

JUN 21 1928

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

JUNE 1928

*Problems
in
Color*



Non-color-sensitive Film



Eastman Commercial Panchromatic Film

Did you ever photograph a colorful billboard only to find your result a complete failure because the colors would not register on your film or plate as your eyes saw them?

Your result would have been perfectly satisfactory had you used Eastman Panchromatic Film and a filter that would give the colors their proper values.

Color is being used on every hand to make the most commonplace things attractive and beautiful. Get acquainted with panchromatic results at once and the quality of your work will show a marked improvement. Ask for the booklet, Color Films, Plates and Filters for Commercial Photography. It's free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Permanent Mounting

Dry mounting not only insures the permanent good looks of your prints but protects them from moisture as well by forming a waterproof film between the print and the mount.

The electrically heated Dry Mounting Press enables you to mount prints quickly, without cockle or curl, on the thinnest of mounts. By giving repeated impressions, the 11 x 14 platen will mount prints twice its width and any length. An electrically heated Tacking Iron is included in the price of the Press.

Kodak Dry Mounting Press 11 x 14 including
electrically heated Tacking Iron . . . \$65.00

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



*By J. C. Rieger
Louisville, Ky.*

Eastman Portrait Film
Negative, Vitava Print.



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No. 4

NATIONAL ADVERTISING MUST HAVE LOCAL COOPERATION

BEFORE any photographer can receive a real return on the investment he has made by contributing to the P. A. of A. advertising fund, he must realize that he has a definite job to perform on his own account, and that the dividends on his investment depend upon the thoroughness with which he performs it.

Local tie-up is the photographer's job, but it doesn't seem to mean as much to him as it should mean. We are convinced of this because the report showing the use of material for local advertising clearly indicates that photographers are not making sufficient effort to pull business into their studios.

National advertising can make people want photographs but it can go no further. The P. A. of A. has offered a number of business-getting helps, for local advertising, that tie up with the national

advertising; but these helps are not being used as they should be.

Among these helps is a "Thank-You" card for inserting in packages of photographs which you deliver to your customers. Your transaction with the customer is closed when you deliver the finished pictures, but it is a gracious gesture of appreciation to insert one of these cards in the finished order.

We mention this card because it is the least effective, from the business-getting point of view, yet of all the advertising helps ordered in April, by far the greatest demand was for these "Thank-You" cards.

This seems to show that the demand is greatest for advertising material which requires the least possible effort to use. This should not be so. The greatest demand should be for the material which will bring you the greatest amount

of business, regardless of how much thought and effort are required to make such advertising effective.

Let's analyze the effect of an advertisement in a national magazine upon a woman. She sees one or several advertisements suggesting that baby days are soon gone and that she should have another photograph of her baby to treasure in the years to come. The idea appeals to her because she sees how fast her children are growing. She fully intends to have a new photograph of baby, but she has no definite plan of when or where the picture will be made. The idea lies dormant in her mind because a specific photographer, and his studio, and its location have not been a part of the idea.

If, however, this woman receives a letter or an advertising circular, or if in the local newspaper she sees another advertisement suggesting that she should have baby photographed and that the Brown Studio makes beautiful pictures of children and is conveniently located, the idea assumes a more definite form.

She may be persuaded to telephone the studio and inquire about an appointment, in which case she will be invited to visit the studio and in due time a sale will be made.

Our point is that national advertising is effective in creating a desire but that it requires the help of local advertising to actual-

ly stimulate action and produce the greatest possible definite results, and that there is little direct benefit from national advertising without this local cooperation.

Effective advertising requires thought and effort, and it is hard to understand, but seems to be a fact, that photographers will do any amount of work necessary to handle the business that comes to the studio, but very few will do the requisite amount of actual work to create new business.

This condition should not exist when hundreds of thousands of dollars are being spent for national advertising, and your association offers you newspaper copy ready prepared for your use, as well as a variety of direct mail advertising furnished at cost. A good mailing list should be one of the most important advertising assets of every studio. It should be carefully prepared and corrected at frequent intervals. You can't afford to mail advertising to wrong addresses or to people who are not likely prospects.

We mention these things because there is too little local advertising to tie up with this big national campaign. Photographers contributing to national advertising must let it be known that this is their campaign—that they are actively soliciting business—that they are themselves convinced that photographs are a necessity to one's happiness.



*By J. C. Rieger
Louisville, Ky.*

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Negative, Vitava Print.

HOW TO MAKE NEGATIVES OF GOOD QUALITY WITH ARTIFICIAL LIGHT

By HARRY WILLS

CHAPTER IV

OUR illustration on the opposite page was made with a combination of daylight and the light from Mazda bulbs. It was made under conditions quite similar to those often found in the home and should be of interest to home portraitists.

In this case there was a quantity of daylight but the windows were so located that it could not be used to best advantage. There were two fair sized windows on the side of the room, one being flush with the end wall. The second window was separated from the first by an 18-inch casing. They were $2\frac{1}{2}$ feet from the floor, 8 feet high and $8\frac{1}{2}$ feet wide, including both windows and center casing.

The subject was seated on a divan placed against the end wall, on which a piece of tapestry was hung for a background. The second window was most useful but at best could only be used as a side light. If the subject could have been moved two or three feet farther back there would have been ample front light, but this was not possible.

A portion of this light, as indicated in the diagram, was back of the subject, and as the windows extended to within $2\frac{1}{2}$ feet of the

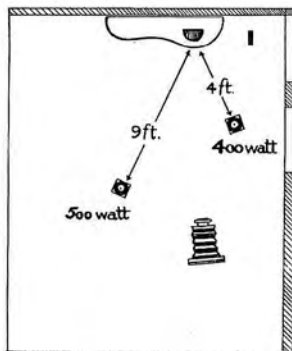
floor, they gave too much low, direct side and back light, which was very much out of the balance. A 24-inch strip of dark material was tacked across the lower part of the windows to screen off part of this light, and in addition a small opaque side screen 8 inches wide and 14 inches long was used to tone down the sharp light on the side of the face. This light came from the window nearest the end wall. The light on the shoulder was subdued by the opaque cloth across the lower portion of the windows.

After this had been done there was a good tone balance of light as far as it would reach but it did not extend around to the front. The shadows on the front of the face were too heavy and the highest lights were too much on the side of the face. Front illumination and point lights, which give correct form and roundness to the features, were lacking.

A strong reflector would have given plenty of illumination in the shadows, but the lighting would have been a flat one. To solve the problem a 400-watt photo-blue Mazda bulb in a Vent-lite Junior reflector was used without diffusing the light. This lamp was on a standard 5 feet high



A combination of window and artificial light used under conditions closely approximating those encountered in home portraiture. Portrait Film negative.



and 4 feet from the subject, as shown in the diagram.

By using this lamp the side light was continued to the front where it would break across the nose and touch the cheek on the shadow side of the face. And by using this light without diffusion the highlights that were on the side of the face were overpowered and the principal high points of light were given their correct position on chin, nose, cheek and forehead, where they give the desired form and roundness and brilliancy which are lacking with side light alone.

At this point, to complete the modeling of the features, it was necessary to use a little more light on the shadow side of the face. This could easily have been done with a white reflector, but in this case a 500-watt lamp was available and this was used. The photo-blue lamp in Ventlite reflector, diffused with tracing cloth was placed to the left of the camera at a point 9 feet from the subject and $5\frac{1}{2}$ feet from the floor.

Eastman Portrait Film, Par Speed was used to register all of the tone values of the lighting in the negative. The exposure was approximately two seconds.

When making home portrait

sittings, the daylight in the room can generally be used to good advantage, and if the photographer has some artificial light equipment at his command to place his highlights or "point lights," as we now call them, just where he wants them, to produce roundness, there should be no excuse for so many dead black shadows and flat gray faces and gowns in his home portraits.

There is no particular reason why home portraits should not be just as good as those made in the studio. Customers, as a rule, pay more for home sittings so why shouldn't they expect to get at least as good pictures as if they went to the studio and paid less?

It is a foregone conclusion that if you are to continue to interest the general public in the buying of photographs you must encourage and develop that desire by making the best pictures it is possible for you to produce.

The home portrait equipment should always include a small adjustable side screen, a piece of dark material for cutting out the light from the lower part of windows, a reflector and two lamps. And by all means, Eastman Portrait Film to register the true tone values of your lightings.



ELON—*We make it—we know it's right*



An example of what the advice of an architect and remodeling will do to a small studio. The old and new Sterner Studio, Moscow, Idaho.

THE PICTURES AND THE MAN WHO MADE THEM

WE HAVE gone into the South this month for our illustrations and we are pleased to offer examples of the work of one of Louisville, Kentucky's prominent photographers, Mr. J. C. Rieger.

Those of you who visited the Louisville convention experienced the hospitality of this group of photographers and saw their excellent exhibits of both portrait and commercial work.

Mr. Rieger is president of the local portrait photographers' association. He is the type of man who has the confidence of all of his associates and is possessed with that rare ability which enables some men to create the harmony and good will which are so necessary to the success of any organization.

Mr. Rieger's studio is located in the residential section of Louisville, where it is convenient to a large and ever growing number of the best homes. When the location was selected a number of years ago it was a venture, but as his business was even then a well established one it has proved to be an ideal location for a portrait studio.

There is nothing spectacular about Mr. Rieger's work, but it does have that all important quality which is so readily recognized and appreciated by the customer.



J. C. Rieger

Mr. Rieger believes that a picture must, first of all, be a pleasing likeness of the sitter. Then it must have good technical quality—must pass the standards set by the photographer, himself, as a safeguard to his reputation, and Mr. Rieger's standards of photographic quality are high ones.

It is not old-fashioned to be a stickler for photographic quality. It may be quite true that some photographers—some very few photographers—can make pictures that are quite artistic, even though they do not have what we know as photographic quality, but it is very dangerous to attempt to



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Louisville, Ky.*

Eastman Portrait Film
Negative, Vitava Print.

make such pictures for those who wish pleasing portraits of their families and themselves.

Mr. Reiger should probably be classed as a family photographer. His patrons come to him year after year, which is the best pos-

sible indication that they are being pleased.

He attributes much of the quality of his work to the excellent negatives he secures on Eastman Portrait Film and the beautiful prints they yield on Vitava papers.



MORE SALES PSYCHOLOGY

IN A recent article bearing the caption, "Sales Psychology," we suggested the use of the term "camera charge" rather than "deposit."

One of our readers suggests that if a customer pays a camera charge of \$5.00 on his original order for moderately priced pictures he will expect a reduction of \$5.00 on a duplicate order for a dozen prints.

We believe it can be made sufficiently clear to a customer that the camera charge covers more work than the mere making of a negative, and that on a duplicate order the preparation for making the prints must be made just the same as when the original order was printed.

Our reader brought up another point, however, which he considers vastly more important, and we notice that the same question is being discussed in current issues of a British magazine as a result of a recent article appearing therein.

A portion of this article follows: "Many photographers do not

seem to appreciate fully the value of carefully graded specimens, yet the value is great. Supposing, for example, that you have two styles, one priced \$20 per dozen and the other \$25 per dozen. Of course you wish to sell the more expensive style whenever possible, but if the specimens are very similar—in fact, if they are not graded—it is a ten to one chance that your customer will be satisfied with the qualities of the cheaper style. You are then going to find it very difficult to sell your \$25 style.

"Specimens of styles which vary in price should obviously vary also in quality. For moderately priced styles show good work but not your best work. Leave that for the more expensive styles. By this method you can build up a set of specimens graded to a nicety and at the same time not lacking in variety."

This article brought the following comment from a British photographer, which is extremely interesting because it voices the



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Louisville, Ky.*

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sentiment of our correspondent on the subject.

"I am sorry to say that I have just come across a suggestion which I consider is positively mischievous in its idea. It is contained in the recently published article: 'Specimens and Sales.' It advises that the photographer should have various styles at various prices—a statement, which at first sight seems plausible enough. But in a later paragraph, the writer goes on to say that the various styles should vary in *quality*; and it is there that I join issue with the writer and very confidently assert that any man who at any time deliberately does anything but the very best work of which he is capable, is never going to improve either his work or his business.

"Differences there must be, of course, in the various mediums and materials, but as regards posing, lighting, the production of a negative best suited to the printing paper to be used, re-touching and prints, good of their kind and suitably mounted, I cannot understand any man with any artistic taste or feeling, or respect for his work, doing anything but the very best he knows how.

"The writer of the article says, 'For moderately priced styles show good work, but not your best work. Leave that for the more expensive styles,' although in the previous paragraph he ad-

mits that 'it is ten to one that your customer will be satisfied with the qualities of the cheaper style;' and that you are going to 'find it very difficult' to sell the more expensive one.

"Of course you are, and as I have seen it proved in more than one photographic business, if you have two qualities, both yourself and your customers are going to gravitate to the lower level, a condition of things which, I think, is not going to be conducive to either your artistic or business salvation.

"Now just think for a moment what would happen to the technical or commercial photographer who had two qualities of work, in one of which he did not 'show his best.' I think it would be highly probable that he would soon lose his best customers, who would always fear that they were going to get the second quality for their money. And the principle applies even more strongly to portraiture. I believe that the better work you can do the more you can sell of it, as the public daily becomes more educated as to what good work really is."

We believe this covers the subject quite thoroughly. Let every photographer do his best on a small picture as well as a large one—do no work at a price which makes it necessary for him to slight quality.

If a man's work is his best advertisement, as is so often said,



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then let every man make sure that he does nothing but the best advertising. Make pictures in various styles and sizes but let there be but one quality.

This largely limits moderately

priced work to small sizes, which is as it should be. There is always, then, the possibility of stepping up the original order or of furnishing larger prints at a better price in addition to the small prints.



PLEASE THEM ALL

AT ANY COST

EVERY photographer, sooner or later, runs upon a snag in the form of a sitter who frankly admits she has never had a pleasing portrait made, and never expects to have one, yet she wants you to make her portrait because her friends insist upon having it.

What is the best thing to do under these circumstances?

Obviously you must do your best to please because your reputation is at stake. We suggest, that first of all, you give up any idea you may have of making a profit on this sitting. You may, but don't expect it and you won't be disappointed.

Next, spar for time. This woman may not be beautiful but she must be interesting or her friends would not want pictures of her. Place her in a comfortable chair, (not your posing chair) and talk the matter over so that you will be familiar with her likes and dislikes. She will usually tell you why previous portraits have not, in her mind, been successful.

During this conversation she

will most likely assume a perfectly natural pose and expression. If you have watched her carefully she may have shown by some word or gesture or bit of animated expression just what you must get in the picture to please her.

Probably she had an idea that you would ask her to sit in a posing chair on a platform, with a head rest gripping her behind the ears. The very fact that you have made her comfortable and insist upon making pictures of her just where she is sitting may so appeal to her that she will like the results.

You may be quite sure that the woman who has made up her mind that you are going to fail will not be pleased with an ordinary result secured with ordinary methods. You must do something unusual.

Before she sees her proofs you must be quite sure that the negatives have had your personal attention and every fault has been removed. They should not be over-retouched but double chins can be etched off, objectionable



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lines softened, a thick neck made thin or a hollow one plumped up. The sitter must never see these things in her proofs.

If you have made some beautiful negatives and she insists the proofs are terrible it doesn't help matters if you refuse to admit it. Tell her you wouldn't think of allowing her to order pictures from proofs she dislikes and ask her to come for another sitting. Ask her to frankly give you her criticism and help you to make a portrait her friends will like.

It is mighty hard to take an

unfair criticism with good grace but you may find this woman much easier to please a second time. And if you don't feel like being gracious about the matter, just stop and think what unkind things she might say about you to other people.

Be generous and you will take all the wind out of her sails and probably make her a booster for you and your studio. Advertising will make new business, but the most certain way to make old business repeat is to please every sitter.



CONTESTS THAT MAKE BUSINESS

WE HAVE received the very interesting announcement of the 8th Annual Best Baby Contest conducted by the Fleming Studio of Red Deer, Alberta, Canada.

The very fact that this is the eighth contest of this kind conducted by Mr. Fleming should be proof of the success of such an undertaking, but the cooperation of merchants, doctors and the local newspaper leaves no room for doubt.

Mr. Fleming writes: "My Best Baby Contest is getting to be a great community affair. I give a generous cash prize, the newspaper gives a cup, a local Drug Company gives a generous prize

suitable for a baby and the theatre gives a two weeks' pass to parents (provided they are in the theatre on the night the prizes are awarded). The Bank of Montreal is starting a bank account of \$5.00 for the winner and one Insurance Company is starting a twenty-year payment policy. All of the local doctors are giving a free medical examination."

The contest covers a period of one month, babies from four to eighteen months are eligible and there is no entrance fee. An elaborate blank is used for the doctor's examination and we assume that the judges decide the winners by a combination of photograph and physical examination data.



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The main point is that the plan is a big success and Mr. Fleming makes a good thing out of the orders secured from the contestants. He says: "You can see this is real publicity. There is nothing like a contest to get the public interested in your business."

Another successful contest engineered by the Fleming studio offered a prize for the best letter on "Why We Should Have Photographs Taken."

As a result of these contests we can well imagine everyone in the town thinking and talking about photographs, the photographer,

baby pictures and why people should be photographed.

The same thing can be done in any town or city—by a single photographer or a group of photographers. As a matter of fact the letter writing contest has been conducted by a group of photographers with the cooperation of a newspaper, in at least one large city.

Any legitimate contest that makes people think and talk about your business is good advertising. It will cost something for advertising space but enough free publicity goes with it to make it well worth while.



THE CHEMICAL ACTION OF YOUR DEVELOPERS

AS NEW blood is constantly being added to the profession in the form of apprentices, many of whom have not a thorough knowledge of the materials and chemicals with which they work, we have been asked to treat the subject of chemical action of photographic solutions in an elementary manner for their benefit.

The following article, accordingly is written with the apprentice in mind.

The latent image

Films and papers are coated with a sensitive silver emulsion. Upon exposure to light an image is formed but the action of the

light produces a change which cannot be seen, so we call it the latent image.

The film or paper which has been exposed to light, in a camera or in contact with a negative, must now be developed.

Chemical reduction

The developing agent or reducer is a chemical which has the property of taking away the chlorine or bromine from the sensitive silver salts, leaving the black metallic silver which forms the photographic image. This action is known, chemically, as reduction, but should not be confused with the photographic term,



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reduction, which has to do with reducing the density of an over-exposed negative.

Chemical reducers have an affinity for oxygen but are few in number because they must be able to reduce exposed silver bromide without affecting unexposed silver bromide, so their action must be very selective. The most common reducers or developing agents, as we will call them, are pyro, hydrochinon and Elon.

Developing agents

Elon and hydrochinon are quite different in their action and neither is very satisfactory when used alone. An image developed with Elon comes up very quickly and gains density slowly, while an image developed with hydrochinon comes up very slowly but gains density rapidly and steadily.

Hydrochinon is greatly affected by temperature and acts most quickly in a warm solution while Elon is affected very little by either heat or cold.

Developer action.

It is readily seen why these two developing agents are used in combination in a developer. The Elon produces delicate detail while the hydrochinon gives strength and contrast. It is also seen how necessary it is to maintain the developer at the temperature recommended by the manufacturer. If the developer is too cold the hydrochinon is slow

in its action, so the image is developed with the Elon which gives a flat result. If the developer is too warm the hydrochinon acts faster than the Elon and the resulting image has too much contrast. At the normal temperature recommended the result is properly balanced and the negative has the desired quality.

Developing energy

Practically all developing agents must be in an alkaline solution or they will not work, and the energy with which they work depends upon the amount of alkali present. The form of alkali generally used is sodium carbonate. Too much alkali in a developer will tend to produce chemical fog while too little alkali will cause it to be slow in its developing action.

The preservative

Developing agents, because of their greediness for oxygen, would quickly be spoiled by the oxygen in the air, so we add sodium sulphite. Sodium sulphite has a very strong affinity for oxygen. The air oxidizes the sulphite so the developer is preserved. Omit the sulphite or reduce the amount used in the developer and negatives will show the effect of the oxidation stain.

Some of this stain is desirable in a pyro developed negative because there is a stain image as well as a silver image, but if the amount of sulphite recommended



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in a developing formula is reduced to any great extent the stain becomes very general and thus is objectionable. Increasing the amount of sulphite reduces the amount of stain.

Sodium bisulphite

Sodium bisulphite is used in most developers because sodium sulphite is an alkaline salt while bisulphite has an acid reaction, and the combination of the two gives a neutral preservative which is most desirable.

It is difficult to produce sodium bisulphite that is totally free from iron. If iron is present it will darken the solution. The bisulphite listed among the Eastman Tested Chemicals will be found free from iron.

Chemical fog

Potassium bromide is added to the developer to prevent chemical fog produced either by the developer or inherent in the emulsion of the material that is being developed.

Mixing the developer

When mixing a developer, fol-

low the order given in the formula. In a pyro developer the preservative is dissolved first while in an Elon-hydrochinon developer the order is Elon-sulphite-bisulphite-hydrochinon-carbonate-bromide.

Make sure that each chemical is dissolved before adding the next. If the alkali is added before the crystals of the developing agent are dissolved, each crystal becomes oxidized at the surface and the resulting solution will give fog.

These few explanations should give one a fairly good idea of how and why a developer transforms an invisible, latent image into a stable image of black metallic silver. It may also lead to a solution of the trouble when a developer does not produce a satisfactory result.

It is wise to use formulas exactly as recommended. If this is done—pure chemicals are used and the developer is kept at the temperature recommended one should have no trouble in producing good results. This, of course, is based on the assumption that the developer is not overworked.

All Eastman formulas specify *Eastman Tested Sodas*. Their use is important because they are the balancing factors in your developers and largely determine the quality of your negatives and prints. When you order chemicals, specify Eastman Tested.



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Negative, Vitava Print.



They won't be little long

Your children are growing—changing every day. You can't keep them as they are—but you can keep a picture record that will be priceless in years to come.

Let us photograph your children now

THE SMITH STUDIO

STUDIO LIGHT CUT \$160 FREE ON REQUEST

How long since your children were photographed?

You just can't recall the changes, they come so fast, but photographs of the children never change—never grow up.

Have new portraits of your children today.



THE SMITH STUDIO

STUDIO LIGHT CUT \$161 FREE ON REQUEST

*Speed plus
Latitude*



Speed determines the shortest exposure that will produce a good negative. Latitude is the range between the shortest and longest exposures that will produce equally good negatives.

The latitude of Eastman Portrait Film is so great that it's easy to make an exposure that will produce a good negative and a good print. The real proof of Portrait Film quality is in the print.

Eastman Portrait Film, *Par Speed*
and *Super Speed*, at your dealer's

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Larger Than Contact Size

Whether it's only a trifle or a great deal larger than negative size, the enlargement on Eastman Portrait Bromide will retain the contact-print quality that makes it easy to sell these extra prints at an added profit.

Four surfaces to choose from—Old Master, Rough Matte, Rough Lustre and Parchment, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Athenon

A new developing agent for producing warm-toned prints by direct development on Athena *Old Ivory* papers.



Athenon is used in combination with Elon and Hydrochinon. It produces brilliant prints of a rich brown tone, eliminating tedious toning processes.

Athenon

1 ounce bottle	\$.65
$\frac{1}{4}$ pound bottle	1.95
1 pound bottle	6.75

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*High Speed
Light Control
Positive Contact
Convenience
in Dodging
Vignetting
and Diffusing*



EASTMAN PROFESSIONAL PRINTER

These are some of the advantages of this new and highly efficient printer. It operates on a new principle, based on the projection of light from a single 1000-watt lamp. The light volume is controlled by a rheostat—the platen is transparent—the effect of dodging or diffusing is plainly visible. An ideal printer for either portrait or commercial studios. The price is \$175.00, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*Prints by
Enlargement
or Reduction*

With the Eastman Auto-Focus Enlarger and its Reducing Attachment prints of any size from $1\frac{3}{4} \times 2\frac{1}{2}$ inches to 20×28 inches may be made from 5×7 negatives and proportionately large or small prints from smaller negatives. The ease with



which large prints are made with the Auto-Focus Enlarger needs no comment. Reductions are often equally desirable and this new attachment makes reducing as simple a process as enlarging. The device is quickly attached and easily operated. The price of the Eastman Auto-Focus Enlarger is \$175.00 and the Reducing Attachment \$30.00, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

An Inslip Folder for High Grade Work



THE AVONDALE

The heavy weight Craftsman stock alone speaks value. All edges deckled. Design on insert is set in a beveled plate sunk. The cover has no ornamentation—the final touch of finish is a slightly beveled ruling around the edges. An added touch is the featherweight paper fly-leaf as a protection to the portrait.

Colors — Greystone and Neutraltone

Sizes —	4 x 6	5 x 7	6½ x 8½	8 x 10
Prices —	\$11.00	\$13.50	\$17.50	\$21.00 per 100

This is one of those quiet, rich styles that immediately suggest extra value. It will appeal to studios featuring the STAFFORD, TROPHY and other similar high grade styles.

Samples of both colors for twenty cents.
SAMPLE OFFER FW-37

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America



Most plate users prefer the Universal because of its adaptability to a wide range of subjects, and those qualities of snap and brilliancy and body which it imparts to the negative.

The Eastman Universal has ample speed for portraiture or commercial work—produces negatives of a quality that fits practically any printing process.

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

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

Eliminon.

Sept 17 1893

Make warm ... an print ...
velopment of ... a new ...
Old Ivory paper ...
warmth one ...
with a ... Develop ...
the ... with ... A ...
the ... has a melody ... and ...
... apply ... two ...
... W-Me ...
...
de ...