

OCT-1 1926

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

SEPTEMBER 1926

Eastman Commercial Panchromatic Film

Exterior photographs rarely represent objects in their true color values. Green grass and foliage, brown shingles and red brick are not black, but that's the way they often look in photographs.

The trend in building materials such as brick, stone, stucco, shingles and tile is towards colorful effects. To truthfully approximate these colors in the print requires panchromatic film and color filters. And unless your prints do truthfully represent buildings and the details of their construction they are worthless to the architect or manufacturer of building materials.

Ask your dealer for the free booklet, "Color Films, Plates and Filters for Commercial Photography."

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

Once you use an

EASTMAN METAL TRIMMER

you wouldn't be without one.

Strong and substantial—they trim easily and trim accurately—they keep true and last a lifetime.

Eastman Metal Trimmers are furnished in three sizes, with metal beds ruled with white lines in one-half inch squares, also brass rules.



THE PRICE

No. 10—10 inch blade and rule	\$15.00
No. 15—15 inch blade and rule	20.00
No. 20—20 inch blade and rule	25.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'



H. B. Wills

Eastman Portrait Film
Negative, Vitava Print.



START YOUR CHRISTMAS ADVERTISING EARLY THIS YEAR

THERE were more photographers who advertised last year than ever before and, judging by reports, most of such advertising was productive of results.

Of course the greatest volume came in the period preceding Christmas because this season has always been considered the photographers' harvest. And so it is if it begins early enough.

If a studio normally has all of the work that can be handled in the three and one-half weeks preceding Christmas it is folly to advertise for more business at that time.

The only alternative is to advertise for business in October and November and by so doing get more business but get it early enough so the studio can handle it without disappointing the customer.

The photographer is fortunate in being able to do this because most people have been photo-

graphed at some time or other and know that considerable time is required to finish photographs properly.

This must be impressed upon their minds, however, or they will wait until December for photographs just as they do for the things they buy from the jeweler or the department store.

Of course the big advantage of photographs for Christmas is the fact that there is no gift one can make that is quite so personal as a photograph.

So photographs will always have the strong sentimental appeal that is beyond the competition of those things anyone can buy from the local merchant.

The merchants in your town also realize that they can sell a greater volume of goods by starting their advertising early, but as there is greater necessity for early sittings for portraits you can beat them by two or three weeks.

Begin talking about photographs for Christmas as early as the middle of October. Business may not show results until the first of November but you can be sure photographs have been placed on mental gift lists and that they will stay there if you keep reminding.

We assume, of course, that your advertising is of the sort that makes people want photographs—that tells them why photographs are the most personal of all gifts. To say: “*Photographs at a 10% discount during the month of October*” doesn’t make anyone want photographs.

The average person doesn’t spend more than 15 or 20 minutes reading a newspaper. More time is probably spent on the papers that are read in the home, so it is advisable to select a paper that has a large home circulation—and that means *family* circulation, too.

In newspaper advertising pictures attract attention most quickly, and those pictures which stand out boldly because of white space about them strike the eye first.

Suppose you have used such a picture and beneath it have placed the bit of text “*Photographs at a 10% discount during the month of October.*” The person who is attracted by the picture reads about five words and not being interested in photographs, passes on to more interesting news or advertising.

The anti-climax has killed the force of your advertising. No

matter how many good sales arguments may follow, you have lost your reader’s attention at the very beginning.

Let’s see how we can place the climax where it belongs. In the following sentence it is necessary to read twenty-five words before the cat is out of the bag, but they create just enough curiosity to make one read to the end:

“*Anyone can buy the thousands of things you find in the shops, but there is one gift that is yours, and yours only, to give—your photograph.*”

Of course photographs are not suitable for all gifts for all people, but almost every one has the problem of making a few very personal gifts. The cost of such gifts is not the main consideration so long as they are intimate and personal, but reasonable cost is preferable.

The advertisement above makes one realize in a flash that here is one thing that will make the most personal of all gifts. Mother and father would appreciate it—so would Aunt Mary—and so the thoughts flash by and a desire is created, and the discount bait is unnecessary.

It’s all very simple if you will bear in mind that your copy must be interesting enough to get a reading and that in that reading you must suggest as forcefully as possible convincing reasons why people should have photographs made.



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The reading public is unusually receptive to suggestions which will relieve them of worrying about what to give for Christmas. This creates the ideal opportunity for your advertising.

The advertising suggestion shown on page 26 each month is our idea of using a small space to the best possible advantage. The cuts offered are electrotypes which will reproduce well in newspapers.

The cuts are furnished at the prices stated and your newspaper will set the text matter and your studio signature in similar type and show you proofs for your approval and for correction if mistakes have been made.

During this month we will pre-

pare a dozen or more suitable advertisements for those who wish to advertise for Christmas business and we will be glad to mail you proofs of these advertisements upon request. With each of these proofs, two sizes of cuts will be offered. This will enable you to order the size of cut which will best fit the space you decide to use.

You will only need to hand a proof and cut to your newspaper and ask that it be set for your size ad with similar proportions of type and white space. To secure a set of these proofs, drop us a post card and ask for the Christmas Series, Portrait Advertisements offered in Studio Light.



THE PICTURES AND THE MAN WHO MADE THEM

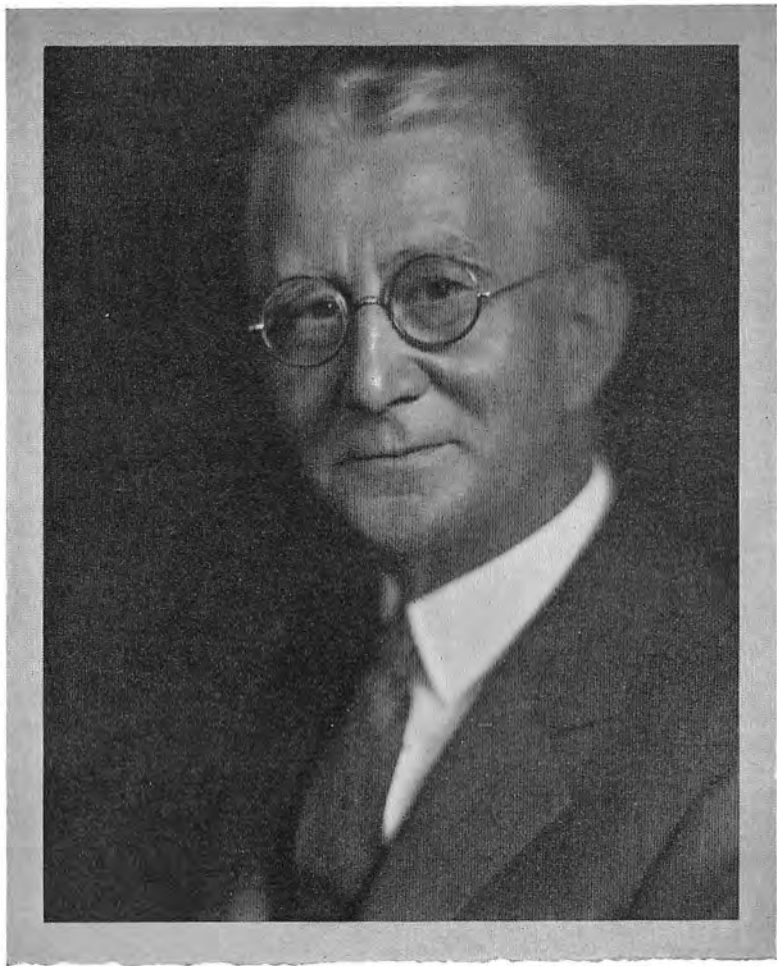
TH**E**R**E** is little need for comment on the work of the man who made the pictures for this issue of Studio Light. They are prints from exhibition negatives made by Mr. Harry Wills of our demonstrating force and were a part of our exhibit at the Chicago Convention of the P. A. of A.

Those of you who attend conventions are, no doubt, acquainted with Mr. Wills and may have seen him demonstrate or heard him talk on negative making and dark-room work. You are also familiar with these displays of Eastman

Portrait Film negatives and positives which are always to be found in the Eastman booth.

The exhibit serves two purposes. It shows the remarkable quality of negatives that can be made on Eastman Film—its ability to reproduce brilliant lightings as they should be reproduced, and it also shows the printing quality of the negative which is determined by proper development and which has a direct bearing on the quality of the print it will yield.

Prints are interesting but the photographer wants to see the



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negative, and in these exhibits a positive is shown beside each negative so they may readily be compared. There are also prints from the negatives to show how film quality is reproduced in the contact print and enlargement.

We regret that our space does not permit us to reproduce prints from this entire exhibit of negatives as it was one of the most convincing arguments for film quality that has ever been shown at a photographic convention.

There were two other equally fine and equally interesting exhibits in the Eastman booth which paralleled that from which our illustrations were selected. One was a similar exhibit of negatives and positives on Eastman Film, made by commercial photographers from various sections of the country, which showed the remarkable quality of film and its advantages in the many difficult kinds of work which daily confront

the commercial photographer.

The other was a large collection of commercial and portrait prints made on Eastman Papers by photographers from all sections of the country and representing practically every phase of photographic work that is produced.

This exhibit in itself, was worth a trip to the convention, as we know of no other way in which one could see such a remarkable collection of pictures representing all classes of commercial work, including highly specialized lines such as fashion, advertising, illustrative, and technical, as well as many distinctly individual conceptions of portraiture.

Exhibits of this nature make conventions of educational value to those who will take the time to carefully study and analyze the pictures shown. They suggest ideas that may be applied to one's own work and that are an aid to the development of originality.



There's more to Eastman Portrait Film than its convenience—more than ordinary quality. Ask the man who uses film and he will tell you it has exceptional speed—that its long scale of gradation gives him great latitude in judging exposures. With slight errors of judgment he is still able to produce negatives with full quality. And if his subject has a great range of contrast he is able to produce the full range without sacrificing highlights or shadows.



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YOU CAN'T FILL TWO JOBS AT ONCE

IN THE larger studios photographs are sold by the receptionist—a woman who seems to have nothing to do but meet the prospective customer, talk about the samples she displays and take the order, but, in reality, this is the smallest part of the receptionist's job.

Because salesmanship does seem so simple, many photographers who could well afford to employ a woman to make sales try to do this work themselves.

Very few photographers are good salesmen and those who are good salesmen are the very ones who employ a receptionist. The reason is quite obvious to one who knows how to sell photographs.

A photographer told me the other day that there was just one thing he couldn't possibly do and that was to sell his own pictures. The reason he couldn't do it was because he was too modest to enthuse over his own work.

Salesmanship is largely a matter of enthusiasm. If you have passed the point where you can enthuse or if you are too modest about the pictures you make, you should train another to enthuse for you.

If I were to advertise for a saleswoman I would interview the applicants one at a time, show them samples of my work and ask them to tell me what they thought of the pictures I made. I believe I

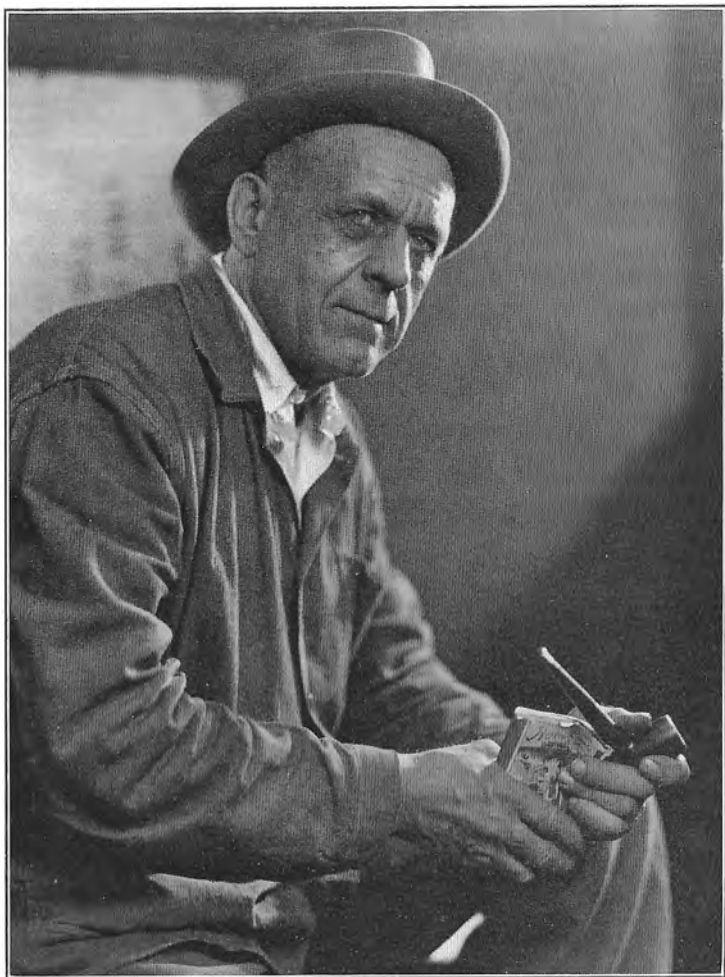
could keep score on the amount of enthusiasm shown and the language used to express it and very easily choose the best saleswoman of the lot.

Too much knowledge of photography and too little knowledge of how to handle the customer with agreeable tact are the photographer's barriers to salesmanship. On the other hand a well spoken woman who has a reasonable amount of enthusiasm will instinctively have, or will develop the necessary tact to handle your patrons better than you could possibly handle them yourself.

A knowledge of who's who in the social, business and political life of your community and a familiarity with the social calendar are of far greater importance to the receptionist than a knowledge of how to make negatives or prints.

When she learns that Mrs. Smith is slated for president of the Music Club or that Mrs. Brown's daughter is going away to school or that Mr. Black is a candidate for something or other she manages in some way to get these people into the studio for portraits, so she is much more than a receptionist.

We mention salesmanship at this time because the busy season will soon begin and a good receptionist will help to get the busi-



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ness coming early and keep it coming. This will allow you to get the studio in shape to handle the rush of sittings, attend to the details of your advertising, prepare samples for the studio and display cases and secure any extra help that you may need.

And what a comfort it is to know, when you meet that finicky

Mrs. Smart, that her order has been taken and that you have not had to listen to her complaining and haggling. You can actually smile and be agreeable to the most trying customers and the chances are that you will do a lot better work and get larger orders than when you tried to do the selling yourself.



A PROFIT THAT IS WORTH TAKING

AS YOUR business will soon begin to gather the momentum necessary to carry it along at high speed through the busiest season of the year, we want to suggest one of the most simple means of adding to your profits for this and all of the other seasons of the year.

We will suppose that of your profits on last year's business you invested the surplus in a good industrial stock that pays you between six and eight percent in dividends. That's fine, provided you have enough working capital left to meet your current bills promptly and take your cash discounts.

Cash discounts, we believe, are usually 2% and this is allowed when your bill is paid within ten days after the first of the month following your purchases.

By meeting your bills promptly you are making 2% per month which amounts to 24% per year

on an amount equal to your average month's purchases.

That's just three times as much as you make in dividends on your 8% stock investment. So if you do not have enough cash on hand to get that 2% every month you had better sell some of your stock for you will still be 16% ahead.

Another plan is to borrow from the bank. At 6% for a loan, your money is costing you $\frac{1}{2}$ of 1% a month and you make 2% on your discount, so you are $1\frac{1}{2}$ % ahead of the game.

Another economy is in rapid turn-over. If you use materials to the extent of \$200.00 per month it is folly to buy enough for six months. You either have the money tied up so it can earn nothing for you or you lose your cash discount by buying more than you have the money to pay for.

You may not realize it but there are a great many business con-



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cerns that do an enormous volume of business on such small profits that their cash discounts equal their profits on sales. In such cases cash discounts are sometimes more than 2%, but possibly you are offered more on certain lines.

In any case, the principle is the same. Cash discounts are awards for promptness in paying bills. If you don't take your discount the merchant who sells to you may not be able to take his discount. So both of you lose.



MAKING THE CUSTOMER RAISE HER OWN ORDER

EVERY photographer has his own ideas of how to show proofs and get the order. And no matter what your plan may be, the other man may think he has a better one. You can't judge, however, until you try his plan yourself and see how it works.

Since developing-out papers are used exclusively by photographers of today, there seems to be a very reasonable argument for proofs on the same kind of paper, since proofs of a red color do not in any way approximate the prints the customer will receive in the finished order.

This again brings up the matter of proof retouching, and while this may not be practical when prices are very low, we believe that many photographers who sell their pictures at a fair price—not high and not low—could well afford to follow the practice of one photographer we have in mind.

This man claims that his sales average so much higher than when

he showed printing-out paper proofs that he can well afford to proof retouch every negative he makes.

This is the way he operates: Mrs. Brown comes into his studio with two children and practically decides upon a certain style of work for which the price, we will say, is \$24.00 per dozen. The receptionist has not taken a definite order but feels sure she is able to buy two dozen pictures if she wants them.

The photographer makes three or four negatives of each of the children and then makes two extra negatives of the mother with the children. When the negatives are ready for the retoucher, the three best negatives of each child and the two groups are retouched just as much as is necessary and no more—not nearly the amount of work retouchers used to do—and a fine print is made from each negative and finished in the style Mrs. Brown selected, or they are slipped into folders



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without mounting so they may be mounted later as desired.

When Mrs. Brown calls for her proofs she may say, "Why these are finished pictures. I didn't order them finished at all. I wanted to see the proofs first."

The receptionist smiles pleasantly as though she appreciates the customer's surprise. "Yes, these are finished pictures, Mrs. Brown, just as you will receive them when you place your order. They are not permanently mounted, however. We have found the old style of proofs very unsatisfactory because they do not give you an adequate idea of how your pictures will look when finished. You have to draw too much on your imagination, so we have adopted the plan of making our proofs show exactly what our work really is. You may keep all of these proofs, if you like, in which case they become a part of your order and we charge for them accordingly."

"But I only wanted to order a half dozen pictures of each child. How much will that be?"

"In this style, which you seem to prefer, the dozen price is \$24.00 and the half dozen price is \$16.00. If you wish to keep the eight proof-prints, and order two more of each child, making the two half dozens, the price will be exactly as we quoted you, or if you wish to order enough prints from any of these negatives to make up the two dozen, the price

will be exactly as we quoted you for dozens.

"If, however, you do not care for some one or two of these pictures we will be glad to make others to take their place as soon as you decide which you like best and the others have been returned."

The prices we have mentioned are merely for illustration. When Mrs. Brown sees that you have not tricked her and that she will not have to pay a higher price than she had intended to pay, she will take the finished-print-proofs home, knowing that they must be paid for if she keeps them.

She has been accustomed to receive proofs that had no value. You have given her proofs that are a part of her order, *unless she returns them*. If she had seen ordinary proofs and ordered six prints from each of two negatives she would have one print of each child to keep *and five to give away*.

If she keeps the finished-print-proofs and orders two more pictures of each child she will only have two to give away. She will probably say to herself, "I want to keep all of *these* pictures because they are all different, and we must have some more of all of them for grandma and aunts and uncles."

The result is an order for at least 24 prints at \$48.00, and probably more, when Mrs. Brown had only expected to order two half dozens at \$32.00. The gain of



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\$16.00 or more certainly makes the extra retouching worth while and you have not persuaded your customer to increase her order. She does this because she likes all of the pictures and can't resist the temptation to have some of all.

If the finished-print-proofs are not fully finished the plan won't work. You don't want the prints returned unless it is to change the style of mounting.

If the prints are kept there is no question about an order for you

have delivered a part of it and there is no way for the customer to crawl out of it. She feels complimented because you have gone to so much trouble to please her even if she may have intended to beat you out of a few proofs.

If you have any doubt about this plan it's a very simple matter to try it out on a few customers or on a certain style and price of work. Then see if your orders don't go considerably above the average.



WHO ARE YOU?

THE photographer who writes or prints his name on the lower right hand corner of each of his prints in a style that is intended to add a little touch of distinction to his pictures is sometimes the same man who says that the pictures he makes are his best advertisement.

I have seen photographs that were excellent examples of work but for the life of me could not read that name.

Of course it is possible that in

the photographer's home town that signature may be so familiar that no one needs to read it. But for the sake of those who may want to patronize a photographer and have no other means of knowing his identity than by deciphering a signature, why wouldn't it be a good idea to have the name printed plainly on the back of the print or mount?

Your work can only advertise your business when it is possible to tell who you are.

ELON produces the best results most economically. Use it with Eastman Hydrochinon.

We make it—we know it's right



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WHAT THE PUBLIC WANTS IN A PHOTOGRAPH

AT THE present time one who is a keen observer will find that there are two extremes in photographic work and that these two extremes are gradually being drawn towards middle ground, which will represent the best that is in each.

In the early stages of photography it was enough to get an image of the object photographed. A photograph was sufficiently novel, of itself, and no great amount of thought could be given to posing and lighting.

Then came the introduction of materials that relieved the photographer of a great amount of labor and enabled him to make pictures in such a short space of time that he began to improve upon the technical quality of his work. Instead of flat lightings he began to see the importance of balancing light with shadow and by so doing his pictures began to take on form and have what we now term technical quality.

A new generation, without a background of years of technical experience, has been given still faster lenses and more sensitive materials. These young workers have seen the importance of catching those flashes of expression that reveal the character of the particular individual and there is no denying that their work has

made a strong appeal to the public.

When you can understand why a sitter will often order from the poorest negative you have made you will understand what the public wants and what you must give to be successful.

To your way of thinking a picture is a failure if it is not of good technical quality. To the sitter the picture is a success if it portrays some pleasingly characteristic attitude or expression that does not suggest self-consciousness.

You must create conditions that will insure negatives having good technical quality and then forget everything except your sitter. In fact, you must forget your sitter, as such, and look for human interest—for character—for the things that make this sitter interesting and attractive and friendly.

To do this you must in some way strike a responsive chord that for the moment makes the sitter forget that you are the photographer. It may be a remark about golf, baseball, business, music, flowers, automobiles, politics or any one of a dozen things in which the sitter may be interested. And when you strike the right chord be sure you are ready to squeeze the bulb. That



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expression may be gone in a flash.

It takes time to learn this trick, to be sure—but it also takes time for the younger man who knows this trick to learn what you know about balancing your light and how much light to use in order to

get negatives of good quality with the shortest possible exposure.

Many photographers are reaching this middle ground, and the combination of these two qualities is raising photography to the plane it rightly deserves to occupy.



AVOID DISTORTION

SOME photographers do not realize how much their work would be improved by the use of a long focus lens because they have never used one.

Examples of distorted perspective caused by working with the camera too near the sitter can be seen in many windows or display cases.

There are bust portraits with the sitter's near shoulder half again as large as the far shoulder—there are three-quarter lengths with hands out of all proportion and there are large heads with noses that are a libel on the sitters.

In some studios space is so limited that a short focus lens is the only one that can be used when full length or three-quarter figures have to be made. So this is the type of lens that was purchased years ago and that has been used ever since for bust portraits as well as figures.

There are very few studios where a moderately long-focus

lens can not be used for head and shoulder portraits. And as the demand for figures is much smaller than a few years ago one can afford to change lenses when such pictures are to be made.

The danger of getting into the habit of making one lens do for all kinds of work is a grave one as others are likely to see the bad results more quickly than the photographer.

Try out a long focus lens in comparison with the short one you are now using—make the same size head of the same subject with only the change in distance of camera from subject, made necessary by the longer focus lens, and compare the results.

The dealer will probably get an order for that lens, but what is of greater importance you will get better results, due entirely to the better perspective secured by being able to operate your camera at a greater distance from your subject.



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Check off the good old friends on your gift list and send them the one thing they will appreciate most—your portrait.

It will be a wonderful gift for the family too.



Call our studio today for a lunch hour appointment and avoid the December rush.

THE SMITH STUDIO

LINE CUT NO. 115B, PRICE 20 CENTS

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*.

E. K. Co.



LINE CUT NO. 115A, PRICE 30 CENTS

The superiority of film results is due to a combination of qualities found in no other sensitive material.

EASTMAN PORTRAIT FILM

*Par Speed—Super Speed
Better Results*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

You can ignore reflected light—can paint the walls of your darkroom pure white if you use a properly equipped Safelight Lamp.



Eastman Safelight Lamp

For a general utility lamp nothing better can be found than the Eastman Safelight Lamp. It may be attached to any drop cord or wall socket, accommodates 5 x 7 Safelights of any series and uses a 10-watt lamp. It is made of metal and is strong and substantial.

Eastman Safelight Lamp	\$3.00
Extra 5 x 7 Safelights, any series75

Your dealer will show you a complete line of Safelight Lamps that will insure proper dark-room illumination.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

You can sell one large print with every order provided it's a good enlargement. Prints on

EASTMAN PORTRAIT BROMIDE

retain the contact-print quality. Four surfaces to choose from—Old Master, Rough Matte, Rough Lustre and Parchment, at your dealer's.

EASTMAN KODAK COMPANY
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ELON

Made in Eastman laboratories to Eastman standards Elon is our name for the best known developer for photographic papers.

We make it—we know it's right

EASTMAN KODAK COMPANY

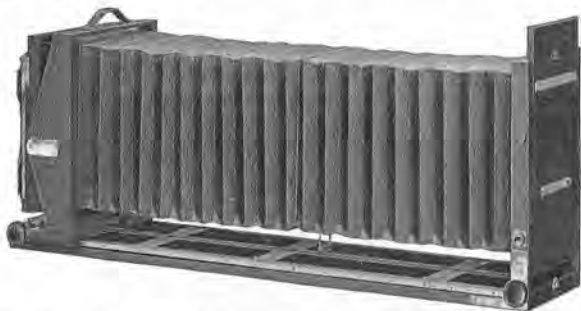
ROCHESTER, N. Y.

All Dealers'

You need another

Commercial Camera

There are few commercial photographers who do not need another camera. Business has grown and the limit is not in sight. There is more undeveloped business in commercial photography than in almost any other photographic field.



The F & S Commercial Camera is a mighty wise buy for this work. It is not only adaptable to, but built for, all types of commercial work. There are two sizes, 8 x 10 and 11 x 14 each with extreme rising and falling front, large square bellows and extreme back swings. They are solidly built, although anything but bulky. In the studio for vertical or horizontal work or about town or in the field they do their work dependably and with ease.

*The F & S Commercial Camera is made by the
Folmer Graflex Corporation*

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ROCHESTER, N. Y.

The Trophy



This is a "cornerholder" type—one of three of our new fall styles made of Royal Antique stock.

The others are the **STAFFORD** for dry mounting, and the **CRAFTSMAN** for Artist Proofs.

The keynote in these folders is quiet richness. The delicate tintings, plate sunk effect and deckled edges are in strict keeping with the quality appearance of these mounters.

You must see them to appreciate how completely they will fill the requirements where quality—*no frills*—is necessary. So we suggest that you send us twenty-five cents and we will send, postpaid, samples of these three styles.

SAMPLE OFFER FW-9

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America

Eastman Plates

*Cover the entire range of
photographic requirements*

Whether you want to catch fast action, make short exposures in poor light or overcome the difficult situation in studio or home portraiture, use the Eastman Speedway.

It has unusual speed with no sacrifice of latitude, gradation or fineness of grain. And for press photography it can be developed to full contrast without danger of fogging.

*There's an Eastman Plate for every purpose
backed by Eastman Service.*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

VITAVA

*The paper for
Distinctive Portraiture*

Distinctive in the richness of its warm black tones and velvety shadows is the contact or enlarged print on Vitava Etching Brown. White and buff stocks—smooth and rough surfaces—at your dealer's.

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ROCHESTER, N. Y.

All Dealers'