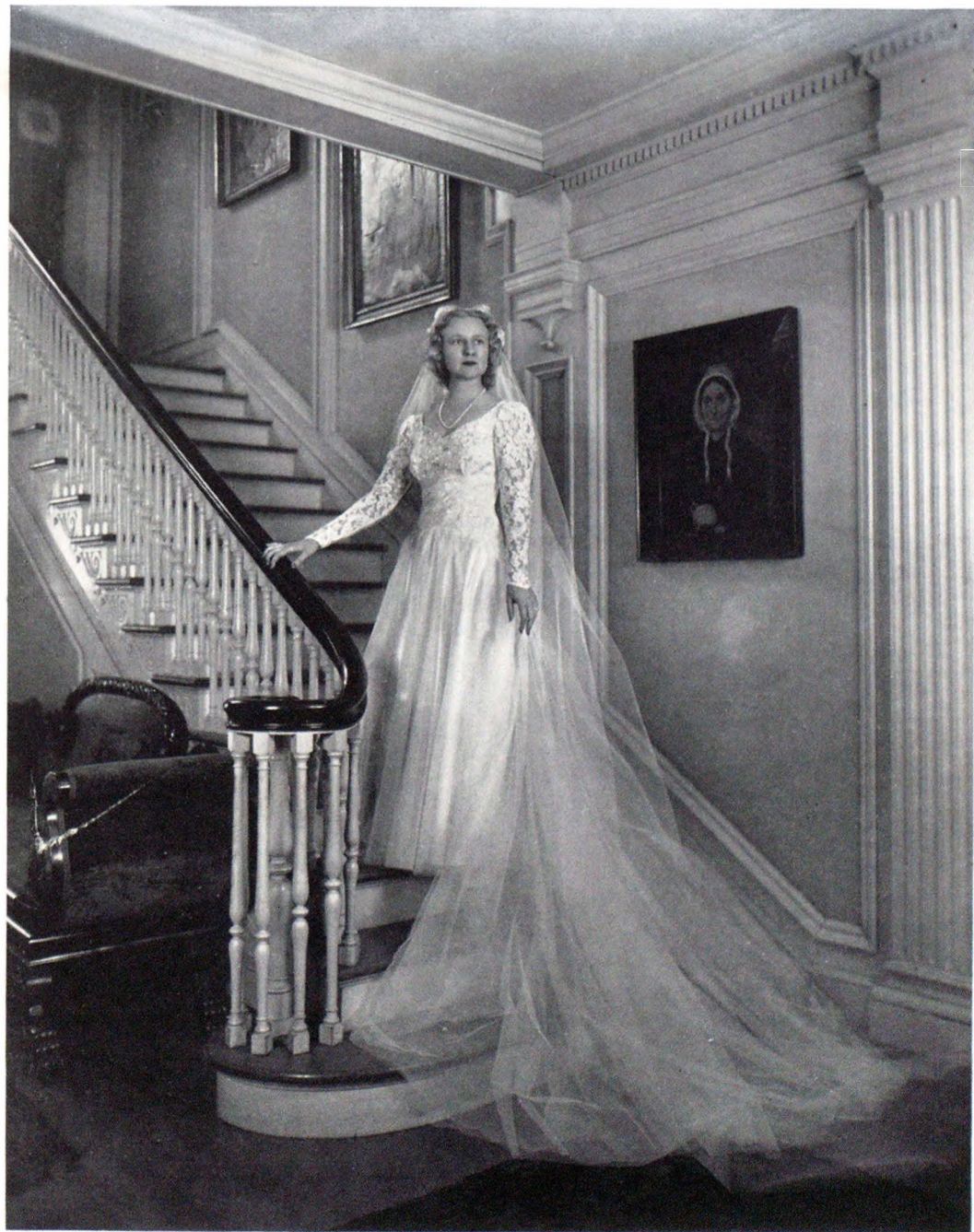


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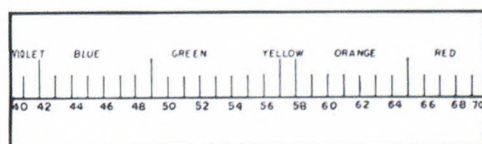
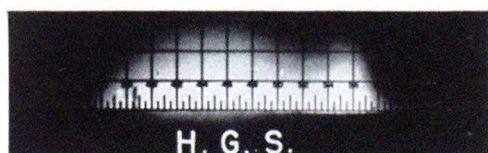
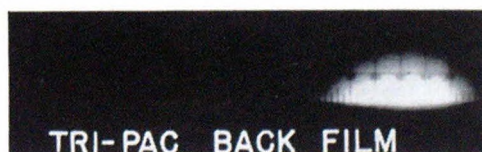
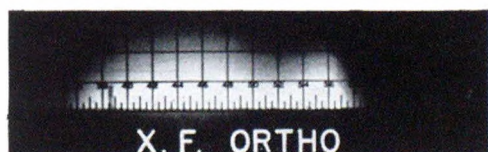
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● On page 238 of the October, 20, 1941 issue of THE PROFESSIONAL PHOTOGRAPHER is a most interesting letter from a P. A. of A. member about the school work situation in his town. In modern words of one syllable the situation is a "dilly."

Making the Portrait Studio Pay

Part One—Profits Depend upon Reception Room Methods

By Eva L. Briggs, M. Photog.

(A Series of Articles)

Number Seventeen—School Photographs

Then there is the interesting article on page 193 of the October 5, 1941 issue of THE PROFESSIONAL PHOTOGRAPHER telling of some more school work problems.

To mention school work in front of any group of photographers is equal to waving a red flag in front of the bull in the ring—things happen, and fast too.

Why is school work such a bone of contention? Why do such conditions exist? Who is to blame? What is behind it all? What is the solution and where do we go from here?

Experience teaches that there are two sides to every question and that every condition has a cause. Let's do a little thinking on this sub-

ject of school work.

There are to begin with several factors involved: parents, students, faculty, photographers or—in other words—you and I. Many of us are parents too with children in school so it should not be hard for us to see the other fellow's point of view.

In printing school annuals the engraver plays just as important part as the photographer. But has the engraver gotten into the mess with school work that we photographers have? Definitely not. Then to use slang again, "What has he got that we haven't got?"

1. A standard scale of prices below which no engraver will go.
2. Co-operation, union, association, or whatever you wish to call it that holds the engravers together as a *profession*.
3. He stands "pat."

Did you ever hear of an engraver contracting to publish the school annual for nothing on the chance of selling additional copies to cover the loss and make a profit? No, of course not—but photographers often do.

The engraving requirements of the different school annuals vary just as widely as the photographic specifications but does the engraver deviate from the basic scale of figuring prices

used by all engravers? No, and to boot he sets the dead-line for receiving prints for publication which we photographers break our necks to make so that the school can get its discount for having work ready for publication by the dead-line date. But photographers' prices vary—"and how!"

Photographers do not present their propositions to the school as a *profession* as do the engravers—no, we are "rugged individualists"—well "individualists" at least, for when the powers that be start playing one photographer against another photographer to get the price down—we photographers aren't very "rugged" in standing up for our rights. We don't stand

The Cover Picture

● B. A. ("Pop") Culberson of Asheville, N. C., is responsible for the lovely bridal portrait on our front cover. Before going into business for himself as a home portrait photographer, Pop Culberson worked with the late L. L. Hig-gason and had about perfected plans for opening his own studio when the sudden closing of the bank where he had all his savings wiped him out. A studio out of the question, he went ahead with home portraiture, made a name for himself and began saving again, until today he has one of the best appointed studios in the southeast, designed in Spanish Colonial style. Air-cooled and one of the first southern studios to have fluorescent lighting, it is a ground-floor location, with dressing rooms and camera room on a mezzanine. Mr. Culberson is a past president of the North Carolina Photographers' Association and was only recently elected president of the Southeastern.

"pat."

We have a wonderful association. Our Photographers' Association of America is rendering more and more services each year for a surprisingly low cost. With 100% membership and 100% whole-hearted co-operation of those members we could do something about this school situation. But things being as they are, until that Utopian condition comes about we must try some other means of coping with this school problem.

Of the factors involved I think we photographers are more to blame for the present state of school photography than the parents, the students or the faculty. We have all too often been at cross-purposes with the faculty, started with a chip on our shoulder because we had to bid so low to get the contract and are worried whether we can sell enough orders to come out even. So many photographers do not co-operate with the annual staff in arranging the year book—these photographers take the attitude that if they furnish the glossy prints that is all that is necessary—it's somebody else's headache about arranging them into the general plan of the year book. It's the engraver's job to make good cuts from whatever glossy print he gets—whether it is too dark or

too light, too flat or too contrasty. If we photographers would only go to the engraver, find out just what type of prints will make the best cuts for each purpose, much of the friction from this source would be eliminated. If we would take even an hour's time in discussing the general plan for the year book with the annual staff and faculty advisors things would start off on a much friendlier basis and we would be able to do a better job of photography for the purpose.

We don't blame the students too much in this situation. For each year a new crop of students comes up and after all they are only youngsters in high school and in college and frequently have not had the experience to cope with the situation of choosing a photographer for the annual. They are in an atmosphere of taking orders and advice from the faculty and when all of a sudden the job of getting photographs for the year book is dumped in their laps the natural thing is to go to the faculty for advice. And that is as it should be, for what does the average student know about "good" photography and "poor" photography? And if he does not know the difference, who is to blame but we photographers ourselves for not teaching him the difference long before the time arrived to bid upon the annual contract?

The faculty often are loaded with work; the school annual is just one more task. The parents may have been complaining about the many expenses the school imposes upon students for this and that. So the faculty tries to make a good impression on the parents by trying to get a low bid on the school photographic work. The photographer bids below cost on the glossies and consequently must make up on the individual orders with whatever methods he chooses—high pressure salesmanship—inferior quality—or what have you. Then the parents are "on the necks" of the faculty again.

The parents themselves do not understand what is going on and, being dissatisfied with the whole picture business, blame it all on the photographers. And again whose fault is it that the parents do not know about such things, do not demand good quality photography? It is our fault because we photographers have taken no steps to educate the parents on the pros and cons of good photography and the problems of photographing schools.

What can be done about it? Let's say you are Mr. Average Photographer in a small city, there is a high school of 500 students with about 425 parents and the usual number on the faculty for a school of that size. Say for instance you have a total of 1,000 people to consider. In their hands rests the decision as to whether you get the school contract or not. If you feel that you have the quality work they need at a reasonable price why not acquaint every last one of these 1,000 persons with the fact? Why not *educate* them to want your photographic services long before the time comes to vote on the bid for the school work? It will take time, money and effort but in the long run it will be worth it. Why not establish a campaign—largely direct-mail but backed up by show window, personal contact, and telephone to show these 1,000 people what you have to offer that is good and why it is good? Show them by use of actual photographs what

is "good" photography and "poor" photography and tell them why. Every year when school opens, get the names and addresses of the freshmen, sophomores, juniors, seniors, faculty and parents and contact each of them several times during the year. The freshmen you contact this year—and whom you keep after for the coming four years—will be the seniors who will vote upon your photographic work four years from now. If you educate them properly for the next four years as to the merits of your photographs so that they are able to distinguish a "good" photograph from a "poor" photograph and why, the situation would be much improved. Don't you think so? This school problem is such an important one, let's have some discussion and perhaps if we all write in our problems and solutions, if any, out of it may come a plan which we can all use to alleviate the school work problem for all of us. You may write me at 7447 Grand River Ave., Detroit, Michigan. Let's go!

Practical Photographic Technique for the Professional

By Charles H. Shipman

(The Thirty - Second in a Series of Articles)

The Camera Room

(With one illustration by Mr. Shipman)

● While we are on the subject of the calculation of lens foci we will go a little more into the selection of lenses for the camera room. We will, if possible, have a camera room at least 20'x30'. The doors and windows will be so arranged that we may have backgrounds painted on the walls at several places both on the ends and sides of the room. At one end there will be a fireplace with the furniture and wall decorations as they would be in a well furnished house, this to be used for fireside groups. In one corner of the room will be a stairway for pictures of that sort, showing the bride descending the stair and the like. At the other end will be a large scenic ground for use with large groups. On one side will be a smaller ground showing a flower garden view; for use with this we will have a trellis built on casters so as to be easily moved. This will be covered with artificial roses and will be built with a seat large enough for two, to sit one with feet to the front and the other to the rear. This will be used for all sorts of garden

scenes, bride and bridesmaids and others. On this same side we will have a view of part of a railway station and the tracks vanishing into the distance. For use with this will be the rear end of the observation car built on casters and with a platform to hold two people, for people going away, the proper sign to be used for the railway in question. One of the windows will be of imitation leaded glass, arranged for illumination at night so as to be of use at any time. On the other side of the room will be a beach scene with provision to extend the beach into the room, and a golf scene with grass rug in the room. There should be a few more conventional grounds on movable supports for those who desire the standard type of portrait. The portrait photographer of today should go after the fashion illustration business which now goes to the commercial studio or the newspaper photo department. He should be capable of doing better work in this line than the average studio of the other types. The arrangements mentioned will enable him to do this as

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.



● There should be no such thing as a lucky shot in portrait photography. The portrait photographer should have a fundamental knowledge of what constitutes a good photograph, and be able to build and plan his portrait with that knowledge. To my mind that is the dividing line between the amateur and the professional. Many amateurs make countless exposures in hopes of getting a good picture and if they succeed, do not know why it is good or how to duplicate it. Waste of time and material is to be expected as the amateur is merely experimenting. The professional should be able to make his sitting without exposing so many negatives in hope of getting one lucky shot. To be successful he should be qualified in his understanding of the fundamental principles of portraiture, and should have a certain knowledge of anatomy and an appreciation of personalities. This understanding would make it possible for him to interpret his subjects as individuals and enable him to produce any type of portrait he might conceive.

The portrait we are analyzing today is a charming interpretation of a young lady. The photographer seemed able to secure a satisfactory and pleasing expression without having the mouth open and showing the teeth. The spacing is fine, the flesh tones

very satisfactory. The portrait was made with several kinds of light. A 500-watt blue Mazda was used for the highlight, a 160-watt fluorescent was used behind the camera for a volume light and a small spot back and to the right of the subject illuminated the hair. A soft focus lens was used, at $1/25$ th of a second. I assume the negative was 5x7.

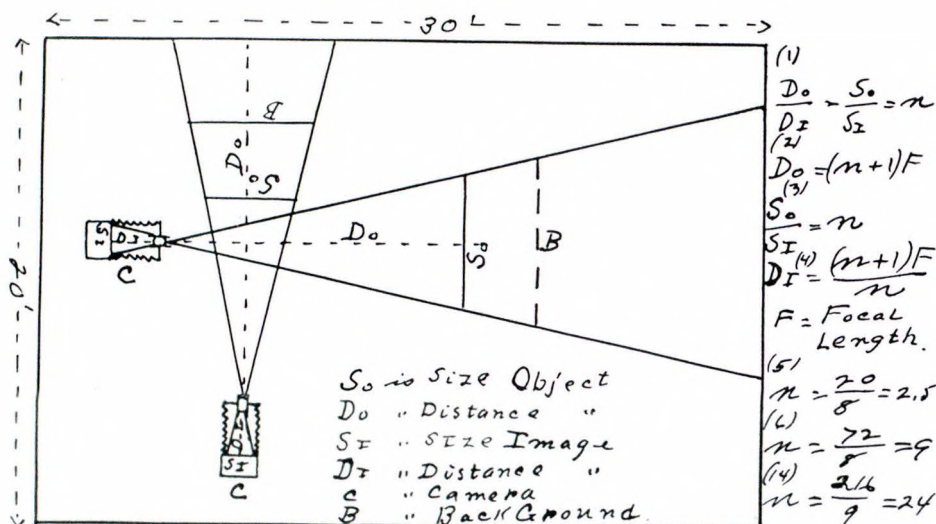
The light on the right cheek covers too much area and extends up into the eye and above the eyelid. This could have been improved had the head been turned a trifle away from the main source of light, which would have reduced the light area. The catchlights in the eyes are a little disturbing; they have the effect of being produced by the fluorescent or volume light instead of the main source. The catchlight in the right eye is almost in the center and in the left eye it seems to be on the left side of the iris. It is very important that the catchlight come from the *main* source of light. When using two or more lights and getting double catchlights, the one on the shadow side of the portrait should be removed and the one from the main source should be kept. This is a very good reproduction of a very attractive portrait.

well as to make portraits different from the average studio. Plenty of lights are necessary as well as a camera with all types of movements to produce any wanted distortions, such as increasing the height of a person or changing the perspective.

Now as to lenses let us see what focal lengths we should have. For a bust portrait we may use 20" as the average height of the portion of the subject and 8" as the limit we can use on an 8x10 film. This gives the value of n as 2.5 and using this in #2 we will get, see #7, a focal length of 34.3", on the assumption that 10' is the correct distance for such portraits. Now by #4 this value will, see #8, give a bellows length of 48.2". Only the commercial type of camera is likely to have so long a bellows if we except the portrait cameras with the double bellows. Now if our camera

has only a 30" bellows and we use #4 to determine the length of focus we, see #9, get 21 $3/7$ ". We can get a lens of this focal length or near it in the old portrait lenses or an R.R. type, or there is one F/4.5 anastigmat made, though most of the anastigmats do not go above 10" to 18". An R.R. lens will do very well as, with the fast films of today, we do not need the speed of lens that was necessary a few years ago, and as we use artificial light we can increase it to any needed degree. Now from #2 we find that, see #10, the distance of the sitter will be 74.5". This conforms to the rule that the subject should never be closer than 6' to the lens. Ten feet would be better but if we cannot use so long a focal length lens the 20" or 21" will do.

Now for a standing figure we will take a man of 6' and use 8" as the maximum height



$$\begin{aligned}
(1) \quad \frac{D_o}{D_i} &= \frac{S_o}{S_i} = n \\
(2) \quad D_o &= (n+1)F \\
(3) \quad \frac{S_o}{S_i} &= n \\
(4) \quad D_i &= \frac{(n+1)F}{n} \\
F &= \text{Focal Length.} \\
(5) \quad n &= \frac{20}{8} = 2.5 \\
(6) \quad n &= \frac{72}{5} = 9 \\
(14) \quad n &= \frac{264}{9} = 29
\end{aligned}$$

Camera Room.

$$\begin{aligned}
(7) \quad (2.5+1)F &= 120 \text{ '}; 3.5F = 120 \text{ '}; F = 34.3'' \\
(8) \quad \frac{(2.5+1)34.3}{2.5} &= D_i \text{ '}; D_i = \frac{3.5 \times 34.3}{2.5} = 48.2 \\
(9) \quad \frac{(n+1)F}{n} &= 30 \text{ '}; \frac{(2.5+1)F}{2.5} = 30 \text{ '}; F = 30 \times \frac{5}{7} = 21\frac{3}{7} \\
(10) \quad (n+1)F &= D_o \text{ '}; D_o = (2.5+1)21 = 74.5'' \\
(11) \quad (n+1)F &= D_o \text{ '}; D_o = (9+1)21 = 210'' = 17\frac{1}{2}' \\
(12) \quad \frac{(n+1)F}{n} &= D_i \text{ '}; D_i = \frac{10 \times 21}{9} = 23\frac{3}{9}'' \\
(13) \quad (n+1)F &= 22' = 264'' \text{ '}; F = 264 \div 25 = 10\frac{14}{25}''
\end{aligned}$$

Important formulae for figuring correct lenses to cover various camera room problems, explained by Mr. Shipman in his accompanying article.

of the image. This makes n nine, see #6. Then, by #4, the bellows length is, see #12, $23\frac{3}{9}''$ and the distance of the subject is, see #11, $17.5'$. A wedding group of nine people will, if placed in a single row, require about $18'$ and will be about $9''$ on an 8×10 film. This will give a value of 24 for n . See #14. Then the group will be $264''$ or $22'$ from the lens and the focal length of the lens will be $10\frac{14}{25}''$. This is because $22'$ is all the space we can use, as the camera stand is $3'$ long, $2'$ are needed behind it to work well and the group must be at least $3'$ from the background, thus $8'$ are deducted from the length of $30'$. We will be able to buy a $10.5''$ focus lens of a speed of about $F/6.3$ for this group work, which is fast enough as the lens must be stopped down for groups and an $F/6.3$ will be better than an

$F/4.5$ when stopped down.

Next we must decide on the size of the grounds for the various types of work. Here we must remember that the ground must cover the entire plate with some area to spare. Since the triangle from lens to subject is similar to that of lens to ground, if we are only to cover the subject we will need only to allow for the extra width and height to cover the whole film. Since now the width of the film is the image width we know that the new ratio of film to background is equal to that of image to subject for the same distance. In the case of the group the value of n is 24 and as the size of the image is now $10''$ the size of the background will be 10 times 24 or $240''$ or $20'$. As this is the width of our end wall and we cannot increase it we will have to be careful in

working to just take in the end exactly, or we will have to pose the group closer together. Now since the width at the group position is 20' the width 3' back of the group will be still more. From the similar triangles the background is to the group width as the distance of the ground is to the distance of the group. That is B is to 25 as 18 is to 22, which is nearly 20.5'. As our room is only 20' there is no way to use a wider ground nor can we use a lens of greater focal length which would give us a narrower angle for the room is not long enough to do this. For the bust portrait the value of n is 2.5 and the ground, if at the position of the subject, would be 10 times 2.5 or 25" and to move to 3' back B is to 25 as 13 is to 10 and b is then 27+", allowing 1' all around we have 51+" and we would get a 5' ground which would be mounted so as to be easily moved to any position for use. For the standing figure n is nine and the ground would be 90" if at the position of the subject, and moving back 3', B is nearly 9' which might well be painted on the wall about 12' wide and 10' high so as to be used for single figures or small groups. All of the small grounds on the side walls might be of this size as that would leave 6' for doors or windows.

Today many studios use half of a 5x7 for single figures and bust work. The 20" bust is now reduced to about 4" or n is now five. Then $(n+1)$ F is 120" at 10' or 6F is 120 and F is 10" that is we would use a 10" lens for this work and the bellows would have to be 6x10 divided by 5" or 12". For a 4" image of a 6' subject n is now 18. Distance of subject is now 18 and one or 19 times 10 or about 16', and the bellows is nearly 11". For the group we would use the 10" lens on the whole 5x7 allowing 6" for the image. Then n is 18' divided by $1/2'$ or 36. Since 36 and n one multiplied by 10 is 370" or about 31' we cannot use the 10" lens. Now $(F+1)$ F may be 22' or 264" from which F is 7.1". Thus we will have to secure a 7" lens for the group work. You will notice that the ratio of focal lengths to image sizes remains nearly the same for the small or large film. This is to be expected as the angle of view must of course be the same.

There is one more lens feature that is important in portraiture and that is depth of field. The shorter the focal length, the smaller

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the opening and the more distant the subject. It is independent of the type or make or quality of lens. If a lens seems to have better depth than another under the same conditions it is not so good as the other since this seeming depth is due to the fact that the definition at the point of focus is not so sharp and thus less difference is seen. Depth is strictly a geometrical factor. There are two ways of regarding depth, one if all pictures are viewed at a fixed distance and the other if they are viewed at the same angle at which the lens was working. The first way is usually used as we look at all pictures at about the same distance unless they are small. Since at 12" an area $1/100''$ in diameter seems as a point, that is selected as the sharpness necessary for large prints, and for enlargements we divide by the degree of enlargement so that for five diameters it would be necessary to use $1/500''$. First we must find the hyperfocal distance which is that point of focus such that everything from half the distance will seem to be sharp enough. This is found by dividing the product of the square of the focal length and the reciprocal of the circle of confusion by the F number. Thus for a 6" lens and stop F/8 it would be, for a circle of $1/100$ th, $6 \times 6 \times 100$ divided by eight or $450''$, about 38'. Thus if one were to focus on a point 38' from the lens everything from 19' to infinity would show a confusion circle of $1/100$ th or less and would be sharp enough. Now if we focus at any point D the nearest point that will be sharp will be H times D divided by H plus D where H is the hyperfocal distance. Also the farthest point will be H times D divided by H minus D. Thus if our 6" lens were focused at 10' at stop eight the near distance would be 38 times 10 divided by the sum of 38 and 10 or about 8' and the far distance would be 38×10 divided by the amount 38 minus 10 or 14' nearly. Try this method on some of the lens conditions of this article.

Putting a New Studio Location Over with Radio

By C. L. Voss, Fargo, N. D.

(With six illustrations by courtesy of Mr. Voss)

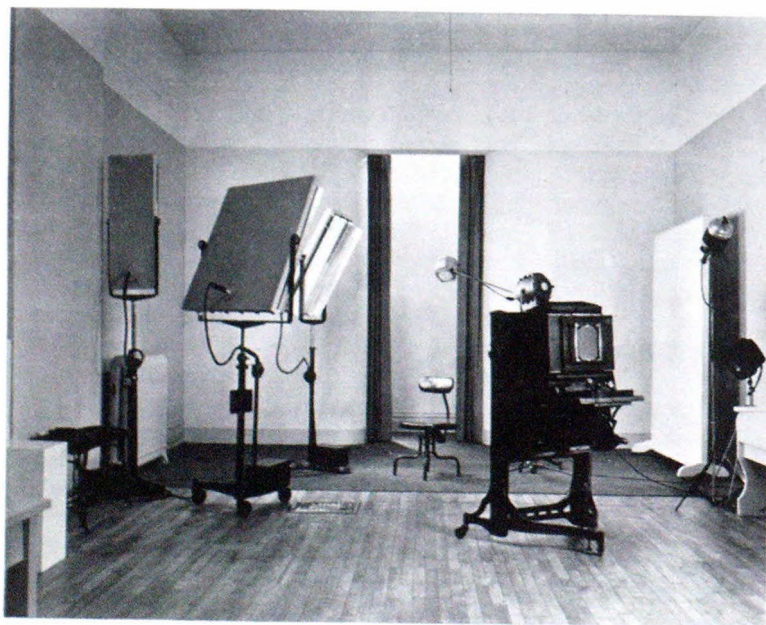
(Concluded)

● WDAY—October 1, 1941—10:30 p. m.: Thursday, Friday and Saturday of this week are the formal opening days of one of the newest, finest and most efficient photographic studios in the Northwest . . . the new Voss Studio at 313 Broadway, Fargo. After 38 years in photography, Mr. Voss is proud to open his "dream" studio to the public . . . for now he can do finer work than ever. Mr. Voss has long been one of the Northwest's outstanding photographers. In 1938 he submitted some of his work for exhibition for the first time, and since then has earned 28 national Merits, more than enough to make him eligible for a Master's Degree in Photography. Now Mr. Voss invites you to stop and see his new studio . . . just across the street from the Fargo theater. Stop on opening days, Thursday, Friday and Saturday of this week.

WDAY—October 2, 1941—11:01 p. m.: Mr. C. L. Voss, for many years one of the outstanding photographers in the Northwest, and a man who has received national recognition for his work in photography, is proud to

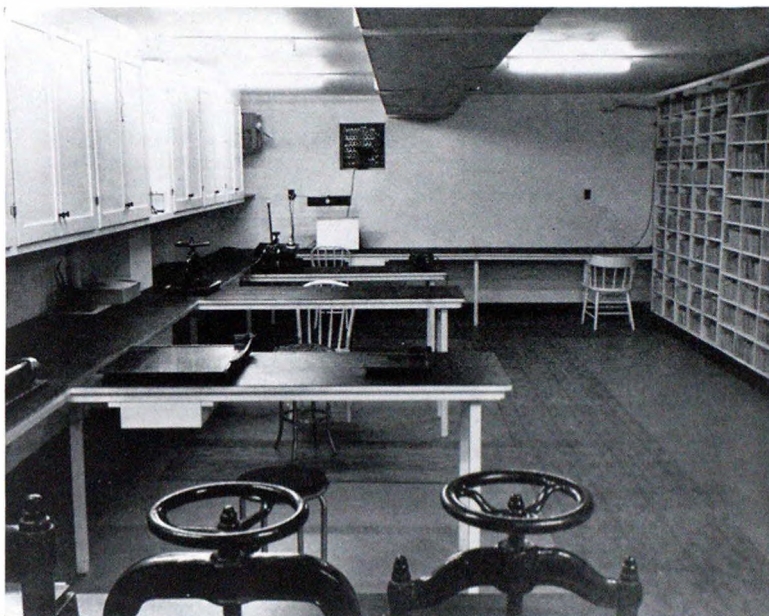
announce the opening of his new studio, at 313 Broadway. The new Voss Studio, with formal opening days today, tomorrow and Saturday, is one of the finest, most beautiful and most modern in this territory. During the opening days, famous Voss portraits that have won national and state honors, will be on display . . . and, there will be favors for the ladies and cigars for the men. Don't fail to attend the formal opening of the new Voss Studio, just across the street from the Fargo theater, at 313 Broadway, today, tomorrow or Saturday.

WDAY—October 2, 1941—12:00 Noon: In 1933 Mr. C. L. Voss, who has been in photography for many years, opened his first studio in Fargo. Since that time he has received national recognition for his outstanding work in photography. Now . . . today, tomorrow and Saturday, Mr. Voss is holding a formal opening of his new studio, at 313 Broadway in Fargo. It's one of the finest, most beautiful, and most modern studios in the Northwest . . . and because of the efficient planning, Mr. Voss will be able to do



The efficient, uncluttered camera room in the new studio of Clifton L. Voss, Fargo, N. D.

The workroom, of which Mr. Voss is especially proud, in his new studio: fluorescent lighting and plenty of it; air conditioning; an arrangement of counters and tables which allows a number of employees to work without getting in each others' way.



still better work in the photographic field. Mr. Voss invites you to attend the formal opening of this new studio . . . to see some of his portraits that have received national honors. There will be flowers for the ladies . . . cigars for the men . . . at the formal opening of the new Voss Studio today, tomorrow and Saturday. The location again . . . just across from the Fargo theater.

WDAY—October 2, 1941—6:15 p. m.: Today, tomorrow and Saturday are formal opening days of the new Voss Studio, located at 313 Broadway in Fargo. It's something you won't want to miss. On the walls are displayed dozens of famous Voss portraits, many of which have won national and state recognition. There will be flowers for the ladies . . . cigars for the men . . . and a chance to thoroughly examine one of the Northwest's newest, finest and most modern photographic studios. Voss portraits are nationally famous . . . and will be even more beautiful because of the studio and equipment with which Mr. Voss can work. Be sure you visit the new Voss Studio, just across the street from the Fargo theater, today, tomorrow or Saturday . . . the formal opening days.

WDAY—October 2, 1941—6:45 p. m.: Mr. C. L. Voss cordially invites you to visit the new Voss studio on formal opening days,

today, tomorrow and Saturday. The new location of the Voss Studio, at 313 Broadway, just across the street from the Fargo theater.

WDAY—October 3, 1941—8:00 a. m.: Today and tomorrow are formal opening days of the new Voss Studio, at 313 Broadway, Fargo. It's something you won't want to miss. On the walls are displayed dozens of famous Voss portraits, many of which have won national and state recognition. There are flowers for the ladies . . . cigars for the men . . . and a chance to thoroughly examine one of the Northwest's newest, finest and most modern photographic studios. Voss portraits are nationally famous . . . and now will be even more beautiful because of the studio and equipment with which Mr. Voss has to work. Be sure you visit the new Voss Studio, just across the street from the Fargo theater, today or tomorrow . . . formal opening days.

WDAY—October 2, 1941—9:30 p. m.: One of the finest photographic studios in the Northwest is being formally opened in Fargo today, tomorrow and Saturday. It's the new Voss Studio, across from the Fargo theater. Mr. Voss invites you to attend.

WDAY—October 3, 1941—11:15 a. m.: Today and tomorrow are the formal opening days of the new Voss Studio, at 313 Broadway, Fargo. There are flowers for the ladies

... cigars for the men ... famous Voss portraits on display. Visit the new Voss Studio today or tomorrow.

WDAY—October 3, 1941—6:15 p. m.: Since Mr. C. L. Voss first opened a studio in Fargo, he has received many national honors for his outstanding work in photography. Now ... today and tomorrow, Mr. Voss is holding a formal opening of his new studio, at 313 Broadway, Fargo. It's one of the finest, most beautiful, and most modern studios in the Northwest ... and because of the efficient planning, Mr. Voss will be able to do still better work in the photographic field. Mr. Voss invites you to attend the formal opening of this new studio ... to see some of his portraits that have received national honors. There are flowers for the ladies ... cigars for the men ... at the formal opening of the new Voss Studio tomorrow ... The new location again ... just across the street from the Fargo theater.

WDAY—October 3, 1941—8:00 p. m.:

Tomorrow is the last formal opening day of the new Voss Studio, just across from the Fargo theater. Stop there. Famous Voss portraits on the walls ... flowers for the ladies ... cigars for the men. Visit the Voss Studio ... tomorrow.

WDAY—October 3, 1941—9:29 p. m.: Mr. C. L. Voss, for many years one of the outstanding photographers in the Northwest, and a man who has received national recognition for his work in photography, is proud to announce the opening of his new studio at 313 Broadway, Fargo. It's one of the finest, most beautiful and most modern in this territory. Tomorrow ... the last of the formal opening days, there will be famous Voss portraits that have won national and state honors, on display ... and, there will be flowers for the ladies and cigars for the men. Don't fail to visit the new Voss Studio, just across the street from the Fargo theater ... tomorrow!

A Problem in School Photography

• In our October 20 issue, under the above heading, we published a letter from one of our readers concerning a school which insists that for its year book five pupils be photographed at a time on a 5x7 negative, the resulting print being cut apart, plus other interesting requirements. This photographer, finally becoming disgusted, wrote a scathing letter to the faculty advisor, which we printed for the amusement of our readers figuring that many of them might often have wanted to write something similar. Now comes a letter from another reader, who thinks the situation in his town is perhaps even worse. In this case it is a matter of price competition, and we quote the letter as a horrible example of what some photographers will do to get business:

"If you want to hear a 'hot one,' listen to what one local photographer is giving to a school here and bear in mind while reading it our increased cost of living and the new 10% tax on supplies. The school receives the year book group work free, two full page advertisements at \$20.00 each, and two large composites (unframed) of the January and June classes. So much for what the photographer is donating from his own pocket. Then each student gets for \$3.90 a choice of one of the following combinations: A—12 3x5 in Nu-Mount with Viscaloid, one colored 8x10, one glossy for the year book; B—9

3x5 in Nu-Mount, three 5x7 in Nu-Mount, one colored 8x10, one glossy for the year book; C—12 5x7 (\$1.00 additional for this), one colored 8x10, one glossy for the year book. And in addition each student may have, if he wants it, an 11x14 copy of the composite for 50c."

Photographic Studios to be Inspected for Wage-Hour Compliance

(Announcement Received November 19 from the U. S. Department of Labor - quoted verbatim)

• WASHINGTON, D. C.—Inspection of all photography establishments will be resumed by the Wage and Hour Division, U. S. Department of Labor, in January to ascertain compliance under the Fair Labor Standards Act. Photography establishments are among the group of businesses whose transactions generally are the type which must be measured on a volume basis to determine whether they are exempt under the law as retail or covered as non-retail.

As was announced at the time of issuance of its revised *Interpretative Bulletin No. 6*, last June, the Division has instructed its inspectors to examine records of these establishments upon the total dollar volume of sales at the close of the six months' period which began July 1, 1941. Routine inspections of the establishments were discontinued for the period.

While the law exempts from the wage and hour provisions employees engaged in any retail or service establishment which does more than 50% of its business in the state of its location, employees of most other distributional establishments are subject to the provisions of the law calling for a 30-cents-per-hour minimum wage and overtime pay of at least 1½ times their regular rate of pay for work beyond 40 hours per week.

However, the Division will not regard any selling establishment as a retail one unless at least 75% of its sales during the six months' period were of a retail nature. Therefore, where it is found that wholesale, commercial and industrial sales, non-retail in character, amount to more than 25% of the total dollar volume of all sales, the minimum wage and 40-hour week provisions of the law must have been observed for employees engaged in such transaction.

Under its broadened concept of "retail trade," as described in the *Bulletin*, the Division will regard some sales to industrial or commercial purchasers as retail in determining the status of an establishment under the Wage-Hour law. However, these sales

must be of articles commonly sold both to business and private purchasers, and must be sold in a quantity or at a price similar to the quantity or price involved in sales to private purchasers.

It is pointed out by the Division that the first requirement of a retail establishment is that it have retail characteristics. These, as listed in the *Bulletin*, include numerous small sales, a regular patronage by the consuming public and the sales of goods for direct consumption, not for resale or redistribution in any form.

In its special reference to photography, the *Bulletin* holds that, in the ordinary case, the studio engaged in taking photographs of individuals for their personal use will be considered a retail or service establishment within the meaning of the law. However, the Division does not regard as being in the same classification the photographing of models, displays, and other photography of a nature used for advertisements. The studio which derives more than 25% of its total dollar volume of income from such work is not exempt.

Establishments which are engaged exclusively in



This attractive portrait is by Gilbert L. Larsen, Fond du Lac, Wis.

printing exposed films for individuals directly or for drug stores or other studios are not exempt. Also non-exempt are printing plants, owned by a chain of photography studios, which develop and print pictures taken in all the studios.

Stores engaged in selling photographic supplies will be declared exempt or non-exempt upon determination of the volume of sales of a retail nature and the volume of a non-retail nature, as defined in the *Bulletin*.

Missouri Valley Planning 1942 Convention

By Frank A. Free, Pres. M. V. P. A.

• The board members of the Missouri Valley Photographers' Association have already set definite dates for their annual convention which will take place at Kansas City, Mo., at the Continental Hotel from March 8 to 11, inclusive. The program has been largely arranged for already. Exhibits are promised from some of the largest manufacturers and dealers, and not only will representatives of the leading manufacturers be on the program, but it will be highlighted by talent including the country's outstanding personalities in the photographic field. The attendance at last year's Missouri Valley convention was very gratifying and this year it is expected that the figure will be doubled. The board members are working hard and early so that by the time the convention opens everything will be in readiness. The Missouri Valley Association comprises the four states of Iowa, Missouri, Kansas and Nebraska. This is in the prosperous agricultural section of the country and, though photographers in those states are very busy now, the board hopes they will take time off to attend this convention in March.

Items Not Yet Subject to the New Ten Percent Tax

• Executive Secretary H. O. Bodine of The National Photographic Dealers' Association, who has been spending much of his time in Washington recently, and was good enough to promise that he would keep us informed concerning rulings regarding photographic supplies—other than sensitized materials and apparatus—subject to the new Federal 10% tax, writes us as follows on November 5: "I have been advised of the following rulings made to date on which no tax applies, for the time being at least: Projectors, both movie and still, and accessories for still projectors; Screens, motion picture; Chemicals of all kinds, including prepared; Carbon Tissue and other non-sensitized papers and fabrics; Mounts; Picture Frames and Albums, if not made of or ornamented with precious metals or imitations thereof." This should help a little to clarify the rather muddled situation in which professional photographers at present are finding themselves.

An FTC "Cease and Desist" Order

• We have so frequently mentioned "cease and desist" orders issued by the Federal Trade Commission in connection with various objectionable practices engaged in by firms in the photographic industry or its allied branches that we rather imagine our readers would like to see how one of these appears in its full text. We are therefore reprinting one recently received, even though it occupies considerable space, for the information of our readers, but even more so that they may appreciate the thoroughness with which the FTC investigates complaints and prepares its cases. This one is particularly interesting because of its detailed explanation of the methods used by the respondent and the terms used to describe solicitors and others:

UNITED STATES OF AMERICA BEFORE FEDERAL TRADE COMMISSION

At a regular session of the Federal Trade Commission, held at its office in the city of Washington, D. C., on the 12th day of June, A. D., 1941.

COMMISSIONERS:

Charles H. March, Chairman,
Garland S. Ferguson,
Ewin L. Davis,
William A. Ayres,
Robert E. Freer.

In the Matter of
MAX COHEN, an individual, trading
as UNITED SALES COMPANY,
UNITED ART DISPLAY AND
SALES COMPANY, ART DISPLAY
COMPANY, UNITED ART
DISPLAY COMPANY, and
UNITED DISPLAY COMPANY

DOCKET
No. 4161

FINDINGS AS TO THE FACTS AND CONCLUSION

Pursuant to the provisions of the Federal Trade Commission Act, the Federal Trade Commission, on June 13, 1940, issued and subsequently served its complaint in this proceeding upon the respondent Max Cohen, an individual trading variously as United Sales Company, United Art Display and Sales Company, Art Display Company, United Art Display Company, and United Display Company, charging him with the use of unfair and deceptive acts and practices in commerce in violation of the provisions of said Act. After the issuance of said complaint and the filing of respondent's answer thereto, testimony and other evidence in support of the allegations of said complaint were introduced by Floyd O. Collins, attorney for the Commission, and in opposition to the allegations of the complaint by Albert N. Minton, attorney for the respondent, before Randolph Preston, a trial examiner of the Commission theretofore duly designated by it, and said testimony and other evidence were duly recorded and filed in the office of the Commission. Thereafter, the proceeding regularly came on for final hearing before

the Commission on said complaint, answer thereto, testimony and other evidence, report of the trial examiner upon the evidence and exceptions filed thereto, and brief in support of the complaint (the respondent not having filed brief and oral argument not having been requested), and the Commission having duly considered the matter and being now fully advised in the premises, finds that this proceeding is in the interest of the public and makes this its findings as to the facts and its conclusion drawn therefrom:

FINDINGS AS TO THE FACTS

PARAGRAPH ONE: Respondent, Max Cohen, is an individual trading variously as United Sales Company, United Art Display and Sales Company, Art Display Company, United Art Display Company, and United Display Company, with his principal office and place of business located at 4042 South Broadway Place, Los Angeles, California. Respondent is now, and for several years last past has been, engaged in the sale and distribution of photographic enlargements and of frames therefor. Respondent, through the medium of salesmen or representatives appointed by him, as agents in his behalf, sells his products to customers located in States of the United States other than the State of California. In consummating such sales and in distributing such products, respondent causes the photographic enlargements and frames, when sold by him, to be transported from his place of business in Los Angeles, State of California, to purchasers thereof located in various other States of the United States. In the course and conduct of his business the respondent maintains, and at all times mentioned herein has maintained, a course of trade in said products in commerce among and between the various States of the United States.

PARAGRAPH TWO: In the course and conduct of his said business, respondent causes agents and representatives employed by him to visit the homes of prospective customers in cities, towns, and rural communities of various States of the United States. The sales plan employed by respondent involved the use of two types of agents. The first type of agent, known to the trade as a "grabber" or "initial solicitor," makes the initial contact with the prospective purchaser by means of a house-to-house canvass, ostensibly for the purpose of obtaining photographs, usually of children, for enlargement. The second type of agent used is the "Proof passer" or frame salesman, who delivers the enlargement and endeavors to sell a frame therefor.

PARAGRAPH THREE: Respondent supplies to both the initial salesmen and frame salesman an "Authorization and Identification Certificate" for use in connection with sales made on behalf of his various trade name companies, by means of which the respondent represents that the salesman is a duly authorized agent of the respondent and is acting under the sanction of the Supreme Court of the United States, which certificate reads in part as follows: "This is to certify that the bearer,

Whose signature appears below, is authorized to take orders for our portraits, miniatures, and oil paintings providing that such orders are taken on our contracts and in accordance with the printed stipulations.

"He is further authorized to collect deposits which are to be credited to the purchase price. THE CUSTOMER IS TO RECEIVE A PRINTED RECEIPT FOR DEPOSIT PAID.

"The authority herein invested is to expire 19.....

Date

The above authorization bears the signature of the trade name company under which respondent is operating at the time such certificate is issued. In addition to this certificate, the respondent also issues a purported certificate reading in part as follows:

"The Bearer of This Document is Operating Under the Sanction of

THE UNITED STATES SUPREME COURT

"The bearer of this document is engaged in Interstate Commerce, a field over which only the Federal Government has jurisdiction."

PARAGRAPH FOUR: The initial salesmen or "grabbers" travel in crews of varying size, who are under the immediate supervision of crew managers employed by the respondent. The orders for enlargements, together with the original pictures, are transmitted to the respondent at his home office in Los Angeles, California, and the enlargement work is done by a photographer employed by the respondent on a contract basis. A charge of \$2 for enlarging a photograph 10" by 16" in black and white is quoted to the customer, one-half of which sum is required as a deposit at the time the order is taken, which the "grabber" retains as his commission. The balance is payable at the time the enlargement is delivered, of which the crew manager retains 50c, the "proof passer" 15c, leaving a balance of 35c for the respondent to cover cost of enlargement. This amount is not sufficient to cover cost of enlargement and the profit in respondent's plan is dependent upon the ability of the "proof passer" to sell the customer a frame.

PARAGRAPH FIVE: The initial salesmen carry order blanks supplied to them by the respondent. These order blanks, designated as "Certificates," read in part as follows:

"Special Advertising Offer

"One beautiful Duo Tone Reproduction \$2.00. In order to select pictures for our home exhibit we will make you one of our beautiful Duo Tone Reproductions, size 10x16, black and white, unframed for only \$2.00. Valuable Prizes will be awarded to all portraits framed and accepted for art exhibit.

"Our awards are final."

The general plan followed by such initial salesman was to call upon a prospect, usually the woman of the house, and state that he had heard from some neighbor or other person that the prospective customer had a very beautiful young child and that

the respondent, under one of his several trade names, was looking for a picture to be used in art display and magazine advertisements. He further represented that a contest was being conducted at which a number of pictures were to be displayed and that certain pictures would be selected for advertising purposes; and that the prospective customer, if her picture should be selected, would receive from \$100 to \$2,000, dependent upon the revenue obtained from the magazine or advertising agency which might use such picture.

After looking over various photographs, the representative would select one or more, with the assurance that the picture would certainly win a prize but that the owner would hear from the company later. It was then explained that in order to enter a picture in such contest or exhibit it would be necessary to have an enlargement made at a cost of \$2, of which the representative usually collected \$1 at the time. A week or more later another representative of the respondent technically known as a "passer" would appear with the enlarged photograph and usually assure the customer that the picture had been selected in a preliminary contest as one of a limited number to compete for first prize or to be put up on exhibition at Chicago, Kansas City, or some of the larger cities of the country. The customer was then advised by the "passer" that, in order to enter such picture in the final contest or exhibit, it would be necessary that the picture be tinted or painted and framed in a certain way and that he was in a position to supply the necessary frame, and that the respondent would pay half the cost of the frame. The prices of the frames to the customer varied from \$6.90 to \$14.90, which frames cost the respondent 70c, 85c, \$1.50, and \$2 respectively. If the customer paid for the frame in full, the picture and frame were usually delivered to such customer, but if the customer refused to buy a frame the enlargement was usually delivered upon payment of \$2 as stated.

PARAGRAPH SIX: The aforesaid statements and representations comprising respondent's sales plan are false, deceptive, and misleading. Respondent is not engaged in securing photographs to be sold for advertising purposes or in selling such photographs or in conducting contests or displaying exhibits of such photographs. Respondent is engaged primarily and actually in the sale of enlargements and frames therefor, and all of the elaborate and deceptive sales methods employed by him are directed to that end. The respondent has never sold or attempted to sell any pictures to advertisers and has never made arrangements with any individual or concern to supply pictures for advertising or other purposes. The respondent displays pictures in his place of business from time to time, not as a competitive contest but solely for the purpose of inducing persons who may come into his place of business to purchase photographic enlargements. The representations of respondent's salesmen to the effect that a particular picture has won a prize are wholly false and fraudulent and are made solely to induce the purchase of a frame. The respondent does not pay half the cost of the frame

but, in fact, is engaged in the sale at exorbitant prices of frames purchased by him at wholesale for resale to the public through the methods hereinbefore set out.

Respondent does not produce or sell oil paintings, as represented by salesmen and in his certificate described in Paragraph Three hereof, but merely sells tinted or colored photographic enlargements. Respondent's initial offer of \$2 for a photographic 10" by 16" enlargement is not a special advertising offer but is the regular, usual, and ordinary method of securing orders for enlargements.

Respondent's business is not operated under sanction of the United States Supreme Court or any other court or tribunal.

PARAGRAPH SEVEN: The acts and practices of the respondent and his method of operation as hereinabove described further place in the hands of salesmen a means and instrumentality for misleading and deceiving the purchasing public.

PARAGRAPH EIGHT: The acts and practices of the respondent as herein set forth have had, and now have, the capacity and tendency to, and do, mislead and deceive a substantial portion of the purchasing public into the erroneous and mistaken belief that such representations are true and induce the purchase of substantial quantities of respondent's said photographic enlargements and frames therefor because of such erroneous and mistaken belief.

Conclusion

The aforesaid acts and practices of the respondent as herein found are all to the prejudice and injury of the public and constitute unfair and deceptive acts and practices in commerce within the intent and meaning of the Federal Trade Commission Act.

By the Commission.

(SEAL)

W. A. Ayres,
Acting Chairman.

Dated this 12th day of June, A. D. 1941.

ATTEST: Otis B. Johnson, Secretary.

UNITED STATES OF AMERICA BEFORE FEDERAL TRADE COMMISSION

At a regular session of the Federal Trade Commission, held at its office in the city of Washington, D. C., on the 12th day of June, A. D. 1941.

COMMISSIONERS:

Charles H. Marsh, Chairman,
Garland S. Ferguson,
Ewin L. Davis,
William A. Ayres,
Robert E. Freer.

In the Matter of
MAX COHEN, an individual, trading
as UNITED SALES COMPANY,
UNITED ART DISPLAY AND
SALES COMPANY, ART DISPLAY
COMPANY, UNITED ART
DISPLAY COMPANY, and
UNITED DISPLAY COMPANY

DOCKET
No. 4161
ORDER
TO
CEASE
AND
DESIST

This proceeding having been heard by the Federal Trade Commission upon the complaint of the

Commission, answer of the respondent, testimony and other evidence before Randolph Preston, a trial examiner of the Commission theretofore duly designated by it, in support of the allegations of said complaint and in opposition thereto, and the report of the trial examiner upon the evidence and exceptions thereto and briefs filed herein, and the Commission having made its findings as to the facts and its conclusion that said respondent has violated the provisions of the Federal Trade Commission Act;

IT IS ORDERED that the respondent, Max Cohen, an individual, trading as United Sales Company, United Art Display and Sales Company, Art Display Company, United Art Display Company, and United Display Company, or under any other trade name, and his agents, representatives, and employees, directly or through any corporate or other device, in connection with offering for sale, sale, and distribution of photographic enlargements and of frames therefor in commerce as "commerce" is defined in the Federal Trade Commission Act, do forthwith cease and desist from:

- (1) Representing, directly or by inference, that colored or tinted pictures, photographs, or photographic enlargements are paintings;
- (2) Representing that the respondent is engaged in the business of procuring pictures for use in advertising of various products or that any picture so procured by him will be sold or offered for sale to any advertiser, or otherwise misrepresenting the nature of respondent's business or the purposes for which pictures are procured;
- (3) Representing that pictures submitted to respondent or photographic enlargements made therefrom will be entered in any picture contest unless such contest is then, in fact, being conducted and such pictures or photographic enlargements are eligible for entry therein, or otherwise misrepresenting the existence of any picture contest or the eligibility of customers' pictures or photographic enlargements therein;
- (4) Representing that any photograph or colored enlargement of a photograph has been entered in any competitive competition or that any award has been made to such photograph or enlargement in such competitive competition;
- (5) Representing that respondent is conducting any special campaign or advertising campaign in any particular place or locality unless such campaign is, in fact, then being conducted in such locality for such purpose;
- (6) Representing as customary or regular prices or values for pictures or frames, prices and values which are, in fact, fictitious and greatly in excess of the prices at which said pictures or frames are regularly and customarily offered for sale and sold in the normal and usual course of business;

- (7) Representing that the respondent will pay half the cost of the frame of any picture when, in fact, the frame is sold to the purchaser at prices in excess of the price at which such frames are regularly and customarily offered for sale and sold in the normal and usual course of business;
- (8) Representing that respondent's business is operated under the sanction of the United States Supreme Court or any other court or tribunal.

IT IS FURTHER ORDERED that the respondent shall, within sixty (60) days after service upon him of this order, file with the Commission a report in writing, setting forth in detail the manner and form in which he has complied with this order.

By the Commission.

(SEAL)

Otis B. Johnson, Secretary.

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.

Black Margins for Enlargements

By John Clive, in the "A. P."

• I work in 10x12 size and very carefully compose my subjects both on the ground-glass and on the easel so that seldom is any trimming necessary. For 10x12 I use a piece of card $9\frac{7}{8}$ "x $11\frac{7}{8}$ ". After making the exposure the negative is removed from the carrier, the card is carefully centered over the print and held down with a small weight, and a second exposure of about 30 seconds is given with the lens wide open. When processing is finished the print is trimmed down so that the margin is about $1/16$ " all around. Where prints of odd proportions are being made, two exposures must be given, using a much larger card and exposing the diagonally opposite sides of the print separately. A printed-in margin like this is much preferable, I find to anything drawn in with India ink.

For Users of Rotating Basket Washers

By J. Lewis Cassel, Chatham, N. Y.

• For those who use a print washer having a rotating wire basket, driven by jets of water, there is a method of guaranteeing the separation and, therefore, thorough washing of a heavy batch of 8x10 or 5x7 double-weight prints. This system gives you

visual proof. Simply lay the prints in the basket alternately face up and face down. For some reason which I have not tried to figure out a goodly proportion of the prints facing down will work themselves to the bottom of the pile, or vice versa. Naturally the size of the basket in relation to the sizes of the prints would have an effect on the action for, if the basket is relatively small there would not be room for the prints to work by one another and, if too large, the prints would doubtless tumble around, up-end, double-up etc., and nullify the desired effect. The diameter of my washer basket is 19" although I believe a somewhat larger one would make the action more definite for 8x10's. The effect is satisfactory for 5x7's also, in this size. I might add that the manufacturer supplies a smaller inner basket for use when washing 8x10 prints but I had never found it necessary to use this before discovering the above-described phenomenon, and the effect could not take place, with 8x10's in the smaller basket because the prints would not have the space to work by each other, up or down. I believe I have hit upon a very efficient system of washing prints.

Setting the Sitter at Ease

By J. R. Metcalf, Harrisburg, Ill.

• I have attached to one side of my studio camera an old shutter that makes a little noise, and to it I have attached a bulb and tube. When I am ready to make an exposure, keeping the fake bulb visible, I snap this shutter. Immediately on hearing it the sitter relaxes, and says, "Whew, that's over!" but right then is when I press the regular shutter which actually makes the picture. I use a pin shutter for this and hardly ever get a move.

Desensitizing Pan Films

By J. Lewis Cassel, Chatham, N. Y.

• A simple and cheap method of desensitizing panchromatic films is to use a solution of phenosafranine in the developer, inspecting with a Series 6A (X-ray, yellow-green) Wratten safelight. A 1/2000th solution of the dye is made up and added to the developer in the proportion of one to 20. While this dye cannot be depended upon for use in all M-Q developers, due to its tendency to precipitate hydroquinone, it causes no trouble whatever in pyro developers. I used it for a number of years with a pet pyro-acetone formula and super-sensitive or portrait pan film. At present I use it in a standard p-phenylenediamine fine grain formula, cutting down the amount of water by the amount of stock dye solution required. However, the dye solution should not be added until you are ready to develop as the dye is slowly destroyed in the developer.

You can add additional dye after the developer has stood for any length of time, the same as you would add replenisher. The dye will stain the hands pink if they are kept in it but will not cause discoloration if you use clips or hangers and a tank. While I cannot state definitely how much exposure

to the Series 6A safelight the phenosafranine desensitized films will stand—you should make your own tests—I can say definitely that film as fast as Super XX will stand two or three quick inspections near the end of the developing period, provided of course that there is a weak bulb in the safelight. Also the Series 6 is definitely preferable as Series 3 is too dark and red safelights should not be used.

The Photographers' Association of America



Officers:

President: William Gerdes, M. Photog.,
Jackson Heights, L. I., N. Y.
Vice-President: James E. Thompson,
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Assistant Treasurer: Willard C.
Martin, M. Photog., Terre Haute, Ind.
Immediate Past President: Charles H.
Groene, Hon. M. Photog., Cincinnati, Ohio.
Executive Manager:
Charles Abel, Hon. M. Photog., Cleveland, Ohio.

The Height of "Crust"

• The following correspondence from an Association member in Vermont and a reply from The Association's legal counsel should interest many members. It is not unusual, of course, for postcard firms to copy the work of other photographers but to make and sell such a copy, when the reproduction is so poor as to be a disgrace and then to include the name of the original photographer, is certainly adding insult to injury. The post card firm is Santway Photo-Craft Company, Watertown, N. Y. From Our Member:

"Enclosed find postcard which was copied from one of our pictures. Though this picture was not copyrighted, these postcards bear our name which is used without our permission. If it was a good reproduction we would not mind it so much but as it is not, we do. Please advise if there are any grounds for complaint against this company."

From The P. A. of A. Legal Counsel:

"Inasmuch as the picture on the postcard is not copyrighted, there is no way to prevent its repro-



Quality **THAT SPARKLES**

WITH 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.

duction. However your member can, by injunction proceedings, prevent the use of his name on the card, on several theories, the main one of which is that said use is misleading and deceptive by holding out to the public that your member made this particular photograph and tends to deceive the public. Equity will enjoin one from palming off his goods as those of another in order to prevent him from deceiving the public and in order to protect a developed property right and good will from appropriation or injurious invasion. So, if your member wishes to do so, this legal remedy is open to him, and it is our judgment that he can prevent the further use of his name on said postcard."

Dates Announced for 1942 Winona Courses

• On November 2 the Trustees of the Winona School of Photography met in Cleveland, Ohio, to hold their annual meeting and make plans for the 1942 courses at the School. The Portrait Course dates will be July 6 to 31, inclusive; the Commercial Course dates August 3 to 28, inclusive. Tuition fee remains unchanged—\$75.00 for each course. As before a \$15.00 reduction from that fee for either or both courses will be allowed to P. A. of A. members who have been in good standing for 36 consecutive months prior to the opening of the course desired and this will also apply to wives or husbands, sons or daughters of such members. As the prospectus will explain, students are to provide their own coloring and retouching materials as the policy of selling these at the School is to be discontinued.

The Portrait Course faculty remains unchanged and of course William Gerdes, M.Photo., continues as Director of the School and Instructor-in-Chief of the Portrait Course. Names of guest instructors for this year in portraiture, action portraits with synchronized flash and in studio sales promotion and reception room work will be announced later. Several changes were made in the Commercial Course faculty. Former Instructor-in-Chief Edward J. Cook, M.Photo., who insisted on overworking himself last year despite having just recovered from a quite serious illness, will be replaced by Giovanni Suter, M.Photo. A new guest instructor will replace Mr. Ropp to handle the lectures on composition, and will probably also demonstrate illustrative photography. The instruction in news and press work will be dropped, conditions at Winona being such as to make it impractical due to lack of materials. This will be replaced by candid commercial photography with synchronized flash, to be handled by a new guest instructor, who will also probably cover the subjects of 35mm Kodachrome motion pictures and commercial movies.

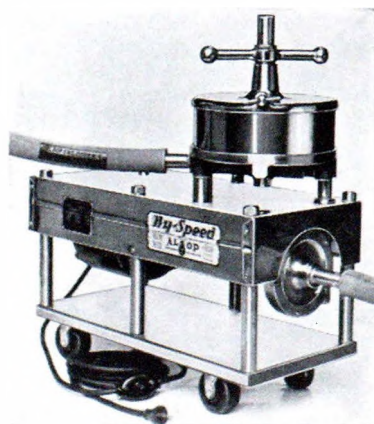
The various changes planned will once again bring the instruction in both courses up to the minute, in line with the constant effort of the Trustees, and should help to keep them at the highest possible

stage of benefit to the students. The prospectus should be ready in about a month. Send a postcard request for it to the Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio, now so your name will be on file. The constantly increasing demand for competent employees should bring an early registration this year and fill both courses at an early date. As always, 85 students will be accepted for the Portrait Course and 65 for the Commercial.

Latest Offerings of the Manufacturers and Dealers

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

- **Kalart Co., Inc.** Have just issued new catalogue 5 1/2 x 8, 20 pages, over 40 illustrations including many prize-winning Kalart photographs. Detailed information on synchronizers, battery cases, etc. Free on request.
- **Weimet Co.** New De Luxe Slide File contains three separate inner slide drawers, each holding 300 Readymounts or 100 metal or glass mounts. Handsomely finished in brown leatherette, resembles portable radio. Leather handle is unbreakable; hardware finish is chrome. Rubber feet to protect polished surfaces. Individual indexing system for each compartment. Price \$8.24.
- **Alsop Engineering Corp.** New compact, portable Alsop Hy-Speed Filter, easily moved from place to place, employs entirely new filtration principle; removes dirt, dust, sediment, all foreign particles, leaving liquids perfectly clean and pure. All sizes



One of numerous Alsop filters.

To Active and Life Members: The Photographers' Association of America. Notice of Annual Election.

● The By-Laws of this Association, Article VII, Section 3, provide for the annual election of delegates to the Council by ballot, such ballot either to be published in the official magazine or sent to members through the mail. It is further provided that such election shall take place in January, and that it shall be preceded by official notice of the election, to be published in two issues of the official magazine at least thirty days prior to the date of publication or mailing of said ballots. This is therefore due and valid notice to all members that the Annual Election of Delegates to the Council of The Photographers' Association of America will be held during January, 1942, ballots being placed in the mail addressed to all active and life members on January 20.

Each Active and/or Life member has one vote for a delegate in his own classification (Portrait or Commercial) in his own state. Votes may not be split. Do not vote for past presidents of The Association or members of the present Board; they are automatically members of the Council and in such case your vote is wasted.

Board of Directors
The Photographers' Association of America
Charles Abel
Executive Manager

in suitable metals for any filtering job. Complete with motor, pump and hose. Inexpensive in operation; easily cleaned. (See illustration)

● States Salvage Co., Lima, Ohio. Announcing new Streamliner Aukerman universal electrolytic unit which pays out 12c to 18c per gallon of hypo bath, salvaging all silver, adding 30% to life of bath. Takes less space, works faster. Circular on request.

● Agfa Ansco, Binghamton, N. Y. Inexpensive Amateur Press Photographer's Outfit, to retail for less than \$5.00, should be good seller for studios handling amateur supplies. Outfit includes: Agfa

Cadet-Flash camera; flash unit with reflector; eight Mazda photoflash lamps; adapter; two batteries; two rolls Agfa A-8 (same as 127) Superpan Press film. Combination of high-quality products which will produce excellent pictures. All in handsome gift-box container.

PHOTOS IN THOUSANDS

Quality Glossy Prints from your negative or original photo in ten different sizes.

Write for samples and quantity rates.

THE GROGAN PHOTO SERVICE, INC.

1120 N. Bahls Street, Danville, Illinois

Modern Design—Dress Up Your Photographs

in a manner really worthy of their quality by showing and selling Build-A-Book Loose-Leaf Albums. The inserts take both studio and amateur prints so that as customers add their own prints you have continuous repeat business on inserts. Covers in handsome DuPont Fabrikoid in styles to suit any living room. Sell Build-A-Book; it means extra profit with no increased overhead.

Write for our circular or see it at your stockhouse.

BUILD-A-BOOK CORPORATION

203 N. Wabash Avenue, Chicago, Illinois



• **E. Leitz, Inc.** New Model VII Synchronized Flash Unit for Leica incorporates new foolproof principle, synchronization being accomplished directly through shutter mechanism. In two parts joined by dovetail slider; battery case with lamp socket and reflector; baseplate incorporating synchronizer. Outfit includes adjustable reflector and outlet for one or more extra lamps, test lamp, bayonet lock on battery case for quick interchange batteries. Also new is "Soft-Release" for Leica for those having difficulty making sharp pictures with exposures slower than 1/60th second. Screws over shutter release button and applies certain amount pressure, so to make final exposure only very soft, light pressure is required, thus eliminating moving camera.

For Your Bookshelves

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

Charles Abel Incorporated

• **The Year's Photography, 1941-1942.** 7 1/4 x 9 1/2, about 100 pages, 49 full page plates. Paper, price not quoted. Order from American Photographic Publishing Co., 423 Newbury St., Boston, Mass.

The two principal features of this book are the illustrations, all selected from those accepted for hanging at the 1941 annual exhibition of the Royal Society—its 86th—and a general discussion by R.P.S. president F. J. Mortimer, Hon.F.R.P.S. Glancing through, we notice the name of one American professional—Don Loving.

• **U. S. Camera, 1942,** edited by T. J. Maloney, 11x14, 252 pages, more than 150 large plates plus 16 in full color. Cloth, \$4.00 postpaid. Publishers: Duell, Sloan & Pearce.

Truly a spectacular book from the standpoints of size, handsomeness of reproductions and scope of contents. Each illustration accompanied by a paragraph or two of comment and as much technical information as is available. A mine of ideas for any illustrative and commercial worker but less interesting to the portraitist except from the general viewpoint of photography. A fine book for any living room table.

• **Modern Photography, 1941-42,** edited by C. G. Holme, 7 1/2 x 10, 120 pages, approximately 200 plates. Cloth, \$3.50; Paper, \$2.50, postpaid. Publishers: The Studio Publications, Inc.

Slightly less elaborate in style and with smaller halftones in order to include as many as usual and still remain within present very strict publication restrictions in England due to the War, this annual still makes an excellent appearance. The reproduc-

tions are indeed fine and well selected, eight of them being in full color. Plenty to study for the photographer who wants to know what is going on elsewhere in the art of the camera.

'Tis Here, Maybe!

News and Gossip about
Portrait Photographers

• **A. G. Rigby,** for many years secretary-treasurer of the Gilbert Supply Company, manufacturers of the Gilbert Electric Retoucher in Independence, Iowa, died last July. The news comes to us from the president of the firm and inventor of the Retoucher, C. H. Gilbert, who has now taken charge of the business, which has been moved to 319 Sullivan St., Waterloo, Iowa.

Henry Shaw of Meriden was host to the Professional Photographers' Association of Connecticut for its November meeting when Arthur Alvin of Defender Photo Supply Co., Rochester, N. Y., spoke on "Varigam and Its Use in Professional Photography." The meeting was attended by 38 photographers from all sections of the state. The December meeting will be held in the Murray Studio, New Britain, when a representative of the Federal Bureau of Investigation will explain the present regulations and restrictions on the use and taking of photographs. The new membership certificates, designed by association president Gordon Bell of South Norwalk, and an attractive new folder explaining the purposes of the association, also written and designed by him are now being distributed.

Mr. and Mrs. Grant Oswald, photographers of New Ulm, Minn., announce the arrival of Mary Barbara on October 31. The announcement was a quite novel printed folder to which had been affixed an actual photograph of the new arrival, taken at the ripe old age of three hours.

O. M. Bradley, after 24 years in business in Tyler, Texas, and Mrs. Bradley, were happy on November 3 when they were able to announce not only the opening of their new, modern ground-floor studio in that city, but the association with them of their son, J. D. Bradley, and his wife. Congratulations and best wishes to the new firm of Bradley & Son.

Clem C. Voorhis of Indianapolis, Charles C. Starks of Bloomington and Ernest Morris, also of Indianapolis, became president, vice-president and secretary-treasurer respectively of the Daguerre Club of Indiana at its fall meeting held October 12, 13 and 14. More than 40 attended and the meeting was termed one of the most successful in recent years. Among those on the program were Earl C. Roper of the Eastman Kodak Company, Rochester, N. Y., and Fred A. Benke, Salem, Ill. The spring meeting will be held in the Lincoln Hotel, Indianapolis.

YOUR Advertising Campaign For a Full 12 Months

Nothing To Write — All Ready To Use
A Time-Saver — A Business-Builder

for **EVERY PORTRAIT STUDIO**



All ready so you can tear out the one you want each week—each day—twice a week—and give it to your newspaper. All type and effects prepared by a newspaper man so they can be readily duplicated even by small-town newspapers and printers. If you do no newspaper advertising these can be used on postcards or in other forms of direct-mail, or will provide a mine of advertising phrases and layouts from which to write your own ads for several years. Only one to a page, so when you tear one out you do not waste or lose another. Handsome high-gloss cover which will stand plenty of handling; modern wire binding; printed on fine coated paper.

100 ADVERTISEMENTS for PORTRAIT STUDIOS

by Charles Abel

Only \$3.00 Postpaid
(Cash With Order)

In Ohio add 9c for Sales Tax

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.**

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.

RECEPTIONIST-SOLICITOR in high class studio; splendid sales ability; experienced in handling deluxe clientele, studio and hotel work. State full particulars concerning salary and position in first letter. Financial references required. Will consider Florida. Write D-2 care this journal. 11-20-2c

ALL AROUND man above draft age; can work in any department, exceptionally good at retouching. Will go anywhere east of Mississippi. Married, sober and dependable. Write M-2 care this journal. 12-5-1c

STUDIOS FOR SALE

UNUSUAL OPPORTUNITY—Ground floor studio in middle west, same location 30 years, kept up-to-date; new furnishings, good trade, good prices. Priced to sell. Owner retiring. Write L-6 care this journal. 12-5-2

STUDIO FOR SALE—established forty five years ago. Excellent record in town of five thousand and drawing from large rural area. Fully equipped for portraits, commercial and amateur work. Good stock, including amateur equipment and supplies. Spacious rooms, large skylight, low rent, ideal and well known location. Write Edgar R. Mallory, Bellefonte, Pa. 12-5-1c

FOR SALE—old established studio, city of 16,000 up state New York. Special wedding grounds, sky light. \$300.00 cash. R. F. Chamberlain, Park Circle, Angelica, New York. 12-5-1

PHOTOGRAPHER WITH \$250.00 to invest in studio, or will sell half interest. Just in time for Christmas and high school business. Ohio city. Write L-2 care this journal. 12-5-1

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.

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

GOLD TONE STUDIOS, Inc. can use two first class portrait photographers, experienced; no darkroom work. Good salary to start. Write full particulars in first letter to 12 Andrews Street, Rochester, N. Y. 12-5-4

PORTRAIT PHOTOGRAPHERS—Experienced, permanent position in large chain organization. State age, experience and salary expected in first letter to G-4 care this journal. 12-5-4

MISCELLANEOUS

WORLD'S MARKET for lenses: 7" Goerz Dagor F/6.8—\$80.00; 7" Goerz Dagor F/6.8 Acme shutter \$75.00; 8¼" Goerz Double Anastigmat Dagor F/6.8—\$65.00; 8¼" Goerz Dagor F/6.8—\$75.00; 9¼" Goerz Dagor \$100.00; 9¼" Goerz Dagor Acme shutter \$120.00; 12" Goerz Dagor \$140.00; 14" Goerz Dagor F/7.7 new \$225.00; 14" Goerz Double Anastigmat Dagor F/7.7 Universal shutter \$225.00; 14" Goerz Dagor Compound shutter \$250.00; 16¼" Goerz Dagor F/7.7 \$225.00; 16¼" Goerz Dagor F/7.7 new \$275.00; 6½" Carl Zeiss Tessar F/4.5—\$80.00; 6½" Carl Zeiss Tessar F/4.5 Compur shutter \$55.00; 7" Carl Zeiss Tessar F/4.5 new \$60.00; 7" Carl Zeiss Tessar F/4.5 Sunk mount \$55.00; 8¼" Carl Zeiss Tessar F/4.5 Focusing mount \$65.00; 10" Carl Zeiss Tessar F/4.5—\$110.00; 10" Carl Zeiss Tessar F/4.5 new \$120.00; 14" Carl Zeiss Tessar F/4.5—\$200.00; 16" Carl Zeiss Tessar F/4.5 \$250.00; 9¼" Voigtlander Heliar F/4.5 Studio shutter \$65.00; 12" Heliar F/4.5 \$100.00; 12" Heliar F/3.5 new \$160.00; 14" Heliar F/4.5—\$120.00; 14" Heliar F/4.5 new \$175.00; 16¼" Heliar F/4.5 \$100.00; 12" Turner Reich series II F/6.8, combinations 21" & 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" & 23¼" Compound shutter \$175.00; 12" Wollensak Velostigmat series II F/4.5 Studio Shutter \$75.00; 10" Bausch & Lomb Iib Tessar F/6.3 Compound shutter new \$100.00; 12" Bausch & Lomb Iib Tessar F/6.3 \$100.00; 12" Bausch & Lomb Iib Tessar F/6.3 Acme shutter \$125.00; 14" Bausch & Lomb Iib Tessar F/6.3 \$110.00; 19" Bausch & Lomb Iib Tessar F/6.3 \$100.00; 9¼" Hugo Meyer Double Plasmag F/4.5 \$75.00; 10" Hugo Meyer Euryplan Set Double Anastigmat F/6.3, combinations 16¼" & 18¼" Compound shutter new \$150.00; 7" Schneider Xenar F/3.5 Sunk Mount \$65.00; 8¼" Schneider Xenar F/3.5 Sunk mount \$85.00; 8¼" Carl Zeiss Tessar F/3.5 \$120.00. Most of above lenses are new or equal to new. Hundreds more; state requirements. Satisfaction guaranteed. Joseph Smith, 735 Fulton St., Brooklyn, New York. 12-5-1

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091-3-5 South Main Street; 52 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.

BROOKLYN, N. Y.—Joseph Smith, 735 Fulton 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., 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.

FOR SALE—1 4x5 Anniversary model Speed Graphic with F/3.5—6½" Joseph Schneider lens, equipped with Kalart range finder and model C Deluxe Speed Gun, four 4x5 film holders and case, ALL brand new \$150.00. Paul Dekarske Studio, Clintonville, Wis. 12-5-1

FOR SALE—Dallmeyer 3A, 16 inch \$65.00; Steinheil Cassar 12 inch F/3.5—\$60.00; Folmer R. B. Enlarger 8x10—\$18.00. Address 6025 Wanda Ave., St. Louis, Mo. 12-5-1c

FOR SALE—10-A Century Studio camera complete with 15" focus Cooke lens and Ilexpo shutter; Cooper-Hewitt lamps with reflectors; Eastman metal trimmer; 15x15" tables; Hygrade metal display case 24x24"; desk fixtures; backgrounds, special offer. John Miller, R.F.D. 1, Box 147, Middlefield, Ohio. 12-5-1c

500—8x10 Agfa Ansco cut film hangers new 50c each, while they last. 4x5 Revolving back Auto Graflex, 18" bellows \$80.00; \$133.00 Pako washer, excellent condition \$85.00; \$96.00 Pako Globe model washer, very good condition \$55.00; 10A Century Studio outfit complete, double bellows, very fine \$130.00; 8x10 Sanderson (English) commercial camera (tops of commercial cameras) \$85.00; 4x5 Graflex cut film magazine \$13.50; 4x5 Deardorff commercial camera \$70.00; 6" Velostigmat lens F/4.5 like new \$30.00; 9" Verito diffused focus lens F/4, fine portrait lens \$35.00; 8x10 Bausch & Lomb Tessar F/4.5, black barrel, perfect \$125.00; 5" Kodak Ektar, Supermatic shutter new \$41.00; 10" Bausch & Lomb Zeiss Tessar lens F/4.5—\$70.00; 7¼" Velostigmat F/6.3 lens, Betax shutter \$25.00. Large selection of Dagors, Cooke and all other well known lenses at reasonable prices. We welcome your inquiries. Mid-West Photo Supply Co., 117 North Wabash Ave., Chicago, Ill. 12-5-1

EVERYTHING PHOTOGRAPHIC

HOLIDAY GREETING CARD OUTFIT

for making your own

INDIVIDUAL GREETING CARDS

NEW DESIGNS!

NOTHING COMPLICATED!

Simple as making a Contact Print!

Outfit consists of: 12 Greeting Negatives: Xmas, New Year, Valentine, Easter, Birthday, Gift Card and Book Plate. Vertical and Horizontal Embossing Device and Tool.

OUTFIT COMPLETE—\$1.10 postpaid

GEO. MURPHY INC.

Established 1878

57 East 9th St., New York City



Twenty-four hours a day for Defense

The Bausch & Lomb Glass Plant is operating every hour of the day, every day of the week, to keep pace with constantly expanding Defense demands.

BAUSCH & LOMB

OPTICAL CO. ROCHESTER, N. Y.

Since 1878 . . . Photographic Lenses of Proved Design and Performance

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. 11-5-4c

SPOT CASH for Zeiss Tessar, Bausch & Lomb Tessar and Goerz Dagor lenses. State condition, focal length, aperture and lowest cash price. Box 155, Deerfield, Ill. 12-5-1

TRY BEFORE you buy! 19 1/2" Bausch & Lomb Tessar Series 2B F/6.3 in barrel \$132.50; 16 1/2 inch Goerz Dogmar F/5.5 in barrel \$187.50; 16 inch Wollensak Series 2, F/4.5 in barrel \$139.50; 12 inch Cooke Portrait Series 2A, F/3.5 in barrel \$157.50; 11-12 1/2 inch Graf Variable F/3.8—F/4.5 in barrel \$135.00; 9 1/2-11 inch Graf Variable F/3.8—F/4.5 in barrel \$107.50; 10 1/2 inch Turner Reich triple convertible 18-24 inch F/6.8 in Universal shutter \$114.50; 9 3/4 inch Bausch & Lomb Tessar F/4.5 in barrel \$104.50; 9 1/2 inch Voigtlander Heliar F/4.5 in barrel \$87.50; 9 1/2 inch Hugo Meyer Double Plasmal F/4 in barrel \$129.50. Guaranteed perfect condition. 10 day trial allowed. Hundreds of others—send for list. Burke & James Inc., 223 West Madison Street, Chicago, Ill. 12-5-1

RETOUCHING AND COLORING

COLORING PHOTOGRAPHS and MINIATURES. Local and mail work. Katharine Vincius, 800 Park Ave., Syracuse, N. Y. 12-5-1c

WATER COLORS, Miniatures, sepia, grey tones, etchings, oil paintings for the trade. Schalk Colegrove Bros. Studios, 741 Main St., Buffalo, N. Y. 12-5-4c

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.

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O. H. Young, in charge of trade promotion for the General Electric Lamp Department, Nela Park, Cleveland, Ohio, for some time (and better known to his many friends as "Ollie") has just been advanced to head up a newly formed Photolamp Sales Department. As manager of this new division he will be responsible for the promotion of G-E Mazda photolamp sales throughout the country. Assisting him will be a staff of trained specialists who will devote their time exclusively to the sale of photolamps.

This, from the Ontario Society's Pho-Topics, gave us such a laugh we felt we simply had to pass it on: He was at the photographer's, having his picture taken. "You see," he said, "I'm getting this for my wife." "A surprise, eh?" "I'll say so! She's expecting a Packard."

On November 12 the Eastman Kodak Company, Rochester, N. Y., announced simultaneously with an extra stock dividend of \$1.00 a share, a record-breaking wage dividend amounting to \$4,200,000.00, \$645,000.00 higher than the largest previous such dividend—that of 1937, and more than a million and a half higher than last year's. This is the 30th wage dividend since the plan was inaugurated in 1912.

The Professional Photographers' Society of New York has fixed on September 13, 14 and 15 as the dates for its 1942 convention, to be held at the Hotel Syracuse, Syracuse, N. Y.

George N. Rawlings, long-time Eastman Kodak demonstrator in Missouri territory, died on October 17 after an unsuccessful intestinal operation for which he was rushed to the hospital after an unexpected attack of illness.

Clifford A. Payne, for more than 40 years photographer in Watkins Glen, N. Y., died at his home there on August 25, aged 73. He was a charter member and past president of the Finger Lakes Section, P. P. S. N. Y.

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