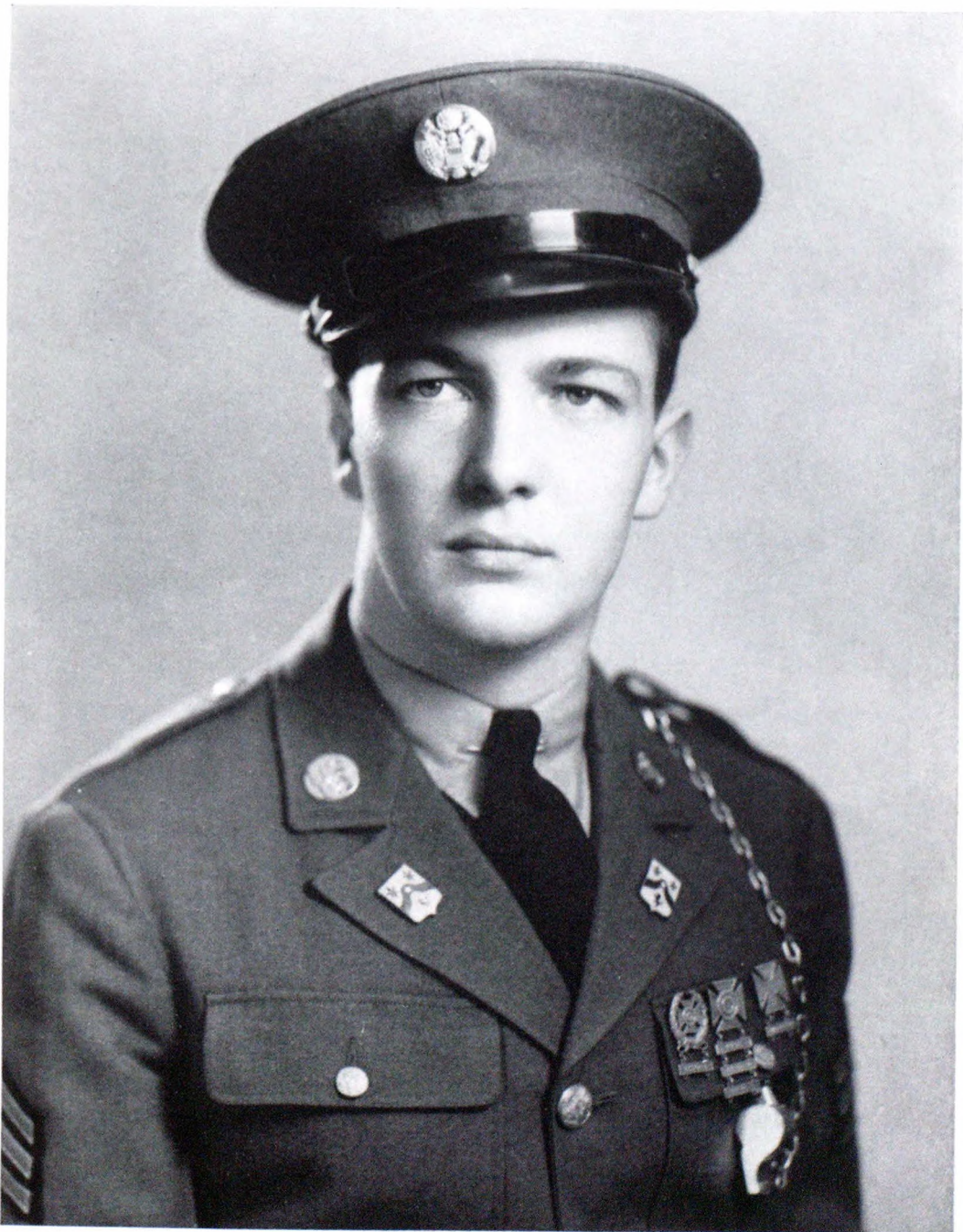


# The Professional Photographer





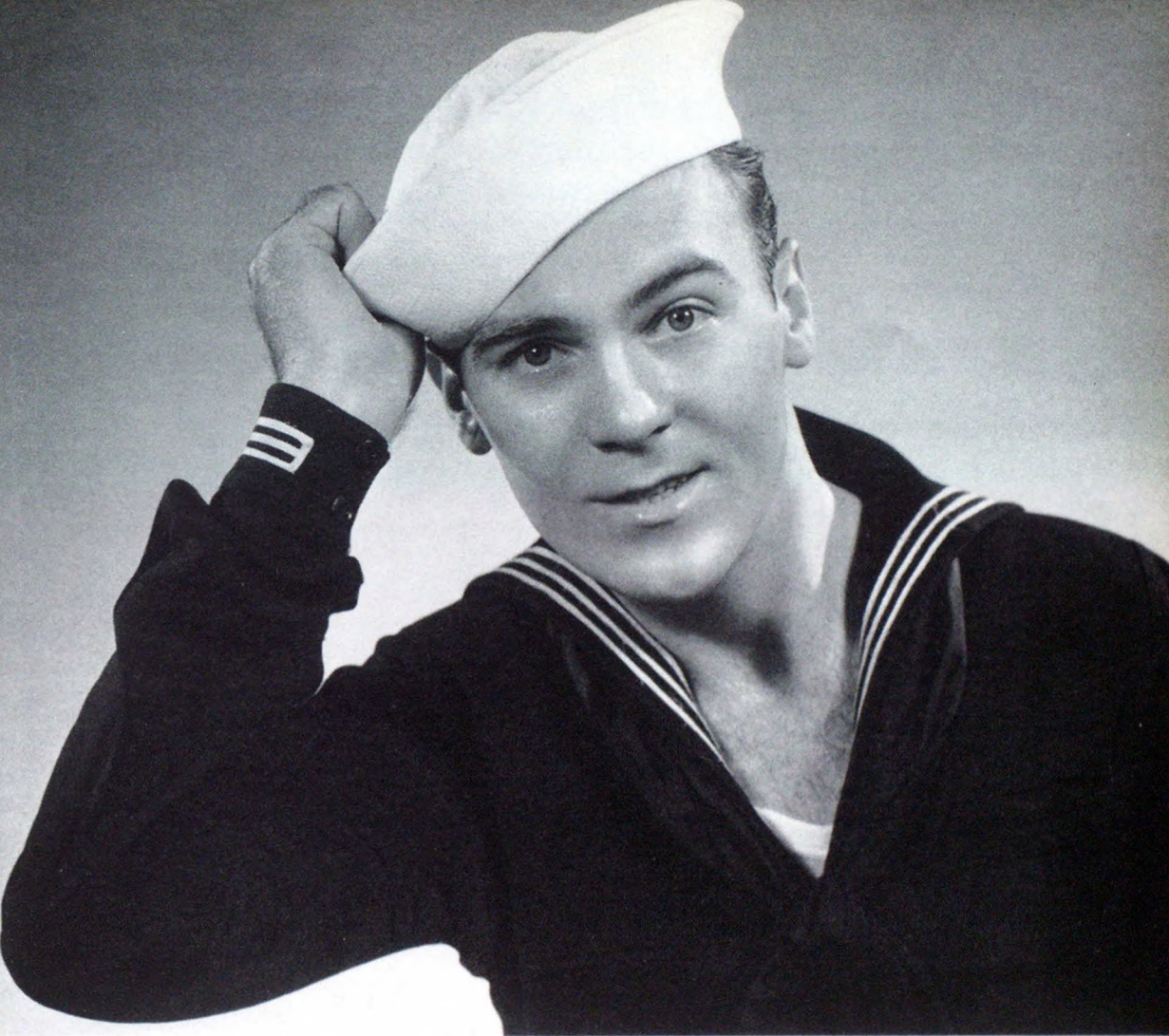
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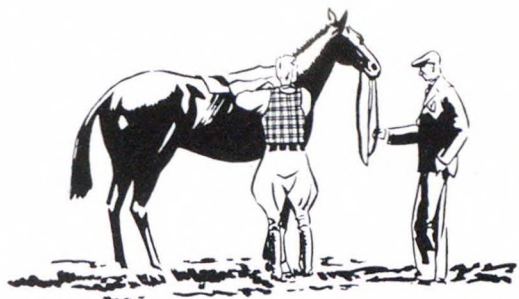
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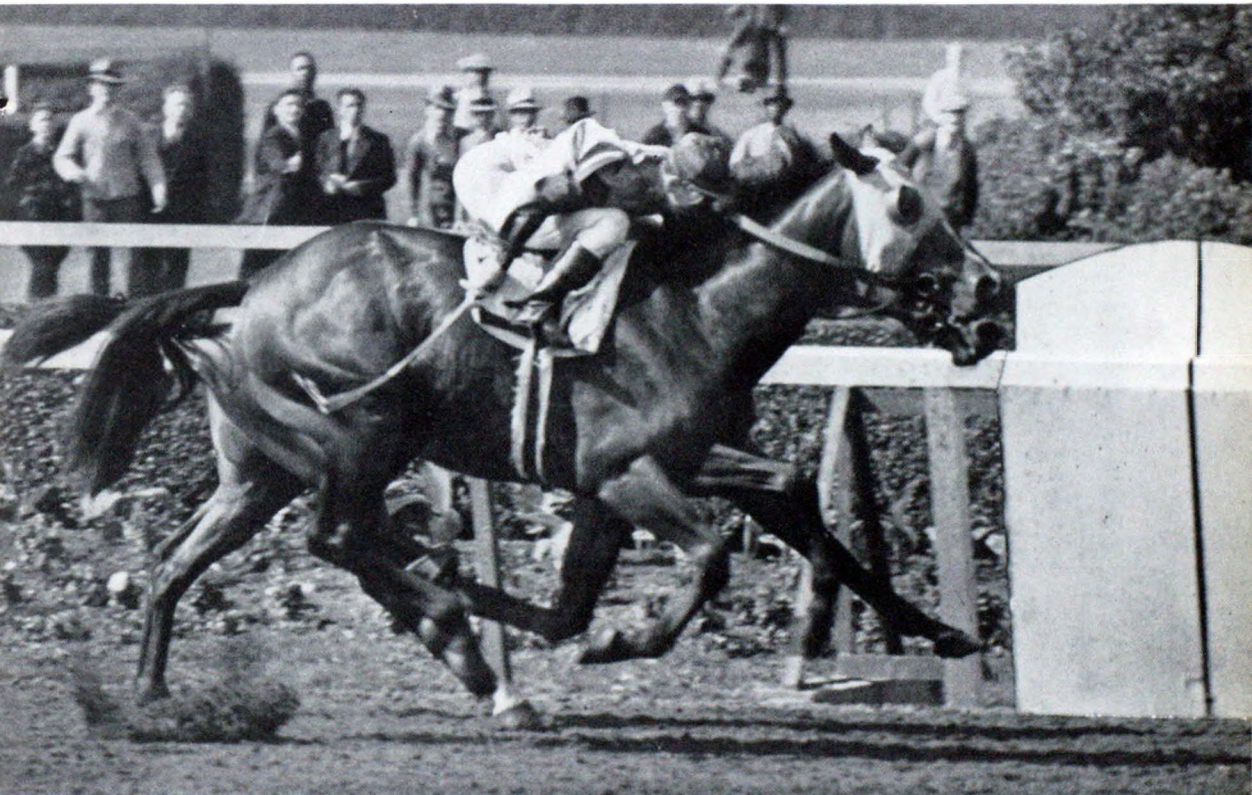
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"The Capitol"—A Graflex Picture by Allen Braunstein

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# The Professional Photographer

EDITOR: CHARLES ABEL  
A. R. P. S., Hon. M. Photog.

Official Journal:  
The Photographers'  
Association of America.

Published the 5th and 20th  
of each month by  
CHARLES ABEL INCORPORATED  
at Lorain, Ohio.

Editorial and Business Offices:  
520 Caxton Building, Cleveland, Ohio.

SUBSCRIPTION RATES: United

States and possessions \$2.50 a year;

All other countries \$3.20 a year.

Single copy price: 20 cents.

VOLUME 68

NUMBER 1548

OCTOBER 20, 1941

● Bob Kohler is another who should be awarded merits for commercial accomplishment when the powers that be get around to recognizing that business accomplishment is as praiseworthy as excellence in camera art, because Kohler's studio in Milwaukee's Fine Arts

most. Female assistants greet the incomers and guide them into an order, Mr. Kohler hovering in the background ready to give the added psychological push when an assistant gives the signal that the potential customer has weakened, but not enough. Mr. Kohler is of the Eb. Harwood stamp. He gives one a feeling of assurance, which most certainly is a business asset. One feels his presence in the studio and undoubtedly his confidence-giving personality does much to bring business to his establishment.

Bob Kohler is tall, slim, rugged in build and business-like yet professional in manner. Perhaps it is the tortoise-shell glasses which add the professional touch, and the thick though well trimmed head of hair.

We were greeted as one who had called with business to transact rather than as a writer, about to ask a flock of too personal and irrelevant questions, who should be humored. He took us to a small plain office around some corners and in the rear of the establishment. Then the facts came straight from the shoulder with a friendly but make-out-of-it-what-you-can attitude. We were not surprised that he served an apprenticeship at 16 years of age. He's the type of man who would; he

## I Call on Some Interesting Photographers

By Herbert Thayer Bruce

(A Series of Interviews)

"Bob" Kohler

(With five illustrations by Robert Kohler)

Building is a business establishment run on businesslike principles.

We had the misfortune to visit him during the lunch period for neighboring commercial establishments, for the Kohler Studios are just around the corner from Milwaukee's heart of things. Perhaps it was not unfortunate at that; we had time to absorb what was going on. Many photographers might envy the steady stream of customers coming and going, and the many others who examined sample prints to decide which might best suit their interpretation of their particular type of beauty or personality. But the space was ample for the throng as the reception room is far larger than

goes "whole hog" or not at all. His first job in the photography business was with Henry Klein, a prominent Milwaukee camera man. He spent six years with Klein and then heeded the call of California. He stayed in San Francisco until 1906 when his Market Street studio was burned out in the fire which followed the earthquake. He then returned to Milwaukee, "collarless." Two years with Ben Guttenstein in Milwaukee sufficed to get him back on his feet enough to heed California's second call. 1908 found him again in San Francisco, still a "town of spooks". So he trekked south to Los Angeles and opened a studio on Main Street. Despite his persistency in seeking a

## The Cover Picture

● "I began my photographic career about 32 years ago in the studio of Mrs. Helen Bertelson of Milwaukee, Wis.," writes F. H. Commander of Buffalo, N. Y., who provides our cover picture this issue. "Later I joined the staff of Simon L. Stein of that city and made home portraits in Chicago and Milwaukee with his son, the late Julian Stein. We used only daylight, since artificial light had yet to be developed. I did not realize at that time what a colorful character Simon Stein was, nor what a privilege I enjoyed in being one of his staff. From there I went to Rochester, N. Y., and, after a short period of employment in a local studio, applied for and received an appointment as an Eastman film demonstrator. During this period I was recalled from the road to serve as an instructor in aerial photography in the U. S. Army School at Kodak Park. After the conclusion of World War I, I went back on the road. While making my calls at the Hartford, Conn., studio of Louis Fabian Bachrach I met the girl who became my wife. For 18 years she has been—and she still is—my right hand in Buffalo's Commander Studios."

California career, the "golden" State did not measure up to the opportunities she advertised. He sold his Los Angeles studio to Dana B. Chase and returned the second and last time to his native Milwaukee. This time he opened studios for the express purpose of getting volume. The idea succeeded "tremendously". But volume had its headaches; he discarded the quantity turnover principle 12 years ago and has since concentrated on more exclusive work. This, he believes, was a logical course of action. Cheap price photography cannot compete with cheap price photography; the profit margin doesn't exist in the first place. And prices now are too cheap. But even with the discarding of volume turnover and the number in help required to handle quantity production, he still employs an average of seven to eight people throughout the year.

His equipment is standard studio equipment; he doesn't use candid cameras.

He lectures to amateur groups because he believes it a good advertising medium. He can

trace specific orders from specific lectures. And he is a man whose personality, bearing and appearance make possible the imparting of experience-proven facts about a particular avocation without tainting his presence or his words with an ulterior motive. Contrary to the opinions of many of his brother craftsmen, he does not believe that the amateurs are stealing the show from the professionals through the fad for candid shots and home picture equipment. The public still appreciate good photography by an acknowledged master; the more so, in fact, because of the general inadequacy of their own efforts. Conventions and lectures, he believes, are a practical help to all photographers, professional or amateur. He goes to conventions expectant, and leaves them inspired.

Advertising problems are different, in his estimation, for every photographer. Each city responds to its own psychological appeal, which is quite natural since the majority of cities throughout the many distinct sections of



Mayor Carl Zeidler of Milwaukee, Wis., photographed by Robert Kohler.

*John Tyrrell, famed handwriting expert of Milwaukee, Wis., photographed by Robert Kohler. Three more portraits by Mr. Kohler will be found on following pages.*



the country are populated with men and women of purely sectional racial and social characteristics. What would bring business in Boston would never bring business in Cheyenne, and what would appeal to the Milwaukee trade would never scratch the hide of natives of Dallas. Telephone soliciting is taboo in the Kohler studio, and newspaper copy is largely a waste of money. It is direct mail advertising which he finds does the trick. His share of Milwaukee's wedding business runs to from 200 to 300 sittings a year—and a fair share that is. This volume he attributes to direct mail appeal, plus a good measure of repute.

Like many others, Bob Kohler likes to take a busman's holiday. Landscapes are his hobby. He is fortunate in being a Wisconsinian. The lake regions of his state are as abundant with

landscape studies as they are in fish. It was our good fortune to cross Wisconsin from Minnesota after the turn of winter; that is, after the autumn harvest season when colors are vivid. The red-brown of the oaks in their late fall foliage, interspersed with deep-toned evergreens, seen across a straw colored field, with the horizon-rambling hill-land, is a sight for a color photographer. There's a color-photo magazine cover in "them thar Wisconsin hills and lakes," Bob. Go get 'em! That is, if you can leave the fish long enough. Why is it photographers are fishermen? But the fish will wait; there aren't enough photographers in Wisconsin to clean out a lake. And your fraternal work can wait. As also your Masonic activities. For it is these which are Bob Kohler's hobbies.

## 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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# Making the Portrait Studio Pay

## Part One — Profits Depend upon Reception Room Methods

By Eva L. Briggs, M. Photog.

(A Series of Articles)

### Number Fourteen — Surveying the Market

● How would you like to double your present business in just four years?

Most of us plan as a natural course of events for our business to increase from year to year. But how many of us plan on a definite increase for each year—then go after that increase systematically? Even with the changing conditions we face today scientific planning of business promotion can be done. It will show results.

Just supposing we *do* want to double our present business in the next four years. This means that each year we must show approximately 20% increase over the previous year's receipts. In other words for the next four years for every \$1,000.00 of volume of one year the

next year must show an approximate increase of \$200.00.

This is fixing definitely in our minds the goal which we wish to reach.

In selecting our potential market for this 20% increase each year there are a number of questions we should ask ourselves.

Is the community in which we are located a small town with only a limited number of people? Is it a medium sized city with many prospects not yet covered? Or is it a very large city with a huge number of prospective customers?

If our community is small, we must look to the trading area surrounding it. How many

● In picture-making, it is the artist who scores every time—age or youth makes little difference. If he is sensitive to beauty he finds it everywhere and if he is skillful he puts it in his pictures. He lies in wait for suitable models, spends good dollars on draperies and accessories, is lavish with time and patience and when he can produce a picture such as we see on the opposite page, is justified in being proud of his accomplishment. The management of light and shade as related to a whole, ought always to be present in the worker's mind; through lack of attention to this a portrait is often destroyed in the making.

One experiences a sense of delight when viewing a portrait of this type. There are such beautiful soft tones all through it—no heavy shadows. The subject is well-spaced. The dark line on the left is nicely placed and gives balance to the whole composition. There are only two minor changes I might suggest: one is that raising the right knee would give more depth to the figure between the waist and the knees; the other is that if the left arm had been turned to show the narrow part of the wrist, it would

have given better form and been more graceful. The attention of the subject has been arrested while she was arranging the flowers, the body has motion and the expression is easy and spontaneous.

When making this portrait the photographer did not depend upon dodging in his printing to give him the effect he wanted; he knew how to make a balanced negative in the camera room. This is so much better than to have to resort to dodging on each print made. All prints can be alike and in case of duplicate orders we are assured of the same general effect, if the negative has been made right. The first prints can be matched without difficulty.

This picture was made with three sources of light. The main illumination was from an arc lamp. Two spotlights were used but the three lights were co-ordinated so that each one did its own individual job without interfering with the others. The reproduction has lost some of the soft, delicate values of the original, unfortunately. It was made from a gold-tone print which enhanced the values of the well-balanced and delicate effect presented in this portrait.



Portrait by Robert Kohler.

miles can we draw from? What other cities are likely to draw from the same radius? Is the population scattered or is the country thickly populated?

What are the industries near us? Do they provide a fairly steady income the year around or is their work seasonal? Are there many new industries and are these new industries of a permanent or temporary nature?

What is the average income of the people in our drawing territory? Do we have largely a medium class to deal with or do we have quite a rich group coupled with an extremely poor class?

What kind of people are our potential customers? Are they well-educated? Are they people of discriminating taste? What special peculiarities do they have? Are they divided into certain nationality groups? What religious and fraternal organizations are most prominent? Are they interested in community affairs or are they inclined to "let George do it?"

To study our potential customers who are going to make up that extra 20% each year is good scientific sales psychology. To know the

vulnerable spots in the human armor is to possess the greatest single qualification for successful advertising and salesmanship. Let us find out what the instinctive interests of these people are—then we have the most certain grounds for appeal.

What are the past buying habits of our potential customers? Do they believe in patronizing home town enterprises or do they trade out of town and, if so, *why*. Have they bought easel mounts for years and years? Are they inclined to buy all small pictures? Are they "dollar" picture minded? Or are they quality buyers? Are they in a buying rut or do they accept changes readily?

If we let things just slide along and follow the path of least resistance, the first thing we know some alert young fellow with the courage to use new ideas will come along and take our business right out from under our feet. Let's be on our toes—and what's more make our customers conscious of the fact that we are keeping abreast of the times.

It is surprising sometimes what simple things will catch the public eye. Several years ago a photographer starting up in a city of nearly 300,000 came to me for advice. We studied the situation and found that all the other studios there were using large folders with very wide margins. I advised him to startle the buying public and use just the opposite—corner pocket mounts. He did and I am firmly convinced that it was a responsible factor in enabling him, in just a few years, to be the proud possessor of one of the finest and best located studios in that city. And one of the most profitable, too.

The trend of the times is another important factor. We live in the swiftest moving age man has ever known. In the past months we have been offered numerous new film emulsions. We hardly have a chance to install the latest light reflectors when new bulbs are on the market requiring no reflectors. We nicely become accustomed to synchronized lights when fluorescent light makes us want to change. Then along comes Kodatron light and we feel behind the times with our present equipment. This is a far cry from the traveling dark room and wet plates of the Civil War period. Even the 10c stores have picture departments. The candid camera craze has boom-

*This lovely high-key study will serve to show the versatility of Robert Kohler of Milwaukee when compared with his other four portraits in this issue, all of them low-key portraits of men.*



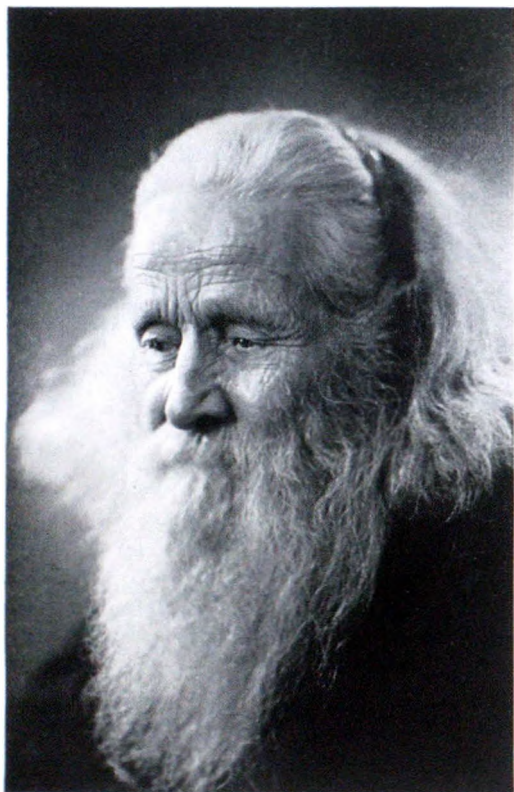
ed the amateur field. What advertisement today is complete without a photograph? The photographers have taken over much of the illustrative and commercial art fields. The trend is to specialization in every field.

We little realize today just how far this matter of specialization has gone. A physician friend of mine came to a full realization of it, when, after being a general physician in a small town for many years, he wanted to move to the big city. He went to a large office building for doctors, to see about renting an office. The manager said, "We take only specialists here,

this is a very exclusive building. What kind of a specialist are you?" My friend thought for a minute and replied with a twinkle in his eye, "Well, I'm a general specialist." The man answered, "That must be a new kind of specialist, we never had one of them, but I guess it's all right."

Let us bring our methods of merchandising photographs up to the level to which our photographic tools have advanced—then, and only then—shall we be in keeping with the march of time.

When planning our sales promotion cam-



Portrait by Robert Kohler.

paign we must consider our competition. Just what are we competing with? We are not in reality competing so much with fellow photographers as we are competing with all other lines of business for our share of the customer's dollar. Do we compete as actively and in as modern a manner for the public's money as the druggist, the jeweler, the clothier, the florist or the real estate man?

Do we expect our customers to be satisfied with methods which we ourselves would not tolerate in another line of business?

After we have compared our profession with other lines of business let us honestly evaluate our services and work and those of other photographers who come in our trading area. Do we offer a better service? Is our studio as attractive? Are our price ranges about even? Do we cater to the same class of people? Are we less popular in the community and less active in local affairs than our competitors? Is the quality of our photographs not quite up to the standard of some of the other studios?

## The Idea Exchange

We pay, on acceptance, \$1.00 for each item we can use for this department. Stunts, gadgets, formulae, short-cuts, just so long as they are original with you. Long or short, illustrated if necessary. The idea is the main thing - we'll do any needed re-writing. Just address this department.

### Direct-Mail Campaign to Soldiers Home on Leave

By Norman L. Meir, Manhattan Studios, La Crosse, Wis.

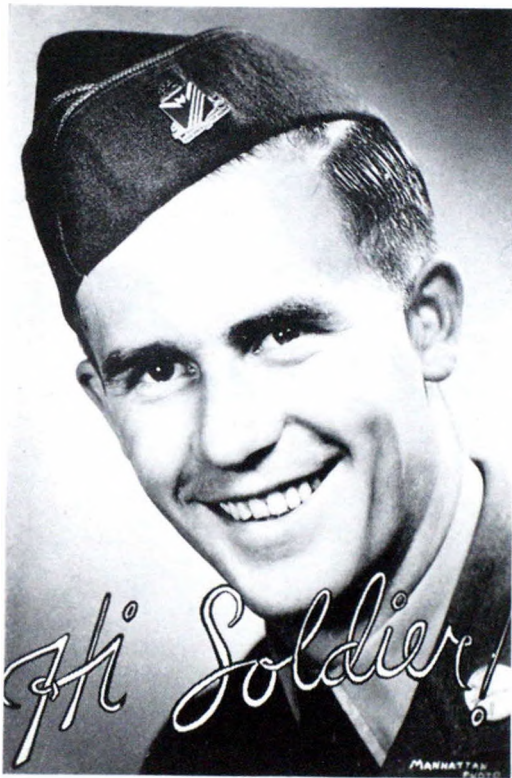
(Illustration)

• I mail a postcard like the one shown to each serviceman who comes home on furlough, getting my information about the arrivals from the newspapers. I printed these on postcard paper from a copy negative of a portrait I made of Sgt. F. M. Murphy of this city, now stationed at Fort Sam Houston, Texas. The lettering was done on the print before copying. On the back of the card I write the following: "Now that you are at home on furlough, have you thought of having a really fine portrait made of yourself in uniform? We feature a special for service men that is finished up in the snappiest folder you ever saw . . . designed just for the Army. It will be a pleasure to show you our Army Special any time at your convenience. Very truly yours, Manhattan Studios." For this special I use the new patriotic mounts now being offered by

What fields are over-worked? Are we all going after the school business and paying little attention to commercial work? Is the town over-run with itinerants because we are too narrow to co-operate with our fellow photographers? Have we played follow-the-leader in making speculative sittings to the point where little business can be had on any other basis?

What fields are not fully developed? Are home portrait sittings side-stepped because it's too much trouble and we haven't convenient equipment handy? Does anyone actually go after men's portraits? Could more business be had if we made a special effort to attract weddings? Do the drug stores get all the photo finishing and sell all the cameras? Does anyone push framing during house cleaning season?

Customer inquiries often give us leads to fields we might develop to increase our profit and provide that extra 20% increase every



The postcard Mr. Meir mails to homecoming soldiers, as explained on the opposite page.

several makers. I have a similar card for Navy men, the photograph being, of course, one of a sailor.

year. If we very often have to say, "No, I'm sorry we don't do that kind of work," or "No, we don't carry that in stock"—there is something wrong somewhere.

These are just a few of the questions to ask ourselves in considering our business promotion with which we hope to double our business in four years. But let's not just consider these questions. Let's take a piece of paper—put "good" on one side and "bad" on the other—then put our honest answers down in black and white. Immediately we have a birdseye view of the favorable and unfavorable aspects we must face. Then let's add up our score and do something about it *now* so that when the cash register rings up the last glad sale on Christmas Eve we will have made considerable headway towards our goal — to double our volume in the next four years.

# The Photographers' Association of America



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## Who Has a Satisfactory Answer to This Problem?

• The following letter from a well-known photographer in an Ohio city poses a problem which is by no means unusual. A member of The P. A. of A., he nevertheless recognizes that this is one of many similar cases wherein The Association has no legal or other recourse to which it can resort, but he is asking for advice. Finding ourselves at a loss we are publishing his letter, names deleted, in the hope that perhaps other readers have found a solution. At any rate, a general discussion might prove helpful and we shall be glad to publish any letters regarding it, except that there will be no point merely to repeat similar instances in other cities.

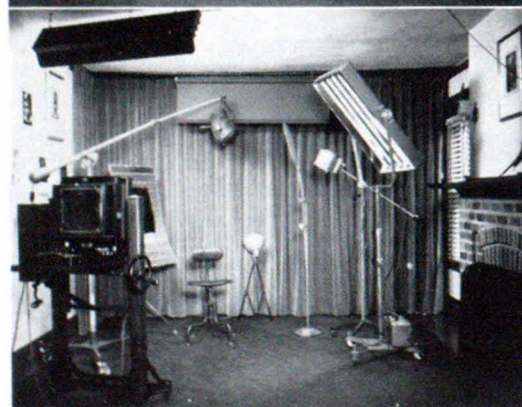
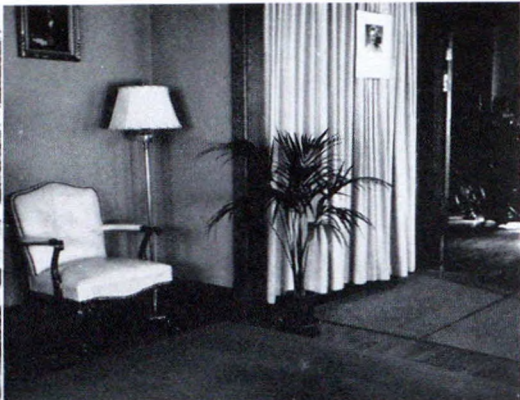
Dear Mr. Abel:

"For the past two years photographers in this town have been facing a problem that affects them in two ways—publicity, since they lose their newspaper credit lines, and a general loss in business.

"We have two large department stores here, in both of which are located chain studios operating on a 20% basis. Both, incidentally are chain studios with home offices in this state.

"These two stores sell a great many bridal gowns. Immediately after a sale the bride is taken into the studio and photographed, a free print being furnished to the local newspaper. All you see in our local paper is the credit lines of these two studios.

"My particular complaint is the loss of the credit line. These two studios get 98% of the credits and



Six shots of the interesting residence studio of Arthur Johnson, Springfield, Mass. In order, across, from upper left to lower right: Exterior—camera rooms, reception and finishing rooms on first floor, darkrooms in basement, living quarters on second; Part of reception room opening into main studio—dressing room behind drape; Reception room from studio entrance—tea wagon used to serve refreshments for morning bridal parties—divan and coffee table for showing samples, etc.; Another view of reception room—custom-made display cabinet for print samples; Main camera room from children's camera room—gold velvet backgrounds with black velvet behind and green shade covering whole wall behind both; Children's studio with two walls draped in blue silk—fluorescent overhead light.

all the other studios—of which there are a number—have to be satisfied with the remaining 2%. The two stores have virtual control of the bridal business. There are six other stores in town selling bridal

gowns, but because of this tie-up those stores are unable to build any volume of sales.

"As Executive Manager of The Association you have done some wonderful work and I am hoping



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**W**ITH the right choice of material—Eastman's fast Ortho-X, Tri-X Panchromatic, or Kodatron Panchromatic Films—you can put sparkling quality into any subject, from a stunning piece of glass to a smart fashion illustration. For an ortho result, use Ortho-X. For long scale and high speed, there's nothing to beat Tri-X Panchromatic. For contrast and sparkling brilliance with fine quality, use Kodatron Panchromatic. All have high speed—all have the quality that distinguishes fine photography.

EASTMAN KODAK COMPANY, Rochester, N. Y.

you may be able to advise us how to go about this and lick it. I have noted in THE PROFESSIONAL some of the problems you have had from other localities and I will certainly appreciate any help you can give us."

## Masters of Photography —Correction

• In our last issue we published what we rather pointedly emphasized as being the "official" list of those members of the industry who are now so fortunate as to possess either the Degree of Master of Photography, that of Honorary Master of Photography, or both. To our great chagrin we find that despite our having taken considerable pains to have that list complete and accurate so it might be used as a reference source for the entire coming year, one name was omitted. What makes the slight worse, even though it was entirely unintentional, is that the name omitted is that of one of the first five photographers to have been awarded the Earned Degree.

Our sincere apologies, therefore, to Edward J. Cook, M.Photo., of the Kaufmann & Fabry Company, 425 S. Wabash Ave., Chicago, Ill., whose name was the one left out. May we suggest that readers who may have occasion to refer to the complete list insert his name in its proper place in the list as published in our October 5 issue. Unfortunately space will not permit reprinting the list in its entirety.

## 'Tis Here, Maybe!

News and Gossip about  
Portrait Photographers

• The Wisconsin Association is now charging annual dues which, in the minimum bracket, are higher than those of The P. A. of A. For example: \$6.00 per year for a gross business up to \$5,000.00 a year; \$12.00 from \$5,000.00 to \$15,000.00; \$20.00 above \$15,000.00. We will grant there are certain services a state association can perform which the National cannot. At the same time when one considers what the National offers for a scale of dues ranging from \$5.00 for \$5,000.00 to \$30.00 for \$100,000.00 and up, it is a little difficult to see how any state organization can justify dues quite so high as those mentioned.

Thomas B. Clark, who started in the photographic business in Indiana, Pa., in 1878, retiring in 1928 after 50 years as a photographer, died on October 3 in hospital there after a lengthy illness. Eighty-three years old, he was one of the founders of the Pennsylvania Photographers' Association, forerunner of the present state organization, and its president in 1904. He was a prominent citizen and civic leader in Indiana for over 60 years.

Ten months ahead of schedule Frank W. Lovejoy, chairman of the board, and Thomas J. Hargrave, president, with other officials of the Eastman Kodak Company, Rochester, N. Y., on September 24 presented to Brigadier General Walter P. Boatwright, commanding Frankfort Arsenal, Philadelphia, Pa., the first military height-finder from the production line at Kodak's Hawkeye Works. These huge instruments, costing \$20,000.00 apiece and among the most complicated of all optical instruments, are the "eyes" of the anti-aircraft guns and, thanks to Kodak, from now on they will be produced as fast as, if not more rapidly than, the guns themselves. Kodak is also making telescopic gun-sights and before long will be in production on mechanical fuses for shells.

The 1941 annual convention of the Oklahoma Professional Photographers' Association will take place at the Biltmore Hotel, Oklahoma City, on October 19—one day only. Mrs. Houstin Payne, Shawnee, is secretary.

There were 77 present at the annual meeting of the Michigan Photographers' Society, held at the Ball Studio, Plymouth, on September 28 and 29. A new feature was the method of handling the print criticism; this was conducted in the style of a radio quiz with three judges seated at the table quizzing each other about the prints. "It turned out to be one of the highlights of the meeting," writes George W. Tamlyn of Fenton, re-elected secretary and treasurer for the umpteenth time—"as usual," as he puts it. Other officers are Frank Chenicek, Big Rapids, president, and Jess L. Johnson, Cadillac, vice-president.

Radiant Lamp Corp., Newark, N. J., makers of spotlights, floodlights, motion picture projection and other concentrated filament lamps, have opened a new office and warehouse at 1558 N. Vine St., Los Angeles, Calif., in charge of Walter C. Feistel, formerly of their Detroit branch.

The fall meeting of the Professional Photographers' Society of Ohio was held at the Hotel Alms and the beautiful residence studio of J. Anthony Bill in Cincinnati on October 5, 6, and 7. Attendance was almost 100% (the usual normal for the Ohio Society) and all agreed that J. Anthony (Portrait Vice-President of The P. A. of A.) had provided a first-class program. It included Howard Kirby and Jack Wamsley of the Eastman Kodak Company, Rochester, N. Y.; Hillary G. Bailey, Hon.M.Photo., Agfa Ansco, Binghamton, N. Y.; Harry Kirby, Defender Photo Supply Co., Rochester; H. K. Shigeta, Chicago, Ill.; Charles H. Partington, Cincinnati and Fred R. Bill, M.Photo., Cleveland Heights. Speaker at the banquet was Milton Bacon of radio station WCKY. Elected to membership were Louis Neunhofer and William Leonard Petty, both of Columbus and U. S. G. Salyers of Lancaster. The invitation of the Cleveland group to meet with them in the spring on April 19, 20 and 21 was accepted.

# ALL WITH THIS 1 LENS....



GROUP PHOTOS



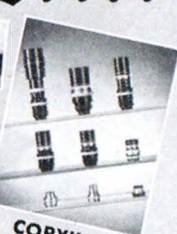
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## WOLLENSAK

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Two deaths in September were those of Charles Hopp, Detroit, Mich., and George Wolf, Lancaster, Pa. Mr. Wolf had been a member of The P. A. of A. for many years, almost his entire time in the profession, while Mr. Hopp was a life member, still interested in photography and often attending the annual conventions, although he had retired from business quite a number of years ago.

The semi-annual meeting of the Southern Illinois Art League took place at Edwardsville on September 29 with approximately 100 photographers in attendance, of whom 83 were present at the banquet. A. H. Strebler, host to the gathering, was elected presi-

dent. Frank A. Foil, Pana, is the new vice-president and Justin B. Leonard, Chester, was re-elected secretary. Among others on the program were Kenneth Carson, Defender Photo Supply Co., Rochester, N. Y., and Lester Kubiak, Photogenic Machine Co., Youngstown, Ohio. The next meeting will be at Pana in March.

R. Stanley Tam, head of the States Salvage Company, Lima, Ohio, manufacturers of the Aukerman Silver Salvage unit—the unit which electrolytically saves the silver and at the same time doubles the life of the hypo bath—purchased the N. B. Aukerman Company of Cleveland, Ohio, on September 17. Al-

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in handsome Build-A-Book Albums and watch them build repeat business for you. Holiday customers are seeking gift ideas; sell Build-A-Book and both giver and recipient will be coming back for more. The loose-leaf inserts take both studio size and amateur prints.

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ready servicing more than 2,300 studios, they have now added all the former Auferman accounts.

Alva Leroy Eckerman, who retired six months ago after operating a studio in Davenport, Iowa, for 27 years, died at his home in Durant, Iowa, on September 30, following a lengthy illness. He was a charter member of the Southeastern Iowa Photographers' Club (which later became the Camera Craftsmen of America), the Iowa Photographers' Association, and was at one time a member of The P. A. of A.

Clifton L. Voss, Fargo, N. D., has just moved into a new studio at 313 Broadway, that city. The opening, which attracted more than 1,100 people on the second day—after which they lost track of the total—was a tremendous success, largely due to radio publicity. If you want to know what Mr. Voss thinks of radio as an advertising medium, read his article which will appear in the 1941 P. A. of A. Convention Report. Later on we hope to find space for a set of pictures he sent us of the new establishment.

## 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

• Michael & Anne in the Yosemite Valley, by Virginia and Ansel Adams. 10 $\frac{3}{4}$ x8, 64 pages, 60 large plates. Cloth, \$1.50 postpaid. Publisher: The Studio Publications, Inc.

A book for youngsters, with a minimum of good, large type and a maximum of illustrations, and mainly of interest to us because the illustrations are all from photographs by internationally famed Ansel Adams, whose wife furnishes the text. An excellent gift item to keep in mind for Christmas, which is now just around the corner.

• *Outdoors with the Camera*, by Paul Grabbe and Joseph E. Sherman. 7 $\frac{1}{2}$ x8 $\frac{3}{4}$ , 104 pages, profusely illustrated. Cloth, \$2.50 postpaid. Publisher: Harper & Bros.

Mr. Grabbe treats common photographic problems with an originality which is refreshing. A minimum of text and a maximum of illustration appears to be his motto—and what more appropriate method of giving photographic instruction? With all this, each point that is knotty or perhaps confusing to the beginner is illustrated with diagrams and visual aids of his own devising which clarify photographic terminology and technique in a manner not only new but genuinely interesting and thoroughly practical. Any beginner, with the help of this book, will make exceptionally rapid progress.

## Latest Offerings of the Manufacturers and Dealers

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

• Agfa Ansco, Binghamton, N. Y. Photo finishers and portrait studios alike will be interested in new Greeting Card Outfit 2F. Four basic designs are used for 12 entirely new film masks, each design duplicated for horizontal or vertical negatives. Four have 2 $\frac{1}{4}$ x3 $\frac{3}{4}$  openings; eight have 2x3 openings; all have space for name negative where signature is to be included; all are numbered to make ordering easy. Price \$3.00. Three additional masks, at 65c each, are offered separately in special designs with special openings for negatives of several different sizes. Also announced is Greeting Card Special, new surface specially for this purpose as name implies, with high-sheen emulsion on fine-grain stock. Size 4 $\frac{1}{4}$ x5 $\frac{1}{2}$ , dekeled, in four contrast grades, 1, 2, 3, and 4, at regular Convira d.w. prices. To match this stock heavy white vellum envelopes are available, either unlined (25 for 20c, 100 for 75c, 500 for \$2.65), or lined (25 for 30c, 100 for \$1.15, 500 for \$4.15). Attractive counter display and envelope inserts are offered finishers—prices on request.

• Laukhuff Mfg. Co. Added to their standard line cutters, trimmers, trimming gauges, etc., are new Off-Set Cutters, to permit cutting sheets any length, any width. Double-hinge, spring-controlled knife-levers, best quality blades, high-grade workmanship, two-tone finish, all-metal construction. Three models: F—floor-type on cabinet-type frame with drop extension table, 24x24—\$64; 30x30—\$80; T—standard type from 16x16 at \$28.00 to 30x30 at \$60.00; E—extended table model with guide running full extension length, 24x50—\$54; 30x63—\$66.00. Off-set feature involves having knife-lever support set off to one side; straight edges assured by guide behind support bracket in line with knife.

• Motion Picture Screen & Accessories Co. New Defense Model screen uses minimum metal parts yet is steady, strong, durable. Full automatic, supported by single back arm. Has crystal beaded screen surface; black masking border; solid wood, leatherette covered box; nickel trimmings; leather handle. Pulls up for projection; opens with simple flip of lever at top.

• Weimet Company. Gemlite Slide-Thru Kodachrome Viewer has batteries, bulb, lift diffusing system, yet slips into vest pocket. Lights up with slight pressure on side of case; slide is merely slip-

There's a finer quality — greater  
richness in the print on

# KODABROMIDE

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Kodabromide is a full-scale, rapid developing paper giving brilliant enlargements with fine gradation — rich black tones. Thirteen attractive grades to choose from.

Eastman Kodak Company, Rochester, N. Y.



ped on. From four to six slides may be carried in lower portion. Price \$1.50. Gem MiroLite Pocket Viewer and Framing Device frames Kodachromes semi-permanently, lights them up when desired. Mirror finish in blue or glass. Fine pocket item for men in service. Price \$1.50.

• **Seal, Inc.** Pressmount is new dry mounting tissue for professional use with dry mounting press. Will not stick together in package; does not deteriorate with age; requires just two seconds time in press. In gross lot packages, all standard sizes.

• **Folmer-Graflex Corp., Rochester, N. Y.** New Super D Graflex features re-styled controls with chromium and black finish; also built-in open-flash synchronization. With Graflex Flashing Unit and SM lamps child portraits and action pictures are possible at 1/200th second. Lamp will not flash until release lever is deliberately pressed down. Price, with 6 $\frac{3}{8}$ " F/4.5 Kodak Anastigmat, \$141.00.

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## A Problem in School Photography

• The following letter from one of our readers on the West Coast—a P. A. of A. member, incidentally—speaks for itself. We doubt if there is any adequate answer to a situation of this kind but perhaps passing this correspondence on may help to stiffen the backbone of some other photographer who is wondering how to act when school authorities become completely unreasonable. To retain the sense of the correspondence we have inserted names, which are fictitious throughout.

"Herewith copy of letter being mailed to the faculty advisor on the local high school annual publication.

"The situation here has gone from bad to worse, until last year they insisted on lining up five pupils at a time, outdoors, and taking them on a 5x7—then using them individually with no retouching for the individual portraits in the publication. There are two studios here, but the work always goes to a starving messer working in a drug store basement with poor equipment, poorer workmanship, and no integrity.

"They had gone from 50c to 25c and the pictures were in keeping. Last year I offered to make them at no charge to the pupils or the school, stating that I would take my chance on coming out because I knew from the way the public felt about the work of the last few years that they would appreciate something better and would buy enough to let me out. As it has been I have made more on the few I made each for those who wanted something better than the school got and would pay me my regular price with no free enlargements, than the chap who did all the hard work and had nothing to show for it. Because I made it clear that the work

was to be done at my studio instead of a corner in the high school basement they did not even consider my bid. My studio is diagonally across the street from the high school. We are at one corner of the block and they are across the street at the other end in the same block—not so far away as to mess up their schedules in sending pupils for their pictures.

"The policies of the Board in passing the school business around among themselves need not be commented upon. Just thought you might be interested in seeing the tack I took on this situation. If not, and your waste paper basket is full, feed this to the carrier pigeons."

In the past 30 years photographers have described to us all varieties of school contract difficulties, but this one is unique. Never before have we heard of a school demanding that five students be photographed on one negative, the resulting print to be cut up for the individual halftones. We are wondering what the engraver who handles this job thinks about it. Now follows our reader's letter to the faculty advisor:

"Dear Mr. Jones:

"Yours of even date is at hand, for which we thank you, re bids for the photographic work for the 1942 *Standard*.

"From past experience we feel that it is useless to bid on the work in question. Quality seems not to have been given the slightest consideration in buying the photographic work for the *Standard*. In past years it seems to have descended rapidly. Last year, in considering the former year's work many people expressed the opinion that it could not possibly become any worse. They were mistaken. It got a lot worse. We should be most happy to compliment the school on its annual, but with due regard to fact one can only say that it was a pity.

"During the year we have had opportunity to review many school annuals. In some we have noted photographs of members of the P. H. S. faculty, during former school and college days. They were excellent photographs. Those putting them out might well be proud of them. Seriously, I wish that a group of you faculty members would resurrect some of your old editions and compare them with the last few yearly editions of the *Standard*. You will be, as I have been, ashamed that such a libel must be perpetrated on unsuspecting youngsters. Then to consider that—if the *Standard* serves the purpose for which it is published—they will have to look at such photographs for years to come! Better give free aspirin with the edition.

"Please accept my best wishes for a good *Standard* this coming year. I hope that something may happen to cause those responsible to take necessary steps to improve the photographic work. It would be better to publish no annual than to continue such numbers as have appeared during the last few years. Those passing through your halls would at least learn to weigh quality even if they do not purchase it. Last year we felt that we went the limit to help along this line. We got not even the courtesy of a

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

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

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reply to our bid.

Blankville deserves as good an annual as any school, anywhere. They certainly have had the poorest to be found, anywhere. The School Board owes a responsibility to the community in this regard. We realize the necessity for economy but would respectfully suggest that it might be divided somewhat in its application. A good picture held high esteem with the ancient Orientals. A poor picture is worse than a blank page. We hope that it may be possible to maintain quantity and bring up quality in your publication, but if quantity must be cut to do so we hope that a quality in photography may be used which will reflect favorably on the school, faculty,

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- PHOTOGRAPHIC MAKE-UP  
By Wray Meltmar 3.50
- 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
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- KODACHROME AND HOW TO  
USE IT. By Ivan Dmitri 3.95
- GRAPHIC GRAFLEX PHOTOGRAPHY.  
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- MAKE YOUR PICTURES SING!  
By Paul Louis Hexter 3.00
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FORMULAS, By Wall and Jordan 3.00
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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

# 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

**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. 10-20-2c

**FOR SALE**—Photo studio completely equipped, in same location for 50 years. Doing nice business; owner retiring. Write A-1 care this journal. 10-20-1

**ATTRACTIVE, WELL** equipped portrait and amateur Kodak finishing studio at edge of large army cantonment, and in conjunction, the manership of leased studio department of a leading department store located in a nearby city, to qualified and responsible person. Both enterprises thoroughly established and netting substantial income. Present owner desires to sell in order to pursue personal ambitions in specialized commercial photography. Write M-6 care this journal. 10-20-1c

**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. 10-20-2c

**SIX ROOM** house on main street. Photo gallery for 14 years occupied by owner. Age compels me to sell. You can buy house or house and gallery together. Address Fred C. Schwarz, 1117 E. Washington Ave., Phoenix, Ariz. 10-20-1c

**LONG ESTABLISHED,** continuously profitable studio and camera shop. Modern building, equipment and living quarters. Midwest town 10,000. Will sacrifice for cash. Write H-12 care this journal. 10-20-1

## 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—ALL AROUND** man. Must be good retoucher, printer, and lady that can retouch and print. Give particulars and photo of self. Hart Studio, Ames, Iowa. 10-5-2c

**WANTED—PRESENTABLE** young man, Gentile, printer and all around helper. Will teach you home and studio operating. Permanent position. Aime Dupont, 604 Fifth Avenue, New York City. 10-5-3c

**WOMAN WANTED,** good printer and darkroom worker for steady position. Prefer one who can retouch. Small salary to start. State experience and salary expected, also send references and photograph in first letter. Nan Wallace Studio, 402 West Bancroft St., Toledo, Ohio. 10-5-2

**COLOR ARTIST—EXPERIENCED,** chiefly in oils for high quality work. Negative retouching helpful but not necessary. Must live in Chicago area. Apply to A-2 care this journal. 10-20-1

**PHOTOGRAPHER—PORTRAIT** and commercial to manage department store studio. Must have sales ability and initiative. State age, experience and salary expected to S-4 care this journal. 10-20-4

**HELP WANTED—Man or lady,** permanent position for good retoucher and assistant operator. Portrait studio, no commercial or Kodak work. Give all details in first letter including salary wanted to J-1 care this journal. 10-20-1

## 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.

**OPERATOR-MANAGER** desires connection with busy organization. Handle volume studio or home portraits, supervise finishing plant. Eighteen years portrait experience. High references. Have held present position many years. Salary \$60.00 per week. Write H-4 care this journal. 10-20-1c

**WOMAN OPERATOR,** 20 years in the business; 40 years of age. Can take full charge. Prefer business run on highest type scale—elite clientele. Also have a great deal of experience making home portraits. Can give best of references as to integrity and ability. Will go anywhere; but prefer the west. Available immediately. Address Permelia O. Coates, 49 West 9th Ave., Columbus, Ohio. 10-20-1c

**ASSISTANT ALL** around man, draft deferred, graduate photographic school in New York. One year experience; knowledge of retouching, \$16.00. Write S-7 care this journal. 10-20-2c

**PHOTOGRAPHER, EXPERIENCED** all around man, operating, printing and retouching. Industrious and reliable. Wants steady work at moderate salary. H. S. Olson, Tipton, Iowa. 10-20-1c

## 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

# Professional Dealers Who Want Your Trade

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

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**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.

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

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

**CHICAGO, ILL.**—Norman-Willetts 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.

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**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 83 Madison Ave.

**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.

**WORLD'S MARKET** for lenses: 7" Carl Zeiss Tessar F/4.5 in Sunk Mount \$50.00; 8¼" Carl Zeiss Tessar F/4.5 \$60.00; 8¼" Carl Zeiss Tessar F/3.5 \$90.00; 10" Carl Zeiss Tessar F/4.5 \$100.00; 12" Carl Zeiss Tessar F/4.5 \$175.00; 10" Bausch & Lomb II-b Tessar F/6.3 in Compound shutter new \$100.00; 12" Bausch & Lomb II-b Tessar F/6.3 in Acme shutter \$125.00; 10" Bausch & Lomb Ic Tessar F/4.5 \$70.00; 12" Bausch & Lomb II-b Tessar F/6.3 \$85.00; 14" Bausch & Lomb II-b Tessar F/6.3 \$100.00; 19" Bausch & Lomb II-b Tessar F/6.3 \$100.00; 14" Heliar F/4.5 \$120.00; 12" Heliar F/3.5 new \$175.00; 16½" Heliar F/4.5 \$125.00; 24" Heliar F/4.5 \$250.00; 10" Hugo Meyer Euryplan Double Anastigmat F/6.3, combinations 16½" and 18½" Compound shutter, new \$150.00; 9¼" Hugo Meyer Double Plasmal F/4.5 \$75.00; 7" Goerz Dagor \$60.00; 7" Goerz Dagor in Acme shutter \$75.00; 8¼" Goerz Dagor Double-Anastigmat F/6.8 \$65.00; 9¼" Goerz Dagor in Acme shutter \$100.00; 12" Goerz Double Anastigmat Dagor F/6.8, equal new \$125.00; 12" Goerz Dagor new \$150.00; 14" Goerz Dagor F/7.7 new \$200.00; 14" Goerz Dagor F/7.7 in new Acme shutter \$225.00; 16½" Goerz Dagor F/7.7 \$200.00; 19" Goerz Double Anastigmat Dagor F/7.7 \$225.00; 24" Ross Goerz Double Anastigmat F/7.7 \$175.00; 18" Cooke Process Series V F/8 \$125.00; 18" Ross Process F/10 \$100.00; 18" Ross Homocentric F/8 \$90.00; 17½" Voigtlander Collinear F/6.3 \$125.00; 23½" Voigtlander Collinear F/6.3 \$120.00; 12" Turner-Reich Series II F/6.8, combinations 21" and 28" Betax shutter new \$110.00; 15" Turner-Reich Series II F/7.5, combinations 24" and 36" Betax shutter new \$135.00; 12" Bausch & Lomb Protar Series VII F/7, combinations 19" and 23½", Compound shutter \$150.00. Most of above lenses are new or equal to new; ten day trial allowed. Hundreds more; state requirements. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 10-20-1

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**FOR SALE**—One new 3¼x4¼ National Daylight One Shot Color Camera, complete with range finder, electric flash finger, Hollywood lens shade with filter and holder; eighteen registered lens holders. Price \$525.00 cash. First check gets camera, guaranteed in perfect new condition. Also one used K-10 Eastman 5x7 Aerial camera \$225.00. Frank Turgeon, Jr., 1528 Connecticut Ave., Washington, D. C. 10-20-1

**FOR SALE** 8x10 Anthony Compact camera, all adjustments, triple extension, no lens; 6 double film holders, good workable condition \$25.00. A. P. Davis, Cypress St., Binghamton, N. Y. 10-20-1c

**WANTED** 12" Carl Zeiss Tessar, 5x7 Enlarger, 5x7 Film Holder. Deposit system. Private party. H. Nienhaus, Hotel Sheraton, New York, N. Y. 10-20-1c

**FOR SALE** 8x10 Bausch & Lomb Tessar Ic F/4.5, eighty dollars. Deposit system. W. H. Leman, Norwich, New York. 10-20-1

**FOR SALE**—Apac Projection Printer for oversize prints. Originally \$190.00, used one season, A-1 condition \$100.00; Majestic Spinner Dryer \$35.00; Brunner Film Cutter \$5.00; Rise Print Straightener \$5.00. Want to buy Pako Rocker, Doper and Velox Rapid Printer. Deposit system. The Film Shop, Box 644, Lincoln, Nebraska. 10-20-1c

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Board and community.

"To us it seems utterly silly to require that individual photographs be made under necessarily improvised lighting conditions and with inadequate equipment at the school. We maintain portable equipment of both speed lighting and fluorescent types as well as the antiquated flood and flash systems, for use in remote schools and non-electrified areas. For activity shots we have the latest in a high-speed press camera. With studios as close to the school as the two Blankville establishments are, it seems following a bad and unnecessary example to require a photographer to so handicap himself on the individual photographs. I can cite instances of many schools which send their pupils 80 or even 110 miles to a studio for their annual pictures and pay a price in excess of our regular price for corresponding styles and finish. There are very few schools where the price howl is raised that is sounded here.

"Our Board of Education members, I am confident, are good enough business men to know that it is poor economy to insist on a price below that for which a competent photographer can produce good work. In their own businesses and professions they keep up-to-date, nor do they buy on price alone. I feel that, possibly due to occupation with other seemingly more important matters, they have not been aware of the situation as practised here. After all, the student, his family and friends, will judge and remember the school, the community and the business establishments—by the annual. Buying habits and standards of acceptance will be largely formed during the school days. May the *Standard* in future be worthy of all it represents!"

## Vermont Association Holds Annual Convention

By Mack M. Derick

• Robert Owen of Northfield was chosen new president of the Lens & Light Club of Vermont at the close of their annual meeting in Orleans at the Derick Studio on October 4. Other officers are: Mrs. Zenas Jenks, St. Johnsbury, vice-president, and

M. L. Joslin, Proctor, secretary-treasurer. Twelve years ago a group of Vermont photographers met in Orleans to form an organization which would be of help in their work. They chose the name "Lens & Light Club" and so have since been known.

The 40 in attendance at the convention heard an address—largely upon the importance of belonging to The Photographers' Association of America—from Leonard Simpson, New Milford, Conn., president of the Photographers' Association of New England, and an explanation of the new Vermont State License Law by H. Raymond Paige of Burlington. Mr. Owen conducted an open forum, representatives of the manufacturers being called on for replies where members themselves could not supply the answers. Others who addressed the meeting were Morgan Williams, Medick-Barrows Co., Columbus, Ohio; A. C. Shelton and W. J. Martin, Agfa Ansco, Binghamton, N. Y., and George E. Leslie, Sprague-Hathaway Studios, West Somerville, Mass.

A banquet was served in the Municipal Dining Room by ladies of the Congregational Church. Group singing was led by H. E. Converse, popular song leader of Orleans. Other music was provided during the banquet by Miss Gretta Rowe, Mrs. Albert Lavoie, Misses Dorothy and Ilene Derick and Carl Swanson. At the conclusion of the banquet flowers were presented to Mrs. Ella Oslund of Rutland, retiring president of the organization. Cups were presented to Mr. Paige and Mr. Joslin in appreciation of the work and help which they have given the club.

An evening program was furnished by A. C. Shelton, Boston, Mass., consisting of a series of color plates called "Historical New England," the pictures showing many of our early buildings, monuments, memorials and early methods of transportation. Mr. Derick showed a reel of 16mm Kodachrome movies to illustrate the type of movies professional photographers can make for their customers.

## State Organization Completed in Connecticut

• Gordon Bell, South Norwalk, was elected president of the newly organized Professional Photographer's Association of Connecticut at a meeting in the Treskunoff Studio, Ansonia, on the evening of September 6. Other officers are: Lew Gerry, Wilimantic, vice-president; Henry Shaw, Meriden, treasurer; Donley Lukens, Guilford, secretary. In addition, the following will act as directors: Abraham Treskunoff; Frank Shaw, Hartford; Leonard Simpson (president of the New England Association), New Milford. Program feature of the meeting was a demonstration of make-up and lighting for Kodachrome by E. Malcolm Bancker of the Eastman Kodak Co., Rochester, N. Y. The next meeting of the association will take place in the Shaw Studio, 35½ Colony St., Meriden. We are glad to see that Connecticut is now organized, this being the culmination of a series of meetings held over the past several months.



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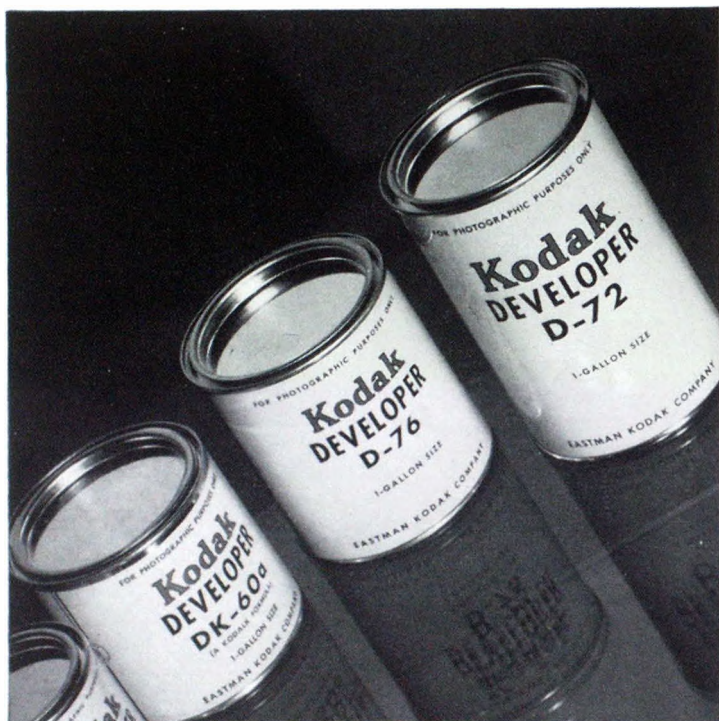
KODATRON SPEEDLAMP advantages are not confined to fast-moving objects. In ordinary or group portraiture it stops all motion, but its flash—so fast that it is scarcely perceptible—doesn't startle the subject. And it is so intense that it gives full exposure on Kodatron Panchromatic Film with small lens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

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