

The Professional Photographer



2 NEW GREETING FOLDERS

by Gross

that will help you to clinch Yule-Tide trade



FEATURE "GROSS" MOUNTINGS



Keep your products
on dress parade



Both "HOLLY" and "EVERYDAY" Greeting Folders are made of fine white antique-finish paper, French folded, deckled and with cutout, suitable for $\frac{1}{4}$ of 5x7 or 120 prints, both vertical and horizontal. There is a simple Christmas sentiment printed within the "HOLLY", while the inside page of "EVERYDAY", is left blank for written personal message. The outside decoration is in beautiful gradation of delicate grays, exactly correct for photographic prints. The profits you make from both, quickly add up to important extra income.

SAMPLES FOR 10c POSTPAID

THE Gross PHOTO SUPPLY COMPANY

1501 WEST BANCROFT STREET • • • TOLEDO, OHIO

Canadian Agents: W. E. Booth Company, Ltd., Montreal and Toronto

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**...Agfa's new portable
lighting unit!**

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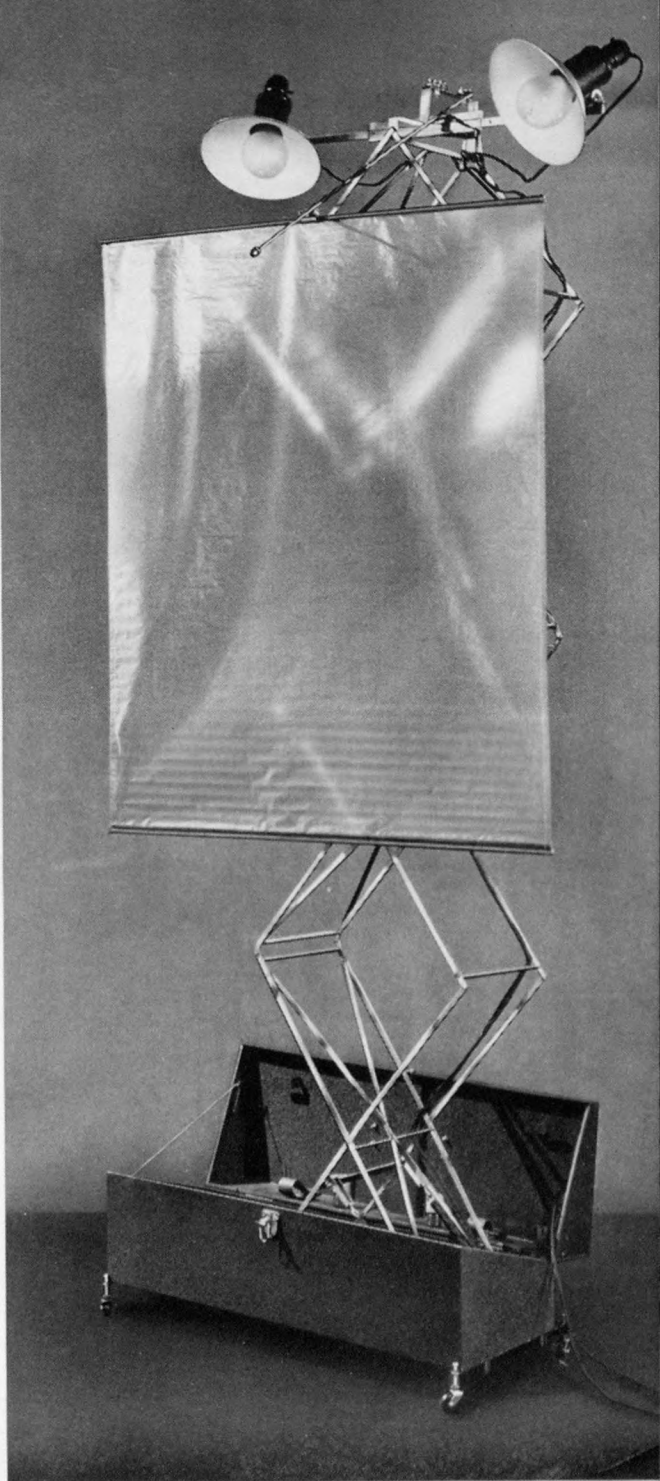
You open the top of the handsome case, and with one finger-tip you raise the ingenious pantograph mechanism that carries two floodlights with reflectors. It stops where your finger stops—and *stays* there without locking!

You can raise the lights to any height up to 94 inches. The two lights are mounted independently on sliding bars, and can be spaced from 11 to 36 inches apart. They can be adapted to No. 2 or No. 1 floodlamps, and their specially designed reflectors give an even distribution of light. A durable reflecting screen can be adjusted to any position.

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Agfalite is beautifully finished in brown crackle enamel with nickel trim. Complete except for lamps, it sells for only \$25.00!

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AGFALITE



Turn This Into Dollars!



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are many
openings for
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PAKO Over-size Printer

This quick loading, revolving negative holder disc has a series of standard negative openings for quick, continuous printing. Negative opening sizes can be rapidly shifted at will of operator.

Progressive, constructive PAKO engineering has again succeeded in producing for the professional photographer and photo finisher a remarkable new machine. Conceived through a thorough understanding of the requirements for rapid projection printing, PAKO Over-size Printer embodies unusual valuable and simple features which promote efficiency and low cost production in this rapidly increasing phase of your business.

Prints from small negatives such as Memo, Leica, and Bantam, up to No. 116 ($2\frac{1}{2}'' \times 4\frac{1}{4}''$). Portions of negatives can be enlarged by merely selecting the desired negative opening. Projections are made almost as fast as by contact printing. Paper masks are provided for enlargements on standard paper sizes such as $3\frac{1}{4}'' \times 4\frac{1}{2}''$, $4'' \times 6''$, $5'' \times 7''$, $8'' \times 10''$, etc.

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PAKO CORPORATION
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COLD LIGHT

"by BEATTIE"

—and now a *Complete System*, better for every portrait style . . . babies to grandmothers . . . school sittings to business men . . . large groups to ultra-modern portraits. With this Beattie System you sell more because you have more to sell.

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Model FLD: This 8-tube fluorescent main source produces soft, round negatives at high exposure speeds. Lighting controls accent the center of interest, reduce the light on secondary details. Lamphead raises at finger pressure, tilts to any angle, rotates to vary the scale to desired degree. Term price complete with tubes, only \$135.00.

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New Boom-Lite: Optical principle new to portrait equipment, uses 500 watt globe to equal 1500 watts in ordinary spotlight. A grand supplementary in standard lightings—the perfect main source for ultra-modern portraits. Equipped with globe and filter to match fluorescents. Price \$88.00.

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and term payment plan.*

BEATTIE'S HOLLYWOOD HI-LITE COMPANY

Division Otto K. Olesen Co.

HOLLYWOOD - CALIFORNIA

A \$3.00 book for \$2.00 NOW!



One Hundred NEW Advertisements

All ready so you can tear out the one you want each week—each day—twice a week—and give it to your newspaper. All type and effects prepared by a newspaper man so they can be readily duplicated even by small-town newspapers and printers. If you do no newspaper advertising these can be used on postcards or in other forms of direct-mail, or will provide a mine of advertising phrases and layouts from which to write your own ads for several years. Only one to a page, so when you tear one out you do not lose another on the reverse. Handsome high-gloss cover which will stand plenty of handling; modern wire binding; printed on fine glossy paper. A \$3.00 book if you ever saw one! Yours now for \$2.00 postpaid. This is a pre-publication offer—the book will be published January 3, after which the regular \$3.00 price will be charged. You save \$1.00 by ordering in advance. Pin \$2.00 to this advertisement and rush it to us at once.

Charles Abel Incorporated

520 Caxton Building - - - Cleveland, Ohio

DEALERS: You are welcome to stock up now at this price—books to be sold at \$3.00 when published in January. Orders for less than six must be accompanied with check; larger orders on open account. This price is lower than your discount price will be when book is issued for any quantity less than 25.

Pan or Ortho?

That is the question.



Either way you decide HAMMER is the answer.

Make your negatives on HAMMER TRU-TONE PAN or HAMMER PORTRAIT ORTHO film or dry plates to get that sparkle, brilliance and tonal gradation so essential in Pictures that Sell.



Ask your dealer for
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HAMMER DRY PLATE & FILM CO.
SAINT LOUIS

The Professional Photographer

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A. R. P. S., Hon. M. Photog.

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● The technical methods of production, and the profit possibilities that lie in copying and restoring old portraits, as well as the copying, enlarging and retouching of snapshots and amateur prints have already been thoroughly described many times in the pages of this journal,

ing, he will undoubtedly see where one or more of them can be immediately applied in his trade area. One fact which should be kept in mind is that while the members of your community will *voluntarily* come forward with a certain amount of copy work to be done on old portraits or amateur snapshots which may be the only available pictures of loved ones recently deceased, most of the ideas which are to be described here have to be suggested to the customer.

Even though the prospective customer does not order a copy job done immediately, he may order it the next time he talks to you, provided that you have *planted the idea* firmly in his mind and have given it time to digest. A professional salesman of my acquaintance tells me that many of his customers actually *sell themselves* on a new item which he may be pushing in his territory. He tells a man about the new item on his first call, and then tells the customer a little more about the item on his second call. By the time the third or fourth call is made, he frequently finds the customer has *firmly made up his own mind* to buy, without any violent arguments or special persuasion on the part of the salesman. The customer has sold the idea to himself.

Profitable Copy Jobs too Often Neglected by Photographers

By Stanley N. Tess

(The First in a Series of Six Articles)

The Sale and Production of Photographic Business Cards

(With one illustration by Mr. Tess)

as well as in the convention programs of The Photographers' Association of America.

In addition to these copy jobs which the photographer is frequently called upon to do, there are also other kinds of copy work which the portrait man can handle in slack seasons, and which require no equipment other than that which he already has on hand. Perhaps best of all is the fact that most of these copy assignments do not require elaborate retouching of negatives or airbrushing of prints, leaving the photographer to concentrate entirely upon the making of a good negative, his proper sphere of activity.

Here are a few ideas, and if the reader will study the community where he is now operat-

I thought I'd tell you about this interesting sidelight on salesmanship, in case you might be among those who wonder how a professional salesman operates. Another thing which my salesman friend confided to me is that he is almost always frightened when he calls on a new prospect for the first time. He of course conceals this fear as best he can. And, strange to say, the customer is likely to be just as much afraid of a new salesman. Some prospects mask their fear by rudeness. The salesman must bear this rudeness in a good-natured manner, meanwhile trying to get on a friendly basis.

Once thoroughly acquainted, the salesman looks forward with a great deal of pleasure to making calls on his customers, and he works

The Cover Picture

● The lovely young lady who graces our front cover is the daughter of J. J. Fein, who will celebrate this year his 50th anniversary as a portrait photographer in Chicago, Ill. His joy at that occasion is still somewhat tempered by a fire last November which totally destroyed his studio, with a big stock of frames, mounts, prints and pictures, not to mention his file of 75,000 negatives. Although Mr. Fein was 70 last May and suffers considerably from angina pectoris, he has re-established his studio and continues to carry on.

hard to make the customers enjoy seeing him again. I have added this thought just to show you that calling on customers in person is pleasant work if you have the courage to jump the first fence.

These rules hold true just the same when you are making sales calls on your fellow townsmen whom you have greeted on the street every day for years, and from whom you have been buying your coal, groceries, automobiles, gasoline, hardware and clothing. Both parties are likely to be slightly ill at ease during the first sales call, for you are carrying the campaign, so to speak, into the other fellow's territory, namely his own store or office.

Once his mind is adjusted to the idea of your calling on him, and provided that you keep your interviews short, pleasant, and to the point, you will find the average businessman will give you the same courtesy and attention that he gives to one of his own customers, if you can show him a way to make money out of your photography, and you take care not to disturb him when he is busy with the customers of his establishment.

Perhaps I should stop discussing sales work and get to talking about copy jobs. But, on the other hand, what is the use of having something worth while to sell if we aren't sure as to how to go about selling it? Perhaps the "traffic" (number of visitors) in your studio is sufficient so that you can introduce new ideas to your customers while they are standing at your counter. If so, you are fortunate indeed. If your studio traffic does not include enough of the kind of prospects which you

need, why not go to see them?

Here are some copy jobs to sell. The first is the photographic business card, an item which is good all year round. The illustration shows a card prepared by The Pictorial Camera Shop, 5511 South Vermont Ave., Los Angeles, Calif. This card is printed on single-weight, glossy photo-finishing paper, the regular #120 size. In order to give a bit of color contrast to the card, the initials, "P," "C" and "S" were filled in with red ink, using a very light touch with a broad pen-point. The coloring of the initials was done after the cards were ferrotyped. The ink dries completely within half an hour.

The Pictorial Camera Shop states that it makes up cards for its customers for the following charges: \$2.50 for the first 100, including the cost of making the small negative; \$2.00 per 100 thereafter. The customer must go to the added expense of having the original card lay-out made up by a sign-writer, or show-card artist, or you could do the lettering yourself, for an extra fee.

Each original card, as prepared by the artist, may be of any convenient size, as long as the dimensions are kept within the proportions which will copy down to the area of the final card. Thus, a card layout which is $22\frac{1}{2} \times 32\frac{1}{2}$ would come down exactly to fit a #120 or B-2 size negative.

The larger the original card, the better chance the artist has of doing a good job on it. After being copied, the original card may be placed in the show window or on the wall of the customer's place of business. Another idea for disposing of the original card layout would be to place it in the bulletin space which is frequently rented out by the proprietors of hotels in the smaller towns and cities. Incidentally, a display ad on the lobby bulletin boards, or under the glass tops of the writing tables in the hotels in your town or city neighborhood would be a good idea for you, for almost all modern travelers have need of some sort of photographic service, even if it is only a picture postcard or a roll of film. Most traveling district sales managers are on the lookout for good pictures of their products in use which they can send back to the advertising departments and the house-organ editors of

their firms. A few of these men carry their own cameras, in which case they need photo supplies and photo finishing service. Others will want local photographers to make store and field pictures for them, commercial jobs which pay well.

Card prices as quoted by Pictorial Camera Shop of Los Angeles compare favorably with the prices charged by printers for small quantities of cards. Your attention is called to the fact the making of pure white letters on a dead black background is a job which a printer cannot do without the help of a photo-engraver, who must make a reversed cut from a press proof furnished by the printer. That is, the printer sets up his type and makes a proof in black ink on a white card. The photo-engraver photographs the card and prepares a zinc cut in which the letters come out white on a black ground, the whites having been reversed into blacks and the blacks reversed into whites.

As a photographer, you can easily produce white letters on a black background by (1) having the artist draw the original lettering in white ink on a black card, or (2) making first a copy negative of the black lettering on a white card, then printing another negative by contact from the first negative. The second copy negative, which is really a "positive," will have the image reversed so as to produce the result desired.

In order to keep the contrast constant in business card negatives, it is best to use process film, although slow ortho or slow pan film can be used if you are careful to hit the correct exposure right on the nose, and if you use a contrasty film developer such as D-11. Dust-free film holders will reduce the need for spotting the small copy negatives.

An excellent talking point in selling photographic business cards is the remarkable depth of tone and stereoscopic effect, which cannot be approached by any reproduction method which consists of merely depositing ink on a paper surface. If the cards are made up on double-weight, smooth-matte paper, especially that having a warm tint, the richness of effect cannot be equaled by any other process of the same cost.

One or more photographs may be added to the layout which is to be copied for a business

card. When you do that, you are doing something which the printer cannot do at anywhere near the same price, and something which in fact is not technically possible for the printer. When a 5x7 photograph is reduced down to an area of say 1 1/2"x7/10", the fineness of the silver grains in the positive paper will permit of an accurate representation of the original image. Conversely, a photo-engraver's cut, even if made with a 120-line screen, simply does not have enough dots in an area of 35/100ths of a square inch to adequately carry the reduced image, subjected to inspection at normal eye distance when the business card is held in the hand. The same thing is true of a plate prepared for offset lithography. That's why engravers do not like to make a so-called "thumb-nail" cut from any type of photograph except a close-up.

When making or choosing a photograph to be used in the layout of a photographic business card, care should be taken to select a print which has a long scale of tones, since the contrasty copy negative, (contrast is necessary in order to render the lettering sharply) will remove a large part of the middle tones. The over-all tone of the print should not be too light, since the contrasty copy will raise the entire picture into the whites and light grays. Nor should the over-all tone be too dark, since the business card copy negative will then push the entire picture down into blacks and dark grays. A print which is right on the center line in tone, neither too light or too dark, will ride along the same general tone level throughout the reproduction process, although the tone scale is shortened.

In the paragraph just concluded, we are con-

ENLARGING
COLORING
COPYING

COMMERCIAL
PORTRAIT
PHOTOGRAPHY

PICTORIAL CAMERA SHOP
5511 SO. VERMONT AVE.
PHONE TW. 3484 LOS ANGELES, CAL.
SELECT KODAK FINISHING

CAMERAS FILMS SUPPLIES

One type of copy work suggested by Mr. Tess.

sidering the photo being copied as being just a small part, one unit, in a general layout which includes line matter, that is, copy matter which is made up of pure whites and blacks. It is readily possible to dodge various parts on the printer when making larger size contact prints. However, dodging becomes both vexatious and time-consuming when dealing with small contact prints of business card size. The instructions given above insure that the correct printing time for the lettering on the card shall also be the correct time for photographs included in the layout, without dodging.

Another point of caution is to have the background in good contrast to the main object in the picture which is to be copied on a business card. A light-colored object against a light ground, while it may be readily distinguishable to the eye on the original print, will tend to merge into the background on a reduced copy. The same fault is true of a dark object against a rather dark background.

A strong sales point in selling photographic business cards is the fact that the copy negative can be kept on file, without cost to the customer, for an indefinite length of time. Letterpress printers will keep their type standing in the form for a period of several weeks, after which the type is distributed back into the cases. The customer pays again for the cost of setting the type, if he re-orders after the date of distributing the type. Printers must follow this rule in order to avoid having all of their type tied up in idle composition, waiting for customers to re-order.

Furthermore, if your copy negative is of reasonably fine grain structure (achieved by developing it in developer solution which is not over 70° F., and taking care not to force development beyond the normal time) it will be possible to make 4x or 5x enlargements from it for bulletins, which can be hand-tinted. Also, it will not be very long until such bulletins can be printed on sensitized metal sheets of any desired thickness, weatherproof, and suitable for wayside advertising boards.

Any portrait photographer can compete with the letter press printer in the matter of prices for 100 or 200 cards produced photographically, taking into account the quality and par-



Kenneth Carson, of Defender.

"Ken" Carson Takes over Defender's Convention Responsibilities

• We have been calling Kenneth Carson of the Defender Photo Supply Company, Rochester, N. Y., "Ken" for so long that it becomes difficult for us to mention him more formally, but in any event we want to congratulate him on his promotion to the post of Special Representative in Charge of Convention Displays and Platform Demonstrations for Defender. Although that is a fearsome title and Ken is taking over a big job—ably conducted for many years by our good old friend the late Paul True—we know Ken won't let either the title or the job get him down.

ticularly the novelty of the work turned out. If you have regular photo finishing equipment and buy your paper in 500-sheet boxes, you can compete on prices for cards up to lots of 1,000 or more, especially since these jobs can be run on your photo finishing equipment between batches of amateur work.

(Continued on page 356)

● Many readers who send us photographs of their studios, advertising matter, descriptions of business-getting plans or ideas or other miscellaneous material of that nature must wonder when, after receiving a prompt acknowledgment, it may be months or, in some cases, years before the item appears in print. No doubt many of them put us down as being too kind-hearted to answer frankly that the material is not usable, but that does not happen to be the case. When we reply that a story or advertisement is being filed for future use and we are glad to have it, we mean

where a photographer who is beginning to specialize in home portraiture, or children, may be nearer his prospective customers and can avoid downtown parking difficulties. It may be caused by a desire to reduce rent and cut expenses, or a feeling that a more elaborate establishment is necessary regardless of cost. In any event, the opening of a new studio—whether that involves remodeling and redecoration of an old place, an actual removal, or a real investment in a totally new building—invariably costs considerably more money than was first estimated. From our own

Making a Change of Address Pay Advertising Dividends

By Charles Abel, A.R.P.S., Hon. M. Photog.

(With ten illustrations by courtesy of a number of studios)

A Critical Discussion of Studio Removal and New Location Announcements

exactly that; if we cannot see sufficient general interest in the subject we return the material and say so.

This is not a large publication and the pressure on our space at times is very heavy. Often we have a considerable supply of material which, because of its timeliness, requires immediate attention. Then, too, we frequently withhold publication of something which appears to have value until we recognize a demand for it in our daily correspondence. When we commence to get letters asking for advice or suggestions on some topic that has not been covered in our pages for a considerable time, that is our cue to dig into the file and see what we can find. The age of such material has nothing to do with its value—often some plan has been overworked and needs filing away until it can be dusted off and be presented again. If an idea still seems good to us after a long period, it may be even better than we first thought it!

In these days many photographers are beginning to realize that they must either remodel their present studios or move to better locations. A "better location" may be any one of several things. It may mean a move from the second or third story of an outdated building to a ground-floor store in the business district. It may also mean leaving the business district for a residence studio

experience and that of friends both in and out of this industry, we would say that the best way to figure what moving or building will actually cost would be to take the highest estimate you can get, including any emergency you can think of, and then add 50%. Chances are you won't be far wrong!

The point at which we are finally driving after what may seem like a long and wordy beating around the bush is that, having spent quite a bit of money on his new place, the photographer who just moves in and lets it go at that is making a big mistake. He makes almost as big a mistake if he does no more than run an announcement in the newspaper. No business is so small but that an occurrence of this kind cannot be built up into genuine advertising value and this can be done for considerably less money than you might think, provided you are willing to use a little gray matter in working out the plans.

As the past few months have brought us a number of requests for suggestions on how best to announce a studio opening, we have made use of the first spare time we have had since cleaning up the details of the Buffalo convention to go through our file and, as a result, have found one newspaper advertisement and seven direct-mail announcements, all of which we are reproducing.

Two of these are dignified, formal an-

Mr. Edouard M. Pyret

Artist Photographer

wishes to announce the opening of his

Smart, New Ground Floor Studio

located at 525 Harrison Street

near Second Street

Flint, Michigan

nouncements. The one used by Mr. Pyret, of Flint, Mich., passes for an engraved card until the standard test of rubbing it with the fingers is tried. But Mr. Pyret has done no more than announce an opening and, what's more, has done it in about the coldest possible manner. The recipient is not even invited to come in and see the studio. Of course, any announcement is better than none at all, but at the very least any mailing-piece should be made to pay its way by at least attempting to bring in some business. To our mind the reaction to this card would not be far from "Well, what of it?" after which the card would go into the handy waste-basket.

The card used by Emme Gerhard is even a closer approximation of actual engraving than Mr. Pyret's; printed on a fine grade of wedding bristol it nearly fooled us. (This, like most of the others, is an old announcement; please don't write in and tell us that Miss Gerhard has been in Port Washington, N. Y., for several years.) This card is also formal and likewise fails to invite the prospect

Emme Gerhard

announces the removal of her studio

to DeBelviere at Waterman

Opening Special

One Eight by Ten Portrait Five Dollars

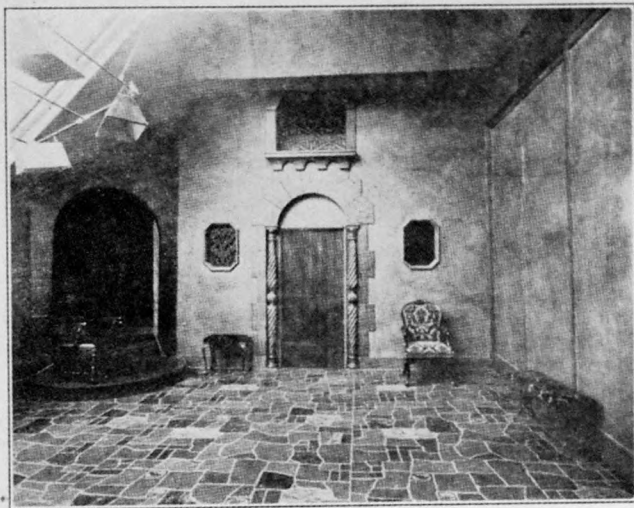
Steel Engraved Effect or Color

to the studio. On the other hand it does give a reason for coming because it offers an "Opening Special." This special is no cheap affair in competition with coupons and dollar studios, but the impression given by the appearance of the card is that this special must be a considerable reduction. The line "steel engraved effect or color" is given strength by the engraved effect of the card itself.

Our next example, while still a card, lacks the cold formality of the first two pieces and gains tremendously in interest because it includes a picture of the camera room in the new studio. Not all camera rooms are attractive enough as rooms, unfortunately, to warrant showing them off in this manner. Mr. Shrader had something to show and made the most of it. He is combining his 21st anniversary with the opening of this new studio (new when the card was printed, at any rate) and he does extend "a cordial invitation" to come and look at it, which is more than either Miss Gerhard or Mr. Pyret did. This is printed in black on an India tint card stock and is a nice piece of work typographically though the printing of the half-tone is not all it could have been.

Moving now to Philadelphia, we have a card used by our old friend Elias Goldensky. The type is printed in brown on a cream-colored, heavy-weight antique-finish stock. Although an announcement, this is more of an advertising piece as it departs completely from formal style and typography. Mr. Goldensky says little about his studio, but emphasizes new ideas, new lightings and—more important to the prospect—new prices. Also he brings out a point that is a serious matter in most big cities—he offers free parking privileges. On the other hand, this is an announcement and not an invitation. There is an old rule which applies to every type of selling—personal, advertising, direct-mail or what—and that is: always remember to ask for the order. Probably the most serious criticism of all the pieces we have discussed except that of Mr. Shrader is that they have not "asked for the order;" they have not extended an invitation to the prospect to come to the studio.

On the opposite page are reproductions of the cards used by Mr. Pyret and Miss Gerhard. The weak appearance of the Gerhard reproduction indicates how well it resembled expensive engraving. At the right is the handsome announcement used by Mr. Shrader. The point here is that if you have an attractive studio you should take advantage of its advertising value.



JOSEPH SHRADER, *Photographer*

EXTENDS TO YOU A CORDIAL INVITATION
TO ATTEND HIS TWENTY-FIRST
ANNIVERSARY IN
LITTLE ROCK

and the

Opening of His New Studio

October the eighth, nineteen thirty

at 120 1-2 Main Street

Little Rock, Ark.

Where your list of customers or prospects is not too large, or if your prices are such that you can afford to spend a bit more than the average studio on such advertising as you use, then nothing is better than an actual photograph for any advertising connected with a photographic studio. The statement applies to portrait studios just as much as to commercial establishments, although the latter have a better appreciation of it. When Mrs. W. Burden Stage (whose many friends know her better as "Helen") moved her studio, she sent out a photographic postcard. We doubt if many of these went into the waste-basket because announcements like this are unusual. It is probable that this received much extra

"circulation" through being shown to friends of the recipients. But Mrs. Stage also has failed to "ask for the order." She just mentions her new address and telephone number.

More elaborate in presentation is a four-page folder used by the Mitchell Studio of Cleveland, Ohio. This is standard note-paper size. The announcement appears on the first page and the other three are blank except that when this is folded over for insertion in the envelope the first thing seen when it is finally taken out are the words "An Invitation," printed on the fourth page and in the proper position to come directly below the fold and right side up. Although Mr. Mitchell offers no inducements his prospects are at

OUR **NEW STUDIO** NOW AT
236 So. 13th Street

- Modern Portraits
- Masterly Fashioned
- Modestly Priced

New Ideas • New Lightings • New Prices

Elias Goldensky Studio

Portrait Photography

236 So. 13th Street Philadelphia, Pa.

Free Parking Privilege

PENnypacker 1447



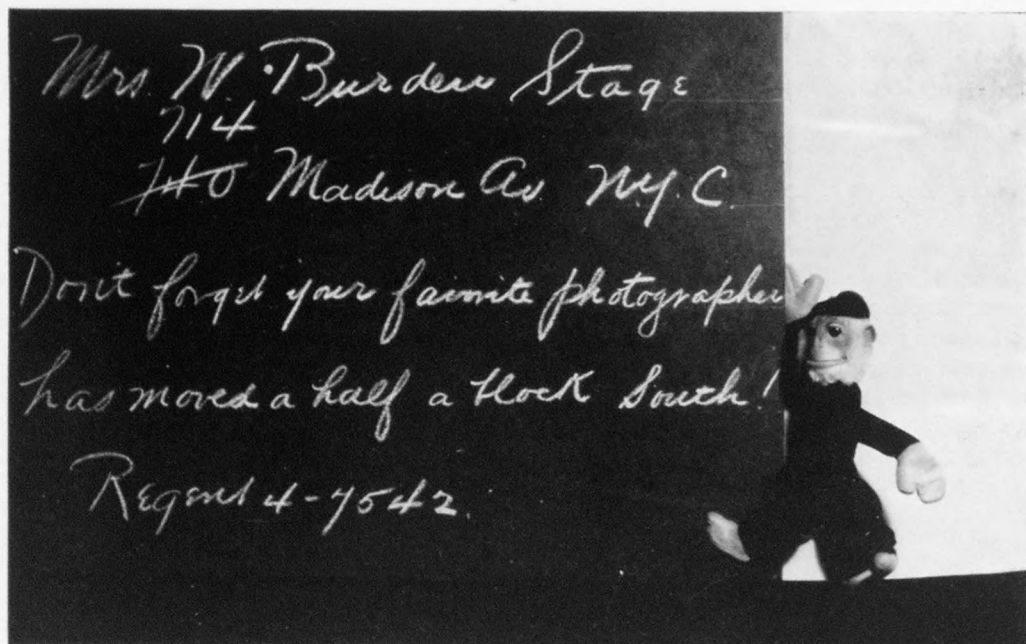
July 15, 1938

Mr. Goldensky's card is more of an advertisement than an announcement, but it is well done typographically. Mrs. Stage's postcard, below, appeals to us the most because it is "an actual photograph."

least "very cordially invited," which puts him in a class with Mr. Shrader. Cleveland being an extremely strong union city and Mr. Mitchell's business being to a great extent with the foreign element, he has wisely included the union label. This is a factor of much greater importance in some cities than

many a photographer realizes.

All but one of the six pieces we have discussed were mailed in envelopes. While Mrs. Stage's card was a postcard, being a photographic card the difference in cost brings it into the same class from the standpoint of expense. Now we come to the most inexpen-



This reproduction of Mr. Mitchell's card is necessarily blacker than the original, and therefore not so attractive.



ANNOUNCEMENT

WE HAVE MOVED OUR STUDIO
FROM 3900 LORAIN AVE. TO

4112 Lorain Ave.

YOU ARE VERY CORDIALLY INVITED TO VISIT
OUR NEW STUDIO WHERE, IN NEW AND LARGER
QUARTERS AND WITH IMPROVED EQUIPMENT, WE
ARE READY TO OFFER YOU EVEN BETTER SERVICE
THAN HERETOFORE.

IT WILL BE OUR PLEASURE TO SHARE WITH
YOU THIS NEW ARTISTIC ENVIRONMENT. WHICH
WILL BE AS PLEASING AS THE SERVICE WE ARE
NOW ABLE TO OFFER YOU.

THE MITCHELL STUDIO

4112 LORAIN AVE.



sive piece of the lot, open to one serious criticism because the illustration is from an artist's sketch in black-and-white instead of from a photograph, and yet probably the announcement that drew more attention and brought more people than any of the others. This is printed in a slate blue on an ordinary one-cent government postal card. Obviously inexpensive, it is nevertheless well arranged typographically and, because the type is well selected and well spaced, it would hardly be discarded without a reading. Miss Hardcastle has given the question of opening her studio some thought. She not only invites her prospects to visit the studio, but gives them two good reasons for coming. A Loan Collection of prints is to be displayed, (and people always like to look at photographs) and tea is

to be served, which is right up the alley of the ladies. A chance to sip tea, look at pictures and exchange gossip—and no charge! This is a two-day opening, in itself a good idea because many people will come who would otherwise figure that the place might be too crowded during a single afternoon or evening. The address is given clarity by adding the words "Opposite Cataract House," which happens to be one of the landmarks of Niagara Falls.

Mind you, in preparing this article we made no attempt to select bad or good announcements. We went through our file and found exactly eight. They seem like a good cross-section of the type of announcement most photographers use for direct-mail and the average of three out of seven really "in-

viting" people to come would hold good probably if we had gone through several hundred. Likewise hardly more than one photographer out of seven—if that—would go to the trouble and expense that Miss Hardcastle did in squeezing every possible bit of advertising value out of her new location.

Let us close now with the one newspaper advertisement which we found in the collection. From the standpoint of display and white space it is very good and would stand out from even a page crowded with other advertisements. Typographically it could be greatly improved. The heavy, bold type used for the blocks of copy is more suitable for a butcher shop advertisement than an announcement of a photographic studio; a lighter, more attractive type face, set one size larger, would have been more suitable and easier to read, and would still have left ample white space. But the idea behind the advertisement is fine. At the upper left we see Mr. Kohli leaving his old place, just enough of the entrance being shown to indicate that there wasn't much to look at anyway. The arrow draws our attention to the lower right, where we see Mr. Kohli entering his new establishment with its handsome, modern front. Mr. Kohli thanks his customers and friends for helping his stu-

dio grow from "a small local photographic business;" he greets them from his new place, he asks them to drop in and look the place over and with it all he promises an "old-fashioned house warming" for the afternoon and evening, which is just indefinite enough to bring many visitors out of curiosity alone. This advertisement was 8" deep over four columns and large enough to warrant the editor of the paper in enthusing about the new place and its opening to the extent of almost a full column of editorial space.

We think Mr. Kohli, while doing a very good job indeed, overlooked a bet. A year or two before he made use of one of The Association's Loan Collections in a rather unusual manner. Had he repeated that same stunt and combined it with his opening, we think he would have had to keep an S.R.O. sign out for a week. When he exhibited the Loan Collection, at his former studio, he not only invited the public to see the pictures, but he conducted a contest. Everybody who visited the studio was asked to vote for the seven best photographs on display. Previously Mr. Kohli and two other people—both from out of the city—had themselves selected what in their opinion were the best seven pictures in the Collection. When the week was over, the



Jane Hardcastle at her
New Location invites you and your friends
to an . . . Exhibition Tea . . .

Photographs from an International
exhibit, including a group of her
own portraits.

The Time . . . Afternoon and evening, October 28 and 29, 1936

The Place . . . New Location of Studio

123 Main Street . . . (Opposite Cataract House)



SO NOW —

you'll find us greeting you in our new, convenient, up-to-the-minute studio at 212 North Hale street, pictured below. Frankly, we believe you'll agree that it compares favorably with any studio in Chicago's "loop"

And remember, we're having an old-fashioned house warming TOMORROW (SATURDAY) AFTERNOON AND EVENING.

Won't you drop in and look us over?

FOR 10 YEARS —

your patronage has been helping to build a small local photographic business into one demanding larger facilities—a studio specially built and equipped to enable us to serve you even MORE artistically in the years ahead.



ORLIN KOHLI — Photographer

Mr. Kohli's newspaper advertisement above and, at the right, his announcement of the contest described in the accompanying article.

votes were tabulated and a prize of a hand-colored porcelain miniature was given to the visitor who had selected seven pictures in the nearest approximate order to the selections originally made by Mr. Kohli and his other two judges. We reproduce two newspaper advertisements and a number of clippings, showing the amount of publicity he received as a result of this contest. Interesting was the fact that five of the seven prints selected by the judges also received a number of the public votes, while the winner and runner-up both voted for six of the seven and almost in the exact order they were selected by the judges.

Contests are always an attraction, but the difficulty lies in working out a plan which will neither cheapen the work of the studio in the public eye, nor reflect on the studio's reputation if it is a high-class establishment. This plan of Mr. Kohli's was quite unusual.

(Continued on page 356)

Public Judging Contest

--- of the ---

Special Exhibit of Photographic

Portraits being shown this week

by

ORLIN KOHLI

at his Studio in the Smith Building

To the person who selects the seven best photographs in the exhibit in the same order as selected by the Judges a Porcelain Hand Colored Minature will be given.

Two representatives of the Eastman Kodak Co. will be in Wheaton to aid Mr. Kohli in the selection of the best seven specimens

● My most profitable season has just come to a close. The success I enjoyed this year is due to an idea that occurred to me about this time last year. It was then too late to put it into operation, but the opening of the swimming season this year found me ready to go into operation.

The idea is to give while-you-wait-snapshot-finishing-service, or as I advertise it, "while-you-loaf-service," to beach parties and bathers at the beach. Specializing in two-hour service.

I can't service all the beaches in this far flung country so I am passing along the prin-

school age, with a pleasant personality and the knowledge of how to operate the common snapshot cameras. Their uniform is a bathing suit, white duck pants and tennis shoes. And if any salesman has a more pleasant atmosphere to work in I would like to know where it is. There are bathing beauties galore and the crowds are all in holiday spirits and easy to get acquainted with. The salesmen start out to work a four-and-a-half-mile stretch of beach extending from Redondo Beach on the south, to Manhattan Beach to the north about 10 o'clock in the morning. They do not pick up

Big Dividends on Any Beach by Using this Simple Plan

By E. W. Billings

ciple to readers of THE PROFESSIONAL PHOTOGRAPHER. If it appeals to you, you have plenty of time to pick out your district and be ready to go into operation next summer. It is good for a full time summer business, or as a side-line on week-ends and holidays.

To cater to this clientele you can't wait for your customers to bring the work to you as you would lose fully 90% of the business, because the prospects would go right on getting their films developed just as beach crowds have for years, which is to take them home with them and get them developed the next day, or next week. The technique is to circulate around through the lolling crowds and pick up the rolls, put them through a high-speed processing system, and return the finished prints to the customers before they start home. A group of bathers will spend anywhere from three to seven or eight hours on the beach, which is ample time to make a lot of snapshots and have them developed. And as anybody knows, there are plenty of snapshots made on the beaches of this country every year.

You must go after this business, however, and that requires a good pick-up and delivery system. It takes a special technique to find your way back to a particular party which may be one of thousands stretched out along miles of beach. I have worked it out to a fine point, which is explained shortly, and my salesmen are making big money at one cent per print commission. There are six of them and the only requirements are that they be of high-

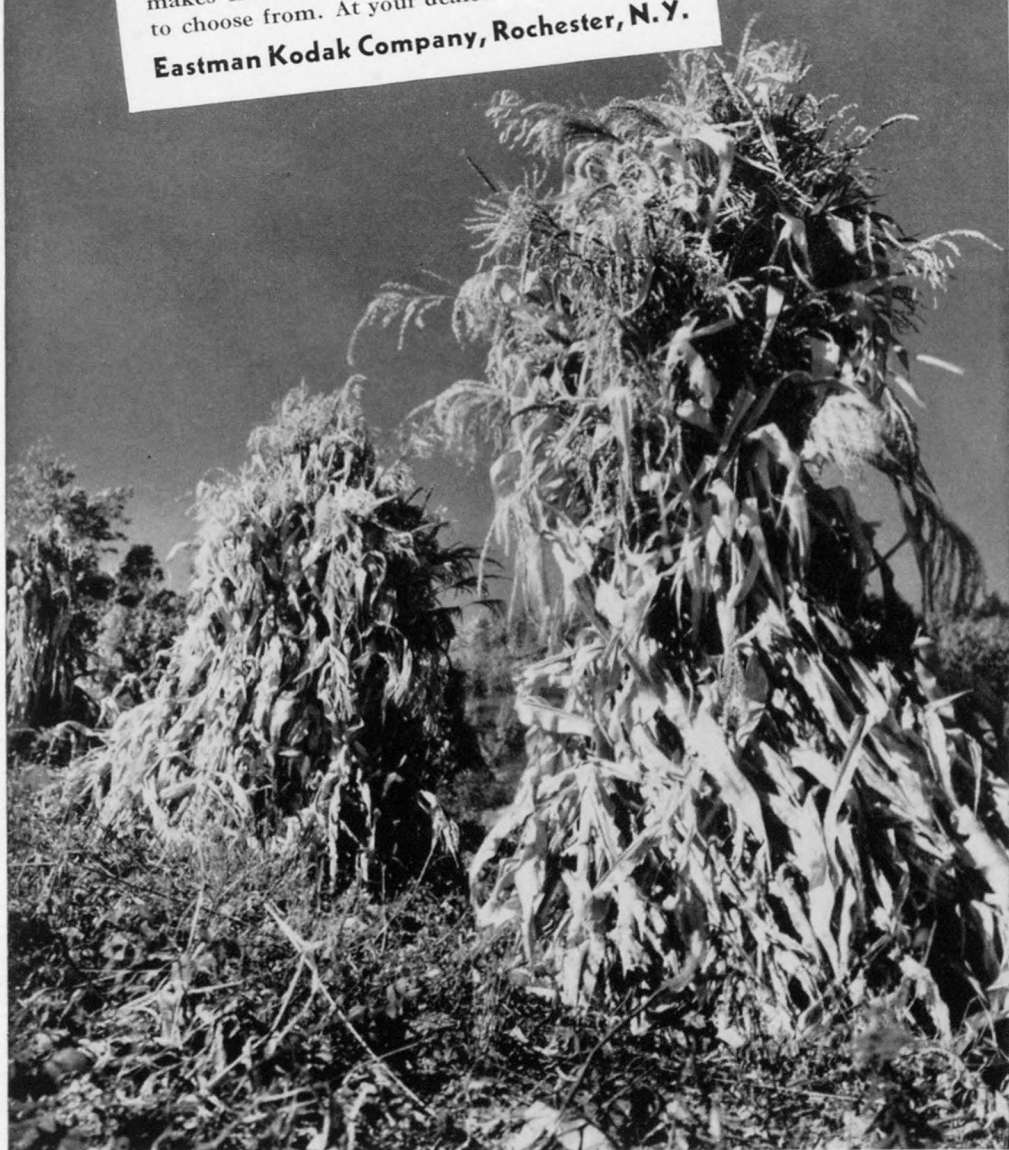
any rolls to speak of at this time of day, but they keep a sharp lookout for people with cameras. When they do see a camera, be it in somebody's hand or idle on the inevitable beach blanket, they walk over and present the owner with a small printed card telling about our two-hour finishing service and the line of popular sized films we carry. It urges the customers to see us about anything photographic. It also invites them to avail themselves of our free information service on picture making. An established business address shown on the card is essential. The salesmen also rent box cameras to those who want them. Incidentally we sold two dozen box cameras this year. They also show an 8x10 sample photograph to large groups which are likely buyers of such a picture. In that case I go out and make the picture with the view camera.

Most frequently early in the day, the party have not exposed a whole roll, so the salesman asks if they would like to have him call later, say about 12 or one o'clock? Their films will be finished not later than three o'clock and they can take them home with them. "Take them home with them!" Those are the magic words. They work wonders, and they get the customer fully 95% of the time. The other 5% are going to develop their own. Yes, they do want him to come back, so he plants a staff, with a small flag on it, in the sand beside them so he can spot them amongst the thousands of humans that will surround them by the time he gets back. The staff is round and a yard long

There's a Finer Quality in the
Print on **KODABROM**

WHETHER the exposure on Kodabrom requires 45 seconds, or 1½ minutes development, the rich velvety black tones are uniform in color and brilliance. This remarkable latitude makes Kodabrom easy to process. Eleven grades to choose from. At your dealer's.

Eastman Kodak Company, Rochester, N.Y.



Orlin R. Kohli Brings Fine Exhibit Here

Orlin R. Kohli invites the public to see an exhibit of portraits made by members of the Photographers' International Association of America. These were selected from the exhibition in connection with the national convention and represent some of the best work done in the country.

These portraits may be seen at Mr. Kohli's studio in the Smith building any time from 9 to 12 and from 1:30 to 5:30 of next week, Feb. 15 to 20, inclusive.

Orlin Kohli to Have Photograph Exhibit

During the week beginning Feb. 15 one of the Traveling Loan exhibits of Portrait Photographs belonging to the Photographers' International Association of America will be shown by Orlin Kohli. This collection is made up of the best work submitted by members of the association.

Fine Photographs Shown by O. Kohli

The exhibition of photographs made by some of the best craftsmen of the country which has been on display at the studio of Orlin Kohli all this week has received much favorable attention. There are 45 specimens in the collection, all of them photographs, and there are many unique treatments.

The exhibit is to continue thru this week. Mr. Kohli not knowing just how soon he will have to close it.

The collection is one of a number selected from pictures hung in the national exhibition of photographers. Mr. Kohli's own work is not represented in the group being shown here but he has specimens in some of the other collections which are being sent all over the country.

If you are interested in fine photography, you will want to see the exhibit presented by Orlin Kohli in his studio in the Smith Block, room 8, Feb. 15 to 20.

During the week beginning Feb. 15th, one of the Traveling Loan Exhibits of Portrait Photographs belonging to the Photographer's International Assn. of America, will be shown by Orlin Kohli in the Smith building. This collection of pictures is made up of the best work submitted by members of the Association.

INTERESTING EXHIBIT

The recent traveling loan exhibit of portraits shown by our local photographer, Orlin Kohli, proved very interesting to those who visited his studio.

45 pictures were exhibited by photographers from all over the U. S. and Canada, and 7 were selected by two Eastman Kodak officials and Mr. Kohli as the best of the lot. Six of these were also approved by visitors to the studio. The seven prize-winning portraits came from the states of Pennsylvania, West Virginia, Ohio, New York, State of Washington, Washington, D. C., and Ontario, Can.

The Public Is Invited to an exhibit of PORTRAITS

By members of the Photographers
International Ass'n of America.

Smith Bldg. -- Room 8

February 15 - 20

Hours 9 to 12

1:30 to 5:30

ORLIN R. KOHLI

ANNOUNCEMENT

Mrs. Douglas Tweedie is the winner in the public judging contest, which was held in connection with the Exhibit of Photographs by Orlin Kohli. Her selection included six of the seven chosen by the judges. Carl Shaufele was a close second, having selected six of the seven, but the order of choice was not quite as good as Mrs. Tweedie's. The following are commended for having selected five of the seven winners: Mrs. J. Bauer, Miss Jean Bellingham, Mrs. J. F. Butler, Miss Lynette Carlson, Miss Dorothy Critchfield, Mrs. R. G. Duffield, Mrs. R. W. Hunter, Glen Ellyn; Elmer Lampert, Mrs. Olive Meredith, Miss Jeanne Muench and W. Vining. It was gratifying to Mr. Kohli that six of the seven winners received the largest number of votes from the public.

ORLIN R. KOHLI

Photographer
Wheaton - Illinois

and the flag is about 12" long fluttering from the top. Printed on the flag is a number large enough to be read from a distance, and the slogan "Your films developed while you loaf." The salesman makes a note of the number and the time he is to return, then strolls on till he sees another prospect. Maybe the next party will have him snap a picture for them, or ask advice on exposure, or on loading or unloading. By 12 o'clock he has quite a few customers lined up. Later in the season he knows quite a few of the regulars on his beach by name. It is a common thing to be invited to sit down and have a bite of lunch with some group.

One of our enterprising salesmen carries a Graflex with him and does a remarkably substantial business making pictures of groups that

haven't brought a camera. He carries a sample of his neat professional quality work with him. Also the 8x10 sample.

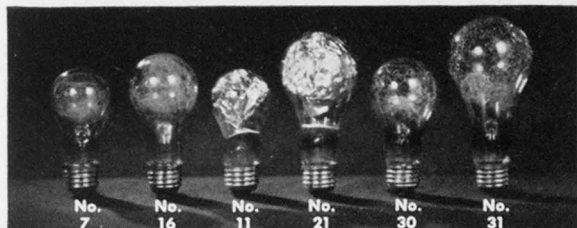
One o'clock sees things getting pretty lively; the salesmen planting their markers everywhere and heading for the shop with their rolls where they check them in and return immediately to their stretches of beach. Each roll has the number of the flag marker, the salesman's name and the owner's name and mailing address, the latter as a safeguard against loss. At this time of day the majority of the rolls have been fully exposed and those that haven't soon will be, especially if a deft word or two are dropped by the salesman. From one o'clock to five the salesmen are working like beavers, picking up and delivering rolls. When the salesman delivers

Two advertisements and various newspaper stories, all referring to Mr. Kohli's contest, explained in the preceding article.

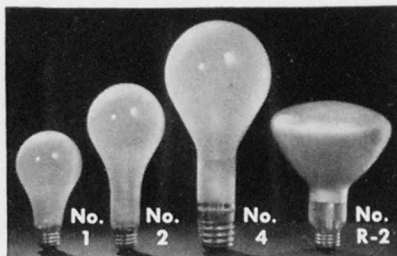
FOR BETTER PICTURES

try these handy G-E tools—new and old

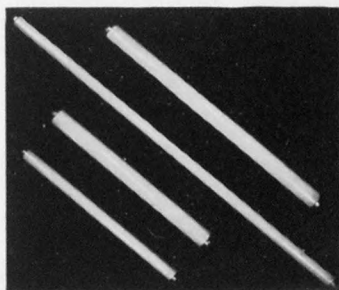
READY FOR CHRISTMAS BUSINESS?



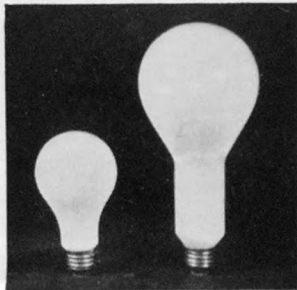
New G-E MAZDA Photoflash lamps. 3 peaks fit every need: for high speed and focal plane synchronization, New G-E No. 31 and 30; for general use, G-E Synchro-Press No. 16, 7 and 11; for extra covering power, G-E No. 21. New safety-jacketed bulbs. Unexcelled uniformity in timing. Quick-break filaments. Good for action, color, away from power lines, or to control light outdoors.



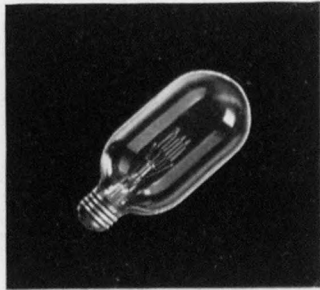
New G-E MAZDA Photoflood lamps. High-efficiency light that works with modern film. Also with daylight bulbs, for regular Kodachrome. (For "Type B," the 3200° K lamps) New style No. R-2 combines reflector with No. 2; handy as an extra light.



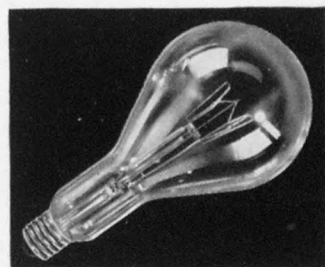
New G-E Fluorescent MAZDA lamps. Give a soft broad open light like that outdoors. Easy to look at. Cooler. Especially good for portrait work. Requires special equipment.



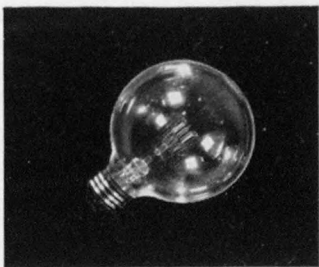
G-E MAZDA Photo enlarger lamps. New special diffusing bulbs assure smooth distribution of light. Fit most leading enlargers. 6 different intensities but only 2 bulb sizes.



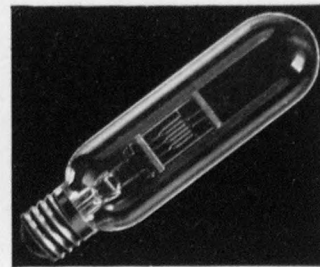
500-watt T-20. In clear glass. Often used in spotlights, because of its concentrated filament. Also available in inside-frosted photo blue.



1000 and 1500-watt PS-52. For general studio lighting. In clear glass and inside frosted photo blue. In the same bulb size, *Movieflood*, a photoflood-type lamp (15-hour life).



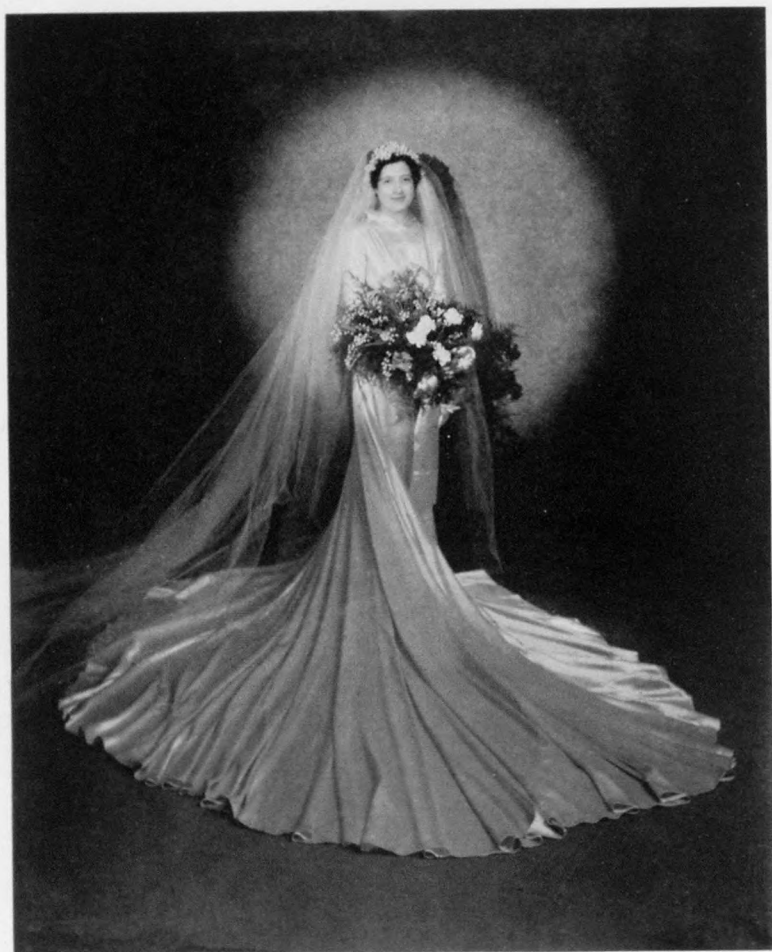
400-watt G-30 spotlight. Comes in clear glass and photo blue. Also spotlight lamps of 1000 and 2000-watt size, for use with *Movieflood* where added lighting punch is needed.



1000-watt T-20. Has a more concentrated filament than lamps in the PS-52 bulb. This helps provide better light concentration and permits crisper shadows.

To be sure of dependable light for photography insist on lamps that bear the mark G-E

GENERAL  ELECTRIC



Bridal portrait by Clarence T. Sterling, Amsterdam, N. Y. Mr. Sterling is president of the Professional Photographers' Society of New York.

finished prints to a customer he tries to sell extra prints. In fact selling extra prints is where he makes most of his money. For instance, in a fair-sized party you will find 10 persons and if all the pictures came out good, they are likely each to want one of each print, which is 60 prints and 60c for the salesman. He doesn't overlook any enlargement sales, either.

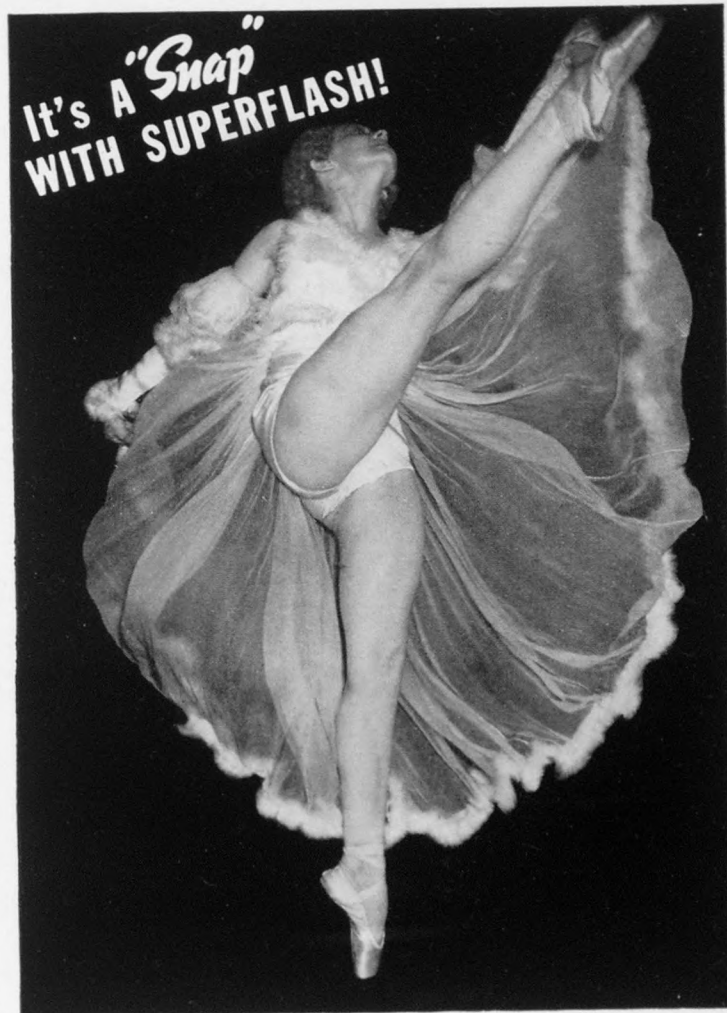
We pick up a great many rolls late in the afternoon and by agreement with the owners, if they are not there when we return the prints, we put them in the first mail in the morning and the customers find them at home when they return from work, or they may receive them at their offices or places of employment.

Our salesmen go to great lengths to remember the names of our customers, especially the first names, because we do a big repeat business. They even get extra pictures made of groups

they know and write in the names of the individuals, and then keep these pictures for reference.

The crowd here at Hermosa is a great crowd for spending many week-ends at the beach. Many groups have their regular spots on the beach and whenever any of their circle of friends come to the beach they always go to that spot and find friends there, or they arrive and depart throughout the day. This is exclusively a swimming beach, there being no amusement concessions at all. Therefore the crowds spend all their time right on the sand, practically in one place, which makes it ideal for our business. There are very few oldsters, the vast majority being young folks who are good swimmers, and the best spenders. If there is such a beach in your locality, it's a natural!

Our salesmen have made hundreds of busi-



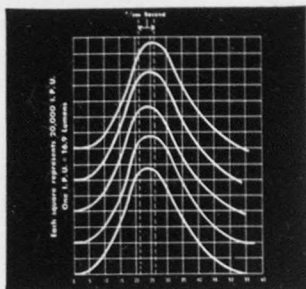
● Superflash photo, above, by Tep Wright, Danville (Ill.) Commercial-News, one Superflash No. 2, 1/200th sec. at f. 16.

THE FLASH YOU CAN DEPEND ON!

WITH its split-second synchronization and controlled, positive uniformity of flash, Superflash gives you the bulb-to-bulb dependability that greatly simplifies and standardizes your flash shooting. Just set your flash gun synchronizer correctly once—and the flash you'll get with one Superflash will be exactly the same as that of every other Superflash of the same size and type. You can depend on this patented, all-hydronalium-wire-element flash bulb to get the picture surely as well as safely! See your photo dealer. Or write Wabash Photolamp Corp., 335 Carroll St., Brooklyn, N. Y.

Copyright 1939, Wabash Photolamp Corp.

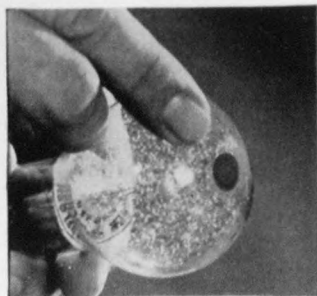
WABASH SUPERFLASH SUPERFLOOD



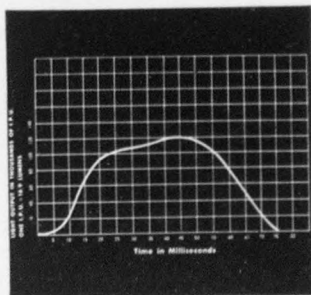
● SPLIT-SECOND SYNCHRONIZATION and controlled uniformity of Superflash bulbs are shown by photometer flash test of 5 Superflash bulbs, charted above!



● NEW INVISIBLE SAFETY JACKETS prevented this Superflash from bursting, exploding or shattering when thrown full force against a stone wall!



● PATENTED BLUE SAFETY SPOT gives visible check upon the safety-to-use of every Superflash bulb before you buy... before you use it!



● EXTRA LONG PEAK LIGHT FLASH makes possible perfectly synchronized shots at all camera speeds even when shutter or synchronizer may be "off"!

ness friends this summer who will remember them next year when we open at Hermosa. In fact they have made so many friends that I am now working on a piece of printed advertising to be delivered personally to them by the salesmen, soliciting their year-around business, and for which the salesman will get his regular commission even though he may be playing on a varsity team when the business comes in. The customer is given a few envelopes suitable for mailing in rolls of film, which has the address of our city plant printed thereon. The idea of course is that the rolls are mailed to us for developing. A great many will be too, for isn't our salesman a friend of theirs? Therefore this summer business is priceless advertising as it enables our salesman to get on more intimate terms with the customers than they could under any other circumstances I know of. Which is something new in the finishing business.

Our processing plant at the beach is the typical finishing plant with which we are all familiar, two exceptions being that for the sake of low overhead and cheaper rent we are in an alley a half a block from the Strand, though we have rented counter space in a building on the Strand proper; the other exception being the streamline production schedule we work on. The average number of rolls for the season has been 20 every half-hour. That is, 20 rolls have been put in the developer and started on their way through the processing system every 30 minutes of the day for a good 14 weeks.

Speed has been our selling point, but we have never sacrificed permanency. Each print is stamped on the back with my name and guarantee and the date.

Labor Day was our last day of business at the beach this year by which time the gross receipts were just about \$4,100.00 for the 14-week season.

Making a Change

(Continued from page 349)

No contestant had to make a purchase. No large investment was necessary for advertising or prizes. No special prices or offers of free pictures or sittings were involved. The idea is one, we think, which could profitably be adopted by other members of The P. A. of

A., and which would be especially fitting in connection with a studio opening or new address announcement.

Profitable Copy Jobs

(Continued from page 342)

As prospects for photographic business cards, keep an eye out for people in all branches of the show business, for show people appreciate more quickly than others the value of novelty. Other good prospects are people who have built up successful businesses centered around their own personalities, whether they be insurance men, auto repairmen or restaurant proprietors.

Latest Offerings of the Manufacturers and Dealers

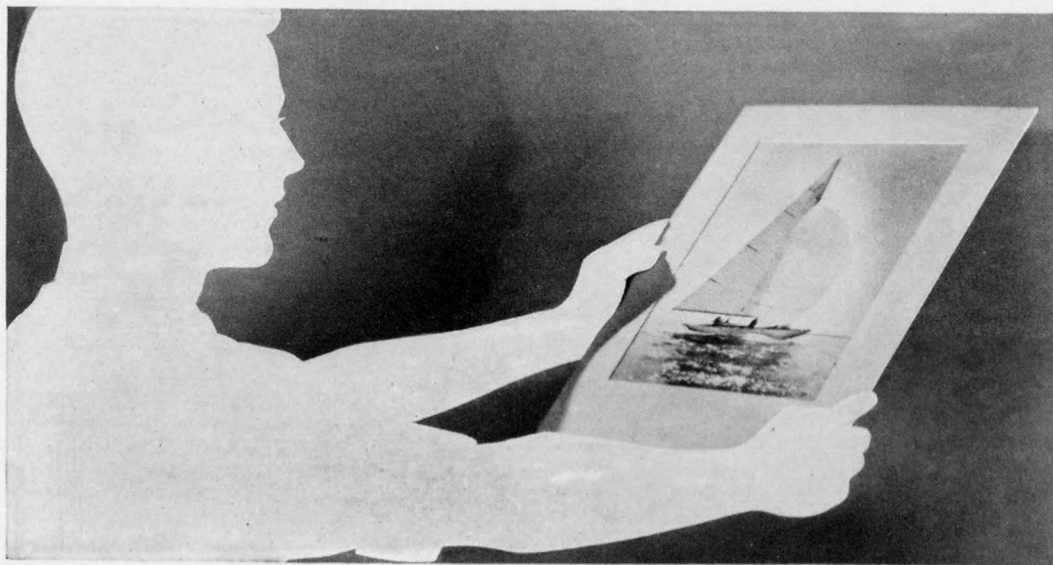
Where addresses are not given, a postcard request will bring them to you promptly

- **Gross Photo Supply Co., 1501-17 W. Bancroft St., Toledo, Ohio.** Get your share of greeting card business with Gross photographic greeting folders. Holly style for Christmas; Everyday for all occasions. Both come either horizontal or vertical and take #120 or quarter 5x7 prints. You not only make profit on folders but can sell extra prints. Make possible individualized greeting cards without use of masks. In fine white antique finish paper, with envelopes, \$2.50 per 100; discounts on larger quantities.

- **Bardwell & McAlister, Inc.** Announcing Baby Keg Lite and Foco Spot, having unusual features and claimed to be unexcelled for color work, approved in motion picture field and now offered for general use. Calibrated scale giving focusing arm position and enabling user to duplicate any effect is exclusive feature. Using this, shadows, colors and light quality may be compared, analyzed and studied in manner heretofore impossible. Light field is clear and even; spreads to any desired angle from 4° spot to 50° flood by slight pressure on convenient control. Light output claimed much greater than ordinary lights of same wattage. Weight only 25#; stand extends to 8 1/2'; portable, handy, adaptable. Brilliant circles of even light, from 3 3/4" to 8'6", obtainable with Foco Spot accessory; also rectangular shapes by use of sliding mats; important for unusual light, shadow and silhouette effects. Background slides also available. All E. K. Stores.

You be the judge

Whether the pictures you take have to undergo the critical inspection of salon judges . . . or whether the only judges to whom they will be submitted are the friends who visit your home . . . you can be certain of results that will be judged more favorably when you standardize on Defender Film, Chemicals and Papers. You, yourself, can be the judge of that.



DEFENDER PAPERS

Defender Photographic Papers include a wide variety of surfaces, contrasts and emulsions for every type of print. Velour Black Enlarging Paper is noted for its long tonal range and comes in 25 surfaces — 8 of them in 4 degrees of contrast. Illustro is a new surface designed for enlargements in illustrative photography. Apex is a paper preferred by amateur and commercial finisher alike for fine contact prints. 14 surfaces — many of them in 6 degrees of contrast.

DEFENDER CUT FILMS

Defender Cut Film has long been favored by commercial and portrait photographers, press photographers and serious amateurs. Nine types insure greatest flexibility and adaptability to every subject.

DEFENDER TESTED CHEMICALS

Defender Prepared Developers and Tested chemicals are recommended for best results with Defender Films and Papers. 55-D Prepared Developer, in several convenient sizes, is specially recommended for use with Velour Black.

*Write today for complete descriptive literature
on these products — or see your Defender dealer.*

defender

PHOTO SUPPLY CO., INC., ROCHESTER, N. Y.

• **Eastman Kodak Stores.** Sending out new Fall frame folder including most popular numbers from the 1939 Majestic frame catalogue. All proven sellers at prices offering profitable mark-ups. A carefully selected line of metal frames will make a big difference in your holiday profits.

• **Detrola Corp.** Two Detrola filter accessory kits; D-10 at \$5.00 and D-20, including a few more items, at \$7.95, each in box. Items include lens shade, various filters, cable release, etc. In each set items would cost more if bought separately.

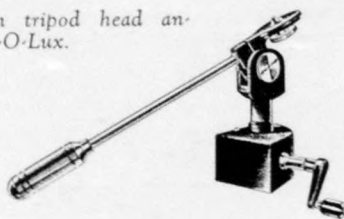
• **Fabco Products Co.** New Fabco trimmer has automatic head clamp, rubber-edged, attached to scale, to hold print down firmly with each stroke of blade. Blade, which remains in any position due to spring tension and has handle at side instead of end, has stop so fixed that cut is arrested before end of stroke, making possible cutting oversize sheets without tearing. Linoleum table ruled in white; 5-ply laminated fir base with rubber feet. Three accessory gauges—graduated cut-off for measuring multiple cuts; width for trimming prints to same size; margin for squaring up borders or uneven prints.

• **Thalhammer Co.** Improved Deluxe tripod and head designed for professional use. Incorporates rigid construction, surefoot points, large panning base calibrated to full 360°, positive locking clamps and Instant-On camera plug. Head and all metal parts, including tubular extensions, chromium-plated; natural walnut of upper section blends in. Built for precision work; weighs 6¼#, extends to 5'. Price \$30.00.

• **South Jersey Photo Laboratories.** New circular explaining use of Syncro-Flash synchronizer with photoflash, photoflood and for enlarging and copying. Important accessory for better action portraits and many types of commercial work. Price \$35.00.

• **Kin-O-Lux, Inc.** Kin-O-Pan head, made principally of bronze, to fit any standard tripod; weight 3#, 5½" over-all from top to bottom and 12" from end of handle to forward edge of camera shelf. Slip clutch attached to gear shaft enables operator to swing camera quickly in any direction without disengaging gears, making possible immediate sighting and panning. Covers 360° horizontal and 180° vertical. (See Illustration)

New Kin-O-Pan tripod head announced by Kin-O-Lux.



• **Gross Photo Supply Co., 1501-17 W. Bancroft St., Toledo, Ohio.** Always seeking something new that will help the professional sell more prints or better meet competition, Gross now announce Gross-mounts, having all the advantages of frames but still mounts and priced accordingly. Nothing like imitation leather affairs of the five-and-ten, studio owner can meet that competition and yet maintain dignity of his photographs. Precision-cut backs open to full print size; print is covered with Kodaloid or glass; back seals on to prevent inferior work being placed in mount bearing your name. Handsome styles from 3x4 to 8x10; reasonable prices with even glass or Kodaloid inserts. Have positive locking easel supports which are drilled for wall hanging when desired. Circular on request.

• **Besbee Products Corp.** Besbee Titlescope is compact, pocket-size, easily operated dial giving all information needed for successful shooting of close-ups with movie cameras. Shows: height and width of included field at any close-up distance for lenses from 15mm to 4" on 16mm cameras and 12.5cm or 25mm lenses on 8mm cameras; distance for placing any object to fill included field; exposure on various types of film; distance at which to place lamps for even lighting of title cards; conversion tables, etc. Made of metal to last indefinitely; in leather container.

• **Charles Harris Miller.** Mr. Miller, whose demonstrations at the Chicago conventions of The P. A. of A. will be remembered by many readers, now offers professional quality color prints from Kodachromes, up to 14x17 from any size original. His prices range from \$15.00 from a 7x9 up, but of course the more prints are ordered from one Kodachrome the lower the average price becomes as additional prints in that size cost only \$2.00 each.

• **Eastman Kodak Company, Rochester, N. Y.** An addition to their recent group of data books is *Professional Kodachrome Photography*, with four handsome four-color illustrations, front cover being gorgeous indeed. All necessary technical information and much helpful advice. A "must" booklet for all planning to work in Kodachrome. 5¾x8½, 32 pages, with price list. Price 25c.

• **National Photocolor Corp.** From separation negatives only, and by their Prism Print process, the makers of Lerochrome one-shot color cameras offer color prints at prices which will enable photographers to handle quantity orders on a basis matching the photo-engraver. They offer two grades of work. Grade AA, their finest, is for orders of one to 12 prints; one 8x10 costing \$14.00, for example, and 12 only \$37.80. Grade A, quantity work, in lots of 100 to 1,000, starts at 83c a print and runs down to 61c; Grade B from 77c to 45c; Grade C from 72c in 100 lots to as low as 28c in 2,000 lots. At such prices even limited editions of books can be illustrated in full color.



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• **Fink-Roselieve Co., Inc.**, 109 W. 64th St., New York City. Ready for Christmas sales is this F-R Roll film developing outfit including the F-R Special adjustable developing tank which takes all popular sizes of rolls, X-33 thermolecular fine-grain developer, Fixol concentrated fixing-hardening solution; 2 spring film clips and complete instruction book. Price only \$2.95.

• **Phaotron Sales Co.** Unusual accuracy under all light conditions claimed for new Phaotron electric exposure meter, which has neither delicate meters nor photo-electric cells. Not affected by angle or position and highly directional in design, it measures only the light actually entering the camera lens. With evenly calibrated dial, it is easily read from highlight to low. Price \$5.00.

• **Burleigh Brooks, Inc.** New Filette container for filing, classifying and indexing negatives. Hinged container holding 100 transparent glassine envelopes, accommodating from 200 to 900 negatives depending on size; with ruled numerical index. Three sizes: #1 for 35mm frames, single and double; #2 for vest pocket, 4x4cm and 3x4cm; #3 for 2 1/4x3 1/4, 2 1/4x2 1/4 or 1 5/8x2 1/4. Price \$1.00.

• **Burke & James, Inc.** New 80-page catalogue for their 42nd annual fall clearance sale. Size is large, 7 1/4x12. Includes a very complete line. Sent on request.

'Tis Here, Maybe!

News and Gossip about
Portrait Photographers

• **H. C. Laubscher**, 61, photographer for many years in Johnson City, Ill., died from a heart attack on September 17. He was well-known to photographers in Southern Illinois.

Photographers who fail to join *The Photographers' Association of America* in a hurry are making a big mistake. One of some 20-odd services is the supplying to all members, without extra cost, of the complete report of the Buffalo Convention. Last year this was not ready until three months after the convention. This year, by using four reporters and rushing the material to the Executive Manager for editing almost before the convention had closed, the report was mailed on October 28 to all members in good standing. Last year it was a big book of 270 pages and members from everywhere wrote in to say that by itself it was worth several times the amount of the dues. This year it is issued in two volumes—at this writing we have seen an advance copy of Volume I, which runs 199 pages and includes only the Sales Promotion Program, Reception Room Clinics, Studio Decoration and Arrangement Clinics and Commercial Program. As Volume II will cover the

Portrait Program, Photo Finishing Program and Council Meetings, it will probably be equally large. Both were mailed at the same time. Only members will receive these two volumes. If you are not a member and want to join, write the Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio, for information.

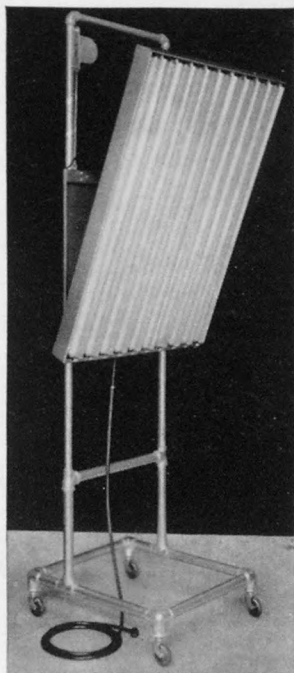
At the annual meeting of the Professional Photographers' Association of Southwest Missouri (organized in 1918) the following officers were elected: U. S. G. Thompson, Bonne Terre, Mo.; A. L. Jenks, Charleston, Mo. (host of the meeting) vice-president; Mrs. Ed. Belt, Blytheville, Ark., treasurer; Mrs. L. C. Castetter, Jonesboro, Ark., secretary. The meeting took place on September 11 and 12 and there was a very comprehensive program. One of the features was a Loan Collection from the P. A. of A.

Since publishing the report in our last issue of the recent Kansas convention, we have received some additional information from past-president C. W. Stevens of Hutchinson. He writes that one privilege he prized very highly was that of presenting a life membership in the organization to B. G. Grondal of Lindsborg, who has been in photography for 70 of the 100 years since its discovery and who still keeps his standards high at the age of 84. Continuously active in the studio, Mr. Grondal even does his own retouching. The new officers are: A. E. Gibson, Iola, president; Mrs. Alberta R. Justiel, Dodge City, first vice-president; L. R. Bergman, Concordia, second vice-president; F. A. Wesely, Wichita, treasurer; Mrs. Mattie Binning, Medicine Lodge, secretary.

The officers of the Florida Photographers' Association met in Jacksonville on September 16 and decided to hold their 1940 convention at the Palm Beaches for several days commencing May 20. Incidentally, Florida has a new State License Law and the Board of Examiners, recently appointed by Governor Cone, is already functioning. It comprises Al. P. Burgert, Tampa (chosen chairman); H. C. Cawthon, DeFuniak Springs; M. J. Weiss, Miami; Virgil R. Boozer, Palm Beach and Howard Mohr of St. Petersburg. The Board selected Wm. L. Coursen, Daytona Beach, as secretary, and J. Herndon Hansbrough of Tampa as legal adviser.

A. Allyn Bishop, photographer in Newport, Vt., for many years, has sold his studio there and moved to Florida, where he will re-establish himself at Bradenton.

The last 1939 meeting of Section Three, P. P. A. of Pa., took place at the Bosshart Studio, York, on October 11, with about 70 people turning out for a most enthusiastic session. C. E. Dunn of George Murphy, Inc., New York City, presented one of his excellent carbonyl color demonstrations; "Bill" Campbell, Eastman Kodak Company, Rochester, N. Y., photographed a bride in full costume, using the new fluorescent lighting equipment; Harve Wobbe gave



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an illustrated talk on "The Technique of Developing Negatives," and William Houston, also of the Kodak Company force, spoke on the history of photography. A dinner-dance in the evening completed a most enjoyable day.

At the convention of the Oklahoma Professional Photographers' Association, held at Shawnee on October 15 and 16, the following officers were elected: Joseph Pase, Oklahoma City, president; Lon L. Hoffman, Altus, vice-president; Hal Owen, Oklahoma City, secretary-treasurer. Sixty attended, which was very satisfactory as the organization had not held a convention for two years. Among the speakers and demonstrators were: Wm. Schroeder, Oklahoma City; Houston Payne, Shawnee; Mr. Owen; N. B. Stall, Ada; Beatryce W. Foote, Oklahoma City; Carl Fehrenbach, Ponca City; Wm. J. Stover, Oklahoma City; Will G. Rogers of the Eastman Kodak Company, Rochester, N. Y., and others. One of The P. A. of A Traveling Loan Collections was exhibited. The organization will convene again next year.

For Your Bookshelves

We will gladly order for you and have sent direct to you, postpaid, any book reviewed. Send your check for the price quoted, made payable to

Charles Abel Incorporated

- The Technique of Pictorial Photography, by Paul L. Anderson. 6 1/4 x 8 3/4, 403 pages, 11 full page plates, 46 text illustrations. Cloth, \$3.00 postpaid. Publisher: J. B. Lippincott Co.

Paul Anderson's name is well known to both professional and amateur photographers through his several books and continuing contributions to photographic magazines. This book is a complete rewriting of his former work *Pictorial Photography, Its Principles and Practice*. However, it is less a book on pictorial photography, as most of us understand that term, and more a general textbook on first, the basic principles of photography, and second, the more uncommon and more difficult processes which are mainly practised by pictorialists. These include: platinum, carbon, carbonyl, fresson, gum, gum-palladium, oil and bromoil, etc. While this is noted in no way as a reflection on the book, we believe the title is a bit misleading. Serious amateurs, and professionals who wish to experiment with these processes, will find the book of much value.

- The Year's Photography, edited by H. H. Blacklock. 7 1/4 x 9 1/2, 150 pages approx., 64 gravure illustrations. Paper, \$1.50 postpaid. Publisher: Royal Photographic Society of Great Britain.

Selected photographs from the 84th Annual Salon of the Royal, plus several short articles, among them an all-too-brief discussion of the exhibit itself. The illustrations seem a bit ordinary, part of which may be accounted for by the fact that the reproductions are none too good, being badly blocked-up in the shadows and in a very dead sepia tone.

- Wildfowling with a Camera, by Lorene Squire. 9 1/4 x 12, 262 pages, 100 full page plates in aquatone cloth, \$7.50 postpaid. Publisher: J. B. Lippincott Co.

For that nature enthusiast or inveterate duck hunter whose Christmas present is always a problem —this book is the answer. It is in no sense a book on

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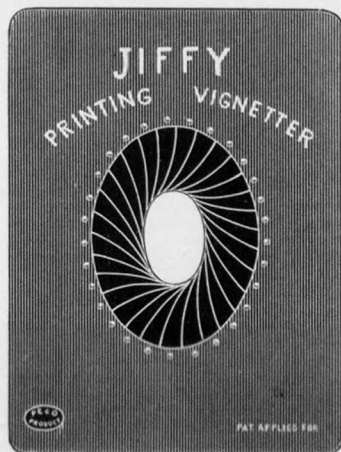


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Cash must accompany order. Advertisements not accompanied by remittance will be returned. No display permitted. First two words in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies. Address all correspondence to: Charles Abel Incorporated, 520 Caxton Bldg., Cleveland, Ohio.

Situation Wanted: 2c per word. No advertisement less than 50c per insertion.

Help Wanted: 3c per word. No advertisement less than \$1.00 per insertion.

Retouching, Coloring, Studios For Rent, Studios Wanted, Miscellaneous: 4c per word. No advertisement less than \$1.25 per insertion.

Studios For Sale: 6c per word. No advertisement less than \$1.50 per insertion.

Answers in Our Care: When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

Confidential Service: There are times when a reader wishes to answer a box number but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of those persons your letter will be destroyed and not forwarded. Naturally we cannot return the letter, or we would be exposing the name of the advertiser.

When Printed: Advertisements received on or before the 10th of the month are published in the issue of the 20th; from the 10th to the 26th, they are published the 5th of the following month. Deposit System: When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, payable to Charles Abel Incorporated, 520 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c) to the seller. If the buyer does not approve the goods his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any dispute must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.

STUDIOS FOR SALE

FOR SALE—Well equipped professional and Kodak finishing studio in thriving western town. For particulars write B-8 care this journal. 10-20-2c

FOR SALE—Only studio in town of 4,000. Doing fine business. Reason for selling—ill health. Fine opportunity to get Christmas business. Ground floor studio and living quarters; low rent. Merrill Studio, Benton, Ark. 11-5-1c

COMPLETELY EQUIPPED on ground floor with camera shop in Virginia city of 6,000. Only studio; gross receipts already over \$4,000 this year. You can make your own price and terms if you mean business. Address W-1 care this journal. 11-5-1

FOR SALE—Photo studio doing good business. Owner forced to retire because of illness. Priced low for quick sale. Living quarters in connection. Webb Studio, Elyria, Ohio. 11-5-1c

EQUIPPED TO 8x10; central location, low overhead, 60,000 population; large territory. Other business requires attention. Priced reasonable, immediate possession. S. Rhodes, 1082 Sunset, Decatur, Ill. 11-5-1

EXCELLENT OPPORTUNITY, fully equipped portrait studio, located in heart of Cleveland; established 12 years, fine reputation; doing complete line of portrait work. Annual income \$8,000.00. Thousands of live negatives; no schemes. For immediate possession, we'll consider \$2,700.00 by cash payment. Act quick. Reason—owner is moving to another state. Write M-5 care this journal. 11-5-1

FINE FIRST class portrait and commercial studio in best Detroit location. Beautiful studio, well arranged and equipped. Rare opportunity. A bargain; cash. Write I-2 care this journal. 11-5-1

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The publishers will appreciate being advised when employees fail to accord this courtesy to employers.

PORTRAIT AND commercial printer, 10 years experience. Can retouch and operate. Will start for \$25.00. Charles Lescault, 36 Howard St., Rockland, Mass. 10-20-2c

POSITION WANTED—First class commercial and news-photo man, finisher, some portraiture, married, age 28, reliable. Accept position any state. Allison Duncan, White Face, Texas. 11-5-2c

POSITION WANTED—Six years experience professional photo finishing; one year news photographer. Will go any place—can give reference. F. Schlueter, Box 551, Martinsville, Va. 11-5-1c

COMPETENT LADY 14 years experience, operated own studio successfully, desires position. Experienced in present day problems, modern business methods; honest, conscientious. C. Wilson, 219 N. 48 St., Birmingham, Ala. 11-5-1c

WANTED PERMANENT position as retoucher, colorist and general all around man in studio. Experienced. Armond L. Love, Linville, La. 11-5-1c

PHOTOGRAPHER, 18 years experience in highest quality commercial and illustrative work. Go anywhere; good references. Write W-4 care this journal. 11-5-1c

YOUNG MAN and four young ladies desire positions. Trained by photographer of repute in a most exacting way, in all phases of photography. Living salary to start. Wichers Studio, 821 Kansas Ave., Topeka, Kansas. 11-5-2

COMMERCIAL PHOTOGRAPHER—Young man, single, ambitious, now available, desires position as commercial assistant. Skilled in all branches; experienced; salary secondary. Desire permanent connection anywhere in the east. Richard E. Smith, R. D. 3, Middletown, New York. 11-5-1c

YOUNG MAN, twenty seven, now employed exclusive portrait chain studio, desires position with studio doing commercial advertising, preferably studio doing direct color. Graduate Clarence White School, New York. Experienced dark room and printing, operating. Desire position where can make use of knowledge of separation negatives and wash-off printing. Write Q-2 care this journal. 11-5-1c

OPERATOR, PRINTER, experienced in school work. Some commercial. A. H. George, Y.M.C.A., Van Wert, Ohio. 11-5-1c

PROFESSIONAL PHOTOGRAPHER, expert all around portrait and commercial man; first class operator, retoucher and can make any corrections with etching knife. Twenty-five years experience, past five years with one of the largest high class studios in Pennsylvania. American, forty-five years old, pleasing personality, capable of taking full charge in any class studio. Have had work hung in leading salons in this country and abroad. Won three merits at last national convention. Mr. Cecil L. Greenlaw, 8 Water St., Eastport, Maine. 11-5-1

MISCELLANEOUS

SLIDING BACKS for sale. Make two 3 1/4 x 5 to 5 x 7 film. For either 5x7 or larger view and studio cameras, \$16.50. B. E. Lambrecht, Brillion, Wis. 11-5-1c

LENSES WANTED—Will pay cash for lenses and other equipment. Want Goetz, Cooke, Bausch & Lomb, Wollensak, Zeiss, Steinheil, Voigtlander, 12" and up. What have you priced for quick sale? Cox Studio, Carbondale, Ill. 11-5-1

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091 South Main Street; 39 East Mill Street.

ATLANTA, GA.—Eastman Kodak Stores, Inc., 183 Peachtree Street.

BALTIMORE, MD.—Eastman Kodak Stores, Inc., 309 North Charles Street.

BALTIMORE, MD.—Maryland Photo Stock Co., 219 North Liberty Street.

BOSTON, MASS.—Eastman Kodak Stores, Inc., 38 Bromfield Street.

BOSTON, MASS.—Ralph Harris Co., 47 Bromfield Street.

BUFFALO, N. Y.—J. F. Adams, Inc., 459 Washington Street.

CHICAGO, ILL.—Burke & James, 223-225 West Madison Street.

CHICAGO, ILL.—Eastman Kodak Stores Co., 133 North Wabash Avenue.

CHICAGO, ILL.—Mid-West Photo Supply Co., 117 North Wabash Ave.

CHICAGO, ILL.—Norman-Willets Co., 318 West Washington Street.

CINCINNATI, OHIO—Eastman Kodak Stores, Inc., 27 West 4th Street.

CINCINNATI, OHIO—The Huber Art Co., 124 W. 7th Street.

CLEVELAND, OHIO—The Dodd Company, 1025 Huron Road.

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 806 Huron Road.

DALLAS, TEXAS—Eastman Kodak Stores, Inc., 1504 Young Street.

DENVER, COLO.—Eastman Kodak Stores, Inc., 626 16th Street.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 W. Washington Street.

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 1010 Walnut Street.

LOS ANGELES, CALIF.—Eastman Kodak Stores, Inc., 643 South Hill Street.

MEMPHIS, TENN.—The Memphis Photo Supply Co., 6 N. Main Street.

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., 737 North Milwaukee Street.

MINNEAPOLIS, MINN.—Eastman Kodak Stores, Inc., 114 South 5th Street.

NEW ORLEANS, LA.—Eastman Kodak Stores, Inc., 213 Baronne Street.

NEW YORK CITY—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street; 235 West 23rd Street; 745 Fifth Avenue.

NEW YORK CITY—Medo Photo Supply Corporation, 15 West 47th Street.

NEW YORK CITY—George Murphy, Inc., 57 East 9th Street.

NEW YORK CITY—New York Camera Exchange, 109 Fulton Street.

NEW YORK CITY—Willoughby's, Inc., 110 W. 32nd Street.

PHILADELPHIA, PA.—Eastman Kodak Stores, Inc., 1020 Chestnut Street.

PITTSBURGH, PA.—Eastman Kodak Stores, Inc., 606 Wood Street.

PORTLAND, ORE.—Eastman Kodak Stores, Inc., 709 South West Washington Street.

ST. LOUIS, MO.—Eastman Kodak Stores, Inc., 1009 Olive Street.

ST. LOUIS, MO.—W. Schiller & Co., Inc., 1109 Locust Street.

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 120 Bonham Street.

SAN FRANCISCO, CALIF.—Eastman Kodak Stores, Inc., 216 Post Street.

SAN FRANCISCO, CALIF.—Hirsch & Kaye, 239 Grant Avenue.

SEATTLE, WASH.—Eastman Kodak Stores, Inc., 1319 Fourth Avenue.

SYRACUSE, N. Y.—Francis Hendricks Co., Inc., 339 South Warren Street.

TOLEDO, OHIO—George L. Kohn, Inc., 602 Summit Street.

WINNIPEG, MAN.—Eastman Photographic Materials, Ltd., 287 Portage Avenue, also Calgary, Alta.

FOR SALE—\$231.00 14" Goerz Dagor F/7.7 in barrel \$135.00; \$175.00 10 1/2" Goerz Dagor F/6.8 in Optimo shutter \$100.00; \$102.00 8 1/4" Goerz Dagor F/6.8 in barrel \$55.00; 7" Goerz Dagor F/6.8 in shutter \$42.50; 6 1/2" Goerz Dagor F/6.8 in barrel \$35.00; 6" Goerz Dagor F/6.8 in Volute shutter \$35.00; 5 1/4" Goerz Dagor F/6.8 in Chromos shutter \$32.50; \$384.00 19" Hugo Meyer Euryplan, color corrected F/6.8 in barrel (new) \$225.00; \$250.00 16" Cooke Series IX Apochromatic process lens F/10 in barrel \$125.00; \$224.00 12" Carl Zeiss Tessar F/4.5 in barrel \$125.00; 11 1/2" Verito Diffused focus F/4 in barrel \$27.50; 5x7 Hyperion diffusion F/4 in barrel—foci 9, 15 and 21 \$25.00; 5x7 Series II Turner Reich F/6.8 in Universal Shutter, foci 7 1/2, 12 and 18 (like new) \$45.00; \$71.00 8x10 Velostigmat F/9.5 wide angle lens in Betax shutter, (like new) \$40.00; 4 1/4" 5x7 Cooke wide angle F/6.5 in barrel, (perfect) \$40.00; No. 8 Cirkut outfit, complete with Graphic R. R. lens, tripod and cases \$74.50. Write for our latest bargain booklet listing all types of new and used photographic equipment at great savings. We buy and exchange. Mid-West Photo Supply Company, 117 N. Wabash Ave., Chicago, Ill. 11-5-1

FOR SALE—High grade metal case, Halldorson studio lamp, reflectors. All in A-1 condition. Write M-5 care this journal. 11-5-1c

SELLING—8x10 Century #7 Studio camera with 5x7 sliding back, Vitax 14" F/3.8 lens in Studio shutter and Conley wing shutter. Excellent condition, \$100.00. Stevenson Camera Shop, 26 W. Michigan, Battle Creek, Mich. 11-5-1c

FOR SALE—10" Cirkut camera with Turner-Reich lens \$175.00; also 8" Cirkut outfit, Turner-Reich lens \$150.00. Both fully equipped, good as new. Sievers Commercial Photographers, 1704 Chestnut St., St. Louis, Mo. 11-5-1

FOR SALE—Halldorson spotlight \$15.00; Johnson Ventile with thousand watt blue globe \$25.00; 8x10 sliding ground glass carriage for making two exposures on 8x10 film on home portrait or view camera \$10.00; two 4" Silent shutters \$4.00; six 8x10 film holders, perfect condition \$12.00; Eastman head screen \$5.00. Arthur Brooks Studio, 707 1/2 Market St., Chattanooga, Tenn. 11-5-1

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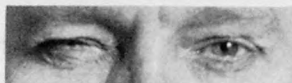
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• **Photogravure**, by H. Mills Cartwright, F. R. P. S. 6 1/2 x 9 1/4, 202 pages, 34 text illustrations. Cloth, \$3.50 postpaid. Publisher: American Photographic Publishing Co.

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