	12.15	41.30

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A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

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MONTREAL, CANADA

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Tells how to construct your own apparatus; how to enlarge by daylight; how to enlarge with artificial light without condensers; correct grades of paper to use, and how to use them; all the new ideas—right up to the minute.

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Eastman Kodak Company
Rochester, N. Y.

Spending is Saving,
when you spend
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and strength.

To be sure look for
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The *only* developing out paper for the professional that affords uniform sepia tones by re-development is

NEPERA[®]



*In
Rough,
Matte,
and
Royal
Grades.*



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Toronto, Can.

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Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

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Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada



*Let the
Tank
help to
shorten
hours.*

Where the tank enters, the dark room worries end. Not merely less trouble but better negatives for those who use the

EASTMAN PLATE TANK

Eastman Plate Tank, 5 x 7.	:	:	:	\$ 4.50
Eastman Plate Tank, 8 x 10.	:	:	:	10.00

CANADIAN KODAK CO., LIMITED,

All Dealers.

TORONTO, CAN.

A CHOICE STYLE

For Backed Aristo Platino and Nepera Prints. Made in two colors, Grey and Brown.



THE PRINCETON STYLE—THICKNESS

For Unmounted Backed Aristo Platino and Nepera prints the Princeton, while a flexible folder, will "stand up." It fills the demand for a folio that, while flexible, has body enough to hold its shape after it leaves your studio. It is made in a beautiful shade of Grey Silk finish and in a dark, rich Brown in the same pattern. The Tissue is first quality, finely etched in White scroll, which gives it an entirely new look. While made primarily for unmounted prints, some very beautiful styles can be made up with the Princeton if you have our Rembranta, VanDyke, Assembly or Medalia styles. You mount your print first, then place or paste it in the folder—you have a new effect and a very charming one, made in two colors, Brown and Grey. Be sure to state color when ordering.

Size	Size for Insert	Size Outside	Per Box of 100
FM	6 x 9	6 $\frac{1}{4}$ x 9 $\frac{1}{4}$	\$3.00
HM	7 x 10	7 $\frac{1}{4}$ x 10 $\frac{1}{4}$	3.50
XM	7 x 11	7 $\frac{1}{4}$ x 11 $\frac{1}{4}$	3.75
JM	8 x 11	8 $\frac{1}{4}$ x 11 $\frac{1}{4}$	4.00

Be sure to see samples of this size.

DESIGNED AND MANUFACTURED BY

CANADIAN CARD CO., Toronto, Can.

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



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FRANK R. BARROWS
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OFFICERS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Photo by J. E. Mock.

STUDIO LIGHT

and the ARISTO EAGLE

A Magazine of Information for the Profession.

NEW SERIES
VOL. 1 No. 2

APRIL 1909

OLD SERIES
No. 99

THEY DO

No business man ever made a bigger mistake than he who attempts to sell an inferior article for a first-class price and imagines that "his customers don't know the difference." Now just size up this question from outside your own business: You can purchase a watch that "looks" gold for five dollars; you can obtain a derby hat for a dollar or a "Knox" for five dollars, or the clothing man will sell you a suit of clothes for anywhere from ten to seventy-five dollars. When they are new and in the dealer's hands, they all look pretty good, and pretty much alike — yet the cheaper ones don't fool you for a minute. The maker of the cheap product, from the very fact that it is cheap, has not the same respect for his wares as the maker of the first grade ones, and either consciously or unconsciously slights them somewhere in their make-up, and it doesn't take you very long to discover it either. If you go to the dealer and tell him that you want an inexpensive suit of clothes, you will accept

its deficiencies, provided it is good value for the money, but if he tries to sell you a ten-dollar suit for twenty, you forever after regard him with suspicion — and if he does succeed once in "doing" you, it won't be very long till you find it out, and thenceforth you derive good satisfaction in turning all the trade away from him that you can. The maker of the spurious, may, first off, endeavor to finish his product so well that he can for a time give it a quality appearance, but sooner or later his knowledge of its unworthiness will lead him to slight it somewhere, and he fools neither his customers nor himself, and his business reputation passes into the discard.

With a true "quality" product to work with, the manufacturer instinctively puts forth his best efforts, he cannot preserve his self respect and slight good material, and his finished wares continue to show greater and greater improvement and value, and if he persevere, the products with his imprint or trade mark are recognized as "best," to his everlasting satisfaction.

It is just this foundation of *quality* that has kept Aristo in the lead for twenty years. Perhaps not ten per cent. of your customers have known anything about Aristo or Aristo quality, but you have known it, and your very respect for its sterling qualities has compelled you to put forth your best efforts in every stage of picture making to make your finished product worth while.

If you do not have faith and confidence in everything that enters into the making of what you have to sell, sooner or later your standard of value is lowered and your business is not progressing, not standing still—but going backward.

Aristo is for the man who *will* succeed.



THE JUDGES WERE RIGHT

After the 1907 Kodak Advertising Competition was over and the judges had decided on where the money had to go, we had a still hunt. We had another one after the 1908 competition. These were still hunts among the rejected prints for other pictures that we could use for advertising, pictures that the judges had turned down as prize possibilities. We found them. Some of them we have used and shall use very extensively, perhaps in some

cases more than we shall use prize winners. Yet the judges were right. They were looking *for the best pictures as submitted*. We were looking for the possibilities that might lurk in a negative. One of the best, if not the very best picture that we selected, was given but slight consideration by the judges. The print was bad—flat to muddiness. They had no alternative but to reject it. Later on we purchased the negative, coddled and jollied the printing along until we got a beautiful result. In another case there was no trimming where there should have been a lot. The judges were right in turning the work down. If the man who made the negative had used as much skill in printing and trimming as he did in making the negative, if he had worked as hard in trying to get something out of that negative as we did, he would probably have gotten several times as much money for it—would have landed a prize.

The successful competitors are the ones who combine ideas—advertising ideas—with good technical work. It must be work that will reproduce well, work that is snappy, vigorous. We may personally admire and delight in a soft low toned print. But those who have had experience know that to decently reproduce such a print on super-calendered paper from electrotypes that were made from a half-tone cut that was in

turn made from that print, on presses that are running over 2000 impressions to the hour, is an impossibility.

Remember that the judges have this in mind when at their work, and that they will judge your negative by your print. Remember, too, that there are five prizes in the professional class: \$500, \$400, \$250, \$150 and \$100.

If your haven't had a circular giving the terms we will mail one on request—or likely your dealer can supply you.



SOFT PAPER OR SOFT NEGATIVES?

In taking up the use of developing papers for portraiture the professional has been seemingly somewhat perplexed as to just the quality of negative to use for best results. This state of mind has been largely brought about by some manufacturers of developing-out papers whose products possessed but slight range in gradation, necessitating a soft and comparatively flat negative to produce anything like passable results. Make soft negatives—make thin negatives—make flat negatives—make this and make that—anything to dodge the real issue—that their product could not satisfactorily fill the bill.

What the busy professional wants and must have is a paper

that will print all the values of the average negative of good, full strength and density—and, without having to experiment with a dozen or more grades of paper before he is sure he has the one that will afford him the desired result. What he wants is a paper that will yield a first-class print from a negative that will yield a good print on Aristo.

Nepera is pitched to duplicate Aristo in gradation—therein lies one of the secrets of its immediate and great success. No experimenting under the light, no experimenting in the dark-room—no juggling to produce a guess-work negative.

Make good, snappy, brilliant negatives. *Nepera* has the softness, gradation and latitude to receive and retain every value.

The paper should be too soft rather than too hard—a paper too hard is hopeless; with the softer paper both color and contrast are easy to control. For instance: Velvet *Nepera* developed in normal developer will give warm tones, but a decided olive can be obtained by adding common salt and bromide of potassium in equal quantities to the normal developer. The addition of bromide of potassium to the developer for *Nepera* not only controls the color of the print, but also *reduces* contrast, quite contrary to its action with other developing papers, but the contrast can be *preserved or increased*

as necessary by the addition of salt. Make your negatives as you would for Aristo, the latitude and gradation of Nepera will give you all there is in the negative.



JUST ABOUT NINETY

You have just about ninety days before the National Convention—and you really haven't got that many in which to make up your mind to attend and plan things for smooth running while you are away.

Plan now to attend, it's going to be worth while, it isn't every year that can give you a vacation, pleasure, profit and instruction all in one. There never was a National Convention but what was worth every man's while to attend, and the Convention at Rochester is going to surpass them all in interest and pleasure.

You must want to see the factories that produce the goods you use every day, to learn how they are made, packed and shipped, and to acquire that personal knowledge that will be sure to make your handling of them more pleasurable and successful. Every facility for visiting and inspecting these factories will be afforded you during the convention, and everything will be done to make this part of your visit both pleasant and profitable.

The citizens of Rochester are

interested in you, and in your coming, more than in any other class of her many other visitors, because you are so closely allied with her greatest industry—and they'll let you know you are welcome. The convention officials are busy—too busy to talk much just now, but they'll have things doing in the convention.

Rochester, July 19, 20, 21, 22, 23, 24.



COMPOSITION IN POR- TRAITURE

Sidney Allan (Sadakichi Hartmann) has written a good book on Composition in Portraiture. Sidney Allan writes entertainingly and to the point, and, not in common with most writers on this subject, has so worded his descriptions, and so fully illustrated them with pictures and diagrams, that his meaning is made absolutely clear.

There are chapters on The Placing of the Head, The Management of Hands, Standing Positions, Sitting Positions, Backgrounds, The Arrangement of Groups, Forms and Values and Light Effects.

The book is written with special reference to the needs of the photographer and should prove a great aid in the production of artistic portraiture.

The book is published by Edward L. Wilson, New York, and the price is three dollars.

GENUINE OIL

I was walking down Sixth avenue a few months ago, and in a window that was much in need of soap and hot water, I saw this sign, "Genuine Oil Paintings, \$1.98." Curiosity led me within, and (excuse the paraphrase), my exclamation was, "Oh, Art, how many crimes have been committed in thy name!!"

Purple cows (or perhaps they were sheep) feeding on genuine blue grass, pink streams of water and figure studies that looked like they had been copied from a kindergarten slate—but all *genuine* oils at \$1.98.

Straightway I thought I would go and write to the Eagle, you were the Eagle then, and lecture the boys about its being their work and not their material that counts. These pictures were probably as advertised, "genuine oil." So is the paint on your house. But it isn't the paint, it's the man who spreads it that counts. It isn't the brush, it's the man who swings it. To get down to photography—no, up to photography—it isn't a question of platinum or silver, it's a question of the man who works them.

Well, I was going to write you a nice long letter with the above as an introduction, and was going to tell you to be honest (because it pays) and to be honest because of the satisfaction to yourself. I was going to tell you not to try

to fool people—not to advertise silver prints as platinum prints, because when you use the right silver paper and work it right, no fancy names are necessary. You don't want the people in your town to talk about silver prints or platinum prints. If your name happens to be Smith, you want them to talk about "Smith's" prints. Well, to tell you the truth, I either was too busy or too lazy, I just don't remember which, so I didn't write my dissertation on honesty, and now I have decided not to write it at all.

This is why. A manufacturer has gone it stronger than any photographer ever did. Listen to this advertisement—it's in most of the March photographic magazines. "Real Sepia Platinum Prints are made only on *Silver Paper*." (For the word *silver* substitute the name of a silver developing out paper.) Now what do you think of that? Next we will see: Genuine diamonds are now made only of glass; real sealskin coats are not sealskin unless made of cotton plush. Here's a suggestion for a heading for an advertisement:

BEWARE OF THE GENUINE

—

*ALL of Our Goods Are Guaranteed
to be IMITATIONS*

—

IF SOMEBODY ELSE MAKES
IT WE WILL TRY TO.

No. I'm discouraged. I can't write that letter to the fraternity about calling things by their right names, yet I do notice this. The men in photography who have made the big and lasting successes are the ones who do call things by their right names—and, so also, with men in other lines of business.

Genuine oil paintings have sold for \$1.98. Charcoal sketches, lead pencil drawings, pen and ink drawings have sold for thousands of dollars. It's neither the oil, nor the lead, nor the silver, nor the platinum, it's the MAN. Let the man do good work, and then let it be known as *his* work. There's where the honor and the profit lie.

STEREOSCOPE.



CONTRADICTIONARY

This magazine reserves the right and privilege of contradicting itself. The stuff, good or bad, is not all written by the same man. The company that publishes this little book has in its employ a lot of experienced men, who don't always agree. One, for instance, swears by D. O. P., and another at it. If we tried to smooth out every little inconsistency that appears in the manuscript submitted, STUDIO LIGHT would, indeed, prove dull reading. Every contributor with every pen dip would be thinking,

"Will this get by the blue pencil?" instead of thinking, "Am I making my point clear?"

In the interests of hot-stuff, we propose to let the Aristo man, the D. O. P. man and the Platinum man each crow his loudest. We shall not force any one of them to crow at a certain pitch, in order to make a crescendo in favor of any particular product. As to the respective merits of different kinds of products, we are often out of key. As to the quality of Eastman products, however, we are in harmony. On this point we can crow in key and at concert pitch.

EDITOR.



OUR ILLUSTRATIONS

The splendid group of the officials of the P. A. of A. which we use as a frontispiece is from the studio of J. E. Mock of Rochester, N. Y.

The remainder of the illustrations are from Aristo Platino prints made by Bauer & Coffey of Kansas City, Mo. The illustration on our cover for March was from the same studio and elicited much favorable comment, and we are pleased to afford our readers further examples of their most artistic work.

The Bauer & Coffey Studio have made a specialty of Platino, as they find it splendidly adapted to their high-class custom.



FROM AN ARISTO PLATINO PRINT

By Bauer & Coffey

Kansas City, Mo.

SOME THOUGHTS ON SPRING

BY THE OFFICE BOY

Ma says it's time for me to take a spring tonic. I ast the Boss wot was a spring tonic for, an' he says "a spring tonic is a dope for a lazy man so he can have an excuse for bein' lazy a little while longer." He said if I took mor'n one dose he'd fire me sure.

The Boss says, "give your business a spring tonic, but pass it up yourself." He says the man that owns a business is the heart, liver and lungs of that business, an' he's got to be mighty careful how he monkeys with himself or he'll land the *business* in the hospittle.

The Boss says "keep the vital part of your business in good shape by workin' hard six days in the week and sleepin' hard seven nights,—shut off steam one day in the week an' give your inwards a chance to cool off and rest up. He says "hard work never killed anybody" (he looked hard at me when he said that) —but that worryin' killed a lot of people (he *didn't* look hard at me when he said that). The Boss says worryin' is a good bit like a little bit of sand gittin' into the cylinder of an engine—don't amount to much in itself, but it keeps grindin' along inside an' pretty soon the whole engine is to the bad. The Boss says,

"Don't worry, if there's any worryin' to be done let the other fellow do it. If you owe the grocer or stock dealer a little bit—don't *waste time* worryin' about it, but use that time hustlin' for business to get the money to pay 'em with."

The Boss says "Hustle—that while worrying is like the sand inside the cylinder, hustlin' is like good slick grease to lubricate things with—and if you put in all your time hustlin'—why, you aint got no time left to worry. You can afford to trust a hustler for a month longer, but you can't afford to trust a worrier for a minute."

Gee! aint card mounts heavy—the Boss got in a lot of stuff from Taprell's the other day—gettin' ready for the convention—sure he's goin' to have an exhibit—says he's going to have two of 'em—one for the convention an' one for the show case here while he's gone, so the reception room girl will have somethin' to do. Says he's a notion to put a card in his show case readin', "These are pretty good, but wait for the new ideas I am goin' to bring home from the Photographers Convention."

The Boss says the printer won't be the only busy one when he gets back, an' you can bet he's right for our reception room girl is a hustler. She'll work that show case idea to a finish.



FROM AN ARISTO PLATINO PRINT

By Bauer & Coffey

Kansas City, Mo.

A STARTER

Yes, I know there is money in making enlargements, and I have been going to take it up, but somehow haven't got around to it.

But supposing the other fellow down the street thinks just as you do and starts in making them, isn't he not only going to scoop in some nice easy money, but also take a bit of the wind out of your sails?

We have published a booklet on Enlarging, forty-eight pages of suggestions, working plans and formulae, just to help you get started. This is not an amateur booklet, but one written from your view point, and up to your knowledge of things photographic. The booklet takes up and explains the making of enlargements by both daylight and artificial light; with specially constructed, ready-to-use apparatus, and by adapting some camera you already possess to this purpose. It affords full instruction for constructing apparatus for daylight use, for use by artificial light with and without condensers. It tells you the most suitable forms of artificial light and how to employ them to the best advantage. It explains about condensers, the correct size to use, how to mount them, and just where to place them. How large a room will you require? Consult pages seventeen and

eighteen, there you will find tables affording the exact distance for enlargements from one to twenty times, with any lens from five to twenty-five-inch focus. The booklet tells you the best sort of lens to use and why; the proper qualities in the negative for best results; test exposures; development, with formulae; how to produce good prints and what to avoid; how to produce soft effects; vignetting, printing in clouds; how to mount on cards, on cloth and on stretchers; how to produce sepia tones; how to produce olive tones; what grade or brand of paper to use, and why; and many other invaluable suggestions.

The booklet is yours for the asking from your stock dealer or from us by mail.

Ask for a copy to-day and get started.



MONEY IN LEATHER NOVELTIES

Taprell, Loomis & Company have lately placed on the market a line of Leather Novelties, which offer a wonderful opportunity to photographers to make extra money and to swing a cheap grade of pictures into a good grade.

First of all, they have a line of Black Seal Grain Leather Gentility Card Cases and Bill Books, with openings for a 2 x 3



FROM AN ARISTO PLATINO PRINT

By Bauer & Coffey

Kansas City, Mo.

picture. If you are making a specialty of baby pictures, you can offer a special grade on a different mount and one of these Bill Book Novelties, making the increased cost of your style pay for the Bill Book mounts, besides netting you a handsome profit.

They are also showing something very unique in Leather Novelties for a penny picture photo. There is the Midget Pocket Book to hold a Print $\frac{3}{8} \times 1\frac{1}{8}$, the Souvenir Match Safe and Watch Fob. They have been put at remarkably low prices, and no photographer should fail to insist on seeing them when the traveling salesman calls.



WHY GIVE IT TO TOMPKINS?

It's the man who can do unusual things just when they are needed that gets the big money. The only man at hand who can deliver what some one else wants, and wants badly, can come pretty near obtaining his own price for it.

Any commercial photographer can go out and make an outside job, but just for this reason his profit on the job is often small, because the man across the street or in the next block can do it just as well as he can.

There are lots of jobs the man with the ordinary equipment can not do, just aching to be done, and

lots of prospective business to be worked up from the work already in sight. Let us take for instance a real estate dealer who has a beautiful country home or estate placed in his hands for sale. Now there is a good fat commission for him if he effects the sale, and he wants that commission badly, and is worried every moment for fear the owner will place it in some other agent's hands, and that the other agent will find a purchaser first. He will rush every probable customer he can get hold of out to see it, but supposing he learns of some customer at a distance, or one closer at hand, that for some reason cannot come and view the property, wouldn't he be willing to pay a big price for a picture that would clearly and adequately show the estate and its surroundings? Fifty, a hundred or even three hundred dollars wouldn't make much of a hole in his commission on a big sale like that, and he would be a poor business man indeed who wouldn't risk a little to gain so much.

But where could he get a picture or pictures like that made? You couldn't make 'em right with your view box, or Smith or Jones with their regular outfits couldn't either, and so Mr. Real Estate Dealer just goes begging some one to make this nice big bunch of easy money.

Pretty soon he learns of a man in a near-by city that can make

just what he wants, out he goes. "Tompkins, can you make me some views of an estate that will show just how it looks, something that will take in a lot, and show not only just how the country home looks, but just how it appears when you are approaching it, and the splendid panoramic views from the library or front portico?" Tompkins says, "Surely, I can," shows him some samples of work, and names a good fat price. "Hang the price," says Mr. Real Estate Dealer, "how soon can you make 'em?" and pretty soon in walks Mr. Tompkins into your town with his Cirkut Camera, and carries off a lot of dollars that might have gone to you.

But I can't afford to keep a special outfit on hand just for a job like that—of course you can't, and neither can Tompkins, but between ourselves, the first job or so Tompkins made with his Cirkut paid for his outfit, and now all he makes with it is largely velvet, and his Cirkut is kept pretty busy.

When Tompkins bought his Cirkut he didn't hide it away in a closet and say nothing; no, sir, he went out and made some samples—good ones, framed them up and placed them where people could see them and know that Tompkins made them. Then the first job came along, Tompkins named a good price—but no one else at hand could do the job.

There are a multitude of opportunities to make pictures that only the Cirkut can make, right at hand. Real estate men, owners of country estates, factory corporations, railroads, highway commissions, contractors, promoters of athletic events, all are not only possible but very probable customers.

Don't let Tompkins come into your territory again, but land this extra profit for yourself.

A postal card to the Century Camera Division at Rochester will bring you a most interesting booklet telling you all about the Cirkut—there is a mail train going that way to-night.



A FAIR CHANCE

The busy season is nearly at hand, and we expect our plate tanks to save us a whole lot of time and hard work, but we must give the tanks a fair chance and not expect them to make up for our own carelessness and inaccuracy.

When we are given a time or labor saving device we are apt, after we have become accustomed to its usefulness, to become a bit careless, and then if it fails to perform its functions perfectly, to declare it "no good," when the fault lies entirely with ourselves.

We have had the theory of "time and temperature" development—the foundation of the tank



FROM AN ARISTO PLATINO PRINT

*By Bauer & Coffey**Kansas City, Mo.*



FROM AN ARISTO PLATINO PRINT

By Bauer & Coffey

Kansas City, Mo.

system pounded into us until we know it by heart, yet some of us have been known to guess at the temperature by the insertion of a more or less calloused forefinger, and to guess at the time by estimating how long we had been out of the dark room.

Again, some of us, thank fortune, not many, have been known to make up our developer by guess—a pinch of this, a handful of that—the way mother makes a cake—and then cuss the tank because results were not perfect.

Yes, you can fix the plates in the tank, but what's the use, nine hundred and ninety-nine out of every thousand of us have a good fixing box already installed in our dark room, with a good fixing bath in it, and it is only a few moments work to transfer the plates from the tank to the fixing box. Before we had the the tank, we would have jumped on any one good and hard who put hypo in our pet developing trays.

Of course it is a simple matter to cleanse the tank or tray from the hypo, but suppose some time you are in a big hurry and forget it—the hypo wont ruin your negatives, it's true, but it will make some difference, and it's just as easy to have them exactly right as a little off.

There isn't a superfluous word or bit of instruction in the tank manual—we not only wanted but had to simplify it in every way possible and the instructions *are*

few and simple, yet what there *are* must be followed to make the tank the real helper and time saver it is meant to be—and is.

Follow the few simple instructions and the tank will do the rest.



THE SIGNAL

We have had a lot to say about tested chemicals—pure chemicals—in these columns and in our advertising pages. The subject is an important one and demands earnest consideration by you and by us. Our efforts to produce and market a line of tested chemicals, absolutely right for photographic use, arose not so much from our desire to increase our business in chemicals and chemical preparations, as to further increase the surety that our manufactured products with which these chemicals were to be used, would have the best possible treatment, in order to yield the best possible results. We could afford to spend a lot of money in investigation and tests—more than any manufacturer of chemicals or chemical preparations, for our interest, unlike his, does not cease with the sale of the chemicals—we must see not only that our chemicals are right, but that they are exactly suited to our other products. We *do* want to increase the sale of our tested chemicals—and it is obvi-



FROM AN ARISTO PLATINO PRINT

By Bauer & Coffey

Kansas City, Mo.

ous that our interest is much greater than the securing of the profits arising from their sale alone.

The only way we can hold your friendship and patronage is by affording you the means for producing uniformly good results the easiest and simplest way. We *dare* not leave *any* loophole for failure. We must make every product just the best we know how and we must go further and take more pains than anyone else in giving you the right chemicals to work our products with. You in your turn are just as anxious to secure good results as we are to have you.

We have adopted this trade mark and have afforded it a prominent place on the packages of our preparations as a signal—easy to find and safe to follow—a signal for *our mutual benefit*.



CONVENTION

THE TIME

July 19-24

THE PLACE

Rochester, New York

A HELP AT COST

We want to make Studio Light an all around helper for the profession. There has been a lot of work, and some of it good work, done for the photographers by the photographic magazines in the way of giving sound advice on advertising subjects. But the photographer has been handicapped in the obtaining of good illustrations for use in his newspaper advertising. Line cuts are the only kind that will work with advantage, and to have drawings made and then have zinc etchings made from the drawings is obviously too expensive for the average photographer.

Our plan is to furnish cuts at a price you can afford to pay. We expect to lose something on the scheme, but if we can help you increase your business we shall hope to do enough more business with you to come out all right in the long run.

We can buy electrotypes cheaply, and shall sell them at a very slight advance, to partly pay us for the cost of drawings and etchings. An average drawing for this purpose will cost us, say, \$15.00, and the zinc etching a dollar or so more. If we charge you five cents each over the actual cost of electrotypes and postage, we would have to sell over three hundred from each drawing to break even—to say



Photographs of the children — pictures for their friends, — pictures for your family and your wife's — pictures for you and the children both to look on in future years and bring back the childhood days again.

We take them, and take them so well that they catch *all* the charms and preserve them for you.

Telephone for an Appointment.

THE PYRO STUDIO

nothing of our packing and clerical work. Just what we shall charge will depend somewhat on how many we find you ordering per month. At any rate, the charge to you will be merely nominal, but will vary somewhat from time to time with the size of the electros and the cost of the drawings. This month's electro as shown on page 21, will be furnished for 50 cents, postpaid. Please order by number and remit in stamps.

The text matter, as shown in our sample advertisement, is a suggestion—the electros do not contain any printed matter, but are properly mortised to receive same.

ONE CONDITION

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.

We shall vary the style and size from month to month, shall have good drawings and good cuts, and shall endeavor to make this service highly valuable to the profession. We shall not make a dollar of direct profit on it. We hope that it will prove profit-

able to you—but you must not expect too much in immediate results. The advertising road is a long one to travel on, and the fare is high—but if it is steadily followed and is backed up by good goods and good service, the Advertiser is sure to arrive on schedule time at the terminal station—Successstown.



A BAD DREAM

Br-r-r-r—"Hello! Is this you, Mr. Thompson? This is Mrs. Brown of St. Paul's Church. We sold all those large pictures of the church at the Church Fair last night, and we can sell fifty more to-night if we can get them."

"I'm tremendously sorry, Mrs. Brown, but I haven't any more eight by ten paper; you see, I buy all my paper direct from the factory, and it will take at least three days to get here."

"Oh Dear!"—Gloom!

Smash! Well of all the careless—there goes my big toning tray and it will take a week to get one from the factory—more gloom.

Why, what's the use of worrying, you can send over to the stock house and get your eight-ten paper and a new tray, and have 'em here in thirty minutes.

Yes, I know I could in the good old days, but there are no stock houses now; you see, we

figured out that we could save the retailers' profit by buying direct from the factory, and also always have fresh goods to use—direct from the factory—so the stock houses went out of business.

—Please, Mr. Thompson, we're all out of Pyro—Jimmie forgot to order any—and the printer says that five-seven paper is so old he can't use it.—

Well, you ought to have made a good bit extra by saving the dealers' profit.

Saved! Extra profit!—Say, you come here, young man, and have a look—see that store room—there is more extra profit tied up in there than I can get out in twenty years, and no matter how carefully I plan my buying—we are always out of what we want in a hurry, and in spite of everything, stock will get old on my hands.

Well, can't you exchange with the other photographers? Wish I could, but they are all in the same bad boat that I am—we always seem to be out of everything that's needed.

Oh! Wow! My, but that was an awful dream. Mighty glad we didn't all take up with that "from factory to user," extra profit scheme—guess the stock man earns his profit all right.

"Jimmie, run over to Smith's and get three gross Aristo cabs., two dozen fourteen-seventeen Royal Bromide, and a half dozen

Six-H Retouching pencils—and, wait a minute, give him this check for last month's account."



LUSTRE

A slight lustre to the surface of a sepia print imparts a depth and delicacy to the shadows that adds greatly to its attractiveness. Many photographers are producing this effect by applying wax to the surface of the print and many more or less satisfactory formulas for this purpose have been published. Unfortunately the photographer is not always able to secure just the proper ingredients, and if the effect is not all it should be he gives up the idea as impractical.

Nepera Waxing Solution is made especially for the purpose and will afford good results every time. It is especially effective on sepia toned Royal Nepera prints. Apply evenly with cotton flannel and rub into the surface.

The price is twenty cents per bottle, at all dealers'.

KEEP YOUR EYE ON

THE EASTMAN
SCHOOL BULLETIN

NEW DATINGS EACH
ISSUE

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909



Auspices M. L. Jones, Ft. Wayne, Ind., April 6, 7, 8.

Auspices Walter K. Schmidt Co., Grand Rapids, Mich., April 14, 15, 16.

Auspices O. H. Peek Co., Minneapolis, Minn., April 20, 21, 22.

Auspices Illinois College of Photography, Effingham, Ill., April 27, 28, 29.

Illinois Convention, Springfield, Ill., May 4, 5, 6, 7.

Auspices W. F. Uhlman, St. Joseph, Mo., May 11, 12, 13.

Auspices Charles Lawrence, Wichita, Kansas, May 18, 19, 20.

Auspices C. Weichsel Co., Dallas, Texas, May 25, 26, 27.

Auspices F. J. Feldman, El Paso, Texas, June 1, 2, 3.

Auspices Howland & Dewey Co., Los Angeles, Cal., June 8, 9, 10.

Auspices Hirsch & Kaiser, San Francisco, Cal., June 15, 16, 17.

Auspices Portland Photo Supply Co., Portland, Oregon, June 22, 23, 24.

Auspices Tacoma Dental & Photo Supply Co., Tacoma, Wash., June 29, 30, July 1.

Auspices Robt. Dempster Co., Omaha, Neb., July 14, 15, 16.

Auspices Memphis Photo Supply Co., Memphis, Tenn., July 20, 21, 22.

Commercial Aristo Platino

ROLLS

10 ft. Roll 24 $\frac{1}{2}$
ins. wide..\$1.95

5 yd. Roll 24 $\frac{1}{2}$
ins. wide..\$2.80

10 yd. Roll 24 $\frac{1}{2}$
ins. wide..\$5.15

(Furnished only
in 24 $\frac{1}{2}$ inch
widths.)

**Canadian
Kodak
Co., Limited**
Toronto, Can.

Size	Per $\frac{1}{2}$ Doz.	Per Doz.	Per $\frac{1}{4}$ Gross	Per Gross
2 $\frac{1}{4}$ x 2 $\frac{1}{4}$..	\$.15	\$.60	\$1.05
2 $\frac{1}{2}$ x 2 $\frac{1}{2}$..	.15	.60	1.05
2 $\frac{1}{4}$ x 3 $\frac{1}{4}$..	.15	.60	1.05
2 $\frac{1}{4}$ x 3 $\frac{1}{2}$..	.15	.60	1.05
2 $\frac{1}{4}$ x 3 $\frac{3}{4}$..	.15	.60	1.05
2 $\frac{1}{2}$ x 4 $\frac{1}{4}$..	.15	.60	1.10
3 x 4	..	.15	.60	1.05
3 $\frac{1}{2}$ x 3 $\frac{1}{2}$..	.15	.70	1.30
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$..	.15	.70	1.30
3 $\frac{1}{2}$ x 4	..	.15	.70	1.30
2 $\frac{1}{4}$ x 7	..	.18	.75	..
4 x 4	..	.18	.75	1.45
4 $\frac{1}{4}$ x 4 $\frac{1}{4}$..	.18	.75	1.45
3 $\frac{1}{4}$ x 6	..	.18	.75	1.45
3 $\frac{1}{4}$ x 5 $\frac{1}{2}$..	.18	.75	1.45
4 x 5	..	.18	.75	1.45
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$..	.25	.95	1.75
3 $\frac{7}{8}$ x 5 $\frac{7}{8}$..	.30	1.10	1.95
4 $\frac{1}{4}$ x 5 $\frac{1}{2}$..	.30	1.10	1.95
4 x 6	..	.25	.95	1.75
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$..	.30	1.30	2.25
4 $\frac{3}{4}$ x 6 $\frac{1}{2}$..	.30	1.50	2.60
4 x 9	..	.35	1.75	2.85
5 x 7	..	.35	1.70	2.75
5 x 7 $\frac{1}{2}$..	.35	1.80	3.00
5 x 8	..	.35	1.80	3.15
5 $\frac{1}{2}$ x 7 $\frac{3}{4}$..	.40	1.95	3.45
3 $\frac{1}{2}$ x 12	..	.35	1.90	..
6 x 8	..	.45	2.30	4.10
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$..	.50	2.50	4.40
7 x 9	..	.55	2.85	5.15
7 $\frac{1}{2}$ x 9 $\frac{1}{2}$..	.60	3.20	6.00
8 x 10	..	.65	3.60	6.70
9 x 11	8.70
10 x 12	..	.95	5.40	10.30
11 x 14	\$.65	1.25	7.20	13.45
12 x 15	.80	1.40	8.50	16.00
14 x 17	1.00	1.90	10.80	20.65
16 x 20	1.30	2.50	14.80	27.90
17 x 20	1.40	2.75	15.45	29.95
18 x 22	1.65	3.15	18.00	35.15
20 x 24	1.95	3.60	21.15	41.30

*The best of everything
for use in the Studio*

A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG COMPANY
MONTREAL, CANADA

Spending is Saving,
when you spend
money for chemicals
of known quality
and strength.

To be sure look for
this label:



Just Use Average Negatives

VELVET NEPERA



Is Pitched
to
Duplicate
Aristo
in
Gradation



CANADIAN KODAK CO.,
Limited
Toronto, Can.

Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada



You can spend
more of your
time outside this
door when you
use the

EASTMAN PLATE TANK

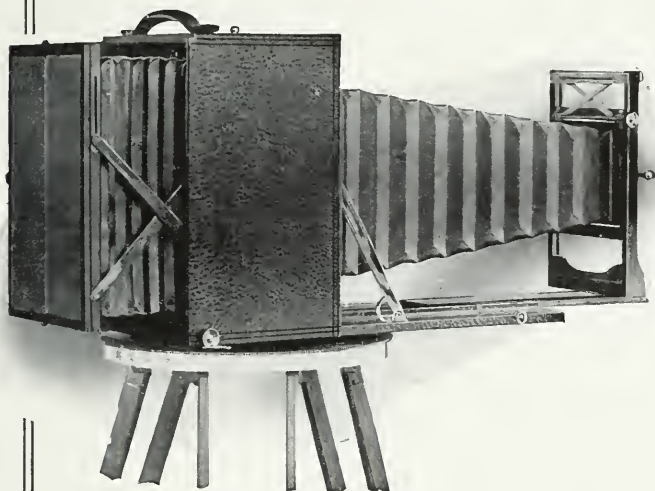
Less Trouble,
More Comfort,
Better Results.

EASTMAN PLATE TANKS.

5 x 7	.	.	.	.	\$ 4.50
8 x 10	.	.	.	.	10.00

EASTMAN KODAK CO.
ROCHESTER, N. Y.

All Dealers.



THE Cirkut Camera opens up an entirely new and profitable field of photographic work.

The user of a Cirkut is not restricted to plates of conventional sizes; he may include in the negative as much of the view as the subject may require. With the No. 16 Cirkut, negatives of any length up to eighteen feet may be made.

Cirkut Catalog free on request.

Century Camera Division

Eastman Kodak Co.

Rochester, N. Y.

A POINTER

Be sure and see samples of these styles
They are the best value ever offered

The *Empress*, *Wellesley* and *Dupont* Styles



WE can conscientiously say that these styles are the best value ever offered. They are made of medium heavyweight stock, matched edges, with a neat corded corners. Embellished with beautiful two lined design with ornamental corners, brought up in rich shades to match the border. They are very attractive in appearance and will prove popular sellers.

Sample of one size free.

They are made in three colors, named as follows: The *Empress*, made in Artist's Brown; the *Dupont*, in Ash Grey; and the *Wellesley*, in Cream White.

Size	For Photo	Size Outside	Price per 100
CX	Cabinet Oval	6 x 9	\$ 2.50
FX	Cabinet Square	6 x 9	2.50

DESIGNED AND MANUFACTURED BY

The Canadian Card Co., TORONTO
CANADA

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
Vol. 1 No. 3

MAY 1909

OLD SERIES
No. 100

THE PHOTOGRAPH- ERS ASSOCIATION OF AMERICA

CONVENTION OF 1909

It is with a sense of optimism for the future of the P. A. of A. that plans are contemplated for the Rochester convention which are intricate, arduous and vitally essential to the future welfare of photographers. I would shrink before the task undertaken were it not for the hearty support and approval of the rank and file of our craft. Their loyal support of my chief aim and desire, that of amalgamating the interests of the state associations, has led me to believe the time has come to place this matter before our members for discussion.

We have year after year spent our time and money congregating together, and that we have been benefitted, instructed and socially entertained each year is best proven by the continuous interest and attendance.

This year we desire you shall have all the good that has matured out of the past, but let us seriously and unselfishly bend our

energies toward perfecting a universal brotherhood which shall in time include the majority of the professional photographers of the United States and Canada.

This is a big undertaking, but not impossible nor improbable. All that is needed is the earnest and selfwilled intent of the best minds of our profession. Canvassing among our members for their opinions has demonstrated that action is both wise and expedient. It has therefore been decided to start the movement which I hope will culminate in a perfect working congress of photography.

This plan will in no wise interfere with the state societies, but to the contrary it will tend to strengthen and increase them, as in my opinion with such an organization no one could become an active member of the P. A. of A. unless he hold credentials from his state society. All others would be associate members and would be deprived of none of the privileges except voting.

The legislative work could then be conducted by delegates from the state associations elected or appointed by their respect-

ive societies. In order that this plan may have a practical test I am placing this matter before each state society, asking for delegates who will assemble at Rochester for the purpose of perfecting a future plan of action. Their report will then be placed before our members for consideration.

The Ohio-Michigan, the first convention of the year, has taken favorable action and the following delegates have been appointed:

For Ohio—C. L. Lewis, Toledo; W. L. Smith, St. Mary's; J. A. Walker, Bowling Green.

For Michigan—E. E. Doty, Belding; J. E. Rentchler, Ann Arbor; E. J. Tray, Jackson.

The Canadian Association have abandoned their convention for 1909, and are to attend the Rochester convention in body, and will appoint delegates. They are ready to support this undertaking, which makes this year one of opportunity for international results.

This invitation is now before the New York and Pennsylvania state associations for approval, and will be advanced to all other organized bodies of professional photographers before the meeting of our convention in July.

Arrangements have been perfected whereby the delegates will meet in the Chamber of Commerce Hall, apart from the

convention; this procedure will demonstrate the wisdom of a delegated body for legislative action in the interest of photographers generally.

As soon as notification of the election of a delegate is received, appropriate credentials will be assigned him, and no person will be recognized or admitted to this congress without them. The congress will act independently of convention and report its deliberations to the P. A. of A. for amendments, or adoption.

There are to be other matters pertaining to the week's accomplishments, other than law and organization, which will make for the Rochester convention the heaviest week's work in the history of its twenty-nine years' service to photographers.

The School of Photography will be represented by the foremost men of our profession, and conducted in Convention Hall under the leadership of Ryland W. Phillips, of Philadelphia. For persistence and untiring energy, this man Phillips has no superior, and when he conducts this school we are assured of its success. Back of him stands every member of our association, ready and willing to lend assistance. Details of the school will be given out later.

The picture exhibit this year is to be complimentary. This one feature of convention week

is to prove the contending opinion of prizes. I have now filed away treasured letters of endorsement for the board's attitude on this question from many leading photographers, all promising their best efforts and an exhibit for the Rochester convention. Think of it, seventy of our leading men promising from four to six pictures, and at this early date. I prophesy for the Rochester exhibition one of the best and most attractive collections in recent years. Many others will be appealed to to sustain the prestige of American professional photography. As the pictures are to be catalogued this year, we must know early of your intentions of becoming one of the exhibitors. Therefore be loyal to your association and friends and write Mr. A. T. Proctor, Huntington, W. Va., of your intention to send from four to six of your best pictures, neatly framed, that, when our pictures are hung, we may all point with pride to our Art Gallery of 1909. Remember that all pictures are to be hung by states, so let us prove what state organization can do in promoting state pride — *get busy*.

The women of America are to be given a distinction this year by exhibiting collectively. Enough signatures have been received to warrant the success of this innovation, but the wo-

men must become interested to make the best possible showing, and with their assured co-operation success is certain.

There is so much work to be accomplished in this, our first six-day convention, that we are having difficulty in finding time to work out the week's program. One day of the week is given over to Rochester's manufacturing interests, which are many and varied. You can choose for yourself where you can most profitably spend the day. The Eastman Kodak Company have asked for one night to entertain our members, and this has been granted them, and they extend the invitation to every one, man or woman, photographer or dealer, wearing a button, to be present. You will miss a good time if you stay away.

Reduced railroad rates by the Trunk Line Association, New England Passenger Association and the Eastern Canadian Association, on the certificate plan, to one fare going, and three-fifths fare returning, is the first reduced rate we have enjoyed in three years. I am sure we shall be greatly benefitted by this concession. Added information along this line will be given out as fast as received, with full instructions as to the purchasing of reduced rate tickets.

How about your dues of \$2.00? Have you paid them for 1909? If not, send to L. A.

Dozer, Bucyrus, Ohio, and if you are in arrears he will tell you how you stand. If you are not already a member and desire to become one, send \$3.00 for membership and \$2.00 for annual dues, and upon receipt of \$5.00 Mr. Dozer will order your name on our list and send you receipt.

Remember the \$100 cash prize which will be awarded during convention week for the best invention or process. Any exhibitor competing must have article or device on exhibition throughout convention and make public demonstration before convention members at a time which will be announced through program. There should be general interest in this invitation, and it sometimes happens that the one who least expects the award is successful in taking home the money.

The headquarters for the convention have been located at the Seneca, a new and modern hotel, first-class in its appointments and near to Convention Hall. Write in advance and secure accommodations. There are other first-class hotels which offer special rates, including the Powers, Rochester, Whitcomb and Osborn.

It is time to begin your preparations for the convention. Get your exhibit ready now. Take a week's vacation in July and attend the big convention in Rochester. Yours truly,

F. R. BARROWS.

A CHANGE OF BASE

Dear Mr. Editor:

He rose to the hook, didn't he?

The editor of the Anti-Organ has tried to fog the question. Unfortunately for him, however, he lost his temper, and is now wandering in the fog of his own creation.

In the article which I quoted in my letter, published in your March issue, he said: "The STANDARD price of cabinets for some years past has been \$2.00 per gross less a small cash discount. The price was originally lower, but was boosted when the company thought it had control of the paper situation."

In my letter I said: "The price of Aristo Platino cabinets has never been less than \$2.00 per gross."

He *now* says, "I said nothing about the list price."

Pray tell me, if the list price isn't the standard price, what is? Next he tries to create an impression that in the old days the photographers, mind you, he says "all professional photographers," had discounts on Aristo, and dares me to deny it. Most emphatically I do.

The facts are that the Aristo Company received exactly the same price for Aristo Platino then that its successor the Eastman Kodak Company receives for it now. The list price was the

same, and the discount to the dealer was the same. It is by no means true that "all professional photographers," nor for that matter any considerable percentage of them received discounts. It was the policy of the Aristo Company to discourage price cutting between dealers, but it is admitted that that same policy has been more successfully carried out by the Eastman Kodak Company than by its predecessors. It costs the dealer on the average about twenty per cent. to do business. Surely he is then entitled to the twenty-five per cent. discount which he receives, leaving him five per cent. *net*.

The square issue was and is: The Anti-Organ stated that your publishers had "boosted" prices, and inferred that it was for the sake of fattening the dividends. The facts are that you did nothing of the kind, and that you do not receive one iota more for the product than did your predecessors.

I suggest that before making so many easily controvertible statements that the editor of the Anti-Organ study up the history of the photographic business in this, the land of his adoption.

Yours truly,

STEREOSCOPE.

P. S.—Please, Mr. Editor, do you know of any manufacturer that has, within the last decade, recommended a hot hypo alum bath for sepia toning? My guess is, that hot hypo went out about ten years ago, being succeeded by the better actor, cold alum, which was in turn succeeded several years ago by *your* re-development process. I am prompted to these remarks and questions by an advertisement I saw the other day, which had a paragraph in it that read like this: "No uncertain, tedious, slow and unsafe hot hypo alum bath need be considered."

If you can find out who wrote that ad you had better invite him to come up to Rochester and see what's really doing in the photographic world. Only be sure to let him know there's a railroad—he may not have heard of it yet, and it would be too bad to have him waste his valuable time coming up by canal.

Who was it that said, "Every whale has its barnacles, every success its imitators"? Whoever it was, I'll bet my studio against a pound of hypo that he didn't travel by canal ten years after the railroad opened.

S.

National Convention—Rochester

July 19, 20, 21, 22, 23, 24

ROYAL NEPERA PURE WHITE

If Graduate, the man who took up nearly two pages of March *STUDIO LIGHT* telling about how good Royal Nepera (India-tint) is, had only seen the new Royal Nepera Pure White before he wrote his article, he would have filled the whole book if we had let him.

Every good thing that he said about Royal Nepera—the India-tint kind—applies to the new Royal Nepera Pure White. And as an additional advantage the new paper, as the name indicates, is on a white, perfectly white, stock.

It's a paper for either black and white or sepias, and it doesn't need comparing with any other paper. You can follow the straight formula for black and white and the results are brilliant but full of gradation. You can juggle it a bit if you wish, for one man will like a warm black and another a cold black. One man will like a print a little softer and another a little harder. Royal Nepera Pure White is the most tractable paper you ever saw. It seems to want to be accommodating, and while sure to come along alright by strict adherence to the regular formula will do most anything with a little coaxing—and with the same kind of treatment will do precisely the same thing the next

time. Perhaps the best description of a black and white Royal Nepera Pure White print that we can give is to say that we have seen some rarely fine platinum prints that were most as good.

And sepia toned by re-development it has a delicacy that you simply don't get on other papers. Not a whit of the original gradation is lost. You simply change the color. (Here's a case where color should be spelled c-o-l-o-u-r, just as it is in the old art books.) There's no question about the sepias having found favor. They are the growing vogue, and here's a paper that you can furnish them on easily, satisfactorily, profitably. Graduate's plea that the India-tint stock harmonizes with the sepia tone is well founded, but the average customer will prefer the pure white stock because of the added sparkle that it gives to the high-lights. Take a very contrasty negative, with sketchy backgrounds and broad, deep shadows, and it will produce a more artistic sepia print on the India-tint Royal than on any other paper, but for the average negative and the average customer the Pure White has just the snappy touch that will please.

Royal Nepera Pure White is an all around paper that enables you to furnish two very different styles of prints (black and white or sepia) from out of the same box. Like the other Royals it is



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

really a double weight paper, though sold at the single weight price, and as it LIES FLAT—not stiff like a piece of roofing tin, but flexibly flat—it is just right for delivering in folders. Though a new product it is by no means an experiment, for chemically it is simply the coating of our well tried and thoroughly reliable Royal Nepera emulsion on a pure white stock which is similar in all, save color, to the India-tint Royal stock.

Royal Nepera Pure White may now be had of photographic stock dealers everywhere. In ordering be sure, however, to specify "Pure White," otherwise there is a likelihood that you will be furnished the India-tint. Professional sizes only, and at the same price as Nepera single weight papers.

Royal Nepera Pure White marks the greatest advance that has been made in developing papers in a decade. It combines in a degree not found in any other paper the physical qualities that make it a pleasure to handle and the chemical qualities that make it—for both the photographers and the customer—a pleasure to deliver.



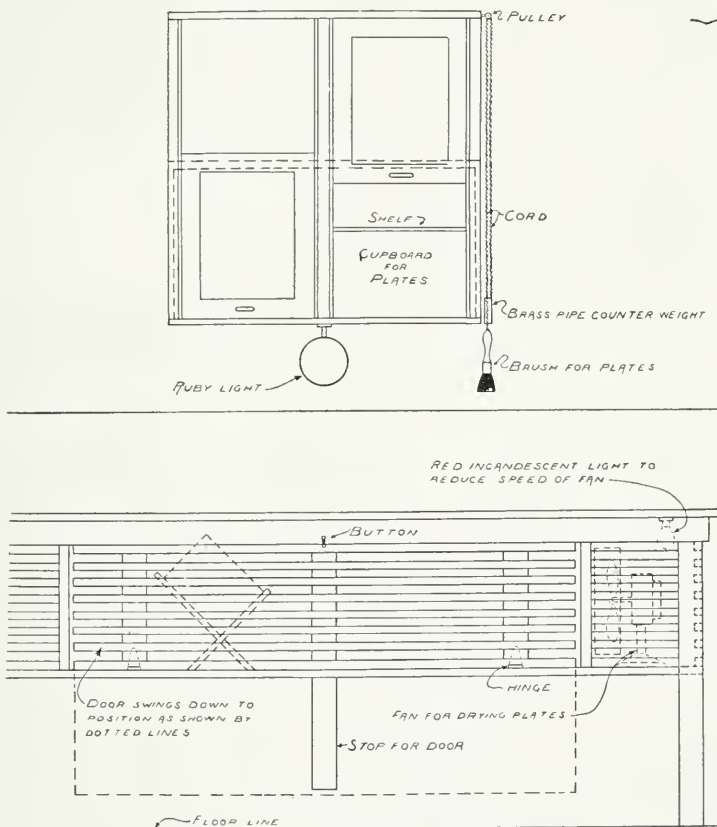
\$1400 in cash prizes for the professional in the 1909 Kodak Advertising Contest.

FOR CONVENIENCE

Did you ever hurry into your dark-room, or some other portion of your studio, and—crash down goes a rack full of negatives? Mighty careless to leave 'em there, but it *is* such a hard thing to find a good place to dry negatives. Usually the best place to dry them is just the place some one will run against or fall over them. In our own model studio we feel that this is one of the problems we have satisfactorily solved. As shown in the accompanying diagram the negative dryer is a part of the loading bench, the negatives being racked on a slatted shelf underneath the bench, and protected by a slatted door, entirely out of the way of any one working within the room. The hinged door may be let down and supported by a stop, as shown in the drawing, forming a shelf when placing the negatives in the dryer or withdrawing them for examination. At one end of the shelf is placed an electric fan for creating a current of air. The fan is wired in connection with an incandescent bulb, which may be turned on whenever necessary to reduce the speed of the fan. Fastened to the wall over the loading bench is a convenient cupboard for the storage of plates or extra holders. The ruby light for use in loading plates is shielded by an

opaque revolving reflector, which may be turned so as to allow the light to shine in any direction.

where you want it and acting as an insurance against the "just borrowing it for a minute" habit.



Another simple and convenient feature is the cord and brass pipe counter-weight, for suspending the dust brush just

This changing table and negative dryer can be easily constructed by any carpenter with the diagram to aid him.

AN ANNOYANCE AVOIDER

Practically every photographer finds more or less use for a view camera. For the commercial and view man this type of instrument is indispensable and the regular studio man frequently finds use for it. There are view cameras and view cameras, many of them have shortcomings that evidence themselves just when you least expect them or when they are most distressingly annoying.

Working in a hurry, we all know how cantankerous that long threaded screw that locks the extension bed to the camera body can be, and how wobbly some of the view boxes are, especially when we are using extremely short focus lenses. Most of us have experienced the delightful sensation incident upon discovering that part of our negative has been cut off because we forgot to loop up the bellows. Then again, through some misfortune we happened to insert our plate holder slide corner wise, making room for a ray of light that squirts fog clear across the plate.

All of us have been hoping for a view box that would avoid all these distressing little annoyances, that would in addition be light, strong, compact and handsome in appearance—and at last we have it, a good deal nearer the ideal view camera than we ever expected to find.

It's called the Empire State No. 2, has double swing, rising and falling front actuated by rack and pinion, front and back focus, reversible back, strap handle and comes with case and plate holder.

Yes, you've seen cameras before with these features, but note these important advantages.

Sliding tripod block—This is a heavy block which clamps rigidly at any point of the front extension so that the box may be supported directly above the tripod when short focus lenses are used.

Automatic bellows support—You can't forget to hook up the bellows, for this simple device automatically keeps the bellows up in place at all times. Requires no attention. Folds automatically when camera is closed.

New light protector—This is a supplementary light trap made into the camera back, so that leakage is impossible even if the plate holder trap were defective. No need to throw the cloth over the camera back when withdrawing the slide.

New extension clamp—The old fashioned long threaded screw has been replaced in this model by a special clamp which is merely pushed in and given a quarter turn to hold each extension absolutely rigid.

Ease of operation—All operating nuts are located on the right hand side. Clamping nuts on the left. No confusion in operating and clamping. No chance of



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

tightening an adjustment while trying to manipulate it.

Complete description of this camera can be had from the Rochester Optical Division. These are the prices:

5 x 7,	\$23.00	Draw 22 inches
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$,	25.00	" 27 "
8 x 10,	28.00	" 30 "



THE SHOW CASE

The introductory chapter in "The Art of Decorating" has this to say:

"The show window display is an acknowledged attribute of trade winning. It is the merchant's closest connecting link with the public. Many a retail business stands or falls accordingly as the show window attracts or repels customers; for, *by the show windows the public will judge the store.* The supreme test of merit in a show window is that it will advertise and sell goods. The general public is composed entirely of possible customers, but only the pleased element thereof may be considered as probable customers."

If the public conceives a favorable impression of your studio by a passing glance at your show case they become probable customers because they have been brought to a condition of mind which must always precede a purchase.

Granted then, that the show case is a most important factor in the securing of business, do we make the most of it? Why, of course, our show case is always filled with pictures from our best negatives—but, wait a minute, how long have those same pictures been in that case?

Things that present the same front to us every day soon lose their identity and we pass them by with no more attention than we pay to the flagstones in the pavement. The old town pump might stand on the corner in its dingy grayness for months and you would never notice it, but some night let some one paint it red, and the next morning you and every one else would notice it, and then if next week it should be painted green, and a few nights later decorated with stripes, you would look for that pump every time you went by, to see what had been done to it.

This comparison with your show case may be a bit overdrawn, but it applies nevertheless, because if you do not educate your public to look for new and interesting things in your show case, they soon pass it by without even a glance, and it becomes a positive detriment to your business.

Now let us go about on the other tack for a moment. You are a live wire and change your show case frequently—and so does your competitor, so in or-

der to attract the attention that will pull in the dollars we must do a few extra stunts. Suppose we try a few special displays. One for instance, of the seven ages of man, using the picture of a baby in his nurse's arms, then one of a child of three, then of a school boy, another of a young man of about twenty-one, then one of a man about thirty-five, and complete the series with the portrait of some fine looking old patriarch with snowy hair and beard. A neat little card with an appropriate quotation will strengthen this display. Next week let us try a show case full of young girls, all as attractive as possible, with a little card "Sweet Sixteen." Another week, give the young men a chance, fill your case with the chaps just turning twenty-one with a little card "First Voters" or something similar. For a June or October display, a collection of brides. Devote a week to prominent citizens, another week to society ladies, a week to the grandmothers, and with each display make use of the little card calling attention to the particular display. All this means work and thought, but if persistently carried out each week you will have your public looking for and at your show case every time they pass, and when they want pictures, they will come to you involuntarily. Make your show case pay dividends.

OUR ILLUSTRATIONS

We are pleased to afford in this issue some examples of the excellent work from the studio of Mr. H. E. Gray, of Houston, Texas.

Mr. Gray is one of the leading photographers of the southwest, and presides over a handsome and well appointed studio.

Mr. Gray attributes much of his success to the continued use of good old Aristo.



SIMPLE AND CONVINCING

"Why, they are the simplest sort of pictures—the kind that one could find most any place."

Such has been the thought of every one who has examined the pages of the Portfolio of the 1908 Kodak Advertising Competition and studied the prize winning pictures.

Why, there is Katherine Jones or Mary Kidder every bit as attractive as the prize winner girls, and why didn't I think of old Doctor Thompson and his two grand-children, and there's Charlie Smart's wife with her pretty little three-year-old,—I could have made a picture like that one of Mrs. Pearce's just as easy. And there's that little place down by the brook—just around the bend from the swimming hole—about the prettiest little

place you ever saw; why, I could have taken my youngsters down there and made something great. There's those two girls developing film in the kitchen, and the two standing by the dark room door, Jennie and Ethel could have posed fine for that. And I wouldn't have had to do any special fixing up either—just the simple, natural surroundings.

That is the whole story, just simple, natural human beings, in natural and logical surroundings—if they possess more than the average of good looks, so much the better, but not absolutely necessary.

All you have to do to stand a good chance of being listed with the winners in the 1909 Kodak Advertising contest is to take your simple, natural humans, in simple natural surroundings, and make your picture tell some simple story that will create a desire for a Kodak or an interest in the Kodak way of picture making.

As a help, study the pictures used for advertising in the general magazines and note how simply they tell their story.

You still have plenty of time, but not any too much, so begin planning and making your prize winning prints now. If you haven't seen one, a postal card addressed to our advertising department will bring you a copy of the portfolio of successful pictures in our 1908 Kodak Advertising Contest.

THERMIC

Most of us are not greatly troubled by climatic conditions during the heated term, and can, without much difficulty, dispose of such hot weather troubles as arise.

In some localities, however, the heated term brings photographic troubles galore, particularly in the development part of the work.

Try as we will, it is almost impossible to maintain the normal degree of temperature during development, and frilling and similar troubles make life a burden.

The new Standard Thermic Plate meets perfectly any reasonable demand of the photographer laboring under the disadvantages of humidity and high temperature. The Standard Thermic is physically and chemically harder than the other brands of Standard plates. The emulsion is harder, perhaps tougher is a better word, and will stand a higher temperature without frilling. Standard Thermic has also the speed and latitude and, another strong point, requires no special manipulation or modification of developer.

Standard Thermic is a good plate anywhere, but its qualities will be most highly appreciated in latitudes where a tough emulsion is required to withstand high temperature.



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

WITHOUT COST

About this time of the year we commence to read articles on "Development troubles," and "Dark room difficulties," and are told how to maintain an even temperature, how to avoid frilling and fog in half a hundred different ways; how to test our own dark room lamps, how to remain happy though suffocated, and how to more or less satisfactorily dodge the troubles and inconveniences incident to prolonged incarceration in the dark room.

It is to laugh.

The sovereign remedy is so simple—Tank Development.

A year or so ago some question might have been raised as to the quality of negative produced by this method, but to-day the thousands of tanks in constant and successful use in studios the world over have demonstrated the superiority of this method over the tentative dark room way.

Comfort, convenience and results. These three points score in favor of the tank. The remaining point is that of economy; we have the dark room with its necessary equipment of trays, lamps, etc., so why should we spend money for the tank when we can produce good enough results without it?

An eight by ten Eastman Plate Tank costs ten dollars.

Now how long have we got to use it to get our money back, and enjoy its admitted good features without cost to us? We can, if we are expert, and willing to take some chances, develop eight five by sevens at one time, while the tank will accommodate twenty-four. The tank will develop the twenty-four plates perfectly in thirty minutes, and will demand our personal attention, not to exceed ten minutes, leaving twenty minutes to devote to other things *outside of the dark room*. To develop twenty-four five by seven plates by the regulation dark room method will require about four times ten minutes and demand personal attention every one of those minutes. Any way we estimate it, the tank will save one-half or more of the time spent for development and at that rate it will not require many weeks use of the tank to pay for it, after which all the economy, comfort and convenience of the tank are ours *without cost*.

There is *no* argument against the tank.



Have you the Canadian Card Co.'s 1909 catalogue? If not, write for it to-day, it's full of live suggestions for making money.



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

INSURANCE

"It isn't what you spend, but what you get for what you spend."—Yes, this is another "tested chemical" story—and if you are not interested in business insurance skip and turn over. We have spent thousands of dollars in the procuring of chemicals and in the compounding of chemical preparations that we know are *right*.

We ought to?—granted—and more, we *had* to.

It is of the utmost importance to us that our sensitive products receive the best possible treatment, so that they may, in your hands, yield the best possible results. The highest grade chemicals cost us more money than the ordinary grocery store variety and they are worth it to us and to you. It is worth the extra cost to us to know that we are putting into your hands the best possible chemicals with which to work our products and it is worth the small increase in price to you, many times over, to know that you are backing up the brains and skill of yourself and your workmen with the best the market affords, and that when you have produced an unusually beautiful effect in lighting and posing, that you are not handicapping the final result by the use of indifferent materials anywhere in its production.

The best is always worth its cost.



On the package is your insurance policy at a low premium rate.



FIXING UP

There is a certain big railroad system that has been made the butt of a good many jokes. One of the stories they tell is this: A local accommodation slowed down, jerked along a little ways and came to a dead stop. The fireman crawled over the tender, walked through the luggage compartment of the combination car into the smoker and inquired, "Any you fellers got a piece of string—the engineer wants to fix the engine?"

We all like to hang on to the things that have served us well, even when they are past practical usefulness and require bolstering up with a piece of string or other make-shift repair, to perform their functions. In getting ready for the spring busy time we usually find something out of kilter, and, if we are wise, forestall any break-downs when delays cost money.



FROM AN ARISTO PLATINO PRINT

By H. E. Gray

Houston, Texas

That studio stand has been acting a bit cranky and wobbly of late. Supposing it should stick just when we were posing Mrs. Bank President or that large group.

That new Semi-Centennial Stand of the Century Division comes as near being complete as anything we know of, and they have a number of other styles, some at a very low figure, and all Century quality.

A new shutter may be needed. The Auto Studio Shutter has a lot of good points to recommend it. You can use it with a number of different lenses, and it is really, truly, a noiseless shutter.

That old goods box, with the bottom set in on a slant has just about seen its best days as a retouching stand. The New Century Retouching Stand is not only mighty convenient, but looks well and don't cost much.

And the printer says the printing frames are some of 'em pretty badly warped; and—well, say, why don't you write and ask the Century Division for a copy of their catalogue? That will show you just what you do need, and your dealer can have it for you in a jiffy.

A HIT

In our April issue appeared the first of the drawings we have had prepared to assist the professional in advertising his work in an attractive and up-to-date manner. We assumed the profession would gladly embrace the opportunity, and they have. The orders for electros are coming in steadily, and we know if they are judiciously used that they will bring results.

On page 23 will be found the drawing and sample advertisement for this month.

You will agree with us, we feel sure, that the drawing and copy are timely and attractive, and we hope you will follow up your first efforts with this copy and reap a goodly harvest in the month of brides. The electro will be furnished for fifty cents postpaid. Please order by number and remit in stamps. Do not overlook the fact that we cannot furnish this electro to more than one photographer in the same town, and that it will be first come, first served.

Good advertising of good goods, and good service must bring success.

KEEP POSTED on the Eastman School of Professional Photography dates; see Bulletin on page 24.

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

C. K. Co., Ltd.



Don't forget to be photographed immediately after this interesting occasion.

And don't forget to *have the photographs taken by*

The
Pyro
Studio

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909



Illinois Convention, Springfield, Ill., May 4, 5, 6, 7.

Auspices W. F. Uhlman, St. Joseph, Mo., May 11, 12, 13.

Auspices Charles Lawrence, Wichita, Kansas, May 18, 19, 20.

Auspices C. Weichsel Co., Dallas, Texas, May 25, 26, 27.

Auspices F. J. Feldman, El Paso, Texas, June 1, 2, 3.

Auspices Howland & Dewey Co., Los Angeles, Cal., June 8, 9, 10.

Auspices Hirsch & Kaiser, San Francisco, Cal., June 15, 16, 17.

Auspices Portland Photo Supply Co., Portland, Oregon, June 22, 23, 24.

Auspices Tacoma Dental & Photo Supply Co., Tacoma, Wash., June 29, 30, July 1.

Auspices John W. Graham & Co., Spokane, Wash., July 7, 8, 9.

Auspices Robt. Dempster Co., Omaha, Neb., July 15, 16, 17.

Auspices Memphis Photo Supply Co., Memphis, Tenn., July 20, 21, 22.

Auspices Des Moines Photo Materials Co., Des Moines, Iowa, July 27, 28, 29.

Commercial Aristo Platino

ROLLS

10 ft. Roll $24\frac{1}{2}$
ins. wide..\$1.95

5 yd. Roll $24\frac{1}{2}$
ins. wide..\$2.80

10 yd. Roll $24\frac{1}{2}$
ins. wide..\$5.15

(Furnished only
in $24\frac{1}{2}$ inch
widths.)

**Canadian
Kodak
Co., Limited**
Toronto, Can.

Size	Per $\frac{1}{2}$ Doz.	Per Doz.	Per $\frac{1}{2}$ Gross	Per Gross
$21\frac{1}{4} \times 21\frac{1}{4}$..	\$.15	\$.60	\$1.05
$21\frac{1}{2} \times 21\frac{1}{2}$..	.15	.60	1.05
$21\frac{3}{4} \times 31\frac{1}{4}$..	.15	.60	1.05
$21\frac{1}{4} \times 31\frac{1}{2}$..	.15	.60	1.05
$21\frac{1}{4} \times 33\frac{1}{4}$..	.15	.60	1.05
$21\frac{1}{2} \times 41\frac{1}{4}$..	.15	.60	1.10
3 x 4	..	.15	.60	1.05
$31\frac{1}{2} \times 31\frac{1}{2}$..	.15	.70	1.30
$31\frac{1}{4} \times 41\frac{1}{4}$..	.15	.70	1.30
$31\frac{1}{2} \times 4$..	.15	.70	1.30
$21\frac{1}{4} \times 7$..	.18	.75	..
4 x 4	..	.18	.75	1.45
$41\frac{1}{4} \times 41\frac{1}{4}$..	.18	.75	1.45
$31\frac{1}{4} \times 6$..	.18	.75	1.45
$31\frac{1}{4} \times 51\frac{1}{2}$..	.18	.75	1.45
4 x 5	..	.18	.75	1.45
$37\frac{7}{8} \times 51\frac{1}{2}$..	.25	.95	1.75
$37\frac{7}{8} \times 57\frac{7}{8}$..	.30	1.10	1.95
$41\frac{1}{4} \times 51\frac{1}{2}$..	.30	1.10	1.95
4 x 6	..	.25	.95	1.75
$41\frac{1}{4} \times 61\frac{1}{2}$..	.30	1.30	2.25
$43\frac{3}{4} \times 61\frac{1}{2}$..	.30	1.50	2.60
4 x 9	..	.35	1.75	2.85
5 x 7	..	.35	1.70	2.75
5 x $71\frac{1}{2}$..	.35	1.80	3.00
5 x 8	..	.35	1.80	3.15
$51\frac{1}{2} \times 73\frac{3}{4}$..	.40	1.95	3.45
$31\frac{1}{2} \times 12$..	.35	1.90	..
6 x 8	..	.45	2.30	4.10
$61\frac{1}{2} \times 81\frac{1}{2}$..	.50	2.50	4.40
7 x 9	..	.55	2.85	5.15
$71\frac{1}{2} \times 91\frac{1}{2}$..	.60	3.20	6.00
8 x 10	..	.65	3.60	6.70
9 x 11	8.70
10 x 12	..	.95	5.40	10.30
11 x 14	\$.65	1.25	7.20	13.45
12 x 15	.80	1.40	8.50	16.00
14 x 17	1.00	1.90	10.80	20.65
16 x 20	1.30	2.50	14.80	27.90
17 x 20	1.40	2.75	15.45	29.95
18 x 22	1.65	3.15	18.00	35.15
20 x 24	1.95	3.60	21.15	41.30

*The best of everything
for use in the Studio*

A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG COMPANY
MONTREAL, CANADA

Demand a certificate of character from your chemical assistants:



A NEW NEPERA—
Royal
Pure White

All the breadth and softness of India-tint Royal Nepera with the added sparkle that the pure white stock gives to the high lights.

When sepia toned by re-development it possesses a richness of color not to be found in any other developing paper—and the prints lie flat.



*A double
weight
paper at a
single
weight price*



CANADIAN KODAK CO.,

Limited

Toronto, Can.

Nepera Waxing Solution

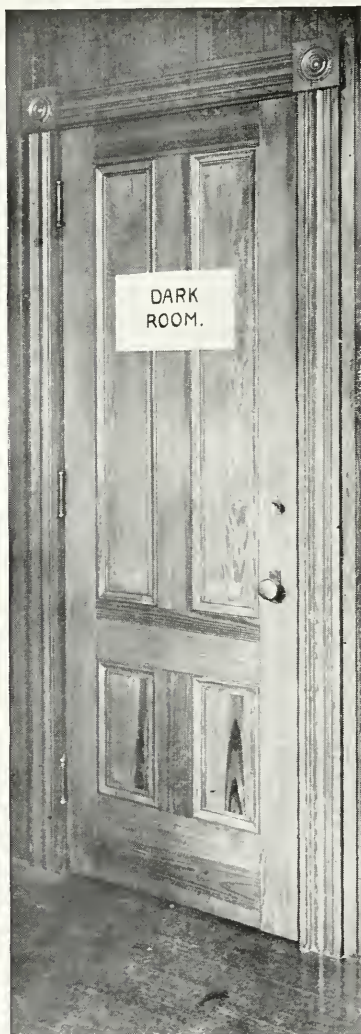
*Helps detail and adds lustre
to Sepia prints*

Especially effective on Sepia
toned Royal Nepera and Royal
Velox prints.

Apply evenly with Canton
Flannel, and rub into the
surface.

*Price, per bottle, Twenty Cents
All Dealers*

*Canadian Kodak Co., Ltd.
Toronto, Canada*



You can spend
more of your
time outside this
door when you
use the

EASTMAN PLATE TANK

Less Trouble,
More Comfort,
Better Results.

EASTMAN PLATE TANKS.

5 x 7	.	.	.	.	\$ 4.50
8 x 10	.	.	.	.	10.00

CANADIAN KODAK CO.,
LTD.
TORONTO, CANADA

All Dealers.

Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada

A POINTER

Be sure and see samples of these styles
They are the best value ever offered

The *Empress*, *Wellesley* and *Dupont* Styles



WE can conscientiously say that these styles are the best value ever offered. They are made of medium heavyweight stock, matched edges, with a neat corded silk finish. Embellished with beautiful two-lined design with ornamental corners, brought up in rich shades to match the border. They are very attractive in appearance and will prove popular sellers.

Sample of one size free.

They are made in three colors, named as follows: The *Empress*, made in Artist's Brown; the *Dupont*, in Ash Grey; and the *Wellesley*, in Cream White.

Size	For Photo	Size Outside	Price per 100
CX	Cabinet Oval	6 x 9	\$ 2.50
FX	Cabinet Square	6 x 9	2.50

DESIGNED AND MANUFACTURED BY

The Canadian Card Co., TORONTO
CANADA

Aristo Motto

“WE believe permanency is the *Keystone of Photographic Success*, and all brands of paper bearing our *Trade-mark* are manufactured on this principle. We hold our consumer's reputation and success identical with our own. We surround both with every safeguard known to chemical science and our own experience.”



FROM AN ARISTO PLATINO PRINT

By Filson & Son

Steubenville, Ohio

STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
Vol. I No. 4

JUNE 1909

OLD SERIES
No. 101

REDUCED RAILROAD RATES TO ROCHESTER CONVENTION

ROCHESTER, N. Y.
JULY 19 TO 24, 1909

Do not fail to ask for certificate when purchasing ticket to Rochester which entitles you to three-fifths fare returning.

Certificates are issued at the time the going ticket is purchased and may be secured from July 15th. to 21st. inclusive. Make inquiry of your local ticket agent to ascertain if he is supplied with certificates, if he is not, he will advise you of the nearest point where they can be secured.

Present yourself at the ticket office at least one-half hour early that you may not be detained from procuring your certificate before the departure of the train.

IMMEDIATELY upon your arrival at the convention hall deposit your certificate with L. A. Dozer, Treas., at the box office. The special agent of the railroad associations will be at the convention hall to validate certificates from 9 A. M. to 6 P. M. of July 22d., 23d. and 24th. A

charge of twenty-five cents will be made for validating each certificate. If you arrive at the convention later than July 24th. the validating agent will have left and you will therefore be unable to get the benefit of the reduced fare home.

To secure your return passage home, present your validated certificate at the railroad office and the agent will supply you with your return trip ticket upon payment of three-fifths of the amount of the fare paid for going ticket.

Return trip tickets may be purchased with certificates at reduced rates from July 22nd. to midnight of July 28th.

The following railroad associations have allowed the reduced railroad rates:

The Trunk Line Association comprises the following states, New York, Pennsylvania, West Virginia, New Jersey and Delaware, with the following railroads offering reduced fares:

Baltimore & Ohio, Buffalo & Susquehanna, Buffalo, Rochester & Pittsburgh, Central of New Jersey, Chesapeake & Ohio, Chesapeake & S. Co., Cumberland Valley, Delaware

& Hudson, Erie, Delaware, Lackawanna & Western, Fonda, Johnstown & Gloversville, Jamestown, Chautauqua & Lake Erie, Lehigh Valley, New York Central & Hudson River, New York, Phila. & Norfolk, Norfolk & Washington S. S. Co., Pennsylvania, Northern Central, Philadelphia & Erie, Philadelphia, Baltimore & Washington, West Jersey & Sea Shore, Pittsburg, Shawmut & Northern, Western Maryland, West Shore.

The New England Passenger Association, comprising the states of Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island, with the following railroads offering reduced fares:

Boston & Albany, Boston & Maine, Canadian Pacific (eastern lines), Central Vermont, Grand Trunk, Maine Central, N. Y., N. H. & Hartford (including sound lines N. E. Nav. Co.).

Eastern Canadian Passenger Association, comprising the provinces of eastern Canada, with the following railroads offering reduced fares:

Algoma Central & Hudson Bay, Bay of Quinte, Boston & Maine, Brockville, Westport & Northwestern, Canadian Northern Ontario, Canadian Northern Quebec, Canadian Pacific (eastern lines), Central Ontario, Central Vermont, Dominion Atlantic, Grand Trunk, Intercolonial R. R., Irondale, Bancroft & Ottawa, Kingston & Pembroke, Michigan Central, N. Y. Central & Hudson R. R., Orford Mountain, Ottawa & N. Y., Pere Marquette, Quebec Central, Quebec, Montreal & Southern, Rutland R. R., Temiscouata R. R., Temiskaming & Northern Ontario, Toronto, Hamilton, & Buffalo, Wabash R. R.

The following Navigation Companies make special rates which may be had upon application:

Huntsville, Lake of Bays & Lake Simcoe Nav. Co., Muskoka Nav. Co., Niagara Nav. Co., Northern Nav. Co., Ottawa River Nav. Co., Pembroke Nav. Co., Richelieu & Ontario Nav. Co., Rideau Lakes Nav. Co., Trent Valley Nav. Co.

Central Passenger Association, comprising the following states, Ohio, Indiana, Lower Michigan, and that part of Illinois south of a line drawn from Chicago to Keokuk, with the following railroads offering reduced fares:

Ann Arbor R. R., B. & O. Southwestern R. R., B. & L. E. R. R., Big Four Route, B. R. & P. Ry., Chicago & Alton R. R., C. & E. I. R. R., C. & E. & Erie R. R., C. I. & L. Ry., C. I. & S. Ry., C. R. & M. Line, C. R. I. & P. Ry., C. & M. V. R. R., C. H. & D. Ry., C. & B. Transit Co., Cleveland & Toledo Line, D. & B. S. Co., D. & C. N. Co., D. & M. Ry., C. & O. Ry., D. T. & I. Ry., D. A. V. & P. Ry., E. & I. R. R., E. & T. H. R. R., Ft. W. C. & L. R. R., G. R. & I. Ry., G. T. Ry. System, Hocking Valley Ry., L. E. & W. R. R., L. S. & M. S. Ry., L. & N. R. R., L. H. & St. L. Ry., M. C. & C. R. R., Mich. Central R. R., Mobile & O. R. R., N. Y. C. & St. L. R. R., Northern O. R. R., O. Central Lines, Penna. Lines, Pere Marquette Ry., P. & L. E. R. R., P. L. & W. R. R., Southern Ry. (St. Louis Div.), T. St. L. & W. R. R., Vandalia Ry., Wabash R. R., Wab. Pitts. Ter. Ry., W. & L. E. R. R., Z. & W. Ry.

The Western Passenger Association, comprising the following states, Minnesota, Wisconsin,

So. Dakota, Iowa, Nebraska, Kansas and Missouri north from a line drawn from St. Louis to Kansas City, and No. Dakota east of Bismarck. From a number of points in these states tourist rates may be secured to Chicago from St. Louis, and Chicago certificates may be secured for the 3/5 return trip fare. Photographers in these states desirous of attending the Convention should make inquiry regarding these rates in advance. Local ticket agents will supply the information.

Southwestern Passenger Association, comprising the states of Texas, Arkansas, Oklahoma, and Missouri south of a line drawn from Kansas City to St. Louis. This association instructs to advise photographers that a low summer tourist rate will be in effect to Rochester at the time of our convention. An early inquiry of your local ticket agent will give you definite information.

Certificates may be procured from Cairo, Illinois, and St. Louis to Rochester on the basis of one fare going and 3/5 fare returning.

Southeastern Passenger Association, comprising the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Mississippi, Alabama, Georgia, Florida. Photographers in this territory are promised no specific reduced rate by this association, but are requested to inquire as to such tourist rates as may be in

effect to Rochester at this time. Parties living in this territory may secure certificates at the reduced rates from border line cities of Indiana, Illinois and Ohio, also from Huntington, Charlottesville, and Charleston, W. Va., and Washington, D. C.

For the information of those living in states not mentioned in this list would advise that no reduced rate concessions have been secured.

Fraternally yours,

F. R. BARROWS,

Pres. P. A. of A.



NOT TO BE READ BY PHOTOGRAPHERS' WIVES

That the Eastman Plate Tank is a time saver when used in the ordinary manner has been many times demonstrated, but it has remained for a professional in Texas to go a step farther. At night, just before closing the studio, he starts the plates developing and carries the tank home with him, reaching there a short time before the plates are due to come out of the developer. These are fixed and washed at home, and in the morning carried back to the studio, all ready for proofing.

This ought to be a fine scheme for the wives of those who find it difficult to be home in time for supper.

THE CENTURY AUTOMATIC PRINTING MACHINE

The Century Automatic Printing Machine is not the first device offered to the profession for the printing of developing-out

the foot lever, release and remove exposed sheet. With negatives of average density it is easily possible to make twenty exposures per minute, as both hands are free to handle the paper. The box is lined with sheet steel,



MAKING THE EXPOSURE

papers, but it is easily first in simplicity of operation, quality of work and economy.

As shown in the accompanying illustrations, the machine consists of an electric light box supported on a stand, with a simple and positive device for bringing the negative and paper into perfect contact during the exposure. The operation is very simple—place the paper on the negative, press



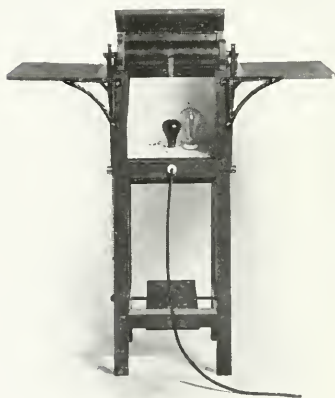
RELEASING PRESSURE TO REMOVE EXPOSED SHEET

white enameled, and provided with sockets for six incandescent electric lamps, one for a ruby lamp when adjusting the paper, and the others to provide the exposing light. The machine is specially economical of current, as all lights, except the ruby, are automatically extinguished at the completion of each exposure, and automatically relighted at the instant the paper



THE CENTURY AUTOMATIC PRINTING MACHINE

comes in contact with the negative. Any one of the five lights may be turned off at will, when exposing negatives of uneven density. An extra switch is provided for controlling the four corner lights for border printing. Two grooves underneath the



REAR VIEW, SHOWING LIGHT BOX

negative supporting glass are provided for inserting sheets of ground glass, or vignettes, when printing from imperfect negatives or in making vignetted prints. A sliding panel in the front of the machine renders the grooves easy of access and the necessary changes of diffusing or vignetting screens can be made instantly. The contact pad is fitted with felt, and the contact roller automatically adjusts the pad to any thickness of negative or paper. Direct or alternating current of 110 or 220 volts may be used,

but in ordering it will be necessary to state voltage desired. If you are not sure, ask your local electrician as to voltage in use in your building. The machine as furnished is equipped with two side tables, affording a top surface of 14 x 38 inches; the red electric bulb and 8-foot connecting cable.

The Century Automatic Printing Machine, in the eight by ten size, will accommodate negatives 8 x 10 and under, and requires a floor space of but fourteen inches square. The machine is finished in black mission style, and is a decidedly handsome equipment. The price is twenty-five dollars.

The Century Automatic Printing Machine is the most satisfactory and economical device on the market for the rapid production of first-class developing-out paper prints, and will save many times its cost.



The Eastman Thermometer is designed especially for use in Tank development. The degree marks are easily read, and the back is curved to fit a corner of the tank, and has a handy little hook to suspend it by.

Price, 50 cents, all dealers.

CONVENTION
JULY 19-24



FROM AN ARISTO PLATINO PRINT

By Filson & Son

Steubenville, Ohio

IMPORTANT CONVENTION BULLETIN

Everything points to a record breaking attendance at the National Convention. While Rochester has more than the usual number of good hotels, their capacity is apt to be pretty severely taxed Convention week, and we advise all those planning to attend to write and secure accommodations *now*.

We print herewith the list of Rochester hotels and their official rates for the National Convention, July 19 to 24.

HOTEL SENECA, European Plan.

Official Headquarters.

Per day—Room with running water,

1 person, \$1.50.

2 persons, \$2.50.

Per day—Room with shower and toilet,

1 person, \$2.00.

2 persons, \$3.00.

Per day—Room with tub bath and toilet,

1 person, \$2.50 to \$3.50.

2 persons, \$3.50 to \$5.00.

Per day—Room with shower bath and toilet, 2 beds, \$3.50 and \$4.50.

Per day—Room with tub bath and toilet, 2 beds, \$5.00 and \$6.00.

POWERS HOTEL, European Plan:

Nearly all rooms are equipped with hot and cold running water, shower and tub baths. Rooms, \$1.50 per day and upwards. For each additional person, \$1.00 per day extra.

HOTEL ROCHESTER, European Plan:

Per day—1 person, room with shower bath, \$1.50 and up.

Per day—Front rooms with private bath, \$2.00 per day and up.

Per day—Suite of rooms, \$5.00 per day and up.

Three hundred rooms. Every room has private bath and telephone.

WHITCOMB HOUSE, European Plan:

Per day—1 person, \$1.00, \$1.50 and \$2.00.

Per day—1 person, room with bath, \$1.50, \$2.00 and \$2.50.

Per day—2 persons, \$2.00, \$2.50 and \$3.00.

Per day—2 persons, with bath, \$3.00 and \$4.00.

Total, 170 rooms; 60 rooms at \$1.00. All rooms have running hot and cold water.

EGGLESTON HOTEL, Stag, European Plan:

Per day—1 person, \$1.00, \$1.25, \$1.50, \$2.00.

Per day—2 persons, \$2.00, \$2.25, \$2.50, \$3.00.

All \$1.50 and \$2.00 rooms have bath and toilet. Total, 80 rooms.

OSBURN HOUSE, American Plan:

Per day—\$2.50 to \$3.50. 100 rooms with running water; 50 rooms with bath. Bell phone in every room.

JACKSON TEMPERANCE HOTEL, European Plan:

Per day—1 person, 50c., 75c., \$1.00.

Per day—2 persons, \$1.00, \$1.25, \$1.50.

Total, 65 rooms.

All of the foregoing hotels are in the heart of the business section and within a few minutes walk of the Convention Hall. In addition there are a large number of rooming and boarding



FROM AN ARISTO PLATINO PRINT

By Filson & Son

Steubenville, Ohio

houses where excellent accommodations may be secured. The important thing is to *write direct to the hotel you wish and secure your accommodations NOW.*

The Seneca, Powers, Rochester, Whitecomb and Osburn hotels have busses that meet every train.

If you have secured accommodations elsewhere, or desire accommodations and are not familiar with the city, when you arrive take the car marked "Convention Hall," and go directly to the Bureau of Information, which is in charge of the Rochester Section, where you will be promptly taken care of. Everything possible is going to be done for your comfort and convenience—but to make doubly sure, write and *secure your accommodations now.*

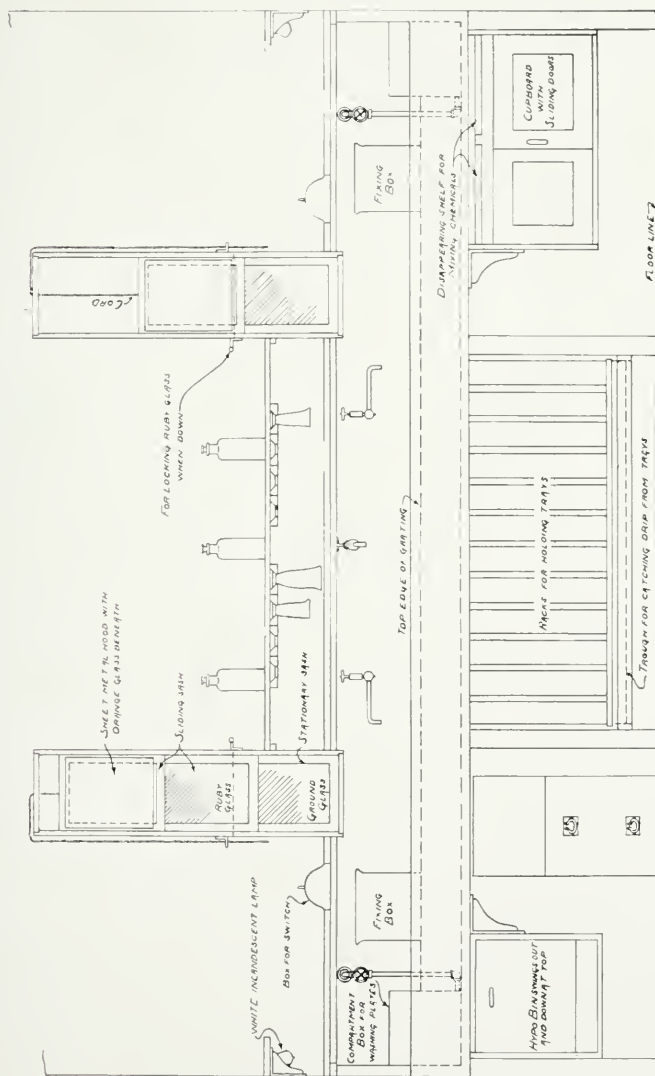


COMMODIOUS AND CONVENIENT

In the May issue we described the Changing Table and Negative Dryer, in use in our model studio. This article elicited much favorable comment and a demand for further information along the same lines.

On the opposite page we illustrate the Developing Sink that two years constant use has demonstrated to be most practical and convenient. It will be noticed that every bit of space has been utilized to good advantage, and that its proportions can

readily be modified to fit any room. The hypo bin and chemical cupboard do not extend to the floor, thus protecting the contents from dampness. The hypo bin swings outward and down from the top, so that its contents may be easily transferred without spilling and is a vast improvement over the dangerous open keg or barrel. The chemical cupboard is fitted with sliding doors, insuring against barked shins, should a door inadvertently be left open. The disappearing shelves for mixing chemicals are always ready for use when needed, and out of the way when not in use. Underneath the tray rack is a removable trough for collecting any drip, this not only helps to keep the dark room floor dry, but protects the plates from any chemical dust arising from solutions drying on the floor. The white incandescent lamps for illuminating the dark room, and the lamps in the developing lights are connected with a "two way" switch, so that throwing the handle over extinguishes one and lights the other. The white lights are placed directly over the washing boxes so that the plates may be readily seen and scratches and finger marks avoided. These lights are also placed sufficiently high to illuminate the fixing boxes as well. The developing lights are fitted with three movable sashes, one fitted with ground glass, one with



~ DEVELOPING SINK ~ DARK ROOM ~

ruby, and the outer frame with orange glass. The outer frame also carries a sheet metal hood for throwing the light down upon the developing tray, and making it easy to move the tray out of the range of light. The sliding sashes carrying the orange and ruby glasses are raised and lowered by means of cords passing over small pulleys at the top, and the ruby glass sash is provided with a lock, to prevent its being accidentally raised when exposed plates are in range of the light. The ground glass sash may be raised by hand when necessary. The shelf between the developing lamps is the only shelf in the room, and provides a place for bottles of stock developer solutions. Underneath the shelf is a rack for graduates, the rack holds the graduates firmly and affords perfect drainage, and is much better than the long pegs sometimes used to slip the graduate over, as nothing comes in contact with the inside of the graduate. The two end taps provide cold water, and the center one hot water, and are placed at a sufficient distance apart to avoid accidents. The brackets supporting the white incandescent lamps could be made with tops sufficiently large to support electric fans for cooling and ventilating in hot weather.

The diagram is largely self explanatory, and we trust this brief description will be of ser-

vice to any of the fraternity desiring to remodel or build a dark room.



OUR ILLUSTRATIONS

Filson & Son of Steubenville, Ohio, have kindly supplied the illustrations for this issue.

The Filson Studio is finely appointed and enjoys a steadily increasing patronage.

Quality first, last and all the time has made the Filson reputation, and the fact that Aristo is used almost exclusively demonstrates that with them quality means quality.



A DOUBLE HEADER

Nepera Waxing Solution, as a medium for adding lustre and helping out detail on sepia prints, has made a hit, and in addition we have received several letters from the profession recommending it as a negative varnish and as a retouching medium. Our experiments demonstrate its adaptability for these purposes and we are very glad to pass the information along.

ROCHESTER
July 19-24

THE NEW RECEPTIONIST

BY THE OFFICE BOY

We got a new reception room girl. Miss Higgins she got married to a man las' month an' the Boss had to get a new one.

Nope, she aint so much on looks, but she just sorta fits into things—nope, she don't wear no pompadour an' she dresses quiet like, an' her clothes don't scrap with any of the ladies' clothes wot comes in.

She sure knows her business though—if anybody comes in that looks like ready money they don't get off with any four dollars for a dozen cabs, either. She works a little game somethin' like this—she never lets anyone stand up and paw over a lot of samples, she gets 'em off in a corner in a nice comfortable chair, an' then comes back with four or five prints, some of the bosses real classy stuff, about twenty-five per, an' she says, "here's some nice things the Boss (only she don't call him that) made las' week of Missus Perkins—yes, the wife of Mr. Perkins the President of the Bank—yes, she's very particular you know—has lots of pictures made here—yes—that's the very latest style the Boss jus' got from New York.

Um—I wish you would have a sitting made full length, you are so well proportioned—and do have a profile made—it isn't

often we get a face like yours—so well suited.

An' she don't handle any two of 'em alike—sizes 'em up first, some of 'em she lets do all the talking, an' others she jus' carries along—sort of draws 'em out till she gets a good fat order booked.

If she finds out she's been showing 'em something too high priced—she don't say anythin' about anythin' *cheaper*—nix—she goes at it like this.

"Oh, yes, I mos' forgot to show you this style, catchy, isn't it—yes, the pictures are smaller, but the effect is really the same, an' this folder gives it such an artistic finish—an' you are saving quite a bit—yes—ten dollars a dozen. Will to-morrow at ten-thirty suit you? Good morning."

Secon' day she was here she sorts all the sample prints—and then gets out Taprell's catalogue—then she asks the finishing room man to come in a minute—an' asks him has he any more mounts like those—he says "Nope"—and then she says, "I see Taprell don' make these any more, and if we aint got any more of 'em, our samples ought to be mounted on mounts we can supply." "Sure," he says, and he says to me that noon, "she's an up-to-dater, aint she?"

She sure takes an interest in the business—she wont let me come around 'less my shoes are shined an' my face clean—Gee,



ALL ABOARD F

Write the organizer in your territory

Special parties to attend the
National Convention
July 19th to 24th, 1909
are being organized by the following:

Robey-French Co., Boston, Mass.

C. F. Becker, 235, West 23rd St.,
New York City

John Haworth Company, Philadelphia, Pa.

Sweet, Wallach & Co., Chicago, Ill.

W. Schiller & Co., St. Louis, Mo.

St. Louis-Hyatt Photo Supply Co.,
St. Louis, Mo.

Zimmerman Bros., St. Paul, Minn.

O. H. Peck Company, Minneapolis, Minn.

OR ROCHESTER

for full information and reservations

it's wonderful wot a influence a woman can have with us men.



SCHOOL DAYS

There have been a good many sessions of the Eastman School of Professional Photography, and we have yet to hear from the photographer who did not feel that his time was well spent in attending—and we have had a good many of the top notchers.

No two people think exactly alike, or do things in exactly the same way, and no matter how adept we may be in one or all branches of the profession, there is always some one who has worked out a short cut or discovered a method of doing things that are an improvement over our methods.

The lessons and teachings of the Eastman School are not the same year in and year out. The lecturers and demonstrators are just as eager to learn as to teach, and when some one shows or suggests a new stunt, method or device that looks good, it is, if it stands a practical test, incorporated in the lessons and passed along.

Our salesmen and demonstrators cover the country thoroughly, and they go about with eyes and ears open, as for their own good they must keep up to date: they hear and learn many things, and

the good ideas they pick up are sent in to headquarters so that all may benefit by them.

Be thorough and keep a little ahead of date, is the slogan of the school. And so it will pay you to attend every time it is held in your territory. Keep yourself posted up to date by reading the School Bulletin published in each issue of *STUDIO LIGHT*.



UP TO US

If we want to keep on selling you plates and papers, it is up to us to see that you obtain the best possible results with these products. But if we provide you with plates and papers that are perfect, and then fail to provide you with the correct formulas, for working these plates and papers, and with first-class chemicals with which to compound these formulas, who loses? That is the reason for our saying so much about tested chemicals. By sight, taste or smell you cannot tell pure chemicals from the impure. Neither can we, and neither can our expert chemists determine the quality by any of the means afforded the average man. To determine chemical quality and purity, special means must be provided, and at a cost only in reach of those who deal in large quantities. We have expert chemists,



FROM AN ARISTO PLATINO PRINT

By Filson & Son

Steubenville, Ohio

and the most modern and up to the minute laboratory equipment. Every chemical we use or sell must pass the severest tests for purity and quality, and this



trade mark on the label is your and our mutual insurance. Best results are imperative for us and for you.

We take no chances, neither should you.



BY SIMPLE MEANS

We all of us hesitate a little bit when it comes to intensifying a particularly choice negative by means of the ordinary bi-chloride of mercury process. There is always that chance of iridescent stains—the kind that “won’t come off”—and likewise the chance of the negative going bad at no far distant day. There is little to be said in favor of the bi-chloride of mercury process, and the profession are according a warm welcome to the simple and sure process of re-development.

This method is only comparatively new, but the now common use of Royal Re-developer for sepia tones on Nepera and Bromide prints has made the process well known and has placed the necessary materials in the hands of every photographer.



SHOWING EFFECT OF RE-DEVELOPMENT

Royal Re-developer may be used for the intensification of negatives in exactly the same manner as for producing sepia tones on developing paper.

Negatives intensified by means of Royal Re-developer lose absolutely nothing in the way of permanence, run no risks from stains or granular markings, and build up evenly and without undue contrast.

The advantage of being able to use the chemicals for two different purposes is obvious, and the results in either case are all that could be desired.



Keep a copy of Canadian Card Co.’s catalogue handy—there is a profit suggestion in every page.



FROM AN ARISTO PLATINO PRINT

By Filson & Son

Steubenville, Ohio

READY FOR ANY- THING

In comes Mrs. Jones, one of your best and wealthiest customers. "Oh, Mr. Smith! I am going to give a garden party for my little daughter next week, can't you come out or send some one to make some pictures?"

You smilingly give assent, and when the day of the party arrives you send Tom, your assistant, or go yourself to make the pictures. Now Mrs. Jones became your permanent customer because you gave her some pictures out of the ordinary. In this instance you can make a number of groups and single figure exposures, and let it go at that—but—if you could only show her some pictures of the children dancing the maypole dance or actively engaged in some of the games devised for their entertainment instead of the usual stereotyped pictures, your reputation for originality wouldn't suffer any.—And the amount of your bill might be quite a few dollars more.

You are pretty well acquainted with the High School and College boys, and one day young Thompson of the Track Committee calls you up: "Say, Mr. Smith, we're going to have some track events next Saturday and we want you to come out and make some pictures—all the fellows know you and don't feel so

fussed up when you make the pictures."

Perhaps next day Brown over at the First National drops in—"Say, Smith, I've got the dandiest little three-year-old—good for twenty any day, come on out to the park with me and make me a picture or so of her in action."

Your business is taking pictures in the studio? To be sure, yet you really don't want any of these good customers of yours to feel that you cannot or do not want to make these other pictures for them, as there is always a chance of their keeping on going to the other fellow if you let them get away from you even once.

The solution is a focal plane shutter.

But a Graflex camera costs a lot of money. Well now, who said anything about a Graflex camera?—that will come in time—but until you have enough of this unusual sort of work in sight to warrant it, take the next best thing.

Have a Graflex Focal Plane Shutter fitted to your view camera, and you are ready for anything that comes along. Not so handy or convenient as the Graflex camera, but it will do the work, and give you the reputation for being ready for anything that comes along.

The Graflex Focal Plane Shutter lists as follows: 5 x 7, \$24.00; 6½ x 8½, \$27.00; 8 x 10, \$31.00.

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so. C. K. Co., Ltd.



You are proud of your wife and children. Why don't you bring them to *us* to be photographed? We will give you a picture that will make you prouder still.

*Telephone to-day
for an Appointment.*

THE PYRO STUDIO

GROWING

The demand for our electros for use in studio advertising is steadily increasing. Practically every photographer who ordered the first cut has ordered the second one, and our list shows a most encouraging number of new names for the second electro.

Join the army of the progressive, let your public know you are in business, back up your newspaper copy with good show case display—keep at it and you are bound to win.

It is our intention to provide a new cut for each issue of *STUDIO LIGHT*, and we shall endeavor to make the cut and copy as seasonable as possible. On page 23 we illustrate the cut for this month, the number is 142 and the price is 50 cents.

Please order by number and remit in stamps, and do not overlook the fact that but one photographer in a town can be supplied, and that it is first come, first served.

You will find pen, ink and paper in your desk.



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909

Auspices F. J. Feldman, El Paso, Texas. June 1, 2, 3.

Auspices Howland & Dewey Co., Los Angeles, Cal., June 8, 9, 10.

Auspices Hirsch & Kaiser, San Francisco, Cal., June 15, 16, 17.

Auspices Portland Photo Supply Co., Portland, Oregon, June 22, 23, 24.

Auspices Tacoma Dental & Photo Supply Co., Tacoma, Wash., June 29, 30, July 1.

Auspices John W. Graham & Co., Spokane, Wash., July 7, 8, 9.

Auspices Robt. Dempster Co., Omaha, Neb., July 15, 16, 17.

Auspices Memphis Photo Supply Co., Memphis, Tenn., July 20, 21, 22.

Auspices Des Moines Photo Materials Co., Des Moines, Iowa, July 27, 28, 29.

Commercial Aristo Platino

ROLLS

10 ft. Roll $24\frac{1}{2}$
ins. wide. . \$1.95

5 yd. Roll $24\frac{1}{2}$
ins. wide. . \$2.80

10 yd. Roll $24\frac{1}{2}$
ins. wide. . \$5.15

(Furnished only
in $24\frac{1}{2}$ inch
widths.)

**Canadian
Kodak
Co., Limited**
Toronto, Can.

Size	Per $\frac{1}{2}$ Doz.	Per Doz.	Per $\frac{1}{2}$ Gross	Per Gross
$21\frac{1}{4} \times 21\frac{1}{4}$..	\$.15	\$.60	\$1.05
$21\frac{1}{2} \times 21\frac{1}{2}$..	.15	.60	1.05
$21\frac{1}{4} \times 31\frac{1}{4}$..	.15	.60	1.05
$21\frac{1}{4} \times 31\frac{1}{2}$..	.15	.60	1.05
$21\frac{1}{4} \times 33\frac{3}{4}$..	.15	.60	1.05
$21\frac{1}{2} \times 41\frac{1}{4}$..	.15	.60	1.10
3 x 4	..	.15	.60	1.05
$31\frac{1}{2} \times 31\frac{1}{2}$..	.15	.70	1.30
$31\frac{1}{4} \times 41\frac{1}{4}$..	.15	.70	1.30
$31\frac{1}{2} \times 4$..	.15	.70	1.30
$21\frac{1}{4} \times 7$..	.18	.75	..
4 x 4	..	.18	.75	1.45
$41\frac{1}{4} \times 41\frac{1}{4}$..	.18	.75	1.45
$31\frac{1}{4} \times 6$..	.18	.75	1.45
$31\frac{1}{4} \times 51\frac{1}{2}$..	.18	.75	1.45
4 x 5	..	.18	.75	1.45
$37\frac{7}{8} \times 51\frac{1}{2}$..	.25	.95	1.75
$37\frac{7}{8} \times 57\frac{7}{8}$..	.30	1.10	1.95
$41\frac{1}{4} \times 51\frac{1}{2}$..	.30	1.10	1.95
4 x 6	..	.25	.95	1.75
$41\frac{1}{4} \times 61\frac{1}{2}$..	.30	1.30	2.25
$43\frac{3}{4} \times 61\frac{1}{2}$..	.30	1.50	2.60
4 x 9	..	.35	1.75	2.85
5 x 7	..	.35	1.70	2.75
5 x $71\frac{1}{2}$..	.35	1.80	3.00
5 x 8	..	.35	1.80	3.15
$51\frac{1}{2} \times 73\frac{3}{4}$..	.40	1.95	3.45
$31\frac{1}{2} \times 12$..	.35	1.90	..
6 x 8	..	.45	2.30	4.10
$61\frac{1}{2} \times 81\frac{1}{2}$..	.50	2.50	4.40
7 x 9	..	.55	2.85	5.15
$71\frac{1}{2} \times 91\frac{1}{2}$..	.60	3.20	6.00
8 x 10	..	.65	3.60	6.70
9 x 11	8.70
10 x 12	..	.95	5.40	10.30
11 x 14	\$.65	1.25	7.20	13.45
12 x 15	.80	1.40	8.50	16.00
14 x 17	1.00	1.90	10.80	20.65
16 x 20	1.30	2.50	14.80	27.90
17 x 20	1.40	2.75	15.45	29.95
18 x 22	1.65	3.15	18.00	35.15
20 x 24	1.95	3.60	21.15	41.30

Nepera Waxing Solution

*Helps detail and adds lustre
to Sepia prints*

Especially effective on Sepia
toned Royal Nepera and Royal
Velox prints.

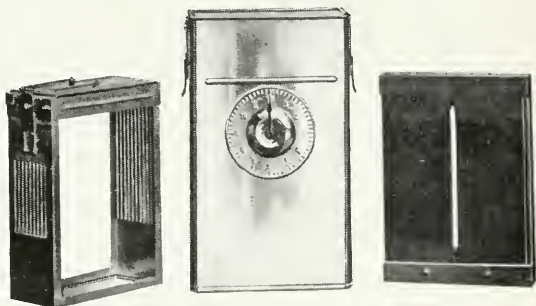
Apply evenly with Canton
Flannel, and rub into the
surface.

*Price, per bottle. Twenty Cents
All Dealers*

*Canadian Kodak Co., Ltd.
Toronto, Canada*

If you don't use the
Kodak tested chemi-
cals for your work we
shall both lose money
—but you'll lose the
most.





THE EASTMAN PLATE TANK

Is Constructed Right.

The simple loading device permits the loading of the plates into the rack in a few seconds, without scratching or marring.

The *air-tight*, locking cover allows the whole tank to be reversed — *no fishing the plate rack out of the solution during development* — and the hand on the dial tells you when development will be completed.

Eastman Plate Tank, 5 x 7, - \$ 4.50

Eastman Plate Tank, 8 x 10, - 10.00

Canadian Kodak Co., Ltd.

Toronto, Canada

*The best of everything
for use in the Studio*

A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG COMPANY

MONTREAL, CANADA

ROYAL NEPERA

Pure White

The developing paper
that forgets to curl.



*Canadian
Kodak
Co.
Ltd.*

TORONTO,
CANADA



Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada

You Can't Afford

To overlook the *Kensington* Style when placing your order for a neat classy card for your best grade of work



The Kensington Style made in two colors, Artist's Brown and Cream White; rich Water-Silk finish; matched edges, with tinted line to harmonize with color of card $\frac{1}{4}$ -inch from border all round. Embossed with a very neat design set up from the bottom; just what you are wanting in a 7 x 11 mount.

Samples mailed on receipt of three two-cent stamps.

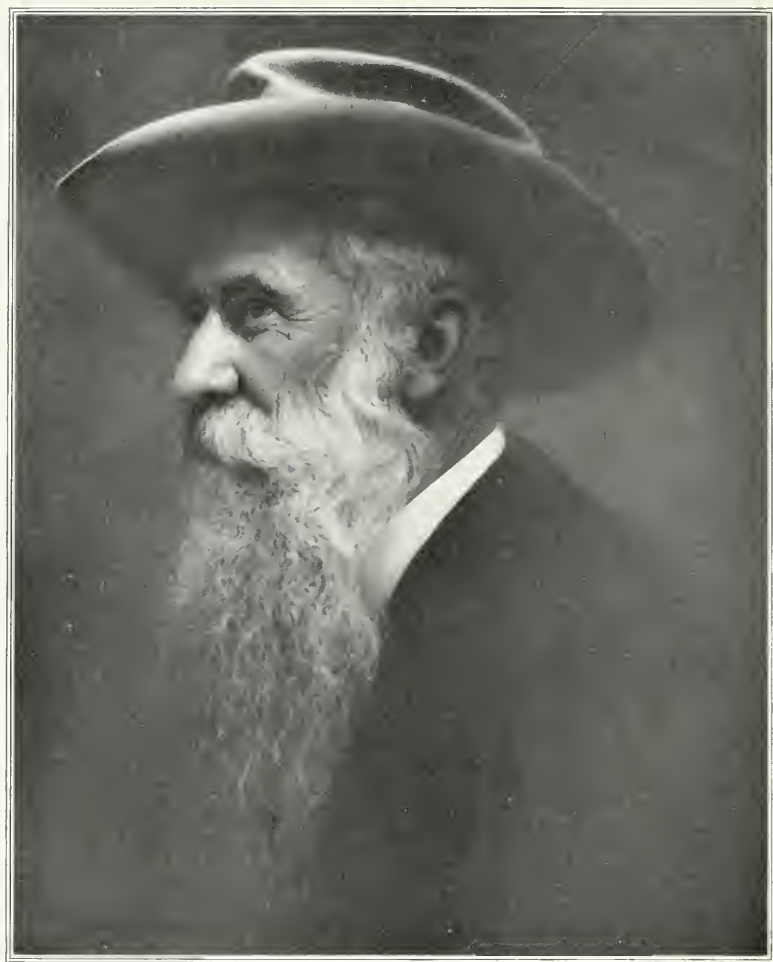
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THE CANADIAN CARD CO.

TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ANGELO SEPIA PLATINUM PRINT

By Frank E. Dean

Grand Junction, Colo.

STUDIO LIGHT

and the *ARISTO EAGLE*

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 5

JULY 1909

OLD SERIES
No. 102

BIGGER, BUSIER AND BETTER: THE ROCHESTER CONVENTION

JULY 19-24, 1909

Every photographer who journeys to the Rochester convention this year will return to his home the week following, assured of the fact, that to keep pace with the times, one must meet his fellow workman in time and place where the knowledge of years is dispensed freely and without cost. This is what is proposed at the Rochester convention. The Association takes pleasure in announcing the names of the following photographers who will take charge of the classes of instruction in the schools of photography arranged by the Association:

Monday, 9 A. M.—A. F. BRADLEY, New York.

Tuesday, 10:30 A. M.—F. H. SOMMERS, Cincinnati.

Wednesday, 8 P. M.—Lantern exhibition: RYLAND W. PHILLIPS, Philadelphia; GERTRUDE KASERBER, New York.

Thursday, 10:30 A. M.—E. B. CORE, New York; FRANK SCOTT CLARK, Detroit.

Friday, 11 A. M.—W. H. TOWLES, Washington.

Saturday, 11 A. M.—Showing complete results of demonstrator's work, by lantern projection.

The school program for the week will be under the leadership of Ryland W. Phillips, of Philadelphia, who does things well. He will be ably assisted by Vice-president J. H. C. Evanoff in carrying out his plans, all of which speaks for the success of the school.

When it is possible for an Association to assemble talent of this calibre for mutual improvement, its members should appreciate the fact that they are not secured by pecuniary considerations. They give freely of their knowledge and valuable time to uplift and advance the movement of associated interests in photography, purely from a fraternal standpoint.

An entirely new and novel feature in convention class work will be shown for the first time at this convention. Through the courtesy of the Bausch & Lomb Optical Co. they have constructed for our use, a new projecting lantern which will allow our members to see negatives intensified

or reduced upon the screen, and also show the results of the various class leaders.

As fast as the negatives are made under the light they will be developed and lantern slides made from them. The time occupied for the completion of these slides ready to show upon the screen will be less than one-half hour. By the time the last negatives are made in the class demonstrations the final results will be ready to show upon the screen.

Saturday morning the devices or inventions will be shown and demonstrated for the following prizes:

First prize, \$100 cash.

Second prize, handsome hand-bound set of the Library of Practical Photography, valued at \$75, the courtesy of J. B. Schriever.

These awards to be given by popular vote of the convention.

After this business the closing feature of the week will be the showing of the complete results and finished pictures of the various demonstrators which in the final results will embody their individual ideas. A slide of the crude negative will first be shown, then followed by a slide made from a picture ready to deliver to a patron. Don't fail to get this instruction.

The business sessions will occur on the mornings of Tuesday, Thursday, Friday and Saturday, at 9 A. M. sharp, in the Assembly Hall of the Seneca

Hotel, the headquarters of the Association. These sessions will be called promptly on time. They are to be short snappy sessions in order to clear the way for the school classes on the same mornings.

Monday afternoon at 2 o'clock the various state representatives will assemble at the Chamber of Commerce Hall for organization of the first congress of photography, its object being to discuss, and if practical, to devise a plan of co-operation of the State and National Associations. Let no delegate who has thus been honored by his state be absent, your obligation is your duty. Let nothing hinder your presence, as a full representation is desired. All duly accredited delegates will receive their credentials at the box office in Convention Hall.

Monday night will be a reception of members at the Seneca Hotel.

Tuesday afternoon the Chamber of Commerce Hall is reserved for the continuance of the congress of photography. By so doing it is hoped to have a report ready preparatory to the discussion of the Constitution and By-laws of the P. A. of A. on Tuesday night.

Tuesday afternoon is Ladies afternoon. They are to be entertained by the Rochester Section of the New York State Society.

Wednesday is given over entirely to the photographic in-

dustries of Rochester and many of them are preparing to make you welcome and entertain you.

Wednesday, 8 p. m. sharp, presents the most instructive night of the convention under the leadership of Ryland W. Phillips, assisted by Mrs. Gertrude Kasebier. Mr. Phillips in his own practical way will give illustrations of the work of leading studios, showing how many of the best photographers work their skylights in producing the beautiful work so familiar to all of us. **GET THIS INFORMATION.**

Mrs. Kasebier will give an art criticism of her own work and her talk is sure to be of great value to her fortunate hearers. Mrs. Kasebier is one of the foremost women photographers, and our Association is most fortunate in securing her services. She will have something to say.

Thursday and Friday afternoons the Canadian photographers will meet in the Chamber of Commerce Hall for the transaction of business of the Photographers Association of Canada.

Thursday, from 5 p. m. till midnight, everybody will be entertained by the Eastman Kodak Co. at Ontario Beach. Tickets will be supplied for this entertainment to include transportation to and from the Beach, admission to the park and a seat at the banquet table. In short, an old fashioned picnic where happiness

is to reign supreme for photographers, dealers and the ladies.

Friday night is reserved as manufacturers and dealers night and a good night of enjoyment is assured. Details will be announced later.

In arranging the week's program every afternoon has been given over to the manufacturers and dealers; there being no business sessions or school classes during the afternoons.

Remember that every hour of the time during the week has been provided for. Therefore follow the printed program which will be circulated at Convention Hall.

Of all things be on time and there will be no regrets afterwards. Everybody must keep moving as the program will be followed on schedule time.

There will be the largest attendance of photographers in Rochester ever before assembled and for this reason you should secure your hotel accommodations early.

In purchasing your ticket when leaving for Rochester don't fail to ask for certificate which entitles you to the reduced railroad fare returning.

Saturday night we break camp and leave for our homes with new inspirations, new friends and new ideas, resolute and determined to make the 1910 convention eclipse that of 1909.

F. R. BARROWS.

A CHANGE OF AIR

Dear Mr. Editor:

What is it that will go up a chimney down or down a chimney down, but won't go up a chimney up or down a chimney up?

Confusing—but there's an answer—an umbrella. Likewise the Itinerant Anti-Organ, it has just moved again by the way, tries to confuse, befog and befuddle its readers—but there's an answer—it lost the Eastman advertising. The itinerant editor asks me (in his June 5th. issue) if I read the little note in last week's paper. Yes, I did. His "little note" was a scurrilous and unwarranted attack in the form of an open letter to Mr. Conradi, of Bethlehem, a dealer in Eastman goods, who believes in the Eastman way of doing business and has said so in print. May 29th, from the coal regions, the Anti-Organ said: "It needed no statement from you (Mr. Conradi) that you were not influenced by the so-called trust to write that letter. It is only too plain that they did not know that you were writing it. They are good bluffers up in Rochester, but *they do not usually care to go into print with such silly statements as you have made in your letter.*"

The very next week, June 5th, having a new publication point, a change of air and ideas, the Itinerant Anti-Organ says that

Stereoscope (that's me) is much the same kind of man as Conradi, is paid by the E. K. Co. and that he goes into print with "statements he cannot prove."

In short—May 29th. (influence of Scranton air) he says: E. K. Co. does not make silly statements. June 5th. (under influence of Lake Erie breezes) he says: E. K. Co. does make silly statements. And there you are. Mostly he has worried because, as he claims, you have raised prices. Now he worries because, as he claims, you have lowered prices. He appoints himself as attorney for the opposition, and, putting me on an imaginary witness stand, wants to know whether Commercial Aristo and Aristo Platino are not the same except in name.

Not being so close to the seat of information as he thinks I am, I can truthfully answer. "I don't know." But this I do know. In manufacturing photographic papers, the minutest difference in weight or surface in different rolls of raw stock makes a noticeable though slight difference in the coated product. I do know that where there are two grades of a photographic product *almost* alike that it helps for the quality of the highest grade, highest priced product because it gives an opportunity for selection, and I do know that reliable as Aristo Platino has always been that it has been even more uniformly



FROM AN ANGELO SEPIA PLATINUM PRINT

By Frank E. Dean

Grand Junction, Colo.

perfect since the advent of Commercial Aristo. If the editor of the Itinerant Anti-Organ had ever been a professional photographer, he could see for himself whether or not there is a difference—he would not be obliged to ask me.

Two years ago, in an argument with this same editor, I quoted a vigorous Anti-Truster who stated in print that the only thing necessary to break up the trust is to manufacture "even a better grade of material than now furnished." My comment was:

"That's the most sensible thing that has been said on the trust question in a long time. There isn't anything else of importance. It's the goods that count. Patents are of no great avail, trade restrictions count for less. It's a question of the goods.

"When some other concern makes better goods than does the present so-called 'trust', conditions will change, but there will still be a trust. Only the other concern will be the 'trust'."

"After all, there are just two things that matter to you and to me—Quality and Price. The rest is—talk." STEREOSCOPE.

P. S. I recommend still another change of air. S.



Be sure and have a copy of Canadian Card Co.'s catalogue handy—it will help in working out some of your new convention ideas.

THE WORK OF FRANK E. DEAN

At the 1909 Convention of the Inter-Mountain Photographers' Association, held in Salt Lake City, Utah, April 5 to 8, work of an unusually high order was exhibited.

The competitive exhibit was divided into two classes—Class I, open to all members of the Association. The award in this class being a handsome silver trophy for the best collection of photographic portraits. Class II, being open to all members from towns of ten thousand population or less. The trophy in Class I was awarded to Frank E. Dean of Grand Junction, Colorado, for his magnificent display on Angelo Sepia Platinum. Mr. Dean has kindly furnished us with a duplicate set of prints for reproduction and we take pleasure in publishing them in this issue. In sending the prints Mr. Dean says, "I could write on any subject probably better than myself or my own work. I never made any progress until I got rid of the idea that I knew anything, and since then I have become convinced of the superior knowledge and ability of so many of the craft that I feel like making a break for the tall timber when the subject of self is introduced."

Mr. Dean went to Colorado in 1882, when Colorado seemed much further from the center of



FROM A VELVET NEPERA PRINT

Frank E. Dean

Grand Junction, Colo.

things than now, but kept right on coming East to attend conventions, even when he had to borrow the money for the trip. He located in Grand Junction in 1900 and built a small studio, went East to a convention, came back and rebuilt it. Since then he has once more remodeled it, and now has plans for a still better one. Mr. Dean says, "I think it good business to keep a little ahead of the town, even if it takes the last dollar and then some."

"I believe in taking care of all classes of trade, and so make work from three dollars a dozen to eighteen dollars a dozen and find the demand for the better stuff grows.

"I think we all can take a lesson from *STUDIO LIGHT*. You could print as much in a common one, but it would not touch the spot. Its neatness suggests system, a thing we photographers are short on—it makes no excuses (don't have to), another place where we are lame, and taken all in all there is enough in the get-up of *STUDIO LIGHT* to set any photographer thinking."

There is comfort as well as convenience and good results in the use of the
EASTMAN PLATE TANK

A COMPREHENSIVE ART EXHIBITION, REPRESENTING AMERICAN PROFESSIONAL PHOTOGRAPHERS

P. A. of A. CONVENTION, ROCHESTER,
N. Y., JULY 19, 20, 21, 22, 23, 24, 1909

It is in appreciation of the photographers of America, both men and women, that I have prepared for publication the following list of names, representing those who have given me their written promises to send of their work to the Rochester convention. Not one of these will disappoint our association by failing to fulfil their pledge. This being true, can we measure the influence and character of this exhibition?

It is understood that the appeal this year is for individuality. Pictures that please the sense of the makers and represent their own characteristics and individuality. The aim of this undertaking is to get our members in line of thinking more seriously of personal effort, and by so doing to break away from the habit of the copyist, which too often causes the productions of different photographers to look alike; in short, let us prove our capabilities.

If added to this list I were to subjoin the names of all those who have given their verbal promise, this list would be largely increased. Either Mr. Proctor or myself will be pleased to receive a card from any person who

desires to participate in this exhibition. It is important that word shall be received at an early date, that the name of the exhibitor may appear in the catalogue of the exhibition, which is to be published for the benefit of all those attending the convention.

LIST OF EXHIBITORS.

Will Armstrong, Boston, Mass.
 H. A. Baird, Pittsburg, Pa.
 Baker Art Gallery, Columbus, O.
 F. R. Barrows, Boston, Mass.
 Howard D. Beach, Buffalo, N. Y.
 Benjamin Studio, Cincinnati, O.
 A. F. Bradley, New York, N. Y.
 W. O. Breckon, Pittsburg, Pa.
 N. Brock & Co., Asheville, N. C.
 E. W. Brown, Beaver, Pa.
 A. M. Camp, Jamestown, N. Y.
 F. S. Clark, Detroit, Mich.
 Cole-Miller Studio, Danville, Pa.
 E. B. Core, New York, N. Y.
 Isaak DeVos, Chicago, Ill.
 E. E. Doty, Belding, Mich.
 J. H. C. Évanoff, Salem, Mass.
 B. J. Falk, New York, N. Y.
 F. J. Feldman, El Paso, Texas.
 J. M. Field, Berlin, Wis.
 J. H. Garo, Boston, Mass.
 J. E. Giffen, Wheeling, W. Va.
 Elias Goldensky, Philadelphia, Pa.
 Harris & Ewing, Washington, D. C.
 J. W. Hawes, Flushing, L. I.
 C. Pierre Havens, Jacksonville, Fla.
 C. M. Hayes, Detroit, Mich.
 Charles W. Hearn, Boston, Mass.
 O. C. Henry, Pittsburg, Pa.
 H. Hoffman, Philadelphia, Pa.
 Alfred Holden, Philadelphia, Pa.
 Walter Holiday, Durham, N. C.
 Geo. G. Holloway,
 Terre Haute, Ind.
 Homier & Clark, Richmond, Va.
 Dudley Hoyt, New York, N. Y.
 Meredith Janvier, Baltimore, Md.
 R. W. Johnson, Pittsburg, Pa.
 T. Kajiware, St. Louis, Mo.
 J. Will Kellmer, Hazelton, Pa.

J. H. Kemp, Scranton, Pa.
 Joe Knaffl, Knoxville, Tenn.
 W. L. Koehne, Chicago, Ill.
 C. E. Kough, Greensburg, Pa.
 Ben. Larrimer, Marion, Ind.
 S. H. Lifshy, Brooklyn, N. Y.
 W. S. Lively, McMinnville, Tenn.
 Milton Loryca, Spokane, Wash.
 Pirie MacDonald, New York, N. Y.
 F. W. Medlar, Spencer, Iowa.
 J. E. Mock, Rochester, N. Y.
 Carl Moon, Grand Cañon, Mo.
 John Nicholson, Indianapolis, Ind.
 J. Geo. Nussbaumer, Buffalo, N. Y.
 Oscar Pach, New York, N. Y.
 C. J. Parrot, Fort Wayne, Ind.
 W. H. Partridge, Boston, Mass.
 W. E. Perry, Allegheny, Pa.
 Ryland W. Phillips,
 Philadelphia, Pa.
 A. T. Proctor, Huntington, W. Va.
 William H. Rau, Philadelphia, Pa.
 J. F. Rentschler, Ann Arbor, Mich.
 J. Ed. Rosch, St. Louis, Mo.
 Charles L. Rosevear, Toronto, Can.
 D. Rosser, Pittsburg, Pa.
 John Sabine, Providence, R. I.
 J. B. Schriever, Scranton, Pa.
 William Shewell Ellis,
 Philadelphia, Pa.
 Smith-Curry Studio,
 Rochester, N. Y.
 D. D. Spellman, Detroit, Mich.
 Geo. Steckel, Los Angeles, Cal.
 S. L. Stien, Milwaukee, Wis.
 Ben. Strauss, Kansas City, Mo.
 J. C. Strauss, St. Louis, Mo.
 Thuss Bros., Nashville, Tenn.
 Joe Thibault, Fall River, Mass.
 D. P. Thompson, Kansas City, Mo.
 Geo. E. Tingley, Mystic, Conn.
 Will H. Towles, Washington, D. C.
 A. C. Townsend, Lincoln, Neb.
 C. J. VanDeventer, Decatur, Ill.
 Geo. Van Norman,
 Springfield, Mass.
 W. Neal Waldon, Evansville, Ind.
 Wharton & Tyree, Raleigh, N. C.
 Young & Carl, Cincinnati, Ohio.

WOMEN EXHIBITORS.

Ella G. Ball, Lancaster, Pa.

Mrs. Jessie Tarbox Beals,
New York.

Jeanne Bertrand, Boston, Mass.

Mary Carnell, Philadelphia, Pa.

Helen W. Clogston, Marietta, Ohio.

Mrs. C. A. Donaldson,
Wahpeton, N. Y.

Julia H. Elton, Pitman, N. J.

Mrs. Emma Estelle Francis,
Germantown, Philadelphia, Pa.

Mrs. Walter Griffin, New York.

N. J. Hall, Brookline, Mass.

Elizabeth Holden, Philadelphia, Pa.

Katharine Jamison, Pittsburg, Pa.

M. Estelle Jenkins, Chicago, Ill.

Belle Johnson, Monroe City, Mo.

Frances B. Johnston,
Washington, D. C.

Mrs. Gertrude Kasebier, New York.

Mary E. McGarvey, Bellefonte, Pa.

Bessie Meiser, Richmond, Ind.

Mrs. M. M. Morton, Lindsay, Ont.

Rita B. Morris, Jackson, Mich.

Blanche E. Reineke,
Kansas City, Mo.

Edith A. Ritenour, Uniontown, Pa.

Mrs. Ella Saunders, Cleveland, O.

Miss Small, Boston, Mass.

Mrs. E. C. Standiford,
Louisville, Ky.

Mrs. Margaret Van Fleet,
Detroit, Mich.

The following list of names represent the Professional Photographers' Society of Ohio. This society will exhibit collectively, they having agreed that each member shall send a given number of pictures.

C. S. Bateham, Norwalk.

R. B. Bellsmith, Cincinnati.

I. W. Bicken, Fostoria.

F. R. Bill, Cleveland.

W. A. Bishop, Sandusky.

A. L. Bowersox, Cleveland.

W. N. Brenner, Cincinnati.

L. A. Dozer, Bucyrus.

Geo. M. Edmondson, Cleveland.

K. G. Goddard, Lorain.

C. L. Lewis, Toledo.

G. Barr Marsh, Galica.

B. Frank Moore, Cleveland.

J. W. Porter, Youngstown.

C. W. Scheide, Elyria.

J. S. Schneider, Columbus.

F. M. Somers, Cincinnati.

Geo. B. Sperry, Toledo.

Fred J. Trost, Toledo.

W. K. VanDeGrift, Piqua.

W. E. VanLoo, Toledo.

J. Zweifel, Dayton.

The above movement of this society is very gratifying just at this time, as it is in line with new departures to be discussed at Rochester. This idea demonstrates the value of sectional organization in assisting and promoting the interests of the national association. If in each State we had the organized support of a like society, much of the anxiety of the executive boards would be eliminated, and the results are incalculable that would accrue to the National as regards exhibits, attendance, and moral support.

The Canadian Photographers' Association is assembling a collection of photographs to represent Canada. Its members have established a new departure in convention work which is commendable, and offers an object-lesson well worth considering by other societies making collective exhibits. All pictures are to be sent to Toronto, and are there to be passed upon by a competent jury, and only such pictures as are up to a certain standard will be forwarded to Rochester.



FROM AN ANGELO SEPIA PLATINUM PRINT

By Frank E. Dean

Grand Junction, Colo.

If each State in the Union were making the same effort as our Canadian friends the magnitude of the exhibition would be greater and the quality better than can now be imagined by the best of us.

THIS MEANS YOU.

How many photographers are there who are willing to aid in making this year's exhibition a representative one from the standpoint of professional photography?

All we ask is that you send from four to six pictures, such as please you and please the people you work for. While we request that pictures be put in passe-partout or frames, yet it is not obligatory, and this question is left to the discretion of the exhibitor.

If you wish to add to the prestige of the Photographers' Association of America, and also sustain the efforts of its officers in gathering a fine collection of pictures for the education of its members, then send your application at once to Mr. A. T. Proctor, Huntington, W. Va., who will reserve space for you and enter your name in the catalogue list.

You need the convention: we need you. Let us all pull together for the Rochester convention. Fraternally yours,

FRANK R. BARROWS,

President P. A. of A.

A SIMPLE AND PRACTICAL ENLARGING APPARATUS

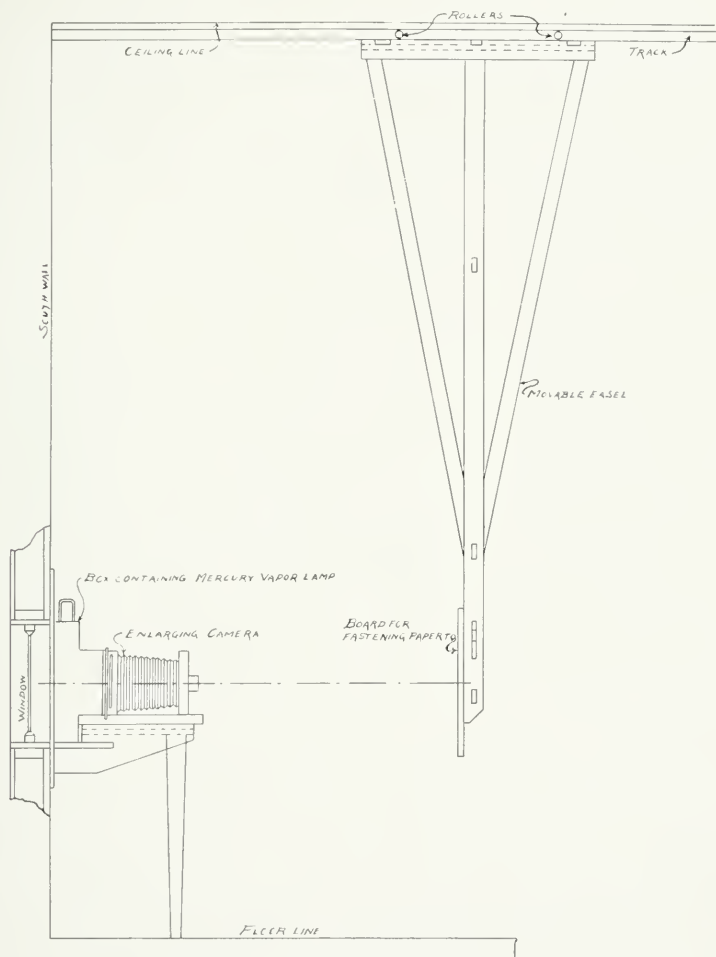
The professional is appreciating more and more the financial benefits to be derived from well made enlargements, and with the wide range in effects afforded by the Eastman Bromide and developing out papers he is able to duplicate, and in many instances improve upon, the quality of contact prints, and at a low cost.

The making of an enlargement is a simple matter, as an improvised apparatus is easily constructed with an ordinary view camera, but when any quantity of work has to be turned out, a permanent and well constructed apparatus is advisable.

We illustrate herewith one of the enlarging outfits in use in our studio, which is simple in construction, and may be used with either daylight or artificial illumination.

The room in which this apparatus is installed measures about twelve by twenty feet, and is used exclusively for enlarging purposes, and contains in addition, developing sink, paper storage cabinet and work table. The same apparatus can be operated in a much smaller space, utilizing the dark room sink for developing and fixing.

Figure 1 shows the side elevation of the complete apparatus, including the suspended paper



SIDE ELEVATION OF
ENLARGING APPARATUS

Fig. 1.

easel. As shown in the illustration, the camera and artificial light box are installed against a window opening to the north, the artificial light box as arranged can be easily swung to one side when daylight is employed. The camera and light box used is substantially the same as supplied with the Folmer & Schwing Printing and Enlarging Cabinet, though an ordinary view camera, with reversible back, could be substituted. The light box contains a single tube Cooper-Hewitt lamp, and is so hinged as to swing to one side out of the way when daylight is used. See Figure 2.

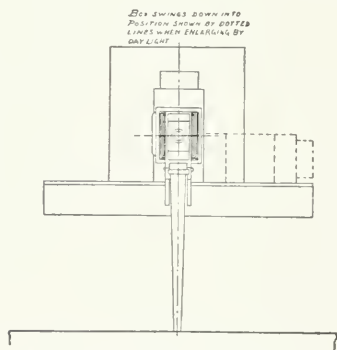


Fig. 2. END ELEVATION OF CAMERA AND STANDARD FOR SAME

Immediately in front of the swinging light box is a square cone to which the camera proper is attached—this cone contains three ground glass diffusing screens in frames, any one of which may be removed when

necessary. The camera and light box are supported on a table bracket, as shown in Figure 1.

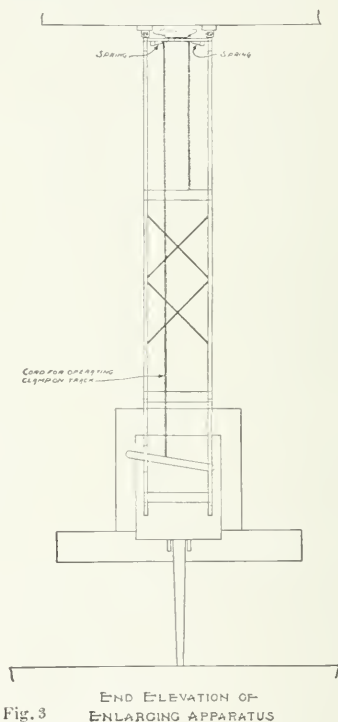
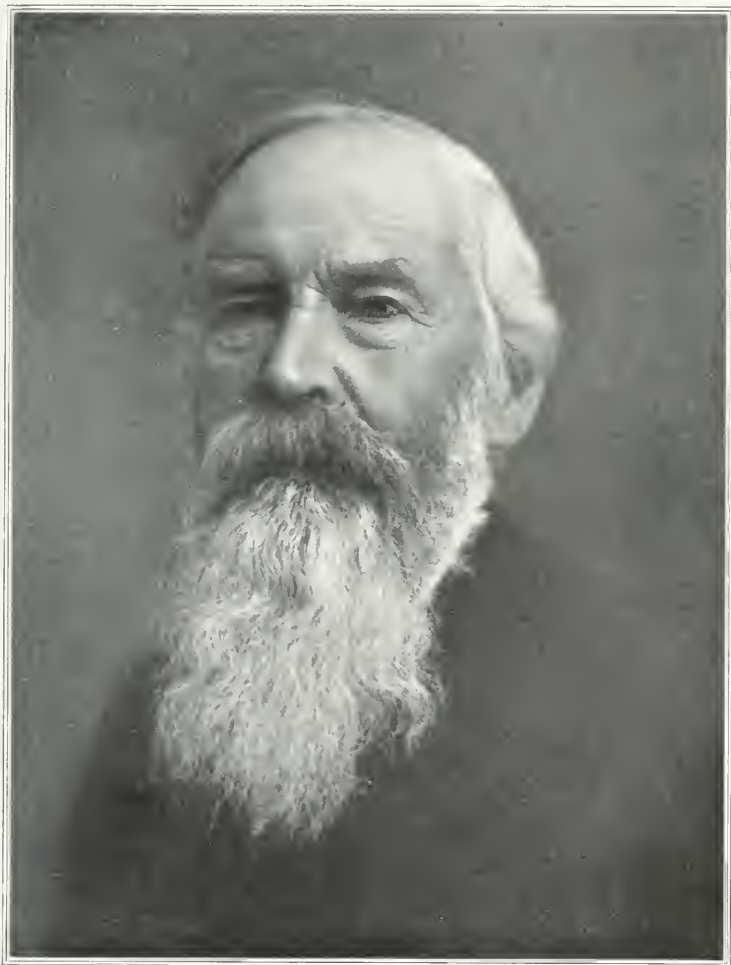


Fig. 3

The paper easel is suspended from a track attached to strings fastened to the ceiling. The truck or carriage carrying the paper easel runs on roller bearings, as shown in Figure 3. The carriage locks on the track, by means of a simple spring, at any point when stopped, and is released by a slight downward pull on a lever just back of the



FROM AN ANGELO SEPIA PLATINUM PRINT

By Frank E. Dean

Grand Junction, Colo.

paper board, when necessary to move for focusing.

When a camera without shifting and tilting movements is used it is a simple matter to adjust the copy board for both vertical and side adjustments as well as forward and back swing.

The above apparatus has afforded perfect satisfaction, as it is not liable to get out of order, takes up but little floor space, and is simple to construct and economical in operation.



ARE YOU A GOOD GUESSER?

The Photographers Association of America, in order to still further stimulate the interest in the coming National Convention at Rochester, offers an award of twenty-five dollars to the member of the Association making the nearest guess to the paid membership at Rochester during the convention. All estimates to be sent to G. W. Harris, Secy., 1311 F Street N. W., Washington, D. C., and the contest positively closes July seventeenth. Guesses arriving after that date will not be considered. There are about 15,000 professional photographers in the United States and all indications point to a record breaking attendance at Rochester.

Here's luck.

THE 29TH ANNUAL CONVENTION P. A. OF A.

The place: Rochester, N. Y., the photographic manufacturing center. The date: July 19th. to 24th. inclusive, an ideal time to leave your business for a few days. Come prepared to stay all week. Something doing every moment.

Do you know that this promises to be the most successful convention in the history of the P. A. of A.? Why? We meet this year in the most interesting city for photographers in the world. We will have the choicest collection of pictures, the most artistically arranged display, the most instructive school, the most interesting program with more new features added, and the best time the photographers have ever had the opportunity of enjoying at a convention.

The photographic interests of Rochester extend to you a hearty welcome and promise a week of entertainment and instructive sight seeing that will be a revelation to many. Do not miss it. The Rochester section of the P. S. of New York will conduct a Bureau of Information in convention hall, with messenger service to look after the wants of those attending.

Your officers would advise making hotel reservation early, and if any desire rooms other than those listed in circulars sent out

recently, a request, stating what price room you wish, to Mr. J. E. Mock, Rochester, N. Y., will secure for you just what is wanted.

It is important dues be paid and new memberships be issued early. Attend to it NOW, TODAY. Your treasurer and his assistants will be busy at the convention and if you wait until you reach the box office you may have to stand in line sometime before you can secure a button and your receipt.

This delay can be avoided and you can materially assist the treasurer by making remittance now. Official receipt and membership button will be sent to you by return mail.

If already a member with dues paid for 1908, send \$2.00 to Treasurer L. A. Dozer, Bucyrus, Ohio. If you have no membership in the Association, send \$5.00, \$3.00 membership fee and \$2.00 dues for 1909. Employees and dealers or their representatives hold associate membership. \$2.00 per annum, no membership fee. In making remittance by check, add ten cents for collection.

Any other information concerning the Photographers Association of America or the coming Rochester Convention will be gladly furnished upon request.

L. A. DOZER,
Treasurer P. A. of A.

HOW TO BE IN THE MONEY

We are going to spend two thousand dollars for photographs this fall, and we hope to be able to spend quite a few dollars more for the same purpose. The two thousand dollars prize money for our 1909 Kodak Advertising Contest will be charged against expense, and we naturally want to obtain the most we can for our money. In our previous contests we have found a number of pictures outside the prize winners that we were willing to pay a good sum for, and we are hoping that the 1909 Contest will disclose double the quantity the previous contests made available. Nothing would please us better than to have every entry so good as to stand a chance as a prize winner. In the two preceding contests quite a number of technically excellent photographs were received that stood no possible chance of being considered, some because they did not come within the limits of the competition, and others because they lacked the power to convince or attract.

In order to get on the right track, and have our entries stand at least a fair chance, let us take up a subject and see how we would work it out. Suppose, for instance, we wanted to produce a picture that would help sell Kodak Film Tanks. First, we

would consider the strong selling points of the Tank—the entire operation in full daylight, any time, any place—simplicity, no previous experience in development necessary to secure good results—portability, so small and compact as to be readily transported anywhere. Having considered these points let us attempt a picture showing the tank in use. In selecting the subject to operate the tank we have the choice of men, women, young or old, and children. The time worn phrase, "so simple a child can use it," will perhaps flash into your mind.

While it is true that a child of seven or eight could be taught to use the tank successfully, the percentage of children of that age interested in photography is very small, so a picture with a child of that age using the tank would lack conviction. A boy or girl of from twelve to fourteen would be better, but as most of these youngsters are using Brownie Cameras it would be better to use them in making a picture showing the use of the Brownie Developing Box.

Next in selection we have young men and women. In turning over the advertising pages in a magazine, a good many of us will stop to look at a picture of a manly young man, but every one of us will pause to inspect the picture of a comely young woman. It thus appearing that the comely

young woman would be the strongest factor in first arresting the eye, let us use her.

Fortunately, attractive girls are to be found anywhere, so we won't have much trouble there. Now if she is a girl with sufficient intelligence to enjoy picture making, there are a few things she would not do:

When she was preparing to develop her film in the tank, she would not don an evening gown, with low neck and short sleeves, but she would wear some of her common everyday clothes, and being careful, would don a good long apron of gingham or some other fabric known best to womankind,—and further, having due respect for the household gods, she would not select the shining mahogany table in the parlor to develop on—quite true, she could develop on the mahogany table and not get a spot on it—but she wouldn't use it just the same, and if you saw an advertisement with her all "fussed up" in an evening gown, and using the mahogany table, you would mentally exclaim "fake"—"just posing," and no matter how strong the argument in type accompanying the picture, you would not be convinced.

This one illustration will serve as well as a dozen in demonstrating the points necessary in picture making to be used for advertising purposes.

First, the picture must possess



FROM AN ANGELO SEPIA PLATINUM PRINT

By Frank E. Dean

Grand Junction, Colo.

the power in beauty or strength to arrest attention.

Second, it must create an interest in or desire for the goods advertised.

Third, it must be simple and natural,—simple because its story must be told at the first glance, and natural in order to convince.

Just good landscapes or good portraits are not suitable for use in our advertising. The pictures must tell a story and tell it simply, quickly and convincingly. Beauty is not absolutely essential, but wholesome attractiveness is—and above all naturalness.

When you are planning your pictures, stop and consider would this picture attract or convince me—would it help to sell me the goods, then boil it down to the last degree of simplicity, and you stand a good chance of being "in the money."

IF you have
not engaged
accommodations
for Convention
Week

Do It Now

BE COMFORTABLE

Phew, it's hot—thank goodness my work under the light is done for this day, and if it wasn't for all those plates to develop I could take Mary and the kiddies and get out into the country for a breath of air. Hang this dark room work, anyhow—yet it's got to be done or no plates to proof in the morning.

How many times have just such thoughts popped into your head during the stifling midsummer days? Some of you still have to think and suffer that way—but what is the use, when the remedy is so easy? Here is how our friend Mr. L. E. Webb, of Morgantown, N. C., works it:

"Recently I photographed a large graduating class individually, and by tanking each dozen plates as exposed, when I had completed exposing, all my plates were developed and fixed, except the last dozen. *The convenience of the tank in one large bunch of work will more than pay for it.*"

Let the tank do the drudgery—it will not only protect you from dark room discomforts, but dark room accidents as well, and produce uniform negatives of any printing quality you desire.

Let the tank do the work.



Keep posted on the Eastman School of Professional Photography—read the bulletin on page 24.

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so. C. K. Co., Ltd.



Children at the “awkward age?” Still we can make pretty good photographs of them, and you know you’d like to have the pictures to send away and *some to keep for yourself* too.

Bring the children in and let us show you what we can do.

THE PYRO STUDIO

TO GET MORE

Some man who knew what he was talking about said: "When business is good, advertise some to get more; when business is bad, advertise more to get some."

That is really the secret of successful advertising—keep at it. A good show case display helps a lot, but every one in your town does not pass it, but practically every one who has money to spend reads the local newspapers. Even an extra good advertisement displayed but once produces but a slight impression, but repeated again and again it begins to get a grip on its readers and soon people are beginning to wonder what sort of pictures you do make, and go a little out of

their way to see what your show case contains. Then you commence to get results—and "when business is good, advertise some to get more." Keep everlastingly at it—tell your public in the newspapers that they want—need—good pictures, and that your studio is the place to obtain them. You have a chance with every member of the family from grandpa down to the baby.

Our series of cuts for studio advertising have made a hit. Practically every photographer who ordered the first one has ordered the later ones, and the list grows longer each month. Get in step with the progressive and "*get more.*"

The cut on page 23 will be sent you on receipt of thirty cents—and it's first come, first served.



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909

Auspices John W. Graham & Co., Spokane, Wash., July 7, 8, 9.

Auspices Robt. Dempster Co., Omaha, Neb., July 15, 16, 17.

Auspices Memphis Photo Supply Co., Memphis, Tenn., July 20, 21, 22.

Auspices Des Moines Photo Materials Co., Des Moines, Iowa, July 27, 28, 29.

Auspices Mullett Bros. Photo Supply Co., Kansas City, Mo., August 3, 4, 5.

Northwestern Photog. Convention, St. Paul, Minn., September 2, 3, 4.

Auspices Duffin & Co., Winnipeg, Man., September 8, 9, 10.

LAST CALL FOR ROCHESTER

If you want to accompany one of the special parties to the National Convention at Rochester, July 19 to 24, write the organizer in your territory *to-day* for information and reservations.

Boston, Mass.

ROBEY-FRENCH CO.

New York City

C. F. BECKER, 235 W. 23d St.

Philadelphia, Pa.

JOHN HAWORTH COMPANY

Columbus, O.

EMPIRE PHOTO SUPPLY CO.

Chicago Ill.

SWEET, WALLACH & CO.

St. Louis, Mo.

W. SCHILLER & CO.

ST. LOUIS-HYATT PHOTO SUPPLY CO.

Kansas City, Mo.

Z. T. BRIGGS PHOTO SUPPLY CO.

KANSAS CITY PHOTO SUPPLY CO.

Omaha, Neb.

THE ROBERT DEMPSTER CO.

St. Paul, Minn.

ZIMMERMAN BROS.

Minneapolis, Minn.

O. H. PECK COMPANY

*The best of everything
for use in the Studio*

A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG COMPANY
MONTREAL, CANADA

Commer- cial Aristo Platino

ROLLS

10 ft. Roll 24¹/₂
ins. wide..\$1.95

5 yd. Roll 24¹/₂
ins. wide..\$2.80

10 yd. Roll 24¹/₂
ins. wide..\$5.15

(Furnished only
in 24¹/₂ inch
widths.)

**Canadian
Kodak
Co., Limited**
Toronto, Can.

Size	Per ½ Doz.	Per Doz.	Per ½ Gross	Per Gross
21 ¹ / ₄ x 21 ¹ / ₄	..	\$.15	\$.60	\$1.05
21 ¹ / ₂ x 21 ¹ / ₂	..	.15	.60	1.05
21 ¹ / ₄ x 31 ¹ / ₄	..	.15	.60	1.05
21 ¹ / ₄ x 31 ¹ / ₂	..	.15	.60	1.05
21 ¹ / ₄ x 33 ¹ / ₄	..	.15	.60	1.05
21 ¹ / ₂ x 41 ¹ / ₄	..	.15	.60	1.10
3 x 4	..	.15	.60	1.05
31 ¹ / ₂ x 31 ¹ / ₂	..	.15	.70	1.30
31 ¹ / ₄ x 41 ¹ / ₄	..	.15	.70	1.30
31 ¹ / ₂ x 4	..	.15	.70	1.30
21 ¹ / ₄ x 7	..	.18	.75	..
4 x 4	..	.18	.75	1.45
41 ¹ / ₄ x 41 ¹ / ₄	..	.18	.75	1.45
31 ¹ / ₄ x 6	..	.18	.75	1.45
31 ¹ / ₄ x 51 ¹ / ₂	..	.18	.75	1.45
4 x 5	..	.18	.75	1.45
37 ¹ / ₈ x 51 ¹ / ₂	..	.25	.95	1.75
37 ¹ / ₈ x 57 ¹ / ₈	..	.30	1.10	1.95
41 ¹ / ₄ x 51 ¹ / ₂	..	.30	1.10	1.95
4 x 6	..	.25	.95	1.75
41 ¹ / ₄ x 61 ¹ / ₂	..	.30	1.30	2.25
43 ¹ / ₄ x 61 ¹ / ₂	..	.30	1.50	2.60
4 x 9	..	.35	1.75	2.85
5 x 7	..	.35	1.70	2.75
5 x 71 ¹ / ₂	..	.35	1.80	3.00
5 x 8	..	.35	1.80	3.15
51 ¹ / ₂ x 73 ¹ / ₄	..	.40	1.95	3.45
31 ¹ / ₂ x 12	..	.35	1.90	..
6 x 8	..	.45	2.30	4.10
61 ¹ / ₂ x 81 ¹ / ₂	..	.50	2.50	4.40
7 x 9	..	.55	2.85	5.15
71 ¹ / ₂ x 91 ¹ / ₂	..	.60	3.20	6.00
8 x 10	..	.65	3.60	6.70
9 x 11	8.70
10 x 12	..	.95	5.40	10.30
11 x 14	\$.65	1.25	7.20	13.45
12 x 15	.80	1.40	8.50	16.00
14 x 17	1.00	1.90	10.80	20.65
16 x 20	1.30	2.50	14.80	27.90
17 x 20	1.40	2.75	15.45	29.95
18 x 22	1.65	3.15	18.00	35.15
20 x 24	1.95	3.60	21.15	41.30

If you don't use the
Kodak tested chemicals
for your work we shall
both lose money—but
you'll lose the most.



ROYAL NEPERA

Pure White

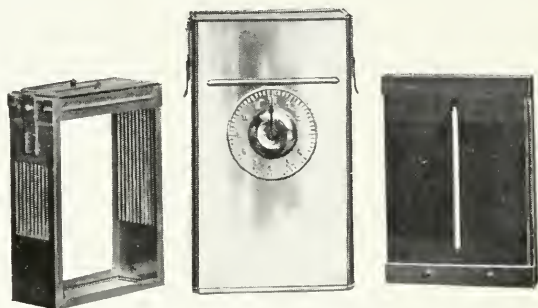
The developing paper
that forgets to curl.



*Canadian
Kodak
Co.
Ltd.*

TORONTO,
CANADA





THE EASTMAN PLATE TANK

Is Constructed Right.

The simple loading device permits the loading of the plates into the rack in a few seconds, without scratching or marring.

The *air-tight*, locking cover allows the whole tank to be reversed — *no fishing the plate rack out of the solution during development* — and the hand on the dial tells you when development will be completed.

Eastman Plate Tank, 5 x 7, - \$ 4.50

Eastman Plate Tank, 8 x 10, - 10.00

Canadian Kodak Co., Ltd.

Toronto, Canada

Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada

It is Sure to Make a Hit With Your Half-Cabinet Work



The Collegiate Style

You have no idea how nifty a print looks when mounted on the Collegiate Style. It is made of medium weight stock, linen finish with bevelled edges. The Design and Crest are brought up in colors to harmonize with the stock, and it is bound to be a popular seller among the college trade. It is a good style to work during the quiet months and you should not fail to see samples. Made in two colors, Cream White and Artist's Brown.

Sample mailed on receipt of one 2-cent stamp

PRICE LIST	Size for Photos	Size Outside	Price per 100
H.	1 $\frac{3}{4}$ x 3 $\frac{1}{2}$ Oval	3 $\frac{1}{2}$ x 8 $\frac{1}{2}$	\$1.25
B.	1 $\frac{1}{2}$ Cabinet Oval	3 $\frac{7}{8}$ x 8 $\frac{3}{4}$	1.50
E.	1 $\frac{1}{2}$ Cabinet Square	5 x 9 $\frac{1}{4}$	1.75

THE CANADIAN CARD CO.

TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM A FIRST PRIZE PRINT ON COLLODIO-CARBON

By C. L. Venard

Lincoln, Ills.

STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 6

AUGUST 1909

OLD SERIES
No. 103

THE BUSINESS OF THE CONVENTION

The business meetings of the twenty-ninth annual Convention of the P. A. of A., were carried out strictly according to program and with a large and highly interested attendance at every session.

The first official meeting on the program was the assembling of the State Representatives for the First Congress of Photography, and as the sessions of this body were distinct from the regular meetings of the P. A. of A., they will be dealt with separately in this report.

The first regular session of the P. A. of A., was called to order promptly at 9 A. M. Tuesday morning, July 20th, in the Assembly Hall of the Seneca Hotel, President Frank R. Barrows presiding, the order of business being as follows:

Address of Welcome, Mayor Hiram

H. Edgerton, Rochester, N. Y.

Greeting, Edward G. Miner, Pres.

Rochester Chamber of Commerce

Response, . . Charles L. Lewis,
Toledo, Ohio

Reading of Communications,
Geo. W. Harris, Sec'y,
Washington, D. C.
President's Report, Frank R. Barrows, Boston, Mass.
Appointment of Committees
Announcements

Mayor Edgerton in his most happy manner cordially welcomed the members, and in closing said, "In behalf of all our citizens I extend to you a most cordial and hearty welcome, and the freedom of our city. Go where you will, I am sure you will be welcome."

Mayor Edgerton was followed by Mr. Edward G. Miner, the President of the Rochester Chamber of Commerce, who spoke of the immense photographic interests of the city, and their close connection with and importance to the visiting members, and closed by wishing the members the best of good times and inviting them to come again.

In response to the greetings Charles L. Lewis, of Toledo, Ohio, made a brief address in which he said he was sorry for any photographer who could not be present at this convention, and

expressed the hope that more members for the national body might result from this convention.

Letters were read by Secretary George W. Harris, from Past Presidents George M. Edmondson, Cleveland, Ohio, and W. H. Potter of Indianapolis, Ind.

President Frank R. Barrows, then delivered his annual address, saying in part:

"For so many years have you honored me with a seat on your executive board and for so many years have I had the pleasure of greeting you at our conventions, that I feel as if we were now one large family. And in truth, we are in many ways like one large family. Growing up year by year, we, the children often drift apart in our ideas and beliefs, but whatever our aim, we all still hold to our parent, the grand old P. A. of A.

"Like a family, as we, the children, grow older, we think we are even wiser than our parent, and sometimes are apt to class her as old-fashioned and not up-to-date, and we seek means whereby to change her attitude so that we, poor foolish children, need not feel that shame that we falsely assume when we parade under her wing.

"Yes, we are indeed, but brothers and sisters after all.

"Associations, such as this, which usually find outward expression in annual conventions, are of two kinds or rather are formed to serve one or two purposes, protective and educational.

"The old N. P. A., the predecessor of this association was originally protective, formed by photographers to fight obnoxious patent laws

and rights. The P. A. of A., was formed, after the lapse of the old society, to carry on the work of education, combined with the spirit of brotherhood. That the P. A. of A., has been led right, or, at least, has not been led wrong, is shown by the steady onward progress as recorded by the history of the society. Twenty years back the P. A. of A., was stronger than when first started. Ten years ago it was again stronger in membership and financial resource than it was in the previous decade, and to-day, nearly thirty years after its foundation, the P. A. of A., shows us the largest gathering of photographers and manufacturers that has ever assembled since the day Daguerre first iodized a silver plate and made the first permanent photograph.

"As old-fashioned as some of we children imagine the P. A. of A., to be, it still has the vitality that bids fair to outlive us and our works as it has already outlived many another good photographer.

"But let me return to the family simile and carry it a little further. In its younger days the P. A. of A., stood alone. As its children grew older and wandered afield they too reared families of their own. Some prospered, for they were founded on good fellowship and mutual helpfulness. Some were unfortunate and while yet alive, led but a dragging existence. The younger children, profiting by the mistakes and failures of their elders, founded families on new lines and their more youthful energy and more modern viewpoint has led them to success where some of the older families have reaped disappointment.

"But while there has been friendship, there has been no union of these various family groups. Each individual family has gone its own way. What the one has found good has been condemned by another.

There has been an interchange of ideas and courtesy, but the mutual helpfulness, the spirit of 'one for all and all for one' has been lacking. While each family was working for its own good, the progress of the whole united family has been unheeded. Yet, in each family there have been members that have thought and reasoned seriously. They believed sincerely in their own families but they believed too, that the times demanded a real family reunion, making for a stronger family, one that would have such influence and power that the progress and welfare of each individual family member would be enhanced to a degree not attainable with the limited power of the smaller isolated family. Louder and louder became such expressions of belief that a reunion of the whole family seems expedient. And who has greater right to bring about such a reunion, than the parent of them all, the P. A. of A."

Mr. Barrows also spoke regarding the plans and aims of the Congress of Photography, and the advantages of forming a federation of local photographers societies; he also stated the necessity for a revision of the constitution of the P. A. of A.

The report was ordered spread on the minutes, and a vote of thanks was tendered him as President.

The appointment of committees followed. President Barrows named these committees:

Improvements—W. H. Rau, Philadelphia; W. H. Koehne, Chicago; George J. Parrott, Fort Wayne, Ind.; W. F. Oliver, Baldwinsville, Mass.

Resolutions—C. W. Hearn, Boston; H. B. Medlar, Woodstock, Ill.; E. E. Seavey, New-castle, Pa.

Academy—C. W. Hearn, Boston; G. W. Harris, Washington, D. C.; J. W. Appleton, Dayton, O.

After the adjournment of the morning session the members proceeded to Convention Hall to attend a demonstration at the School of Photography by F. Milton Somers of Cincinnati, Ohio. The room set aside for the school was crowded to the doors, many of the photographers standing through the entire session, as the demonstration was of absorbing interest.

In the afternoon the visiting ladies were tendered an outing on Irondequoit Bay by the Rochester Section of the N. Y. State Association. A most enjoyable time was had, all returning in ample time for the evening session.

At 3 p. m. the second session of the Congress of Photography was held, the plans and action to be reported to the P. A. of A., at the evening session.

At 8 p. m. the second session of the Convention was held at Assembly Hall, President Barrows presiding. This session was devoted to the report of the Congress of Photography, which will be taken up later in this article, and to a discussion of the Constitution and By-Laws of Associa-

tion; the Constitution, as amended, will be found in full in the report of Friday's session.

Wednesday was set apart as "Manufacturers and Dealer's Day," no regular sessions of the Convention being held. This day was devoted to visiting the various photographic factories, including Kodak Park, as detailed in the reprint from the Rochester Herald in other columns.

In the evening the photographers were entertained by illustrated lectures by Ryland W. Phillips of Pittsburg and Gertrude Kasebier of New York.

The next regular session of the Convention was called to order a little after 9 A. M. Thursday, July 22, in Assembly Hall, President Barrows presiding. The order of business was as follows:

Secretary's Report.

Treasurer's Report.

Report of Committees.

Appointment of Committee on Location.

Appointment of Committee on Election.

Announcements.

The report of the Secretary, George W. Harris, showed all affairs in his department to be in a highly satisfactory condition.

Treasurer Dozer was applauded when he took the platform to give his report. He complimented the association and Mr. Barrows on the neatness of the books and the business like manner in which the office had been conducted. Mr. Barrows was formerly treasurer of the organization.

Mr. Dozer said that the funds are

now divided in two banks to prevent severe loss in case of a bank failure.

The treasurer's report was as follows:

Cash on hand Jan. 1,	
1908	\$4,838.19
Received from Secretary	3,647.00
Membership and dues	2,047.00
Ladies' pins	51.50
Total	\$10,610.59
Disbursements	5,911.95
Cash on hand	\$4,698.64

The following committee on location for the next convention was appointed as follows: George B. Sperry, Toledo; Charles Townsend, Des Moines, Iowa; J. H. C. Evanhoff, Boston; F. S. Noble, Rochester; Schuyler Colfax, Columbus.

The committee on elections was named as follows: Ryland W. Phillips, Philadelphia; George M. Edmondson, Cleveland, O.; Charles W. Hearn, Boston, Mass.; C. J. Vanderverter, Indianapolis, Ind.; Charles Smith, Evanston, Ill.

After the appointment of these committees and the reading of routine communications, the meeting was adjourned until 2 P. M., at which time a special meeting was called to further consider the revision of the Constitution and By-Laws.

The Friday morning session was called to order at 9 A. M. in Assembly Hall, President Barrows presiding. This was an important session as it included the election of officers, selection of the next place of meeting, the

appointment of committees, and the presentation of a Life Membership Certificate to Past President Frank W. Medlar. At the opening of the session Secretary Harris read a letter from Elias Goldensky regretting his inability to attend on account of a death in his family. On a motion a letter expressing the sympathy of the association was ordered sent him.

William H. Rau of Philadelphia followed with a most interesting paper on "The Progress of Photography," which we very much regret being unable to reprint, owing to lack of space. Beautifully engraved certificates of appreciation for work done in the instruction classes at last year's convention were presented to Elias Goldensky and Ryland Phillips of Philadelphia; John H. Garo, Boston; Dudley Hoyt, New York; W. S. Lively, McMinnville, Tenn., and M. B. Parkinson, of Boston.

Charles Wesley Hearn reported for the committee on the Academy. He stated that the plans for the development of the Academy were being held in abeyance, pending the outcome of the federation between the National and State bodies.

The presentation of the Life Membership Certificate to Frank W. Medlar of Spencer, Iowa, was made by Charles W. Hearn of Boston. Mr. Medlar's appearance on the platform was the

signal for enthusiastic applause. Mr. Hearn spoke of the loyal service given to the association by Mr. Medlar as president in 1907 and as secretary in 1905. Mr. Hearn said that Mr. Medlar had never hesitated in sacrificing personal interests for the good of the association.

Mr. Medlar accepted the honor in a few well chosen words of appreciation.

The report of the committee on constitution and by-laws was called for, but was put over until the special meeting. The report of the committee on resolutions was put over until the final session.

The report of the committee on location for the next convention was the signal for general discussion. The report was read by C. F. Townsend of Des Moines, Ia., in the absence of Chairman George Sperry of the committee. The report recommended unanimously Milwaukee, Wis., for the next gathering. This city was recommended in competition with Niagara Falls, Atlantic City, N. J., and Richmond, Va.

Secretary Harris read communications from other cities, asking for the convention. They were from Mobile, Ala.; Saratoga Springs, Cedar Point, Ohio. New Orleans, La., Atlantic City, N. J., Milwaukee, Wis.

Mr. Parkinson of Boston advocated Milwaukee. The swish of fashionable skirts and the swash

of the waves at Atlantic City, he held, would not be conducive to close study of photography.

It was moved that a single ballot be cast for Milwaukee. This was carried without a dissenting vote. Cheers greeted the selection.

The report of the committee on nominations, of which Mr. Phillips was chairman, was presented. It recommended the following men for office: President, A. T. Proctor, Huntington, W. Va.; first vice president, George W. Harris, Washington, D. C.; second vice president, Benj. Larrimer, Marion, Ind.; secretary, J. H. C. Evanoff, Salem, Mass.

This ticket met with hearty favor, the men named being elected by a single ballot in each instance.

With a few changes of minor importance the new constitution and by-laws of the Photographers Association of America were adopted at the special meeting in the afternoon at the Seneca, at which President Barrows presided. The new constitution is expected to bring every state organization into the national body organized as the American Congress of Photography. The congress is really a body within a body. It will do the work and the P. A. of A., will give its stamp to what the congress does, thereby exerting a strong influence for the passage of laws at Washing-

ton and in the state legislatures, and obtaining conditions that will make for the betterment of the profession.

B. Frank Puffer of New York spoke in support of the constitution. Mr. Puffer said:

"This constitution and by-laws as submitted in no way prevents the P. A. of A., from having a duplicate of this convention next year, and as this is the greatest convention in the history of the P. A. of A., what more can be said? The old constitution has been outgrown. It is faulty in its construction and impossible to be lived up to. The one great step in advance to be gained under the new constitution is that it authorizes the P. A. of A., to call together the American Congress of Photography next year as a constitutional act, whereas this year it was called together with the consent of the executive board of the P. A. of A.

"The first step in the amalgamation of the P. A. of A., and the various state societies can now be consistently made and there is no dictation from the P. A. of A., to the state societies in any way. Next year the state societies will be invited to send delegates and affiliate with the P. A. of A., and through the American Congress of Photography, and this invitation can be declined or accepted, at the discretion of each individual state society, which will be determined by a majority vote at their next annual meeting."

"This association will do everything for the states," said Mr. Hammer, following Mr. Puffer. "The states may bring subjects before the executive board of the P. A. of A., for approval. New policies, questions of copyright, a new standard of weights and measures, anything of good, of material interest, will be

considered. We can make something practical out of our conventions instead of using them for the entertainment of delegates."

A motion involving the dissolution of the committee on constitution and by-laws and carrying a vote of thanks to the committee for its work and to President Barrows for the idea of a congress was carried with loud applause. Adjournment was taken to allow delegates an opportunity to attend the roastfest at Moerlbach Park, given by the Defender Photo Supply and Seneca Camera Companies.

The constitution and by-laws as amended and adopted are given herewith in full:

ARTICLE I

The official title of this association is: The Photographers' Association of America, and jurisdiction thereunto belonging.

PREAMBLE

The objects and purposes of the Society shall be the betterment of the profession, the creating, fostering and maintaining of cordial relations between the members of the State organizations and the Photographers Association of America, and to oppose any injustice or infringement of the rights of photographers.

ARTICLE II

TITLES OF OFFICERS

Sec. 1. The officers, the official titles:

President.
First Vice President.
Second Vice President.
Treasurer.
Secretary.

And these shall constitute the Executive Board, who shall hold office for one year from the first day of January, or until their successors be elected. The Treasurer shall be elected to serve for three years.

ARTICLE III

CONSTITUENTS OF THE ASSOCIATION

The membership of the Association shall (1) active, (2) associate, (3) honorary, (4) life, and (5) a Congress of Photography.

ACTIVE MEMBERS

Sec. 1. Every active member of this association shall be either an active member of a regular organized State Association in good standing, owner or manager of a studio, or such photographers, owners or part owners as may pay the initiation fee and annual dues called for under Article IV, Sec. 1.

ASSOCIATE MEMBERS

Sec. 2. Associate members shall include employees, manufacturers, dealers and their representatives, and shall enjoy all the privileges of the Association, excepting that of voting and speaking on the floor of the convention during executive sessions.

HONORARY MEMBERS

Sec. 3. Eminent photographers of other countries, inventors and other scientific men, who may be thought worthy of the distinction, may be elected honorary members. They shall not, however, be required to contribute to the funds, nor shall they be eligible to hold office or to vote.

LIFE MEMBERS

Sec. 4. All past presidents shall be life members and shall enjoy all privileges of active members.

AMERICAN CONGRESS OF PHOTOGRAPHY

Sec. 5. Each State Association

within the boundaries of America shall at the time at which its officers are chosen select one representative for each 50 or less of its members, who shall serve until the dissolution of each particular Congress, and one alternate, who shall serve in the absence of the regular delegate. The President of the P. A. of A., shall upon notification of the selection of the delegates and alternates by the President of the State Association, forward the necessary credentials at least six days prior to the annual meeting.

ARTICLE IV

DUES

Sec. 1. Active members — Initiation fee, \$3.00; dues, \$2.00.

Sec. 2. Associate members — No initiation fee; dues \$2.00.

Sec. 3. Honorary members — No initiation fee; no dues.

Sec. 4. Life members — No initiation fee; no dues.

Sec. 5. A yearly per capita tax of 25 cents from State members shall be paid into the National Treasury in lieu of initiation fee.

Sec. 6. The annual dues shall be paid on January 1st of each year. A member being in arrears for two years' dues shall be notified by the Treasurer and on failure to pay such indebtedness before the next annual meeting his name shall be dropped.

Sec. 7. The 25 cents per capita tax of State Associations shall be paid into the Treasury of the National on or before the first day of the annual Executive Board meeting.

Sec. 8. Members of the Congress shall pay to the Treasurer their annual dues of \$2.00, as an individual member of the P. A. of A.

ARTICLE V

THE AMERICAN CONGRESS OF PHOTOGRAPHY

Sec. 1 The American Congress of

Photography shall constitute a deliberative body to discuss all matters suggested by the President of the P. A. of A., and other matters for the good of the profession.

Sec. 2. All matters passed upon by the American Congress of Photography shall be submitted to the Executive Board for final approval. Such matters as are rejected by the Executive Board may be submitted to an open meeting of the Convention.

ARTICLE VI

STANDING COMMITTEES

Sec. 1. Auditing Committee which shall consist of members of the Executive Board.

Nominating Committee, appointed by the President.

Committee on Resolutions, appointed by the President.

Committee on Progress of Photography, appointed by the President.

ARTICLE VII

DUTIES OF OFFICERS

Sec. 1. The President shall preside at all meetings of the Executive Board and the annual meeting of the Association.

Sec. 2. In the absence or inability of the President to preside the 1st Vice President shall assume the duties of the office.

Sec. 3. The 1st Vice President shall have charge of the exhibit of photographs at the annual convention, and such other duties as may be required of him by the Executive Board.

Sec. 4. The duties of the 2nd Vice President shall be determined by the Board.

Sec. 5. The duties of the Secretary shall be to keep a fair and correct minutes of the proceedings of the meetings and carefully preserve on file for five years essays and papers received by the Association, and he shall receive 5 per cent. of the gross receipts during his term

of office as full compensation for his services. Any moneys collected by the Secretary shall be immediately turned over to the Treasurer, taking his receipt for the same. He shall make an accurate detailed report of the business of his office in time to be audited at the regular meeting of the Executive Committee.

Sec. 6. The Treasurer shall pay no moneys unless by order of the President and the Secretary. He shall present a statement of his accounts at each regular meeting of the Executive Committee. He shall receive 5 per cent. of the gross receipts during his term of office as full compensation for his services. In the absence of the Treasurer, he shall appoint a deputy, with power of attorney, to fulfill his duties. The Treasurer shall be required to give an indemnity bond, equal to the amount of cash on hand on the 1st day of January of each year; said bond to be purchased by the Association.

Sec. 7. The meetings of the Congress shall be called to order by the President of the P. A. of A., who shall act as temporary Chairman, until such time as this body shall elect its own officers, which shall constitute the first order of business. These officers shall be a Chairman, a Vice Chairman and a Secretary.

DUTIES OF OFFICERS

AMERICAN CONGRESS OF PHOTOGRAPHY

Sec. 8. The Chairman of the American Congress of Photography shall preside at all sessions of the Congress.

The duties of the Vice Chairman shall be to preside in the absence of the Chairman.

The duties of the Secretary shall be to keep a correct record of the meetings and report all matters to the Executive Board of the P. A. of A., as directed by the Congress.

BY-LAWS

ARTICLE I

MEETINGS

Sec. 1. The annual meetings shall be held at such place as may be determined upon by the Association.

Sec. 2. Special meetings of the Association may be called by the President with the advice and consent of the Executive Committee, whenever deemed expedient.

ARTICLE II

QUORUM

Twenty-five members shall constitute a quorum for the transaction of business of the Association.

ARTICLE III

ORDER OF BUSINESS

Sec. 1. Calling of the meeting to order.

Sec. 2. Calling the roll of members.

Sec. 3. Reading the minutes of last meeting.

Sec. 4. Reports of Special and Standing Committees, which shall be read by their titles in full.

Sec. 5. Selection of location for next Convention shall be determined by ballot. The city or town receiving the highest number of votes shall be declared to be the choice of the Convention.

Sec. 6. A Committee to nominate officers for the ensuing year shall be appointed to report at the next session.

Sec. 7. The election of officers shall be held at the morning session on the day preceding the last day of the regular convention.

Sec. 8. The first session shall close with the reading of the President's report and referring to appropriate committees any portion requiring the action of such committees.

Sec. 9. After the first session, the order of business shall be determined by the nature of the subject presented and by the will of the majority.

Sec. 10. All questions, except the election or expulsion of members, and the election of officers, may be determined by yeas and nays or by a division if necessary.

Sec. 11. Any motion duly made and seconded shall be proposed by the President and shall then only be debatable.

Sec. 12. A motion made and seconded shall be open to discussion and while it is before the association, no motion shall be received unless to amend, divide, commit, to lay on the table, postpone or adjourn, and a motion to adjourn shall be decided without debate.

Sec. 13. Any member who may desire to speak, on any motion or resolution shall, standing, address the President, and shall confine his remarks to the question at issue, avoid any offensive or personal remarks and shall not speak more than once and then not more than five minutes upon the same subject, unless by permission of the President.

Sec. 14. No member shall be interrupted while speaking unless by a person rising to a point of order decided by the President.

ARTICLE IV

ELECTION OF OFFICERS

Sec. 1. The election of officers shall be conducted by an officially prepared ballot.

Sec. 2. All persons elected officers shall signify their acceptance or rejection before adjournment.

Sec. 3. The members of the Executive Board shall be entitled to their expenses for attending all annual meetings of the Association and such other meetings as may be deemed necessary by the President.

ARTICLE V

CHANGE OF CONSTITUTION

Sec. 1. The Constitution may be altered or amended by a three-fourths vote of all members present at any regular meeting, and notice to alter or amend same shall be given at least one session before action thereon can be taken. In questions as to parliamentary usages, Cushing's Manual shall prevail.

(Signed) C. L. LEWIS,
Chairman,
L. F. HAMMER, JR.,
B. FRANK PUFFER,
C. M. HAYES,
J. FRANK JOHNSON.

The women of the National Association met Friday morning and sections formed. The officers elected were:

Mary Carnell, Philadelphia, president; M. Estelle Jenkins, Chicago, secretary.

Mrs. Gertrude Kasebier, New York, was appointed chairman of the eastern territory; Miss Katherine Jamieson, Pittsburg, of the Middle West, and Miss Eola White, of all territory west of the Mississippi. They were empowered to select their own committees.

The final business session of the convention was held in the school room at Convention Hall, Saturday, 10 A. M.

The Committee on Resolutions reported, and the report was made the medium of conveying the thanks of the association to the citizens of Rochester, the Hotel Seneca management, the Chamber of Commerce, the merchants of the city, the Bausch & Lomb Optical Company, the Eastman Kodak Company, the instructors in the school of pho-

tography, the press of Rochester, the retiring president and the board of officers. The report was presented by Charles W. Hearn, of Boston.

A special resolution thanked President Barrows for his capable and efficient administration and the Rochester photographers who arranged for the convention. In moving the adoption of the resolutions, Morris Burke Parkinson, of Boston, paid a tribute to George Eastman and spoke especially of the cordiality and hospitality which he had shown to the association.

At the conclusion of the business session the prizes for the most practical device in photographic accessories brought out within the last year were awarded. The decision was made by popular vote, each delegate being allowed to cast a ballot. Previous to the taking of the vote the contestants, of whom there were twenty-seven, were given three minutes each in which to explain their inventions.

The first prize was \$100 in cash and was won by J. A. Meisser, of Eureka, Cal., on a mirror device which enables the operating photographer to focus the camera, with the plate in position, thus allowing the operator to see the subject up to the moment the exposure is made.

The second prize, a photographic library valued at \$75, was won by O. C. Courtright,

of Fort Madison, La. The invention is a device for facilitating printing from negatives and can be used with equal facility in artificial light and daylight.



THE FIRST CONGRESS OF PHOTOGRAPHY

The idea of organizing a Congress of Photography originated with Frank R. Barrows, president of the P. A. of A., its object being to foster the organization of state and local associations of the profession, and to have such societies affiliate with the national association. With such affiliation Mr. Barrows and his supporters are confident that the Congress will be of lasting benefit to the profession.

We understand that the Congress is to meet and consider all problems concerning the welfare of the profession, and to submit the result of their deliberations to the National organization in convention assembled for adoption or rejection.

The delegates to this first Congress were summoned on the personal invitation of President Barrows, as the Congress at such time was not actually in existence.

The names of the delegates are as follows:

Pennsylvania—Ryland W. Phillips, Philadelphia; Frank Hornbaker, Scranton; E. E. Seavy, New Castle.

Ohio—C. L. Lewis, Toledo; W. L. Smith, St. Mary's; J. L. Walker, Bowling Green.

New York—B. Frank Puffer, New York; B. Boyce, Troy; Harry A. Bliss, Buffalo.

Illinois—E. C. Pratt, Aurora; H. B. Medlar, Woodstock; Victor Georg, Springfield.

Michigan—E. E. Doty, Belding; E. S. Tray, Jackson; J. F. Rentschler, Ann Arbor.

Iowa—H. E. Voiland, Sioux City; H. O. Baldwin, Fort Dodge; Chas. Townsend, Des Moines; F. A. Tree, Davenport.

Canada—Frank Jackson, Barrie, Ont.; Fred L. Roy, Peterboro, Ont.; Charles L. Rosevear, Toronto, Ont.

Nebraska—J. Leschinsky, Grand Island; A. C. Townsend, Lincoln; R. C. Nelson, Hastings.

Missouri—Fred Hammer, St. Louis; L. J. Studebaker, Kansas City; F. W. Crow, Marysville; Miss Belle Johnson, Monroe City; Alfred Larsen, Mexico.

New England—A. W. Webster, Boston, Mass.; W. F. Oliver, Baldwinville, Mass.; W. H. Partridge, Boston, Mass.; J. H. Garo, Boston, Mass.

Indiana—George J. Parrot, Fort Wayne; Benjamin Larrimer, Marion; Felix Schanz, Fort Wayne.

Wisconsin—Ebenazer H. Harwood, Appleton; W. A. Ross, J. M. Bandtel, Milwaukee; W. A. Pryor, La Crosse.

Virginia and the Carolinas—Manly W. Tyree, Raleigh, N. C., and associates.

Kansas—Max Wolf, Manhattan; H. W. Rudolph, J. J. Peunell.

Northwestern Association—Louis Dworshak, Duluth, Minn., and associates.

The past presidents of the Photographers' Association of America.

President Barrows as Tempo-

rary Chairman called the meeting to order in Chamber of Commerce Hall at 3 p. m., July 19, 1909, and on motion he was made Permanent Chairman, and George W. Harris Secretary of the Congress. On opening the session Mr. Barrows addressed the delegates as follows:

In calling this meeting to order I feel that it is one of the most important moves in photography that has been proposed for some years. We are here for the purpose of seeing if it is not possible to formulate a plan of action whereby the American photographers can assemble and transact business, which shall cover the United States, and work out an united plan that will eventually prove of great value to us as members. This plan has received considerable consideration from my hands. I have corresponded at length with various members of the association in all parts of the country, and to all the men, without exception, the plan seems to meet with favor. It is understood, when we come together to discuss ideas, you all have ideas of your own, and possibly some hobbies to ride. It would be my wish, as you deliberate on the matters that may come before you, that if possible you eliminate all red tape, in order that we may get accurately and positively to the gist of the matter and formulate a plan that shall be devoid of all technicalities. What I wish to do at this meeting is merely to perfect an organization, and pass it up to our parent body to see if it is acceptable to them. I wish you to understand that I have called you together for this meeting, not as one with authority; you are invited guests of mine, the same as though I were inviting you into my own home. We are here to discuss a

plan and to take action. If this meeting had been called of the authority or were considered in the light of legislative power, it would fall at once, but we have avoided all that in calling you together in this social manner, that whatever action we shall take will be binding on no one; we will just express our ideas and carry them up to the National Association, that our association then as a body may act with authority. It is not understood in calling you together that we are to mar or disturb the present relation that now exists in any of the state societies. It is a known fact that our national government controls our states; all states have their own laws but they are governed above by the National. The states have to respect supreme court laws. So it is with this organization. If we shall formulate any plans, the plan shall be subject to the National body, and in nowise conflict with that of present state organizations. If then the state organizations desire to join us in the movement, then it is for them, as a delegate body, through the National to officially make the laws and plans that shall govern the association. It is with pleasure that I note the number of you who are already here this afternoon out of the number that have been called together. It is known that two delegations are on their way here in addition to the number of delegates that are here now as representatives to this body, and so in our preliminary action to-day I feel that we can go no further than to simply call our meeting together, elect a permanent chairman, call our roll, and get our members solidified; appoint a committee on constitution and by-laws and report tomorrow, and that is about as far as we can go to-day. Then tomorrow we shall have material to work upon, when we shall discuss this

matter and bring it before the P. A. of A. If any of you have remarks to make on this subject, we will be very glad to listen to you, then we will immediately proceed to election of a permanent chairman of this organization.

I am sure that the results of this are going to be forwarded until we shall number three-fourths of the photographers of the United States under one head. It is unfortunate that with a national body we are obliged to go to some manufacturer or dealer to secure a list of names whereby we may reach the photographers of the United States. If we have a body of this kind where the secretaries of state associations and secretary of the National Association co-operate, we will in our own manner and way be able to reach every photographer in the United States and have a perfect list. We can ask the states to do their part in carrying on the work that now devolves upon five men. If each state would do its part, it would ease our work in the National Association and we can increase our membership, finance and brotherhood and the good of the cause. I do not believe there is a man here but who realizes what may be accomplished if we will become a united body of photographers throughout the United States. I do not think that prejudice or the opinion of one set of men, or one man should rule. I believe we should come together and avoid these little peculiar notions that we may have of our own, and come to some plan of action, and keep it just as simple as we possibly can until we get organized. If then we have failures, they can be adjusted after once we are under a working body.

With these suggestions I believe I have made it fairly clear to you what may be accomplished, and shall be glad to receive now the names of

one whom you would like to have as your permanent chairman.

The first business of the Congress was to consider a revision of the constitution and by-laws of the P. A. of A.

The chair named the following committee to act and report to the Congress and to the National Association:

C. L. Lewis, Clarence M. Hayes, H. A. Bliss, L. F. Hammer, J. F. Jackson.

The action and proceedings of this committee is given above in the account of the regular meetings of the association.

It is expected that among the first questions that will be taken up by the congress at its deliberations in Milwaukee, a year hence, will be the establishment of a uniform scale of weights and measures as applied to photographers' chemical supplies and the matter of copyright and attempt to limit the present practically unrestricted use of photographic pictures by the press.

From brief speeches by several of the officials, it was impressed on the delegates, that in view of the new federation it was extremely desirable to undertake the formation of associations in all states which are as yet unorganized.

EASTMAN SCHOOL *of*
Professional Photography,
Winnipeg, Man., Sept. 8, 9, 10.
Auspices Duffin & Co.

THE PHOTOGRAPHERS' ASSOCIATION OF CANADA

The Photographic Association of Canada, at its meeting at the Chamber of Commerce, got through much business. The Union Jack and the Stars and Stripes hung side by side over the platform.

President J. Frank Jackson of Barrie was in the chair. There was an illustrated address on "The Importance of the Background in Portrait Photography" by G. Hammer Coughton of this city.

The feature of the business session was the re-election of the officers who have served for the year past, as follows:

President, J. Frank Jackson, Barrie; first vice-president, T. J. Leatherdale, Toronto; second vice-president, Walter Dickson, Toronto; third vice-president, C. A. Lee, Listowel; treasurer, A. A. Gray, Toronto; secretary, Fred L. Roy, Peterborough.

A resolution thanking all who have helped to make the Rochester meeting a success was adopted. It was moved that the next convention be held in Montreal, which indicated a joining of forces by the photographers of Canada. The matter of the time and place, however, was left in the hands of the president.



KODAK PARK INSPECTION REVELATION TO VISITORS.

SAW WONDERS OF PHOTOGRAPHIC MANUFACTURE ON A SCALE THAT WAS BEYOND PRIOR CONCEPTION

Every man—every woman—who ever took a picture, whether a professional or an amateur, had heard of Kodak Park. Only a few of the several thousand photographers who visited the park yesterday afternoon had any real appreciation of the magnitude of the great industrial enterprise that has made Rochester famous on five continents and in all the isles of the sea. Figures and statistics some of them had seen, but the actual sight of the park itself, the personal inspection of the miles of buildings, the gigantic scale on which the plant is operated, were as much a revelation to the visitors as if they had never heard the name of the place.

Fifty chartered cars ran at noon from the Bausch & Lomb factory in St. Paul Street to Kodak Park, on the Boulevard, and before 1 o'clock most of the photographers, their wives and friends were on the spacious grounds of the Eastman Company. Huge tents had been pitched on the lawn in front of the main entrance, and these served as dining rooms for the crowd. Another big tent in the rear was for cooking and serving. In another extemporized pavilion a band of forty pieces discoursed music for several hours. A canvas wall higher than a man's head screened the entire front of the plant for several hundred feet, and a single entrance into the roadway, leading to the building, was through a canvas tunnel, similar to that erected in front of residences at a wedding or other social function.

MR. EASTMAN RECEIVED

George Eastman, president of the

company, mingled with his guests in a most democratic fashion. There was no semblance of a formal reception, but everybody wanted to shake hands with Mr. Eastman, and he was the center of animated groups during the afternoon. Henry A. Strong, Albert O. Fenn, Alexander M. Lindsay, and other prominent directors of the Eastman Company were on the grounds, as were a score of the managers of departments and chiefs of bureaus of the Eastman staff. Dozens of prominent business men, more or less closely affiliated with the Eastman enterprises, were guests of the company, as well as about 2000 photographers, their wives and families.

A WALK OF OVER TWO MILES

An elaborate luncheon was served for an hour, until the multitude had been fed. The long procession then started, marching in couples, and the inspection of the great plant began. Every detail had been arranged. The path led from one building to the other, upstairs and downstairs, even through semi-darkened rooms—the line of march was said to have been two and a quarter miles long—and thirty of the forty-six buildings at the park were visited. At each turn, arrows pointed the way, and at least a hundred employees of the factory stood along the lines at intervals of a few feet to keep watch of the crowds and see that everything ran smoothly and to explain the points of interest to each group as it wound slowly in and out of the buildings. It was almost like a labyrinth; after the journey was started, there seemed no way to turn back. The lines wound in and out of the buildings, everyone eager to see things, and soon the astonishment at the magnitude of the plant was echoed on all sides. After walking for an hour—it seemed a day—one enthusiastic photographer from Iowa was heard to remark to



FROM NEGATIVE MADE AT CONVENTION SCHOOL

By F. M. Somers



FROM NEGATIVE MADE AT CONVENTION SCHOOL

By A. F. Bradley

his wife: "Are we still in New York State?"

A LIBERAL EDUCATION

The inspection plans were so carefully arranged that any intelligent man—and most of them were photographers deeply interested in photographic matters—could not fail to gain more of an idea of the process of making photographic paper, moving picture films and the dozens of other products manufactured at the plant than he ever before had in all his life. It was a liberal education for the photographic fraternity. Many of them said the visit to the Eastman factory was well worth coming to Rochester to see, even if there had been no convention here.

This extract from the souvenir book which was distributed to all the visitors conveys some idea of the impression that was gained by the visitors:

THINKING IN BIG FIGURES

"We are accustomed in this country to stupendous figures, and when they are applied to the output of a steel mill or the tonnage of a railroad, we think not so much of it, because the products themselves are large. But a moving picture negative is such a tiny thing, a post card is so small, an 8 x 10 plate is so insignificant as compared with a steel rail, and a camera is so unpretentious alongside of a locomotive or an automobile, that we do not look for mechanically big things in a photographic factory. In photography we think in grains and ounces and square inches—yet so great is the consumption of the various products that to complete the Eastman works we must think in acres and tons. In Kodak Park, 23 acres of floor space is given up to the manufacture of sensitized photographic goods; the new plate building now under construction will bring

the total up to more than 28 acres, while our other Rochester factories with combined floor space devoted exclusively to the photographic business, brings the total up to 37 acres in Rochester alone—and there is still more under construction.

SOME EASTMAN STATISTICS

"There are nearly 4,000 Rochester employes, and the capacity of our boilers is 6,700 horse power. The refrigerating machines at Kodak Park have a cooling power equal to the melting of 1,920 tons of ice daily. The works there are operated by 743 motors, varying in power from $\frac{1}{2}$ to 75 horse power, and these, with 7000 incandescent lights, are furnished current by five engine-driven electric generators, with a capacity 1,800 kilowatts or 3,000 horse power. In the Kodak Park grounds, consisting of 43 acres, are two and a third miles of water mains, one and a third miles of brick pavement and three-quarters of a mile of railroad trackage."

THE BIG BOILER ROOM

As the visitors walked along and saw the marvels of mechanical genius, the magnitude of the enterprise appeared almost to daze them. First was the boiler room, the seat of energy of the Eastman plant. Here were 16 huge boilers, with a capacity of 6000 horse power. Above the boilers were the coal bunkers, having a capacity of 3,200 tons, from which the coal drops through chutes to mechanical stokers. Eighty tons of coal is burned daily, the waste gases passing off through fuel economizers. There is no smoke nuisance at Kodak Park; smoke means waste, and economy of product is too closely watched to permit waste on such a scale as would follow imperfect coal combustion.

Next came the refrigerating room, with its ten big machines, controlling the temperature of every build-

ing at the park, providing as stated, the equivalent of 1,920 tons of melted ice daily.

A COMPARISON IN ENGINES

The dynamo room, which came next, looked like the biggest machine shop any of them had ever seen. There is practically no shafting at Kodak Park. The machinery is driven by 743 motors, and the power is generated by five of the largest engine-driven dynamos that were ever made, lighting the entire plant and furnishing power to thousands of machines. By the side of the steam-driven electric giants which furnish light and power at the park, there was seen, as an interesting exhibit, the little 35-horse power Buckeye engine which twenty years ago furnished all the power needed for the entire Eastman plant of that day. It is enjoying a well earned rest after its years of service, and is kept in the model engine room as one of the exhibits, showing the increase of the plant in the past two decades.

BIG AND LITTLE "DOPE" BARRELS

The "dope" building was the center of interest to the expert photographers. Beneath the floor were the great barrels, holding 200,000 pounds of the syrup-like mixture from which the film base is made. Technically this is known as cellulose nitrate for the ordinary film, and cellulose acetate for the new non-inflammable film now used for moving pictures. In the Eastman vernacular, the film base in this semi-liquid state is called "dope."

There is another interesting exhibit in this dope cellar. It is a small barrel which tells the story of the volume of the film business in 1891; it has a capacity of 500 pounds. The present barrels hold 4,000 pounds each and fifty of them are filled and refilled night and day. The managers seem quite proud of

these old-time exhibits, as they show more conclusively than any figures that could be given, the rapid growth of the volume of business of the plant.

A 20-TON LIFTING CRANE

One of the most impressive sights at the park is the operation of the overhead traveling cranes. In the roll-coating building is one of these cranes with a 45-foot span and a capacity of 20 tons, three electric motors, all under the control of one operator, giving the different motions. In addition are two smaller cranes, each of five tons capacity. The cranes are used in moving the tanks of "dope" to and from the mixers.

The acid plant can hardly be called one of the show places at the park, but in its bearing on the quality of the products, it is immensely important, and the visitors who were professional scanned the sections of the acid rooms with special interest. The sulphur burning furnaces mark the first step in the manufacture of sensitized silver products—the making of sulphuric acid, which in combination with nitre, makes the nitric acid with which the silver bullion is nitrated for photographic purposes.

SILVER BULLION IN PILES

A couple of stalwart employees stood guard over the piles of silver bricks. The Eastman company is the largest consumer of silver bullion in the world, outside the United States mint, the consumption of pure bullion amounting to about a ton a week. The visitors looked at the stack of silver bricks and some of them touched the piles as they walked by. Each brick is worth approximately \$250.

As a sample of the thoroughness of the equipment and the care that is taken in manufacturing the film, the company, in order to obtain perfect salts and perfect chemicals,



Showing the arrangement of C. L. Venard's First Prize Winning Exhibit on Collodio-Carbon at the 1909 Illinois State Convention.



Showing the arrangement of another of C. L. Venard's First Prize Winning Exhibits on Collodio Carbon at the 1909 Illinois State Convention.

makes them. Nitric acid is used in connection with silver bullion to make silver nitrate. The company makes its own nitric acid. It makes its own sulphuric acid, from which, in combination with nitre, the nitric acid is made. This acid plant made necessary the enormous stack, 366 feet in height, the highest in America, in order to carry off the deadly poisonous gasses. Nitric acid is not only used in nitrating the silver, but it is consumed in enormous quantities for cutting the raw cotton, which forms the base of transparent films.

PAPER ROLLS ACROSS CONTINENT

Paper storage is another important item in the business. In the immense storage room was stacked up 11,800 huge rolls of paper—paper enough, 41 inches wide, to reach from New York to San Francisco.

In line with the manufacture of incidental products for use in the factory is the big department for the making of paper boxes. The box factory has a capacity of 25,000 paper boxes a day. In addition, there are made millions of envelopes for papers and millions of cartons for films. The box making, which is done mainly by girls, was one of the most interesting features of the inspection.

At one end of the park is a railroad warehouse on a spur of the New York Central that is large enough for a town of several thousand inhabitants. This is used mostly for incoming freight, the outgoing product being shipped from the State street building, with the exception of the glass plates in car-load lots.

THE CONSTRUCTION DEPARTMENT

There is a special construction department, with a large and fully equipped drafting room, where plans for special buildings and machinery are made by experts who

know the peculiar requirements of the business. Much of the manufacturing is done in dark rooms, where ventilation becomes a matter of prime importance. In the roll-coating building, for instance, are two ventilating fans, each 160 inches in diameter, giving a complete change of air every seven minutes. Heating, cooling and ventilation in a plant of this size and with such special requirements become so important a factor that the construction department experts spend much of the time in solving the various problems of this nature that are presented and designing the special equipment required.

Another building that attracted general interest contained the lunch and rest rooms for the employees. There are two large dining rooms, one for the men and one for the women, where meals are served at cost and where nourishing food can be obtained without the loss of time that would be required to go outside for the noon lunch.

2,000 PAID OFF IN TEN MINUTES

The last building visited was the department where applications for work are received, where the time clocks are located, showing the exact minute when each of the 2,000 park employes comes to work and leaves for the night. Here is the cashier's desk where 2,000 employes are paid off in ten minutes time each week.

At the northern end of the park the new plate building which is in process of construction was viewed with much interest. This building will be, when completed, the largest single building in the world devoted to the manufacture of photographic products. It is 357 by 338 feet and will add 229,000 square feet or five and a quarter acres to the present floor space at the park. It will have a coating capacity of nearly an acre and a quarter of glass per day. It

is of reinforced concrete faced with brick and in size so far surpasses any of the other park buildings as to make them seem small in comparison.

A FULL DAY OF INSTRUCTION

The inspection continued for two or three hours and the chartered cars began to bring the visitors back to the city at 4 o'clock. For an hour the cars ran on short schedule until all had been brought back to the center of the city. Most of the delegates had started out at 9 o'clock to the Bausch & Lomb factory, transferring to the Kodak plant at noon by chartered cars without intermission and had continued at the park all the afternoon. It is safe to say that between the hours of 9 o'clock in the morning and 5 o'clock in the afternoon, they learned more about the magnitude of the photographic industry of Rochester than they had conceived could possibly have existed in a single city in the world. They were all willing to admit Rochester's claim to the title of the photographic center of the universe when they got through with the dual inspection yesterday.

—*Rochester Herald, July 22, 1909.*



A RESUMÉ

S-U-C-C-E-S-S, best tells the story of the Rochester Convention. In point of members, of practical good accomplished, instruction, entertainment, and above all, in the spirit of harmony and good fellowship the twenty-ninth annual convention will go down to history as the most successful convention of them all.

From the week's program outlined, there was every reason to look for an unusual convention; from the fact that the convention was to be held in the photographic center of the world, a large attendance was assured, and due to the fact that every part of the program was carried out with enthusiasm and to the minute, the Rochester convention will live long in the memory of those in attendance.

Thirteen hundred and sixty-five men registered, and more than four hundred ladies, which made it by far the largest number ever in attendance at a P. A. of A. convention. In Detroit last year seven hundred and seventy-five were in attendance, so undoubtedly this convention has touched high water mark for some time to come.

The School idea so successfully introduced at the Detroit Convention, was splendidly carried out under the able leadership of Ryland W. Phillips of Philadelphia, with the co-operation of such past masters as A. F. Bradley, F. Milton Somers, Gertrude Kasebier, E. B. Core, Frank Scott Clark and W. H. Towles.

A splendid operating light was constructed in the school room at Convention Hall and every session crowded the capacity of the large room, in fact, at some sessions many men were unable to secure seats and re-

mained standing throughout the demonstration, so eager were they not to miss any part of the instruction.

the splendidly arranged and lighted galleries were crowded almost every moment Convention Hall was open:



Father Rochester slicked up for the occasion - From Rochester Herald

And the complimentary picture display—just glance over the following list of exhibitors and it will be easy to see why

LIST OF EXHIBITORS

- 1 O. C. Courtright, Ft. Mad., Ia., 4.
- 2 F. W. Tyler, New York, N. Y., 3.
- 3 Alice Boughton, New York, 4.
- 4 C. R. Reeves, Anderson, Ind.



How the Convention looked to the Rochester Herald artist.

- 5 G. E. Tingley, Mystic, Conn., 4.
- 6 H. O. Baird, Pittsburg, Pa., 12.
- 6a Miss E. E. Francis, Phila., Pa., 5.
- 7 A. Newman, Trinidad, Col., 2.
- 8 Carl Frey, Ujica, N. Y., 3.
- 9 Park Bros., Oneida, N. Y., 6.
- 10 W. F. Vanloo, Toledo, O., 9.
- 11 W. H. Rau, Phil., Pa., 6.
- 12 Miss E. S. Bourke, Chicago, 4.
- 13 Miss B. Johnson,
Monroe City, Mo., 6.
- 14 Izaak DeVos, Chicago, Ill., 6.
- 15 Mrs. W. Pearse,
Waukegan, Ill., 4.
- 16 E. W. Brown, Beaver, Pa., 6.
- 17 I. Buxbaum, New York, N. Y., 5.
- 18 A. L. Bowersox, Cleveland, O., 4.
- 19 W. O. Breckon, Alleg., Pa., 6.
- 20 Baker Art Gallery, Columbus, O.
- 21 Baker Art Gallery, Col., O., 4.
- 22 Ella G. Ball, Lancaster, Pa.
- 23 W. Burnell, Sil. Springs, N. Y., 4.
- 24 W. N. Bullington,
Greenville, Ala., 4.
- 25 A. M. Camp, Jamestown, N. Y., 6.
- 26 W. E. Burnell, Sil. Spgs., N. Y., 4.
- 27 Cole & Miller, Danville, Va., 6.
- 28 F. S. Clark, Detroit, Mich., 6.
- 29 H. M. Clogston, Marietta, O., 5.
- 30 A. W. Cooke, Auburn, N. Y., 6.
- 31 B. S. Covell, Birmingham, Ala., 6.
- 32 C. Lyons, Charleston, W. Va., 6.
- 33 E. E. Core, New York, 6.
- 34 P. Conklin, Troy, N. Y., 3.
- 35 L. A. Dozer, Bucyrus, O., 5.
- 36 E. E. Doty, Belding, Mich., 5.
- 37 I. Donaldson, Wahpeton, N. D., 6.
- 38 J. H. C. Evanoff, Salem, Mass., 6.
- 39 G. Edmondson, Cleveland, O., 6.
- 40 W. Shewell Ellis, Phila., Pa., 4.
- 41 F. J. Feldman, El Paso, Tex., 4.
- 42 M. Van Fleet, Detroit, Mich., 4.
- 43 E. Goldensky, Phila., Pa., 6.
- 44 Homeier & Clark, Rich., Va., 4.
- 45 C. M. Hayes & Co., Detroit, Mich.
- 46 Harris & Ewing, Wash., D. C., 10.
- 47 Miss E. Holden, Phila., Pa., 6.
- 48 E. H. Hyatt, Cortland, N. Y., 4.
- 49 J. E. Hamsley, Danville, Ill., 6.
- 50 Knaff Bros., Knoxville, Tenn., 6.
- 51 W. Koehne, Chicago, Ill., 6.
- 52 L. Kellogg, Denver, Col., 6.
- 53 J. H. Kirk, Wheeling, W. Va., 6.
- 54 M. Loryea, Spokane, Wash., 6.
- 55 S. H. Lifshay, Brooklyn, N. Y., 6.
- 56 C. L. Lewis, Toledo, O., 2.
- 57 K. Moon, Grand Cany'n, Ariz., 6.
- 58 W. S. McCaa, S. Bethlehem, Pa., 5.
- 59 W. H. Partridge, Boston, 6.
- 60 Ryland Phillips, Phila., Pa., 6.
- 61 W. E. Perry, Allegheny, Pa.
- 62 L. D. Phillips, Cincinnati, O., 6.
- 63 S. Price, Mt. Airy, Phila., Pa., 2.
- 64 E. E. Seavy, New Castle, Pa., 4.
- 65 D. D. Spellman, Detroit, Mich., 4.
- 66 J. C. Strauss, St. Louis, Mo., 4.
- 67 F. M. Somers, Cincinnati, O., 4.
- 68 C. W. Schneide, Elyria, O.
- 69 E. B. Reineke, Kansas City, 6.
- 70 J. M. Reidsema,
Kalamazoo, Mich., 6.
- 71 J. Thibault, Fall River, Mass., 6.
- 72 Towles Studio, Wash., D. C., 6.
- 73 Schedin Studio, Leadville, Col., 6.
- 74 F. H. Shopp, Wash., N. J., 6.
- 75 E. M. Standiford, Louisville, Ky., 6.
- 76 E. M. Stone, Hamilton, N. J.
- 77 C. S. Vernard, Lincoln, Neb., 3.
- 78 N. Walden, Evansville, Ind., 5.
- 79 Wharton & Tyree, Raleigh, N. C.
- 80 C. W. Weber, Erie, Pa., 6.
- 81 J. F. Storck, Cleveland, O., 6.
- 82 M. Wilson & Kelly,
Palo Alto, Cal., 6.
- 83 J. A. Dumas, Montreal, Canada.
- 84 J. A. Meiser, Eureka, Cal., 5.
- 85 Carl Ruegge, Milwaukee, Wis.
- 86 Whitman Stu'o, Malden, Mass., 4.
- 87 Young & Carl, Cincinnati, O., 5.
- 88 I. Benjamin, Cincinnati, O., 6.
- 89 J. E. Mock, Rochester, N. Y., 5.
- 90 Elwin R. Sanborn, New York.
- 91 Mrs. A. R. Finzel, Flint, Mich., 6.
- 91a Hastings Stu'o, Hav'l, Mass., 6.
- 92 J. S. Fent, Albion, N. Y., 6.
- 93 J. R. Mordyn, Franklin, Pa., 6.
- 94 B. Hopkins, Denver, Col., 6.
- 95 E. A. Ritenour, Uniont'n, Pa., 6.
- 96 R. M. Tebbbs, Brooklyn, N. Y., 2.
- 97 W. M. Stevenson, Atlanta, Ga., 6.
- 98 B. L. Meiser, Richmond, Ind., 4.
- 99 C. H. Brown, Pittsburg, Pa., 2.
- 100 Evan D. Evans, Erie, Pa., 5.
- 101 Jane Reece, Dayton, O., 5.
- 102 A. T. Proctor, Hunt'n, W. Va., 3.
- 103 F. Johnston, Wash., D. C., 6.
- 104 Mrs. Hewitt, Wash., D. C., 2.
- 105 A. W. Rice, Berkeley, Cal., 6.
- 106 M. Jeffers, Sacketts Harbor, 4.
- 107 A. C. Townsend, Lincoln, Neb.
- 109 M. Sunderlin, Flem'ton, N. J., 6.
- 110 M. McGarvey, Bellefonte, Pa., 4.
- 111 L. E. Allen, Rochester, N. Y., 1.
- 112 G. Fisher, N. Y. C., 5.
- 113 J. Brubaker, Grand Rapids., 3.
- 114 Nat. Stu'o, Pawtucket, R. I., 6.
- 115 C. A. Blodgett, Hicksv'le, O., 4.
- 116 S. L. Stein, Milwaukee, Wis., 6.
- 117 A. M. Thompson, Jack., Fla., 6.
- 118 J. M. Elliott, Germant'n, Pa., 6.
- 119 C. I. Schlitzer, Roches., N. Y., 6.
- 120 W. H. Langdon, Fulton, N. Y., 6.
- 121 M. K. Eliason, Mitchell, S. D., 6.
- 122 E. Calhoun, Rochester, N. Y., 5.
- 123 E. Rose, Binghamton, N. Y., 6.
- 124 L. S. White, New York, N. Y., 6.
- 125 S. Steinburg, S. Bethlehem, Pa.
- 126 F. Steadman, Sea Breeze, Fla., 6.
- 127 C. W. Hearn, Boston, Mass., 4.
- 128 I. E. Hori, New York, N. Y., 6.
- 129 M. Stewart, Cananda., N. Y., 6.
- 130 F. F. Leet, Randolph, N. Y., 6.
- 131 Miss M. Morton, Linds'y, Can., 4.
- 132 J. N. Lapres, Montreal, Can., 6.
- 133 J. Smith, New York, N. Y., 6.
- 134 Nicholson Bros., Indian, Ind., 4.
- 135 W. E. Lenny, Atlanta, Ga., 8.
- 136 E. H. W. McKee, Pitts., Pa., 4.
- 137 Y. J. Gold, Stella, Mo., 6.

- 138 C. A. Jarrett, Olean, N. Y., 4.
- 139 C. W. Schneide, Elyria, O., 7.
- 140 G. Holloway, Terre Haute, Ind., 6.
- 141 Miss J. H. Elton, Pitts'n, N. Y., 2.
- 142 Rose, Binghamton, N. Y., 6.
- 143 Kemp's Stu'o, Scranton, Pa., 1.
- 144 J. E. Wamsley, Danville, Cal., 5.
- 145 C. Pach, Lakewood, N. J., 6.
- 146 Perry Stu'o, Allegheny, Pa., 6.
- 147 L. Dworshak, Duluth, Minn.
- 149 Van Leo, Toledo, O., 4.
- 150 Zweifel, Dayton, O., 3.
- 151 E. H. Stone, Hamilton, N. Y., 5.
- 152 Taylor & Carpenter, Ithaca, N. Y., 2.
- 153 J. F. Cady, Boonville, Ind., 3.
- 154 C. W. Gerald, Roches., N. Y., 6.
- 155 I. W. Dickson, Ont.
- 156 Byrd Stu'o, Cambridge, Mass., 5.
- 157 C. A. Smith, Rochester, N. Y., 3.
- 158 Giffin, Wheeling, W. Va.
- 159 D. Rosser, Pittsburg, Pa., 3.
- 160 J. E. Rosch, St. Louis, Mo., 5.
- 161 J. Brigham, Battle Ck., Mich., 2.
- 162 Falls, New York, N. Y., 3.
- 163 Jamison Stu'o, Pitts., Pa., 6.
- 164 J. W. Kellmer, Hazlet'n, Pa., 4.
- 165 Van Fleet, Detroit, Mich., 4.
- 166 Van Deventer, Decatur, Ill., 4.
- 167 Dudley Hoyt, New York, 5.
- 167a Pirie McDonald, New York, 6.
- 169 Wilson & Kelly, Palo Alto, Cal.
- 170 Aune, Portland, Oregon.
- 171 Miss E. Jenkins, Chicago, 6.
- 172 Frank Moore, Cleveland, O., 4.
- 173 Kajiwar, St. Louis, 3.
- 174 Mrs. E. Saunders, Cleveland, 5.
- 175 Baker Art Gal., Colum., O., 2.
- 176 Chas. Lewis, Toledo, O., 2.
- 177 W. S. Goddard, Lorain, O., 2.
- 178 C. B. March, Gallion, O., 2.
- 179 Bowersox, Cleveland, O., 2.
- 180 Van De Griff, Piqua, O., 2.
- 181 Edmonson, Cleveland, O., 2.
- 182 F. R. Bill, Cleveland, O., 2.
- 183 Somers, Cincinnati, O., 2.
- 184 Bateham, Norwalk, O., 2.
- 185 Schneide, Elyria, O., 2.
- 186 Porter, Youngstown, O., 2.
- 187 Brenner, Cincinnati, O., 2.
- 187a Edmonson, Cleveland, Ohio.
- 188 Miller Studio, Minea, Minn., 3.
- 189 J. H. Kent, Rochester, N. Y., 3.
- 190 H. Beach, Buffalo, N. Y., 6.
- 191 Al. Holden, Phila., Pa., 6.
- 192 R. P. Bellsmith, Cincin., O., 3.
- 193 M. B. Parkinson, Boston, 4.
- 194 H. G. Andrews, Roch., Minn., 6.
- 195 Geo. Sperry, Toledo, O., 6.
- 196 A. J. Borst, New York, 4.
- 197 J. H. Garo, Boston Mass.
- 198 R. W. Johnston, Pittsburg, 4.
- 199 Miss Mary Carnell, Phil., Pa., 6.
- 200 J. Rentschler, Ann Arbor, Mich., 6.
- 201 G. Kasebier, New York, 6.
- 202 C. C. Keough, Greensburg, Pa.
- 203 Bradley's Studio, New York, 6.
- 204 Miss N. J. Hall, Brookline Mass., 6.
- 205 Boyce, Washington, D. C.
- 206 J. R. Bishop, Wash., D. C., 3.
- 207 Henderson, Wash., D. C., 6.
- 208 Edmonston, Wash., D. C., 6.
- 209 Harris, Wash., D. C., 6.
- 210 J. P. Haley, Bridgeport, Conn., 1.
- 211 F. R. Brothers, Olean, N. Y.,
- 212 W. A. Furlong, Roch., N. Y., 4.
- 213 F. Barrows, Boston, Mass., 5.
- 214 G. Nussbaumer, Buffalo, N. Y.
- 215 G. F. Crawford, Hamilton, Ont.
- 216 A. M. Cunningham, Ham., Ont.
- 217 Frank Jackson, Barrie, Ont.
- 218 F. L. Roy, Peterboro, Ont.
- 219 J. M. Bandtel, Milwaukee, Wis.
- 221 J. H. Brubaker, Grand Rapids.
- 222 Thuss Bros., Nashville, Tenn.
- 223 Hostetler's Stu'o, Davenport, Ia.
- 224 O. P. Havens, Jacksonville, Fla.
- 224a Charles Lewis, Bad Axe, Mich.
- 225 C. Rosevear, Toronto, Ont.
- 226 Miss J. Fleming, Joplin, Mo.
- 226a F. T. Leatherdale, Toronto.
- 227 C. Aylett, Toronto, Ont.
- 227a H. H. Topping, Battle Creek.
- 228 George Freeland, Toronto.
- 229 John Kennedy, Toronto, Ont.
- 230 Walter Dickson, Toronto.
- 231 T. Mendall, Peterboro, Ont.
- 232 W. G. Rounds, Woodstock, Ont.
- 233 F. W. Webster, Des Moines, Ia.
- 234 C. F. Townsend, Des Moines, Ia.
- 235 H. M. Anschutz, Keokuk, Ia.

The pictures were a feast not only for the novice attending his first convention, but for the hardened old convention goer of many years standing.

The various manufacturers of photographic papers had likewise remarkably attractive displays, the collection of exquisite prints on Aristo, Collodio Carbon, Angelo, Nepera and the new Etching Black Platinum papers of the Eastman Kodak Company, occupying the entire south gallery, and extending fully half way along the east gallery, were at all times the center of an interested and pleased throng.

Every inch of space on the main floor of the spacious hall

was taken up by the handsomely decorated booths devoted to the various trade exhibits.

When the announcement was made at Detroit last year of the selection of Rochester for the next convention, the Eastman Kodak Company stated that they would step back and make no

by means of a carefully prepared schedule, which did not in any way conflict with the convention program, the Company was enabled to invite the visitors to inspect them. It is needless to state that practically every photographer in attendance took advantage of the invitation and highly interested parties thronged all the factories during visitors hours.

Kodak Park, the immense plant devoted to the manufacture of sensitized products was, of course, the center of attraction, and on Wednesday the photographers visited the park in a body, on special invitation of the Company; details of the visit are afforded in the reprint from the Rochester Herald published elsewhere in this issue.

On Wednesday, Manufacturers Day, before visiting Kodak Park, the visitors were given a thorough exposition of high-grade lens making by the Bausch & Lomb Optical Company, a complete plant showing all the processes, being specially erected in their new building. Light refreshments were served and the visitors had a highly enjoyable time.

Rochester as a city was particularly cognizant of the visit of the photographers, as the photographic industry is so closely allied with its welfare: many of the buildings, and all of the photographic factories being handsomely decorated.



The model shared the honors with the demonstrator—Rochester Herald

selection of space for exhibiting at the Rochester convention until every other intending exhibitor had made selection and reservation.

When all reservations had been made, it was seen that the entire space of the main floor had been taken, making it impossible for the company to make a full display, and therefore nothing but pictures were shown and those in the gallery.

The various factories devoted to the manufacture of photographic goods, were naturally of great interest to the visitors, and

The comfort and entertainment of the visiting ladies were amply provided for. On Monday evening an informal reception was held in Assembly Hall in the Hotel Seneca, and on Tuesday afternoon they were tendered a special outing, a boat ride on Irondequoit Bay, and picnic by the Rochester Section of the P. S. S. of N. Y. The ladies were, of course, much in evidence at the regular sessions of the convention and at all the other entertainments provided for the members.

On Thursday evening the members and their wives and friends were the guests of the Eastman Kodak Company at a picnic dinner and entertainment at Ontario Beach Park, Rochester's favorite resort.

Through some slip on the part of the weather man, just before time for the visitors to start for the lake—down came the rain, the good old fashioned kind, that indicated a determination to keep it up all night, even if it took all the water in the lake to do it. But for once the weather man was doomed to disappointment, the more it rained the better the photographers seemed to like it, as with jokes, smiles and umbrellas they dashed wildly for the special cars that were to carry them to the lake.

The Eastman Company had announced the entertainment as an informal one, and their guests

took them at their word, and proceeded to enjoy themselves to the limit.

Fully two thousand members and their friends passed through the gates and were seated at the tables on the immense canvas-covered platform for the picnic



It *did* rain a little—Rochester Herald

dinner. Fortunately the rain abated somewhat during the dinner hour, allowing the guests to dine in comfort.

A happy incident of the dinner was a surprise on the popular President Frank R. Barrows.

The members of the Photographers' Association of America presented to him as president a beautiful gold watch and chain and some incidentals which the good humor of his friends suggested. The value of the watch is \$300. The inscription on the inside cover of the watch is:

"Presented to F. R. Barrows by the boys of the P. A. of A., '09." Mr. Barrows' monogram is engraved on the back of the timepiece.

The presentation of the timepiece came near the close of the dinner, and the donors were represented by H. A. Collings, of the Eastman Kodak Company. Mr. Barrows and Mr. Collings have been intimate friends for many years, and the latter was torn by conflicting emotions as he gave his little talk, his jovial nature struggling hard to overcome the pressure of sentimental considerations. President Barrows gave every evidence of being deeply touched by the thoughtfulness of his friends and associates, who had taken occasion to mark the completion by their president of a decade of faithful service.

During a lull in the music, Mr. Collings climbed upon a table and after recovering his poise was seen struggling to haul someone up to his perch. He soon had President Barrows beside him and endeavored to still the enthusiasm which the appearance of Mr. Barrows kindled in the guests.

"Frankie," said Mr. Collings, addressing Mr. Barrows when there was something like silence, "I want to remind you that this is the tenth anniversary of your election. If I were to recall all the things that have happened

during that time you would bawl, I would bawl and I wouldn't be able to perform the duty which has been entrusted to me.

"I am going to take your coat off. I see your vest is soiled. Well, the boys have bought you a nice new one. Here, put this on (forcing Mr. Barrows' arms through the armholes in the garment.) I think you will like it better, and there is a watch in one of the pockets that you may find convenient at times, Frankie.

"After we got the vest we had a little money left and we got the watch. Then we found a little more money left and we got a chain. There was still some more left over, and we decided to have a drink. When we ordered the drink we found that none of us drank anything stronger than buttermilk, and there was three cents left after each of the five had his milk, so I will put the three cents in this vest pocket. Again, we thought you might be embarrassed after you were given this little present and we bought a box of cigars so that if you lacked words to express yourself you could distribute the smokes. Now that is all, Frankie."

"I want to assure you, ladies and gentlemen, that I value this token very highly," said Mr. Barrows when he had recovered sufficiently from the surprise. "I shall take this token back home. If you feel toward me

as I feel toward you we shall live together in eternity."

There was a demonstration by the guests, who drowned the music with their cheers and handclapping. The dark clouds, the rain trickling through sagging spots in the canvas and the equally disagreeable weather were forgotten.

When the dinner ended there were cheers for Mr. Eastman and those active in the arrangements for the entertainment. The cheers were followed by calls for a speech from Mr. Eastman, and the calls became so insistent that he was helped upon the table, where he spoke with characteristic brevity.

"In behalf of my fellow directors and myself," said Mr. Eastman, "I wish to thank you for your greeting and for your presence here. We think it is a great compliment that so many of you have come here for the convention. I thank you again."

At the conclusion of the din-

ner the visitors devoted the remainder of the evening to visiting the various concessions and dancing, tickets to all of which had been supplied by their host, the Eastman Kodak Company.

On Friday afternoon the Defender Photo Supply Co., and the Seneca Camera Co., joined forces in entertaining the visitors with a Roastfest at Moerlbach Park where the visitors were royally entertained.

Friday evening provided another very pleasant entertainment at Assembly Hall, the members enjoying themselves heartily with dancing and renewing old friendships and cementing new ones.

Saturday morning witnessed the last regular session of the convention, with a remarkably large attendance for the last day.

The close of the Convention and its long round of duties and pleasures found the members still interested and enthusiastic over the most successful convention in the history of the P. A. of A.



How could Atlantic City win? — Rochester Herald.

Page 42 Will Interest You

HARMONY

Dear Mr. Editor:

I never saw such harmony. Even the lobster at your picnic dinner agreed with me.

I'm glad that I rubbed the dust off my old traveling bag and came to your town. The only sore spot in me is the one I got in the back of my neck from standing at the foot of your 366-foot smoke stack and looking up at the top of it. Everybody seemed to want everybody else to have a good time. Even the man behind the wire wicket in the hotel cashed my check without a murmur.

The dove of peace sure hung over Rochester and any sport-loving individual who came to the city photographic thinking he was going to have the fun of watching a scrap, must have felt like he had stumbled in on a peace tribunal at the Hague. True, I caught competing manufacturers showing their teeth at each other, but in every case the teeth were back of a genuine smile and accompanied by a hearty hand shake that spoke for a removal of all bitterness from future competition. You and the other Rochester manufacturers made good on your promise (made at Detroit a year ago) to let the out-of-town people have their pick of space in Convention Hall and then take what was left. And what is

equally to the point, the visiting manufacturers made good by showing their appreciation of the action of the Rochester people.

It was Harmony in capital letters and a harmony so much appreciated that I hope its effect will be lasting. Let's have more of it all along the line. Take a look through your mental stereoscope, boys, and get things in their proper relation to each other. When your competitor (photographer, dealer or manufacturer) seems to be unfair, just try to take a look from his point of view. Perhaps his is better than yours. This question of view-point has always been a hobby of mine and touches so closely on my subject, "harmony," that I want to ask you to publish these verses by Will Cundill. You see he can do something beside making good photographs:

DIFFERENT POINT OF VIEW

Will Cundill, Maquoketa, Iowa

This world is what you see of it, as life you journey through,
And nothing in it happens, that looks the same to two.

The very self-same feature, in the very self-same game,

To the best of friends and neighbors, will never look the same.

A friendship may be broken, and lost beyond recall.

In a foolish controversy, about a game of ball,

When two good-natured people, both up-right, square and true,

Just happen to be looking, from a different point of view.

Don't call your friend a "knocker," if with him you don't agree,

His judgment is as dear to him, as ours to you and me.

He's a right to his opinions, and to express them, too.

For it may be he was looking, from a better point of view.

And if you meet some others, who think the same as he,

Don't intimate they're aged, and say they cannot see.

Their vision and their judgment, may seem at fault to you,

When perhaps they all were looking from a better point of view.

And when luck seems against you, don't let your feet get cold,

Or be a howling quitter, and claim the game was sold.

Don't call the nmpire rotten, and make the air look blue.

It may be he was looking, from a better point of view.

And if you back your judgment with money on the game,

Don't squeal if you're a loser, keep smiling just the same.

The man who wins your money was no more sure than you,

But he happened to be looking, from a better point of view.

In the long run, Truth is mighty, and the right will always win.

So be honest and above-board, in every deal you're in.

And when you meet a neighbor who don't agree with you,

Just remember he is looking, from a different point of view.

It means a lot for future conventions and for future good of the business if the spirit of Harmony dispensed by Past President Barrows and the Rochester bunch can be kept in circulation. Now for Milwaukee! Hurrah for Harmony!

STEREOSCOPE.



TOO BUSY

Deare Edditor: I promised you a story about the Convention but the boss has kep me so darn busy since we got back that I aint had no time to write it yet. Will wait till he goes fishin' nex' time. Yours respekfully,

THE OFFICE BOY.

ONE-FIFTY PER CABINET GROSS NEPERA

On and after August 15th the price of Nepera paper will be one dollar and a half per gross, cabinet size, with other sizes in proportion.

The Nepera business has grown steadily for two years. Every month shows an increased number of Nepera consumers and an increased consumption of Nepera paper. With the growing volume of the business and with our new developing-out paper building, having a coating capacity of a million square feet of paper per day, we can afford to make this reduction. Nepera sales have been increasing rapidly at the two dollar price against other papers at a similar list. At the new price it is going to move even more rapidly.

Remember too, that the Royal Nepera in either pure white or India tint is practically a double weight paper, at the single weight price. There has never before been so much value offered in a sensitized photographic product.

Nepera paper is furnished in professional sizes only, in matte, velvet and rough in both single and double weight. The Royal Nepera is furnished in one weight only, and at the single weight

list but is very nearly the full double weight thickness and is known as, "the paper that forgets to curl." The Royal is however, furnished in two colors, "India tint" and "pure white," and has made close friends of many photographers who are making a specialty of sepia prints. Redeveloped prints on Royal Nepera delivered in folders bring the extra prices.

There is a surface for your every want and you can't buy a better development paper at any price. The full list is published in the advertising section.



OUR ILLUSTRATIONS

We have an unusual variety in our illustrations in this issue.

The cover page illustration and a number of the others are from the prize winning exhibits on Collodio-Carbon of Mr. C. L. Venard of Lincoln, Illinois, who was awarded the first prize in Classes A and B at the 1909 Illinois State Convention.

We also reproduce two of the pictures made at the Convention School, one by Mr. A. F. Bradley and one by F. Milton Somers.

The cartoons are reproduced from issues of the Rochester Herald published during the Convention.

SODAS IN 25-LB. CANS

We have always been particularly careful about the purity of the chemicals put up by us for photographic use. Our business in such chemicals grew steadily for many years not because we pushed it with any vigor but simply because the quality of the goods we put out brought repeat orders. A full realization of what we could do directly for all users of sensitized photographic goods, and indirectly for our sale of such goods by putting out and pushing a full line of tested chemicals, induced us a few years ago to equip a special department and cover the entire line with pure chemicals. The growth of this department has been marvelously rapid, and many large consumers are finding it worth while to specify Kodak Tested Chemicals when they order.

Every package bears this trade mark:



Our latest additions to the line are Carbonate of Soda and Sulphite of Soda in 25-lb. cans.

THE PRICE

Kodak Carbonate of Soda per	
25-lb. can	\$3.50
Kodak Sulphite of Soda, per	
25-lb. can	5.50

Order from your dealer.

EASTMAN'S ETCHING BLACK PLATINUM

Distinctive.

Distinctive—that's the word that best describes the new platinum paper, Eastman's Etching Black. No, it's not in imitation of any other paper, it is decidedly away from the ordinary cold blue-black platinum that you are acquainted with. The platinum gradation is there, the richness of platinum blacks is there, but there's a pleasing warmth that you do not find in other black and white platinums. It's a paper that the best photographer in your town is going to adopt—and after him, others.

The manipulation of the Eastman E. B. Platinum is a perfectly simple cold development process and it will not, therefore, be in any way handicapped by complications. There are two

surfaces—"smooth and rough"—and the weight of the paper is practically the same as that of Angelo Sepia Platinum.

Eastman's Etching Black was the new good thing at the convention in the paper line, and the large display on it was given careful attention by the people who were here for business and wanted to investigate up-to-date goods. It has the quality that will appeal to the most exclusive patronage of the best studio in town. It's away from the common-place, yet leaves nothing to ask for in photographic quality or simplicity of manipulation.

The price is the same as Angelo Sepia.

DEVELOPER FOR EASTMAN'S E. B.
PLATINUM PAPER

Eastman's E. B. Developer,		
per 1-lb. pkg.	.	\$.60
Do., per $\frac{1}{2}$ -lb. pkg.	.	.35
Do., per $\frac{1}{4}$ -lb. pkg.	.	.20

At all stock dealers of course.



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909

Ansplaces Mullett Bros. Photo Supply Co., Kansas City, Mo., August 3, 4, 5.

Northwestern Photog. Convention, St. Paul, Minn., September 2, 3, 4.

Ansplaces Duffin & Co., Winnipeg, Man., September 8, 9, 10.



THE EASTMAN GRAVITY PRINTER

There has been an insistent demand for a simple, inexpensive and rapid printer for developing out papers that could be quickly installed and used with any light.

The Eastman Gravity Printer meets this demand in a most

consists of a cabinet, in one side of which is an adjustable opening for regulating the exposure, and a simple clock-work mechanism for lowering and raising a carrier containing an ordinary five by seven printing frame past the opening.

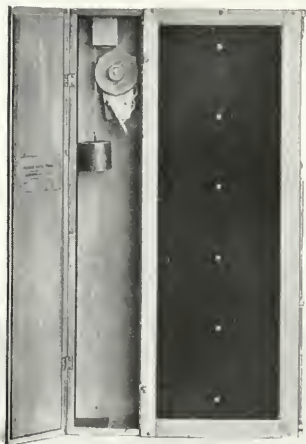


Fig. 1

satisfactory manner, as it is exceedingly simple in construction and operation, and can be used with daylight or any form of artificial illumination. Uniformity of exposure is one of the strongest points, as the duration of exposure is so regulated as to make variation in a given speed practically impossible.

As shown in illustrations 1 and 2, the Eastman Gravity Printer



Fig. 2

The exposure opening is fitted with an adjustable metal slide with graduated stops, affording exposure apertures from 7 inches to $\frac{1}{4}$ of an inch, and, with a printing frame and negative of average weight, will afford an approximate exposure of one second per inch of opening. For instance, if the aperture is 7

inches, the exposure will be approximately 7 seconds. See illustrations 3 and 4. Illustration 4 shows method of adjusting exposure aperture.

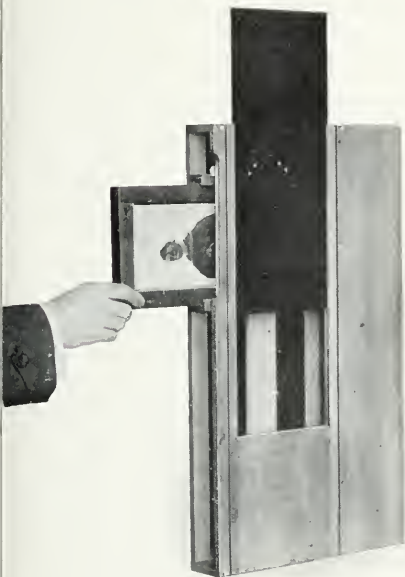


Fig. 3

When the weight actuating the clock-work mechanism swings free, it will descend and thus raise the printing frame carrier just past the exposure aperture. The printer is installed with the exposure aperture squarely facing the exposing light, and with the light so adjusted as to come about the center of the aperture when fully open, and at a distance of about 7 inches from the opening,

to afford even illumination. Illustration 5 shows the printer in use with two incandescent gas lamps.



Fig. 4

When desired, the exposing light may be boxed in by means of strips of asbestos or metal inserted in the grooves in the outer casing, on each side of the exposure aperture.

When ready to print, the loaded printing frame is inserted in the carrier, as shown in illustration 2, with the negative facing the exposure aperture: when released its own weight will carry it down past the exposing light, as shown in illustration No. 4, the exposure continuing until the carrier has reached the bottom of the shaft.

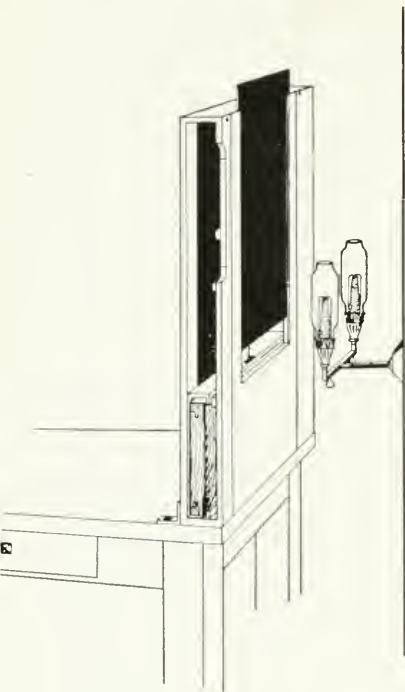


Fig. 5

The carrier returns instantly when the exposed frame is removed, and while one exposure is being made, another printing frame may be loaded ready for insertion in the carrier.

The many advantages of the Eastman Gravity Printer are apparent at a glance, and its ease of installation, and low price, ten dollars, will particularly commend it to the professional using developing papers.

Order through your dealer.

Studio Advertising Pays

Take advantage of our advertising cut service.

The cut for the month is shown on page 44.

The price is 50 cents.

Order by number.

New NEPERA List

NEPERA is not furnished in dozens in sizes smaller than 5 x 7, or in rolls shorter than ten yards, unless as listed below.

SINGLE WEIGHT.

DOUBLE WEIGHT.

DOZEN	$\frac{1}{2}$ GROSS	GROSS	CABINET $\left\{ \begin{array}{l} 3\frac{7}{8} \times 5\frac{1}{2} \\ 4 \times 5 \\ 4\frac{1}{4} \times 5\frac{1}{2} \\ 3\frac{7}{8} \times 5\frac{7}{8} \\ 4 \times 6 \end{array} \right\}$	DOZEN	$\frac{1}{2}$ GROSS	GROSS
	\$.85	\$1.50			\$1.00	\$1.90
	1.15	1.95	$4\frac{1}{4} \times 6\frac{1}{2}$		1.45	2.45
	1.30	2.20	$4\frac{3}{4} \times 6\frac{1}{2}$		1.60	2.75
.25	1.45	2.40	5 x 7	.30	1.85	3.00
.30	1.60	2.65	5 x $7\frac{1}{2}$	.35	2.00	3.30
.30	1.60	2.70	5 x 8	.35	2.00	3.40
.35	1.75	3.00	$5\frac{1}{2} \times 7\frac{3}{4}$	.40	2.20	3.75
.40	2.05	3.60	6 x 8	.45	2.55	4.50
.40	2.20	3.85	$6\frac{1}{2} \times 8\frac{1}{2}$	.50	2.75	4.80
.45	2.50	4.50	7 x 9	.55	3.10	5.65
.50	2.80	5.25	$7\frac{1}{2} \times 9\frac{1}{2}$	.70	3.55	6.55
.55	3.15	5.85	8 x 10	.75	3.95	7.30
.70	3.80	7.20	9 x 11	.90	4.75	9.00
.85	4.75	9.00	10 x 12	1.15	5.95	11.25
1.10	6.30	11.70	11 x 14	1.45	7.90	14.65
1.25	7.45	13.95	12 x 15	1.75	9.30	17.45
1.65	9.45	18.00	14 x 17	2.25	11.80	22.50
2.20	12.60	24.30	16 x 20	3.05	15.75	30.40
2.40	13.50	26.10	17 x 20	3.25	16.90	32.65
2.70	15.75	30.60	18 x 22	3.85	19.70	38.25
3.15	18.45	36.00	20 x 24	4.50	23.05	45.00

Gross and half-gross packages of cut sheets of paper of sizes not listed will be supplied providing the order amounts to \$1.00 list or more, and list of same will be practically proportionate to that of listed sizes.

NEPERA SECONDS furnished in limited quantities in all surfaces in $3\frac{7}{8} \times 5\frac{1}{2}$ (Cabinet) and 4 x 6 only.

Single Weight, . \$1.00 per gross | Double Weight, . \$1.25 per gross

ROLLS

SINGLE WEIGHT.				DOUBLE WEIGHT.			
10 ft. Roll, 20 inches wide,	.	\$1.50		10 ft. Roll, 20 inches wide,	.	\$1.90	
10 ft. " 40 " "	.	3.00		10 ft. " 40 " "	.	3.75	
10 yd. " 20 " "	.	4.50		10 yd. " 20 " "	.	5.65	
10 yd. " 40 " "	.	9.00		10 yd. " 40 " "	.	11.25	

Rolls 10 yards or longer are supplied in any width up to 40 inches.

FOR PRINTS FROM CIRCUIT NEGATIVES

SINGLE WEIGHT.				DOUBLE WEIGHT.			
$6\frac{1}{2}$ in.	8 in.	10 in.	16 in.	$6\frac{1}{2}$ in.	8 in.	10 in.	16 in.
25 ft.	\$1.25	\$1.50	\$1.90	25 ft.	\$1.60	\$1.90	\$2.35
50 ft.	2.50	3.00	3.75	50 ft.	3.15	3.75	4.75
100 ft.	4.95	6.00	7.50	100 ft.	6.30	7.50	9.45
			12.00				15.00

CANADIAN KODAK CO., Ltd., Toronto, Can.

\$500⁰⁰

FOR ONE SIMPLE PICTURE

Total Prizes

\$2000⁰⁰

IN THE

Kodak
Advertising Contest

CONTEST CLOSING OCTOBER FIRST
FULL PARTICULARS ON REQUEST

Eastman Kodak Co.

Rochester, New York

Commercial Aristo Platino

ROLLS

10 ft. Roll $24\frac{1}{2}$
ins. wide...\$1.95

5 yd. Roll $24\frac{1}{2}$
ins. wide...\$2.80

10 yd. Roll $24\frac{1}{2}$
ins. wide...\$5.15

(Furnished only
in $24\frac{1}{2}$ inch
widths.)

**Canadian
Kodak
Co., Limited**
Toronto, Can.

Size	Per $\frac{1}{2}$ Doz.	Per Doz.	Per $\frac{1}{2}$ Gross	Per Gross
$2\frac{1}{4} \times 2\frac{1}{4}$..	\$.15	\$.60	\$1.05
$2\frac{1}{2} \times 2\frac{1}{2}$..	.15	.60	1.05
$2\frac{1}{4} \times 3\frac{1}{4}$..	.15	.60	1.05
$2\frac{1}{4} \times 3\frac{1}{2}$..	.15	.60	1.05
$2\frac{1}{4} \times 3\frac{3}{4}$..	.15	.60	1.05
$2\frac{1}{2} \times 4\frac{1}{4}$..	.15	.60	1.10
3×4	..	.15	.60	1.05
$3\frac{1}{2} \times 3\frac{1}{2}$..	.15	.70	1.30
$3\frac{1}{4} \times 4\frac{1}{4}$..	.15	.70	1.30
$3\frac{1}{2} \times 4$..	.15	.70	1.30
$2\frac{1}{4} \times 7$..	.18	.75	..
4×4	..	.18	.75	1.45
$4\frac{1}{4} \times 4\frac{1}{4}$..	.18	.75	1.45
$3\frac{1}{4} \times 6$..	.18	.75	1.45
$3\frac{1}{4} \times 5\frac{1}{2}$..	.18	.75	1.45
4×5	..	.18	.75	1.45
$3\frac{7}{8} \times 5\frac{1}{2}$..	.25	.95	1.75
$3\frac{7}{8} \times 5\frac{7}{8}$..	.30	1.10	1.95
$4\frac{1}{4} \times 5\frac{1}{2}$..	.30	1.10	1.95
4×6	..	.25	.95	1.75
$4\frac{1}{4} \times 6\frac{1}{2}$..	.30	1.30	2.25
$4\frac{3}{4} \times 6\frac{1}{2}$..	.30	1.50	2.60
4×9	..	.35	1.75	2.85
5×7	..	.35	1.70	2.75
$5 \times 7\frac{1}{2}$..	.35	1.80	3.00
5×8	..	.35	1.80	3.15
$5\frac{1}{2} \times 7\frac{3}{4}$..	.40	1.95	3.45
$3\frac{1}{2} \times 12$..	.35	1.90	..
6×8	..	.45	2.30	4.10
$6\frac{1}{2} \times 8\frac{1}{2}$..	.50	2.50	4.40
7×9	..	.55	2.85	5.15
$7\frac{1}{2} \times 9\frac{1}{2}$..	.60	3.20	6.00
8×10	..	.65	3.60	6.70
9×11	8.70
10×12	..	.95	5.40	10.30
11×14	\$.65	1.25	7.20	13.45
12×15	.80	1.40	8.50	16.00
14×17	1.00	1.90	10.80	20.65
16×20	1.30	2.50	14.80	27.90
17×20	1.40	2.75	15.45	29.95
18×22	1.65	3.15	18.00	35.15
20×24	1.95	3.60	21.15	41.30

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so. C. K. Co., Ltd.



OUR pictures of men *look* like men. They show the force, energy, character of the sitter. They are portraits that really tell something of the men portrayed.

Telephone to-day for
an appointment.

The Pyro Studio

For the best Studio in town—

EASTMAN

ETCHING
EB
BLACK

PLATINUM

A distinctive paper—all the richness of Platinum blacks, with a delicate pleasing warmth found in no other black and white Platinum.

Two Grades: Smooth and Rough.

Eastman Kodak Company

ROCHESTER, N. Y.

Your Protection:





THERE IS COMFORT
as well as CONVENIENCE and RESULTS in the
EASTMAN PLATE TANK

The simple loading device permits the loading of the plates into the rack in a few seconds, without scratching or marring.

The *air-tight*, locking cover allows the whole tank to be reversed—*no fishing the plate rack out of the solution during development*—and the hand on the dial tells you when development will be completed.

Eastman Plate Tank, 5 x 7, - \$ 4.50

Eastman Plate Tank, 8 x 10, - 10.00

CANADIAN KODAK CO., Limited
TORONTO, CAN.

WE HAVE IT

Just what you
The Newcastle
unmounted
miniature
prints.

are looking for.
style for



Colors: Brown for Sepias and Grey for Black and White tones.

The Newcastle is made double thickness, water silk finish, colored deckle all around, etched tissue; neat crest in upper left hand corner. You just tip the edges of the print with paste and place it in folder. They are for any style of print in backed Aristo, Nepera or Platinum papers. *A Sample Free.*

PRICE LIST

SIZE	FOR PRINT	SIZE CLOSED	PRICE PER 100
E	$\frac{1}{2}$ Cabinet Square	3 x 4	\$1.50
AA	Cabinet Square	4 x 5 $\frac{3}{4}$	1.80

Designed and Manufactured by

THE CANADIAN CARD CO.
TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARISTO PLATINO PRINT

By C. F. Bretzman

Indianapolis, Ind.

STUDIO LIGHT

and the ARISTO EAGLE

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 7

SEPTEMBER 1909

OLD SERIES
No. 104

WHY IT PAYS

It pays to buy the goods that are consistently and persistently advertised. There is no greater fallacy than that contained in the statement that non-advertised goods can be sold cheaper because the expense of advertising is not added to their cost.

The sole reason for advertising is to create a market and an ever growing demand for the product or products advertised.

It requires no lengthy explanation to demonstrate that any product produced in large quantities can be manufactured and sold cheaper than those made in small lots. The manufacturer in large quantities can not only decrease the cost, but at the same time can *improve the quality*. The purchase of raw materials in quantities can command the market; those that have these materials to sell are anxious for his trade—they quote him the lowest figures—they supply him with the choicest grades—and further, when a shortage in supply occurs, the large purchaser will be the one favored invariably.

The manufacturer in small quantities must put up with inferior facilities for manufacture—he must, in view of his small output, perform many of the operations of manufacture by hand, while the large producer can stand the expense of the construction of special machinery that will perform these same operations a hundred fold cheaper and better.

The small manufacturer in many instances is at the mercy of the seller of raw materials as to quality—the large producer can and does have in his service, experts to make accurate scientific tests for quality, and by so doing can establish a standard of quality impossible for the smaller concern.

The non-advertiser or semi-occasional advertiser has a smaller field for his wares and can, and in fact has to take some chances as to quality. The heavy advertiser, with his big output and growing field, *does not dare to take any chances as to quality*. He must make his products live up to their advertised quality—in fact, if he is wise he will, and

usually does, make them even better than advertised in order to please the ultra fastidious.

It pays to buy the well advertised products because the *quality has to be there*, or else the advertising outlay would become an *expense* instead of an *investment*.

In some instances *the price* of the advertised goods may be higher than that of the other kind—but the quality is also higher and that's what counts.



ANGELO SEPIA FROM TORONTO

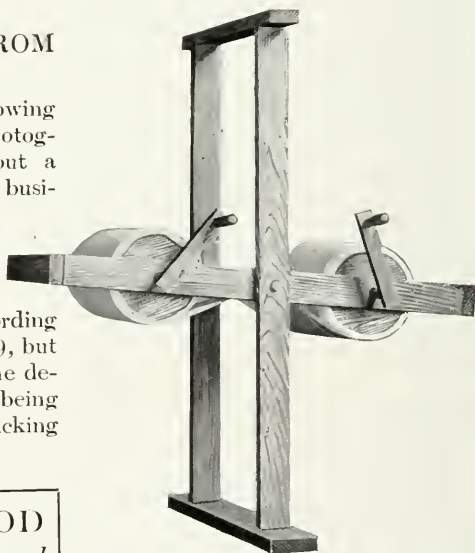
Increased sales and growing popularity with the best photographers have brought about a change in the Angelo Sepia business, which will be of benefit to the profession in Canada. From September 1st this paper has been supplied from Toronto according to the list given on page 29, but only in the sizes shown, the demand for other sizes not being large enough to warrant packing them.

THERE IS GOOD
MONEY *In Good*
ENLARGMENTS.
READ CAREFULLY
THE ARTICLE *on* PAGE
TWENTY.

A SIMPLE PRINT DRYING MACHINE

Practically every photographer has some pet method for concave print drying, but the machine constructed by Mr. L. Frank Griffith, of Salt Lake City, works so well and is so easy to construct that we afford a description of it for the benefit of the profession in general.

As shown in the illustration the machine consists of two slat-



ted, wooden ended cylinders or rolls, fixed in a swinging frame, supported by uprights; the uprights being braced, top and bottom, by cross pieces. From one cylinder is attached the end of a



FROM AN ARISTO PLATINO PRINT

By C. F. Bretzman

Indianapolis, Ind.

roll of cheese cloth, and of blotting paper, the loose ends of the cheese cloth and blotting paper are then brought over the axis rod supporting the swinging frame, to give a slight tension, and then rolled upon the other cylinder for a few turns.

To use, the prints are first surface dried by pressing lightly between dry blotters, then removed and placed between the blotting paper and the cheese cloth with the face of the print against the cheese cloth. The cylinder is then revolved by means of the handle shown in the cut, until all the prints to be dried have been rolled in.

Under average conditions, where a current of air can strike the machine, the prints should dry perfectly over night.



READY WHEN THE BELL RINGS

"Hello! is this 249 Main—Brown's Studio? How do you do, Mr. Brown. This is Mrs. Got Cash. The children's grandpa is here for a short visit and I'd like very much to have you come out to the house and make some pictures of him and the children in our living room. No, the room is rather dark in furnishings, but the windows are good size. Tomorrow afternoon at 2:30 will suit me very nicely. Good-bye."

Well let's see—that means a

pretty good order, and though we don't do much in the home portraiture line, we'll have to tackle this job and deliver the goods.

"Old gentleman—he'll stand for a time exposure all right, but the children, even in light dresses means a mighty short exposure as they simply can't keep still.

Frank, bring out that eight by ten view box, and uncouple that portrait lens from the studio camera. No, the lens board is not half big enough, and if it were the front was never made to support so much weight. I'd like mighty well to take advantage of the speed of that portrait lens, but I'll have to use the smaller and slower lens and take chances on the children moving."

Just such propositions as this confront us every once in a while, and if they find us unprepared—well, we just have to take chances, and at the first opportunity guard against similar happenings in the future.

There is a camera ideal for just such purposes, though it was designed for other work—the Improved Sky Scraper Camera manufactured by the Folmer & Schwing Division of the Eastman Kodak Company.

The Sky Scraper Camera was designed for use in photographing tall buildings, and other subjects where great rise of front and excessive swing back are



FROM AN ARISTO PLATINO PRINT

By C. F. Bretzman

Indianapolis, Ind.

necessary. Just right for such purposes, the Sky Scraper also is just right for home portraiture work, with large lenses. In addition to the rising front, both vertical and horizontal swings are provided, operating by worm screws. Focusing is done by means of finely adjusted rack and pinion and the back is reversible, thus providing all the convenient adjustments of the up-to-date studio camera.

Its great features for home portraiture work, are its strong and extremely rigid front and extra large lens board, the one for the 8 x 10 size measuring 7 x 7 inches, the 11 x 14, 8 x 8 inches, ample in every way to accommodate the large, extreme speed portrait lenses. The Sky Scraper is exceedingly compact, as the 8 x 10 measures $16\frac{3}{4}$ x 13 x $7\frac{1}{8}$ inches and weighs but 11 pounds. The large front permits the fitting of the noiseless Auto Studio Shutter, so that the equipment provides every studio camera convenience together with ordinary view camera portability.

We know of no better investment than one of these instruments, as they are fully capable of taking care of most of the out of the studio requirements.

The Fohner & Schwing Division makes them and your dealer will be very pleased to afford full particulars on request, so you can be prepared when next the bell rings.

THREE HANDY TABLES

In arranging and equipping our model studio we endeavored to install only such fixtures as would prove thoroughly practical and convenient and a help in the economy of both time and labor.

The three tables, or work benches, described in this article have thoroughly demonstrated their practical efficiency in three years' constant use, and we have found no necessity for any modifications from the original plans.

It will be noticed that none of the shelving or cupboarding extends entirely to the floor—the free space allowing the floor underneath the benches to be easily swept, and also acts as a protection to the contents of the benches from dampness.

The table in the printing room—see illustration No. 1—is placed against the side wall of the room, just out of range from the light from the printing window. The top is provided with back and end pieces about twelve inches high, the back forms a handy support for the negatives when sorting for printing, and also prevents any of the negatives from slipping down behind the table and becoming lost or damaged.

We call your attention to the fact that all printing frames are stored in the lower part of the bench, either in the open shelves at each end or in the enclosed

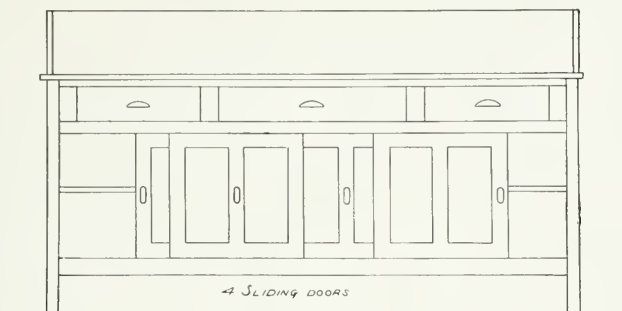


Fig. 1. Printing Room Table

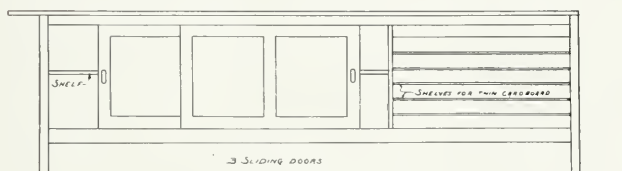


Fig. 2. Mounting Room Table

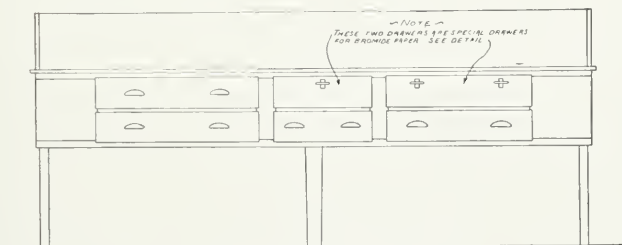


Fig. 3. Enlarging Room Table

cupboards—this method is far better than sorting the frames on shelves above the table, as when stacked above the table, they sometimes come tumbling down with disastrous results to important negatives. The table is provided with three snugly fitting drawers, equipped with pull handles, for the storage of sensitive paper. In the cupboards beneath ample space is provided for the storage of vignettes, tissues and other printing necessities.

The table in the mounting room is of solid construction and is provided with a broad, perfectly smooth top, which may be covered with white rubber or oil-cloth to insure its surface being always clean, and mounts and prints from damage by soiling.

The long shelves for the storage of thin mountboard will be found a great convenience, as the thin stock will remain in perfect condition, and no time need be lost sorting the sheets to locate different colors or weights. The other open shelves may be used for storing dry mounting tissue or paste, and other incidentals for mounting, while the shelving protected by the sliding doors forms an ideal storage place for stock mounts.

The table in the enlarging room presents some unusual features, which, though simple, greatly facilitate the work when enlarging in large sizes.

By referring to illustration No. 3 it will be noticed that the top of this table is constructed in the same manner as the table in the printing room, and for the same reasons. This table is fitted with six drawers for the storage of paper and other incidentals, four of the drawers are of the ordinary type, but the two upper right hand ones are designed for the storage of bromide paper in large sizes, and are of special construction.

Illustration No. 4 affords a profile view of one of these drawers when pulled out. It will be seen that the drawer is provided with a heavy board cover, which slides up and down on wooden pins, and serves as a weight to keep the paper flat during storage. This cover is provided with a brass flush ring, so that it may be easily lifted up to a vertical position when it is necessary to remove paper for use.

The front of the drawer pulls down, and is supported by a brass desk slide, making the large sizes of paper stored on the bottom of the drawer, easy of access, and permitting the removal of any size sheet without disturbing the remainder. The paper may be stored in this manner in its original enclosures, the size, surface and grade may be written in the edge extending, thus making it easy to locate and remove any size or grade instantly.

The plans reproduced herewith are reduced from the original scale of three inches to the foot, but they of course can be constructed in dimensions to accommodate any space.

We will be very pleased to receive description of any labor saving devices you have discovered and to reproduce them when possible, for the benefit of the profession.

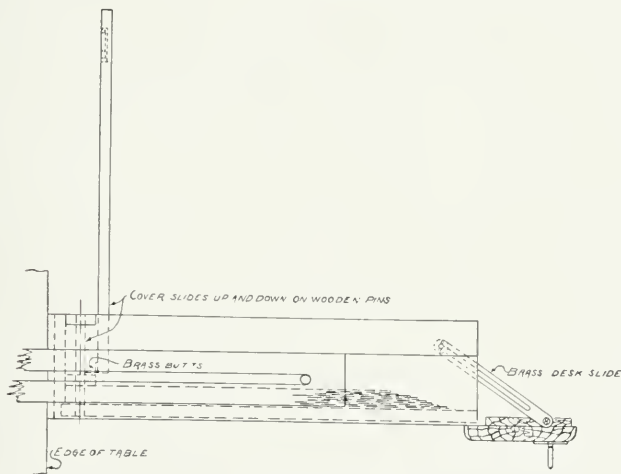


Fig. 4. Profile of Paper Storage Drawer

The 1909 Kodak
Advertising Contest
Closes October first

CONVENTION RECOLLECTIONS

BY THE OFFICE BOY

Say, that new suit of clothes I got to wear to the Convention ain't no good no more. I et so mutch that the pants is too small round an' too short up and down—they wasn't any vest with the suit so I ain't out so mutch as I might be.

Me an' the Boss, an' Jimmie the printer—an' the bosses wife, we all gets to Rochester early Monday morning. Soon's we get off the train a man with a big button sayin' on it "Ask me I live here" steps up an' says, "Where do you want to go?" "Senecky Hotel" says the Boss—"Right this way" says the man, an' in a few minutes we was there.

Says, that's some hotel; the Boss got me an' Jimmie a room together—an' Jimmie puts up a job on me with that shower bath thing. He says you want to get all slicked up before you go to the Convention Hall, so you jus' step in there an' take a shower bath—that was a new one on me, an' I says where, an' he shows me a funny lookin' thing with a rubber curtain to draw around you, he shows me two little wheels to turn the water on and off, so I gets in, an' pulls the curtain aroun' me, an' turns one of them little wheels—Oh! Wow! 'bout a million gal-

lons of ice water comes down on me, so I grabs quick an' turns the little wheel the other way, an' then turns the other wheel an' mos' got scalded to death—nix for mine, I took the rest of my bath in the stand up wash stand, as I know 'bout them.

Soon as we got some breakfast we starts for Convention Hall, jus' a couple of blocks away—thought we'd never get there at that, as the Boss kep' meetin' fellows, an' shakin' hands an' sayin' "Hello old man" an' introducin' his wife, an' bein' introduced to other fellows wives, an' askin' is Tom or Dick here—guess all of em *wuz* here as he seemed to know everybody.

An' when we gets in Convention Hall! Oh! Ge! most wish I hadn't promised to tell you about it.

All the first floor, an' the building is a whopper, *wuz* filled with slick little booths, with all sorts of photographic things in 'em. They *wuz* a lot of pictures down stairs, but Hully Gee, you ot to see the pictures up stairs, miles and miles of 'em, the Boss had some up stairs—good ones too—one whole end an' way long one side *wuz* filled with pictures on Aristo (the Boss says that's the stuff), an' on Angelo, an' Nepera, an' on a new one called Etching Black—they *wuz* always a crowd aroun' the pictures on



FROM AN ARISTO PLATINO PRINT

By C. F. Bretzman

Indianapolis, Ind.

this etching black, say its great, soon's we got home the Boss ordered two big rolls an' Jimmie says it's a cinch to work it.

They had a lot of things doin' every night, an' Thursday night—but wait till I get to that.

On Wednesday, I think it wuz, we all went to see 'em make lenses at Bausch & Lomb's—I tried to make a lens since we got home out of a couple of bottles—mos' cut my fingers off—'taint so easy as it looks. Then we goes down to Kodak Park—hones' to goodness, betcha we walked a hundred miles down there—in buildin's an' out of 'em, up stairs and down stairs—an' the chimley for the smoke to go up—betcha it's higher than the meetin' house steeple—a man says it wuz three hundred and sixty-six feet high, a foot for each day in the year an' a extra foot for a leap year. They showed you how they made plates an' paper, an' the paper boxes to put 'em in, an' they got a ole socker of a engine room, makes our town 'lectric light plant look like a watch charm.

They had a band playin' out on the lawn, an' things to eat, yep, chicken salad an' ice cream and cigars—dasent smoke tho', 'cause the Boss might ketch me—he ketched me onct up in the printin' room an' he tole ma and ma tole pa—an'—you know.

An' Thursday night—that's

the night *I* got in *good*—the Eastman Company invites us all to go down to a place called Ontario Beach Park—jes' like Coney Island, only the water is fresh. an' the waiters ain't. They give us all a book with street car tickets in it—(sure, both ways). and a ticket for dinner an' tickets for all the doin's in the Park—eatin' that picnic dinner is what spoiled me for that new suit I tole you about. It rained good and plenty but that didn't make no difference to nobody, everybody wuz havin' too much fun to notice it—the boys give Frank Barrows—he's *it* in the association, a new vest, 'cause he wore his ole one out revisin' the constitution, so a man tole me, an' they put a new gold watch and chain in it so he could tell when his tank-developed negatives wuz done, an' Joxie Collings made a speech, an' Mr. Barrows he made one, an' Mr. Eastman he made one. only he didn't talk half long enough.

The Boss won a cane tossin' rings an' give it to me only I got so sleepy comin' home in the car that I lost it—the cane I mean.

Nex' afternoon Sandy Wilmot and Tot Townsend, they run the Defender and Seneca factories, invites us to another feed—it's a good thing I am young and helthy, after all them picnics and things.

Every minute the whole week

they wuz somethin' doin' an' everybody wuz sayin' they wuz havin' the time of their lives, an' how glad they wuz to be alive. I guess I could write a whole lot more, only my head is kinda confused like yet with seein' an' doin' so mutch.

P. S.—The Boss has gone fishin'—to re-cooperate I think he sed.



OPPORTUNITIES

I am a lot more than half tempted to open up a studio again, remarked an old timer. Now-a-days there are so many more ways of attracting trade to your studio, and annexing extra dollars when your competitor happens to be a dead one. In my time, all we could do in the way of advertising was to fill our show case full of carte-de-visites, and perhaps run a "card" in the weekly paper, reading "John Smith, Photographer, Main Street." We all used about the same thing in mounts and sizes and all turned out about the same style of work, so there was mighty little chance to display any originality or offer anything in the way of novelties to attract people to our studio, outside of the stated intervals and occasions that warranted their having their pictures taken.

To-day the photographer has

unlimited variety in color, style and finish, and aside from his regular line of work can put out many things in the way of novelties to induce people to spend their money for pictures, that the regular run of work would not attract.

Just glance at Taprell, Loomis & Company's new catalogue and see the multitude of dollar pullers. Take for instance those souvenir watch fobs, made of leather with strap and buckle, with an opening for a small picture, they only cost twelve cents apiece; maybe you think I wouldn't fill my show case with those; a few given away to the right young people with their pictures in 'em would make every school boy and girl in town feel that they just *had* to have one and my cashier would be pretty busy handing 'em out for about thirty-five cents each. Right on the same page are some midget pocket books and souvenir match safes that could be sold in the same way. I tell you the man that can get a fad started among the young folks in his town is in for a quick and satisfactory harvest. Customers at thirty-five cents each may sound pretty small, but it not only pays a profit but it is good advertising, it gets the young people acquainted with you and your studio. Treat the youngsters well and they won't forget you when they become grown-



FROM AN ARISTO PLATINO PRINT

*By C. F. Bretzman**Indianapolis, Ind.*



FROM AN ARISTO PLATINO PRINT

By C. F. Bretzman

Indianapolis, Ind.

ups. No, of course, I wouldn't start anything of this sort during my Christmas rush or any other extra busy season—but for an off season I'd try it sure.

The T. & L. people have a lot of other novelties for the grown-ups that can be made to work in with your regular orders in great shape. When mamma comes in to have the kiddies' pictures taken, show her one of the De Luxe Photo Holders and Bill Books, with openings for three pictures and suggest that papa would be mighty pleased to have one with the kiddies' pictures in—I know I would.

All through the catalogue are extra dollar suggestions, and their line of folders and styles of mounts make me just itch to fix up my show case and give my competitor a jolt.

If a man will make good clear work I don't see how he can help succeeding with all these good things to help him out.



DUST

We are in receipt of a communication from one of our readers requesting that we deal with the problem of dust elimination in the photographic work room.

We know of no absolute preventive, but in our own work rooms we experience no difficulty in keeping it within bounds.

Window screens and the like are of comparatively little use as the particles of dust are so exceedingly fine as to readily come through the finest screen mesh.

The only practical solution is to take precaution against its accumulation and to remove all that has settled at least once a day or oftener. The scientifically constructed air filters and vacuum cleaners are out of the question for the average studio.

The next best thing then is to so construct the work rooms that the dust can not find too many hiding places in which to accumulate and later spread its millions of particles in the various unwelcome places. Hard wood, closely matched flooring, with rounded corners instead of sharp angles, to the rooms will assist greatly in the removal of the dust that has settled on the floors. Open shelves or heavy curtains or draperies are great dust catchers and should be done away with in all cases, except when absolutely necessary.

There is also a right and a wrong way for the removal of dust. The common variety of feather duster and corn broom are simply *dust disturbers*, not removers. The feather duster stirs up the dust, without removing one particle, the corn broom allows the heavier particles only to be collected, while the finer ones, the real trouble makers, are sent merrily dancing through

the air to pop down just where you do not want them.

The only way to remove dust from side walls and shelves is to wipe it up with a slightly dampened cloth. In sweeping our floors we employ a long handled brush broom, with long and rather fine bristles. The top of this broom contains a reservoir filled with common kerosene oil, which filters through in very small quantities, yet ample to prevent the dust from arising and escaping collection. These brushes are manufactured by the Milwaukee Dustless Brush Co., and are made in various sizes from 24 inches up to 36 inches. The 24-inch brush lists at \$5.50, and will last a long time if well treated.



THE PUBLIC KNOWS

The photographer who believes that his patrons do not know or are not interested in the quality of paper he uses will find food for thought in the following extract from a letter recently received by Sweet, Wallach & Company, Chicago:

"You will be interested to know that we have gone back to Aristo Platino, and we find it less work, and can get out our work just as fast on Platino as we could on developing paper and the general public know that Aristo is better. All one needs

to do is to hunt up some old Platino prints and compare them with developed prints, and that will show you which is the best."

Yours very truly,
(Signed) C. W. ARGANBRIGHT,
What Cheer, Ia.

There can be no question but what the public is familiar with Aristo quality and tone. They may not know the name Aristo, but they do know the appearance of an Aristo print and that the prints look just as well after ten years as they do the day they are delivered.

The best paper to use is the paper that will produce all the quality in your negative—that will give your customers the quality and tone most pleasing—that you yourself know is absolutely permanent, and that the prints will stay sold.

That paper is the paper with a twenty years' reputation—ARISTO.



The Fall rush will soon
begin—Let the

Eastman
Plate Tank

Save Your Time

OUR ILLUSTRATIONS
The illustrations in this issue are from the studio of Mr. C. F. Bretzman, of Indianapolis, Indiana.

Mr. Bretzman believes in bread and butter pictures, and those he so kindly sent us for reproduction are from his regular run of work and printed on Aristo Platino. The Bretzman studio is splendidly appointed and up-to-date in every particular, and this, coupled with the extensive use of Aristo, has been the means of building up a steady and profitable patronage.



INCREASING ORDERS
We plan to have every customer that enters our studio leave as many dollars as possible with us, and to that end we employ pleasant and tactful receptionists and do everything else possible to create a favorable impression and a desire for our work.

There are a number of ways of legitimately increasing the orders even after the work of the wizard (or wizardess) in the reception room is finished. A number of successful photographers make a practice of making one or more large negatives after the posing for the regular order has been completed. In some instances, however, the cost of the large plates for a purely speculative purpose is too great, and a

less expensive means must be provided to promote the sale of the speculative order. A properly made enlargement from the best negative of the regular sitting will, in the majority of cases, find a ready sale with the regular order, but to sell, it must in every instance at least equal in quality the small pictures.

While Bromide paper will faithfully reproduce many of the qualities of the original negative, it will not in all instances prove suitable until more or less air-brush or hand crayon work has been applied. But there is a paper splendidly adapted to the purpose, and that will look and really possess quality all through.

Royal Nepera, either India Tint or pure white, will produce enlargements up to even sixteen by twenty, fully equalling and in many instances surpassing contact prints. Royal Nepera is as easy to work as the ordinary bromide paper, except that it requires a longer exposure, and this added length of exposure is an advantage, as it affords sufficient time to harmonize any inequalities in the negative, strengthening shadows, bringing out detail and other things dear to the heart of the expert printer.

When re-developed and treated with Nepera Waxing Solution, enlargements on Royal Nepera possess a quality and richness that make them more than easy sellers. If you have never

taken up or considered enlarging as a means of easily increasing your profits, let us send you a copy of "Enlarging, a Booklet of Suggestion for the Professional." This booklet is written purely from the professional standpoint and takes up and describes in detail every part of the work, covering enlarging by both artificial and daylight, and by means of simple home-constructed apparatus as well as by the more elaborate and specially made instruments. The booklet also contains a number of invaluable suggestions for special effects in after treatment, and, of course, includes up-to-date formulæ for every chemical process in enlarging. If you have not already secured a copy of the booklet, write for it to-day, and, between us, plan to make those extra dollars.



AN OPPORTUNITY

Eastman's Etching Black Platinum was one of the big hits at the Convention. As one visitor expressed it, "It has just that difference as is between a marble bust and the real human." Etching Black has just sufficient warmth of tone to produce flesh values that stand out, and all the full, delicate gradation that is a joy to the operator and printer who delights in the correct rendering of the texture values of draperies.

And Etching Black Platinum is so simple to handle. To secure perfect results, print in the regular way and develop in a cold bath—quick, easy and certain.

Etching Black is for the studio that leads,—that has and holds a reputation for quality work.

Leading studios all over the country are enthusiastically re-ordering Etching Black, and show case displays are appearing. How about *your* show case? You will never have a better opportunity to bid for and secure the high class trade of your territory than is afforded by an opportune display on Etching Black.

Two grades, smooth and rough—your dealer will be glad to supply you. Price same as Angelo.



A LAST REMINDER

The 1909 Kodak Advertising Contest closes October first. Two thousand dollars in prize money will be distributed among the winners in this contest. Simple and easily made pictures are going to win this money, and even at this late date you stand an equal chance of participating in the awards—but you must "get busy" at once.

If you have entries for this contest under way, complete them and forward to us as soon as possible—we will promptly acknowledge their receipt upon arrival.

All entries should be addressed to

EASTMAN KODAK Co.,
Rochester, N. Y.

Advertising Department.

In sending pictures mark the package plainly, "Kodak Advertising Contest," and in the lower left-hand corner write your own name and address. Then write us a letter as follows:

I am sending you to-day by
Express _____
Mail _____ charges prepaid _____

prints. Please enter in your Kodak
Advertising Competition, Class _____

Yours truly,

Name, _____

Address, _____

The name and address of the sender must be legibly written on a paper and enclosed in a sealed envelope in the same package in which the prints are forwarded. There is to be no writing on prints or mounts.



ADVERTISE

Our plan for providing up-to-date cuts for studio advertising at cost, has been a big success from the start. In almost every instance, those who purchased the first cut issued have ordered each succeeding one, and we have received many letters commending the plan.

Fall business is just commencing and a judicious use of newspaper space cannot help but bring you good returns.

Slick up the studio, re-dress the show case, do the best work you possibly can—and advertise—there is the combination for business bringing that must succeed. To make a studio succeed you have to do more than play a waiting game. True enough, a certain percentage of patrons will convince themselves that they need photographs, but people in this frame of mind are just as apt to stop at the studio down the street as they are to come to yours.

On the other hand, if the people are convinced by *your* advertising that they need pictures, *your* studio is uppermost in their mind when the time comes, and they will pass the displays of your competitors without a thought, except perhaps to make sure that they are headed right to reach you.

Our series of cuts have been planned to help you bring your business guns to bear on every member of the family from baby to grandpa. We will try our best to provide cuts particularly pertinent to each season.

Also remember that if you have not purchased any of the cuts, you may obtain the full series that has been issued, provided, of course, that no other photographer in your city has already ordered them.

Send in your order to-day and plan to develop your fall and holiday business.

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

C. K. Co., Ltd.



To You Who Are Engaged

You want *her* picture to keep always and you want to give her yours too.

*Telephone to-day for an
appointment.*

THE PYRO STUDIO

THE NEW ENGLAND CONVENTION

Though the Convention of the Photographers Association of New England, held in Boston, August 3, 4 and 5, was not a success from point of numbers in attendance, it was successful in the carrying out of a highly instructive and entertaining program.

The following officers were elected unanimously:

President, W. F. Oliver, Baldwinsville, Mass.; first vice-president, Fred E. Frizzell, Dorchester, Mass.; second vice-president, E. L. Byrd, Cambridge, Mass.; secretary, George H. Hastings, Haverhill, Mass.; treasurer, Samuel M. Holman, Attleboro, Mass. State vice-presidents: Maine, L. C. Gerry, Sanford; New Hampshire, C. L. Powers, Claremont; Vermont, A. A. Bishop, Newport; Rhode Island, W. B. Davidson, Narragansett Pier; Connecticut, J. P. Haley, Bridgeport; Maritime Provinces, J. Y. Mersereau, Chatham, N. B.

AWARDS

GRAND PORTRAIT CLASS.

A. A. Bishop, Newport, Vt.

PORTRAIT CLASS.

1. A. A. Bishop, Newport, Vt.
2. Byrd Studios, Cambridge, Mass.
3. Frank R. Barrows, Dorchester, Mass.

GENRE CLASS.

1. Thibault Studio, Fall River, Mass.
2. A. A. Bishop, Newport, Vt.
3. Katherine B. Stanley, Springfield, Mass.

GROUP CLASS.

1. Frank R. Barrows, Dorchester, Mass.
2. W. B. Davidson, Narragansett Pier, R. I.

LANDSCAPE CLASS.

1. George E. Tingley, Mystic, Conn.
2. W. H. Manahan, Jr.

ANGELO PRIZE.

W. B. Davidson, Narragansett Pier, R. I.

ARISTO PRIZE.

Divided between J. H. C. Evanoff, Salem, Mass., and Thibault Studio, Fall River, Mass.



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1909

Northwestern Photog. Conv., St. Paul, Minn., Sept. 2, 3, 4.
Auspices Duffin & Co., Winnipeg, Man., September 8, 9, 10.

A number of further datings for the fall term of the school are practically arranged, and will be announced in our October issue.

New NEPERA List

NEPERA is not furnished in dozens in sizes smaller than 5 x 7, or in rolls shorter than ten yards, unless as listed below.

SINGLE WEIGHT.

DOUBLE WEIGHT.

DOZEN	1/2 GROSS \$.85	GROSS \$1.50	{ CABINET 3 7/8 x 5 1/2 4 x 5 4 1/4 x 5 1/2 3 7/8 x 5 7/8 4 x 6 }	DOZEN	1/2 GROSS \$1.00	GROSS \$1.90
	1.15	1.95	4 1/4 x 6 1/2		1.45	2.45
	1.30	2.20	4 3/4 x 6 1/2		1.60	2.75
.25	1.45	2.40	5 x 7	.30	1.85	3.00
.30	1.60	2.65	5 x 7 1/2	.35	2.00	3.30
.30	1.60	2.70	5 x 8	.35	2.00	3.40
.35	1.75	3.00	5 1/2 x 7 3/4	.40	2.20	3.75
.40	2.05	3.60	6 x 8	.45	2.55	4.50
.40	2.20	3.85	6 1/2 x 8 1/2	.50	2.75	4.80
.45	2.50	4.50	7 x 9	.55	3.10	5.65
.50	2.80	5.25	7 1/2 x 9 1/2	.70	3.55	6.55
.55	3.15	5.85	8 x 10	.75	3.95	7.30
.70	3.80	7.20	9 x 11	.90	4.75	9.00
.85	4.75	9.00	10 x 12	1.15	5.95	11.25
1.10	6.30	11.70	11 x 14	1.45	7.90	14.65
1.25	7.45	13.95	12 x 15	1.75	9.30	17.45
1.65	9.45	18.00	14 x 17	2.25	11.80	22.50
2.20	12.60	24.30	16 x 20	3.05	15.75	30.40
2.40	13.50	26.10	17 x 20	3.25	16.90	32.65
2.70	15.75	30.60	18 x 22	3.85	19.70	38.25
3.15	18.45	36.00	20 x 24	4.50	23.05	45.00

Gross and half-gross packages of cut sheets of paper of sizes not listed will be supplied providing the order amounts to \$1.00 list or more, and list of same will be practically proportionate to that of listed sizes.

NEPERA SECONDS furnished in limited quantities in all surfaces in 3 7/8 x 5 1/2 (Cabinet) and 4 x 6 only.

Single Weight, . \$1.00 per gross | Double Weight, . \$1.25 per gross

ROLLS

SINGLE WEIGHT.				DOUBLE WEIGHT.			
10 ft. Roll, 20 inches wide,	.	\$1.50		10 ft. Roll, 20 inches wide,	.	\$1.90	
10 ft. " 40 " " "	.	3.00		10 ft. " 40 " " "	.	3.75	
10 yd. " 20 " " "	.	4.50		10 yd. " 20 " " "	.	5.65	
10 yd. " 40 " " "	.	9.00		10 yd. " 40 " " "	.	11.25	

Rolls 10 yards or longer are supplied in any width up to 40 inches.

FOR PRINTS FROM CIRKUT NEGATIVES

SINGLE WEIGHT.					DOUBLE WEIGHT.				
	6 1/2 in.	8 in.	10 in.	16 in.		6 1/2 in.	8 in.	10 in.	16 in.
25 ft.	\$1.25	\$1.50	\$1.90	\$3.00	25 ft.	\$1.60	\$1.90	\$2.35	\$3.75
50 ft.	2.50	3.00	3.75	6.00	50 ft.	3.15	3.75	4.75	7.50
100 ft.	4.95	6.00	7.50	12.00	100 ft.	6.30	7.50	9.45	15.00

CANADIAN KODAK CO., Ltd., Toronto, Can.

For the best Studio in town—

EASTMAN

ETCHING
EB
BLACK

PLATINUM

A distinctive paper—all the richness of Platinum blacks, with a delicate pleasing warmth found in no other black and white Platinum.

Two Grades: Smooth and Rough.

Eastman Kodak Company

ROCHESTER, N. Y.



THERE IS COMFORT as well as CONVENIENCE and RESULTS in the EASTMAN PLATE TANK

The simple loading device permits the loading of the plates into the rack in a few seconds, without scratching or marring.

The *air-tight*, locking cover allows the whole tank to be reversed—*no fishing the plate rack out of the solution during development*—and the hand on the dial tells you when development will be completed.

Eastman Plate Tank, 5 x 7, - \$ 4.50

Eastman Plate Tank, 8 x 10, - 10.00

CANADIAN KODAK CO., Limited
TORONTO, CAN.

\$500⁰⁰

FOR ONE SIMPLE PICTURE

Total Prizes

\$2000⁰⁰

IN THE

Kodak
Advertising Contest

CONTEST CLOSES OCTOBER FIRST
FULL PARTICULARS ON REQUEST

Eastman Kodak Co.

Rochester, New York

Angelo Sepia Platinum Papers

GRADES SMOOTH AND ROUGH

Cabinet	Per Dozen	\$.55
6½ x 8½	“ “	1.25
8 x 10	“ “	1.85
20 x 26	Per ¼ Dozen	2.60
20 x 26	“ ½ “	5.00
20 x 26	Per Dozen	10.00
Roll, 20 inches wide by 26 feet long, equal to one dozen 20 x 26 sheets	“ “	10.00
Roll, 20 inches wide by 13 feet long, equal to six 20 x 26 sheets	“ “	5.00
Angelo Sepia Solution (½ gal. bottle)	“ “	8.00
Angelo Sepia Solution (6 oz. bottle)	“ “	1.00
Angelo Sepia Solution (3 oz. bottle)	“ “	.50
Angelo Sepia Solution (2 oz. amateur size)	“ “	.35
Angelo Sepia Solution (1 pint bottle)	“ “	2.50
Angelo Sepia Salts (½ lb.)	“ “	.30
Angelo Sepia Salts (¼ lb.)	“ “	.15
Angelo Sepia Salts (Amateur size)	“ “	.10

Sepia Solution is packed in cases containing 8 ½-gal.; 36 pint; 48 6-oz.; 96 3-oz. or 96 of the amateur size bottles.

Sepia Salts are packed in cases containing 72 ½-lb.; 144 ¼-lb. or 144 amateur size packages.

CANADIAN KODAK CO., Limited

TORONTO, CANADA

ROYAL NEPERA

Pure White

The developing paper
that forgets to curl.



*Canadian
Kodak
Co.
Ltd.*

TORONTO,
CANADA



Your Protection:



WE HAVE IT

Just what you
The Newcastle
unmounted
miniature
prints.

are looking for.
style for



Colors: Brown for Sepias and Grey for Black and White tones.

The Newcastle is made double thickness, water silk finish, colored deckle all around, etched tissue; neat crest in upper left hand corner. You just tip the edges of the print with paste and place it in folder. They are for any style of print in backed Aristo, Nepera or Platinum papers. *A Sample Free.*

PRICE LIST

SIZE	FOR PRINT	SIZE CLOSED	PRICE PER 100
E	$\frac{1}{2}$ Cabinet Square	3 x 4	\$1.50
AA	Cabinet Square	4 x 5 $\frac{3}{4}$	1.80

Designed and Manufactured by

THE CANADIAN CARD CO.
TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I.

STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 8

OCTOBER 1909

OLD SERIES
No. 105

NEGATIVE QUALITY AND RESULTS

In making arguments for the product which they sell, representatives of certain photographic paper concerns frequently state that results on their paper depend upon a special character of negative used to print from. They give as their opinion that the quality of negatives should always be varied to meet the particular paper used. Followed to its logical conclusion this means no standard in negative making and that negatives are to be considered good or bad merely in their relation to this or that printing paper. A good negative for one paper must be condemned and discarded when prints are wanted on some other paper.

In landscape work this variation in printing quality of negative is difficult to avoid, as no one paper emulsion can have the latitude to produce best possible results from negatives of widely varying density and quality such as are frequently made. But this complication and uncertainty are

undesirable and unnecessary for the portrait photographer.

To support their argument these representatives mention the Albumen paper which, when in vogue, they state required a negative of a particular quality, which quality became obsolete when other papers were adopted, and they argue that the quality of negatives would always vary from time to time as photographers shift from one paper to another. Historically this statement is incorrect. In the Albumen days there was a certain negative quality which was accepted as perfect and by the majority of experienced and skilled photographers at the present day the writer believes that the chemical quality of negatives of the Albumen days should still be considered as ideal.

When prepared papers were first introduced the emulsions were of a quality especially adapted to producing the best results on negatives which were then generally made. The first prepared papers that came out were for the most part coated with gelatine emulsions. After

these came the American Aristo Blue Label, which was a pure Collodion paper of such brilliant printing quality that a particularly soft negative was required. It was at this time that a special negative to suit the paper was first advocated by the manufacturers. The manufacturers of this paper were, however, quick to perceive the disadvantages of recommending a new sort of negative. It was largely because the Aristo Blue Label was not adapted to the negatives generally made that it did not take the place which, on account of its permanency and capacity for beautiful tones, was expected for it. To-day it is not known.

Following this in logical order came the Aristo Jr. and the Aristo Platino. These papers proved popular because they suited the "Albumen" negatives, and where you find a photographer who is using Aristo Platino to-day and getting the best results, you will also find he is making negatives which will produce excellent results on the old Albumen paper. This proves that from the inception of negative making the recognized and accepted characteristics of a perfect negative have not materially changed. Styles may change, but real worth is the same in all ages. Character in pictures is much like human character. The gentleman of fifty years ago would still qualify as the gentle-

man of to-day. Basic principles cannot be changed to meet momentary conditions.

Let us go back to first principles. The writer contends that photographic printing paper should be made for the negative rather than the negative made for the paper. Some manufacturers in the Collodion P. O. P., as well as in the gelatine D. O. P., field recognize this and work for it, others do not. Let any of us who have not already done so, start in anew and build on the foundation of technical excellence in negative making. Let us have that roundness, brilliancy and gradation in negatives which will yield prints pleasing to the eye and which our best friend, the public, most admires. Whatever superstructure of art and style, of ideality, romance and poetry which we may weave into and about our pictures, let us not forget that we must lead and educate our customers and we must always make some concession to their understanding of "things as they are," as well as of our conception of "things as they ought to be." To harmonize these elements is the higher art and it is also the "bread and butter" end of the business which we should not forget.

Our Advertising Cuts
help to more and better business. See page 24.



FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I.

FIRST CLASS

Wanted—a first class receptionist.

Quite often we see an advertisement of this nature in the advertising sections of the photographic journals. An attractive young lady to wait on customers in the reception room is easy enough to find, but to secure the services of a first class receptionist is quite another matter. True, the first class receptionist must be attractive and neat, but in addition she must possess qualifications above the average. It is imperative if she is to be of full value to the studio employing her that she possess great tact and true selling ability. There is more than one studio that holds many of its patrons year after year almost solely on account of the personality of the lady in the reception room and her ability to make and retain friends. It is easy enough to sell what a customer wants, a lot of sample prints with the prices on could in most cases do that, but it requires ability and diplomacy of a high order to sell a customer what *he or she ought to have*. A first class receptionist must possess the ability to "size up" her customers, and to know intuitively just what class or price of work to present and just when to force the sale of higher priced pictures or recede gracefully to something less expensive.

One thing sometimes overlooked even by otherwise clever receptionists is simplicity of attire; gowns too fussy or too elaborate create a feeling of discomfort with patrons of small means, and those with a plethora of this world's goods likewise resent it. The clever receptionist knows and remembers names and faces—addressing a person by name often helps a lot in establishing pleasant relations and she likewise knows just when and when not to make suggestions regarding costume, coiffure or pose.

One of the most valuable qualities of the first class receptionist is loyalty to the studio that employs her; she must not only feel that her studio turns out the best work but she must impart this feeling to not only her customers but to her employer and business associates as well.



OUR ILLUSTRATIONS

The portrait illustrations in this issue are from the well known studio of Ph. Rose, Providence, Rhode Island. Mr. Rose has been in his present location many years and is happy in one of the most perfectly appointed studios in the country. The Rose Studio enjoys a high class patronage—the kind that is quick to appreciate the sterling quality of Aristo—the stand-by of the Rose establishment.

NEGATIVE AND POSITIVE

Men in business advertise what they have to sell in either a negative or positive manner. Negative advertising does not necessarily mean publicity that will give the business a bad name, but an *attempt* at publicity that fails because it neither attracts nor convinces. The majority of professional photographers have show cases filled with examples of their work, and the purpose of these show cases is to sufficiently attract the passers-by so they will come in and spend money for photographs. The average person does not purchase photographs every day or every month, and unless some special occasion demands it, having his picture taken does not enter his mind. If your show case is like too many of the show cases he passes it by without even a thought, or if having a moment or so to idle, he casually inspects it and passes on, your name and your work having made absolutely no impression on his mind—and should occasion arise for having his picture taken, he asks his wife or some friend whom to patronize, and you take the chance with all your competitors of being the lucky one that gets his money. "Yes, I believe there is a photographer in this block—seems to me I've seen his show case somewhere along here—I couldn't

say whether he does good work or not." That is what we mean by negative advertising. If your efforts at publicity do not differ from those of your competitors you are benefiting them equally well. Your show case can be made to do *positive* advertising, the kind that will bring people inside your studio.

You every day pass a dead wall with a sign on it—that sign has been painted there a year or more, you have seen it, read it, know it is there, yet if anyone should ask you off-hand whose sign it was or just what it said, ten to one you couldn't tell him. Yet let someone over night replace that sign with a new one, you would notice it the first thing and if they kept changing it every little while you would look to see what it said every time you passed. Your show case can do equally well for you. *Make it attract*, not only by the good work it contains, but by it or its contents being different from those of your competitors, and *keep the interest up*, by giving the passing public something new every little while—once a week at least—every day if possible. Of course this means extra work and extra cost, but if it brings in more dollars—and it surely will—it is worth more than the labor and money it costs.

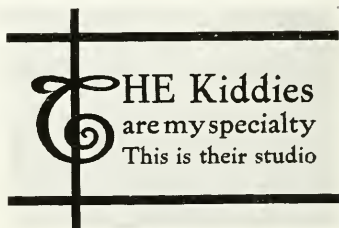
Positive advertising is the kind that helps *you*, that brings the public to your studio, instead of

letting them wander hap-hazard into the first studio they come to. When they do stop to examine your show case, give them aside from your good work some little argument to convince them that you are "it" in the picture making business, and whenever possible convince them of their need for photographs made by you.

The Canadian Card Company have prepared a set of twelve attractive and convincing show case cards that will help out wonderfully in a *positive* advertising campaign. These cards are four by six inches in size and printed on good heavy stock in two colors. Included in the set is also a large card eight and one-half by fourteen inches with a most convincing argument for you and your products. The price of the complete set is only 25 cents. In connection with the set the C. C. Co. have to say:

"These show cards should be changed at least twice or three times a week, so as to keep the *interest of the public on photographs*; in fact, we believe it would be policy to change your pictures, in other words, to make up enough sample prints to change your show case three times; that will enable you to keep changing the styles around: in other words, with enough sample prints to change your windows complete three times, will enable you to make 20 or 25

effective dressings by changing the styles around, and with the aid of these show cards, the at-



OUR SPECIALTIES

Correct Posing
Popular Tones
Scientific Lighting
The Latest Styles



Two of the Show Case Cards

tention of the public can be *riveted effectively on your photographs* in their different styles and finishes. The large card should be tacked up at intervals in your show window or show case so that the public may read it as they pass by. You will notice that it draws particular attention to the *desirability of photographs as gifts*, which will insure a large portion of the buying public *leaving their money with you instead of with stores engaged in other lines of business.*"





FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I.

THE WOMEN'S SECTION P. A. of A.

To the women of the profession :

The movement towards uniting the women photographers of the country, which began in a modest way at the Detroit Convention in 1908, has resulted this year, at the National Assembly at Rochester, in the formation of a Section for the purpose of advancing their art. "In union there is strength," and a good fellowship among co-workers is sure to prove of benefit to all.

The following officers were elected:

President, Mary Carnell, 1314 Chestnut St., Philadelphia; Vice-President, Belle Johnson, Monroe City, Mo.; Secy and Treas., M. Estelle Jenkins, Chicago; Chairman Eastern Section, Gertrude Kasebier, 315 5th Ave., New York; Chairman Middle Section, Katherine Jamison, Centre and Highland Ave., Wallace Blk., Pittsburg, Pa.; Chairman Western Section, Lola White, Kansas City, Mo.

Those who did not participate in the proceedings at the National Convention are herewith heartily invited to join the federation, which has already representatives in nearly every state in the union. It is hoped that each woman photographer in America will promptly communicate with the chairman of her Section or with the Secretary, M. Estelle Jen-

kins, 115 N. Park Ave., Austin Station, Chicago, Ill., that she may be informed of the full purpose and plans of the Association.

Cordially yours,

MARY CARNELL, President.



ONLY NINE

We once saw a well drilled witness called in court. It was a criminal case of some importance and after the attorney for the prosecution had finished with the witness, he was, as usual, turned over to the opposing attorney for cross-examination.

After the usual questions as to name, age, occupation, and the like, the attorney for the defense asked, in sarcastic tones, "Isn't it true that you have been convicted ten times?"

"No, sir," replied the witness in a voice that fairly trembled with indignation, "only nine times."

The application of which story is that somebody slipped a cog. Pictures on our papers didn't take quite as many prizes at the Missouri Convention as were reported to and then advertised by us. But the results were not so far different from our claims as to justify any indignant protest. Even after making the claimed allowance, the results were overwhelmingly Eastman.

Once again Missouri was shown.



FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I.

TAKE TIME TO SAVE TIME

Every once in a while you come across a photographer who complains of unsatisfactory results with developing out papers, and just so often you find that it is the photographer and not the paper that is at fault.

Most of the trouble arises from the fact that as developing out papers are so much quicker than printing out papers, the user seems to feel that he must hurry, keeping pace with the short duration of exposure, and go slap dash, any old way or else his print will get away from him. In fact too much stress has been laid upon the time saving qualities of developing out papers, and the new manipulator seems to begrudge every moment that he should and must devote to the proper preparation of his developer and fixing bath.

With Nepera the producing of first class prints is a simple matter, only in saving time you must not waste it. For instance: your developer must be properly prepared, from the best and purest chemicals you can purchase, and carefully weighed and measured in accordance with the official formula. True enough, most any developer will produce some sort of an image when applied to a sheet of the paper exposed under a negative, but if the developer has been carelessly prepared, or

not in accordance with the right formula, you cannot expect the best results and have been wasting some of the time you expected the paper to save.

Proper temperature of the developing solution plays an important part in the color and gradation of the print, and if you "just guess at" the temperature instead of using the thermometer and the very few moments of time necessary to obtain the proper degree, you are wasting still more of the time that should be saved.

To properly handle developing paper, follow the printed instructions exactly and *thoroughly*. Take time and pains to see that everything is just right—the time thus spent is not wasted, and this is the only way you can make developing out paper save you the amount of time it should save over any of the printing out processes.



PIE AND CAKE

Dear Mr. Editor:

On behalf of the fraternity I want to say that we can see through a wire fence.

We can see the point to your "bread and butter" phrase used in the Aristo advertising and the attempts made to create prejudice against you on account of it don't go. Of course, we also like and deserve lobster Newburg

and ice cream and cake, and lots of us are getting these minor frills, to say nothing of automobiles. The man who implies, by giving it an unfair twist, that we can't see through a figure of speech, insults our intelligence. We require no diagram or kindergarten instruction to see that "bread and butter" work means business work, — work that sells, — work that assures an income.

Personally, I don't believe that the real people mean to put out such puerile attempts at prejudice creating as have been made in their name, but they have some second lieutenants and corporals who need disciplining. No early aid to the addled is necessary in the case of the professional photographers. They, fortunately, have the mental capacity to understand an ordinary figure of speech and are also keen enough to see why the attempts at perverting the same are made. That's all.

Yours truly,

STEREOSCOPE.

The time to order
that Eastman Plate
Tank is

Now

ON GETTING WISE

BY THE OFFICE BOY

I'm goin' to the E. K. School again this year—me, an' the Boss, and Jimmie the printer.

Las' year was the first time I ever slep in a sleepin' car, an' in the mornin' when I woke up I forgot where I was an' jumped up an' whacked my dome so hard I mos' broke my main spring.

The Boss is goin' to have a lot of things done while we're away. Studio all repainted and papered, new curtains in the operatin' room — says he wont have no time to do it when he gets back.

He was out in the operatin' room the other day showin' the paint man what he wanted done when a chap comes in an' asts him does he want to buy any chemicals. Maybe, says the Boss, an' the man says the photographers is all payin' too much for their chemicals, an' he can sell 'em to 'em for about half what what they are payin' the stock house man.

Are your chemicals strictly high-grade? asts the Boss. Well now, says the man, chemicals is jus' chemicals, and all this talk about high-grade and low grade chemicals is mos'ly in your eye.

Is *that* so? says the Boss, maybe you think us photographers aint gettin' waked up on this chemical question, an' maybe we aint some posted as whether the

low priced chemicals is the cheapest or not.

Sposin' I spend half a day out here under the light makin' some corkin' negatives, an' when I am ready to put 'em in the tank to develop I don't know the strength of my developer, I'm up against it good an' hard, aint I, an' sposin' I save half a cent or even five cents an ounce on my sodas, an' don't get the best results on the four or five dollars worth of plates, to say nothin' of my time, I'm ahead, *not*.

No, sir, we've been gettin' posted, an' we know that the common garden variety of carbonate mos' usually has a lot of things in it besides carbonate, such as silicic acid, sulphuric acid, arsenic, lime, phosphoric acid, hypo, bi-carbonate, and some every day dirt thrown in for good measure. Sulphite aint so bad, the impurity is mos'ly sulphate, don' do any harm, but you can't tell how much is sulphate an' how much is sulphite, an' when you go to weigh out your stuff accordin' to formula, you're only guessin', says the Boss, I pay good money for my chemicals when they have that little C. K. C. Tested Chemical label on 'em—then I know where I'm at.

The Boss aint no tight wad an' he was born near Joplin.



INCREASING THE BUSINESS PROFIT

The man who conducts a photographic studio and the man engaged in running a dry goods store are in business for the same reason—to make money. It is true that the dry goods man handles mostly what we term “necessities,” that the people in his town must purchase, while the photographer deals in what may be called luxuries. In ordinary good times both the necessities and the luxuries find a market with all classes of people, and when the profit is small, owing to the low price or grade of the goods sold, it then becomes necessary, in order to increase profits, to educate your trade into a desire for something better—that sells for a higher price and pays a correspondingly greater profit. When once this desire is created the higher priced goods are sold as easily or easier than the cheaper ones. The Quoin Club Key tells how a dry goods store solved this problem for one of its departments:

“There was a dry goods store in a small Michigan town. Its corset department did a large business in fifty-cent goods. A dollar and a half was the utmost limit. When a woman in that little town paid one-fifty for a pair of corsets she thought she had a costly luxury. But one

day a traveling salesman came along, as the story is told, and said there was no reason in the world why this department should not be systematically brought up the line in quality and price and annual turnover. He began by giving a properly-fitted two-dollar and a half corset to the woman clerk at the corset counter. She was a stoutish woman. Her figure improved greatly. Her enthusiasm lead her to speak of that two-fifty garment to customers of the better class. Even a town that size has its social leaders. Soon the "smart set" was wearing two-fifty corsets. In a few months the demand for one-fifty and two dollar goods was so steady that the old fifty-cent grade was thrown out of the store altogether. Then three-fifty corsets were put in. In a year, out went the dollar line. To-day that store has a good trade in five-dollar corsets, and is working toward custom-made goods and a corset expert."

The illustration may be a homely one, but it's full of meaning. You can educate your trade, can "bring your customer up to the line," if you drill your employees to an appreciation of what it means in added profits. Now it may seem a far cry from corsets to portraits, but the underlying business principle applies equally well in both cases.

With a good clever reception-

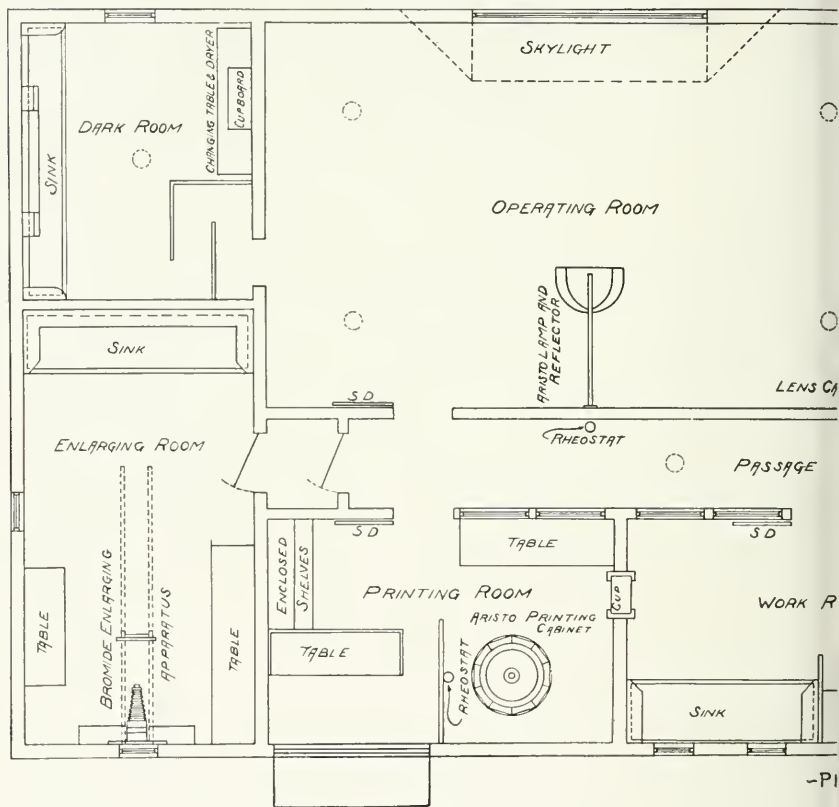
ist such as most of us are fortunate enough to possess, and some good hard thinking in devising a style or two that are a bit different, and backing up the new styles with the best possible work we can turn out, we have more than a fighting chance in educating our trade to the better goods and higher prices.



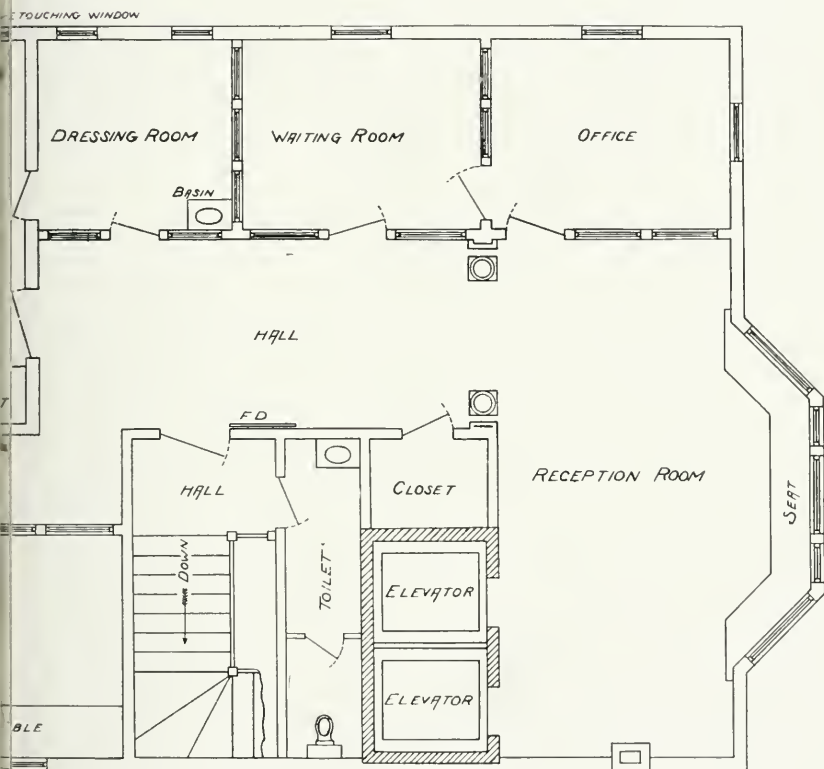
THE EASTMAN STUDIO

We have had the pleasure in previous issues of describing several of the time and labor saving conveniences in use in our model studio. In response to a number of requests we publish in this number the floor plan of the studio showing its general arrangement and where the devices described in our previous issues are installed. The plan shown on pages 16 and 17 is largely self explanatory, and only in a few instances will it be necessary to ask attention to special features.

It will be noticed that there is a clear passageway leading from the reception room and office to any of the work rooms, except to the dark room in the rear of the operating room, and the dark room may be reached without disturbing the operator or sitter by means of a door opening behind the backgrounds.



FLOOR PLAN OF THE



EASTMAN STUDIO

It will be noticed that all doors opening off the passageway between the operating and printing rooms are sliding, instead of opening in the usual manner, this not only saves space, but likewise prevents accidents in case of the door suddenly opening against an employee carrying a rack of negatives.

The skylight is of the single slant style and faces the north. From the opposite wall is suspended an Aristo Lamp for use on all occasions when daylight is not available. The printing room is divided into two parts, one for daylight printing, and one for artificial light, either when using the Aristo Printing Cabinet or when printing developing out papers. The dividing wall between the printing and toning rooms contains a cupboard with doors opening into both rooms; this cupboard saves many a step as the exposed sheets are placed in this cupboard by the printers and removed by the workmen in the other room for toning. The enlarging room has its own sink for the handling of enlargements, so that class of work may be kept entirely separate from the ordinary printing.

In every respect this arrangement of studio and work rooms has worked perfectly in three years of constant use and we have not found it necessary to make any but the most minor alterations in that time.

Any further information regarding this studio or its appointments will be gladly furnished to the profession upon request.



A LITTLE BIG FEATURE

One extremely bad feature of the ordinary double plate holder is the inability of the light trap in the slide openings to prevent the entrance of light when the slide is inserted corner wise, and in many instances the trap fails to work at all, allowing a stream of fogging white light to strike across the plate during an exposure.

The Sterling, Graphic, Graflex, Century View and Universal plate holders all overcome this annoying imperfection perfectly by means of a spring finger cut-off. This cut-off absolutely prevents the entrance of light and the slide may be inserted corner wise, and the holder left unprotected even during a prolonged outdoor exposure without danger.

The Sterling, Graphic, and Graflex plate holders are manufactured by the Folmer & Schwing Division, the Century by the Century Camera Division, and the Universal by the Rochester Optical Division, and may be had from your stock-house.



FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I

WHEN YOU NEED IT

It is human nature that the most of us do not appreciate the value of a life preserver till we come slap bang up against the emergency that makes us wish we had one—then we can clearly see all its advantages, and would be willing to put up with even an indifferent one.

It is a good deal the same way in our every day studio work. In slack seasons we put up with a good many inconveniences and make-shift devices, because we have plenty of time anyhow, but when rush time comes, then, oh! how frantically we wish we had that life preserver. With only a sitting or two a day, the time spent in the dark room developing doesn't really amount to much, but when everybody wants a sitting at once, and you are making exposures up to the last minute, and mother is going to have fried chicken and hot biscuits for supper and wants you home on time, *then* the development of all those plates means a lot. Got to be done, too, before you leave, or the proof printer will be in trouble in the morning.

With the Eastman Plate Tank at hand, development doesn't worry you a bit, twenty-four cabinets at a time, and developed to perfection without bother, or damage from accident, and without any loss of time to you. One week's use in any rush sea-

son will more than pay for the Tank—then you have all its splendid advantages free.

Eastman Plate Tanks are in most of the studios doing good work to-day—if one or more is not working in your studio have your dealer send one up first delivery. You'll never be sorry.



MORE PROFIT

Raise the quality of your work and you can increase its price. Increasing the quality often adds but little in the cost to you but adds a lot in profit. Of all the printing mediums at the command of the modern professional, Angelo platinum leads in the ability to show quality to even the most superficial observer. Make two prints from the same negative, one on carbon and the other on Angelo Sepia, and show them to any person without knowledge of photographic processes, and in practically every case the soft velvety quality of the Angelo print will win. Sepia tones are the vogue and no paper outside of Angelo Sepia can so successfully reproduce every delicate gradation of the negative in true sepia tones. In Angelo Sepia you have the ideal medium for increasing both quality and price. No professional paper is so easy to manipulate as Angelo, quick to print, simple in after treatment, pro-



FROM A COLLODIO-CARBON PRINT

By The Rose Studio

Providence, R. I.

ducing print after print, uniform in quality and tone.

The holiday season is approaching—the harvest time. Now is your time to commence the education of your patrons in the higher quality, higher priced work. Spend a little thought in devising some up to the minute styles, make a show case and reception room display on Angelo—do it now before the man down the street comes out with his—and you will be a long way on the road to increased profits.



TOO GOOD TO MISS

The scope of the Eastman School of Professional Photography is much greater than the photographer who has never attended its sessions can imagine.

Every man on the school staff is a picked man, chosen not alone for his knowledge of things photographic, but for his ability to intelligently and successfully impart his knowledge to others. And back of his ability as a photographer and instructor he must have that something, magnetism, if you will, that will enable him to make friends and to impress everyone attending the school that he is working for his especial benefit.

And back of each instructor's skill and ability is the combined brain and nerve force of the entire Eastman organization, and

the combined brain and nerve force of every photographer in America. By this we mean that the school corps is not dependent upon its collective skill alone, but is kept constantly in touch with the Eastman organization, and its highly skilled staff of chemists and inventors, and in touch with every professional in America through the medium of the traveling demonstrators and salesmen.

New and improved methods for producing better or newer results, or shorter cuts to the old ones, are constantly being brought to light from these varied sources, and everything of value to the school instructors is taught them thoroughly and at once.

Every minute of the three days session of the Eastman School is needed to cover the wide course of instruction, and every minute must be and is utilized to the best advantage.

No matter how many sessions of the Eastman School you have attended, it will more than repay you to attend each time it is in your territory, as the school is up to the minute and each session provides a multitude of new things, the knowledge of which is indispensable to the man in the business to succeed.

READ IT

The manufacturer of sensitized products must keep up to date. No matter how excellent his product may be he must continually strive to make it still better or devise formulas or methods for working that will produce even finer results. You who use these products are likewise striving to produce the best possible results and the only way you can keep in touch with the improvements of the manufacturer is to read the printed matter sent with the goods. Every now and then the manufacturer discovers some method for improving his product, such improvement necessitating a change in formula or in manipulation; he changes his direction sheets in accordance, but cannot otherwise notify each individual consumer, so if you want always to secure the best results, do not throw away the direction sheet without comparing it with the one you have on file.



A HANDY DARK ROOM LAMP

We illustrate herewith an exceedingly simple and practical dark room lamp to be used where electric current is available.

Procure an ordinary two quart glass fruit jar, break out the porcelain lining in the cover and cut

a hole through the cover just large enough to fit over the socket of an incandescent electric lamp, then solder cover and sock-



et together. Line the inside of the jar with two thicknesses of good orange post office paper. The best lamp for the purpose is an eight candle power show case lamp, the same as shown in the illustration. Screw the lamp into the socket and screw cover onto jar, and you have a safe light of excellent illuminating power.

When you desire to work by white light, two turns will remove the jar. If developing papers are being worked, obtain a second jar and line with light orange paper, screw into cover fastened to lamp and you have a safe and pleasant light for loading and development. By attaching sufficient cord to the lamp it can be moved to any part of the dark room necessary and you have three lamps at a trifling cost.

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

C. K. Co., Ltd.



“A picture of father
and mother.”—

How it would delight your
children, how it would
please your friends.

The Pyro Studio

ADVERTISE

Now is the time to get into the newspapers—don't let a week pass without your advertisement suggesting photographs as the most suitable remembrances and also influencing the public to think that your studio is the best place to have them made.

If you have not been making use of our advertising cut service, the whole series published is at your disposal (provided, of course, that they have not been previously used in your town)

and we will issue a new one each month to help you.

Take an evening or two and devise plans for attracting people to your studio and for getting orders when you have them in to see you. Keep your show ease busy working for you every minute. Make the people think of you and photographs every time they glance over the newspaper and every time they pass your studio.

An advertisement just once in a while will do some good; advertising all the time will do a lot of good, so keep everlastingly at it.

SMOOTH ONLY

*I*N the September number the profession was advised that Angelo Sepia, in certain sizes, was supplied from Toronto, and on page 29 of the same issue a price list was shown. This list reads "Grades Smooth and Rough," but the limited demand for the Rough does not warrant packing it in Canada; and only the Smooth will be supplied at prices referred to above.

See page 31 of this issue.

New NEPERA List

NEPERA is not furnished in dozens in sizes smaller than 5 x 7, or in rolls shorter than ten yards, unless as listed below.

SINGLE WEIGHT.

DOUBLE WEIGHT.

DOZEN	1/2 GROSS \$.85	GROSS \$1.50	{ CABINET 3 7/8 x 5 1/2 4 x 5 4 1/4 x 5 1/2 3 7/8 x 5 7/8 4 x 6 }	DOZEN	1/2 GROSS \$1.00	GROSS \$1.90
	1.15	1.95	4 1/4 x 6 1/2		1.45	2.45
	1.30	2.20	4 3/4 x 6 1/2		1.60	2.75
.25	1.45	2.40	5 x 7	.30	1.85	3.00
.30	1.60	2.65	5 x 7 1/2	.35	2.00	3.30
.30	1.60	2.70	5 x 8	.35	2.00	3.40
.35	1.75	3.00	5 1/2 x 7 3/4	.40	2.20	3.75
.40	2.05	3.60	6 x 8	.45	2.55	4.50
.40	2.20	3.85	6 1/2 x 8 1/2	.50	2.75	4.80
.45	2.50	4.50	7 x 9	.55	3.10	5.65
.50	2.80	5.25	7 1/2 x 9 1/2	.70	3.55	6.55
.55	3.15	5.85	8 x 10	.75	3.95	7.30
.70	3.80	7.20	9 x 11	.90	4.75	9.00
.85	4.75	9.00	10 x 12	1.15	5.95	11.25
1.10	6.30	11.70	11 x 14	1.45	7.90	14.65
1.25	7.45	13.95	12 x 15	1.75	9.30	17.45
1.65	9.45	18.00	14 x 17	2.25	11.80	22.50
2.20	12.60	24.30	16 x 20	3.05	15.75	30.40
2.40	13.50	26.10	17 x 20	3.25	16.90	32.65
2.70	15.75	30.60	18 x 22	3.85	19.70	38.25
3.15	18.45	36.00	20 x 24	4.50	23.05	45.00

Gross and half-gross packages of cut sheets of paper of sizes not listed will be supplied providing the order amounts to \$1.00 list or more, and list of same will be practically proportionate to that of listed sizes.

NEPERA SECONDS furnished in limited quantities in all surfaces in 3 7/8 x 5 1/2 (Cabinet) and 4 x 6 only.

Single Weight, . \$1.00 per gross | Double Weight, . \$1.25 per gross

ROLLS

SINGLE WEIGHT.				DOUBLE WEIGHT.			
10 ft. Roll, 20 inches wide,			\$1.50	10 ft. Roll, 20 inches wide,			\$1.90
10 ft. " 40 " "			3.00	10 ft. " 40 " "			3.75
10 yd. " 20 " "			4.50	10 yd. " 20 " "			5.65
10 yd. " 40 " "			9.00	10 yd. " 40 " "			11.25

Rolls 10 yards or longer are supplied in any width up to 40 inches.

FOR PRINTS FROM CIRKUT NEGATIVES

SINGLE WEIGHT.					DOUBLE WEIGHT.				
	6½ in.	8 in.	10 in.	16 in.		6½ in.	8 in.	10 in.	16 in.
25 ft.	\$1.25	\$1.50	\$1.90	\$3.00	25 ft.	\$1.60	\$1.90	\$2.35	\$3.75
50 ft.	2.50	3.00	3.75	6.00	50 ft.	3.15	3.75	4.75	7.50
100 ft.	4.95	6.00	7.50	12.00	100 ft.	6.30	7.50	9.45	15.00

CANADIAN KODAK CO., Ltd., Toronto, Can.

For the best Studio in town—

EASTMAN



PLATINUM

A distinctive paper—all the richness of Platinum blacks, with a delicate pleasing warmth found in no other black and white Platinum.

Two Grades: Smooth and Rough.

Eastman Kodak Company

ROCHESTER, N. Y.



THERE IS COMFORT
as well as CONVENIENCE and RESULTS in the
EASTMAN PLATE TANK

The simple loading device permits the loading of the plates into the rack in a few seconds, without scratching or marring.

The *air-tight*, locking cover allows the whole tank to be reversed—*no fishing the plate rack out of the solution during development*—and the hand on the dial tells you when development will be completed.

Eastman Plate Tank, 5 x 7, - \$ 4.50

Eastman Plate Tank, 8 x 10, - 10.00

CANADIAN KODAK CO., Limited
TORONTO, CAN.

Your Protection:



ROYAL NEPERA

Pure White

The developing paper
that forgets to curl.



*Canadian
Kodak
Co.
Ltd.*

TORONTO,
CANADA



ANGELO

Sepia Platinum Paper

- SMOOTH SURFACE

Cabinet	Per Dozen	\$.55
6½ x 8½	“ “	1.25
8 x 10	“ “	1.85
20 x 26	Per ¼ Dozen	2.60
20 x 26	“ ½ “	5.00
20 x 26	Per Dozen	10.00
Roll, 20 inches wide by 26 feet long, equal to one dozen 20 x 26 sheets	“ “	10.00
Roll, 20 inches wide by 13 feet long, equal to six 20 x 26 sheets	“ “	5.00
Angelo Sepia Solution (½ gal. bottle)	“ “	8.00
Angelo Sepia Solution (1 pint bottle)	“ “	2.50
Angelo Sepia Solution (6 oz. bottle)	“ “	1.00
Angelo Sepia Solution (3 oz. bottle)	“ “	.50
Angelo Sepia Solution (2 oz. amateur size)	“ “	.35
Angelo Sepia Salts (½ lb.)	“ “	.30
Angelo Sepia Salts (¼ lb.)	“ “	.15
Angelo Sepia Salts (Amateur size)	“ “	.10

Sepia Solution is packed in cases containing 8 ½-gal., 36 pint; 48 6-oz.; 96 3-oz. or 96 of the amateur size bottles.

Sepia Salts are packed in cases containing 72 ½-lb.; 144 ¼-lb. or 144 amateur size packages.

CANADIAN KODAK CO., Limited

TORONTO, CANADA

DON'T FORGET

That the DRUMMOND style is one of the best on the market. You are sure to make a hit with your customers if you use this style.



The Drummond is a very beautiful card, made of heavy stock, matched edges, square corners, with the centre of the card and border in its natural color and the surface of the card brought up in a beautiful shade to match the regular stock. It has a beautiful water silk finish, with a very neat design embossed above the centre. Remember it is made in two colors, Grey and Brown.

Sample mailed on receipt of one 2-cent stamp.

Price List

Size	For Photos	Size Outside	Price per 100
CX	Cabinet Oval	6 x 9	\$2.85
FX	Cabinet Square	6 x 9	2.85

DESIGNED AND MANUFACTURED BY

The Canadian Card Co., Toronto,
Canada

Aristo Motto

“WE believe permanency is the *Keystone of Photographic Success*, and all brands of paper bearing our *Trade-mark* are manufactured on this principle. We hold our consumer's reputation and success identical with our own. We surround both with every safeguard known to chemical science and our own experience.”



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FROM AN ARISTO PLATINO PRINT

By Herman Heyn

Omaha, Neb.

STUDIO LIGHT

and the *ARISTO EAGLE*

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 9

NOVEMBER 1909

OLD SERIES
No. 106

ARTURA AN EAST-MAN PRODUCT

The best in every branch of photography for every one of our customers—that's the keynote of our business. Originate improvements, spare no expense in making better goods, but when somebody else *has* made a marked advance in the production of a certain class of goods, be big enough and broad-gauge enough to recognize the facts and acquire the benefits for our customers—that is our policy.

Having become convinced that Artura is the product that best meets the requirements of the professional photographer in a development paper, we have purchased the business of the Artura Photo Paper Co. This purchase means Artura quality plus. Under the same superintendence in manufacture, that of Mr. M. A. Yauck, Artura will have the added advantage, as soon as the necessary details can be worked out, of our Kodak Park facilities, and when its manufacture begins there, the still further advantage of distribution through the East-

man dealers everywhere, a distinct convenience to all Artura consumers.

We have purchased the Artura Photo Paper Co., but we recognize the fact that a photographic manufacturing business is something more than a few formulæ and certain buildings and machinery. The personnel of a going concern is by no means its least important part. We are pleased to announce that in taking over the Artura Company we have not only secured the services of Mr. Yauck, but also of Mr. Schuyler Colfax, and, with the exception of Dr. Early, who retires from the photographic business, all of the important members of the Artura staff.

Good business for ourselves, we believe, consists in furnishing to the photographers the best goods in every department. Artura rounds out our line absolutely and with our facilities for manufacturing and marketing, we expect to make Artura more valuable to ourselves by making it invaluable to the photographer.



ABOUT NEWSPAPER ADVERTISING

The editor has consented to let me talk to you about advertising.

You know an advertising man's job and an editor's task are a good deal alike in one way—every outsider thinks he could do the job better. Writing stuff is such easy work any way, that most people take particular delight in criticising their morning paper—and the advertisements therein. Between you and me I think I could get out a better photographic magazine than—but perhaps I'd better not touch on that topic here.

In the minds of many people there's a misconception of what advertising really is—they look upon it as a rather hit or miss game and think that all publicity, no matter how achieved, is good. Some even go so far as to mistake notoriety for fame and forget that the ultimate end of business advertising is to sell goods.

I take it that I can pass over that first and last part of an advertising man's proposition—that to advertise profitably the first requisite is good goods. I know that all of you must be making and delivering good goods and that you expect to make them still better in future. Now, what do you want to accomplish by your advertising? Sell pictures. Right. As I look at it, there

are two things that your advertising must do. First, it must make people want pictures, and, next, the desire for pictures having been created, it must convince them that the place to go for the pictures is your studio.

Why not keep them reminded that baby is growing up and that mother is growing old, that Susie will never graduate but once, and that John and Mary hope never to be married but once, and that there are many ages of man and woman and that in every one of them their friends and relatives are interested. And then tell them that you know how to make them feel at home, and tell them how you have all the new, good things in the way of up-to-date-ness in your studio, whereby you can furnish pictures that their friends will really cherish.

But you've got to keep a-dinging and a-dinging and a-dinging, and, what's more, you are not going to be able to see what we advertising men call "visible returns." About a year ago a certain small merchant asked me to advise him about his local advertising. I said, "By all means use the newspapers and keep at it." He did, and I want to say for him that he published some very clever advertisements. A few weeks ago he complained to me that he could see no results. I said: "My dear fellow, do you expect people are going to form in line and come to your store



FROM AN ARISTO PLATINO PRINT

By Herman Heyn

Omaha, Neb.

and hand you \$20.00 bills, with the remark, 'I saw your ad in the Herald'?' But let's have a look. His business in the goods advertised had doubled in the first six months of 1909, as compared with the corresponding period in 1908, though he had had live competition all the time. His advertising had paid him, and paid him well—but he did not know it. The truth is that people, nine times out of ten, don't know when they are responding to advertising. This is fortunate, for some of 'em are just contrary enough so that they wouldn't respond if they knew that they were acting on somebody's else suggestion. Create a demand for pictures and then persuade people that you are the man to make 'em. It's in letting the second condition overshadow the first that most of us are prone to be weak. Who is your competitor? The Smith Studio down the street? No. Your competitor is the jeweler, the bookseller, the music dealer, the confectioner, the theater, even the milliner. Your competitor is anybody who sells luxuries to the same people to whom you sell, or would like to sell photographs. The Robinson family has a surplus of \$35.00 that's going to disappear into the channels of trade about Christmas time. If you want to get part of that \$35.00 you must convince the Robinsons that it's a shame they

haven't any pictures to send home to mother for Christmas; she would appreciate them so much more than she would a tidy for the parlor lamp. Getting people to wanting more pictures is far easier and far better for you than trying to drag business away from the Smith Studio.

And advertise the popular thing. I have intimate knowledge of a manufacturing business that, for several years, had been running behind to the tune of \$100,000 a year. It spent a lot of money in advertising and spent it mostly trying to move off unpopular stuff. There came a change of management. The junk went under the boilers, the catchy, live stuff was advertised, and the new management showed a small profit the first six months, and inside of two years the profits were running a hundred thousand dollars per year.

But there's a heap of graft hidden behind the name of advertising. When you buy Hypo you expect to get 16 ounces to the pound. When you buy advertising, you ought to know what you are getting and what the market price is. I can give to you an illustration of how it goes in my line and point a finger of warning at the fake schemes, —though I'm going to admit right now that the advertising fakir often doesn't know he's a fakir. He's absolutely ignorant of the business.



FROM AN ARISTO PLATINO PRINT

By Herman Heyn

Omaha, Neb.

The average price paid by a general advertiser for space in the standard magazines is a little more than one dollar per page ($5\frac{1}{4} \times 8$ type) per thousand circulation. The very high-class magazines like Harper's and Century get rather more than this, but such publications as Argosy, All-Story, etc., where the rate is only 60c to 80c per page per thousand, bring the average down so that we are not far wrong in saying a dollar per page per thousand.

Now, the Knights of Pythias are about to hold a picnic and they sell the advertising privilege in the program to some good fellow out of a job. He pays \$50.00 or \$100.00, or perhaps \$200.00, and starts out with a dummy under his arm. He hits up the banks and the local merchants and perhaps the photographers, and bye and bye goes up against a national advertiser.

The advertising manager doesn't believe the medium is any good anyway, because an ad to be influential should have a responsible publication behind it, but he puts the question:

"What's the price?"

"\$20.00."

"Too much."

"Why, you pay \$500.00 for a page in Everybody's Magazine."

"Will you accept an order at the same rate?"

"Why, what do you mean? Yes."

"Very well. How many copies are you going to print?"

"800."

"I'll take a page at the Everybody's rate—that would be 80 cents."

"But it costs me more than that to print it," replies the solicitor, beginning to back water.

"Certainly it does, but 80c is what it costs me for a page in 800 copies of Everybody's Magazine. You said your rates were low. As a matter of fact, they are 25 times as high as the rates in the average magazine, and in my opinion the advertising is far less valuable per copy."

"Good-day."

"Good-day."

Likewise you should make comparisons with your newspaper rate when the program solicitor attacks—not a comparison of page for page, because your newspaper page is large and his page is small, but a comparison of space for space. It is evident that the rates are higher in proportion to circulation in the country newspaper than in the big city daily because newspaper making is simply a manufacturing proposition after all, and the newspaper publisher with a hundred thousand circulation can therefore easily undersell the one with only a thousand, but it's the paper with the thousand that interests *you* if it goes to a thousand people in your neighborhood who might be induced to come to *your* studio.

On the average you can buy space, if you contract for a reasonably large amount at one time, for about seven cents per column inch per insertion for each thousand of circulation in small papers—much less in large ones. At that rate a double column advertisement, eight inches deep (total 16 inches), would cost you one dollar and twelve cents for a thousand circulation. This space is about equal in size to that offered you as "a page in the program of the Amalgamated Aviators picnic of which one thousand are to be printed (and 600 thrown away) at the very low price of ten dollars."

"But sometimes," you say, "I *simply have* to go into the program of the church entertainment, the firemen's convention, etc." True. But don't charge that up to advertising; charge it to "good-will" account. But investigate the matter before you go into such things and find out whether you are really paying your money to the church or other commendable charity, or whether you are paying it to the solicitor who has taken over the advertising as a private speculation. On one point you may be sure—he won't volunteer the information.

In my opinion the newspaper should form the backbone of the advertising for every photographer in cities of 25,000 or less, and of the centrally located pho-

tographers in cities up to a hundred thousand. In the big cities this doesn't apply. For instance, the photographer on 125th street in New York could not afford to advertise in the metropolitan dailies because probably not more than 3 per cent. of the total circulation would be in his immediate neighborhood. He would have to pay, therefore, for 97 per cent. waste circulation, waste, that is, so far as he is concerned.

Above all, newspaper advertising should not be spasmodic. Small space every week in the year in small towns where there are no dailies, and say two to three times a week where there are dailies, is much more effective than a big splurge three or four times a year; but best of all, if your bank account will stand, is the constant small ad and the occasional big one. And change your copy, change your copy, change your copy. Give 'em new stuff every time if you have to sit up nights to do it. The best way is to write up a lot of advertisements when you have the time, so that you won't have to tell the publisher to "run the old ad" when he phones you about it at the last minute. Make the ads short, simple, and as conversational in style as you can. When you get something new tell folks about it in just a plain homely way. Just talk common sense in your ads, and use the same sense in buying space in the

papers. Compare rates and circulation, and in comparing circulation make the comparison both as to quality and quantity. Use the same care in preparing your advertisements that you do in making your pictures, use the same care in buying space that you do in buying materials—and keep at it.

There are other methods of advertising that are of unquestionable value to every studio—but in my opinion the newspaper should be the backbone of all local publicity work. Just good, dignified, common-sense talks about pictures in general and your pictures in particular, without the expectation of immediate and overwhelming results must help in the building up of the business of the studio, provided, of course, that the newspaper advertising is backed up by an attractive show case, an inviting studio, courteous treatment of customers, and above all—good goods.

THE AD MAN.

You Need That
Eastman Plate
Tank

Now

BOTH WAYS NOW

In most instances the people who spend money for the higher classes of portrait work have their picture taken frequently and naturally become more or less familiar with styles and photographic possibilities. They may not, probably do not, know the various papers by name, but they do have a preference for this, that or the other photographic effect. They come to you primarily because they recognize your ability as an artist—your ability to produce portraits above the average—but from the fact that they have their portraits taken frequently wish something different, both in style and finish, and when you show them something new and when that something new shows quality all the way through, a most satisfactory order is sure to be booked.

A goodly number of this higher class of patrons have always had a leaning towards platinum—its soft, velvety effects and delicate gradations appealing to their sense of the artistic.

You have been able with Angelo to show them sepias that were everything that could be desired, but have been somewhat handicapped when it came to delicate black and white effects in platinum because the ordinary black and white platinum is too cold in tone to be pleasing. Texture and gradation were there,

but that subtle suggestion of warmth, the flesh value tone if you will, was lacking.

Now you can show them black and white platinum that will instantly appeal, as the new Eastman Etching Black Platinum *has* that slight warmth of tone. And the new Etching Black is so flexible, for dark backgrounds, for vignettes or line effects—to all it lends itself perfectly to your artistic inclination, and as it is supplied in both smooth and rough you can run the whole gamut of artistic interpretation with the assurance that Etching Black will afford just the right effect.

Etching Black is exceedingly simple to manipulate, with great latitude in both printing and development, and is cold developed. The annual harvest time is at hand, show the extra price patrons some of your best work on Etching Black, and an extra crop is yours.



PHOTOGRAPHERS ASSOCIATION OF WESTERN CANADA

The Eastman School of Professional Photography, recently held under the auspices of Duffin & Co., Ltd., Winnipeg, attracted a large number of photographers from that section of the country, and during the week of the school a meeting of the visiting photographers was held to form

the Photographers Association of Western Canada.

There were present at the meeting Paul Denison, Indian Head; Frank Gowen and S. Davidson, Brandon; G. B. Warburton, Wilkie, Sask.; Douglas H. Gibson, Brandon; G. H. Llewellyn, R. F. A. McFadden, A. A. Gentzel, W. W. Robson, A. L. Lee, of Winnipeg; Harold H. Tilley, Minnedosa; A. Silver, Dryden; Albert Smith, Shoal Lake; N. J. Osborne, Boissevain; J. L. Edlunds, Claresholm; C. M. Burk, Edmonton; P. W. Rowe, Yorkton; G. W. Sparling, Portage la Prairie; James Payuter, Carberry; E. Smith, Glenboro; W. K. Ranton, Treherne; C. Jessup, Gladstone; F. Steele, Winnipeg; Wm. Minns, Gladstone; A. J. Lawrence, Birtle; A. Schmidt, Winnipeg; Fred Ransdale, Moosomin; G. S. Jenkins, Deloraine; H. L. Jones, Elbow; J. W. Gibson, Winnipeg; A. J. Rawson, Dauphin; G. E. Durrant, Hartney; W. Jackson, Winnipeg; S. E. Prest; Morden; Frank W. Weekes; Virten; H. J. Strong, Winnipeg; J. G. Banks, Kenora; J. L. Hamilton, Weyburn.

The following officers were elected: President, W. W. Robson, Winnipeg; vice presidents, J. G. Banks, Kenora; C. M. Burk, Edmonton; S. E. Prest, Morden; Fred Ransdale, Moosomin; secretary-treasurer, A. L. Lee, Winnipeg; executive, A. E. Gentzel, Winnipeg; G. W. Sparling, Portage la Prairie; P. M. Rowe, Saskatoon; Frank Gowen, Brandon, and R. T. McFadden, Winnipeg; auditors, W. K. Ranton, Treherne, and G. S. Jenkins, Deloraine.

Advertise—Every merchant in town is your competitor in the Holiday Season.

FOR a novelty to bring the extra Christmas dollars in, see page 32—the Prince of Wales calendar will do it.

A NEW POST CARD CAMERA

In the advertising section we illustrate the new R. O. C. Post Card Camera.

Aside from quality and price there is not a great deal that can be said about an instrument of this type as it has no complicated adjustments or unusual features. But—the appearance of the camera used for post card work has a good deal to do with the price you can demand for your work. There is a good profit in good post cards, and your patrons will without doubt be influenced regarding the quality of your work by the appearance of the instrument you use.

The new R. O. C. Post Card Camera sells for only twelve dollars, yet it is of most substantial construction and well finished, having the appearance of an instrument selling for a good deal more money.



TWO TIME SAVERS

We illustrate herewith two new studio conveniences—necessities is the better word, as both articles are important enough in the saving of time to come under that heading.



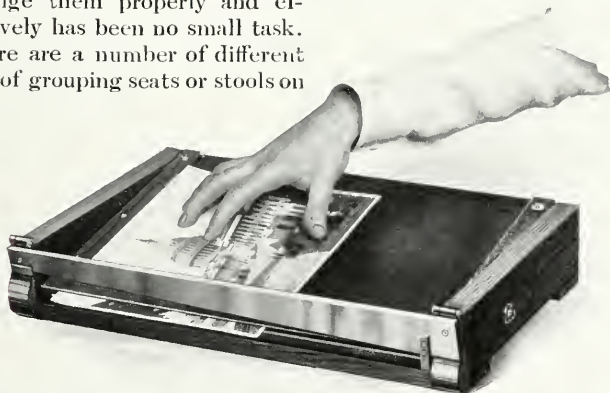
Four-in-One Grouper, Nested



Four-in-One Groupers, Ready for Use

We all have experienced the difficulties in photographing groups, even small ones, and to arrange them properly and effectively has been no small task. There are a number of different sets of grouping seats or stools on

The new Eastman "Four in One" Groupers are not only perfect as groupers, but when not



Eastman Trimming Board

the market, most of them pretty good for the purpose, but seriously in the way when not in use, and when wanted one or more is pretty apt to have been misplaced.

in use *nest together* as shown in the illustration, thus taking up the minimum amount of space and likewise insuring the complete set being on hand when

wanted. Each one of the set is of good solid oak, splendidly finished in mission style. The price of the complete set is only ten dollars.

With the new Eastman Trimming Board all you have to do is to place the print in position and press down with the same hand that holds the print—no lost time or motion, no reaching up and back for the trimming blade handle, and no danger of cut fingers from the trimming blade falling down through accident.

The board is provided with an accurate rule, and is also divided into squares and equipped with a transparent trimming gauge, so that to trim a print "off square" is a difficult matter. The blade is $12\frac{1}{2}$ inches long, so the trimmer is ample in size for all ordinary studio requirements.

The price of the Eastman Trimming Board is four dollars. Your dealer has both the groupers and trimming boards in stock.

Send them up to-day? Certainly.



MAKE THEM BOTH WORK

We can have no better evidence of the determination of the profession to make everything count between now and Christmas, than the big jump in orders for our advertising cuts. A good many of you have ordered and

made use of every cut we have issued—that it has paid you is evidenced by the steady re-orders. Whether you have or have not been using these cuts, *now is the time* to get into the newspapers good and strong. During the holiday season every merchant in town is your competitor. You won't have to look very hard to see that they are letting the public know what they have to sell and that they are putting forth every effort to attract the people with money to spend.

Your show case is a splendid selling asset, so are the merchants' show windows, and if the merchant cannot depend upon his show windows alone, neither can you.

Make both your show case and the newspapers work good and hard for you from now till up to Christmas.



OUR ILLUSTRATIONS

Herman Heyn of Omaha, Nebraska, is a maker of pictures that sell and stay sold. Mr. Heyn is a firm believer in quality all the way through—he puts the best that's in him into every negative he makes and prints them upon Aristo because he knows Aristo will permanently record all the good work he has put in the negative. A study of the reproductions from Mr. Heyn's prints in this issue will fully demonstrate this.

DOUBLE DUTY

With every sitting you have got to make one or more negatives, and after a dozen or perhaps two dozen prints have been made those negatives retire to the waiting list perhaps never to be called into use again. To find something to offset the cost of the extra sitting negatives, and to help pay the cost of those stored away is the aim of all of us. A plan that works well in the majority of cases is to make a first-class enlargement from the negative that has pleased your patron particularly well, and show it at the time you deliver the small prints or at a later date, as circumstances seem to best warrant. An eleven by fourteen enlargement can be sold anywhere from two to five dollars, according to the price you are charging for your regular prints, and at either price will show a good profit. When the enlargement fails to sell, as sometimes happens, you can request the privilege of hanging it in your studio as a sample—a little tact in making the request will most always secure the permission and sometimes effect a sale.

The profession is rapidly learning that it is a simple matter to make good enlargements, and that the cost of installing the necessary apparatus is very small—in fact most all of you already

have practically all that is necessary.

We have in press a new edition of our booklet, "Enlarging, a booklet of suggestion for the professional," and will be very glad to send you a copy upon request and to supply any further information that may be desired.

Put in an enlarging plant and make your negatives do the double duty that helps to double profit.



THE AIM OF THE WOMEN'S SECTION, P. A. OF A.

The W. S. of the P. A. of A. is destined, we hope, to greatly further the interest and aims of the women in our profession. The benefit derived from the exchange of prints last year warrants the continuance of the arrangement as an important part of the season's progress—the members pledging themselves to send on to the next member, after a stated interval, the print they have themselves in turn received. Co-operation in this "Circle" is optional, but the interchange of ideas and technic is valuable. Our gift of observation can be cultivated, our ambition stimulated by being familiar with the art and originality in what is being done by our fellow-workers. We must assist individually to draw our federa-



FROM AN ARISTO PLATINO PRINT

*By Herman Heyn**Omaha, Neb.*



FROM AN ARISTO PLATINO PRINT

By Herman Heyn

Omaha, Neb.

tion into an organic whole, alive and vital in every part.

MARY CARNELL,
Pres. Women's Section, P. A. of A.

The purpose of our organization is: By co-operation to strengthen and develop the artistic, ethical and business side of our work—to practically demonstrate the value of exhibitions thoughtfully conducted, as a stimulus to study and effort—to create opportunities for mutual criticisms and exchange of thought along these lines—to encourage the other women of our profession.

GERTRUDE KASEBIER,
Chairman of Eastern Section.
315 5th Ave., New York.

While woman's place in our profession is so thoroughly established and so universally accepted as an accomplished fact that it needs no separate section of the P. A. of A. to gain recognition, it is certain that great good can come from this movement.

Those of us who have exhibited prints in the past have asked no favors because we were women, nor hesitated to exhibit because our work was made a part of the general display. There is no doubt, however, that if at the next convention the Woman's Section makes a separate display, it will attract much greater attention because it is

separate, thus calling specific attention to the fact that it is the work of woman, and so offering a comparison.

In entering into such a movement it is desirable that our exhibition be as complete and representative as possible. Therefore we are asking you to begin *now* to lay aside negatives which you consider worthy and that you continue to do this until next May. Then compare and cull these negatives till you are *sure* you have selected the *best* of them, and send three prints suitably framed for display.

We ask you to do this for the honor of the Women Photographers of America.

BELLE JOHNSON,
Vice President.
Monroe City, Mo.

To create a congenial feeling among the women of our great organization, and to give each an opportunity to advance. It will also give us prestige among our fellow-workmen as well as with our customers. An incentive to be the best.

EOLA W. WHITE,
Chairman, Western Section.

As members of the P. A. of A. we feel an individual responsibility in being co-workers and contributors.

We do not consent to enjoy its privileges nor accept recogni-



FROM AN ARISTO PLATINO PRINT

By Herman Heyn

Omaha, Neb.

tion as a mere courtesy. Our aim is to be fit and capable, and we stand on our own merits.

This should be an incentive to every woman photographer to keep pace with the progress of our profession, hence we ask the co-operation of all earnest women workers. There is an abundance of good material to be enlisted.

KATHERINE JAMIESON,
Chairman, Middle Section.

The benefit each one of us may expect to derive in co-operating with other women of our profession is obvious, as we can make more progress by interchange of work and thought.

We have made the membership fee fifty cents for the year, to cover postage, stationery, printing, or incidental expenses. This amount can be sent to me with your name and address. Also kindly state whether you wish to join the circle or simply become a member. Shall be most glad to give any further information. M. ESTELLE JENKINS, Sec. and Treas. Women's Federation P. A. of A., 432 N. Park Ave., Austin Sta., Chicago, Ill.



WE DO

A man remarked to one of our representatives, "Your Company is talking a whole lot about tested chemicals; do you really test them or is that just a talking point?"

This remark demonstrated that we had at least set the man to thinking, even if not very deeply.

We admit in all frankness that we make every effort to produce or procure the very best chemicals to be had, primarily for our own interests.

We *do* test in the most modern and scientific manner every chemical that we use or sell—we *have to*. We test and re-test, not simply because we can obtain a few cents more per ounce or per pound, but because absolute purity and uniformity of the chemicals we use are necessary if we wish to keep you as customers.

We supply you with the best there is in plates and papers—how long would their quality stand against competition if we did not provide you with the best possible chemicals with which to bring out results?

We not only have to test and re-test to provide you with "right" chemicals, but we have to make sure that you rightly see the necessity for using them. That is why we so often call your attention to this trade mark and why we display it prominently on every package of our chemical preparations. C. K. Tested Chemicals are for our mutual protection.



LOOK OUT FOR HIM

In purchasing goods or making any business arrangements we cannot be too cautious in assuring ourselves that the man with whom we are dealing is "on the square" or representing a reliable house, and most emphatically so, in cases where any advance payment is demanded.

We print herewith a letter from three of the profession in New England calling attention to the alleged shortcomings of a man giving the name of J. D. Watson.

October 12, 1909.

Editor Studio Light,
Rochester, N. Y.

Dear Sir:

We are taking the liberty to ask you to notify the photographers through your valuable magazine "Studio Light," to look out for a man giving the name of J. D. Watson.

He has been working the Folio game on the photographers in New Hampshire with pretty good success. He has failed in every instance to supply the folios as agreed, thus making it pretty expensive.

This fellow is light complexion, about five feet ten inches tall and weighs about 165 pounds, and has sandy mustache cut short.

He is a smooth talking chap—look out for him.

We who have had the experience.

J. M. STEVENS, Rochester, N. H.

W. H. JENKS, St. Johnsbury, Vt.

EDWA. A. WALCOTT, Barton, Vt.

SEND for a copy of our booklet "Enlarging," a booklet of suggestion for the professional.

READ the article on page four over again, and then take advantage of our

Advertising Cut Service

The cut for this month is shown on the following page

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

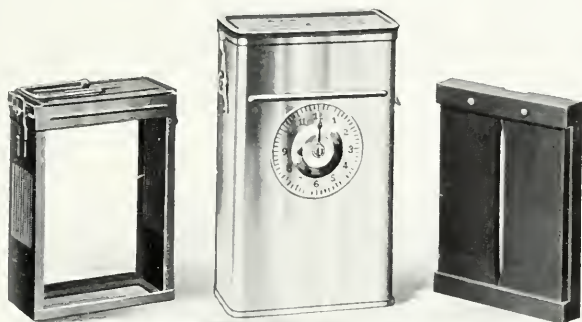
C. K. Co., Ltd.



Our photographs are more than good photographs—they are true portraits, bringing out all that's best in character and individuality.

Make your appointments now and avoid the holiday rush.

The Pyro Studio



Everything to suit you with the

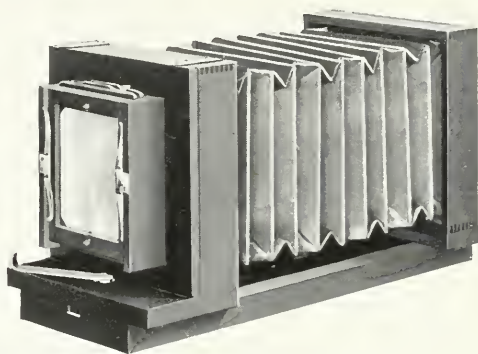
EASTMAN PLATE TANK

No prolonged stay in a cold or damp dark room: No fogged or scratched plates: No fishing the plates out of the tank during development—the entire tank reverses: No guess work—no bother—no discomfort—perfect results.

Eastman Plate Tank, 5 x 7 - - \$ 4.50

Eastman Plate Tank, 8 x 10 - - 10.00

CANADIAN KODAK CO., Limited,
All Dealers. TORONTO, CAN.



\$12.00

THE NEW R. O. C.
Post Card Camera

BEST FOR THE PURPOSE
 BEST FOR THE PRICE

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

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

Extra Reversible Back, 5 x 7, - - - - - 3.00

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

Extra Double Plate Holders, 5 x 7, - - - - - .70

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.

The slight tinge of warmth in

EASTMAN



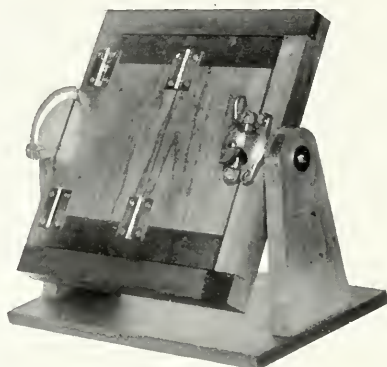
PLATINUM

adds a life and charm to portraits
utterly impossible with the cold
steely blacks of the ordinary black
and white platinum.

Two Grades: Smooth and Rough

Eastman Kodak Company

Rochester, N. Y.



THE SWIVEL PRINTING FRAME

*for the Rapid Printing of
Developing Out Papers*

In use, it is fastened directly in front of the printing light and the frame may be swung up out of the light for loading, and tilted at any angle when printing from negatives of unequal density. Made in three sizes, 8 x 8, 10 x 10 and 11 x 14.

The Price

Swivel Printing Frame, 8 x 8	-	-	-	\$3.50
Swivel Printing Frame, 10 x 10	-	-	-	4.00
Swivel Printing Frame, 11 x 14	-	-	-	6.00

CANADIAN KODAK CO., Limited

All Dealers

TORONTO, CAN.

You can only be sure of the strength and purity of your chemicals when they are tested by those whose interest continues beyond the sale of the chemicals themselves.

*The sign of continued
interest:*



To get the long
price, use

ANGELO

The sepia platinum that
wins *wherever*
shown

CANADIAN KODAK CO.
LIMITED
Toronto, Canada

ROYAL NEPERA

The paper that forgets to curl

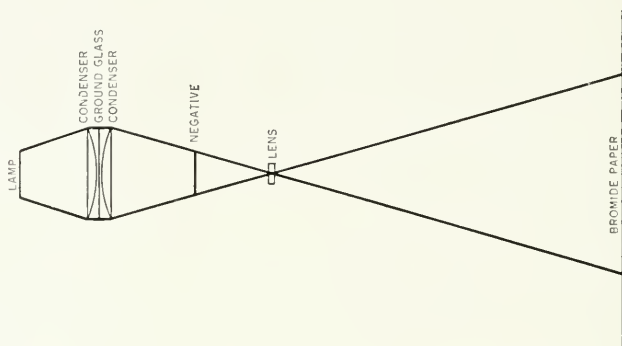
EITHER India Tint or Pure White is *the* developing paper for the professional. It affords a double weight paper at the single weight price, yields exquisite sepias when redeveloped — and the prints lie flat.



Canadian
Kodak Co.
Limited

TORONTO, CANADA





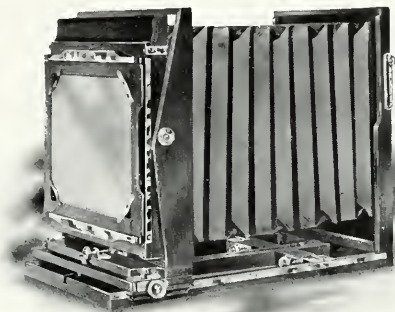
There is profit for you in enlargements on Eastman Bromide Paper

"ENLARGING, A BOOKLET OF SUGGESTION
FOR THE PROFESSIONAL."

sent gratis to professional photographers upon request

CANADIAN KODAK CO., Limited
TORONTO, CANADA

The Sky Scraper Camera



For Home Portraits

The front is of sufficient size to accommodate large Portrait Lenses and studio shutters, and is *extremely rigid*.

The Bellows has ample capacity.

The Camera can be compactly closed and is easily portable.

For Views

Extreme rising and falling front, moving independently of bellows.

Greatest range of movement to swing back and side swing.

		8 x 10	11 x 14
Bellows Capacity	.	20 inches	25 inches
Size of Lens Board	.	7 x 7 inches	8 x 8 inches

PRICE

Including carrying case and one double plate holder.

8 x 10	.	\$45.00	11 x 14	.	\$60.00
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FOLMER & SCHWING DIVISION

EASTMAN KODAK CO.
ROCHESTER, N. Y.

A Sure Hit for Xmas Trade

THERE is money in novelties and we show you a halftone reproduction of one of our best. And at that the illustration does not do justice to describe the real beauty of our Prince of Wales Calendar. It is made in two colors, Gray and Brown, for Cabinet Square Prints only.



We have not the space to describe the Prince of Wales Calendar thoroughly, so will ask you to be sure and have your travelling salesman show you samples of both colors. You cannot make a mistake in stocking this style as it will make a sure winner with the public. Show these in your window and get some of the Xmas trade that would go elsewhere and to other lines.

Sample of one color mailed on receipt of six 2-cent stamps.

DESIGNED AND MANUFACTURED BY

CANADIAN CARD CO.

Toronto, Canada

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM A NEPERA PRINT

By J. E. Ralston

Seattle, Wash.

STUDIO LIGHT

and the ARISTO EAGLE

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 10

DECEMBER 1909

OLD SERIES
No. 107

THE AWARDS, PROFESSIONAL CLASS, 1909 KODAK ADVERTISING CONTEST

Our contention that better pictures for advertising purposes could be produced by means of photography than by any other artistic method has been still further justified by the result of the 1909 Kodak Advertising Contest.

It is gratifying to note the continued interest of competitors in former contests, and also the highly artistic work submitted by new-comers in the field.

We extend our thanks to the profession for the keen interest exhibited and for the highly successful results achieved.

The jury which passed on the work was highly competent, consisting of Mr. Rudolf Eickemeyer, of Davis & Eickemeyer; Mr. A. F. Bradley, ex-president of P. A. A., of New York; Mr. Henry D. Wilson, Advertising Manager of "Cosmopolitan"; Mr. C. C. Verman, General Manager of the Smith & Street Publications, and Mr. Walter R. Hine, vice-president and general man-

ager of Frank Seaman Incorporated, one of the largest, if not the largest advertising agency in the United States. Mr. Frank R. Barrows, ex-president of the P. A. of A., was announced as one of the judges, but was unavoidably detained, Mr. Bradley acting in his place.

Pictures which were not awarded prizes are to be returned to their owners, but in this there will be a slight delay as we wish to go carefully through them for the further selection of pictures for purchase. During the winter we shall publish in booklet form a number of prints from among the prize winners, sending a copy to each contestant, and at that time will announce the terms of our 1910 competition.

The prize winners—Professional Class:

First prize, \$500.00, William Shevell Ellis, Philadelphia.

Second prize, \$400.00, Percy De Gaston, Lincoln, Neb.

Third prize, \$250.00, Mrs. Gertrude Kasebier, New York City.

Fourth prize, \$150.00, Bruguiera & Eisen, San Francisco, Cal.

Fifth prize, \$100.00, S. H. Lifshy, Brooklyn, N. Y.

TANK POINTERS

BY ONE OF THE STAFF OF THE
EASTMAN SCHOOL OF PRO-
FESSIONAL PHOTOGRAPHY

Before taking up my work with the Eastman School I had to thoroughly familiarize myself with both the theory and practice of tank development and the further I pursued my investigations the more fully I became convinced of the practicability of the Eastman Plate Tank, not only as a producer of first class results but from the standpoint of economy as well—to say nothing of its convenience and comfort.

Not long ago I had a gentleman tell me that he had purchased a tank but had not used it, as he was afraid to—that he did not have sufficient confidence in it to entrust his regular run of work to it. This reminds me a good deal of the time when dry plates were first introduced, and how slow the photographers were to make use of their many advantages—you don't find many of the profession using the old wet plate to-day—and soon tray development, except for the extra large plates, will be equally obsolete.

Now let us make a few practical comparisons between tank and tray development.

You go into your dark room with a dozen or so of plates to develop. You mix up your developer and place, say a dozen plates in a big tray and pour the developer over them. In your

big shallow tray a good proportion of your developer is exposed to the action of the air, and in a short time it decomposes and oxidizes—and if during development you remove a plate for examination, it will acquire density in the high lights even more rapidly than if left in the tray, owing to the increased action of the oxygen in the air. In cases where the negative under examination happens to be a trifle under-exposed, say a girl in a white dress, what do you do the moment that white dress begins to get strong—you say, "I dare not let that go any further, because if I do there will be no detail in the high lights," so in it goes into the fixing bath and when you remove it you find you are without detail in the shadows.

That demonstrates one great advantage of the tank; but a very small portion of the developer is exposed to the action of the air, it has but little chance to oxidize, and at the end of the half hour's development the solution will be almost as colorless as when first made up, and further, your solution being more dilute than that for tray development, allows the reducing action to proceed slowly and equally, building up the detail in the shadows equally with the development of the stronger portions of your negatives.

Now here is another little point I want to impress upon some of the skeptical. You say, I live in



FROM A NEPERA PRINT

By J. E. Ralston

Seattle, Wash.

a very hot or very cold climate, and while the people in the more temperate parts of the country will have no difficulty in maintaining the proper temperature of the developer, how can I do it without going to more trouble than it is worth?

We had a session of the School in El Paso, Texas, and the thermometer registered 110 degrees. I made up the developer and placed it in the tank with the correct temperature of 65 degrees; at the end of the half hour the temperature had increased *but three degrees*, and this increase had been so gradual as to produce no noticeable difference in the density of the plates. In a very cold climate, it is still easier, you can easily bring your developer up to the correct degree by adding warm water, and as soon as your plates are in the tank, you can remove the whole business to a room that is heated to a normal temperature.

The best way I can explain why the temperature of the solution varies so slightly when sealed up in the tank during development is this: my mother, and I guess most everybody else's mother, has put up fruit and preserves, cooked them boiling hot and then placed them in Mason fruit jars and sealed them up tight—and I have more than once waited all day and half the night for them to cool off enough for me to get a taste.

Now a word as to the economy of tank development. I have frequently been asked "how much more developer do you use?" You do not use any more developer to develop a dozen plates in the tank than you do when using a tray. You would not think of going into your dark room to develop two or three plates, as you frequently do, without using at least one ounce of your sulphite solution, one ounce of your carbonate solution, and one ounce of your pyro solution, together with eight or ten ounces of water. Now with the tank we use exactly the same quantity of chemicals, but instead of using eight or ten ounces of water we use sixty-four, and we can develop twelve plates just as well and a whole lot easier than you can develop the two or three.

With the tank you can develop sixteen dozen 5 x 7 plates with one ounce of pyro. That sounds like a large statement but here is the arithmetic: according to the formula used with the tank, your pyro solution is made one to sixteen, and you use just one ounce of this stock solution for each dozen plates. Looking over my note book I find this question has been asked a good many times: "Can the developer be used over again for a second lot of plates?" I will state that it can, but in such cases you must be sure your plates are all fully timed for this reason: during the

first development the developer has taken up sufficient bromide of silver from the first lot developed, to act as a restrainer, just the same as if you had added bromide to your developer. Developer is cheap enough, however, to throw it away after each batch of plates has been developed.

In another issue, if the Editor permits, I will avail myself of the privilege and take up some other features that have done so much to popularize the Eastman Plate Tank.



GETTING AT THE MEN

The majority of the fair sex feel perfectly at home in a studio and thoroughly enjoy having their pictures taken, but with the average man it is quite a different proposition. He views a visit to the photographer as a cross between a visit to the dentist's and the lawyer's as a defendant in a damage suit. Not that he has no vanity in his make-up, for he has his full share, but because he in most cases feels that the photographer will think his having his picture taken is due to vanity, and is disinclined to reveal his supposed weakness to a comparative stranger.

Or again, wife has insisted on his portrait being made and wants to have him specially "slicked up," and dressed in the garments he has reserved for state occa-

sions. Most men feel mighty bored and uncomfortable in garments they do not feel at home in and will put off donning them whenever possible. If he is compelled to have his picture taken under these conditions, he is rarely satisfied with himself or the efforts of the photographer and leaves the studio with that "never again" feeling.

We used to know a photographer who thoroughly understood this side of the average man, yet he probably photographed more men than any of his competitors. He had good ground to commence with, as his acquaintance with the men in his city was large. He believed that if he could get the men into his studio and show them how easy it was to have their picture taken he would sooner or later have them for customers. Meeting an acquaintance on the street he would casually invite him to drop into the studio with him a minute to inspect or discuss something he knew the man was interested in; having finished he would innocently suggest a tour of the studio and work rooms just to see how the "wheels went around." When under the light he would explain how the new fast plates and high grade lenses had greatly reduced the time of exposure, how he used no head rests, and how much more natural the pictures were when his subject just dropped in in his

ordinary clothes, oftentimes accompanying his remarks by a practical demonstration. Getting back to his office or reception room he would say to his receptionist, "Miss B——, please let me have one or two of those pictures of Mr. C.," taking care to select some one the man was acquainted with. At this stage of the game his visitor was interested, felt quite at home and on the "inside" of picture taking. Many an order was booked right then and there, or else at home that evening he would mention his little visit to the studio and his wife would complete the suggestion so cleverly introduced by the man who knew his men.



THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910

We have yet to hear an expression of dissatisfaction from any one of the thousands of the profession who have attended any of the sessions of the Eastman School of Professional Photography.

In fact so unstinted has been the praise of the school and its methods that we might rest content with the plans of the school as heretofore carried out and be assured of a big attendance at every session in 1910.

But there is no standing still with us—the good enough of yesterday goes into the discard of to-day—the Eastman School of Professional Photography was established with definite aims and purposes, and to live up to its fundamental principles must progress.

That the school has been productive of good is evident to you and to us—but no matter how good the school has been it must be still better—must present the latest and best in processes and all that goes to make up successful photography in order to insure your attendance when the school is again in session in your territory.

The 1910 School will be conducted along lines that will insure the greatest possible interest and enthusiasm; not only in instruction in new and better methods, but in simple and more effective methods of instruction in the features retained from last year's school.

The full scope and program of the school will be announced in an early issue.

PURITY
STRENGTH
UNIFORMITY

Kodak Tested Chemicals



FROM A NEPERA PRINT

By J. E. Ratston

Seattle, Wash.

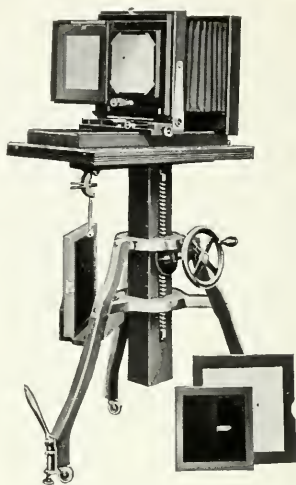
AN OPPORTUNITY

"Pretty snappy morning for October, Mr. Johnson—we got pretty well chilled driving over, but I just had to have my picture taken as I couldn't very well leave again between now and Christmas. Mrs. Thompson and Mrs. Jackson were saying to me yesterday that they ought to have some pictures taken too, only it was so far to come; wish you had a branch studio over in our little town, there is a lot of business to be picked up and the rent wouldn't amount to hardly anything."

In a good many parts of this great big country there are small towns that would well support a branch studio. A good many studio proprietors have been quick to see this branch studio proposition and their one or more branches are coining good money. One or perhaps two days a week, exposures only made at the branch and work delivered on the next trip—just an assistant to do the operating—mighty little expense for a good deal of profit.

Of course it would be unhandy for the assistant to lug a portrait outfit back and forth with him every time and the Century Camera Division has an outfit that seems just made for the purpose—the Century Studio Outfit No. 4.

The camera supplied with this outfit is most compact in construction, made of mahogany and



CENTURY STUDIO OUTFIT NO. 4

cherry, and assembled in the best possible manner. Both wood and metal work splendidly finished. Vertical and horizontal swings are provided, also the exclusive Century micrometer focusing device. The cabinet attachment is not automatic, but is constructed to take the regular 5 x 7 Century Curtain Slide Holder, such as supplied with the automatic attachment. The attachment is fitted with a ground glass screen at one end, which, after focusing, may be moved and the holder placed in position for the exposure. The plate may be placed in the holder either vertically or horizontally, and also permits of making two exposures on a 5 x 7 plate. The attachment is made of mahogany, highly polished, and fitted with

the regular Century Curtain Holder in ebonized finish. The plate holder supplied is the regular 8 x 10 Century Curtain Holder, ebonized and finished to harmonize with balance of outfit. This holder is fitted for either 8 x 10 or 5 x 7 plates. The No. 4 Century Stand forms part of the outfit. This stand is a most substantial piece of apparatus. It is raised and lowered by means of a device entirely new in studio apparatus and locks automatically at any desired elevation. The stand rests upon three rubber tired casters, and equipped with the Century Camera Jack, which, by a movement of the foot, renders it impossible to move the outfit when the exposure is about to be made. The top is covered with felt, and fitted with the Century Automatic Tilting device. The stand is made of hard wood, mahogany stained, all metal parts enameled. A plate holder rack is attached to the stand in a convenient position and does much to facilitate quickness and ease in operating. The camera has a focal capacity of 22 inches and the lens board measures 9 x 9 inches. The price of the outfit complete is only forty-five dollars. Your dealer will be glad to show you the outfit.



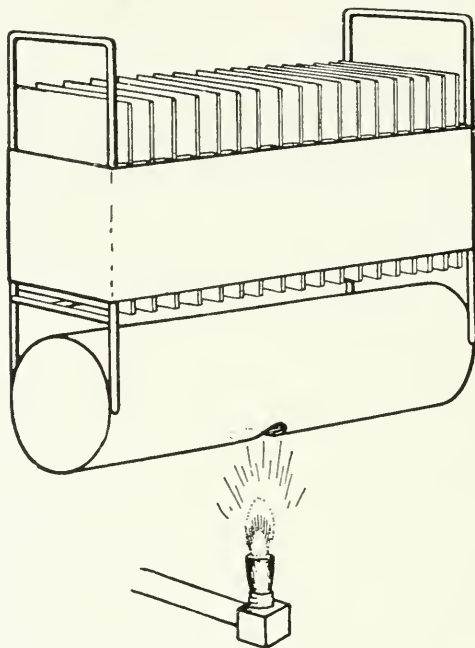
A GOOD HEAVY ONE

When it comes to mounting prints in a hurry a good heavy roller is a necessity as it saves both time and strength—the extra weight of the roller forcing the print into contact with the mount when the mountant is at just the right consistency to adhere good and fast. A glance at the illustration will show the substantial construction of the Eastman Double Print Roller.

Both of the eight inch rolls covered with first quality heavy white rubber and hung true so both rollers are at all times in perfect contact with the print. A solid metal handle, heavily nicked, affords a strong firm grip—and the weight, a full five pounds, provides for perfect contact with the smallest effort.

The price of the No. 1 Eastman Double Print Roller is three dollars.

TAKE ADVANTAGE OF OUR ADVERTISING CUT
SERVICE—SEE PAGE 22



A SIMPLE NEGATIVE DRYER

A correspondent of the *British Journal of Photography* suggests the following method for drying negatives over night in damp weather:

"At this damp season a good way to ensure your negatives being dry and ready by the first thing in the morning following development, is to hang on wall a wire negative rack to hold 24 negatives about a foot above a gas bracket, and between the two suspend from the rack hori-

zontally an empty platinum can with cover on and a hole about the size of a penny, cut in the middle of the under side just over the burner. By leaving a very small jet of gas burning all night under the hole, it forms a hot-air chamber, and distributes heat equally the length of the rack. Of course, negatives must be wiped surface-dry with a chamois leather, as any spots of water left on would show.

"If center of can above the hole heats quicker than the ends, a small flat piece of tin slipped in over the hole compensates and



FROM A NEPERA PRINT

By J. E. Ratston

Seattle, Wash.

distributes it better; one can soon regulate height of the flame to the greatest heat that can be safely used, and also the time wanted to dry."



BEING THE LEADER

BY THE OFFICE BOY

The Boss says if you don't start you don't get nowhere—an' that gettin' away first gives you a big chance of breakin' the tape first if your wind holds out. Guess he must have been thinkin' of foot racin'. I ust to run foot races when I was a kid. (I aint a kid no more, commenet shavin. las' week—wisht I'd used a safety.) The Boss says some one has to run the leadin' studio in his town an' that it might jus' as well be him. He sure has got the people comin', an' it looks as though he was doin' it easy, but he aint.

The Boss says you got to give the people a dollar's worth for their dollar, an' make 'em think they are gettin' a dollar and a half's worth. Every minute he's busy—an' he covers every inch of the place every day seein' that things is going right. He won't stand for me slightin' any corners when I sweep out, an' he won't stand for sloppy mountin' or uneven prints—an' every mornin' he's shined and slicked up an' all the rest of us got to be too, whether we're where his

customers can see us or not. The Boss says if he keeps us slicked up we got to keep the whole place slicked up so we won't get mussed by bumpin' into some unslicked up place.

Every time any of the factory folks says they've got somethin' new the Boss he tries it—gee but the demonstrators have it soft with him—an' if he likes the new stuff he don't say, "Guess I'll try that out nex' season"—Nix, he tries it out right away an' before any of the rest of the bunch in the town wakes up he has a new show case display an' mos' always a ad in the newspapers—aint much dull season with us.

The Boss says bein' a leader aint no snap, but it's more profitable.



LENS BUGS

A certain dealer in photographic materials has quite a trade in anastigmat lenses, and is frequently the recipient of complaints regarding the small air bubbles sometimes found in such lenses. Most of us, of course, are fully aware that these small bubbles in no way detract from the value or quality of a lens, and are a guarantee in a way of genuine Jena glass being used.

The other day Mr. Dealer had received several letters regarding

air bubbles and had dictated a like number of letters explaining the matter. His good wife is quite an amateur gardener and when he arrived home he found her struggling with the problem of how to annihilate the insect life that was attacking her rose bushes. The two problems seemed to remain uppermost in his mind, as after he had fallen asleep he experienced most remarkable dreams, and eventually found himself awake again just as he was explaining to his wife that the trouble with her rose bushes was due to lens bugs.

In order that the professional may be fully informed regarding these small air bubbles, we reprint herewith a statement from the Bausch & Lomb Optical Co. in regard to the matter, together with some most excellent advice from the same source regarding the care of lenses:

"With all the skill and care required in producing clear and homogeneous optical glass it is found impossible to avoid some small air bubbles.

"All such glass as could in any way prove detrimental for optical purposes is rigidly excluded from use, first by the maker and likewise after careful tests by us, and in any case where bubbles may be found in the lenses, either single or grouped, they are of such a nature that *the actual loss of light is inappreciable*, and so far as the optical quality

of the image formed by the lens is concerned, the presence of these small bubbles *has no influence whatsoever*.

"A lens should remain for an indefinite time in as good a condition as when it leaves the manufacturer's hands, provided a few simple rules are observed, to which we draw attention:

"Protect the lens as much as possible from dust and finger marks.

"Do not subject it to sudden and extreme temperature.

"Do not expose to the heat of the sun or steam coils.

"Avoid damp places.

"Never use any polishing material, alcohol, or other solvent on the lens.

"Do not allow it to fall or get a sudden jar.

"Occasional cleaning is not only advisable, but also very necessary when the lenses show dust, finger marks or moisture on the surfaces.

"To clean use a well washed linen handkerchief only.

"If dusty, blow off the dust first, then wipe.

"To remove finger marks or moisture, breathe upon the surface, and wipe; always wipe lightly, and with a circular movement; a camel's hair brush is convenient to remove dust before cleaning, and afterward, remove lint.

"If the inner surfaces require cleaning, the utmost care should



FROM A NEPERA PRINT

*By J. E. Ralston**Seattle, Wash.*



FROM A NEPERA PRINT

By J. E. Ralston

Seattle, Wash.

be observed to remove the lenses one by one, clean, and replace before others are taken out.

"Should the lenses or mounting require more attention than the above, do not entrust the same to any but the maker."



OUR ILLUSTRATIONS

Through the courtesy of J. E. Ralston, of Seattle, Washington, we are enabled to reproduce some of the latest examples of his work on Nepera.

Accompanying the prints was the following expression:

"If giving permission to Studio Light to publish some of my prints will answer as a certificate of character to my good friend, Nepera, I certainly will grant it.

"The old world is good to us now and Mrs. Ralston attributes it to—as she calls it—The Happy Trio, viz., Ralston for the operating room, Seed and the little Tank for the dark-room, while Nepera has full charge of the printing department.

"In recommending 'Seed' and 'Nepera' I'm recognizing, I think, two potent factors that have contributed so much toward our higher prices. One must be an ingrate that can only see *himself* in his photographic success.

Cordially yours,

J. E. RALSTON."

HOT SHOT

To any one accustomed to throwing hot shot into the competitor's camp, Taprell, Loomis & Co.'s new fall supplement is a delight. Not only does the catalogue clearly illustrate and fully describe new and ahead of the minute stuff, but, way ahead of the stereotyped idea of a catalogue, this one affords selling plans that are bound to succeed if thoughtfully and fully carried out. Some of the plans demand the outlay of quite a little cash, others not as much as you would spend in ordinary publicity, but everyone of them a winner.

In a recent issue we described their new show card plan, it is new, timely and good—hundreds of the profession have taken advantage of it—have you?

Just to demonstrate the value of this new catalogue to you we reprint here two of its pages, showing two splendid ideas for more and better business.

Studio Advertising Albums offer the live photographer an opportunity of bringing his photographs to the *direct* attention of the best of the picture-loving and picture-buying public with the almost certain increase of business, prices and reputation as a first-class maker of portraits. It does not make any difference how large or small a city you are in, *Studio Advertising Albums* will be your best advance agent, your special solicitor, your silent but tireless employee. *Studio Advertising Albums* are made with

ten leaves 11x16 inches, cloth covered covers with tissue separators between the leaves. You will notice they are made with grey covers and grey leaves for black and white prints in No. 1, and brown covers and brown leaves for sepia prints in

reach, stating you will call for it in a day or two. *Do you see the point?* Do you see *what a boom* the constant use of a dozen or two of these *albums* will give your business? By watching the marriage, birth and society notices in the local columns



STUDIO ADVERTISING ALBUM

No. 2, and black covers and grey and brown leaves in No. 3. This last album for miscellaneous styles, including heavy or solid mounted prints in different sizes, and prints unmounted and on flexible cards.

THE SCHEME

You must have at least a half dozen to a dozen of these albums in your studio, filled in part or entirely with specimen prints of your skill. In your spare moments you write a neat business letter to prominent people in your city, to strangers visiting your city, and request a sitting, and with it send one of these *albums* by special messenger to the lady or gentleman you want to

of your papers you can keep before your public *the fact of photographs better than you can by any other method*. We just give you the outline, only it can be handled in a hundred and one different ways and don't forget it can be worked with as proportionate telling effect in the small town as the large city, by the man who makes solid mounted styles in black and white tones as by the man who makes pictures on flexible cards only in sepia and black and white. *Write us about them and ask the dealer.*

Remember you can *waste ten times* the price of a dozen of these *albums* in newspaper advertising and printer's ink without one-eighth of the good results. *WHY? Because*

they show what you have for sale and the others do not.

some leather finished portfolio that is in a class by itself. Each portfolio



THE STEFFENS PORTFOLIO

SAMPLE SPECIMEN LETTER TO SEND
WITH ALBUM

Dear Sir:

I take pleasure in sending you herewith, by special messenger, an album containing a few specimens of my work, which I trust will interest you as a lover of pictures. I shall be glad of an opportunity to have you sit for a portrait at my studio, and feel positive that you will be pleased with my efforts.

My messenger will call for the album in a day or two, and thanking you in advance for the care given it, I am,

Respectfully yours,
Name.

The Steffens Portfolio can hardly be described on paper and with mere words—it is different, original—a new idea; it gives you a style—in a dozen lot—put up in a hand-

is a flexible brown or grey leather finish portfolio, containing one dozen flexible deckled mounts with no imprint or plate mark except a fine line round the edge which is deckled all round. A piece of fine silk tissue is attached neatly to each card as a protector to the print, and the whole dozen cards are enclosed in the leather finished cover which is a portfolio and cover combined. You can use the cards as they are for regular or odd sized prints or use inserts to suit your taste.

Sample only on receipt of list price. Prices include one dozen inserts in each folio.

Take the most expensive grade you're making to-day, subtract the

price of the dozen cards or folders you're using from the price of the *Steffens Portfolio*, and it costs you no more and will bring you more

money. You can show your patrons that *with the photo they keep they have the best possible kind of flexible album to keep it in.* Insist on seeing this.

STUDIO ADVERTISING ALBUMS

No.	LEAVES	DESCRIPTION	PRICE EACH
1	11 x 16	Grey covers and leaves for sheet pictures, in black and white or on flexible cards	\$1.25
2	11 x 16	Brown leaves, brown covers for sheet pictures in sepia or on flexible cards	1.25
3	11 x 16	Black covers, grey and brown leaves, for miscellaneous styles on heavy cards, folders and flexible styles	1.25

STEFFENS PORTFOLIOS

No.	COLOR	FOR PHOTOS	SIZE OUTSIDE	EACH
1-G	Grey	Cabt. and under	6 x 9	\$.90
1-B	Brown	Cabt. and under	6 x 9	.90
2-G	Grey	4 x 6 and under	7 x 10	1.10
2-B	Brown	4 x 6 and under	7 x 10	1.10
3-G	Grey	4 x 6 and over	8 x 12	1.25
3-B	Brown	4 x 6 and over	8 x 12	1.25
4-G	Grey	5 x 7 to 8 x 10	11 x 14	1.70
4-B	Brown	5 x 7 to 8 x 10	11 x 14	1.70

Prices include the dozen cards in each folio.

THE EASTMAN Plate
 Tank will Save Its Cost
 twice over during the holi-
 day rush :: :: :: ::

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 desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

C. K. Co., Ltd.



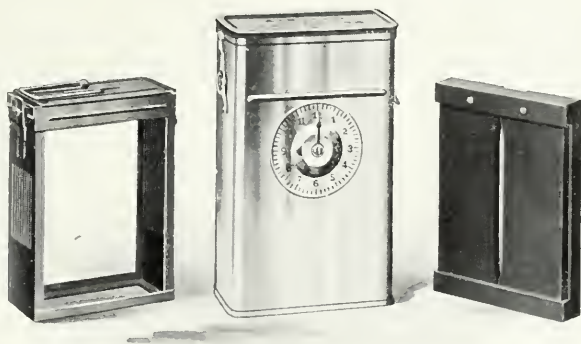
PHOTOGRAPHY is an art, — or not, according to the ability of the photographer.

An *artist* can make a beautiful woman more beautiful, can add to the portrait, lines of graceful composition, charitably concealing or prettily emphasizing lights and shadows. Above all, he strives to show those lines of character which often transform the plainest faces.

We pride ourselves that *we* are artists. May we prove it in our work for you?

*Delivery of Christmas
Orders Guaranteed*

The Pyro Studio



Everything to suit you with the

EASTMAN PLATE TANK

No prolonged stay in a cold or damp dark room: No fogged or scratched plates: No fishing the plates out of the tank during development — the entire tank reverses: No guess work—no bother—no discomfort—perfect results.

Eastman Plate Tank, 5 x 7 - - \$ 4.50

Eastman Plate Tank, 8 x 10 - - 10.00

CANADIAN KODAK CO., Limited,
All Dealers. TORONTO, CAN.

*The best of everything
for use in the Studio*

A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG COMPANY
MONTREAL, CANADA

The slight tinge of warmth in

EASTMAN

ETCHING
EB
BLACK

PLATINUM

adds a life and charm to portraits
utterly impossible with the cold
steely blacks of the ordinary black
and white platinum.

Two Grades: Smooth and Rough

Eastman Kodak Company

Rochester, N. Y.

Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED
Toronto, Canada

You can only be sure of
the strength and purity of
your chemicals when they
are tested by those whose
interest continues beyond
the sale of the chemicals
themselves.

*The sign of continued
interest:*



To get the long
price, use

ANGELO

The sepia platinum that
wins *wherever*
shown

CANADIAN KODAK CO.
LIMITED
Toronto, Canada

ROYAL NEPERA

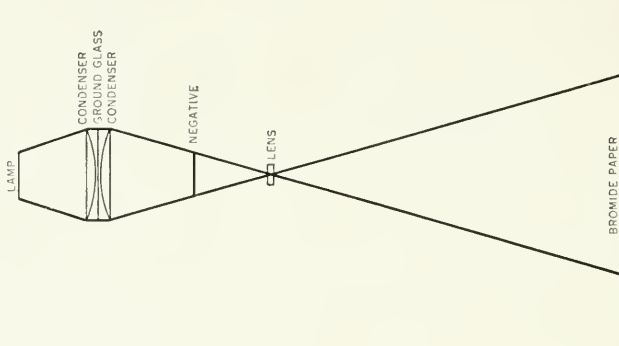
EITHER India Tint or Pure White is *the* developing paper for the professional. It affords a double weight paper at the single weight price, yields exquisite sepias when redeveloped — and the prints lie flat.



Canadian
Kodak Co.
Limited

TORONTO, CANADA





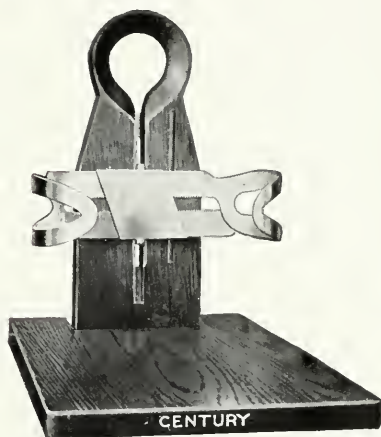
There is profit for you in enlargements on Eastman Bromide Paper

"ENLARGING, A BOOKLET OF SUGGESTION
FOR THE PROFESSIONAL,"

sent gratis to professional photographers upon request

CANADIAN KODAK CO., Limited
TORONTO, CANADA

MOST of the trouble you have been having in securing good negatives of babies can be avoided by using the Century Baby Holder.



It is quickly and easily adjustable, has no frail parts to get out of order, and is the safest and most effective baby holder on the market.

Price - - - - \$5.00

Century Camera Division

Eastman Kodak Company

Rochester, N. Y.

A Sure Hit for Xmas Trade

THERE is money in novelties and we show you a halftone reproduction of one of our best. And at that the illustration does not do justice to describe the real beauty of our Prince of Wales Calendar. It is made in two colors, Gray and Brown, for Cabinet Square Prints only.



We have not the space to describe the Prince of Wales Calendar thoroughly, so will ask you to be sure and have your travelling salesman show you samples of both colors. You cannot make a mistake in stocking this style as it will make a sure winner with the public. Show these in your window and get some of the Xmas trade that would go elsewhere and to other lines.

Sample of one color mailed on receipt of six 2-cent stamps.

DESIGNED AND MANUFACTURED BY

CANADIAN CARD CO.

Toronto, Canada



