

STUDIO LIGHT

DECEMBER 1935



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THE PUBLIC IS READY TO BUY— ARE YOU SET TO SELL?

WITH Christmas a few short weeks away what effort are you making to bring the old-time rush of December orders? If business isn't coming in to suit you, have you tried telephone solicitation of old customers? Have you used direct mail letters suggesting photographs as the ideal gift to old friends, relatives, or the folks at home?

There isn't any gift so personal—so distinctly “you”—as your photograph. That old slogan, “Your friends can buy anything you can give them—except your photograph,” is just as good as the day it was written. It tells the whole story in a few words—makes the reader realize that here is the one gift that money can't buy—“the gift that only you can give.”

The public is spending more freely than it has for years, and is all set to buy photographs when you give the idea the proper urge. The majority of families need new photographs, especially of growing children. Men and women who haven't had a photograph for years will respond if your advertising is convincing. The younger set are also interested and they will buy if your work is smart and attractive.

There isn't any secret about business improvement. Every merchant in your town knows it and is making every possible effort to attract business. Every manufacturer knows

it and is trying to turn out a better and more attractive product.

Make every possible effort to get business but don't expect your customers to be satisfied with the same kind of portraits you made ten years ago. When you solicit business from old patrons you should be able to convince them that you can now make portraits that are more attractive and more desirable than you have ever made before.

If you haven't already done so, change your technique now with the idea of obtaining that natural and spontaneous expression which adds interest and realism and makes your portraits more salable.

There is no longer the need to freeze expression with long exposures. Faster film, faster light, and faster lenses should be used, as intended, to reduce exposure.

The formula is a simple one. Expose for the highlights. Many photographers who use fast films make the mistake of overexposing. Reduce exposure until highlights have just the right density. Then reduce or increase shadow illumination until shadows are in correct relation to highlights. With a balanced, brilliant lighting, and Eastman Super Sensitive or Portrait Panchromatic Film, exposures will be short enough to capture almost any expression—to make good your claims that your photographs are better.

By JOHN SIRIGO, *Official Photographer*

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, SAN DIEGO, CALIFORNIA



PICTURES ARE WANTED— ARE YOU MAKING THEM?

ONE of the most potent factors in the government's effort to promote recovery is the "Modernize for Profit" movement of the Federal Housing Administration which is sweeping the country with a wave of building and remodeling activity.

Of special importance to the photographer is the business this modernization offers to the man who will make an effort to develop it. Every photographer has seen the changes going on every day, all about him, but how many have actually made the "before and after" photographs that should be a part of every modernizing project?

If you have thought that these local projects were being conducted by the government and that it might be difficult for you to get this business you are mistaken. All of these remodeling projects are local. The Federal Housing Administration, itself, lends no money. It merely insures your local financial institutions against loss up to 20 per cent of the total amount advanced by them for modernization purposes.

Get in touch with your local FHA Office as well as with the banks that furnish the money for these various projects. "Before and after" records are important. They show to what use the money has been expended. They are wanted.

Contractors as well as owners of the property will want such pictures. The architect is another prospect. Concerns supplying the various materials such as copper, brick, stone, tile, plumbing and electrical supplies, lumber, roofing, cement, wall board, plate glass, fixtures, gasoline pumps, heating, ventilating and air conditioning, electric signs, and landscaping—all want pictures of modernization projects.

If you make good pictures and put forth

real effort to sell them, you will find a ready market. Every manufacturer of building materials wants pictures of work already done to encourage more building or remodeling. Every manufacturer of store, restaurant, office, hotel, soda fountain, display window, or similar fixtures, wants pictures of modern installations for salesmen and agents.

The scope of the FHA has been so greatly broadened that it is no longer necessary to confine modernization to a building itself. Equipment and machinery of store, factory or any place of business or residence may be replaced with new and modern appliances.



Even the gas station modernizes. Small projects like this are well worth "before and after" photographs. Photograph from Federal Housing Administration.



This is the type of modernization project that offers big opportunities for the sale of photographs to contractors and builders. Photograph from Federal Housing Administration.

Installations of this nature make even more opportunities for the photographer.

If you are equipped to do the kind of photographic work necessary to get the business that modernization suggests, why not use this means of increasing the business of your studio? Put a man on this job alone if you haven't the time. Have him contact the local office of the Federal Housing Administration, the

banks who are making the loans, the contractors who are doing the work and the concerns who are furnishing the materials.

It is estimated that, at the present time, \$2,000,000 per day is being loaned in amounts up to \$50,000 for modernization alone, in addition to several hundred millions already loaned. Have you had your share of the business this project is intended to create?

EASTMAN PANATOMIC, SUPER SENSITIVE, AND PORTRAIT PANCHROMATIC FILM ANTI-HALATION

EVERY film user knows the wonderful advantage of the relatively thin film over the glass plate in reducing halation. But even a thin film cannot prevent all halation, especially where strong lights are in the picture area, unless there is some means of absorbing this excess of light.

Eastman's three most popular films, Panatomic, Super Sensitive, and Portrait Panchromatic, are now supplied on Safety Base with an anti-halation backing which does eliminate practically the last vestige of halation. There is no extra charge for this improved film. It is supplied only on Safety Base, and it must be specified when you order, because it does not displace these films as regularly supplied.

There are no disadvantages in the use of these films as the dye which absorbs the excess of light and gives them their anti-halation properties disappears entirely in the developer without retarding its action in any way and without discoloring. The resulting negatives are clean and free from stain.

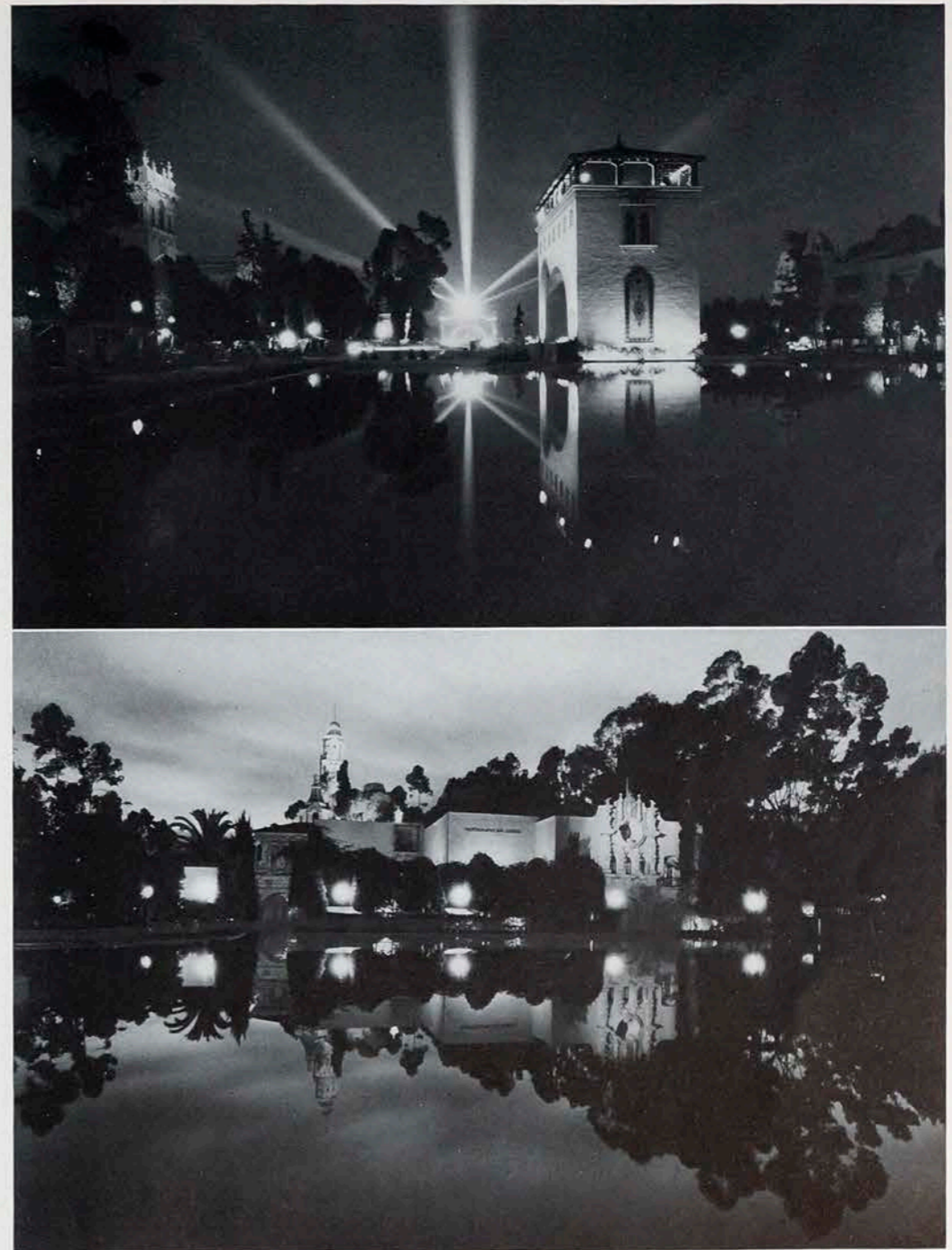
The commercial photographer will find the greatest use for these films, as it is he who most often works against strong lights. These

necessarily cause extreme overexposure in small areas of the picture, usually represented by windows or electric lights, or strong reflections from polished surfaces.

To know the anti-halation advantages of these films one needs only to make comparative exposures on a subject which presents the average problem of halation. If you have encountered a difficult interior in which your result was not entirely satisfactory, or a night shot with a spread of light around electric signs or street lamps, try these same subjects again with Super Sensitive or Portrait Panchromatic Anti-halation.

There is much less danger of halation in portraiture, but when there is the need to use a strong back lighting, or an extremely brilliant lighting on white materials, having a sheen that might destroy highlight detail, these anti-halation films may be used to advantage.

In ordering any one of these films from your dealer, be sure you specify Safety Anti-halation. Prices are the same as for the regular Eastman Panatomic, Super Sensitive, or Portrait Panchromatic.



By JOHN SIRIGO, SAN DIEGO, CALIFORNIA
From EASTMAN SUPER SENSITIVE PANCHROMATIC FILM NEGATIVES

LET THE CUSTOMER BUY

THE amount of an order often depends upon the way you go about it. Try to force a sale and the customer is antagonized. Lead the customer to buy and everyone is happy.

If a woman seems set upon ordering portraits of small size and low cost when you feel sure she can afford something much better, don't make any immediate effort to increase the sale. Wait until you have some good proofs to show and she has given her order.

Then is the time to do your real selling. Explain to Mrs. Blank that you feel sure she is going to be very much pleased and you want her to understand to what she is entitled for having placed her order. Possibly she would like a few prints of larger size but has thought them too expensive. She may now have them

at a much lower price because the order just given includes the cost of her sitting.

If she has placed an order for six small prints, explain that she is now entitled to order any larger sized prints at the half-dozen rate. You might show a print for which your prices are \$5 for one, \$12 for three, or \$18 for six. The fact that your customer can now have several of these prints at \$3 each will make a strong appeal.

The psychology of this kind of selling is evident. You are not forcing a sale. You are merely granting a privilege and explaining why the customer should take advantage of your offer. If the customer has under-ordered, which is usually the case, additional items may easily be sold by merely letting the customer buy.

ADVERTISING SUGGESTIONS

FIVE pieces of copy were offered in the last issue of *STUDIO LIGHT* for direct mail or similar forms of advertising. This copy appealed to sentiment, and was very well received. One photographer used it on a radio program with excellent results.

During these last weeks before Christmas you may find yourself too busy to write new copy for your newspaper advertising. The following suggestions may be useful. They are short and to the point but they will sell photography. Just add your studio signature and each one will appeal to a large class of readers.

The Gift for Mother

There is nothing you can buy that will mean quite so much to Mother as your photograph.

For "Dad's" Christmas

You know how proud he is of his children. You know too how he will appreciate your photograph, and the thoughtfulness which prompted the giving.

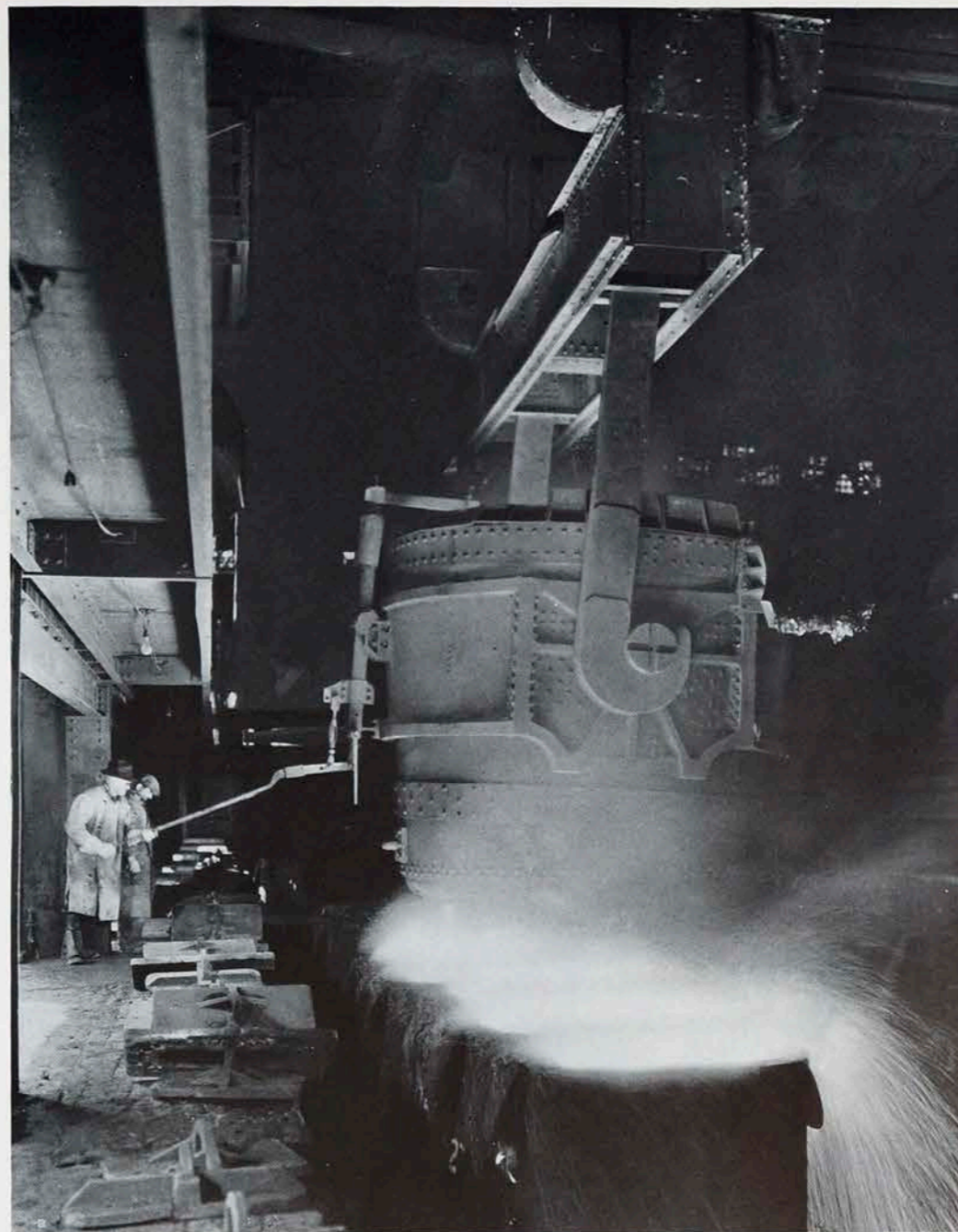
A Gift for Close Personal Friends

Think as hard as you will, you can't find a gift so distinctly personal—that carries so much of sentiment as your photograph.

This Christmas for Aunts, Uncles, and Grandparents

You know their affection for your children and the many ways in which it has been expressed. Send new photographs. Bring the children for a sitting today.

(Continued on bottom of page 10)



POURING INGOTS

By JOHNSTON & JOHNSTON, INC., PITTSBURGH, PA.
From an EASTMAN SUPER SENSITIVE PANCHROMATIC FILM NEGATIVE

COPIES AND HOW TO MAKE THEM

THE successful photographer takes advantage of every opportunity to increase profitable business for which he has facilities, and extends those facilities in every way possible. Copying, however, is a line of work which some photographers prefer to dodge. Perhaps it doesn't appeal to their imagination, or seems too mechanical to be interesting. Yet it is very profitable and it leads to much other profitable business.

Many photographers do an excellent copying business and gain quite a reputation for this line of work. It is not unusual for copying to pay the major portion of overhead studio expense. Where this is the case, however, the work is seldom delegated to an assistant, unless he is skillful and specially interested in results.

What is your attitude when a customer inquires about having a copy made? If you assure a man you can make an excellent copy of an old portrait of his mother, you are the photographer he will select to make new portraits of his wife and children; and you won't have much trouble in persuading him to have a new portrait of himself.

Equipment

There should be a camera for copying purposes alone. It should have a fairly long bellows and be mounted on one end of a track with a copy board rigidly mounted at the other. The camera lens should be on a line

with the center of the copy board. As large lens apertures are not required, an expensive lens is not necessary for portrait copies. Lights with reflectors should be set at a 45° angle to the copy board and in a position to flood the copy with even illumination from both sides.

The right material for making the copy is essential. You can't put lights and shadows on a copy so you must depend upon your plate or film for the contrast desired. Portrait materials will not give sufficient contrast. Eastman Commercial Film is excellent for copies which do not involve color correction. For greater contrast, use Eastman Process Film.

For pictures which are yellowed with age or have yellow spots or stains, use Eastman Panatomic, Commercial Panchromatic, or Panchromatic Process and a Wratten yellow filter, slightly darker than the stain. Your result will be a clean negative with all indications of the stain removed.

Retouching

If much retouching is necessary it is usually best to do as much as possible on the negative. From the retouched negative, make a positive and finish the retouching on this, after which a new negative is made from the positive. If you do not like this plan, retouch the negative, make an enlargement, finish the retouching on this print and make a new copy negative.

(Continued on page 12)

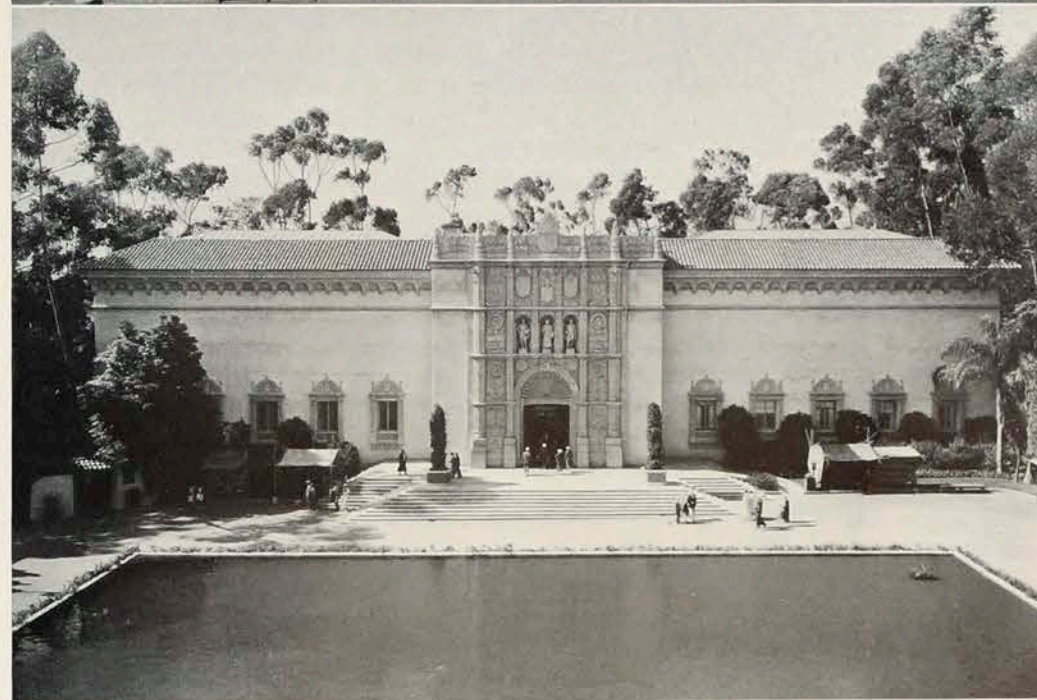
(Continued from page 8)

A Gift for the Folks Back Home

You can't spend Christmas at home this year? Do the next best thing—send your photograph.

A Gift for Those Who Have Everything

There's just one priceless, personal gift that money can't buy—that only you can give—your photograph.



By JOHN SIRIGO, SAN DIEGO, CALIFORNIA
From EASTMAN SUPER SENSITIVE PANCHROMATIC FILM NEGATIVES

This may seem like a lot of work, but if you aim to get as much for a copy as for a sitting, and do the work in spare time, it will pay you well. It is best to explain to customers that the price for a copy depends upon the amount of work necessary to produce a successful result. You can then be sure your time will bring you a profit.

Preparing Copy

The best way to overcome the effect of stains which appear as spots, is by the use of filters, as previously mentioned. Occasionally, however, a D.O.P. or Bromide print will be so badly faded that a good negative cannot be produced. Make the best copy negative possible, then, having obtained permission, attempt the print's restoration.

Soak the print from the mount, harden for two or three minutes in a 5% solution of formalin and wash for five minutes. Then bleach in the following Stain Remover.

Stain Remover (Formula S-6)

STOCK SOLUTION A

Potassium Permanganate	75 grains
Water to make	32 ounces

STOCK SOLUTION B

Sodium Chloride (Table Salt)	2 1/2 ounces
Sulphuric Acid (C.P.) (E.K.Co.)	1/2 ounce
Water to make	32 ounces

Use equal parts of A and B, prepared as required, for the solution will not keep well when mixed. Also make sure that no undissolved particles of permanganate remain in solution A as they will cause spots.

Bleach the print in this solution for three or four minutes, clear in a 1% sodium bisulphite solution to remove any brown stain, rinse well, and develop in daylight in D-72 paper developer 1 to 4. The result should be a good black-and-white print.

If the copy is to be made from a tintype which shows scratches, apply kerosene, or a mineral oil, just before making the exposure.

Surface scratches will immediately disappear.

Daguerreotypes are often tarnished or bronzed but may be cleaned if great care is used in handling. The surface must never be touched or a permanent mark will result. Remove the daguerreotype from its frame and separate from its glass covering, being careful to handle by corners or edges.

Rinse the plate thoroughly and if its surface seems greasy and repels water, flow with a little wood alcohol. If the tarnish is blue in color, plain hypo and water will usually remove it. Do not allow hypo crystals or any dirt to scratch the plate's surface.

If the tarnish on the plate has bronzed, make a solution of cyanide of potassium (this is a deadly poison), ten grains to an ounce of water. Keep pouring this on and off until all tarnish disappears. Cyanide is a dangerous poison. It should be handled carefully, and its fumes or dust kept away from one's nostrils.

Too much cyanide will eventually destroy a daguerreotype image, so use it weak, pour on and off and rinse with water to stop its action. When the image has become clear, wash carefully and thoroughly to remove cyanide and rinse in distilled water before drying. When rinsed, hold the plate firmly with a pair of pliers and drain towards one corner while drying over an alcohol lamp or gas flame. If drying marks appear, soak in distilled water and dry again.

The daguerreotype may be copied in a black lined shadow box or on the open copy board. If the latter, the copy may have to be turned to avoid reflections from fine scratches. A revolving copy board is also an advantage in copying prints on paper which show a grain. As a daguerreotype is probably the most delicate of all photographic images, it should be handled with great care and returned to its owner as soon as copied.

A display showing a comparison of the original and your copy result, produced on the fine portrait papers now available, is convincing evidence of your skill.



By JOHNSTON & JOHNSTON, INC., PITTSBURGH, PA.
From an EASTMAN PORTRAIT PANCHROMATIC FILM NEGATIVE

A BETTER VELOX AT A LOWER PRICE

VELOX paper, improved in quality, and with added contrasts, now sells at the same prices as single weight Azo Paper.

The new Velox is being received with enthusiasm by photo finishers and will be welcomed by all photographers who have a photo finishing department. The improved Velox has an increased ability to fit a wide variety of amateur negatives. It is supplied in six degrees of contrast, from Nos. 0 to 5, inclusive, and in two grades: glossy and velvet.

The contrasts are carefully and regularly spaced to cover the wide contrast range of negatives produced by modern film emulsions. The rich black tone, always a distinctive feature of Velox, is maintained throughout the six degrees of contrast and is unaffected by variations in exposure. This quality assures the delivery of prints of uniform tone from

negatives having a wide range of contrast.

The improved Velox has exceptional exposure latitude insuring the minimum of waste. It has excellent speed, develops rapidly, and has the recognized stability of all Eastman sensitive materials. Developer D-72, diluted 1 to 2, is recommended.

If you have a photo finishing department you should start using the improved Velox without delay. This new paper is far beyond the trial stage, having been fully tested over a long period, under modern plant conditions.

Capitalize on the fact that "Velox" is marked on every sheet of the new paper. You can advertise, "Our prints are made on Velox, the Eastman paper specially made to fit amateur negatives. Look for the name on the back." And you can back up your advertising with Velox prints of finer quality.

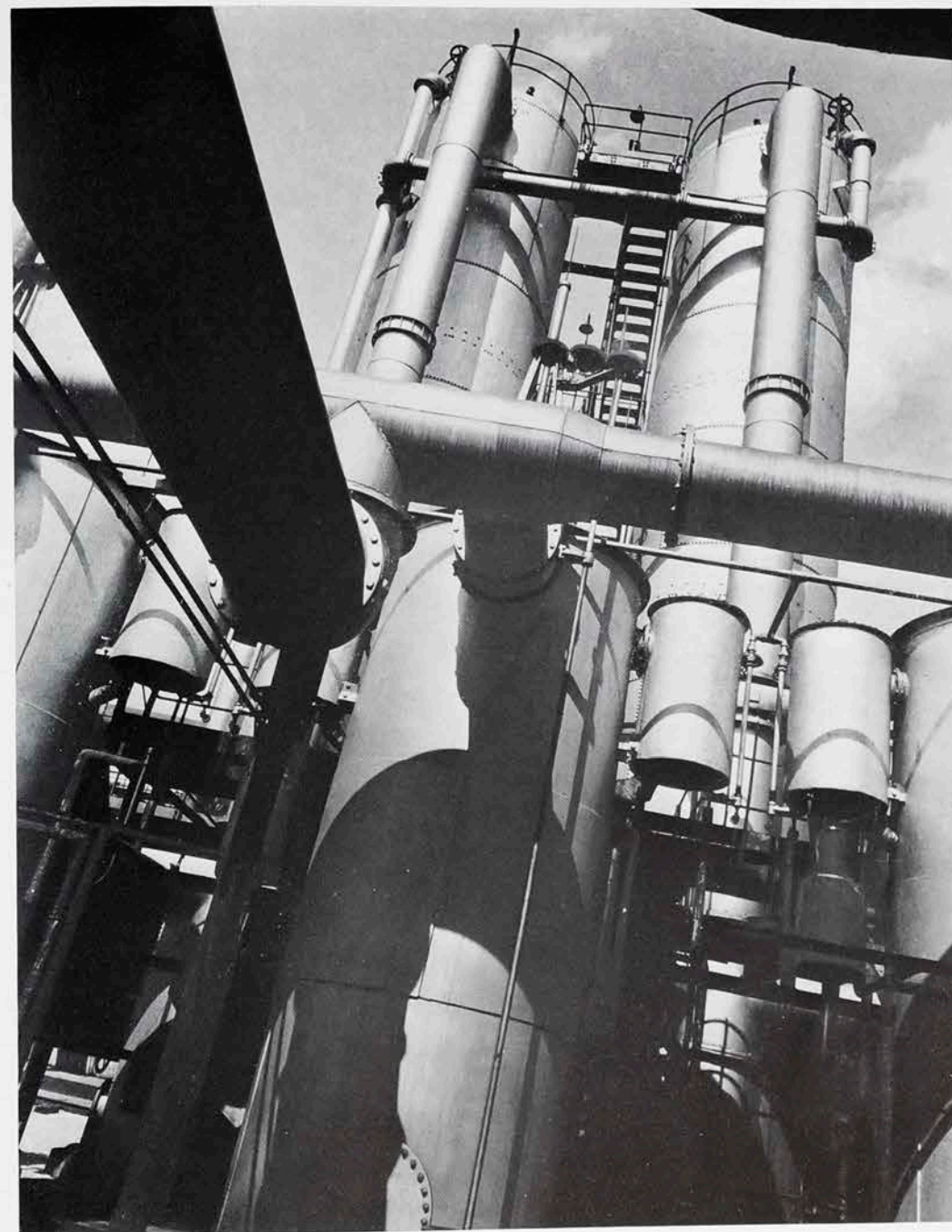
SILVER ANNIVERSARY BLOTTERS

OCTOBER ended the twenty-fifth year of Kaufmann & Fabry Co., well known Chicago commercial photographers. To mark this milestone, a series of six unusually attractive black and silver blotters, illustrated with examples of the firm's work, are being mailed out during the fall and winter months. An idea of the dramatic quality of this advertising may be had from our illustration.

"We have mailed blotters almost continuously since we have been in business," states Charles D. Kaufmann. "To me, the blotter is the commercial photographers' indoor billboard. It is our aim in direct mail advertising to expand the use of photographs in sales and advertising, and to elevate the standards of commercial photography. Our advertising



copy never states that Kaufmann-Fabry photographs are any better than anyone else's, nor do we urge people to buy our photographs in preference to the other fellow's. We merely



STORAGE TANKS

By JOHNSTON & JOHNSTON, INC., PITTSBURGH, PA.
From an EASTMAN SUPER SENSITIVE PANCHROMATIC FILM NEGATIVE

reproduce an example of what we consider good photography and mention our name and telephone number.

"In our quarter of a century career, we

have mailed millions of blotters. While we are using many forms of direct mail advertising, the regular monthly mailing of blotters is the backbone of our promotional effort."

THE PICTURES AND THE MEN WHO MADE THEM

THE excellent examples of industrial and commercial photography, including our cover illustration, are the work of Johnston & Johnston, Inc., of Pittsburgh, Pennsylvania. Mr. Carl Johnston, who is the directing head of this enterprising concern, began his career as an assistant to his father. He then joined the staff of the Kaufmann & Fabry Co., of Chicago, and in this connection gained a great amount of valuable information and experience. Returning to Pittsburgh, he and his brother established the business of Johnston & Johnston, Inc.

This firm advertises itself as "Camera Artists to All Industries," and means just that. They never pass up a job because it is too difficult. If it is at all possible, they find a way to do it. Mr. Johnston attends drawing and art classes at Carnegie Tech, and makes practical use of the principles of illustrative art to give his pictures the desirable sales appeal.

One of Mr. Johnston's ideas has been to make it easier for the manufacturer to get the right kind of photographs to sell his product. He sits down with the advertising manager and gets his idea of the sales argument the picture should put over. He then puts that idea into a picture with as much force and conviction as possible. The first shots may not hit the mark but they lay the foundation for a satisfactory finished product and the customer is pleased to pay for the extra negatives that lead to satisfaction.

Another idea of Mr. Johnston's is to compose the picture on the ground glass as he wishes it in his finished print. This does away with the need for cropping which is sometimes done to the detriment of composition. A Johnston picture leaves nothing out—puts nothing in that doesn't belong.

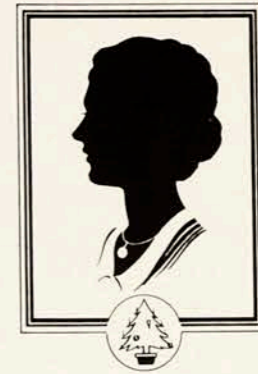
Mr. Johnston, like most successful men, surrounds himself with a staff of competent and enthusiastic assistants. He uses Eastman Super Sensitive and Portrait Panchromatic Films exclusively. Azo in the different surfaces is used for contact prints, Vitava Projection P for small enlargements, and P.M.C. Bromide Nos. 8 and 12 for larger prints.

JOHN SIRIGO, official photographer of the California Pacific International Exposition, is a young man of colorful personality. Born in San Francisco, he had the misfortune to lose his parents during the earthquake there, spent his childhood in France, and returned to California in 1930, engaging in business in La Jolla, California.

His work, in the capacity of official photographer of the Exposition, examples of which are shown in these pages, was outstanding. In addition to his commercial work he gathered together a beautiful collection of prints from all corners of the globe for the Exposition's Photographic Salon. A fine exhibit of Mr. Sirigo's own work was displayed in the Palace of Photography.

To express the real sentiment of Christmas, choose the one gift that only you can give—your portrait.

Arrange now for a sitting



THE SMITH STUDIO

Studio Light Cut S295 Free on Request



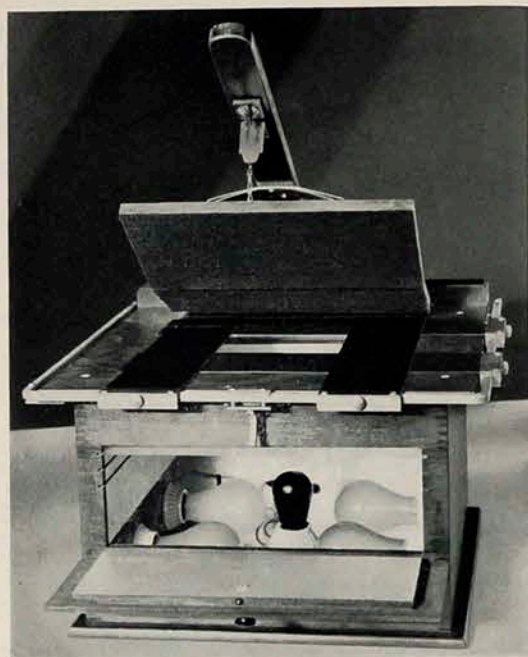
YOU don't realize how fast your children are growing until you look at their last photographs. Have new portraits of them now, for Christmas giving.

Make an appointment today

THE SMITH STUDIO

Studio Light Cut S296 Free on Request

Practical,
Efficient,
Moderately Priced

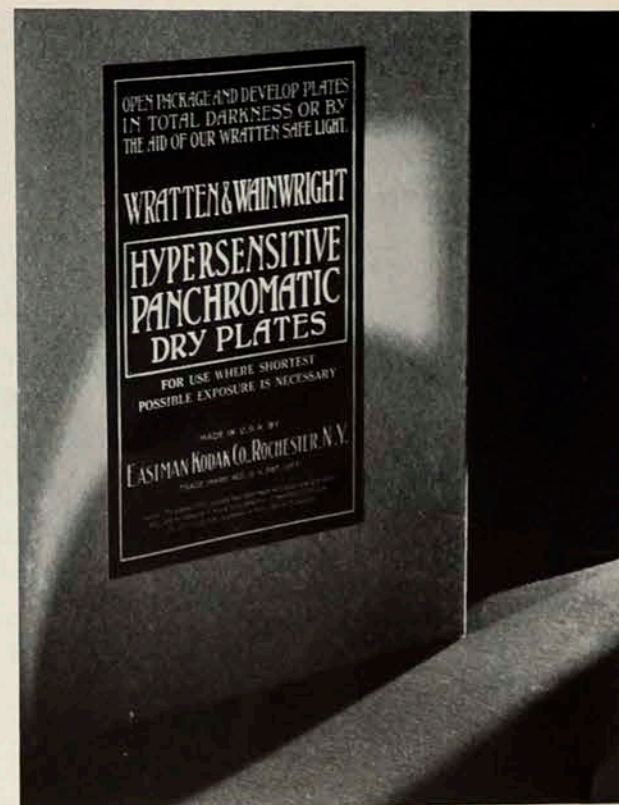


THE No. 2 Eastman Professional Printer has many features that will appeal to the photographer. A smooth, flush top, $14\frac{1}{4} \times 16\frac{1}{4}$ inches, permits one to make 8 x 10 or smaller prints on paper up to 14 x 17 inches. Its thin, metal masking strips are three inches wide and lock in position. The hand-operated platen makes positive contact and operates the light switch, and a drop-door gives access to a diffusing ground glass for dodging material or vignettes. The printer is supplied with a ruby pilot light and uses four 25-watt or 40-watt standard Mazda lamps (not furnished). Film or plate negatives may be used with equally good results. See this new printer at your dealer's. The price is only \$34.50.

EASTMAN KODAK COMPANY, Rochester, N. Y.

EXTRA
SPEED

for SPORTS PHOTOGRAPHY



FOR the shortest possible exposures, either by artificial light or daylight, Wratten Hyper-sensitive Panchromatic Plates easily double the photographer's chances for success. Compare this plate as now supplied with any fast material you have ever used. It has the extra speed that indoor or outdoor sports demand—develops rapidly—is fully color sensitive. Eastman Kodak Company, Rochester, N. Y.

WRATTEN
HYPERSENSITIVE PANCHROMATIC PLATES



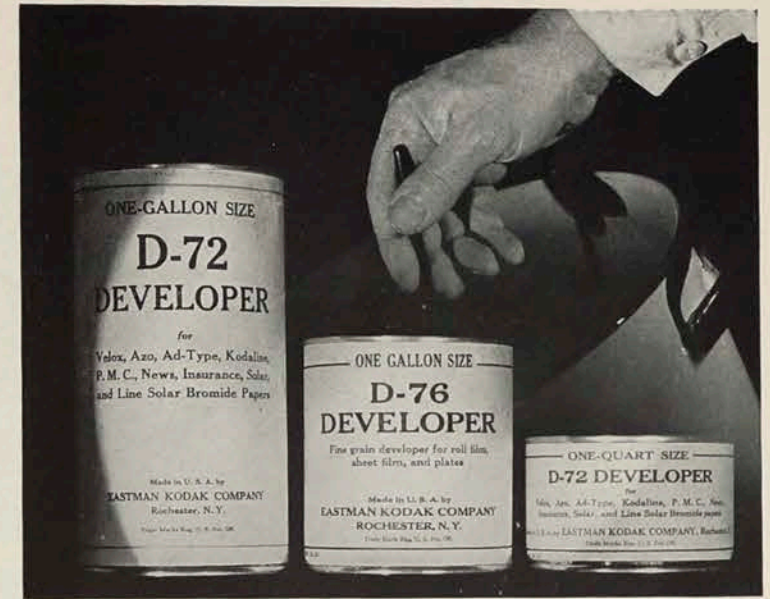
QUALITY FOR QUALITY

THE finest of chemicals are used in the manufacture of Eastman sensitive photographic materials. Only the finest of chemicals should be used in their processing. That is why Eastman Tested Chemicals are recommended in Eastman formulas. Use them and 90% of your darkroom troubles will disappear. Eastman Kodak Company, Rochester, N. Y.



Specify

EASTMAN TESTED CHEMICALS



TO SAVE YOU TIME

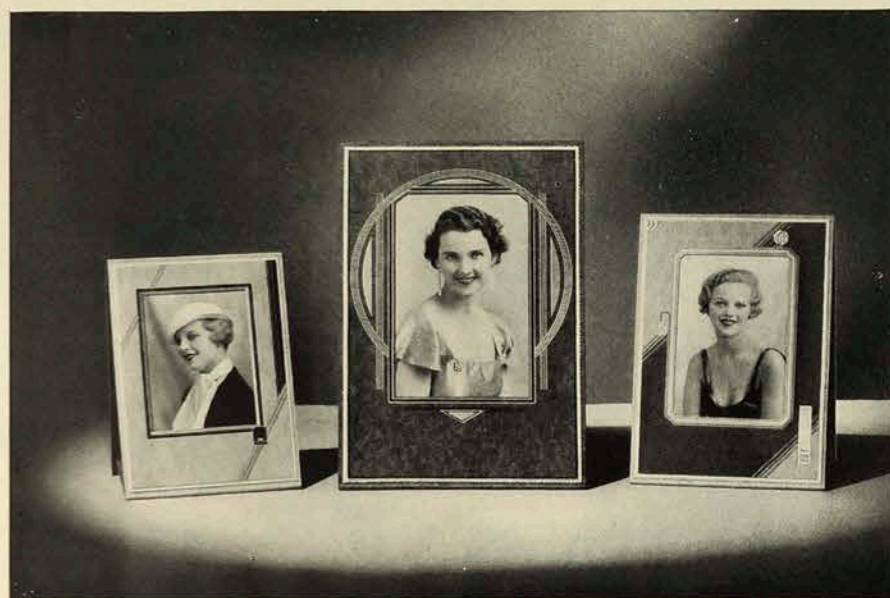
YOU need a fresh developer quickly—just add an Eastman Prepared Developing Powder to water and stir. The preparation of a properly balanced developer is just that simple. Made from Eastman Tested Chemicals, packed in tin, and always fresh.

Eastman Prepared Developing Powders

Powders to make	1 Qt.	½ Gal.	1 Gal.	5 Gals.	10 Gals.	48 Gals.
Formula D-52	\$.25	\$.35	\$.60	.....	.....	.....
Formula D-72	.25	.35	.60	\$2.50	.....	.....
Formula D-73	.....	.....	.70	2.50	.....	.....
Formula D-75	.....	.....	.....	.....	\$1.75	.....
Formula D-75R	.....	.....	.....	2.50	.....	.....
Formula D-75b	.....	.....	.....	.....	3.15	.....
Formula D-76	.25	.35	.60	.....	.....	.....
Kodalk Formula DK-50	.....	.....	.....	.....	2.15	\$ 9.30
Kodalk Formula DK-50R	.....	.....	.....	2.50	.....	.....
Kodalk Formula DK-60	.....	.....	.....	.....	2.50	10.25

EASTMAN KODAK COMPANY, Rochester, N. Y.

SMART, NEW NOVELTY EASELS . . .
 THAT STIMULATE SALES



THE E SIZE

THE FW SIZE

THE FD SIZE

THE SAN DIEGO PANELS

THE novelty mounters for this year are outstanding achievements in design and color combinations. The students and young folks will instantly recognize the snap and spirit of these sparkling mounters.

Three distinct styles—each size a different design . . . permitting you to offer all three sizes without conflicting.

Brighten up your display by showing a few of these easels mounted with specimen prints—let the public know that you are prepared to cater to their advanced taste.

Send for this attractive Sample Offer.

A sample of each of these three mounters, postpaid, 20 cents.

SAMPLE OFFER G-8

Remember—the mount adds the final touch of beauty

TAPRELL, LOOMIS & COMPANY
 (EASTMAN KODAK COMPANY)

Chicago, Illinois



LARGE PRINTS of Contact Quality

VITAVA OPAL, the paper which popularized portrait enlarging, gives large prints with the gradation, brilliance, and warmth of tone characteristic of the contact print.

Regardless of dimensions, Opal assures the finest possible reproduction—makes it easy to sell prints of any size from one size of negative. There are fourteen beautiful Opal grades to choose from. Eastman Kodak Company, Rochester, N. Y.

VITAVA PAPERS
FOR CONTACT PRINTS AND ENLARGEMENTS



Catch *live* expression

HAVE you experienced the advantage of reducing portrait exposures to fractions of a second? Sitters may hold still for several seconds, but live expression comes in a flash and goes as quickly. Catch it in fractions of a second with the fast Eastman Super Sensitive or Portrait Panchromatic Films and your portraits will have new life—give the satisfaction that produces larger orders. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS