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● At some time or other in our photographic careers all of us have an opportunity to photograph some scene or object of general interest to the community, state or nation. When such an opportunity presents itself we should try to make the most of it in a pecuniary sense.

Practical Photographic Technique for the Professional

By Charles H. Shipman

(The Twenty - Ninth in a Series of Articles)

Making the Most of Opportunities

How best to do this is the question. Among such subjects are fires, floods, tornadoes, explosions, parades, athletic events, noted persons, races and race horses, polo games, crowds, national groups, new or strange objects, and many other things. If you will look over the picture postcards you will get the idea of what is wanted in the way of buildings and scenery while the pages of the rotogravure sections of our newspapers will show you something of the other items of general interest that have sales value. Magazines are a source of the items of general interest and should be studied. You may ask why a portrait or commercial photographer should bother with such things and we would say that "There is money in

them there things." And there is if they are handled right. They can be done in spare time but to get them it is necessary to always carry a camera wherever you go. You know you always see the game when the gun is at home. You will do well to have a small camera that can be carried in the pocket, without much bother, which has a good and fast lens and can be depended upon for good results.

Who will buy such pictures? There are several magazines that contain lists of publishers who are in the market for certain types of pictures, sometimes to be accompanied by a short article about the subject. The local papers will buy pictures if of news interest and timely. You can sell picture post-cards through the local drug and other stores. We know of one photographer who, during the last great flood on the Ohio River, made over \$280.00 from pictures of flood scenes. An amateur got \$5,000.00 for the negative of an overturned street car. A number of our friends have received as much as \$50.00 for a single wreck picture of automobiles. One of our friends saved himself over \$50.00 by having a little vest pocket camera with him when another ran into his auto. His pictures showed the other man at fault. One of our former friends, with

our help, made about 1,000 negatives of mushroom rooms during one summer and that winter sold over \$1,800.00 worth of slides to schools and private parties, as there were no good sets of mushroom slides on the market at that time. We ourselves cleared \$64.00 from two 5x7 negatives of a church that was to be torn down. We mention these examples to show that there are still lots of opportunities to make money from photography in our spare time if we will look around and see them.

If we do get a worth while negative we should know how to protect ourselves in its use, if we do not sell it outright. We do this by securing a copyright. This gives us the exclusive right to use, or sell the use, of the

The Cover Picture

● R. Kenneth McFarland, Valley City, N. D., maker of our cover picture, sends such an interesting letter that we shall publish it "as is:" "I opened business in Valley City September 15, 1915—by the way, I was born there, in the suburb of Bedford. I have always attempted to run a high class portrait business even though the town is only 6,000 population and has been rather stagnant as to growth in the past 12 years. During the depression and because this is strictly an agricultural country I found it very hard at times to do enough of the high-class type of portrait to keep myself in good practice. I have not let down the price so the problem of raising prices will not worry me. This year has shown considerable of an up-turn because of excellent crops and a general up-trend over the country.

"I moved into a new (and my first) ground-floor studio this spring and I have found that it was the wise thing to do even though the overhead is considerably higher. I do not enter competitions as I feel that the opinions of judges—and they are only human—differ so radically that competition is to a great extent like drawing the lucky number. I have exhibit-

ed many times and have had pictures and articles on photography published on various occasions. I exhibited in the Eastman Kodak convention exhibits two different years.

"I have always taught my own help and several of them have been unusually successful. One young lady who took her training here is in the still department of M.G.M. in Hollywood. I became highly interested in the Hollywood type of portrait and so made quite a study of the methods in use there. I met some of the men who are famous as still photographers there and observed their methods. Naturally it seemed to me that if such portraits were so popular there, they should be equally so elsewhere so I have experimented with this technique on all my school work.

"The cover picture was made with spotlights only. While the sharp shadows may be shocking to some photographers, they cannot help but notice that there is a certain glamor in the shadows of eyelashes which cannot be obtained by broad lights. There is a certain brilliance to portraits made with spots that the customer calls 'pep.' I try to produce pictures that will take in all the gradations possible in a sheet of paper, as I find that customers do not want diffused soft pictures such as they did years ago."

negative for reproductions of any size. It does not prevent anyone from taking the same subject from the same view point if they so desire. If the time during which a picture will sell is short or if the money that can be secured from it is little it will not pay to copyright it. But if the picture has large potential value then it should be protected. One who expects to have need for such protection should write to the Register of Copyrights, Library of Congress, Washington, D. C., for blanks. There are two sorts of blanks, one for pictures that have been published and one for those that have not. "Published" means that prints from the negative have been made up and sold or offered for sale at a set price. The fact that a print had been sent to a publication on speculation and had not been purchased would not constitute publication. If you intend to sell prints, must sell them at once while the selling is good and yet wish to protect your rights in the negative, you must put a C in a small

circle, your initials or whatever symbol you intend to use, and the date on every print you issue. The best way to do this is to letter on the negative so the sign will appear on every print. Of course this should be in a place where it will not deface the print. If this is not done it is assumed legally that the picture is public property and anyone may copy it. Just showing the picture to friends is not publishing it. It must have been offered for sale. In this case you will fill out the blank for pictures that have been published and send \$1.00 as fee, as directed on the application blank. This will entitle you to registration of the copyright if the picture is found to be O.K. for copyright. Along with the application you must send two copies of the picture. If it is accepted it will be filed in the Library of Congress, Division of Copyrights. If you wish to have a certificate of the copyright you must send two dollars instead of one, which will get you a card showing the copyright. The picture

must have a title but this may be as simple as "Street Scene in Cleveland" or any descriptive title. This copyright protects you for a term of 28 years and may be renewed. If you sell the copyrighted print for use in any publication you must have a written agreement that you retain the copyright and have given the right for use on only that occasion, or it may be held that you have parted with the copyright. In other words always have a clearly written agreement for every business transaction and you can keep out of disputes and trouble. If the publication does not show the copyright sign in the publication it does not destroy your rights even if readers of the publication thus have no knowledge of the copyright. This has been decided in court but whether the reader who was thus deceived into thinking he might copy the picture, without any permission, could recover from the publisher we are not prepared to say as we know of no case decided on that question.

If you have a picture or design that you do not intend to use right away you can secure a copyright on it by filling out the blank for unpublished pictures and sending the fee and one copy as stated before. The fee is the same. When the application reaches Washington the application is examined to see if it is correctly made out and the picture to see if it is of a nature to be subject to copyright, that it is a photograph and not some other type of graphic art. If everything is correct the copyright is issued and you are protected, your copy of registration is evidence of your sole ownership and entitles you to sue any infringer for damages. It does not show that some one has not made a picture of the same subject or had the same idea that you have, and such would not be liable to suit. But any one who copies your picture without permission is liable. If your suit is successful you can collect from \$250.00 to \$5,000 or if from a newspaper from \$50.00 to \$250.00 or even more if you can show that you have been damaged to such a great extent.

If you have taken the picture for yourself and not at the request of some one you will be the owner of the copyright, but if some one has hired you to make the picture he alone can secure the copyright unless he disposes of his rights. This means that portrait photographers cannot copyright the pictures they take for

their patrons unless with the consent of such patron. Neither can a commercial photographer copyright any picture he has made for a client. Usually when a publication buys a copyrighted picture the publishers demand surrender of the copyright to them. This is a matter to be arranged at the time of sale, but if the photographer does sell the copyright he cannot afterwards make another so like the first that it cannot be readily distinguished, without being liable for infringing the first copyright. If a picture of a nude is sent in it will be very carefully inspected to see if it may in any way be considered obnoxious or immoral. If it is so considered it will be refused copyright.

There is an arrangement that a copyright taken in the United States is good in Canada but we have no such general world agreement, and if we had it would not be worth much at the present time. As a result of this books, pictures, paintings and other things are pirated both here and abroad and nothing can be done about it unless they are copyrighted in each country or in a country that has such world agreements. As you may see the cost of a copyright is not great nor is the securing of it difficult but it is not well to apply for a copyright unless the picture is such as to warrant the trouble in time both of yourself and the department of copyrights.

Speaking about Baby Contests

- We continue to receive inquiries from readers who want to conduct baby contests and believe that the following, reprinted in the *Southwest Caller* from the *Stephenville (Texas) Daily News*, should be interesting in showing how much local excitement can be created by a sales promotion of this type if properly handled. The Baxleys of that city have conducted such contests for a number of years and recently established the custom of inviting their photographer friends from miles around to join them in the final announcement and celebration, as well as to assist in the judging of the winners. This year's contest closed on June 22 and photographers, coming from points as far distant as Galveston, were guests of Mr. and Mrs. King Baxley at a picnic which brought the day to a close.

"A large number of parents and visitors were on hand Tuesday night when Baxley Studio announced the winners in its ninth annual baby contest. A new record of 446 entries was set in the contest this year. The studio awarded large photographs of the nine major winners, valued at \$60, as prizes, while \$151.74 in cash and merchandise was donated by Stephenville business and professional men and wo-

Critical Analysis

By Will H. Towles, Hon. M. Photog.

One of these analyses will appear in every issue. Although those who want to file them—and all readers should—will have to clip two pages; the criticism will always be on the page facing, thus making comparison of the illustration with the text more easy. No names are used. Readers who wish to submit photographs for this department may submit them direct to us with the understanding that only those will be used which bring out points Mr. Towles considers of general interest.



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● The portrait opposite is of a gentleman we all know from the public prints. When viewing a portrait we are sometimes influenced by the knowledge we may have of the subject. The same may be said of the maker of a portrait. Subject before self should be dominant in the minds of all photographers. We have a great many men in our profession whose pictures are stamped with individuality or personality or whatever you wish to call it, of the maker and not of the subject. Photographers are apt to say when viewing an exhibit: "This is by Smith, Jones or Brown" without looking at the name. The fact that each subject who sits before our camera is an individual, a different personality, means that we should put our subjects into our portraits instead of ourselves. I would rather have someone say about my portraits: "My that is a fine thing of Soandso—I wonder who made it?" than to have them say: "Gee, there is one of Towles' portraits—I wonder who it is?" Our clients do not pay us for putting ourselves into their pictures to the exclusion of themselves or their loved ones. Let us study character, individuality, human nature and psychology to enable us to bring out the characteristics of our subjects.

The maker of this portrait was privileged in making a portrait of the man who holds the second highest honor in our land; we would have liked to see a different portrait—one of the real, honest-to-goodness kind this photographer was making some 10 or 15 years ago. His pictures then were an inspiration to photographers, everything one could desire.

A letter accompanying this photograph remarks: "I am using fluorescent lights

built into my arc-light carrier, a home-made affair. I have two banks running horizontally; each is a yard long and each bank contains three fluorescent tubes. My flood light also runs horizontally. Most everybody thinks they are better vertical." Yes, I too believe the lights are better if vertically placed. The wider the lights the flatter they will be and the more difficult to get rendition of construction. The lights were apparently used too close; they have burned-in and destroyed the modeling and the flesh tones, producing too much contrast. This type of light is more satisfactory when used 8' to 10' from the subject. The light in this portrait carries over to the left cheek and covers too large an area, dropping off in sharp shadow and giving distortion to that side of the face. The portrait is over-retouched and has lost all flesh texture. The composition does not give the strength or dignity that should accompany this subject.

The coat-sleeve is untidy and the collar riding the neck gives a heavy effect through the shoulders. The lower lip is greatly exaggerated by the heavy shadow underneath it. Now, what has happened to this photographer, the man who once made such beautiful work? Where is the superb technique; where are the subtle lights placed on the face to bring out the character, modeling and extraordinary quality? Has this photographer "gone modern?" If so, it is just too bad for photography. I would rather be known as a has-been than to lend myself to this "modern" school, if that is what it is. I would like to put my hand on this man's shoulders (he is one of my best friends) and say: "For goodness' sake get back and give us some of those lovely masterpieces you made some time ago; you can do it!"

men as honorable mention awards.

"After a word of welcome, and an explanation of the contest, by K. N. Baxley, announcement of the winners was made over a loud speaking system by Hugh Wolfe. The street was blocked off in front of the studio and seats were provided for many of those present.

"Pictures were judged Sunday by nine of the visiting photographers here from various parts of Texas for the second annual photographers' picnic

being held in connection with the baby contest now each year. The three age classes were judged by three separate groups of photographers, three to each division. Judges were: Class I, Charles A. Brady of Cameron, Mrs. W. E. Perry of Perryton and C. F. Witwer of Galveston; Class II, A. (Pat) Rogers of Brownsville, Frank Benson of Dallas and Russell Sowell of San Antonio; Class III, J. C. Baker of Huntsville, Joe Miller of San Antonio and Mel Thurman of Abilene."

The Photographers' Association of America

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The New Lantern-Slide Collections

• Many professionals, invited to speak on photography before luncheon and other clubs, refuse such invitations despite the excellent publicity to be had therefrom, sometimes because they have stage-fright at the thought of appearing before an audience, more often because they have neither the time nor the opportunity to get together the necessary material. For some years Association members, to a number averaging two or three a month, have written the Headquarters Office asking whether talks on photography were available. For a while it was possible to send, in answer to such requests, copies of radio and other talks which had actually been presented, and of which copies had been sent the Office, but these finally became outdated and of late such inquiries have been referred to the Department of Public Information of the Eastman Kodak Company, which did have certain historical material available in multigraphed form.

A year ago at the Council Meeting it was proposed that the Executive Manager prepare a talk on photography for general use, to be illustrated with lantern-slides, and the then Association Treasurer, James M. Caufield, M.Photo., of Louisville, Ky., presented a brief sample of such a talk with a number of slides which he had himself prepared. The idea was heartily approved and the Executive Manager set to work to collect historical and other material. As all this had to be done in spare time and

as a considerable amount of research and correspondence was required, progress was slow but by the time of the Board Meeting last January work had gone far enough so the E. M. could present at least the captions for half the talk and a general idea of the balance. That being approved he went ahead, with the result that the talk was presented in full at the Council Meeting in Chicago where the reception it received appeared to indicate that it was exactly what many members had been seeking.

The slides and caption cards used at Buffalo were immediately sent to Canada for use at the 1941 Convention of the Maritime Photographers' Association inasmuch as the secretary of that organization, being a member of The P. A. of A. Council, had learned from the monthly letter to Council members that the talk would be presented in Chicago and had immediately requested it. By now that set has been returned from Canada and we are also glad to announce that the remaining four sets—for there are five duplicate sets in all—are immediately available for use. Members will be permitted to have these in the manner already established for The Association's many Traveling Loan and other Collections. They will be called Traveling Lantern Slide Collections 1, 2, 3, 4 and 5. Any member may have a Collection for a two week period and the only expense is express from the previous stop; when the member forwards the Collection he sends it on express collect. As a prompt and steady demand is expected, members are urged to write in immediately so that schedules may be prepared for each Collection and members may be advised promptly when a Collection will reach them.

These Collections have two purposes: First, to aid members in publicizing themselves and their studios in their home communities; second, to bring photography as a profession more forcefully before the public as a whole. For the latter reason particularly it is desired to get these in circulation over the country as soon as possible and every effort will be made to arrange schedules so that all five Collections may be in use simultaneously in different sections.

Let's suppose that you, for instance, have been dodging opportunities to talk on photography before your local Rotary or Kiwanis Club, or that you have long wanted to offer such a feature to other organizations but were not too sure what to talk about. First, write the Headquarters Office and learn when you may expect to receive one of the Collections—you will be allotted exact dates for a two-week period. Then contact the secretaries or other officers of as many local clubs or societies as you think may be interested and which you can arrange to appear before in that time, the idea being to squeeze every possible bit of publicity out of the Collection while you have it. Make no dates for the first two or three days of the two-week period.

When the Collection arrives, go over the slides and the accompanying caption cards so you will be familiar with the material. You will find that at certain points it is suggested that you insert slides of

your own. Do as you wish concerning this, but have everything set so you can read the entire talk from the cards without a hitch. Arrange to borrow a standard lantern-slide projector from some local supply store, school or church. The slides are standard lantern-slides, having been made in that size because the Board felt that a standard projector could be found in any community in this country today. Having arranged for a projector, studied over the caption cards and made sure that the previous user left all the slides in proper order, having made up additional slides of your own or temporarily eliminated the instructional caption cards, and having scheduled all possible dates, you are ready to go ahead.

The beauty of these Collections is that you do not have to learn a talk nor, if you are unaccustomed to public speaking, stand on a platform in front of your audience. The caption cards carry the entire talk and it is intended that you operate the projector or yourself in darkness and read the talk from the cards in the scattered light thrown from the side of the projector. If you can find someone to operate the projector, so much the better, but it is not necessary. The talk is called "The Story of Photography" and is planned to interest any type of audience, male or female, adults or youngsters. The first seven or eight slides cover a brief but very accurate history of photography, including information which is not generally known. Then follow slides of unusual cameras and equipment, types seldom seen outside the professional field but which will be of interest to the public. Next come examples of the work of David Octavius Hill and other pioneer photographers, these followed by famous pictures of Lincoln and other presidents. The Collection ends with about 20 examples of the finest professional photography, selected from The Association's last two Books of Pictures, and these include everything from portraiture to still life and marines, in order to assure the interest of any audience. The caption for each slide takes 20 seconds to read at normal speed. This not only allows suitable time, neither too much nor too little, for the audience to view the image on the screen, but permits ample description or comment in the caption itself. The entire talk is planned to be presented in slightly under 30 minutes, which is just right for luncheon club use. When presented by the Executive Manager before the Council, it was timed at 31 minutes exactly, but in his presentation he included the explanatory captions so that Council might understand the entire plan, as well as some extraneous remarks. If you are forehanded enough to have your projector, slides and caption cards ready on a table in the proper position, and the screen in place before a luncheon meeting starts, so there will be no delay later, you may positively assure the secretary that if the meeting runs on time and the normal half-hour is left for you, the members will be on their way back to their offices on schedule.

If you are interested, and here is your opportunity as an Association member to present some-

thing in your town which is entirely new, write the Executive Manager, P. A. of A., at once and ask how soon you may expect to receive one of The Association's Lantern Slide Collections.

Revision of the Merit System

- At the Council Meeting in Chicago that section of The Association's By-Laws which covers the operation of the Merit System and the awarding of Degrees was completely revised. The necessity of a revision had been obvious for a couple of years and various amendments had been proposed and accepted, yet it was evident from lengthy discussions in Council that considerable confusion still existed and the problem was far from solved. Finally the Committee on Charter and By-Laws, upon instructions from the Council and after detailed conferences with the Board, re-wrote Article XIII of the By-Laws in its entirety. The revision, presented as an amendment and accepted unanimously by the Council, adds a third and new Degree, establishes certain limitations on the number and type of Merits required for the Degree of Master of Photography, definitely eliminates all past confusion between the Earned Degree and the Honorary Degree, clarifies the position of the Committee on Honorary Degrees, fixes a specific method of presenting applications and proposals to the Council and for voting thereon, and clears away certain ambiguities existing in the original Article which had made its uniform application difficult. Although the revised Article is lengthy, inasmuch as Merits have been and will continue to be awarded to non-members of The Association as well as members, it is felt that all professionals will be interested and the Article is accordingly quoted here in full for the information of all:

ARTICLE XIII DEGREES AND MERIT SYSTEM

Section 1. Exceptional ability in photography, or in the arts and crafts involved in the production of finished photographs, or exceptional services rendered to the photographic profession and/or industry and/or The Association, shall be recognized by The Association through the award or bestowal of Degrees upon individuals in the manner prescribed in this Article.

Section 2. There shall be three types of Degrees, each of which shall be attested by the presentation of an appropriate Diploma and none of which shall become in effect until such Diploma has been presented and received:

(a) The Degree of Master of Photography, the designation for which shall be "M. Photog." and with which shall be presented suitable insignia hung on a gold ribbon to be worn around the neck, shall be awarded solely to members of The Association who are practising cameramen or women capable of performing all of the operations necessary in the production of a finished photograph, who have ac-

cumulated a minimum of twenty-five (25) Merits of which not less than thirteen (13) Merits shall have been awarded them for photographs hung at the annual conventions of The Association, whose applications for the Degree have been approved and signed by not less than five members of the Board and whose said applications shall have finally received the approval of the Council in the manner prescribed in Section 6 of this Article.

(b) The Degree of Photographic Craftsman, the designation for which shall be "Cr.Photog." and with which shall be presented suitable insignia hung on a blue ribbon to be worn around the neck, shall be awarded solely to members of The Association who are practising photographic laboratory workers capable of performing such operations as developing, printing, retouching, coloring, etc., who have accumulated a minimum of twenty-five (25) Merits, whose applications for the Degree have been approved and signed by not less than five members of the Board and whose said applications shall have finally received the approval of the Council in the manner prescribed in Section 6 of this Article.

(c) The Degree of Honorary Master of Photography, the designation for which shall be "Hon.M. Photog." and with which shall be presented suitable insignia hung on a purple ribbon to be worn around the neck, shall be awarded solely to recognize exceptional services rendered to the photographic profession and/or industry and/or The Association and may be bestowed upon members of The Association or other persons meriting such honor, provided that the names of individuals proposed for this Degree shall have been approved by not less than five members of the Board, shall have received the unanimous approval of the Committee on Honorary Degrees and shall have finally received the approval of the Council in the manner prescribed in Section 6 of this Article.

Section 3. Merits shall be awarded to individual practising cameramen and to photographic laboratory workers, retouchers, colorists and others engaged in the production or finishing of photographs, whether or not they are members of The Association, for services and achievements as specified herein, and a detailed and accurate record of such Merits and the recipients thereof shall be maintained by the Executive Manager, provided that no Merits shall be awarded for any service or achievement commencing or occurring prior to January 1, 1937.

(a) One Merit for each photograph accepted by the Jury of Selection (See Article XV, Section 2) and hung in the Picture Exhibit at any annual convention of The Association, provided that no individual shall receive more than five Merits in that same calendar year under this sub-section alone.

(b) One Merit for each photograph selected, with a limit of two Merits under this sub-section, for the Traveling Loan Collections of The Association from the Picture Exhibit at the same annual convention of The Association as a result of which Merits are awarded in accordance with sub-section (a) above,

but in addition to such Merits.

(c) Five Merits for each requested complimentary exhibit at any annual convention of The Association, provided that when such exhibitor permits photographs in such exhibit to be eligible for the Traveling Loan Collections and photographs from such exhibit are so selected by the Jury of Selection, only one additional Merit shall be awarded regardless of the number of photographs so selected.

(d) One Merit for each year of service as a Council member, plus one additional Merit provided such member personally attends the annual Council meeting occurring during such year of service.

(e) Three Merits for each year of service as a member of the Board, during which year no additional Merits for services as a Council member shall be awarded, and provided a complimentary exhibit of photographs made by such member or such member's photographic establishment shall be submitted by such member at the annual convention of The Association occurring during such year of service.

(f) Five Merits for each year of service as President of The Association, during which year no additional Merits for service as a Council member or member of the Board shall be awarded, and provided a complimentary exhibit of photographs made by the President or his photographic establishment shall be submitted by him at the annual convention of The Association occurring during such year of service.

(g) Five Merits for service as a member of the Jury of Selection at any annual convention of The Association, provided a complimentary exhibit of photographs made by such member of the Jury shall be submitted by him at that same annual convention.

(h) Five Merits for service as a speaker, demonstrator or conductor of a clinic as part of the official program of any annual convention of The Association, provided a complimentary exhibit of photographs or other suitable examples of the photographic ability or craftsmanship of such individual, made by him or his photographic establishment, shall be submitted by him at that same annual convention.

(i) Three Merits for service during any one calendar year as a member of the faculty or as a guest instructor at the Winona School of Photography.

(j) Three Merits for each year of service as a member of the Board of Trustees of the Winona School of Photography.

(k) One Merit for satisfactorily completing any one course at the Winona School of Photography.

(l) Two Merits for service as a speaker, demonstrator or conductor of a clinic, or a picture exhibit judge or member of a picture exhibit jury, in connection with the annual convention of any recognized non-limited membership state association of professional photographers or non-limited membership regional association of professional photographers where such regional association comprises in its territory two or more complete states, and provided that no such individual shall receive more

than two Merits in connection with any one such convention regardless of the number of his or her appearances on such convention program or the number or variety of activities in which such individual may be engaged in connection with such convention program or picture exhibit.

(m) Two Merits for each year of service as president of any such association as described and delimited in sub-section (l) above, which Merits shall be in addition to Merits awarded for any other type of service or achievement described in this Section or its sub-sections.

(n) Individuals required to submit complimentary exhibits by the provisions of sub-sections (e), (f), (g) and (h) above, shall not be entitled to additional Merits for such or other exhibits at the same convention, except that all photographs in such complimentary exhibits shall be subject to selection for the Traveling Loan Collections, provided that the Jury of Selection may not select more than two photographs from any such complimentary exhibit and provided that if photographs are so selected such exhibitor shall be entitled to one additional Merit for each such photograph, and provided further that no such individual may receive Merits for photographs submitted to the Jury of Selection in addition to those included in his or her required complimentary exhibit.

Section 4. The Executive Manager shall issue Certificates of Merit, when earned, of a type suitable for display and in the manner following. Upon the face of each such Certificate shall be stated the number of Merits, the reason for their award and the date of issuance and accompanying each Certificate shall be a reprint of this Article of the By-Laws in full. The Executive Manager shall issue a separate Certificate for the total number of Merits earned upon each separate occasion.

(a) Certificates for awards made in the Picture Exhibit at any annual convention of The Association shall be mailed as soon as practicable following that convention.

(b) Certificates for Council members shall be mailed as soon as practicable following the annual Council meeting.

(c) Certificates for members of the Board shall be mailed as soon as practicable following their election to office.

(d) Certificates for members of the Jury of Selection at any annual convention of The Association shall be presented at an appropriate time during such convention by a member of the Board.

(e) Certificates for speakers and demonstrators at any annual convention of The Association shall be presented at the close of such speech or demonstration by the officer occupying the Chair.

(f) Certificates for conductors of Clinics at any annual convention of The Association shall be presented during the final session of such Clinic by a member of the Board.

(g) Certificates for Trustees of the Winona School of Photography shall be mailed on the second of January of each year.

(h) Certificates for members of the faculty of the Winona School of Photography shall be presented by the Director of the School when such member of the faculty completes his or her annual tour of duty.

(i) Certificates for guest instructors at the Winona School of Photography shall be presented by the Director of the School when such instructor completes his final session for that year.

(j) Certificates for students at the Winona School of Photography shall be presented by the Director of the School at the close of each Course.

(k) Certificates for presidents of state or regional associations shall be mailed upon receipt by the Executive Manager of official notification of such election from the secretary or other qualified officer of such association.

(l) Certificates for speakers, demonstrators, conductors of clinics, picture exhibit judges or members of picture exhibit juries on state or regional association convention programs shall be mailed upon receipt by the Executive Manager of official confirmation of such appearance and service, accompanied by a copy of the program of such convention, from the secretary or other qualified officer of such association.

Section 5. (a). At its annual meeting the Board shall appoint a Committee on Honorary Degrees, to consist of five members of the Council.

(b) Not more than two members of the Committee on Honorary Degrees may annually be reappointed to the Committee and then only one for one successive term.

(c) The names and addresses of the members of the Committee on Honorary Degrees shall be published in the official journal of The Association in the earliest possible issue after their appointment and acceptance.

(d) All proposals for the bestowal of the Degree of Honorary Master of Photography shall be made to, or originate in, the Board of Directors, and any active, associate or life member of The Association may annually propose the name of one individual to receive this Degree, such proposal to be made in writing, with reasons for the proposal in full detail, to the President or the Executive Manager, who shall immediately forward such proposal to all members of the Board for consideration. Not more than thirty (30) days following the presentation of such proposal to the Board the Executive Manager shall call for a vote by the Board and, upon a favorable vote of not less than five members of the Board, shall forward the proposal with a summary of reasons for approval to all members of the Committee on Honorary Degrees.

(e) Should a proposal not receive a favorable vote of five members of the Board the Executive Manager shall notify the proposer that the proposal was disapproved by the Board, but there shall be no obligation to state the reasons for such disapproval. For the information of the Committee on Honorary Degrees the Executive Manager shall



We published a group photograph of the Board in our last issue but just couldn't resist this one. Willard C. Martin, M. Photog., Terre Haute, Ind., newly elected member of the Board, shot this with a minicam from the floor during a Council session and sent it to us, entitling it "The Nine Old Men." Those who have seen pictures of the U. S. Supreme Court will appreciate the parallel, omitting the majestic surroundings, of course. Every time we look at this, we have to laugh. From left to right: Buehman, Hedrich, Reeves, Gerdes, Groene, Abel, Thompson, Bill, Brown.

notify all members of the Committee of such proposals with the reasons for disapproval.

(f) Proposals originating in the Board, upon a favorable vote of not less than five members of the Board, shall be similarly reported to the Committee on Honorary Degrees.

(g) The Committee on Honorary Degrees shall consider all proposals on the basis of the information received from the Executive Manager and the Chairman or members of the Committee may conduct whatever additional investigation they may deem necessary.

(h) The Committee on Honorary Degrees shall report to the Council, in the manner prescribed in Section 6 of this Article, only the names of such individuals as receive its unanimous approval and shall include in its report, following the name of each individual, a citation explaining in detail the reasons for such individual's eligibility for the Honorary Degree.

Section 6. (a) Applications and recommendations for the Degrees shall be presented to the Council by the Secretary of the Board at the first session of each annual Council meeting, following the reports of committees and prior to the discussion of other new business.

(b) The Secretary shall read the name of each applicant from his or her application form and shall state the number of Merits to the applicant's credit.

(c) The Secretary shall then read the report of the Committee on Honorary Degrees.

(d) The application forms, each with its six supporting letters, and the report of the Committee, shall then be tabled without further discussion and without motion for a period of not less than forty-eight (48) hours, during which period all Council members shall have full access to the applications and/or the report, for inspection privately or in groups, except that none of the applications nor the report may be removed from the Council meeting room.

(e) When the annual Council meeting is held in conjunction with the annual convention and it is not feasible to reserve one room continuously for the work of the Council, the application forms and the report shall remain in the custody of the Executive Manager for safekeeping in his convention office, where all Council members shall have access to them as stated in sub-section (d) above.

(f) The Executive Manager shall have numbered ballots prepared upon which shall appear the names of all applicants for the Degrees, and indicating the title of the Degree for which each has made application, and upon which shall also appear the names of all individuals recommended for the Honorary Degree; there shall be a sufficient quantity of such ballots so that one may be supplied to each Council member.

(g) At the first Council session to occur forty-

eight (48) hours after the session at which the applications and recommendations were presented, following the reports of committees and prior to the consideration of new business, the President or chairman shall call upon the Executive Manager to produce the applications and report, from which the Executive Manager shall proceed to read the names of the applicants for the Degrees and the names of those recommended for the Honorary Degree; the room shall be cleared of all except Council members and a free and open discussion shall ensue during which time Council members may interrogate members of both the Board and the Committee on Honorary Degrees with the understanding that the entire discussion shall be confidential with the Council and no record thereof shall be made.

(h) At the conclusion of such discussion the Executive Manager shall call the roll and each Council member present, as his name is called, shall receive one of the numbered ballots; when the roll has been called the Executive Manager, for the guidance of the Committee on Ballots, shall announce the number of ballots issued.

(i) The President or Chairman shall appoint three Council members as a Committee on Ballots who shall, as soon as Council members have completed their ballots and folded them, collect and proceed to tally the ballots after having first counted them to insure that the number of ballots collected conforms to the number issued.

(j) When the tally has been completed the Committee on Ballots shall make its report to the President or chairman and the Executive Manager shall then read the names of the individuals having received an affirmative vote of two-thirds or more of the total number of ballots issued; the number of votes received by each and the names of any not having received the necessary two-thirds affirmative vote shall not be read.

(k) All individuals having received such approval may then be notified verbally or otherwise and shall be notified formally in writing by the Executive Manager as soon as possible following the Council meeting.

(l) The result of the ballot and report of the Committee on Honorary Degrees shall become a part of the official minutes of the Council, and the original applications with their supporting letters shall be returned to the Executive Manager for the permanent files of The Association.

Section 7. Should unwarranted claims or statements with respect to the status of an individual or his or her photographic establishment in The Association or in recognized state or regional associations, or with respect to honors awarded or bestowed or claimed to have been awarded or bestowed upon such individual or his or her photographic establishment by The Association or by a recognized state or regional association, be made by such individual or his or her photographic establishment verbally or in writing, or appear in the public prints, such individual shall be deprived of five Merits or whatever

total of Merits may stand upon the Merit Record in the Headquarters Office to the credit of such individual or his or her photographic establishment to and including that number. Inasmuch as no later retraction and/or apology can properly undo the harm caused by such publication, such individual or his or her photographic establishment shall be held responsible upon the appearance in print of such claims or statements or upon the submission by a member of The Association of satisfactory evidence of the making of such claims verbally or in writing.

Section 8. The Board shall, when conditions make such action advisable, establish additional regulations concerning the insignia and method of wearing the same or the addition thereto of devices indicating further achievements upon the part of individuals possessing one or more of the three types of Degrees.

Section 9. The provisions of this Article, inasmuch and insofar as they alter former requirements of Article XIII of these By-Laws, shall become effective immediately upon their approval by the Council, but no Sections or sub-sections hereof shall be retroactive with respect to applications for Degrees submitted to the Board prior to such approval.

Latest Offerings of the Manufacturers and Dealers

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

• C & C Specialty Co. Slide-O-Scope is new Bakelite-housed 35mm Kodachrome viewer, size 5 3/4" x 3" x 2 1/2", with 7-watt lamp, ground-glass diffuser, viewing lens, price \$5.00. Slide appears with depth, brilliancy, third-dimensional effect. Plugs into any socket. (See illustration)



The Slide-O-Scope viewer.



Grover Universal view and portrait camera.

• **Burke & James, Inc., 223 W. Madison St., Chicago, Ill.** New Grover Universal View and Portrait Camera features monorail bed, is available in 4x5, 5x7, 8x10. Lens standard, tripod mounting plate, camera back are mounted on hexagon-shaped rail, assuring perfect alignment, slip-proof traction for micrometric friction focusing drive front and rear. Automatic take-up tension may be adjusted to suit cameraman. Removable lens-board permits interchanging lenses; extreme wide-angle or telephoto lenses may be used. Both lens front and camera back have rise and fall, swing and tilt, side-shift to practically unlimited extent and beyond covering power average lenses. 4x5 camera back is revolving type permanently attached, light-tight in all positions. Other sizes have reversible back. Ground-glass focusing panel, full-size, has four-sided folding light hood. All-metal construction; durable double-extension bellows finished silver gray to match chrome finish of metal parts. 8x10 \$89.50; 5x7 \$69.50; 4x5 \$59.50. Descriptive literature on request. (See illustration)

• **Radiant Mfg. Corp.** New folder, sent on request, contains full descriptions, sizes, types, prices complete line Radiant screens for home, business or educational uses.

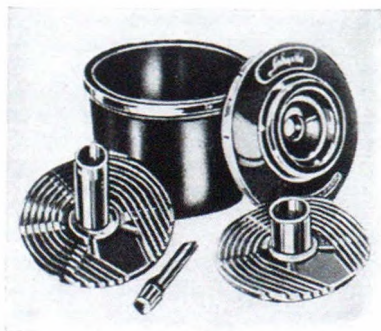
• **Eastman Kodak Co., Rochester, N. Y.** Being so busy at Chicago Convention we could only give passing mention to Kodak's new color print service, actually truly startling advance in field of full color. After long experimentation they are now coating emulsion similar to (perhaps identical with) Kodachrome on white pigmented cellulose acetate base having appearance and feel of fine playing card. Three-color separations which, no matter how well done, necessarily involve some loss in color fidelity, are eliminated, print being result of one projected exposure. Professional prints by this process, from Kodachrome Professional Cut Film, are called Kotavachrome; may be had from 8x10 to 30x40, latter affording tremendous possibilities for displays, murals, etc. Kotavachrome will be made from all sizes Kodachrome except 11x14, 6x13cm

and 45x107mm with maximum enlargement of six diameters. If desired, prints may be cropped. Prices start at \$12.00 for 8x10 (\$6.00 for additional prints from same Kodachrome at same time), proceed to \$90.00 for 30x40. Order these from Company's Rochester laboratories. For amateurs—orders to be placed through dealers although all work is also done at Rochester—prints by same process are called Minicolor; can be made from 35mm or Bantam size in regular 2x2 mounts. Size 2X is 2 1/4 x 3 1/4 at 75c, comes unmounted with rounded edges; Size 5X, slightly under 5x7 1/2, comes mounted at \$3.50. All Minicolors are varnished, may be carried in pocket, used as miniatures, in albums, etc. Should be big demand for these as Christmas greeting cards. We believe, and this is purely a shot in the dark on our part, that the day will come when photographers will make their own direct color prints through this or a similar method.

• **Dress Up Your Photographs** was slogan strenuously promoted at Chicago Convention by S. A. Marrs, Build-A-Book Corp., 203 N. Wabash Ave., Chicago. Build-A-Book albums now available in large assortment cover styles, all most reasonably priced; also three, more expensive, for wealthy customers or special requirements. Uniform cover size is 10 3/8 x 13 but inserts accommodate all professional and most amateur sizes. Planned to produce profits and bring customers back. Circular on request.

• **Hollywood Movie Supply Co.** Monitor automatic hypo drain converts any wash-basin, sink or tub into efficient washer. Soft, scratchproof rubber with plated and plastic fittings. Overflow orifice protected by soft rubber guards; three hypo outlets shielded from prints. Just place over outlet; requires no further attention. Price \$1.00.

• **Lafayette Camera.** Offering new, inexpensive daylight developing tank for film packs to 2 1/2 x 3 1/2. Shaped like usual roll film tank, thus using less developer; has special reel in which horse-shoe shaped grooves replace usual spiral. Has effective light trap; made of tempered Bakelite. Roll-film reels also available. (See illustration)



New Lafayette film pack tank.



KODATRON SPEEDLAMP

For Portraiture

KODATRON SPEEDLAMP advantages are not confined to fast-moving objects. In ordinary or group portraiture it stops all motion, but its flash—so fast that it is scarcely perceptible—doesn't startle the subject. And it is so intense that it gives full exposure on Kodatron Panchromatic Film with small lens apertures. This insures great depth with all-over image sharpness—eliminates the need for fixed posing—assures good negatives with every exposure.

CONVENIENCE AND ECONOMY OF OPERATION

The Kodatron Speedlamp flash tube has a life of over 5,000 flashes; no special wiring is required. A 50-watt lamp within the flash tube gives a preview of the light balance on the subject.

Booklet of complete information on request.

EASTMAN KODAK COMPANY, Rochester, N. Y.

'Tis Here, Maybe!

News and Gossip about
Portrait Photographers

• The annual meeting of the Michigan Photographers' Society will take place at the L. L. Ball Studio, Plymouth, on September 28 and 29, with headquarters at the Hotel Mayflower. Wilfred E. Smith and Ralph Fallert of the Eastman Kodak Company, Rochester, N. Y., will head up the program.

Photographers of Cleveland, Ohio, well remember Peter E. and Mary E. Dietrich who operated a studio on East 152nd Street for 35 years until they retired from business in 1930. Their partnership in business and life was broken on August 26 when Mrs. Dietrich died at the age of 82.

Mr. and Mrs. Ed. L. Tobias of the Tobias Studio Grand, Kokomo, Ind., spent their vacation this summer in South America. They flew from Indianapolis to New York and made the rest of the trip to the southern continent and around by ship, 6,500 miles in 17 days.

Kurt Miller, photographer of Columbus, Wis., received excellent publicity recently in the Journal-Republican of that city through a write-up in a special column headed "Know Your Businessmen."

Having three of her photographs accepted for hanging at the Chicago Convention brought Mrs. Jeanne Lindquist of Decatur, Ill., not only a fine article in the local newspaper but also an invitation to speak about photography for 15 minutes over the local radio station. "It does seem that our conventions get better and better," she writes, "and each year we feel surely this is the best of all, but next year finds one better."

Continually increasing demand for Radiant screens and movie projection equipment has brought about the removal of Radiant Mfg. Company to new and larger quarters at 1140-46 W. Superior St., Chicago, Ill. Also, on September 1 they entered into the educational field, offering auditorium screens, classroom models and a complete line of wall and ceiling types in sizes to 12x12.

Congratulations to G. Allan Lainson of New York, Denver, Colo., and other cities, and Mrs. Leona Mitchell of Kansas City, Mo., who were married on August 23 in Colorado Springs, Colo. Mr. Lainson, who has had studios in many parts of the country, most recently in Dallas, Texas, was employed to operate the studio of Mrs. Mitchell's late husband, J. Alfred Mitchell, in Kansas City after the latter's death on April 27. For several years the Mitchells operated a studio at the Broadmoor Hotel in Colorado Springs each summer, which accounts for the marriage taking place in that city.

Our old friend "Chick" Bellemere of Kansas City, Mo., who, despite his having been out of the photographic and in the florist business a number of years, keeps in touch with things photographic and acts as a news scout for us, writes that Ralph T. Monahan, middle-west representative for Eastman Kodak Company's Taprell Loomis Division, is the proud papa of a son born August 10.

Howard G. Gunsalus, secretary of the Professional Photographers' Society of New York, dropped an item in a letter to us which certainly seemed worthy of mention. He is son-in-law of Fred Ernsberger of the Ernsberger & Son Studio, in Auburn, N. Y. The studio was founded in 1865 by Fred's father, W. H. Ernsberger, 76 years ago and W. H., still active although he will be 98 on May 30 of next year, spends at least a part of every day in the studio. Mr. Gunsalus wonders if any other professional, still active, is older than W. H. Ernsberger; we wonder if any other photographer can even come within several years of him.

First prize of \$100.00 went to Miss Beatrice Johnson of the Holbrook Studio, Harlingen, Texas, in a bathing girls' contest celebrating the opening of a new municipal swimming pool in that city.

Louis A. Pacetty, life-long resident of Columbus, Ga., and studio owner there for many years, was instantly killed on the night of August 2 when his brand-new sedan was demolished by a speeding car. He had invited five members of his family to join him in trying out the new machine and two of them, his grandchildren, were also killed while the three others were seriously injured.

Back in 1920 Herman Lippe and his wife moved from Dallas, Texas, where before entering photography he had been employed as a window-trimmer, to the growing city of Del Rio, Texas. Though not considered a good town photographically, Lippe thought it had promise and he went out on a limb with his entire meagre financial resources, renting a ground-floor location in the heart of the business district. Starting with portrait and commercial photography, he added photo finishing and then a line of curios and novelties, finally branching out with a camera store. Today his place is famous throughout that section of Texas and besides owning their own building, containing the studio and living apartments above, they have other valuable business properties, all of which goes to show what can be done in this profession by a determined and energetic couple. Just recently they sold the studio and gift shop to Robert L. Warren, formerly of Gainesville, Texas. They are planning to retire, but will first spend some years touring the country. Texas photographers, and their many other friends in the profession will wish them much happiness in their now well-earned leisure.

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The standard by which a vast number of satisfied lens users prefer to judge lens performance, the DAGOR combines in one lens—

1. A perfectly corrected Rapid Anastigmat.
2. A wide-angle lens at smaller stops.
3. A long-focus lens when single element is used.

It truthfully records pictures with fascinating accuracy and brilliance, in clear and undistorted detail to the very corners of the film.

10 FOCAL LENGTHS TO CHOOSE FROM

GOERZ DOGMAR F4.5

THE IDEAL HIGH-SPEED LENS for news and sport pictures, portraits and general photography under adverse light conditions—

THIS LENS OFFERS THE ADDITIONAL ADVANTAGE of being convertible—the front and rear components are available for medium and long distance pictures at the smaller stop—

THE FAVORITE of users of modern one-exposure 3-color cameras—produces images of sparkling brilliance—

10 FOCAL LENGTHS TO CHOOSE FROM

See your dealer or address DEPT. PP-9

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- MONSTERS AND MADONNAS
By William Mortensen 4.00
- PORTRAIT PHOTOGRAPHY AS A CAREER. By J. C. Abel 3.00
- COLORING PHOTOGRAPHS
By Avenir Le Heart 1.00
- OUTDOOR PORTRAITURE
By William Mortensen 2.75
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- PHOTOGRAPHIC FACTS AND FORMULAS, By Wall and Jordan 3.00
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By Fraprie and O'Connor 3.50

All prices include postage

In Ohio add 3% for Sales Tax.

Check the ones you want, write your name and address in the margin and mail with remittance to

Charles Abel Incorporated
520 CAXTON BUILDING
Cleveland Ohio

The 1941 convention of the Professional Photographers' Association of Kansas will be held on October 12, 13 and 14 at the Lassen Hotel, Wichita, according to word just received from president F. A. Wesely of that city.

G. J. Wells, employee of Butcher & Rumlalls of Regina, Sask., Canada, for the past 10 years, bought the studio on August first but is continuing to operate it under the old name. Taking out a membership in The P. A. of A., was one of his first actions. The studio is one of the best known in western Canada.



Before and after correction.

If its a difficult case of retouching, send negative to

C. W. ASCHBACHER

Correction Specialist and Instructor
657 High St., Newark, New Jersey.

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Classified Advertising

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

PORTRAIT STUDIO, largest in Detroit. Built especially for this purpose. Good location; group of 150 people can be photographed. Large skylight and artificial light. Well equipped for both portrait and Kodak finishing. Bargain; must sell. Write E-1 care this journal. 9-5-2c

FULLY EQUIPPED portrait, commercial, photo supplies, finishing, framing. Established twenty years; rent reasonable; owner retiring. Excellent opportunity for young man. Price reasonable. Address S-11 care this journal. 9-5-2c

MODERN GROUND floor studio for sale. Fluorescent lights, double sized photo finishing; all new equipment; located near army base in northern Ohio. Must sell by October 1st. Write M-9 care this journal. 9-5-2c

WELL EQUIPPED portrait and commercial studio with living quarters. In business district of county seat, northern Pennsylvania. Present operator willing to assist during Christmas season. Sell at sacrifice. Owner—Reserve Officer. Write G-6 care this journal. 9-5-2c

PHOTOGRAPHIC STUDIO complete for portrait and commercial work. Well located. Will sacrifice. Mrs. Margaret Mills, 1040 Hill Ave., Sioux City, Iowa. 9-20-1c

FOR SALE at once, well established studio, fully equipped, good location; town the shopping center for large district. DeWees Studio, Washington C. H., Ohio. 9-20-1c

STUDIO FULLY equipped; furnished living quarters, only \$40.00 rent. Located in the heart of the business section. Must sell on account of illness. Terms. A real bargain. Located in New Orleans, La. Write H-2 care this journal. 9-20-1c

FOR SALE studio established 2 years, completely equipped, commercial, portrait, weddings, quality work. Place for two hustlers; living accommodations. Christmas business will pay for it. \$800.00 cash. 3847 South Western, Los Angeles, Calif. 9-20-1c

FOR SALE—Unusual type portrait studio in Cleveland, Ohio. Books will prove excellent possibilities. Owner, having other interests, will sell approximately for inventory. Stillman Studio, (Ben Strauss), Hollenden Hotel. 9-20-1

PORTRAIT STUDIO, established eleven years in Mansfield, Ohio. Your chance to buy in for the fall business at a sacrifice price on account of illness. Write C-5 care this journal. 9-20-2c

ONE MAN studio doing portrait and commercial, fully equipped, fluorescent lighting. A real buy for \$700.00. Studio will invoice for twice as much. Lee Righter Studio, 1930 Ashland Ave., Toledo, Ohio. 9-20-1

PORTRAIT AND commercial studio for sale, \$700.00, or will sell half interest for \$350.00. Ohio town. Write L-2 care this journal. 9-20-1

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The publishers will appreciate being advised when employers fail to accord this courtesy to employees.

WANTED A good printer and darkroom man for steady position. Please state experience and salary expected. Also have opening for a good retoucher. Lytle Studios, Springfield, Missouri. 9-5-2

WANTED MEN AND WOMEN NEGATIVE RETOUCHERS. Permanent work, year round. Earnings depending on ability. Only experienced retouchers need apply giving full particulars in first letter. Camera Art Company, 12 Andrews St., Rochester, New York. 9-20-2

WANTED A thoroughly experienced printer to handle all types of printing in high grade studio. State experience fully, and salary expected. Witzel Studio, 1011 West Seventh St., Los Angeles, Calif. 9-20-1c

WANTED FIRST class portrait operator for a position in high grade studio. Gentle preferred. Give references stating experience for the last five years. Excellent future if qualified. Send your photograph. Witzel Studio, 1011 W. Seventh St., Los Angeles, Calif. 9-20-1

RECEPTIONIST WANTED in eastern city. State age, experience and salary expected in first letter to B-7 care this journal. 9-20-1c

PORTRAIT PHOTOGRAPHER wanted. Must be over 30 years old and able to supervise studio. Salary \$200.00 per month. Write and send samples of work to Post Exchange Photo Shop, Camp Parasio, Canal Zone. 9-20-1

RECEPTIONIST FOR leading studio in largest city of Mississippi valley; must be experienced, of attractive personality, have high sales ability and able to promote business. Write full particulars including salary expected to S-3 care this journal. 9-20-1

TWO GOOD jobs open. 1—Experienced printer and darkroom worker. Good salary, permanent job. 2—Salesman or saleslady to solicit groups, etc., on Army posts, Golden opportunity for right person. Salary and liberal commission. Two established studios with top rating in our area. Send photo and qualifications. Cheyne's Studio, Hampton, Va. 9-20-1

RETOUCHER - FINISHER for high class portrait studio. Reference and salary. Position permanent. Sudvarg Studio, 3710 Broadway, Kansas City, Mo. 9-20-1

WANTED OPERATOR and retoucher. Salary \$40.00 a week. Permanent position. State experience fully. Address P-3 care this journal. 9-20-2

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 Avenue.

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 West 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 West 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 North Main Street.

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., 745 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, 118 Fulton Street.

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

PHILADELPHIA, PA.—Eastman Kodak Stores, Inc., 1020 Chestnut 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. Kohne, Inc., 602 Summit Street.

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-ILLUSTRATIVE photographer. College, graduate artist, major in photography. Age thirty-three, eight years experience. Aggressive, competent, possess individuality, creative ability. Faculty to give fresh interpretation to client's needs and wishes. Willing to accept minor capacity with assurance of future possibilities in studio doing distinctive portraiture and/or editorial, advertising photography. Write M-4 care this journal. 9-20-1c

SITUATION WANTED selling cameras and supplies or general studio job. One year photographic school (Rochester.) Studio dark room experience. Age 20. George Jones, Bemus Point, N. Y. 9-20-1c

PHOTOGRAPHER—PORTRAITS, weddings, operate, darkroom; draft deferred, 29. Reasonable. East. H. Quinn, 180-15th St., Brooklyn, N. Y. 9-20-1c

EXPERIENCED OPERATOR, home portrait and studio, age 35, unmarried, and with seventeen years experience doing the finer things in photography for leading studios of Pennsylvania, Michigan and Indiana, desires position with a reliable concern. Excellent references. Theodore J. Feltes, Jr., 1205 Stanton Blvd., Steubenville, Ohio. 9-20-2c

ABOVE THE AVERAGE RETOUCHER and ETCHER. One who can operate well on children's and school work; or will accept position as operator in chain studio. Young and single. Will go anywhere. Small town studios please do not reply. Write S-13 care this journal. 9-20-1

HEAD RETOUCHER, capable of taking care of up to thirty piece retouchers, inspecting and making their corrections; also making corrections with air brush. Have my own outfit. Have held present position for eight years as head retoucher. Thirty-four years old, single. Distance no objection. Available October 1st. P. W. Speer, 1926 Brush St., Detroit, Mich. 9-20-1

POSITION WANTED. Portrait or commercial studio. Experienced photographer, camera man, retouching, finishing, dark room. G. V. Jon, c/o General Delivery, Mansfield, Ohio. 9-20-1c

RETOUCHING AND COLORING

RETOUCHING—ETCHING, dependable service for the high class studio. Your commercial and portrait films retouched by an expert. Write immediately to John Thr, 504 East Weidman Street, Lebanon, Penna. 9-20-4c

RETOUCHING SMALL or large negatives. Coloring any surface, any medium. Prompt service; reasonable prices. Satisfied customers coast to coast; sample invited. C. A. Bolzer, 233 Cedar Rd., River Edge Manor, N. J. 9-20-1c

RESPONSIBLE EXPERIENCED retouchers will retouch your negatives for the price you can afford to pay. The best of work, 24 to 48 hour service. Lawrence Retouching Service, 2636 N. Alabama St., Indianapolis, Ind. 9-20-4

EXCELLENT COLORING; reasonable prices. Mail work or write for particulars to Miss Agnes Lungren, 326 Custer Avenue, Youngstown, Ohio. 9-20-2c

Constant Buyers Used Film

We always offer highest prices, make immediate payment and furnish shipping containers. Write for current prices, stating quantity each size you have.

Gering Products, Inc., N. 7th St. & Monroe Ave.
KENILWORTH, N. J.

MISCELLANEOUS

SAVE YOUR silver from your active hypo. Use improved Aukerman Electrolytic Units, odorless, clean, easy. Prolongs hypo 30%. Free folder. Don't write unless using 50 gallons yearly. States Salvage Co., Lima, Ohio. 8-20-5c

FOR SALE—One 16 $\frac{1}{4}$ " F/4.5 Voigtlander Heliar lens in Studio shutter, 9x9" lens board \$125.00; One Century Semi-centennial No. 1 stand \$15.00; Three Stoneware tanks size inside 8x8x42"—\$15.00; One Studio portrait camera with 8x10 and 5x7 back \$10.00. Harry C. Earl, 13 Maple Avenue, Sidney, N. Y. 9-20-1c

WORLD'S MARKET for lenses, 5 $\frac{1}{4}$ " Carl Zeiss Tessar F/4.5 Compur shutter \$45.00; same in new Compur shutter \$50.00; 6 $\frac{1}{2}$ " Carl Zeiss Tessar F/4.5 Compur shutter \$55.00; 7" Carl Zeiss Tessar F/4.5 sunk mount, new \$60.00; 8 $\frac{1}{4}$ " Carl Zeiss Tessar F/4.5 new \$70.00; 12" Carl Zeiss Tessar F/4.5—\$150.00; 10" Carl Zeiss Tessar F/4.5—\$100.00; 14" Carl Zeiss Tessar F/4.5—\$175.00; 16" Carl Zeiss Tessar F/4.5—\$225.00; 6" Goerz Dagor F/6.8 Focusing mount \$45.00; 8 $\frac{1}{4}$ " Goerz Double Anastigmat (Dagor) F/6.8—\$55.00; 7" Goerz Dagor F/6.8—\$60.00; 9 $\frac{1}{2}$ " Goerz Dagor in Acme shutter \$100.00; 12" Goerz Dagor F/6.8—\$125.00; 16 $\frac{1}{2}$ " Goerz Process Dagor F/7.7 like new \$175.00; 6 $\frac{1}{2}$ " Ross Xpress F/4.5—\$40.00; 7 $\frac{1}{4}$ " Ross Xpress F/4.5—\$45.00; 16" Ross Xpress F/4.5 new \$200.00; 19" Bausch & Lomb Iib Tessar F/6.3 new \$90.00; 12" Wollensak Velostigmat F/4.5 Regular shutter \$75.00; 12" Ilex Paragon F/4.5—\$80.00; 14" Goerz Celor F/5.5—\$75.00; 14" Bausch & Lomb Iib Tessar F/6.3—\$90.00; 8 $\frac{1}{2}$ " Bausch & Lomb Ic Tessar F/4.5—\$45.00; 13" Cooke Anastigmat F/5.6 with diffusing attachment \$90.00; 18" Cooke Anastigmat F/5.6—\$120.00; 13" Cooke portrait F/4.5—\$125.00; 14" Cooke portrait F/4.5—\$135.00; 14" Heliar F/4.5—\$110.00; 16 $\frac{1}{2}$ " Heliar F/4.5—\$100.00; 10 $\frac{1}{2}$ " Collinear F/6.3—\$50; 17 $\frac{1}{2}$ " Collinear F/6.3—\$125.00; 23 $\frac{1}{2}$ " Collinear F/6.3—\$150.00; 19" Goerz Celor F/5—\$100.00; 16 $\frac{1}{2}$ " Goerz Dogmar F/5.5—\$125.00; 12" Turner-Reich Series II F/6.8 Convertible Anastigmat, combinations 21" & 28". Betax shutter, new \$110.00; 15" Turner-Reich Series II F/7.5 Convertible Anastigmat, combinations 24" & 36". Betax shutter, new \$135.00; 12" Bausch & Lomb Double Protar F/7.7, combinations 19" & 23 $\frac{1}{4}$ " Compound shutter \$150.00. Most of above lenses are equal to new or new. Hundreds more, send for list; ten day trial allowed. Exchanges made. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 9-20-1

WANTED PAKO OVERSIZE PRINTER. Wire lowest cash price. The Camera Shop, 223 So. Warren St., Syracuse, N. Y. 9-20-1c

FOR SALE 8x10 Elwood enlarger \$67.50; Eastman professional print dryer, Universal model \$75.00; \$175.00 Eastman print straightener \$110.00; 8x10 Eastman commercial view camera \$135.00; No. 6 Circuit camera complete with lens \$110.00; 5x7 Eastman 3A View camera with No. 6 Packard shutter like new \$28.50; \$450.00 5x7 Eastman Projection printer, enlarges 8 diameters \$175.00; 8x10 Folmer & Schwing enlarger \$19.50; \$450.00—14x17 Semi-automatic McIntire printer, nearly new \$325.00; Apac projection printer with extra 8x10 platen head, like new \$197.50; \$35.00 16x20 Eastman paper holder \$17.50; \$60.00 8x10 Century Centennial stand, perfect \$42.50; 8x10 7A Century Studio outfit, complete with Centennial stand, sliding carriage, 8x10 and 5x7 backs \$92.50. Large selection of Dagor, Tessar, Cooke and other well known lenses at reasonable prices. Send for our latest bargain booklet. America's largest stock of guaranteed used equipment. Mid-West Photo Supply Co., 117 North Wabash Ave., Chicago, Ill. 9-20-1

EXPERT PHOTO COPYING AND AIRBRUSH WORK. Reproduction in colors or black and white. Send for price list and free display sample. Northwest Studios, Inc., 6034 Palatine, Seattle, Wash. 9-20-4c

FOR SALE REASONABLE—11x14 Velostigmat Series II lens, 15 $\frac{1}{2}$ " focus, with shutter \$100.00; Also 8x10 Velostigmat Series II lens in Betax shutter, 12" focus \$75.00. Address B-2 care this journal. 9-20-1c

ATTENTION PHOTOGRAPHERS—Now is the time to buy your supply of easel mountings at attractively low prices. Enclose 25c for sample set. Order now for prompt delivery. Nu-Way Company, Box 113, West Toledo Station, Toledo, Ohio. 9-20-1c

PHOTOGRAPHERS—SOMETHING new this year for you in a Xmas card print set that covers different times of the year as Xmas, New Year, Easter, Patriotic Design, Party invitation and a Comic design. Masks made adjustable of Kodaloid and will take all size negatives from 4x5 down without cutting or copying. Consists of ten mottoes of the above designs and also film and material for printing in customers' signature without time and expense of copying. Boost your sales this year with this set. At your dealers \$1.48. Also a French folding set that uses regular S.W. 8x10 paper that folds to fit standard Xmas envelope. Cover Xmas and New Year only \$1.98. The above sets are the Lloyd's Xmas Sets. Be sure to demand these sets by the trade name. If not supplied by your dealer, send direct to Lloyd's, 802 So. York, Denver, Colorado. Add 2c to above price for postage, unless you wish sent C.O.D. 9-20-1c

FOR SALE Two 3 $\frac{1}{2}$ gallon Eastman rubber tanks, six 8x10 film hangers, one holder, the lot \$11.50; pair of 10 inch Condensers mounted \$12.00. Deposit system. A. West, 1255 East 125 St., E. Cleveland, Ohio. 9-20-1c


COMPOSITE LAYOUT and LETTERING, and COMMERCIAL ART for PHOTOGRAPHERS. For particulars write Artercraft, 104 W. Wood St., Youngstown, Ohio. 9-20-3

Wisconsin Convention Great Success

• The 45th annual convention of the Professional Photographers' Association of Wisconsin, held at Racine, Wis., from August 23 to 26, inclusive, was all that could be expected despite the closeness of the affair in time to the big National Convention in Chicago. Racine is only a short distance from Chicago and Wisconsin started with registration and a banquet on the afternoon and evening of Saturday the 23rd, while the National did not close until the afternoon of Friday the 22nd. This was an unfortunate situation, unavoidable this year due to the Wisconsin Association's tie-up in a photographic contest with the American Legion.

On the program were Hillary G. Bailey, Hon.M. Photog., Agfa Ansco, Binghamton, N. Y.; Jack Wamsley, Eastman Kodak Co., Rochester, N. Y.; Eva L. Briggs, M.Photog., Abilene, Texas; Kenneth Carson, Defender Photo Supply Co., Rochester; Del Long, M.Photog., Kaufmann & Fabry Co., Chicago; Ben Bertelson, M.Photog., Milwaukee; Lester Kubiac, Photogenic Machine Co., Youngstown, Ohio, and John Lavecchia, Hon.M.Photog., Chicago, who headed the Judges. Such a program speaks for itself.

Much credit was due to President Arthur E. Pohlman of Milwaukee, who had put in much of his time traveling the state in the association's interest during the year and who, as happens so frequently when a man does a really good job, found himself re-elected for his pains. Other officers are: Gilbert L. Larsen, Fond du Lac, first vice-president; Ralph Kennedy, Stevens Point, second vice-president; Lester E. Baker, Marinette, treasurer; John E. Platz, M.Photog., Milwaukee, secretary; Marvin Helgesen, Janesville, editor of the organization's Bulletin.



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Kodak Formula DK-60aMR to make 5 gallons

Kodak Formula DK-20 to make 1, 10, 38, and 48 gallons

Kodak Formula DK-20R to make 1 and 5 gallons

Formula D-72 to make 1, 5, and 25 gallons



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