

1934

CENTURY

CAMERAS



CENTURY
CAMERAS

CENTURY CAMERAS

1902



CENTURY CAMERA COMPANY

Rochester, N.Y. U.S.A.

PRESIDENT

SECRETARY

TREASURER

J. M. WALMSLEY. G. E. MOSHER. G. J. MACLAUGHLIN.

The officers and heads of all departments of the Century Camera Co. have been actively identified from nine to nineteen years with the manufacture of the finest cameras.



AN AMERICAN BEAUTY.

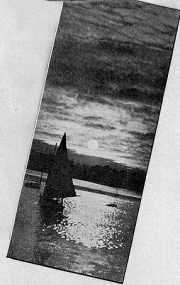
C. G. ADAMS.

Call it Fad—

Sport, pastime, or what you will, there is nothing that offers so much all around, healthful, educative enjoyment as Photography. It's the one pleasure that can be taken up and enjoyed at any and all times of the year.

To and from school; back and forth from your business; on holiday or vacation jaunts, you are always "seeing things,"—things which are so odd and funny, pretty and artistic, or peculiar and strange, that you tell of them time and again for the amusement of your friends. But nothing *tells a story like a picture*. What would a lecture by some traveler be without stereopticon pictures to carry you from scene to scene, as they are thrown on the canvas? And how much better you might remember little incidents of your own trips if you only had a number of pretty photographs to jog your memory of the things so easily forgotten, but which contribute very largely to make the journeys so pleasurable.

But it is not in trips alone that a Camera affords such fun—for the minute, as well as for years after. What can be more exhilarating or educative than a tramp out in the country with a Camera, taking pictures of the growing wild flowers, or looking for artistic bits of nature, vistas here, and waterfalls there, not only to admire while you are taking them, but to be stored up in photographs for the admiration of yourself and others long after. Snowy days and rainy days offer unlimited opportunities for the most artistic pictures.





Within the house you can make portraits of your friends, or, arrange a few books, a pipe, and tobacco pouch on a table, or, place a violin and bow carelessly across some sheets of music, and see what pretty still-life pictures can be secured. If you live in a city, you can't go many blocks without "seeing things" that make most interesting subjects for pictures; a characteristic group of men; a bunch of story-swapping boot-blacks in a doorway; or a beggar seeking alms or looking for a stray crust of bread. Some of these things in paintings are worth thousands of dollars, and yet ordinarily you pass them unnoticed: which only shows the keen discrimination soon acquired by owning a Camera; you find artistic values in things you once thought were commonplace, and the things which are artistic *you appreciate all the more.*



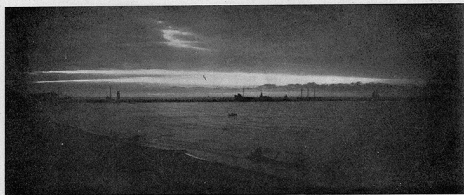
What great delight parents would find in catching perfectly *natural* pictures of their little tots in many amusing positions;—taking mama's and papa's darlings from month to month all through their young days—how they would prize those photographs years after! Whatever you are—boy, girl, man, or woman—can't you at this moment recall more than one event, or scene, or face, which you would give much to have taken a picture of to help you cherish some memory? And yet every day events are taking place which will some time cause you to regret that you did not have a Camera, and so possess something more than memory to help

you recall them. But photography, besides being merely pleasure, can also become a source of much profit, directly and indirectly. Hundreds of the most successful men and women artists, architects, designers and photographers can trace their calling back to their young days when they were proud possessors of some sort of a Camera. And thousands through pursuing photography as a mere hobby, have discovered ways in which it was of material aid to them in their business.

Unlike any other pastime, in photography the taking of the picture is only the beginning—the pleasures in store are clear gain.



*"I doubt not through the ages one increasing purpose runs,
And the thoughts of men are widened with the process of the suns."*



SUNSET.

E. A. BURKHARDT.



Century Quality

THE BEST CAMERA IS NONE TOO GOOD if you are after results—if you want to secure pictures that are *pictures*, not merely photographic "records." Many photographers fail to get the best out of photography wholly from lack of a proper Camera, and the sooner the real worker and casual snap-shotter realize this, just so much sooner will they find their photographic fun becoming more and more pleasurable.

Why is CENTURY QUALITY distinctive?

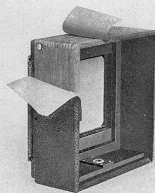
The man whose inventions for *eighteen years* were embodied in the most popular and widely known Camera of the day,—undoubtedly the best photographic expert in the country,—has been, since the organization of the Century Camera Company, in charge of our perfectly equipped designing and modeling department, so that his valuable experience and knowledge is *devoted exclusively* to Century Cameras. Therefore Century Cameras contain the good points which past years have developed and suggested, together with new features and exclusive ideas covered by letters patent, all of which make Century Cameras thoroughly distinctive. This is evidenced by the enviable reputation our goods enjoy both in the domestic and foreign markets, for Century Cameras to-day are ranked as the most perfect instruments ever constructed—the best that money can buy.

Our factory is equipped with brass and wood-working machinery of the latest type. The employment of skilled mechanics in every department (men trained by years of experience particularly in Camera making) the use of only such raw materials as are first class in every respect—with facilities so superior, and the system of manufacture so thorough, we are enabled to attain in our finished product the nearest

possible approach to absolute perfection. The cabinet and wood-working department is in the hands of an expert unequaled in his line. The durability of a Camera depends largely on the selection of lumber and the methods pursued in transforming it into camera parts. "Honest parts make an honest whole where honest work is added."

Century Cameras are constructed throughout of the best mahogany, kiln dried, and prepared long before it is actually required for use, to guard against any possibility of warping. In selecting the stock we secure that which has the richest grain effect, and finish it so as to preserve both the beautiful grain and also the natural color of the wood. All corners are gracefully rounded, and every Century Camera, from the lowest-priced to the most expensive, is not merely nailed together and then covered with leather—it is *dovetailed*. To dovetail is a more expensive way to manufacture,—but to maintain CENTURY QUALITY *nothing is unimportant*. It is this attention to every detail that has won for the Century Camera the position it occupies among the leading amateur and professional photographers the world over—it is just this perfection of manufacture that is the real meaning of CENTURY QUALITY.

All metal parts are of brass; those outside being nickled, while the inside trimmings are handsomely polished and lacquered. Our metal work is accurately and carefully fitted, especial attention being given to rack and pinion adjustments, resulting in the absence of any lost motion, and freedom from vibration. In fact everything connected with Century Cameras displays in all details of material, workmanship, finish, general design, and mechanical construction the highest attainable type of excellence,—the very best that brains and skilled labor can produce. They are built not only for pleasure photography, but for serious work, and to withstand years of active service.



Century with leather removed, showing rounded and dovetailed corner.



Correct position of the Camera
when the Swing is used.

Features of Century Cameras

The Swing-Back

The purpose of a swing-back is to keep the plate always perpendicular, or parallel with the object photographed. To include the top of a tall building or church spire, or to secure more of a subject than can be obtained with the Camera level, it is often necessary to tilt it. Under such conditions with a Camera not having a swing-back the

lines in the photograph will converge at the top, because of the plate being at an angle with the subject instead of parallel to it. If the back of the Camera is made to "swing" independently, then, even though the Camera is not level, the plate can be placed parallel with the subject, and straight lines secured.

All Century swings having rack and pinion movement are fitted with our new patent swing lock attachment, which holds the back absolutely rigid in any desired position by simply pushing the milled head in flush with the bed—another exclusive Century idea.

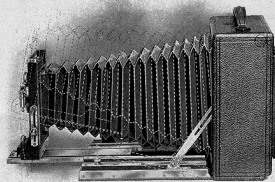
As a rule, landscape pictures are made with a small diaphragm, or stop in the lens for the purpose of bringing into sharp focus both objects in the foreground as well as distant points. Under certain conditions, however, the use of a small diaphragm would require an exposure too long to prevent movement in the objects—swaying trees, etc. As there are usually no *straight* lines in a landscape, by tilting the swing-back you can bring both near and distant objects into focus while using a large stop.

The Swing-Bed—New

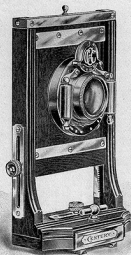
To manipulate an ordinary Swing-Back it is necessary, in order to keep the plate perpendicular, to adjust the tripod legs. But this is not always convenient,—in fact, impossible under certain conditions. We have perfected an adjustment which avoids the necessity of any change in the position of the tripod, and this feature is—the *Century Swing-Bed*. It is easier than the old style swing-back to manipulate, and, when you level the tripod top and attach the Camera, the plate always remains perpendicular, *whether the swing-bed is used or not*.

The swings of Century Grand Cameras, including the Long Focus Grand and Ultra Grand, are all operated by the same pinion used for focusing—an original and exclusive Century feature, consequently not found on any other Cameras in the market. *One pinion does it all*—adjusts the focus, operates the Swing-back or Swing-bed, and *locks* the bed, so there is no chance of the lens moving and disarranging the focus. And note this—when adjusting the swing-back or swing-bed the lens moves in a circle, the center of which is the middle of the ground glass, consequently there is no change in the focus whether the lens is inclined upward or downward—or placed in its normal position—the center of the plate. Moreover the image on the ground glass will *always* correspond with the image in the finder.

A Swing-Back is not absolutely necessary for hand work pure and simple, but this feature *as applied to Century Cameras* does not increase either weight or bulk. It is an adjustment that will be found very convenient when making tripod exposures, and under certain conditions it is practically indispensable.



The dotted lines indicate position of Camera,
also Lens and Shutter, when Swing
Bed or Swing Back is used.



Rising and Falling Front

The lens when occupying its normal position on a Camera is exactly in the center of the plate. The purpose of a Rising and Falling Front is to shift the Lens above or below the center, and thus vary the relative amount of sky and foreground, on which depends very largely the artistic effect of the picture. Moving the lens upward will give more sky, and when dropped below the center the amount of foreground is increased. This adjustment is particularly valuable when photographing high buildings.

All Century Cameras have Rising and Falling Front, and the maximum amount of movement is given. In Models 10 to 16 the adjustment is controlled by a milled head, while all the Century Grand Cameras have a fine rack and pinion movement with automatic lock, which holds the lens in any desired position without the usual binding screw—another original feature found only on Century Cameras.

In Models 15, 16, and all Century Grand Cameras the front moves horizontally as well as vertically, and is called a Rising and Sliding, or Double-Sliding Front. This movement allows more of one side or the other of a view to be included, without the necessity of changing position of the Camera or tripod.

Automatic Clamp for Front

Models 15, 16, and all styles of the Century Grand Cameras have our new Automatic Clamp, a device for holding the front with lens and shutter perfectly rigid, and at any desired place on the bed. There is absolutely no chance of the front slipping after once adjusting the focus, as the "shoe" grips the brass bed plate its entire length.



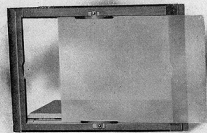
When the T shaped bar at the base of front is in its normal position—straight across the bed—the clamp is set, and the lens cannot possibly move. To release the clamp it is only necessary to turn the bar a trifle either to the right or left, when the front with lens can readily be moved forward or back. The instant you release the bar it clamps the front automatically, and *clamps it securely*,—no slipping or sliding to throw the picture all out of focus. This clamp is by far the most effective device ever invented for the purpose, but being an expensive part to manufacture, and an original idea, it is found only on Century Cameras. It is another of our exclusive and very practical features,—another evidence of CENTURY QUALITY—and will strongly appeal to the critical amateur and professional.

Century Back Panel

And Adjustable Focusing Screen.

Every Century Camera is fitted with a hinged, *wooden* panel at the back which opens when you wish to use the ground glass for focusing, and protects it when not in use. The panel, made in three pieces of thick stock to prevent any possibility of warping, is held in place at the top by a positive spring.

In Century Cameras the method of fitting the ground glass focusing Screen is entirely new, as it provides for a variation in the thickness of the ground glass. If the original screen is ever damaged, it can be replaced without a single tool in three seconds, actual time, and no matter how thin or thick the glass is, it will automatically register, and occupy the same plane as the sensitive plate. *No other plate or film Camera has this feature*—it is exclusive with the Century, and helps to make up CENTURY QUALITY.



Showing method of removing Ground Glass



Fig. 1.

The Reversible Back

All photographic plates are longer one way than the other, and it has been customary to make Cameras so that the long side of the plate will be horizontal with the view. But

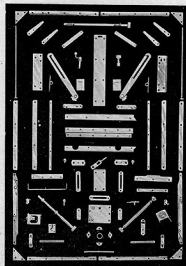


Fig. 2.

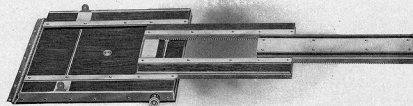
for portraits, or when photographing high buildings or any perpendicular objects, the *length* of the picture should be up and down,—the short side acting as the base. To accomplish this with an ordinary Camera the entire instrument must be turned over on its side, and in such a position the adjustments are very unhandy to manipulate. But with the Reversible Back feature, found on all Century Cameras, excepting Model 10, the back frame carrying the plate holder is so constructed that it can be removed and again attached with the plate upright, or vice versa, *without changing* the position of the Camera or any other part of it. Fig. 1 shows the Camera back with the plate horizontal, in which position a portion of the subject is cut off. By reversing the back the plate will be vertical, as in Fig. 2—the whole subject included, and a more artistic effect obtained.

Changing the plate from one position to another is accomplished by simply pressing a concealed button at either side—*there are no clips or catches of any sort to adjust or cause annoyance.*

For convenience, the above illustrations show an upright image—not inverted, as the picture really appears on Ground Glass.



A complete set of metal parts for a 5x7 Century Grand Camera.



Century Extension Bed

Rigidity!—that's what we have accomplished in the construction of our extension beds, *even with the bellows fully extended.*

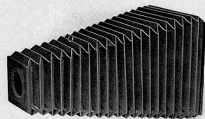
The Century double and triple Extension Beds are marvels of mechanical ingenuity. A *Single Pinion* at the side moves *each section* of the bed forward or back. By turning the milled head the section carrying Lens and Shutter moves first, and when this section is fully extended it locks automatically into the second section, and at the same time begins to carry it forward by means of a continuous rack. Each section is bound with metal to prevent any possibility of lost motion, and brass guides on the top of the bed insure strength and perfect rigidity—a CENTURY QUALITY feature which will appeal very strongly to all photographers. The bed is fitted to the Camera with a brass piano hinge extending the *full width*, adding strength and beauty to the entire equipment.

Century Brilliant Finders

Century Brilliant Finders are of a special design, far superior to the ordinary type, as three lenses are employed. In place of simply one lens at the top *we use two*, and by this combination secure an image which is most brilliant and perfect. For the purpose of cleaning the lenses and mirror, the Century Finder can readily be removed from the brass binding, and as easily put back into place,—a feature *not possible with any other finder in the market.* CENTURY QUALITY again.



Showing how readily a Century Brilliant Finder can be taken apart for cleaning.



Century Bellows

One of the most important parts of a Camera, and a part that requires the utmost care and skill to manufacture perfectly, is the leather bellows.

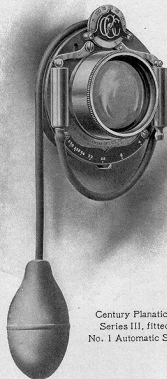
All Century Bellows are non-collapsible, and have no sharp corners, which adds greatly to their durability. They are lined throughout with special material attached by pure rubber cement—not glue. A glued bellows will become hard and porous, while the *proper kind* of rubber cement renders the leather soft and pliable. Attention to just such details in manufacture has gained for the Century Cameras the reputation for quality they hold to-day —CENTURY QUALITY.

Century Carrying Cases

We have recently added to our factory a special department for manufacturing solid sole leather and other styles of Carrying Cases,—which places us in a position to furnish cases of a quality in keeping with the Century line. Our cases are made of the best stock, on a new and improved plan, with solid corners—not stitched on all sides. Century Cases have but one seam,—in the center, a much neater and stronger method than usually employed. Each has a substantial handle, also clips for attaching a shoulder strap.

The Century Grand Cases are beautifully lined with purple velvet, and the Grand Specials have lock and key, in addition to the snap catches at either side. Each Carrying Case has a compartment at the end for extra plate holders.

We are prepared to furnish special cases of any desired size or style at moderate prices.



Century Planatic Lens,
Series III, fitted with
No. 1 Automatic Shutter.

Century Lenses

The series of Lenses regularly fitted to Century Cameras include the following types:

RAPID RECTILINEAR
RAPID SYMMETRICAL
RAPID CONVERTIBLE
TRIPLE CONVERTIBLE

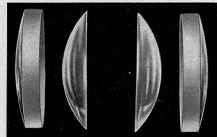
CENTURY PLANATIC SERIES III

Different styles of Cameras require different types of lenses. We offer a series suitable for all requirements of both the amateur and professional photographer—a series in perfect harmony with the superb quality of Century Cameras, and selected only after careful tests. They are made of fine optical glass, and mounted in compact form especially for

Century Cameras. Possessing the requisite speed for rapid instantaneous exposures, a flat field, depth and definition, they are admirably adapted for portraits, groups, views, landscapes, flash-light pictures,—in fact, general photography.

The Century Rapid Rectilinear and Symmetrical Lenses have two single achromatic combinations of equal focus, and are particularly desirable for Cameras with the regular length of bellows, like Models 10, 11, 11A and 12.

Our Rapid Convertible Lenses are composed of two achromatic combinations, but differ from the Symmetrical in that the focus of the front lens



The single elements separated which compose
a Century Convertible Lens.



is longer than the rear lens. They are especially adapted for Cameras having sufficient focal capacity to permit using the rear lens alone, like Models 14, 15 and 16.

The Triple Convertible is a three focus Lens, and a most excellent type for general use. It is made especially for cameras having great focal capacity, like the Century Grand.

The Century Planatic Series III is a also three focus Lens, ground after a special formula,—a more expensive type to manufacture, but we recommend it as a lens of superior quality, and capable of

rendering results that will compare favorably with the work of very expensive instruments. The curvatures are carefully calculated so as to secure perfect optical symmetry of the compound lens, and at the same time to retain the necessary properties to form most excellent achromatic and aplanatic objectives when the front or rear lens is used singly.

A Century Wide Angle Lens is a valuable addition to any outfit. It includes from twenty-five to thirty degrees wider field than the Rapid Symmetrical or Convertible Lenses, and is particularly valuable for confined situations—interiors and certain architectural subjects, for, being much shorter focus, it permits placing the Camera closer to the object.

We mount Century Wide Angle Lenses to interchange with the regular Symmetrical, Rapid, Triple Convertible and Planatic Lenses. This is convenient, as both lenses can be used in the same shutter, and it requires but a moment to make the change.



Diaphragms, or Stops

The Diaphragms of a lens serve two purposes,—they vary the speed by regulating the volume of light, and improve definition and depth of focus.

The system of numbering stops in almost universal use is based on the method introduced by the Royal Photographic Society of Great Britain, commonly known as the U. S. system. The stops are numbered according to their area. With this system each stop requires just twice the exposure of the next larger, or one-half the amount of the size smaller stop. All Century Shutters are marked in the U. S. system.

The value of stops is also frequently expressed by a fraction representing the proportion that the diameter of the stop bears to the focal length of the lens, called the f system. For example, if the largest stop of a lens 8 inches focus measures 1 inch in diameter, its value in the f system would be designated f 8, indicating the diameter is just one-eighth (8) the focus (f) of the lens.

In this connection we might remark that comparatively few amateur photographers know just how to make the best use of the diaphragms. When arranging a view on the ground glass, (and this shows the advantage of a Camera in which the full size image can be seen), decide what part of the picture you wish to appear as the most prominent—the foreground, middle ground or distance, and whether you wish to have all objects equally well defined. Then set the diaphragm at a medium aperture and focus to secure definition (sharp focus) just where you want it. A very small stop will give detail all over the plate, but it also diminishes the amount of light admitted; the use of a large stop gives an atmospheric effect to objects in the distance that is considered, by many, very artistic.



Century Shutters



No. 1.
Century Automatic

severely tested.

All Century Shutters have triplicate movement,—operating for instantaneous, time and bulb exposures. The various speeds in fractional parts of seconds are governed by an indicator and dial at the top, (excepting the Single Valve Automatic No. 3), while the Iris Diaphragms are regulated by a lever at the bottom of the shutter. The various apertures are marked on a scale in accordance with the Standard U. S. System.

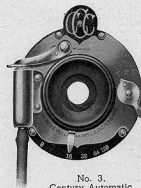
Fig. 1 illustrates the No. 1 Century Automatic Double Valve Shutter with new speed regulator. Unlike other Shutters of somewhat similar appearance *it will work at the indicated speed*, no matter how quickly or how slowly pressure on the bulb is exerted.

The mechanism is so arranged that after an exposure is completed the Shutter automatically sets itself for the next picture. There can never be a question as to "whether the Shutter is set"—it is ready at all times, being released and set simultaneously by either the finger or bulb.

The Shutter blades are manufactured of a special material not affected by variations in temperature, and are shaped so as to give the most even illumination.



No. 2.
Century Automatic



No. 3.
Century Automatic

Shutters in the market.

All three Automatic Shutters are so constructed that one pressure of the bulb, besides making the exposure, also sets the shutter for the next exposure, consequently the shutter is always set and ready for instant use.

Fig. 4 shows the Century Improved Regular Double Valve Shutter,—one of the best types for general use yet devised. The ease of adjustment, perfect working of all parts, compactness and attractive design are noticeable features.

In appearance it resembles the No. 1 Automatic, but, as will be noted from the illustration, a trigger is placed on either side—one to set the shutter, the other a finger release to make the exposure.

On a dial at the top the various degrees of speed are indicated in fractional parts of seconds, and exposures of different lengths are secured by simply turning a milled head to the right or left. This adjustment is very much easier made in the Double Valve Shutter than many others, for the dial revolves with great smoothness, and can readily be moved by a slight pressure of the finger. The Shutter blades are so formed as to give the most even illumination possible. Just behind the blades we fit the Iris diaphragms.

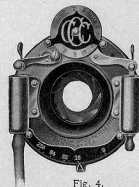


Fig. 4.
Century Regular
Double Valve



Century Curtain Slide Shutter

For photographing very rapidly moving objects—horse and bicycle racing, flying birds, men running, leaping, jumping, general athletic sports, foot ball games—in fact, all subjects requiring extremely short exposures the Century Curtain Slide Shutter is a valuable acquisition to any outfit.

The principle on which it is constructed permits a shorter exposure, at the same time transmitting to the sensitive plate a greater volume of light than any other shutter. It fits between the Camera proper and the frame carrying the plate holder,—the Curtain Slide moving over spring acting rollers directly in front of and across the sensitive plate. By increasing or diminishing the tension, also by adjusting the width of aperture in the curtain, variation in speed ranging approximately from $\frac{1}{10}$ to $\frac{1}{10000}$ part of a second is obtained—thus making the Shutter useful for comparatively long exposures, as well as the shortest instantaneous exposures. The different degrees of speed are shown by an indicator. The width of the aperture can be varied instantly.

The Century Curtain Slide Shutter differs in construction from any other focal plane or curtain slide shutter, in that *the pneumatic release and other working parts are entirely inside*, and thereby fully protected. Hard wood is used in manufacture, and we cover the shutter with black leather corresponding to the Camera.

To focus, for time exposures, the curtain is simply wound on the upper roller, which avoids detaching the shutter.

PRICE FITTED TO CENTURY CAMERAS:

4 x 5, \$15.00 5 x 7, \$20.00 6½ x 8½, \$26.00

The cost of FITTING to other cameras varies from \$3.00 to \$4.00. *

Speeds of Shutters

When photographing objects in motion there is a minimum speed at which the shutter must work to obtain a negative perfectly sharp and free from blur. It is not wise to set the Shutter at a speed faster than absolutely *necessary*, for the slower the speed the more chance of getting a fully timed plate. An over exposed plate can be held back in developing—an under timed plate is usually beyond hope.

The fact should not be overlooked that the apparent speed of an object is considerably reduced according to the angle at which it approaches or recedes from the Camera. When that angle is sixty degrees, the *apparent* speed is about one-half the *actual* speed, consequently the exposure may be nearly twice as long, and yet a sharp image secured. A little experience will soon demonstrate what speed, under given conditions, will yield the best results.



The above picture, made direct from an original photograph, shows the possibilities of a Curtain Slide Shutter. It is interesting to note that the horse passed directly in front of the Camera—giving the severest possible test for speed. Taken with a Goerz Double Anastigmat Lens, Series III.

It is interesting to note the variation in distance covered by different objects in motion; below we give a few for comparison:

	Feet per second.
A man walking three miles an hour moves	$4\frac{1}{2}$
A vessel traveling twelve knots an hour moves	19
A trotting horse moves	39
An express train at 38 miles an hour moves	59
An express train at 60 miles an hour moves	80
Waves during a storm move	65
The flight of the swiftest birds is	264
A cannon ball moves	1625

Century Plate Holders

Perfect pictures cannot be obtained from fogged plates—the result many times of defective holders. Century Plate Holders are made throughout of hardwood, all joints dovetailed and fitted with our own light-excluding Shutter—a perfect device—which prevents light passing through the narrow opening when the slide is withdrawn. They are compact, light, and easy to load, and the plate can be inserted or removed without touching the sensitive surface. The holder is designed so as to allow the full width of the plate being exposed.



To fill the holder it is only necessary to rest the plate on a spring at one end, press the spring down and the plate falls into place.

Unless otherwise ordered we fit all Century Holders with black press-board slides—*experience* having demonstrated its *superiority* over hard rubber. We use only the best calendered press-board, cut and specially coated in our own factory. Press-board will not electrify and cause fog, nor collect dust, and will not crack or split from changes in temperature,—conditions which it is impossible to avoid with hard rubber.

However, we give an option on holder slides, and supply hard rubber if preferred, but we do not guarantee rubber slides against either breakage or the fogging of plates.

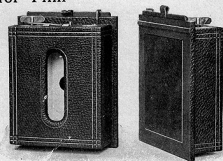
Warnica Adjustable Holders

This Holder is made to carry plates of various sizes without the use of inside frames or kits. When inserted the plate automatically centers itself. Furnished for Century Cameras at the following prices:

4 x 5, each,	-	-	\$1.25
5 x 7, “	-	-	1.50
$6\frac{1}{2}$ x $8\frac{1}{2}$, “	-	-	1.85
8 x 10, “	-	-	2.25

Roll Holders for Film

Century Cameras are arranged for both glass plates and roll film. The Cartridge Holder, necessary for Film, loads in daylight, is simple in operation, can be instantly attached to Camera, and being equipped with a dark slide is interchangeable with regular plate holders in the field. It is covered with fine seal grained leather—hence when in use really forms part of Camera and not a part to it.

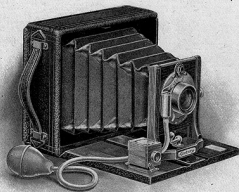


The Century Guarantee

We back our claim for quality with the strongest kind of a guarantee. Here it is: “If after ten days trial and a careful comparison with all other Cameras, the Century does not prove in point of Design, Construction and Finish better value at anywhere near the same price, it can be returned and the amount paid will be cheerfully refunded.”

We do not know how it is possible to offer a stronger guarantee,—if we did we would not hesitate to do so.

CENTURY CAMERA CO., Rochester, N. Y.



Century Compact, Model 10

SPECIFICATIONS.

CAMERA BOX—Mahogany, dovetailed and covered with black leather.

METAL PARTS—Brass, polished and lacquered.

BED—Handsomely polished, piano finish.

FRONT—Adjustable above and below the center.

LENS—Century Rapid Rectilinear.

SHUTTER—Century Automatic No. 3. Operates for Instantaneous, Time and Bulb exposures.

FINDER—Reversible.

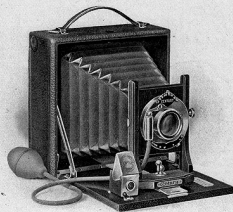
DIMENSIONS— 4×5 , $5\frac{1}{4} \times 2 \times 6\frac{3}{8}$ inches, 5×7 , $6\frac{1}{2} \times 2\frac{3}{4} \times 8\frac{1}{2}$ inches.

WEIGHT— 4×5 , 21 ounces, 5×7 , 32 ounces.

PRICE.

Including one Double Plate Holder and Carrying Case with handle.

	4×5	5×7
Century Compact Camera, Model 10,	\$9.00	\$13.00
Extra Double Plate Holders, each,	.80	1.00



Century, Models 11 and 11A

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed joints and covered with leather.

BED—Polished Mahogany, attached with piano hinge.

FRONT—Adjustable above and below the center.

BACK—Reversible, with Automatic Screen and wooden Panel.

LENS—Century Rapid Rectilinear.

SHUTTER—Century Automatic No. 3, with Triplicate Movement.

FINDER—Reversible, brass bound and hooded.

PLATES AND FILM may be used.

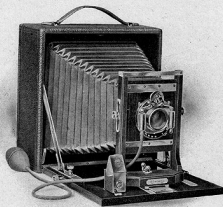
CENTURY, MODEL 11A.

This Camera is Model 11 with swing-back and swing-bed added, and in place of the Rapid Rectilinear Lens with No. 3 Automatic Shutter, Model 11A has our Rapid Symmetrical Lens, and the No. 2 Automatic Shutter, making a most efficient and desirable equipment.

PRICE.

Including one Double Plate Holder and Carrying Case with handle.

	$3\frac{3}{4} \times 4\frac{1}{4}$	4×5	5×7
Century Camera, Model 11,	\$11.00	\$11.00	\$16.00
Century Camera, Model 11A,	14.00	14.00	20.00
Extra Plate Holders, each,	.80	.80	1.00
Cartridge Roll Film Holder, fitted,	5.00	5.00	6.50



Century Camera, Model 12

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed, and covered with fine black leather.

BED—Polished Mahogany, attached with piano hinge.

RACK AND PINION for focusing.

FRONT—Adjustable, for regulating sky and foreground.

BACK—Reversible, with Automatic Screen and wooden panel.

SWING—Both Swing-Back and Swing-Bed.

LENS—Century Rapid Symmetrical.

SHUTTER—Century Regular Double Valve, No. 4. Triplicate Movement.

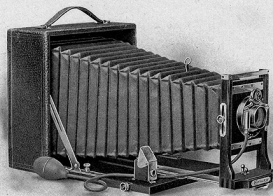
FINDER—Three-Lens Brilliant, brass bound and hooded.

PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder and Sole Leather Carrying Case, with handle.

	3¼ x 4¼	4 x 5	5 x 7
Century Camera, Model 12,	\$18.00	\$18.00	\$24.00
Extra Plate Holders, each,	.80	.80	1.00
Wide Angle Lens, extra,	8.00	8.00	10.00
Cartridge Roll Film Holder, fitted,	5.00	5.00	6.50



Century Camera, Model 14

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed and covered with fine black leather.

BED—Polished Mahogany, attached with piano hinge. Bellows of sufficient length to use back combination of Lens alone.

FOCAL CAPACITY—4 x 5, 11 inches; 5 x 7, 15½ inches.

RACK AND PINION for focusing.

FRONT—Adjustable, for regulating sky and foreground.

BACK—Reversible, with Automatic Screen and wooden panel.

SWING—Both Swing-Back and Swing-Bed.

LENS—Century Rapid Convertible.

SHUTTER—Century Automatic, No. 1 with Triplicate Movement.

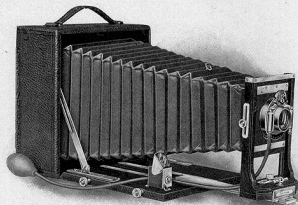
FINDER—Three Lens Brilliant, brass bound and hooded.

PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder, and Sole Leather Carrying Case with handle.

	4 x 5	5 x 7
Century Camera, Model 14,	\$22.00	\$29.00
Extra Double Plate Holders, each,	.80	1.00
Wide Angle Lens, extra,	8.00	10.00
Cartridge Roll Film Holder, fitted,	5.00	6.50



Century Camera, Model 15

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed and covered with fine black leather.

BED—Polished Mahogany, attached with brass piano hinge. Bellows of sufficient length to use back combination of lens alone.

FOCAL CAPACITY—4 x 5, 11 inches; 5 x 7, 15½ inches.

RACK AND PINION for focusing.

FRONT—Double Sliding, moving vertically and horizontally. Automatic bed clamp.

BACK—Reversible, with Automatic Screen and wood panel.

SWING—Both Swing-Back and Swing-Bed, operated by a Pinion with Century Patent Lock.

LENS—Century Rapid Convertible.

SHUTTER—No. 1 Century Automatic with Triplicate Movement.

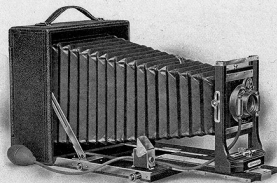
FINDER—Three Lens Brilliant, Brass bound and hooded.

PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder and sole leather Carrying Case with handle.

	4 x 5	5 x 7
Century Camera, Model 15,	\$27.00	\$34.00
Extra Double Plate Holders, each,	.80	1.00
Wide Angle Lens, extra,	8.00	10.00
Cartridge Roll Film Holder, fitted,	5.00	6.50



Century Camera, Model 16

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed and covered with cowhide leather.

BED—Double extension, attached with brass piano hinge. Bellows of sufficient length to use back combination of lens alone.

FOCAL CAPACITY—4 x 5, 12½ inches; 5 x 7, 16½ inches.

RACK AND PINION for focusing. Century patent bed lock.

FRONT—Double Sliding, moving vertically and horizontally. Automatic bed clamp.

BACK—Reversible, with Automatic wood panel.

SWING—Both Swing-Back and Swing-Bed, operated by a pinion, with Century patent lock.

LENS—Century Rapid Convertible.

SHUTTER—No. 1 Century Automatic, with triplicate movement.

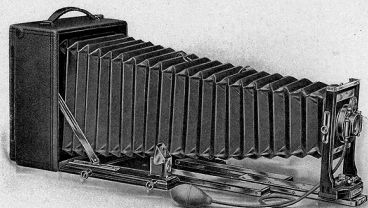
FINDER—Three Lens Brilliant, brass bound and hooded.

PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder and sole leather Carrying Case with handle.

	4 x 5	5 x 7
Century Camera, Model 16,	\$29.00	\$36.00
Extra Double Plate Holders, each,	.80	1.00
Wide Angle Lens, extra,	8.00	10.00
Century Curtain Slide Shutter, fitted,	15.00	20.00
Cartridge Roll Film Holder, fitted,	5.00	6.50



Century Grand Junior

SPECIFICATIONS.

- CAMERA BOX**—Mahogany; dovetailed, and covered with black leather.
BED—Triple Extension and telescopic, attached with piano hinge.
FOCAL CAPACITY—4 x 5, 17 inches; 5 x 7, 24 inches.
RACK AND PINION for Focusing, with Century Patent bed lock.
FRONT—Double Sliding, with Automatic Clamp and Rack and Pinion adjustment.
BACK—Reversible; with Automatic Focusing screen and wooden panel.
SWING—Both Swing-Back and Swing-Bed; operated by rack and pinion.
LENS—Century Triple Convertible or Planatic, Series III.
SHUTTER—Century Automatic No. 1. Has Triplicate Movement.
FINDER—Three Lens Brilliant, brass bound and hooded.

PRICE.

Including one Double Plate Holder, and sole leather Case with handle.

	4 x 5	5 x 7
Century Grand Junior, Triple Convertible Lens,	\$32.00	\$41.00
Century Grand Junior, Planatic Lens Series III,	37.00	46.00
Extra Plate Holders, each,	.80	1.00
Wide Angle Lens, extra,	8.00	10.00
Century Curtain Slide Shutter, fitted,	15.00	20.00
Cartridge Roll Film Holder, fitted,	5.00	6.50

Century Grand Junior

The Century Grand Junior meets the demand for a long focus, compact Camera, constructed on modern ideas—at a moderate price.

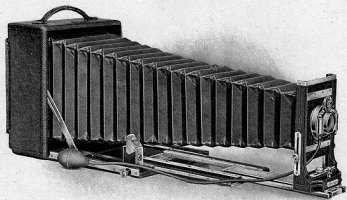
It resembles in general design the Century Grand, though less elaborate in fittings and adjustments. It has, however, all necessary features desired by both the amateur and professional photographer, and its many advantages will win the approval it deserves. The bed, attached by a brass piano hinge, is made in three sections—telescopic, and bound with metal, insuring strength and perfect rigidity, even when the bellows is fully extended. A single pinion operates the different sections, and also acts as a lock when flush with the bed.

A Double Sliding front provides for any desired movement of the lens, up or down—to the right or left. The vertical movement is accomplished by a smoothly working rack and pinion. No set screw is required as the pinion rod locks the front in any position,—an exclusive and very practical Century feature.

The front, with lens and shutter, is securely held at any desired point on the bed by our new Automatic clamp—a device which avoids any possibility of the front slipping and disarranging the focus. Both swing-back and swing-bed are adjusted by rack and pinion. When the proper position is obtained the back or bed is securely locked by simply pushing the pinion in flush with the bed.

We list the Century Grand, Jr., with Triple Convertible and our new Planatic Lens, Series III, fitted with No. 1 Automatic Shutter. Both lenses are of the three focus type. The bellows is long enough to use either the front or back combination alone, or for a telephoto attachment. A detailed description of lenses and shutter is given on pages 15 to 20.

The Century Grand, Jr., represents the best value ever offered in a Camera of this class, and we cannot commend it too highly.



The Century Grand

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed and covered with black cowhide.
BED—Triple Extension, telescopic and brass bound; attached with brass piano hinge, and operated by a single pinion. Bellows of sufficient length to use either the front or the back combination of the lens alone.
FOCAL CAPACITY—4 x 5, 17 inches; 5 x 7, 24 inches; 6½ x 8½, 28 inches.
RACK AND PINION for focusing, with Century Patent Bed Lock.
FRONT—Double Sliding, with Automatic Clamp, Rack and Pinion adjustment.
BACK—Reversible, with Automatic Focusing Screen and wooden panel.
SWING—Both Swing-Back and Swing-Bed, operated by the focusing pinion.
LENS—Century Triple Convertible or Planatic, Series III.
SHUTTER—Century Automatic No. 1. Has Triplicate Movement.
FINDER—Three Lens Brilliant, brass bound and hooded.
PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder, and handsome plush lined sole leather Case.

	4 x 5	5 x 7	6½ x 8½
Century Grand, Triple Convertible Lens,	\$35.00	\$45.00	\$60.00
Century Grand, Planatic Lens, Series III.	40.00	50.00	67.00
Extra Plate Holders, each,	.80	1.00	1.35
Wide Angle Lens, extra,	8.00	10.00	12.00
Century Curtain Slide Shutter, fitted,	15.00	20.00	26.00
Cartridge Roll Film Holder	5.00	6.50	NOT MADE.

The Century Grand

The Century Grand is a distinctive Camera—the result of much careful study on the part of those who have been engaged in designing Cameras of the best type for years. It contains more improvements and exclusive features than any other folding hand Camera in the market. The general design, solid construction, rigidity of every part, portability, easy means of manipulating all adjustments, and fine finish of both wood and brass work are noticeable features.

The Century Grand is built throughout of mahogany—selected and kiln dried, with all joints dovetailed. The outside case is handsomely covered with fine black seal grain cowhide, and has a padded handle for carrying. The metal work is polished and lacquered in a rich gold color. The bellows is made from red leather, lined with rubber cloth, and attached by rubber cement, insuring elasticity and rendering it absolutely light-proof.

The triple section telescopic bed is made on an entirely new principle, and so arranged that the different sections operate by a single pinion at the side. The section carrying lens and shutter moves first by turning the milled head, and when fully extended locks automatically into, and at the same time carries forward the second section by means of a continuous rack. Each of the three sections is bound with metal to prevent any possibility of lost motion, and brass guides on top of the bed serve to insure strength and perfect rigidity,—a feature which will appeal very strongly to all photographers. The bed is attached to the case by a brass piano hinge extending the full width, adding strength and beauty to the entire equipment.

The swing can be operated by the same pinion used for focusing. "One



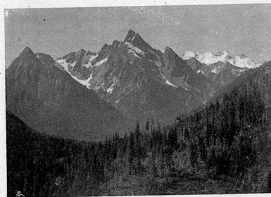
ALBERT S. OSBORN.

pinion does it all"—adjusts the focus, operates the swing, and locks the bed securely in any desired position. And note this:—when adjusting either the swing-back or swing-bed the lens moves in a circle, the center of which is the middle of the ground glass, consequently *the focus is not changed*, when the lens is inclined either up or down.

The front has both vertical and horizontal movements, being also governed by a fine rack and pinion. It is held securely at any desired point on the bed by our new automatic clamp.

We quote the Century Grand fitted with either our Triple or Planatic Convertible Lens. By "convertible" we mean the front and back lenses can be used together not only as a compound, but either combination can be worked alone. Each is of different foci, and thus the operator has in reality the choice of three separate and distinct lenses. The Planatic Series III is ground after a special formula, and is a Lens of very fine quality, capable of rendering results that compare favorably with the work of far more expensive instruments. It is perfectly achromatic, rectilinear, and of superior covering power and definition. The back combination is much shorter focus than the front lens, but the curvatures are so calculated as to secure perfect

optical symmetry of the compound lens, and at the same time form most excellent achromatic and aplanatic objectives if used singly. The relative size of the reflected image given by the three lenses is about in proportion of 2 to 3 to 4—2 representing the result when both combinations are used, 3 the back lens alone, and 4 the front lens alone. With a Convertible lens it will thus be seen that the photographer can cover a much wider field of work, and secure far better results of subjects at a distance from the Camera than can possibly be obtained with a lens of the ordinary type.



Our new No. 1 Automatic Shutter, with retarding device, is fitted to the Century Grand Camera. Its many attractive features and advantages will be appreciated by both amateur and professional photographers. The Automatic operates for Instantaneous, Time and Bulb exposures. The

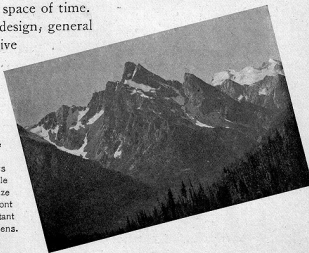
mechanism is so constructed that in moving to terminate an exposure it will automatically set itself for the next exposure. There can be no question as to "whether the Shutter is set"—it is always ready for instant use, being released and set by simply pressing the bulb. The diaphragms are marked in accordance with the standard U. S. system.

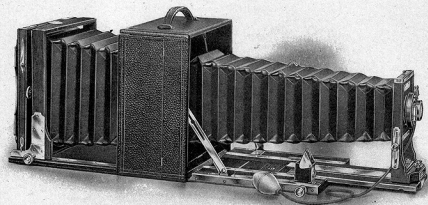
Each Camera is enclosed in a handsome sole leather carrying case,—plush lined, having a compartment at one end to accommodate five extra plate holders. We have spared no expense to make the Century Grand absolutely the best Camera in every detail of construction ever offered, and the success of our efforts is attested by the enviable reputation this instrument has made for itself among the foremost photographers in a short space of time.

Our claim for superiority in design, general construction and numerous exclusive features is justified, as an examination will prove. The Century Grand speaks for itself.

The pictures on this page, made with a Century Grand by Mr. O. P. Anderson, serve to illustrate the advantage of a lens like our Triple Convertible or the Planatic, Series III.

The picture at the top shows the relative size of objects when both front and back combinations are used, while the other gives an idea of the proportionate increase in size when only the back lens is employed. With the front combination alone even a greater magnification of distant objects can be secured as it is longer focus than the rear lens.





Long Focus Century Grand

SPECIFICATIONS.

CAMERA BOX—Solid Mahogany, dovetailed and covered with black cowhide.
BED—Double extension front, single extension at the back. Bellows of sufficient length to use either the front or back combination of lens alone.
FOCAL CAPACITY—5 x 7, 28 inches, 6½ x 8½, 34 inches.
RACK AND PINION—On both front and back beds, with locking device.
FRONT—Double Sliding, Rack and Pinion Adjustment, also Automatic Clamp.
BACK—Reversible, with Automatic Focusing Screen and wooden panel.
SWING—Both vertical and horizontal Swings, with Index. Former is adjusted by the focusing pinion. The latter by a milled head at the back.
LENS—Century Triple Convertible or Planatic, Series III.
SHUTTER—Century Automatic No. 1, with Triplicate Movement.
FINDER—Three Lens Brilliant, brass bound and hooded.
PLATES AND FILM may be used.

PRICE.

Including one Double Plate Holder.

	5 x 7	6½ x 8½
Long Focus Century Grand, Triple Convertible Lens,	\$50.00	\$65.00
With Planatic Lens, Series III	55.00	72.00
Extra Plate Holders, each,	1.00	1.35
Wide Angle Lens, extra,	10.00	12.00
Cartridge Roll Film Holder, fitted,	6.50	NOT MADE
Sole Leather Carrying Case, Plush Lined,	6.00	7.50

The Long Focus Century Grand

Our new Long Focus Reversible Back Grand is in keeping with all Centurys—notable for originality. It is the finest Camera of this type ever offered,—a strong statement, but fully warranted by facts. Adapted for every branch of photography, it can be truthfully designated a *universal* instrument in the full sense of the word, and as such will strongly appeal to the advanced amateur and professional alike.

It is by far the most compact and rigid Camera, having both front and rear extension of bellows ever made. In its construction are embodied many new and practical features,—not found in other Cameras, as they are original Century ideas.

As shown by the illustration, Fig. 1, both the front and back, when dropped in a horizontal position, make a rigid platform upon which the bellows can be fully extended when very long focus lenses are employed, or for copying, enlarging and all other purposes requiring the maximum focal capacity. When the ordinary length of draw is desired, the front bed only is used, and the Camera appears as in Fig. 2. The image can be focussed on the ground glass by simply dropping a panel in the back. *With all other Cameras of this type it is necessary to drop the entire back bed, which often prevents easy manipulation.*

Fig. 3 shows the brass side arms detached, and the front bed or platform dropped below the box for using a wide angle Lens. In this position the focus is adjusted by a fine rack and pinion on the rear bed. The pinion head is spring actuated and automatically moves beyond the edge of the bed when the Camera is opened, allowing the head to be easily grasped.

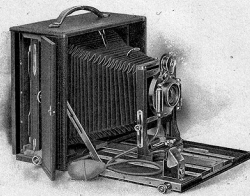


Fig. 2.

The front bed is telescopic and metal bound to prevent lost motion, and brass guides on top insure strength and *perfect rigidity*—even with the bellows fully extended. Both horizontal and vertical swings are fitted. One pinion adjusts the focus, operates vertical swing and locks the bed,—an exclusive Century feature.

A Double sliding front provides for any desired movement of the lens, up or down—to the right or left. The vertical movement is controlled by a fine rack and pinion. A set screw is unnecessary as the pinion rod, locks the front—another original Century feature.

The Long Focus Grand also has our new automatic clamp—the most effective device in use for securely clamping the front at any desired point on the bed. By turning the T shaped bar a trifle to the right or left the front will slide back and forth. When the bar is released the lock acts automatically, and holds the front in place.

We regularly furnish this Camera with either our Triple Convertible or Planatic Lens Series III, and No. 1 Automatic Shutter. Both lenses are of the three focus type. The back combination is much shorter focus than the front lens, but the curvatures are so calculated as to secure perfect optical symmetry of the compound lens, and at the same time form excellent achromatic and aplanatic objectives when used singly.

No description can do the Long Focus Reversible Back Grand justice. Its many attractive features—the solid construction, rigidity of every part, portability, easy means of operating all adjustments, and fine finish of both wood and brass, can only be appreciated by a critical examination and comparison—which we cordially invite.

38

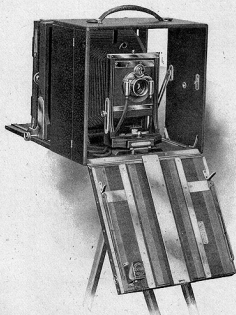
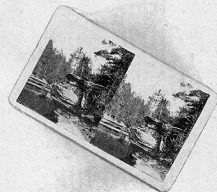
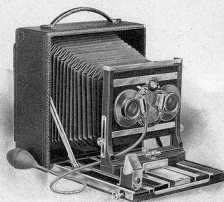


Fig. 3.

Front Board dropped for very short focus Lenses.



Century Stereoscopic Cameras

The making of Stereoscopic pictures is one of the most attractive and fascinating branches of photography, and for this work we fit several different models of Century Cameras with a wide front to accommodate the two matched lenses and special Shutter necessary.

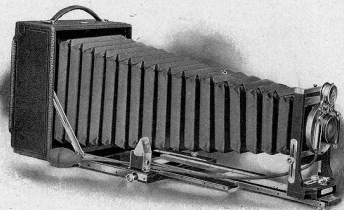
The Stereo Cameras all correspond with our regular models in general design and adjustments, but in place of one lens for full sized 5 x 7 pictures, we fit a matched pair of Century Rapid Symmetrical Lenses, and our new Stereoscopic Shutter,—a perfect device for simultaneously opening both lenses, and admitting through each exactly the same amount of light. It operates for Instantaneous, Time and Bulb exposures. The regular lens and shutter for making full sized 5 x 7 pictures, may be added to the outfit at any time.

The specifications for Models 12, 14, 15, 16 and the Century Grand given on preceding pages, also apply to Stereoscopic Centurys.

PRICE.

Including one Double Plate Holder and Sole Leather Case with Handle.

Stereo Century, Model 12,	\$45.00	Stereo Century Grand,	\$65.00
Stereo Century, Model 14,	50.00	Extra Plate Holders, each	1.00
Stereo Century, Model 15,	55.00	Century Curtain Shutter, fitted,	20.00
Stereo Century, Model 16,	57.00	Roll Film Holder, fitted,	6.50



Century Grand Special

"The Acme of Perfection"

The Century Grand Special is our regular Grand Camera, substituting a Goerz Double Anastigmat Lens, Series III, fitted with Bausch & Lomb Iris Diaphragm Shutter.

Although only a few years have passed since the Goerz Lenses were placed on the market, they have attained in all parts of the globe a foremost position. Authorities on the subject of photographic optics declare them to be the most perfect of modern lenses. They satisfy the highest requirements of the professional and amateur photographer, being adapted for all around purposes, in and out of doors, and consequently are universal instruments in every sense of the word. Lenses of this type possess great speed, and with large aperture admit of instantaneous photographs being taken even on dull days. The image is cut sharp and clear without the use of diaphragms—definition, brilliancy and depth being uniform over the entire plate.

The back combination can be used by itself for the purpose of photographing long distance subjects. The focus is about double that of the compound lens.

We fit Goerz Lens, No. 1, Series III, to 4 x 5 Cameras, No. 2 to 5 x 7, and No. 4 to 6½ x 8½. The No. 3 Lens, 8¼ focus will be substituted for No. 2 at an additional cost of \$11.00.

The Bausch & Lomb Iris Diaphragm Shutter is so well known, a detailed description is not necessary. We also fit the Goerz Lens with Goerz Sector Shutter. See prices below.

The Century Grand Special is also furnished with other standard Anastigmat lenses, such as

ZEISS CONVERTIBLE, SERIES VIIA.
COLLINEAR ANASTIGMAT, SERIES II.
BAUSCH & LOMB PLASTIGMAT.

We fit the No. 3 Zeiss Lens, Series VIIA, to 4 x 5 Cameras, No. 8 to 5 x 7, and No. 12 to 6½ x 8½.

We fit the No. 3 Collinear Lens, Series II, to 4 x 5 Cameras, No. 4 to 5 x 7 and No. 5 to 6½ x 8½.

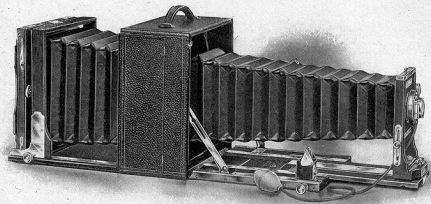
We fit the No. 2 Plastigmat to 4 x 5 Cameras, No. 3 to 5 x 7 and No. 5 to 6½ x 8½.

The Carrying Case is of handsome Sole Leather lined with velvet, the lid being padded. It has lock and key in addition to snap catches at the sides, and will accommodate five extra plate holders.

PRICE.

Including one Double Plate Holder and Special Carrying Case.

	4 x 5	5 x 7	6½ x 8½
Century Grand Special, with Goerz Lens, Series III, \$	87.50	\$103.50	\$142.50
With Goerz Lens and Goerz Sector Shutter,	96.50	111.50	157.50
With Zeiss Convertible Lens, Series VIIA,	102.00	126.00	182.00
With Collinear Lens, Series II,	88.50	113.00	145.50
With Bausch & Lomb Plastigmat Lens,	81.50	98.00	141.00
Extra Double Plate Holders, each,	.80	1.00	1.35
Century Curtain Slide Shutter, fitted,	15.00	20.00	26.00
Cartridge Roll Film Holder.	5.00	6.50	NOT MADE



Long Focus Century Grand Special

With the exception of the Lens, Shutter and Carrying Case, the Long Focus Century Grand Special is the same as Long Focus Century Grand, and the description given on pages 36, 37 and 38 will apply with equal force to both. It is a recognized fact that for general use no type of lens gives greater satisfaction than an Anastigmat. The Long Focus Century Grand Special is furnished with any one of the following standard Anastigmat Lenses and as the reputation of all is world wide, a detailed description is unnecessary:

GOERZ DOUBLE ANASTIGMAT SERIES III
COLLINEAR, SERIES II
BAUSCH & LOMB PLASTIGMAT
ZEISS CONVERTIBLE, SERIES VIIA

Fitted with Bausch & Lomb Diaphragm Shutter.

We furnish the Goerz Lens with Sector Shutter when desired.

The new Goerz Sector Shutter is formed by segments situated in the plane of the diaphragm, opening from and closing towards the center. It operates without jar and is entirely noiseless. The fractional parts of seconds indicating variations of speed ranging from one

one-hundred-and-fiftieth to one second, are absolutely correct for any size of stop or adjustment. The manipulation is simple, and as the shutter is made throughout of aluminum its weight does not exceed two and three-quarters ounces.

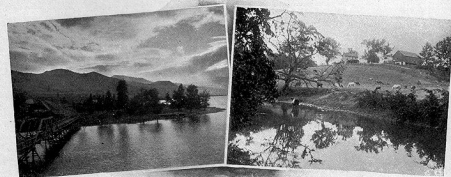
Such a combination of Camera, Lens and Shutter is an exceptionally strong one—in fact, so strong that there is no requirement of the photographer, be it ever so exacting, that cannot be fully met by the Long Focus Century Grand Special.

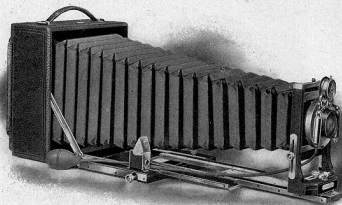
PRICE.

Including one Double Plate Holder.

	5 x 7	6 1/2 x 8 1/2
Long Focus Century Grand Special, Goerz Lens, Series III,	\$108.50	\$147.50
With Goerz Lens and Goerz Sector Shutter,	116.50	162.50
With Collinear Lens, Series II,	118.00	150.50
With Bausch & Lomb Plastigmat Lens,	103.00	146.00
With Zeiss Convertible Lens, Series VIIA,	131.00	187.00
Extra Double Plate Holders,	1.00	1.35
Sole Leather Carrying Case, Plush Lined with Lock and Key,	7.50	9.00

NOTE.—The fitting of shutters to high grade lenses is a matter of greater moment than the average photographer realizes. Unless the combinations are accurately centered and placed exactly the proper distance apart the lens cannot perform its best work. When the fitting is done at our factory we guarantee every lens and shutter sent out with Century Cameras to be correctly adjusted.





Century Ultra Grand

Finest Camera in the World

The Century Ultra Grand has earned for itself the significant title—"The Finest Camera in the World." And so it is. The whole equipment is made up on the most elaborate scale—regardless of cost.

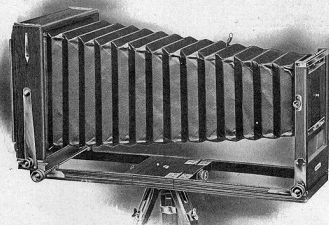
The Camera is our Century Grand Special, covered with an exquisite black leather. All metal parts, including the Diaphragm Shutter, are *silver plated*. The bellows is satin—a deep crimson, and in contrast with the silver mountings and black leather the effect is rich in the extreme.

The Carrying Case is an elegant design, made of solid sole leather and lined with purple silk velvet. The lid is padded and fitted with lock and key. The Plate Holders are of solid mahogany with silver plated clips.

PRICE.

Including six Solid Mahogany Plate Holders and Special Carrying Case.

	4 x 5	5 x 7	6 1/2 x 8 1/2
Century Ultra Grand with Goerz Lens, Series III, and Diaphragm Shutter,	\$125.00	\$150.00	\$200.00
With Zeiss Convertible Lens, Series VIIA,	139.50	172.50	239.50
With Collinear Lens, Series II,	126.00	159.50	203.00
With Bausch & Lomb Plastigmat Lens,	119.00	144.50	198.50



Century View Camera

Front and Back Focus

The Century View Camera fully meets the demand for an instrument combining in the highest degree convenience, strength, compactness, portability, ease of manipulation and adaptability for the wide range of work constantly coming before the professional, and which advanced amateurs often attempt with but little satisfaction, owing to the very limited field of work covered by many types of cameras.

Century View Cameras are made of mahogany, highly polished, with lacquered brass trimmings and present a very attractive appearance.

We have not attempted to save an ounce or two in weight for the purpose of having the Camera extra light, nor endeavored to crowd the various parts into so small a space as to cause difficult manipulation, —nevertheless the Century View is neither heavy nor bulky, but well-proportioned all through, and in every detail of construction so arranged that each adjustment can be quickly and accurately made.

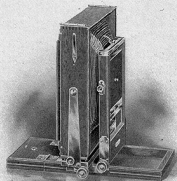
Special Features of Century View Cameras

1. Perfect rigidity of every part, in any position.
2. Extreme length of bellows for copying, enlarging, telephoto and other work requiring long focus lenses. The $6\frac{1}{2} \times 8\frac{1}{2}$ Century View, when fully extended has a draw of 23 inches, and the 8×10 , 28 inches. The bellows is a new design, made without sharp corners, thus adding greatly to its durability.
3. The focus may be adjusted by moving the front or back as preferred, both operating by rack and pinion. A large set screw serves to hold the Camera in proper position.
4. Three Section bed, giving great focal capacity. The second section is hinged, and arranged to fold close to the Camera even when lens and shutter are attached. The third section adjusts at the back by means of a large thumb-screw and two pins fitting in brass sockets, avoiding any lost motion.
5. A double grooved bed, which allows the front and back to be placed close together for short focus lenses.
6. Automatic lock, which prevents racking back beyond the edge of bed.
7. Extra long brass arms at either side supporting front and back, giving a smooth, easy motion when focusing, and rendering the Camera absolutely rigid, whether fully or partially extended.
8. Adjustable sliding front of great range above and below the center.
9. Both horizontal and vertical swings operating at the center, with set screws at either side. Brass plumb indicator for adjusting swing back.
10. Reversible Back for horizontal and upright views.

PRICE.

Including one double plate holder and carrying case with compartment for five extra plate holders.

	$6\frac{1}{2} \times 8\frac{1}{2}$	8×10
Century View Camera, complete as above,	\$20.00	\$22.00
With Rapid Convertible Lens and Automatic Shutter,	55.00	67.50
With Rapid Symmetrical Lens and Double Valve Shutter,	47.50	58.00
Extra Plate Holders, each,	1.35	1.75



Century Sliding Tripod

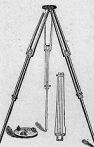
This is a very convenient and rigid style of tripod, intended for 4×5 and 5×7 Cameras. It is made of selected spruce with brass trimmings. The lower section slides into the upper, and it is held at any required height by a clamp which binds the two sections from either side. The top remains attached and contains a screw with standard thread.

When closed the length is $31\frac{3}{4}$ inches; fully extended 59 inches.
Weight 26 ounces.

Price, - - - - \$1.50



Century Compact Tripod



The Century Compact is a threefold Tripod, combining the desirable points—rigidity, strength and portability. It can be quickly set up for use, and readily adjusted at any desired height. Made from selected straight grained spruce with brass trimmings. The head is metal and in one piece. The legs when attached lock automatically, so the tripod can be grasped for the purpose of changing position without danger of separation. A standard thread screw is supplied.

Length closed, $21\frac{1}{2}$ inches; when fully extended, $55\frac{1}{2}$ inches.
Weight 23 ounces.

Price, - - - - \$2.00

Inside Kits

TO FIT ANY HOLDER

4 x 5,	any opening,	-	-	.20
5 x 7,	" "	-	-	.25
$6\frac{1}{2} \times 8\frac{1}{2}$,	" "	-	-	.30
8 x 10,	" "	-	-	.35

Fine Ground Glass

EXTRA QUALITY—SATIN FINISH

Imported for Photographic purposes

$3\frac{1}{4} \times 4\frac{1}{4}$.12	5 x 8	.20
4 x 5	.15	$6\frac{1}{2} \times 8\frac{1}{2}$.20
5 x 7	.18	8 x 10	.30



Terms

All quotations are f. o. b. Rochester. We make no charge for packing, and guarantee safe arrival of goods when forwarded by express. Shipments by mail are always at risk of purchaser, and postage must be added to the cost.

We prefer that remittances be made by draft on New York, post-office or express money order or registered letter. Personal checks, when from parties unknown to us, unless certified by the bank on which they are drawn, will delay shipment of goods, until check can be collected. *Fifteen cents* must be added for cost of exchange.

For the convenience of our customers we suggest they purchase through a regular dealer in photographic goods, thus saving time and express charges.

And Finally—

Don't overlook this fact: Every Century Camera is sold with the understanding that it shall prove entirely satisfactory to the purchaser. Read the Century Guarantee on page 23. Goods backed by that kind of a statement *must* be right as to quality. Century Cameras *are* right, and we desire that you become familiar with the real meaning of CENTURY QUALITY.

CENTURY CAMERA CO.
ROCHESTER, N. Y.



