

The Professional Photographer

Vol. 69, No. 1565

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OCTOBER 1942





Today and Tomorrow...

IT is in the underlying effect on future sales that today's deliveries are important.

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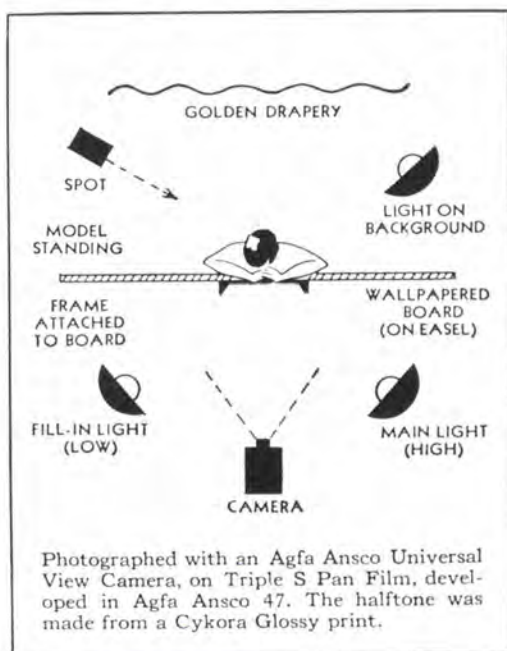
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Result of a photographer's idea



TO translate an idea into a picture such as this required considerable ingenuity and skill on the part of the photographer. Important, too, was his choice of film and paper in order to properly render the idea as it was conceived.

Notice the lighting especially . . . as well as the posing. See how they were handled to create a third dimensional effect. However, no special equipment was necessary. The small set was very easy to build.

★ ★ ★

Agfa Ansco maintains an information service. If you have any photographic questions whatever, we shall be glad to give you every assistance we can. Address your letter to Agfa Ansco Information, Binghamton, New York.

Agfa Ansco



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- We Pay
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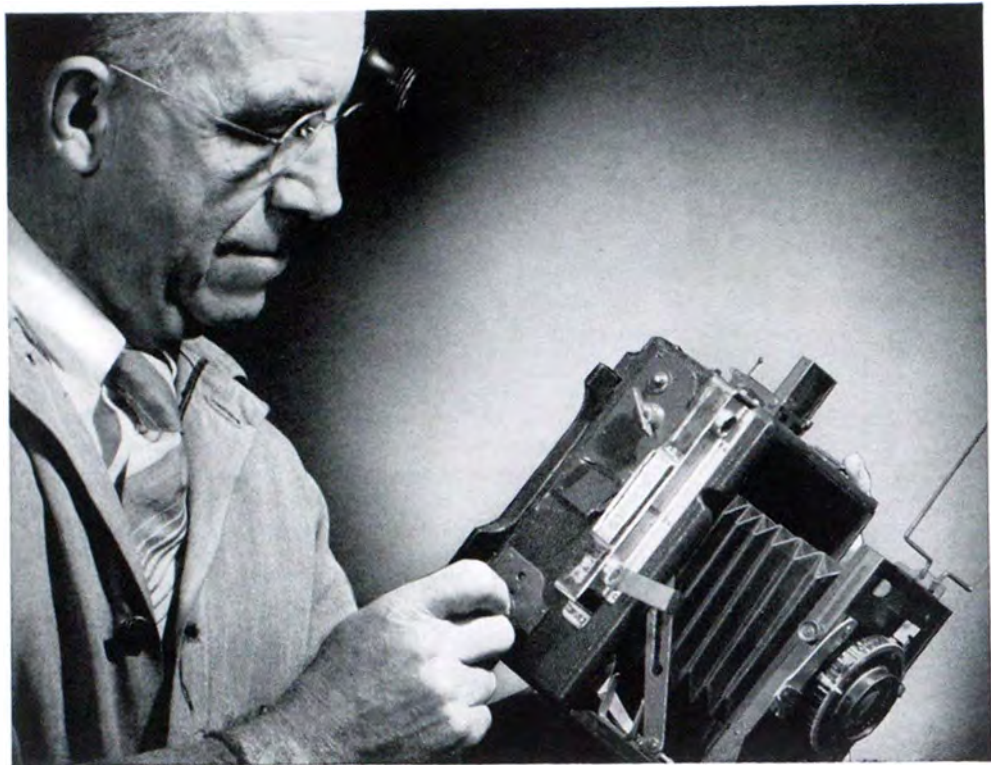


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THE PROFESSIONAL PHOTOGRAPHER



A Graflex craftsman begins inspection of a Speed Graphic which has been sent in for reNEWal.

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With the curtailment of new cameras, it is essential to keep your present equipment in top-notch condition. In the interests of patriotic conservation, as well as assurance of continued income, it is wise now to preserve the dependable performance of your Graflex or Graphic Camera.

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With Your Savings . . . Invest in America, Invest in Your Future
... BUY U. S. WAR BONDS!

FOLMER GRAFLEX CORPORATION, ROCHESTER, N. Y., U. S. A.



● Sometimes two developers can be combined to produce a combined tone. A good red brown is had by using half brown tone developer and half clearing bath with the restrainer reduced to a few drops.

The restrainer is very important in Kallitype printing as it controls the contrast. A very hard negative needs little or none at all while a thin, weak one will give a print of good contrast by use of a larger amount of the restrainer, which may be up to 30 drops to the ounce. Too little will give the print a smudgy look while too much tends to extreme contrast. The addition of three or four ounces of phosphoric acid to the ounce of developer will make a much richer black but the developer soon spoils. After the prints are washed and before fixing they may be toned. A weak platinum bath will give blue blacks to the black prints and a gold toner will improve the brown ones. Prints that have been somewhat over-printed may be toned to advantage as the toning lightens them a little.

Prints that are too dark may well be toned green or blue or red which will make them lighter.

Blue tones:

- Water 2 oz.
- Ammonium citrate of iron 5 grains

Practical Photographic Technique for the Professional

By Charles H. Shipman
(The Forty-Third in a Series of Articles)

Kallitype—Part Two

- Potassium ferricyanide 5 grains
- Nitric acid 10 drops

Prints tone rapidly and should be washed only till the whites are clear.

Red tones:

- Water 2 oz.
- Uranium nitrate 5 grains
- Potassium ferricyanide 5 grains
- Glacial acetic acid 20 drops

This bath works rapidly also and prints should be transferred, as soon as toned, to a tray of water with a dram of acetic acid to the gallon. They should have three rinses in this acid rinse and then be dried. You will note

The

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that most of the chemicals of this process are very poisonous and rubber gloves should be worn or print tongs used.

The platinum toning mentioned above is done after the print is developed and has been washed for a minute or two.

- Platinum toner:
- Water 18 oz.
- Potassium chloroplatinite 8 grains
- Sodium chloride 75 grains
- Citric acid 75 grains

Rock the tray until the platinum tone is had and then fix in the following after a good rinse: Water, 1 qt.; Ammonia U.S.P., 3 drams. Then wash as usual. Over-exposed and bronzed prints can be saved in this way. Kallitype prints must not be mounted by heat as the heat harms the tone although it may be restored by dampening the print.

Here is a method in which the silver is

The Cover Picture

● One often hears a man described as having an "infectious smile." If that isn't what Ray W. Goodrich, Winston-Salem, N. C., has caught in this portrait, then we don't know the meaning of the words. A picture like this is a real lift in these troubled times and we can imagine that everyone who knows Mr. Byerly (the subject) must have been delighted with it. As a characterization we consider it superb. As for Ray himself, six years secretary of the North Carolina State Board of Photographic Examiners and now its chairman, every photographer in that state knows him, while the hundreds who have met him at national conventions are glad to call him friend. Associate of the Royal Photographic Society, member of The Photographers' Association of America, he belongs to many other organizations, photographic and otherwise and—with his many interests, manages to lead a busy life.

in the developer. This one gives a range of brown tones.

Sensitizer:

Water, distilled	1 oz.
Citrate of iron and ammonia	40 grains
Ferric oxalate	16 grains
Potassium oxalate	18 grains
Oxalic acid	2 grains
Platinum solution	10 drops
Potassium bichromate sol.	2 drops

The platinum solution is made thus:

Water, distilled	2 oz.
Potassium chloroplatinite	15 grains
Phosphoric acid	2 drams

The potassium bichromate solution is two grains to the ounce of water. Keep the sensitizing solution for at least 12 hours before use as it must ripen. Coat as previously instructed. A gelatin sized paper is best. On a starch size the tone of the print will be blue on a yellowish ground. As it is difficult to

judge correct printing test strips should be made.

The developer:

Water, distilled	1 oz.
Silver nitrate	50 grains
Citric acid	20 grains
Oxalic acid	6 grains

Dissolve in order given and filter through linen or decant the clear part. To develop for a normal tone add one dram of developer to seven of water. For lighter tones use more water. The greater the amount of oxalic acid in the developer the darker the tone and the greater the contrast. Development will be complete in about 30 seconds. Wash for three minutes and fix in a very weak hypo solution, about 48 grains per quart of water. Fix for five minutes but watch for any reducing action and if it appears use a weaker hypo. In case of over-exposure one can use a stronger hypo to secure reducing to a normal density. A small amount of table salt added in this case will help although the reduction may take half an hour or more. Wash and dry as directed before.

A little trick in developing is to have two trays, one with developer with very little restrainer, the other with considerable restrainer. Put the print in the latter for three seconds and see if the shadow detail is coming up as it should and if so continue till developed. If the shadows do not show as they should transfer to the tray with little restrainer and develop until the shadows and halftones are correct, then go back to the other tray for five minutes to clear the whites.

Here is another method for securing different tones direct. In this the sensitizing is done in two stages.

Solution A:

Water, distilled	1 oz.
Iron ammonium citrate, green scales	35 grains
Ferric oxalate	8 grains
Oxalic acid	6 grains
Potassium oxalate	22 grains
Uranium nitrate	20 grains
Gum arabic	10 grains

Bichromate solution, 10 grains per oz. 3 to 6 drops. Let stand in the dark for 24 hours to ripen.

Solution B:

Water, distilled	1 oz.
Silver nitrate	50 grains
Citric acid, crystal	30 grains
Tartaric acid	10 grains

Dissolve in order given; decant clear portion or filter.

First coat with Solution A and let dry. Then coat with Solution B and dry. Print to a visible image, the halftones being slightly tinted. The rougher the paper the less the printing time. For sepia tones wash in plain water and fix in: Water 6 oz.; Sodium chloride 12 grains; Hypo 12 grains; for five minutes and wash for a half hour.

For green tones print on buff paper, rinse and develop in: Water, distilled, 4 oz.; Potassium ferricyanide 4 grains; Nitric acid 4 drops. Remove from the solution just before the

green tone is reached, dip in a weak hypo solution and wash for half an hour.

For blue tones coat on white paper, print, rinse and develop as above except continue the developing until the blue color is reached, dip in hypo and wash.

For black tones coat only with the A solution and print to a faint image and develop in a silver developer as follows:

Water, distilled	1 oz.
Silver nitrate	40 grains
Citric acid, crystal	10 grains
Oxalic acid	8 grains
Phosphate of soda	1 1/2 grains

Use one dram to seven of water. It may be used several times. Fix five minutes in hypo of 2 grains per ounce. If the whites are dingy fixing is not complete. Watch as before for any reducing action.

Making the Portrait Studio Pay

Part One—Profits Depend upon Reception Room Methods

By Eva L. Briggs, M. Photog.

(A Series of Articles)

Number Thirty-One—Let's Use What We Learn

● How much of what we know do we use? How many ideas presented in this magazine do we put into practice? What do we do with ideas gained at demonstrations? What becomes of the notes we jot down at conventions?

The general plan seems to be to scribble down notes on the backs of envelopes, in miscellaneous sized notebooks, on programs or most anything handy—and if nothing is available on which to write we just try to remember these valuable things in our heads.

Whether we write the ideas down or just try to remember them the result is a cross between the absent-minded professor and the man who couldn't read his wife's letter. Finally in desperation he took his spouse's letter to the druggist, who is supposed to be able to read anything after years of deciphering physicians' prescriptions. "Ahem," nodded the druggist and took the letter into the back room; in a few minutes he returned with a bottle and said, "Fifty cents, please."

What good is an idea we learn at a convention or a demonstration if we can't remember it or read our notes? What good is an

idea in a magazine or a book put away on the shelf? What good is it until we use it?

Not much good. *And why don't we use it? Simply because the idea is not preserved in a convenient form for future use and reference.*

Over 5,000 ideas repose in my files, which formerly consisted of the usual scrap-books, clippings, notebooks, magazines, underlined textbooks, indexed letter-sized files, notes scribbled on any and all sizes of paper. Of course, I used them, for I am an enthusiastic collector and trier-out of new ideas. But I did not get the full benefit from these ideas because of the manner in which they were kept. All that was before August 2, 1942. On that date I finally appreciated and began using in earnest a method of keeping all important information that really is a "whiz."

The system is the brain child of J. C. Weller, who writes those helpful articles, "The Minicam in Commercial Photography" for this journal's companion monthly: *The Commercial Photographer*.

Mr. Weller had been trying to convert me

Critical Analysis

By Will H. Towles, M. Photog.

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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.



● Upon the portrait photographer has been placed a great responsibility, one which cannot be brushed over lightly and taken in an every day attitude. No, Sir; we must be more serious and conscientious about each job, no matter how trivial it appears. The portraits we are making today—now—may be the only impressions and likenesses the family shall have in a few years. We should be on our toes to make each sitting come up to their expectations.

We are constantly being shown portraits that are held in the highest esteem by the owner and some of them are lovely, they show good execution and care by the maker. Others are carelessly made, indifferently executed, with no thought or knowledge of the basic principles. Yet, and this is the astonishing point I want to bring out—they are all shown with pride and treasured equally. Truly the old saying, "Where ignorance is bliss, 'tis folly to be wise" seems to have been written with photography in mind.

I was shown a portrait recently that was indeed lovely. The family and friends treasured it highly. When I looked at it, it made me want to weep: the fault in the portrait was so glaring. It was of a beautiful subject posed by a window; the light (supposed to come from the window) was lovely and touched the profile in just the right spots. It fell down on the drapery in soft lights, a beautiful effect, but the window was black, dead black. Now was this carelessness, indifference or just plain

dumbness? How could a photographer light a subject so perfectly and yet overlook a point of this importance, I wonder? Some day some one is going to call attention to the neglect of the photographer. I am afraid it will destroy the value and the pleasure derived by the possession of the portrait, but it certainly will not do the photographer much good either.

The portrait we have before us today is another case where the photographer has failed to bring out the strength and force of character the subject evidently has. I think we are making our portraits of men too soft. It seems to be a common fault with the portraits of men being made today. The light on the highlight side of the face is too strong, all the flesh tones and modeling have been burned out in the contrast. A small screen should have been used along the highlight side of the head to tone down the strong light and give more depth and roundness. There is nice quality in the shadows, the placement of the head in the space is good, and interpretation of the expression is fine.

The effect of the tie going into the right lapel of the coat gives a crooked effect to both. There is apparently a great deal of retouching, more than should be necessary on a subject of this type. I have no way of knowing what type of lights were used as some photographers fail to enclose a diagram, but it has the appearance of a single source light. The negative is evidently overdeveloped; the highlights are so strong they are opaque and void of tone value.

on his filing system by mail for a year but I couldn't seem to comprehend all its possibilities. So he decided as a last resort to "show me." He came to our studio, brought some of his files, his miniature camera, his slide projector, some slides, black-and-white and color, and continuous slide films, and put on a real show for me. It's the old story that seeing is believing and a practical demonstration puts the ideas across. Photographs plus verbal explanations told the tale as words alone could not do. An orchid to Jay Weller for a big

job well done.

So enthusiastic was I about the plan that I spent two weeks of my precious vacation overhauling my files from their former state to his simple method.

The idea is this. You always carry a 3x5 pad around with you and everything you wish to remember is written or typed on a 3x5 paper—one idea to the sheet. Then it is filed under whatever heading you find most useful, and this heading is written on the upper left-hand corner of each 3x5 note. Mr.

ONLY 23 DAYS UNTIL CHRISTMAS!

(THE SERVICE MAN'S CHRISTMAS)

Uncle Sam Says—Nov. 1st is the Deadline for Mailing the Xmas

PHOTOGRAPH OF YOURSELF!

To the Boys Serving Overseas!

**PHOTOS READY TO MAIL BY
THIS DATE MUST BE TAKEN BY
OCT. 11—NO LATER!**

**Call Your Favorite
Photographer Today!**

Make an appointment—so as not
to disappoint your boy!



Fred B. Garrett, Green Bay, Wis., sends us this group advertisement by the local photographers. The news paper co-operated with a brief editorial. The advertisement appeared once a week for three weeks, commencing in mid-September. It's too late now to use this argument, but not too late for you to be starting your normal Christmas advertising.

Weller has a list of 40 Basic Titles which cover every part of human experience in life or business but which are a bit confusing to the beginner so I started with simply filing my vast store of photographic notes under:

1. *General Management*—and later I subdivided this into Costs, Business Promotion and Advertising.

2. *Window Displays*—this could include samples to be used, samples used, signs, seasonal displays.

3. *Reception Room*—these headings proved convenient for me here—Incoming Phone Calls, Samples, Selling, Prices.

4. *Dressing Room*—including make-up.

5. *Camera Room*—which I broke down into Psychology, Posing, Technical.

6. *Retouching*.

7. *Developing*.

8. *Printing*—contact, projection, special processes.

9. *Finishing*—spotting, mounting.

10. *Coloring*.

11. *Framing*.

Then I have special sections for: Addresses, Things to do, Telephone Soliciting, Photo-Finishing, Miniature Camera, Free Hand Painting, Public Speaking, Humor, Poetry, Prose, Books, Magazines, Music, Interior Decoration, Hospitality, Foods, Interest, Aptitudes, Religion, Philosophy, Psychology (this is a big file, much subdivided), Education, History, War, Citizenship, Bills to pay, Bills paid, Biographies and many others. These titles will just give you a rough idea of the many uses you can find for this method of keeping all the

best of what you read, see, and learn on these little 3x5 slips. You never lose the information, it doesn't die because it is put away where you can't get it when you want it, all the best of knowledge you wish to retain is alive, forever in front of you in this compact little 3x5 file which takes up exceedingly small space.

Magazine articles, and newspaper items are cut out and folded to go in the 3x5 file, titled and also filed under their proper headings. Haven't we all thought many times, "Here is a fine article in this magazine, I must remember to save it." Then the magazine gets put away, we forget it, the magazine is discarded and our precious article with it. This way, you cut the article out *immediately*, title and file it and the information is yours forevermore, to use or refer to at any time.

It is truly amazing, the fund of invaluable information and ideas you can gather in a

remarkably short time. When you get a good idea for selling photographs, or you use a sentence in selling which works especially well, jot it down on a 3x5 pad—don't let it slip away. When you find a particular pose sells or doesn't sell, make a note of it, and file it under "Camera Room—Posing." If you are not turning enough telephone inquiries into sales, make notes of the prospects' questions and your answers and file under "Reception Room—Incoming Phone Calls" for future work so that you can find the right answers to the customer inquiries that will land the sales.

Recently Mr. Weller and I have taken to using carbon paper when writing or typing on the 3x5 slips, keeping the original and mailing the carbon to each other. This way we both get much more valuable material—for no two people ever collect quite the same information. An isolated fact may seem in-

This
Christmas

Be PHOTOGRAPHED "TOGETHER"

Those Near and Dear to You Will
Treasure Such a Photograph . . .

GIVE IT TO THEM FOR CHRISTMAS

YOU will enjoy being photographed by any of the photographers listed below. They specialize exclusively in photography and therefore can offer you portraits of superior quality and charm.

REMEMBER . . .

Only at These Studios Can You Obtain . . .

PROOFS TO SELECT FROM

CHOICE OF FINISHES

VARIETY OF STYLES

INDIVIDUAL EFFECTS

CONVENIENT APPOINTMENTS

ABRAMS STUDIO

206 NORTH CHURCH ST.

BURCHETT STUDIO

312 E. STATE ST.

CARPENTER STUDIO

1800 BRADWAY

DAHLSTROM STUDIO

301 TEN ST.

HERZOG STUDIO

211 NORTH CHURCH ST.

PEARSON STUDIO

310 TEN ST.

ROS-MOR STUDIO

208 N. MAIN ST.

VAN DYKE STUDIO

VALCOTT BUILDING

YOUR FRIENDS CAN BUY
ANYTHING YOU CAN GIVE
THEM EXCEPT

. . . Your Photograph!

Another group advertisement, this one by the eight studios of Rockford, Ill. It was run last year about this time and is a layout which could well be adapted by individual photographers or groups in other cities.

significant when you first put it down, but after you get three or four similar or related facts then the total of them all together becomes priceless. Then again three or four related facts, apparently of no great value in themselves, when put together may produce an entirely new idea for you, which will mean endless dollars in your cash register.

Now that conventions may be scarce for the duration the ideas you have picked up in the past or the helpful things you are learning now are doubly precious.

"I am firmly convinced that the small-town photographer who can sense the trend in these days of constant change, and think and act fast enough to take advantage of these changes has the opportunity of his life to build his business," says Donley Lukens in "Problems of the Small Town Photographer" in the August, 1942 issue of *The Commercial Photographer*. How better can the small-town photographer, and the big-city photographer as well, sense the change of the times than by keeping his information up to date and before him

always by the use of this 3x5 file?

It is September as I write this and my appointment book is already 70% full to November 1. Looks like a bumper crop for photography this Christmas. What follows in 1943 is as uncertain as the prediction of the weather man who said that there could be any of 12 varieties of snow—not counting "probably."

But with the huge reserve store of information I am building in my 3x5 file I have no fear. For when some method or material I am now using is taken away, I have other things in my 3x5 file which will help me immediately.

Anyone interested in swapping information with me by use of 3x5 pads and carbons, just write me at 7447 Grand River Ave., Detroit, Mich.

Anyone wishing further information on the 3x5 System of Filing, please write direct to J. C. Weller, 1084 W. River Rd., Elyria, Ohio.

Let's use what we learn!

Capturing Portrait Sitters through Effective Window Displays

By Dr. Robert R. Aurner, Professor of Business Administration, University of Wisconsin, and President, Aurner & Associates, Business Consultants, Madison, Wis.

(The Sixth in a Series of Nine Practical, Profit-Making Articles on What to Do with Your Windows)

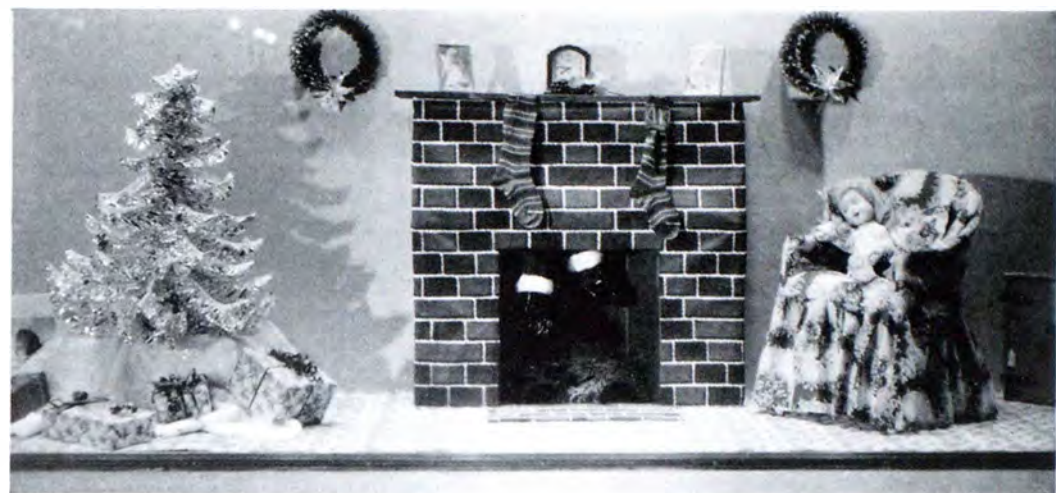
Number Six—Creating Effective Window Types

● Through the combined courtesies of S. J. Liesman of the Badger Studio, Madison, Wis.; Mrs. Tessie Dickeson, Corsicana, Texas; Paul Linwood Gittings, M.Photo, Houston and Dallas, Texas; Miss Van Hyning, Peck's Studio, Akron, Ohio, and a number of other leading photographers in the country, I have been privileged to examine a number of photographs of actual displays revealing widely differing techniques. In this article in our series I propose to examine several of these actual displays.

I. *Historical*. Not long ago the Badger Studio developed a display entitled "The Evolution of Photography," illustrating the history of photography from the earliest painted picture to the present day print. The hundreds of people who paused to look into the window gave clear proof of the intellectual and emotional pulling power of the display. Each passerby was consciously impressed with the fact

that a photographer who used such care in the details of his display was likely to use similar care in the details of his professional studio work. Frames for the pictures were carefully selected originals from the periods the pictures represented. A soft color background lent atmosphere. The window attracted the eye of a well-known Illinois photographer who, touring through Madison, made an unscheduled stop for further information. University students found the display "curious." Older people revived pleasant memories as they studied the display. Interested youngsters came in to ask the studio attendants questions.

II. *Color*. The use of color in studio windows is on the rapid increase, and justly so. In color there is power and high attention value. Color may be used in the subject itself, in the frame, in the background of the window, or as a method of adding to the meaning



A. T. Miles, Kirkland, Wash., has a fine show-window 12' long. Some years ago he used 8' of it for this display, filling the remaining space with a few portraits. The tree, of tinfoil, was purchased. The fireplace is a carton covered with printed paper. Red pants and black boots hanging inside the fireplace substituted for Santa Claus. The wicker chair is one used by Mr. Miles for children's portraits. The doll, with real hair, was dressed in pajamas and the "camera" in the doll's lap is actually a pencil sharpener.

of the entire plan.

"We do a lot of color," write Peck's Studio, "and sometimes our entire windows are in color. An all-child portrait window done in this manner attracts much attention. Our drapery materials are for the most part velvet, black, red, or soft subdued tones that do not detract from the portraits themselves. The only other trim used, unless on special holidays or with seasonal suggestion, is composed of two huge vases, harmonizing in color with the drape, filled with large bouquets of real or artificial flowers. For our Mother's Day display we used a huge portrait of Mother, with the balance of the window in black velvet drapes, and black vases filled with yellow forsythia. This made an effective window.

"Some of our other attractive and effective displays have caused people actually to go out of their way to look. We have two good-sized, well illuminated windows, and we try to dress them in uniform style. They are changed each week. This is unusual for a studio. Some photographers, indeed, have the same window display for months!

"We have no special rules for dressing the windows. The main attraction, however, is one 11x14 or 16x20 portrait in each window, either plain or in color, mounted in a huge artistic display mount or mat, made by one of

the photographic mount manufacturers. Inasmuch as we do a large frame business, the balance of the portraits are framed in beautiful frames (not mounts), and built around this center portrait."

Notice that with the emphasis on color, both in portraits and in frames, this studio follows rigorously the principles of unity and isolation by providing a main attraction in the form of a large portrait in each window mounted in a huge artistic display mount or mat. This principle, especially when dramatized in color, is a powerful stimulus to attention, interest, desire, and action—the psychological sequence through which the window looker will travel in coming to a decision to sit for a portrait.

III. An "Etching Technique" Display, Using the Principle of Isolation and Contrast. The Dickeson Studio has produced a powerful window display emphasizing a certain photographic technique. A large 16x20 mount is placed on a draped easel at a height just below eye level and angled slightly to the line of traffic. Black sateen has been used for the background. Dark gold velvet has been draped over the easel in soft and crumpled folds, with natural draping lines to the floor. Flutes of white and a small decorative spot of artificial foliage in white and

gold comprise the rest of the trim. A carefully lettered card measuring about 7" wide and 15" deep, in old English style, reads: "An Etching—This is a new development of the Dickeson Studio, a creation of photographic artistry." Further copy proceeds to emphasize that this is an etching effect photographically done; and carefully avoids misrepresenting in any way the actual character of the work. No attempt is made by this studio to call vignetted prints (around which have been used a generous supply of pencil lines in working up the background) by any such name as an etching with the idea of making it appear genuine. The copy is careful to avoid any such serious error. The result is a striking contrast of white against dark background with a full visual concentration directed to the etching technique presented in isolated force. This window demonstrates well that selling appeal is visual and that the harder and more directly you hit the eye, the more quickly the pocket reacts.

IV. *Christmas*. Make a note of the following reference and, when you have a moment or two, look it up. Check back to your copy of the *PROFESSIONAL PHOTOGRAPHER* for March 5, 1936, Volume 57, No. 1413, and look on page 129. There you will find reproduced a reasonably simple but striking Christmas window done by the Stovall Studio, Dodge City, Kans. Note the use of a strictly limited number of portraits. Note also how simply the five panels of background material are arranged to give step-by-step ascending emphasis to the main panel material in the background. Note how, like the wings of a theatre, each ascending panel un.masks slightly and creates powerful shadow effects. Finally, note the use, at the extreme left and right, of the three-dimensional alphabet letters, which name the studio. In the center of the window in the same darkly outlined letters appears the expression *Season's Greetings*. A small Christmas tree at the left, of a size just sufficient to strike the keynote of the occasion, and an unobtrusive snow blanket across the bottom of the display, complete the total effect.

More elaborate in its concept, and beautiful in its execution and precision of detail, is a typical Dickeson Studio Christmas window

display. This three-part display, using two large side windows and a center panel, is an inviting example of one interpretation of the Christmas spirit in photography. The continuous backgrounds of the tree windows are done in highest quality Dennison crepe. Substantially all Christmas decorative materials including toys, bells, tinsel, lights, holly paper, boxes, and the like, are saved and used year after year. Cotton for the snow blankets at the bases of the windows is purchased in large rolls. It is the ordinary cotton batting used in making quilt comforters, of good enough quality to assure a pure white. Relatively inexpensive, it costs in normal times around 70c to 80c a roll of large quantity. As it mats down and gets old, it can be used for the foundations of bases over which a light fresh surface can easily be spread. Over this goes artificial snow. To save bulk in the display, simply spread white cheesecloth over the floor or boxes first and the cotton can then be put on in a very thin layer.

Christmas windows are designed in November and put in the window about the first week in December. The studio uses the most recent photographs finished up to the time of building the display, yet care is taken to use no portraits that are to be given as gifts for the Christmas occasion. The windows are not changed until after New Year's Day, an obvious advantage in eliminating window work during the busiest season of the year.

The Dickeson three-part display uses the theme of ascending climax in the portrait arrangements of the side windows. The center panel presents a typical Christmas fireplace over the mantel of which, in a perfectly natural manner, appear a limited number of framed portraits of children. The three-part overall effect, with the striking tube-candle decorative in the corners of the two large side windows, offers a satisfying unity. The important thing, of course, is that these windows actually sell Christmas portraits.

An important note, in the event that you experiment with crepe paper for seasonal effects, is this: atmospheric conditions tend to cause crepe paper to sag. Hence it is advisable to stretch it so that it is tight and to use many thumb tacks. Experience suggests that flatheaded tacks should be used, pushed

in so that they are close but not tight in order that they can be easily removed without tearing the paper. Especially when using crepe paper "pipes," exercise special care to stretch these pipes as tightly as possible in order to prevent sagging in humid weather conditions. For general seasonal effect, white or silver crushed-paper backgrounds seem, according to the experience of a number of users, preferable to dark color. In this material a dark color tends to create a mirror effect and makes it difficult for the passerby to see the display easily from a distance.

V. *The General Window.* With a touch of color and a strictly limited number of portraits, a "general" window can be given distinction. Individual appeal should be given full consideration. I have seen studio photographic

window displays apparently developed with the idea of lasting several months and appealing to everyone, from the town's distinguished citizen down to the street corner urchin. As a matter of fact such displays scatter attention and appeal to no one. I was recently called to counsel with a photographer on a "general" window that he was about to install. The result, after some analysis and planning, was a display of all-color work using a two-tone rose and gold material that blended with the portrait colors and the frames. *Five large portraits were sold out of this window.* The sales result is the test that tells the tale.

VI. *Easter.* A generous use of shredded colored Easter grass, a few nests with eggs, rabbits, chickens, and the like, combined with a display of photographs for children, spaced



O. M. Pruitt of the Pruitt Photo Service, Columbus, Miss., made this picture last year especially for his local newspaper, which gave it large space on the front page of its Christmas day issue. The paper — and Mr. Pruitt — received many complimentary telephone calls and the following day the paper mentioned the photograph specially in its editorial column. As Mr. Pruitt got ample credit it was a fine bit of advertising for his studio.

in ascending order on supports or easels high enough to reach eye-level tell their own story.

VII. *Valentine's Day*. The theme here is the traditional heart and the lace paper with red trim as a colorful accent on a light background. This is the type of seasonal window that lends itself well to the use of crepe paper and color. One experienced photographer makes use of Dennison's *Display of Ideas* booklet when using crepe materials. The difficulty here is that suggestions are often too elaborate for the photographic window, where simplicity should always be given the preference. Let it be remembered that both Mr. and Mrs. Passerby should see your photograph first and the general effect of your window second.

VIII. *The Bride's Window*. The month of June supplies an almost embarrassing number

of timely and appropriate display themes. Of these the bride's window lends itself to beautiful treatment. A window evolved by the Dickeson Studio uses silver crushed paper combined with side paper pipes of delicate green. It was necessary to cut these pipes to narrow size and to fold them very tight in order to get the clean impression desired. A bouquet of artificial flowers was arranged with the ribbon showers tied about a lily-of-the-valley spray. For a window of this type, portraits should be kept few in number and should be relatively large and impressive in size. Use of decoratives should be confined to just the degree necessary to strike the festive keynote.

The next article in this series will discuss the subject, *Aggressive Sales-Promotion through Window Ideas*.

"Do the Job Just a Little Bit Better"

By Truman Mills

(With three illustrations by William F. Betzler)

● Our title is the fatherly advice of a "small-town photographer" to the individual who is starting on a professional career. The photographer speaking is William F. Betzler of Franklin, Ohio.

"What difference does it make whether you are in a jerk-water village of 300 or in a big city of 300,000 people?" asked Mr. Betzler. "I have always believed that if you do good work, people will hear about you, wherever you are located."

And the truth of the matter is that this old principle works today just as it did in Babylonian times. People hunt up William F. Betzler, though he is located in the quiet little mill city of Franklin that lies dreaming along the Dixie highway between Dayton and Cincinnati.

They seek him out because his work is first-class. His pictures have the finish and perfection that even the most unschooled person recognizes is right and desirable. And they find he has the equipment to meet the requirements of every situation.

Betzler's Studios are located in a gray brick house, right along the main street of Franklin, that serves also as the family home. A few

steps through the gate of an old iron fence and the visitor enters the waiting room of Betzler's. On the tables here and there are displayed numerous choice examples of Betzler's work. But a little investigation reveals that every picture is really a sample, for whether Betzler is doing a fine wedding group or a 50c driver's identification print, he puts his best into it.

"You don't know where your picture is going to land, or who is going to see it," commented the Franklin man. "You can't afford to do a sloppy or careless job. Your work is your best advertisement, and it will make you or break you, despite all your claims or protestations. If it is your very best, it is going to bring other jobs for you in the future."

Betzler isn't egotistical about his work. But you don't have to talk to him long before you discover his great enthusiasm for it. And this deep interest is no doubt the driving power that has enabled him to go along for 35 years constantly bettering his product, improving his equipment, and perfecting details, even though the other fellows tell him he is from a hick town, and nothing is expected

Portrait by William F.
Betzler, Franklin, Ohio.



from such a place.

For 17 years he was located in Carrollton, Mo., and then he and his family moved to Franklin to look after the aged parents of Mrs. Betzler, a few years before their death. In the 18 years the Betzlers have been in Franklin they have launched their two boys on their careers, and have established themselves as part of the community, giving the people thereabouts a photographic studio turning out work as good as or better than that of big city operators.

Franklin has a modern high school, graduating around 60 students, and Betzler makes the pictures of the graduates. Not because he has a pull with the school board, or because he is a local man, but because the child-

ren and the parents like Betzler's work. And the Franklin man has enough confidence in his pictures that he doesn't hesitate to put his work up against outsiders and "toot his own horn" at the right time.

The neighborhood of Franklin, center of a rich agricultural and industrial section, with diversified farms and four or five big paper mills, is a good one for a photographer. But the photographer has to be good, modern and well-equipped, if he is going to prevent the business from slipping away to the big cities.

"You have to have up-to-date equipment," Betzler explained. "You have to keep abreast of the times. You have to improve your studios, get new cameras and lenses to meet all conditions, and you have to exercise care in

all departments of your work.

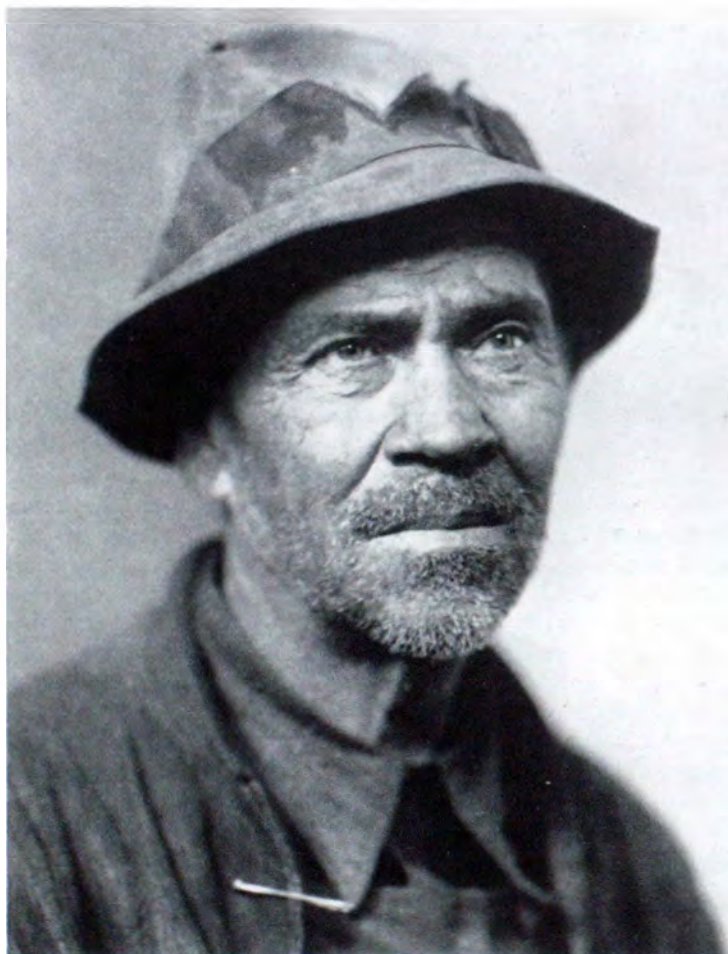
"Many photographers think they can get by with limited equipment and facilities, hasty and unstudied work. You can't do it. I tried it. We all try it, but sooner or later competition, the hard realities of life, and our own consciences reprove us and force us to do the job right."

Adjoining the reception room in the Betzler Studios is another large front room, which is furnished for the convenience and use of waiting clients. And what was formerly the dining room of the house is the camera room, with standard portrait equipment, outfitted with special shutters for work as fast as 1/50th second for baby pictures. In a safe in the corner is a collection of special lenses Betzler has bought from time to time to meet different

situations. For commercial work he has an 8x10 view camera and a smaller newspaper type of camera. Both have the best of lenses.

Adjoining the camera room is the workroom, also well equipped for finishing of prints. Mr. and Mrs. Betzler do all their own tinting, and turn out capital work. To lengthen their working hours at this task, Betzler recently installed a fluorescent tube lighting arrangement.

In making baby pictures, Betzler gets five or six poses, and, owing to the speed at which the shots are made, usually ends up with an equal number of good prints. In photographing weddings in the home or making other home portraits he takes complete equipment with him, and demands enough time to get conditions arranged for first-class views of



Portrait by William F. Betzler, Franklin, Ohio.

This is Mr. Betzler's interesting residence studio, a gray brick house on the main street of Franklin. We envy him the beautiful ironwork.



the bride, the bride and groom, and the wedding party. He also figures mileage to and from the job.

Such pictures are made up into a wedding book of three 8x10 prints mounted on 14x17 cards. For these books he gets \$9.00. This price is shaded if several books are ordered. Wedding jobs bring orders up to \$30.00 or more, the average being \$17.00 or \$18.00.

Prices for baby pictures are three 8x10 prints for \$5.50. Five to eight proofs are shown. Extra prints are \$1.75 each. Most orders are upped to \$7.00, \$8.00 and \$12.00. Graduates are given a dozen 4x6 prints and a framed composite picture of the class, size 8x10. Prices are \$5.00 to \$8.00 a dozen. Prices of \$4.00, \$5.00 and \$6.00 are charged for colored prints.

A sign in the reception room reads: "NOTICE: We require a deposit of at least half at the time the picture is made."

Mr. Betzler gets quite a bit of commercial work around Franklin, and when such work is not coming in he uses his ingenuity and creativeness to develop it. He never makes a commercial shot for less than \$5.00 when called into a factory, but he takes the time and trouble to see that the picture is high-grade.

He co-operates with one of the local drug-

gists in making pictures of interesting competition windows the druggist arranges from time to time. Betzler make a picture of the window for the druggist and the print is submitted in the competition. If any prize is won the druggist splits the money. These checks have amounted to as much as \$100.00.

When some construction project is under way, the Franklin man goes out and makes some shots of it. As an illustration, a number of years ago some engineering work was being done in the river, necessitating the use of a coffer-dam and special pumping equipment. Betzler donned old clothes and went down with his cameras, taking shots of spectacular angles of the work. And he did the job so well he got sizeable orders from the engine and pump manufacturer and the contractors and engineers.

On work of this kind, Betzler doesn't spare pains or negatives. Better spend a nickel if there's a chance of getting a print you can sell for \$1.50, is his motto. And he is sure his prints will be good enough to warrant their use by the company for advertising or promotional work.

While he is out driving he often spots a new building, or an interesting view, and invariably stops for a picture. If it is a fine landscape, he may blow it up to 8x10 and

color it, selling it mounted on a 16x20 mat for \$5.00 as a decoration for a home. Or he may get a human interest shot that can be sold to a magazine for a cover, or to a house organ of some business concern.

Out driving recently he saw a new small-town postoffice building that had just been completed. He went in asked for the postmaster and found that the position was held by a woman. So he asked her to pose in front of the building. After a little persuasion, she finally consented to putting on her best dress and coming out for the picture. As a result of this speculation shot, Betzler got orders from her for 150 Christmas postcards of the best print at 10c apiece.

Many such opportunities in a commercial way lie right at hand for every photographer, if he will use his head a little, says Betzler, no matter in what town or locality the individual is located. People respond to nice work, and prefer it over a snapshot, if the photographer will take the trouble to make it a little better.

Betzler often takes a fine view of a building or landscape that has too much plain sky for a background, and introduces clouds from a stock of "cloud views", which he always has on hand, thus enhancing and dressing up what would otherwise be just an ordinary print.

As an associate member of the Daguerre Club of Indiana, Betzler is keenly interested in making "art" types of pictures, and will run excitedly down the block chasing some old fellow wearing a picturesque hat to inveigle him into the studio for a "study". These prints are made up on tapestry paper, and are not retouched. Members of the Club believe the saying that "if you can't get it in the negative, you can't get it in the print."

This Franklin photographer enjoys nothing more than to sit in his studio or get together with club members and chew the fat over the photographic art. He has a weakness for old men's pictures, and bemoans the fact that his models often die after he has made only one shot of them, preventing him from continuing his studies.

To the younger men in the profession Betzler is free with his helpfulness. But the fellow

starting out, he says, needs to get the hard knocks, and will learn by experimentation and new endeavors that nothing can take the place of experience.

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.

Dodging by Flash Exposure

By Don D. Nibbelink, Binghamton, N. Y.

- Dodging without the negative (i. e., by removing the negative from the carrier and just flashing the bare light) is often an excellent method of obscuring unwanted print details and for controlling the print contrast locally, since such a flash exposure affects the highlights first. This may be used as a fast method of printing in plain areas of dense negatives, for creating "misty" effects in landscapes or as a means of producing black vignetted prints.

Easily Made Advertising Material

By C. Cliff Grindle, Carbondale, Ill.

(With one illustration by Mr. Grindle)

- I assume every photographer receives *Studio Light* from the Eastman Kodak Company, and no doubt many of them write for the cuts the company furnishes and make use of the sample advertisements. I have found another way to use these. I cut out the page, paste in on each advertisement my name and address as they appear on my letterhead, and then make a copy negative. From this I run off prints on glossy paper and the separate advertisements are then cut apart. They make excellent envelope stuffers and package enclosures. Also by projecting them to larger sizes they make fine window display cards.

Removing Emulsion from Negatives

By Don D. Nibbelink, Binghamton, N. Y.

- Ordinary household Chlorox is useful for cleaning the emulsion completely off old negatives. There are many uses around the studio for clear sheets of film. Opaque or New Coccine may be applied to such a sheet, which is then printed in contact with the negative, if it is not desired to do work on the negative itself. Large sheets of clear film (8x10 or larger) are helpful in three-color work

Illustrating Mr. Grindle's
Idea Exchange suggestion
on the opposite page.



IT'S a thrill to the Service man when the mail brings photographs from home. Have a new portrait made today for your soldier, sailor, or airman.

C. Cliff Grindle Studios

DISTINCTIVE PHOTOGRAPHY

NORMAL AT MONROE

CARBONDALE, ILLINOIS

Home on Furlough

HERE is the opportunity you must not miss. Your soldier in uniform—the picture all of the family wants and should have. Bring him to our studio.

C. Cliff Grindle Studios

DISTINCTIVE PHOTOGRAPHY

NORMAL AT MONROE

CARBONDALE, ILL.



YOU want his portrait—he wants yours. Come in today for your sitting—make an appointment for him when he's home on leave.

C. Cliff Grindle Studios

DISTINCTIVE PHOTOGRAPHY

NORMAL AT MONROE

CARBONDALE, ILL.

by the imbibition process, for registering the matrices without causing unwanted or premature transfer of the dyes.

Getting the Proofs Back

By Ralph Crowell, Millinocket, Maine

• We have had no trouble with customers trying to keep their proofs since we commenced placing across the lower left-hand corner of each proof the following: "Photo for our studio file—if not returned will be charged for." This is easily done. The wording has been lettered in India ink on a small piece of Kodaloid which is affixed to the mask of the enlarging easel by adhesive tape and can be readily removed. When the exposure is made the warning becomes a part of the photograph, so clearly visible in

white that no customer can claim not to have seen it. Our proofs are on D.O.P., but this could also be done in printing frames with P.O.P. if desired. As we do file all proofs with our negatives, the statement is actually true and if a customer raises the question it is a simple matter to prove it.

Good Photographs Are Not a Luxury

Roy Hirshburg Has Another Idea

• One of the cleverest advertisers and publicity men in the profession is Roy Hirshburg of Richmond, Ind., who never overlooks a bet. We always

have some of his ideas in our file but this one, received on a postcard September 11, is too timely to hold for later use. We'll quote:

"Following President Roosevelt's speech Monday night (Labor Day) in which he advised the nation to avoid spending for luxuries, I had this ad in the 'City Briefs' section of our local paper.

—The Hirshburg Portrait is not a luxury; it is an essential to the highest kind of morale both at home and abroad. Time will prove that fact. The fine portraits by Hirshburg are natural, life-like and distinctive. Call 1830 for an appointment.

"I think the slogan *Good Photographs Are Not a Luxury* would be a fine thing for the photographers all over America to use. To it might be added, as I have it in the advertisement, 'they are an essential to morale both at home and abroad.' Such a slogan would do much to keep us in good standing with the War effort, which we deserve."

Wisconsin Convention Breaks Records

By John E. Platz, M.Photo., Pres. P.P.A. of Wis.

• Reporting on the convention of the Professional Photographers' Association of Wisconsin, held August 19, 20, and 21 in Milwaukee, this was the most successful from the standpoint of attendance and finances that Wisconsin has had in years. We registered 308 photographers, 58 of whom were from surrounding states.

Over 500 prints were displayed, the work of 78 exhibitors. There were two sections, one for Wisconsin and one for out-of-state photographers. Wisconsin photographers received blue ribbons for prints rating 70% or more in technique, composition, expression, etc. The out-of-state exhibitors received gold, silver or bronze medals for first, second and third awards, respectively, in five classes.

The out-of-state awards: Portraits of Men—1: John A. Erickson, Hon.M.Photo., Erie, Pa.; 2: Mrs. Jeanne A. Lindquist, Decatur, Ill.; 3: Max Green, Chicago, Ill. Portraits of Women—1: B. J. ("Bernie") Burns, M.Photo., Evanston, Ill.; 2: E. V. Hockett, Albert Lea, Minn.; 3: Dahlstrom Studio, Rockford, Ill. Portraits of Children—1: Mr. Burns; 2: Max Habrecht, M.Photo., Detroit, Mich.; 3: Mr. Green. Portraits of Brides—1: J. B. Schriever, Scranton, Pa.; 2: Mr. Habrecht; 3: Mr. Green. Group Portraits—1: Edward Fox, Chicago; 2: V. J. Valerio, Chicago; 3: Mr. Burns. Pictorial—1: Kenneth M. Wright, M.Photo., St. Paul, Minn.; 2: Rollin Pease, Decatur, Ill.; 3: Mr. Wright.

The newly elected officers are: myself, president; Gilbert Larsen, M.Photo., Fond du Lac, first vice-president; Ralph Kennedy, Stevens Point, second vice-president; Marvin Helgesen, Janesville, secretary and editor of the *Wisconsin Photographer*;

Arthur Pohlman, Milwaukee, immediate past president; Robert Kohler, M.Photo., Milwaukee, Gus Malme, Racine and Fred G. Garrett, Green Bay, directors.

At the banquet, attended by 201 photographers, Mr. Kohler was presented with the annual Wisconsin Trophy for outstanding service to the profession. Lt. Col. Amory Miller, Fond du Lac, past president, was presented with an engraved silver vase for past outstanding services to the profession which were left unrecognized at the time. An appropriately engraved silver vase was presented to Dorris Curtiss of Wauwatosa, Eastman Kodak demonstrator who retired July 1 after 29 years of service in this territory.

A new feature of the convention was a luncheon meeting attended by 127 photographers who heard Dr. Robert Aurner talk on "Getting Portrait Sitings through Window Display." This was very well accepted and the luncheon meeting idea will probably become a permanent feature of Wisconsin conventions. No date or location was decided upon for the next convention due to the unsettled conditions.

(Editor's Note: Just as a matter of interest we checked all the names mentioned in Mr. Platz's report and found almost a 100% record for The Photographers' Association of America. With one exception, everyone named belongs to The P. A. of A. The statement also holds good for last year's Wisconsin Board, the same man—and he is a good scout and a fine photographer, too—breaking the record in both cases. We do not count Lt. Col. Miller, former member, who is not now active professionally. Also we were pleased to note the recognition given to Dr. Aurner, whose series of articles on the same topic has been appearing in these pages for several months.)

Success Portrait Company Cited by FTC

• When we received the following Cease and Desist Order #4522 from the Federal Trade Commission, inasmuch as the Success Portrait Company have advertised with us off and on over a period of years (their last advertisement being a full page in our September issue) we thought it might be well to get their side of the story. They have written us as follows:

"We sell strictly wholesale—we make many kinds of portraits and sell them to anyone who has the money to buy. We are not and have not been engaged in a retail business and have perhaps tried as hard, or harder, than you have for a number of years to aid in stopping the practices referred to. In order to stop some of our customers from practices in which they were engaged it was necessary for the Federal Trade Commission to cite us with them, and we not only 'took the rap' in order

to stop such practices but gave every possible assistance to the Federal Trade Commission, although they did not accuse us directly of any of the things set forth in their order. The fact of the matter is there was none of the order for us to cease and desist from . . . For 32 years we have been a legitimate concern doing color work for the trade."

Having thus given the Success Portrait Company an opportunity to state their side of the case we now, as is our usual practice, quote the order from the FTC in full:

"Success Portrait Co., trading as Chattanooga Art Medallion Co. and as Art Trade Studios, Chattanooga, Tenn., its officials, and scores of agents and employees operating under various trade names, have been ordered by the Federal Trade Commission to cease and desist from misrepresentations in the sale of tinted or colored photographic enlargements and miniatures, and frames.

"James Morton McConnell, Ozro Absolem Brammer, George Nathan McConnell, and Jesse Roy Hodge are named as president, vice president, secretary, and treasurer, respectively, of Success Portrait Co.

"Findings of the Commission are in part as follows:

"Success Portrait Co., located at 1301 McCallie Ave., Chattanooga, makes the enlargements and miniatures sold by its various 'operators' and 'sales agents,' who in turn employ numerous persons as 'crew managers,' 'sales agents,' 'road managers,' 'field artists' and 'delivery men' to contact the purchasing public, such representatives being furnished with identification and credential certificates recommending them to the public and certifying to their honesty and dependability. Various trade names are used by these agents, but none of them own, operate or control the photographic equipment and paraphernalia essential in producing enlargements or miniatures.

"In soliciting orders, the 'sales agent' exhibits samples of work represented as typical of that done by the trade name company he happens to represent. These have been reproduced from carefully selected photographic subjects of photographic value, the colored enlargements or miniatures being skillfully done and many of them closely representing paintings done by hand. The company represented by the 'sales agent,' the prospect is told, is prepared to duplicate such work. If a customer is interested, the agent selects a family photograph or snapshot pronounced suitable or satisfactory for reproduction purposes. The 'sales agent' represents that an artist will 'paint' a portrait or make a 'painting' or 'hand-painted' portrait of the photograph. The so-called 'paintings' and 'hand-painted' portraits and miniatures are not paintings, but in fact are colored photographs, miniatures or enlargements produced by making photographic negatives of photographs furnished by customers which are then colored by use of pastel or crayon, water color or other powdered pigments sprayed upon the reproduction through

use of a mechanical air brush, a portion of the colors being supplied by hand through use of a camel hair brush.

"Representations also are made by the agents that drawing contests will be held in certain communities for the purpose of deciding who should be one of a few 'lucky persons' to have 'paintings' placed on exhibition in their homes in connection with a 'special advertising offer.' Sealed envelopes containing slips for drawings are manipulated by the 'sales agent' so that all acceptable prospective customers invariably draw a 'lucky' coupon or certificate. The contest is a deceptive scheme conceived for the sole purpose of inducing prospective purchasers to believe that if they draw 'lucky' numbers they can obtain pictures at prices greatly below the prices other customers must pay for them.

"The agents also conceal the fact from customers that it will be necessary to later place the picture in a frame in order to 'preserve it' and that the picture will be of unusual shape and design, making necessary the purchase of a similarly shaped frame which cannot be purchased from any other source than the company represented by the agent. In the event the customer refuses to buy the frame, the 'sales agents' in some instances refuse to deliver the completed picture, regardless of whether or not it has been paid for in full, and refuse to return the original photograph belonging to the customer until the frame is ordered.

"Alleged 'subsidiary' companies and agents named in the order are: W. S. Edwards and Ida L. W. Edwards, trading as Old Master Portrait Co. and formerly trading as Colonial Art Institute, Superior Art Studios, and Old English Art Co., Chattanooga; Jack E. Bramley, trading as Streamline Art Co., Miami, Fla.; N. W. Frazier, trading as Federal Art Co., Tarboro, N. C.; J. E. Woods, trading as Paramount Art Co., Shelby, N. C.; J. P. Kennington, trading as Kennington Art Studio, Kershaw, S. C.; S. C. Porter, trading as Peerless Studio, Corpus Christi, Tex.; R. H. Page, trading as Page Art Co., Washington, N. C.; H. F. Wilson and Jack Howard, trading as Wilson Portrait Co. and Wilson Art Association, Grenada, Miss., and Fair Mount, Ga.; T. F. Keegan, trading as World Art Co., Vero Beach, Fla.; R. L. Gaddis, trading as Arterraft Portrait Co., Bartow, Fla.; E. T. Greenwood, trading as Vogue Art Studio, Paces, Va.; Ted Bramley, trading as Rembrandt Portrait Co., Chattanooga; and S. P. Rogers, trading as Rogers Art Co., Indianapolis, N. C.

"The respondent sales agents and employees named in the order are: Neal Allen, Lee Beaver, Tom Bell, H. P. Bingham, R. S. Bishop, James W. Boulware, Catherine Broward, N. B. Broward, Joseph Durrance, Edith Edmondson, Jack Edwards, Willis G. Edwards, Juanita Holland, R. F. Jones, A. S. King, F. H. McGaughey, H. D. McGaughey, Elizabeth Melvin, O. R. Melvin, Grayce Nix, Carl Newton, Letha Revels Putney, Jack Ritchie, Mary Schutz, G. C. Sours, R. C. Speece, Marshall Steadham, C. J. Wallentelsz and O. A. Willocks.

"The respondents are ordered to cease and desist from representing that colored or tinted photographs, photographic enlargements or reductions are hand-painted or are paintings; using the terms 'oil painting,' 'portrait painting,' and 'hand-painting,' or the word 'painting,' to describe colored or tinted pictures, photographs or other pictures produced from a photographic base or impression; representing that pictures being sold in the regular course of business at the usual and customary prices are being or will be sold only to a limited number of customers, or at a 'reduced price,' or representing in any manner that a purchaser is receiving an advantage in price not ordinarily available; or representing that any specified sum in excess of the actual cost of production is merely the 'cost of production.'"

"The respondents are also ordered to cease representing that a picture to be made and delivered will be a reproduction of a sample displayed to the customer unless the picture delivered is of the same quality, design and workmanship as the sample; using the trade names 'Art Studio,' 'Art Institute,' 'Art Company' or other names of similar import unless the respondents so using them actually own or operate an organization of the character indicated and comprehended by the trade name used; falsely claiming to be a subsidiary or business affiliate of an operating, established house by deceptively using the business address of such established

house; using any device or plan so as to represent that a customer will obtain a financial advantage or be entitled to receive any picture free or at a substantial discount; concealing from or failing to disclose to customers at the time pictures are ordered that the finished pictures will be so shaped and designed that they can only be used, in a specially designed, odd-style frame which can be procured only from the respondents; failing or refusing when a picture has been paid for, to return to the customer the completed picture or snapshot previously loaned for use in producing the picture; and representing, as the customary or regular prices or values for frames, prices and values which are in excess of the prices at which such frames are customarily sold.

"The proceeding was closed without prejudice as to more than 20 agents because of inability of the Commission to effect service of complaint upon them."

Another "Free Photograph" Promotion Stopped

• On September 16 the Headquarters Office of The P. A. of A. received word from a member in Buffalo, N. Y., that he had been approached by a representative of the nationally known food products house of Libby, McNeill & Libby with a proposition that he photograph babies free upon presentation by their parents of three labels from packages of Libby's Baby Food. It was the old story we have heard so many times: that the photographer would get valuable publicity from the resulting newspaper advertising and would of course make a lot of money from selling extra photographs. The Libby representative stated that the plan had been tried by them in other cities and they were about to start it in Buffalo. Our Buffalo member—William A. Thomas of the Children's Portrait Studio—explained why he could not enter into such a scheme and how damaging it would be to all other portrait photographers. Then he wrote us—the same day—even though the Libby representative admitted that our side of the story had never been explained to him before and that he could see Mr. Thomas' point.

On receipt of Mr. Thomas' letter we at once wrote to D. E. Creeden, president of Libby, McNeill & Libby, at Chicago, Ill. We explained our objections to free photographs to the extent of some two pages and closed with the request: "and we hope to hear from you that you have decided to eliminate photographs in any form as premiums in future campaigns." On September 22 we received the following letter from Libby's vice-president R. L. James. It speaks for itself and we are glad to extend the appreciation of the photographic profession to the House of Libby, also to add their name to the steadily growing list of big national

The Photographers' Association of America Officers:



President: William Gerdes, M. Photog.,
Jackson Heights, L. I., N. Y.
Vice-President: James E. Thompson,
Knoxville, Tenn.
Portrait Vice-President: J. Anthony Bill,
Cincinnati, Ohio.
Commercial Vice-President:
Edward T. Hedrich, Chicago, Ill.
Secretary: J. Carroll Brown,
Worcester, Mass.
Treasurer: Walton Reeves,
Atlanta, Ga.
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.



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**Packed in Glass to Conserve Metal
Ready Prepared to Conserve Time**

JUST take a package of Kodak Prepared Developer from your shelf, add to water, stir, and you're all set—assured of the finest tested chemicals, perfectly balanced for best results.

EASTMAN KODAK COMPANY, Rochester, N. Y.

corporations which now realize the harm which can be done by such promotions. Mr. James' letter:

"Acknowledging your letter of the 18th addressed to Mr. D. W. Creeden. We were approached on this proposition by a Chicago photographer who induced us to make a local experiment which we did with the result that it was neither successful nor interesting to ourselves or the photographer. Mr. Caple, our Buffalo representative, heard of this experiment and was quite enthusiastic and wanted to try it in Buffalo, which accounts for the approach made to your member Mr. William A. Thomas. Permit us to say that we think Mr. Caple's enthusiasm for the Chicago experiment was the reason for the approach, but we assure you that as a company we did not share his enthusiasm and we are glad that your member turned it down. We quite appreciate the good points you make regarding the reasons why such advertising should not be done and accept our assurance that it is not our intention to conduct any more such experiments, nor to offer photographs as advertising prizes. We thank you for your interest in calling our attention to the matter and you may rest assured you will have no more cause to complain."

'Tis Here, Maybe!

The monthly news broadcast of Portrait Photography. Who's who, what's happened, where, when, why and how. We'll send a 50c United States Defense Saving Stamp for every item we can use in this column, under the following conditions:

1. Many news items are sent us simultaneously by several people; the Stamp will be sent only for the first one to reach us.
2. Send us the facts—perhaps only a newspaper clipping—we'll do the writing.
3. Items about yourself, associations, conventions or meetings of which you are an officer, are not eligible for Stamps. The publicity itself is enough in such cases.
4. This offer only applies to items concerning Portrait Photographers.
5. We reserve the right to judge which items are of sufficient general interest to warrant publication.

• After 39 years in Coshocton, Ohio, A. E. Riley, better known to his long list of friends as "Dell," has closed his studio there. He is by no means out of business, however, as he will continue as a home portraitist from his residence, to which he has moved his equipment and negative files. Prominent citizen, he served seven years on the City Council, one term as president, and is a charter member and past president of Coshocton Rotary. For more than 25 years he has belonged to

the Professional Photographers' Society of Ohio which, at its last meeting, made him an honorary life member. The profession cannot afford to lose men like Dell Riley and we are glad to know he is carrying on.

Jack Clifford, photographer of Lakewood, Ohio, got his picture in the Cleveland newspapers on September 4 as the result of being the oldest Marine attending the 19th annual convention of the Marine Corps League at Chicago, Ill. Now 60, he enlisted when he was only 15.

Carl W. Blakeslee, M.Photo., of the Blakeslee-Klintworth Studio, Tampa, Fla., (whose partner C. Verne Klintworth was created a Master of Photography last month) is now also a Fellow of the Royal Photographic Society, that honor having been bestowed upon him at the August meeting of the R.P.S. Council.

Which reminds us that there are now two studios in which both partners hold the coveted M.Photo. Degree, the other being that of Gerdes & Gerdes, Jackson Heights, L.I., N.Y. Surely we don't have to explain who Gerdes & Gerdes are!

Congratulations to A. ("Pat") Rogers, Brownsville, Texas, president of the Texas Professional Photographers' Association, who was married in Galveston, Texas, on July 18, with about 30 officers and members of the Texas and Southwestern Associations on hand to help with the rice and old shoes. And some of Walter Winchell's scallions to him for not writing us about it, so that we had to read the news in the *Southwest Caller* six weeks late!

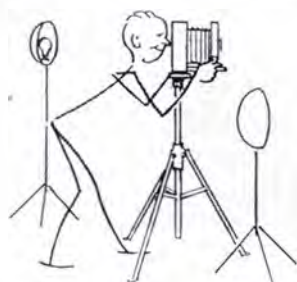
Another leading American portrait photographer has been admitted to the Fellowship of the Royal Photographic Society—Yousuf Karsh, of Ottawa, Ont., Canada.

Belatedly we learn from O. T. Dunlap, Iuka, Miss., who purchased the Simmons Studio of that city last May, that the former owner, E. B. Simmons, died on March 23 as the result of a heart attack suffered while in his darkroom, where his body was found.

James H. Tackett, one-time photographer in Kansas City, Mo., who retired three years ago and moved to Excelsior Springs, Mo., died there of a heart ailment on August 30, aged 74.

In our August issue, speaking of "Our Obligation as Portrait Photographers," which the Gross Photo Supply Company offer in two colors for framing for 10c in stamps, we erroneously mentioned the size of the card as 11x24; actually it is 16x20. We can't imagine what made us write 11x24, but we dood it. Sorry.

HOW TO GET **MORE** OUT OF YOUR **G-E PHOTOFLOODS!**



...AND MAKE EVERY SHOT COUNT

Because it is becoming increasingly important to use photographic materials more carefully, General Electric offers these reminders, to help you make every shot count.

- 1 Standardize on your lighting.** Arrange your lights in ways that past experience has shown you will produce good pictures every time.
- 2 Use efficient reflectors.** You'll get more light . . . to help you use faster shutter speeds . . . to cover wider areas . . . or to stop down.
- 3 Keep bulbs and reflectors clean.** Use a damp cloth to wipe 'em off; dust and dirt can steal more light than you think.
- 4 Measure** the distance from lamps to subject if you're in doubt on correct exposure. Or use a good exposure meter. Then you can concentrate on *taking* the picture.
- 5** Turn off your G-E MAZDA Photoflood lamps when you're not shooting. They'll last longer.

G-E MAZDA Photoflood lamps give you the best balance of lamp life, picture-taking light, color temperature and low cost for your needs.

**GENERAL  ELECTRIC
MAZDA PHOTO LAMPS**



The many friends of Miss Margaret Joseph, secretary of the Huber Art Company, Cincinnati, Ohio will regret to hear of the death of her mother which occurred on August 27.

M. F. Danbar, 49-year-old owner of studios in Charlotte, Fayetteville and Raleigh, N. C., Columbia, S. C., and Augusta, Ga., died in Charlotte on September 2. His home was in Raleigh.

P. A. of A. member A. E. Pierson of Greenfield Ind., died recently while on vacation at Au Sable Lake, Mich.

Be on the watch for a man using the name Stephen O'Leary; brown hair with gray streaks around the temples; dark grey-blue eyes; about 5'9"; weighing about 180#; round, tanned face of medium complexion; wearing beige cotton sports suit, trousers and shirt only; shoes of smooth brown leather with buckle at side. Claims to be World War I veteran, 47 years of age, excused from service due to loss of lung. Left with considerable equipment while being tried out as photographer by D. D. Spellman, 4838 Woodward Ave., Detroit, Mich., who will appreciate any information and offers reward for return of following: 4x5 Anniversary Speed Graphic #256338; 5 1/2" F/4.5 Kodak Anastigmat in Compur shutter #L-31-1620; Kalart range finder; Heiland flash equipment with auxiliary extension cord and light; #3 Series II Velostigmat 7 1/2" F/4.5 #252873 in Betax shutter; all in black leather carrying case and small brown bag. Drives tan Ford coupe, '35 or '36 model; 1942 license plates orange figures on black ground.

Les Oestreich, employee of the Smith Studio, Defiance, Ohio, for the past 14 years, has purchased the studio of Mike May, Beaver Dam, Wis., who had to give up his place because of ill health. The name has been changed to the Beaver Studio.

Lud Schalk and his wife, of the Schalk-Colegrove Bros. Studios, Buffalo, N. Y., are broken-hearted over the death on August 30 of their daughter Rosemarie, aged 23, ill for three and a half months of tubercular pneumonia. They had moved temporarily to Petrysburg, N. Y., where she was in a sanatorium, in order to be near her, and Lud had been commuting 40 miles each way to Buffalo daily to carry on his business. Rosemarie had worked in the studio since she left high school, and had been taken in as a full partner when she became 21. The many friends of the Schalks will join us in extending sincere sympathy, we know.

From J. R. Metcalf, Harrisburg, Ill., who sends his check to renew his P. A. of A. dues: "Here is my check for the best cause I know of, and frankly I find a lot of uses for the Do-Re-Mi, but you workers do so darn much for so little I can't see how anyone would or could fail you."

And we can't resist quoting this from P. A. of A. member Jeanne A. Lindquist, Decatur, Ill.: "If I am not mistaken my dues to The Association are paid up until 1943. However at this time I wish to pay dues for another two years and enclosed find my check for \$15.00. Will you therefore credit me accordingly. During the trying times that may face our group in the future, I am well aware of the importance of having an association to keep us notified as to new developments. Doubtless there will be stringent legislation passed severely handicapping our profession, but I hope that by sticking together we shall not be extinguished."

George S. Becker, for twenty years employed by John J. Schmidt, Cleveland, Ohio, photographer, and known to the whole Cleveland fraternity, died on September 11, aged 75.

And now Edgar E. Seavy of New Castle, one of Pennsylvania's best-known photographers and among the oldest members of The P. A. of A., is no longer with us. He and Mrs. Seavy had left on August 29 for a vacation at Conneaut Lake, Ohio, and were having an enjoyable time when on September 2 he was taken with a stroke. Rushed back to New Castle, he died in hospital there on September 7. Eighty-three, he had spent 63 years in the profession, starting in Sharon, Pa., and moving to New Castle in 1890. The news comes from his long-time associate, Glenn C. Carpenter, who has been with Mr. Seavy since 1930 and is owner of a half-interest in the studio since 1936. The studio will continue under the Seavy name.

"May I take this opportunity," writes Jack Gravina of the Warner Photo Studio, Lansing, Mich., when sending his renewal to The P. A. of A., "to thank you for the aid you have given thus far and which I know you will continue to give the profession, both to members and non-members. I feel, certainly, that this \$5.00 couldn't go for a better cause."

Congratulations to Mr. and Mrs. J. Clarke Williams, Hannibal, Mo., on the arrival of Vilki Garna Williams on July 15. The amusing announcement tells their friends that Vilki "Bellows" and they can't "Shutter."

In this issue, in the report of the Wisconsin convention, Mr. Platz states that J. B. Schriever, Scranton, Pa., took first prize in the Bride Portrait class. From an article about Jim in the Scranton Tribune we learn that this is the 70th award he has received in his 55 years of photography. "In the past 25 years," it goes on to say, "he has won a first prize in every contest in which he exhibited." We hope Jim keeps it up until the total reaches 100.

We don't hear much of the G. Cramer Dry Plate Company, St. Louis, Mo., these days because

Photography-mirror to America's might

When "The Caissons Go Rolling Along" and the artillery moves into action, its guns clearing the way for the advance of the troops, photography goes into action, too. For when the history of the war is written, U. S. Signal Corps pictures will illustrate it.

Photography in wartime has two jobs to perform—

one at the front, and the other—vitally important—at home. Photographic processes—in photo-copying, blue printing, in metallographic and spectrographic work—help control and direct America's industrial might in the task it has assumed. Photography helps to unify the victory efforts of a united people.

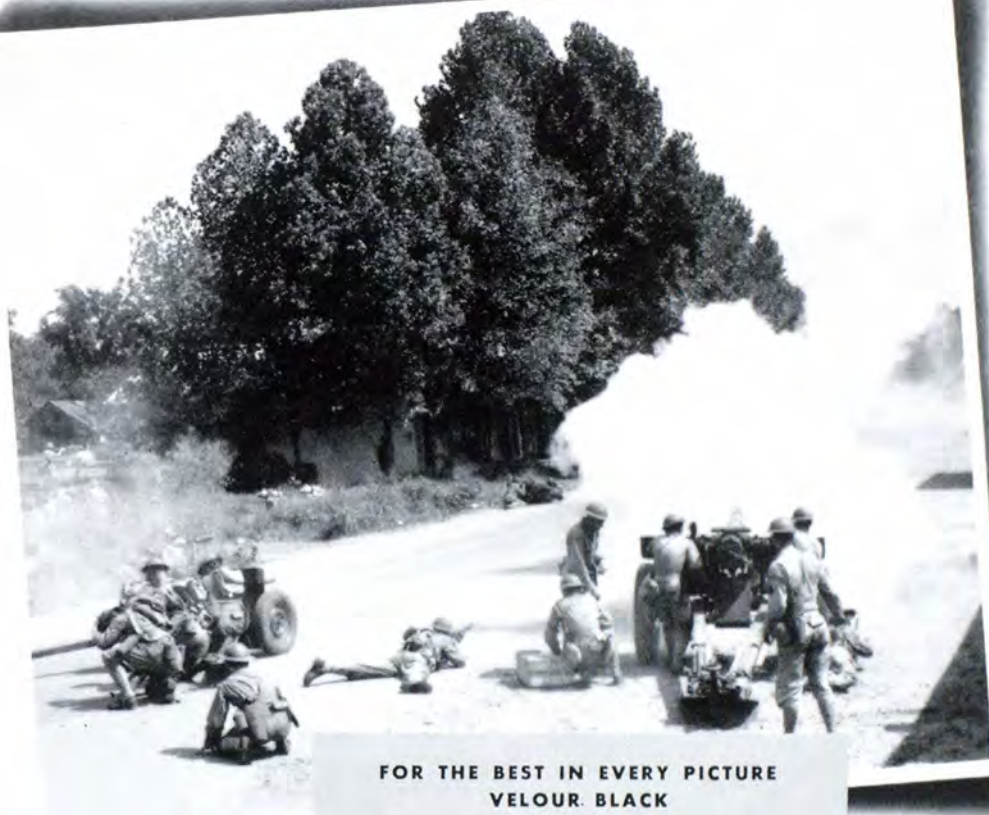


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Defender Velour Black possesses all of those qualities which, in an enlarging paper, will assist you in making photographs. It is fast and simple to manipulate. Its 27 surfaces—eight of them in four degrees of contrast—adapt it to every type of work. Ask for it at your Defender dealers' in the blue and yellow package.

DEFENDER PHOTO SUPPLY COMPANY, INC., ROCHESTER, N. Y.

Defender



Thomas J. Hargrave, president of the Eastman Kodak Company, addresses the 20,000-plus throng of Kodak employees at the presentation of the Army-Navy Production Award—see the story below.

they are devoting their energies almost entirely to the graphic arts field, but many of our readers will remember Sam Bowring, who always shepherded their convention exhibits. Well, Sam is now a grandfather, a baby girl having been born to his daughter Betty on August 28, according to a most amusing notice we hereby acknowledge.

Fifty years ago Mr. and Mrs. John Anton of Girard, Mich., were married in the village of Coldwater, Mich., and while there had their wedding photograph made by Clarence Osborn, photographer of that city. Last month the Antons celebrated their 50th wedding anniversary, a feature of the event being another trip to Coldwater to be photographed again by Mr. Osborn, who is still there and still active. The Antons still have the original photographs made 50 years ago.

Rochester, N. Y., will long remember August 17, the day when Kodak employees and their families to the extent of more than 20,000 took over the Red Wing Stadium there to see the presentation to the Eastman Kodak Company of the Army-Navy Production Award, which is given to those firms breaking records for high achievement in the pro-

duction of War equipment. From a special commemorative program which all who attended received, we see that the affair started at 7:30 with a band concert and singing. At 8:30 commenced the serious part of the evening, with President T. J. Hargrave of Kodak presiding. After his address, and one by the Mayor of Rochester, Brigadier General Herman W. Schull presented the Award and Pennant, which William J. Lehle accepted for the company. Rear Admiral Clark H. Woodward presented the Award Pins and Brigadier General Harold M. McClelland and Colonel George W. Goddard made concluding speeches. Nor was that all. For the balance of the evening the Program Committee, headed by W. B. Potter of the company, had provided a series of numbers, with Eddie Cantor as Master of Ceremonies, including such headliners as Olsen and Johnson, Vincent Lopez and his orchestra, Helen Hayes and others.

From H. L. Ellis, P. A. of A. member in Alva, Okla., when renewing his membership: "Keep up the good work and if you—or rather The Association—need a few dollars more before another year rolls around for something vitally concerning us and our businesses, you can count on me to help



More than 20,000 Kodak employees jamming the Red Wing Stadium in Rochester as high military and naval officers present the Eastman Kodak Company with the Army-Navy Production Award. Other thousands of Kodak workers on the evening shift stayed by their machines to keep production of war products moving.

Add a MAGIC TOUCH

to Your Retouching

with a wonder wand
of *Electronic Graphite

WHETHER held in the cedar shaft of a "Chemi-Sealed" TURQUOISE pencil, or the steel jaws of a TURQUOISE holder, this infinitely finer-textured lead will add new powers to your retouching skill. For these sound scientific reasons, it gives you faster deposition of graphite with more exactness of execution for matchless finished prints:

ELECTRONIC GRAPHITE—Graphite selected for high opacity is reduced by our patented new method of attrition to particles so minute (down to less than 1 micron) that they anchor in pores of the negative too fine to admit a coarser medium. Thus opaque areas are quickly built up with lighter, defter strokes.

STRONGER, NON-CRUMBLING POINTS—Ultra fine, perfectly dispersed graphite and clay is formed under 60 tons pressure into leads that are tempered at white heat. The ceramic structure is ideal for even distribution of graphite from long-wearing needle points that are surprisingly strong. Precision grading gives you exactly the tone you want from every inch of every lead, *every time*.

SAFER AND SMOOTHER—You'll never scratch an irreplaceable negative with a TURQUOISE lead. Exclusive Eagle processes go far beyond all ordinary methods of refining to remove every trace of flinty foreign matter. Then, for added smoothness, the leads are impregnated with rare waxes until every particle glides on its own film of lubricant.

YOU BE THE JUDGE
SEND FOR A FREE SAMPLE

to make your own tests. Write for a TURQUOISE pencil in any grade from 6B to 9H, or a lead in any degree from 2B to 6H. Please mention this publication and the name of your pencil dealer.

HERE'S A PERFECT COMBINATION

TURQUOISE LEADS, of the same superb quality as in Eagle Turquoise Pencils, made in 10 degrees, 2B to 6H, 5 1/8" long. TURQUOISE LEAD HOLDER, a precision tool with new design chuck that holds the lead in a non-slipping, non-shearing grip. Each holder takes all 10 degrees of Turquoise Leads. An adjustable indicator shows the degree of lead contained.



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"SUPER BONDED"
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LEAD HOLDERS**

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out. Best wishes." Thanks, Mr. Ellis, but if our present members stick with us and enough of them make an attempt to get us more members we'll carry along in fine shape. Members, members and more members—that is our constant cry.

On July 17 Mr. and Mrs. W. R. Van Voorhis, located in Rich Hill, Mo., celebrated their 50th anniversary in the photographic profession.

From L. F. Carna, St. Louis, Mo., about renewing his P. A. of A. membership: "We are sending \$10.00 this year instead of the usual \$5.00. This is due, however, not to an increase in business but to show our appreciation in a very small way for the effort that was put against the Popular Photography scheme. Thanks again." Mr. Carna refers to the "Snapshots from Home League" which, by the way, was not mentioned at all in the last issue of Popular Photography.

The Mansfield Photo-Research Laboratories, Chicago, Ill., makers of Signal Short-Stop, Kwik-Wet, Hypo-Chek, FototintS, Micrograin-85 and the Mansfield toners, has been purchased by the Edwal Laboratories, Inc., 732 Federal St., that city. Edwal, whose developers, fixers and other chemical products have acquired a wide reputation, will continue to manufacture and supply the Mansfield line.

From P. A. of A. member Shubert Sebree, Terre Haute, Ind.: "I am enclosing \$5.00 to renew our membership for another year. We believe this \$5.00 is the best possible investment as our membership has been of great benefit to us."

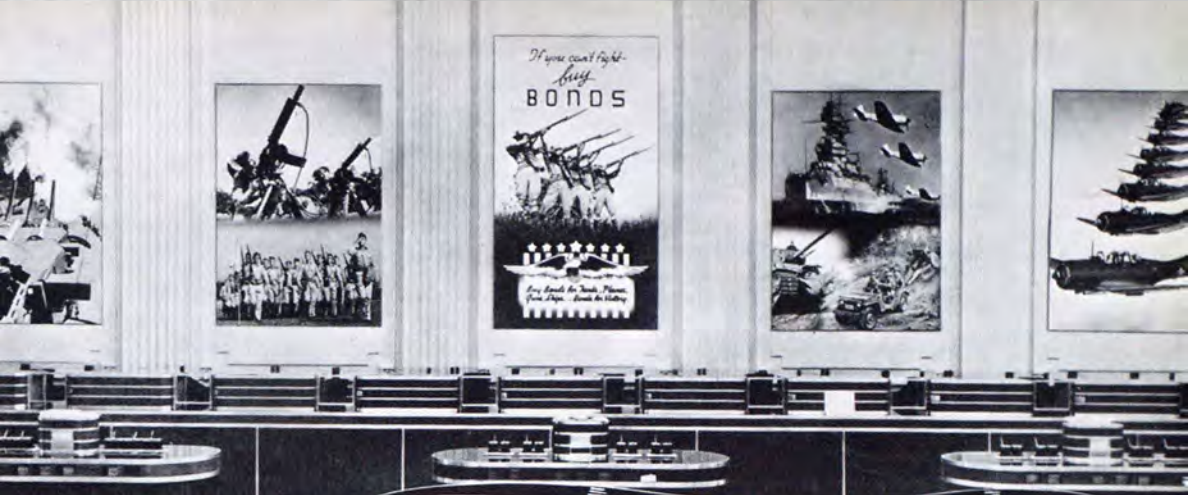
From William A. Thomas, Children's Portrait Studio, Buffalo, N. Y., P. A. of A. member who sent us the information about the Libby, McNeill & Libby free photograph campaign which we promptly stopped as explained elsewhere in this issue: "We feel that you have certainly earned your title of 'able Abel' in putting a stop to the numerous free photograph offers which have been made from time to time, and of course also for your continual crusade for the benefit of the industry in general. Mrs. Thomas and myself cannot understand why all reputable photographers do not belong to The P. A. of A. What you have to offer not only benefits members, but also non-members. We certainly will endeavor to bring in a new member whenever we get the chance."

Our sincere apologies to Holliston Mills, Inc., Norwood, Mass., makers of the famed Holliston Photo-Cloth, whose name was inadvertently omitted from the list of advertisers on pages 378 and 379 of our September issue—The P. A. of A. Official Report Issue. Like the other firms whose names appeared on those pages, Holliston have been long and sincere supporters of The P. A. of A. and its work.

With the Colors!

In this department, as rapidly as the news reaches us, we shall publish the names of those members of the profession (or members of their families) who are now serving in the Army, Navy, Marines or Coast Guard. In that way the files of this journal will provide a permanent record for future years. How complete a record it may be will depend on the co-operation of our readers.

- Sergeant L. A. Shugart, Jr., whose parents are well known photographers in southern territory doing business as "The Shugarts," is now stationed at Mission, Texas.
- George Mueller, partner in Southwest Photo Supplies, up-and-coming photographic stock house of San Antonio, Texas, has been commissioned a First Lieutenant in the Army Air Corps. He was also the head of George Mueller Motors, San Antonio automobile agency.
- Robert S. Smallwood, proprietor of the Photocraft Studio, Beattyville, Ky., and P. A. of A. member, writes us that his place is closed for the duration as he has been in the Army Signal Corps since March. "Our family tradition has it," he writes, "that we have been in all our wars. I know one of my grandfathers was in the Mexican War, my father was in the Civil and the Spanish-American Wars, and I was in World War I. So I couldn't very easily keep out of this one."
- On June 13 William S. Miller, owner of Miller's Studio, Pittsburg, Kans., became Private Miller in the Army Signal Corps. He is stationed at the Army Photo Center, Long Island City, N. Y. He was a member of The P. A. of A.
- Harold Staal, P. A. of A. member and owner of the Staal Studio, Zeeland, Mich., is now a Private in the Army Air Force, at Anacostia Station, Washington, D. C.
- P. A. of A. member Gene L. Davis, formerly of Rochester, N. Y., is now a Private in the Headquarters Squadron of the 306th Service Group, serving as a darkroom technician.
- Robert McConnell, commercial photographer of Indianapolis, Ind., and member of The P. A. of A., writes: "In the Navy now! My country first—business last." He is a Yeoman Second Class in the Naval Reserve.
- Another P. A. of A. member who has been in the Naval Reserves for some time is Stanton H. Goddard of Wallingford, Conn. He is a Photographer Second Class, stationed in Rhode Island.



Patriotic photo-murals produced by the Bruce Sifford Studios of Minneapolis for the Central National Bank and Trust Company of Des Moines, Iowa, through the R. J. Calkins and Holden Advertising Agency, Des Moines Office.

Promote Patriotic Photo-Murals
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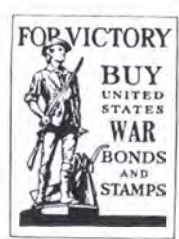
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Banks, Institutions, plants and offices of every kind are prospects for photo-murals of the type illustrated. Here is one of many ways in which you can aid your country while maintaining a good volume of business.

From experience, practical photographers know Halobrome is the ideal projection paper for this type of work. Successfully combining photographic excellence with processing economies, Halobrome's rich beautifully-balanced emulsion captures minute detail with unusual brilliance and depth. At the same time, exceptional exposure latitude and development tolerance allow excellent print control and eliminate profit reducing waste.

Reason enough why you will find it sound to investigate Halobrome and other fine Haloid photographic paper.

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	Washington Office.....		15th and K Sts. N. W.

Canadian Distributors: Rectigraph Co. of Canada Ltd. Toronto

- Theron G. Melotte, P. A. of A. associate member formerly of Fort Atkinson, Wis., enlisted in the Navy in May, according to word just received from his mother. He is now in the Naval Radio Training School at Madison, Wis.
- Miss Marion Smith, secretary of James H. Smith & Sons Corp., Griffith, Ind., has been sworn into the Navy WAVES. She left the firm to enter training at Smith College, Northampton, Mass., about October 1. Many of our readers have met her in the Smith booth at national and other conventions.
- Fred A. Benke, Salem, Ill., past president of the Illinois Photographers' Association, is now a Private in the Army and when we last heard from him was expecting to leave for Camp Grant.
- Elroy Frederick Williams, proprietor of the Williams Photo Shop, Rochester, N. Y., entered the military service on May 26.
- Paul R. Lueders, former P. A. of A. member associated with his father, H. L. Lueders, in their studio at Cape Girardeau, Mo., is now in the Army, with the 18th Photo Mapping Squadron at Colorado Springs, Colo. Mr. Lueders, Sr., is of course carrying on the studio's membership.
- Wilmer Littlejohn, former P. A. of A. member in Saginaw, Mich., has closed his studio there and is now in the Army at Fort Custer, Mich., his mother writes us.
- Lew Miller, Brooklyn, N. Y., is another former member of The P. A. of A. who has folded up his business for the duration. He is now in the Army.
- Morton D. May of the May Studio, St. Louis, Mo., former P. A. of A. member, is now in the Navy.
- Jack H. Herring, son of J. H. Herring, Hannibal, Mo., enlisted in the Navy in January, 1942. After the initial training period at the Great Lakes Naval Training Station, Chicago, Ill., he was trained in aerial photography at North Island, Calif., and then sent to Pearl Harbor. At last reports he was on the aircraft carrier *Saratoga*.
- Anthony Corio, former P. A. of A. member in Worcester, Mass., is now Photographer First Class in the Naval Reserve, stationed at the Naval Air Station, Dutch Harbor, Alaska. He is looking for a banquet camera, incidentally.
- Claude C. Pitts, P. A. of A. member who is unquestionably most active in getting new members, is now PhoM2c instead of P2c. P2c was the Navy designation of a Photographer second class, while the new one means Photographers Mate second class. This gives photographers warrant officer rank with the later possibility of advancing to commissioned status, which had been heretofore impossible. With the news he sent the membership of Fred P. Walden, PhoM3c, who is also with the Naval Air Station at Pearl Harbor.
- David C. Sexton, photographer with the Meyer-cord Company, Chicago, Ill. (who make the decalcomania window transfers of The Association emblem), is now in the Army. He was a P. A. of A. associate member.
- John H. Gould, P. A. of A. associate member formerly of Los Angeles, Calif., is now a Sergeant with the 1st Signal Photographic Laboratory Signal Corps, U. S. Army. When he wrote us, his group was leaving, destination unknown.
- L. W. Naegle, Campbell's Studio, Bismarck, N. D., secretary-treasurer of that state's Board of Photographic Examiners since its formation and one of the state's live-wire photographers, entered the Coast Guard as a photographer on September 18 and has been temporarily assigned to the staff of the Coast Guard's Chief Photographer at Washington, D. C. Mrs. Naegle will manage the studio in his absence and will maintain the studio's P. A. of A. membership.
- William A. Barnhill, commercial photographer of Cleveland, Ohio, is now property and supply clerk, Photographic Branch of the Air Service, at Wright Field, Dayton, Ohio. Photography, he writes, has become so important in air service work that it has been created a separate branch instead of, as heretofore, merely a section of the Supply Branch. The unit at Wright Field alone employs 16 people in four departments: Ground Cameras and Laboratory Equipment, Aerial Cameras, Supplies (paper and film), and Motion Picture. Chemicals still come under the general chemical unit and are not handled by the Photographic Branch.
- Photographers who are wondering what may happen to them if they are drafted will be interested in the experience of Willis A. McCaleb, whose induction into the Army from Cleveland, Ohio, was mentioned in our last issue. He left August 15 for Camp Perry, Ohio, one of the "reception centers." On September 28 his father called us to say that Willis was then with the 18th Signal Service Company, Photographic Section, at Fort Hayes, Columbus, Ohio. When the Army learned of his ability and experience he was held over five weeks at Camp Perry until a suitable place could be found for him.
- John F. Sloane, employed for 13 years at the Goergen Studio, McGregor, Iowa, is now in the Army as Technical Corporal, Company A, 98th Signal Battalion, Camp Crowder, Mo.

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Sworn to and subscribed before me this 22nd day of September, 1942.

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(Seal) (My commission expires Dec. 19, 1943)

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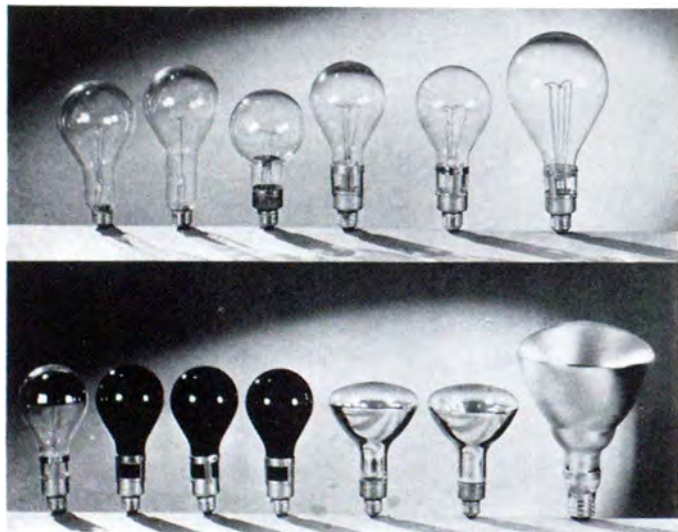
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- **Photography, Its Principles and Practice**, by C. B. Neblette, F.R.P.S. 6 1/2 x 9 1/2. 865 pages, 394 text illustrations, charts and graphs. Cloth, \$7.50, postpaid. Publisher: D. Van Nostrand Co.

This is the fourth edition and about the 11th printing of Mr. Neblette's elaborate and comprehensive reference manual and general textbook on photography. Counselor and administrative head of the Department of Photography at the nationally known Rochester Athenaeum & Mechanics Institute that he is, few are better fitted to compile such a work and keep it in line with modern practice. Revised and largely re-written, it now includes chapters by Ralph H. Braden, Howard C. Colton and Silas M. Thronson of the Institute and J. W. Gilson of the Eastman Kodak Company. It is a reference work for the serious student of photography, somewhat over the head of the average hit-or-miss worker.

- **Sports Photography**, by Lee Wulff. 6 1/4 x 9 1/4. 184 pages, 109 illustrations. Cloth, \$2.50 postpaid. Publisher: A. S. Barnes & Co.

Perhaps the most important thing to be learned from this book is what constitutes a good sports photograph. For the beginner it will be helpful but the professional, and especially the commercial, photographer will find little herein that he does not



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already know. Those of our readers—and we know there are many—who enjoy fishing will probably recognize Mr. Wulff as the author of numerous books on finny pursuits.

- **Natural History with a Camera**, by L. W. Brownell, Nature Editor, American Photography. 6 1/2 x 9 1/2. 292 pages, 113 illustrations. Cloth, \$3.75 postpaid. Publisher: American Photographic Publishing Co.

As his illustrations and the list on the book wrapper indicate, Mr. Brownell plays no favorites. From nests to fungi, bats to porcupines, all outdoors is grist when it comes to his mill. No textbook, this is more of a running account of his experiences in photographing practically everything animal or vegetable. At the same time he interjects a great store of practical advice and information which any outdoor camera enthusiast will appreciate. If you like the outdoors, you'll like this book.

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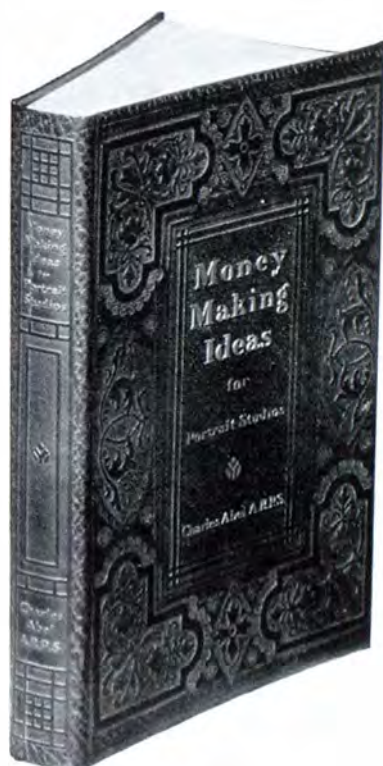
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520 Caxton Bldg., Cleveland, Ohio

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 can not 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.

When Printed: Advertisements received up to and including the 5th of the month appear in the issue published that month; those received too late for the current issue are automatically held for the following issue.

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.**

RETOUCHING AND ETCHING—Many years experience with A-1 studios, prompt service. Rate 25c an inch. Mildred L. Akin, 332 Franklin Blvd., Elgin, Ill. 10-1c

PHOTO-COLORING by mail—experienced colorist. High grade work and prompt service. Vivian Bennett, 333 N. College St., Neosho, Mo. 10-1c

MRS. OTTO M. LADE—Experienced retoucher. Special prices on school work. Mail your films or write for particulars. 3135 W. 11th St., Cleveland, Ohio. 10-1

RETOUCHING AND COLORING—Also oil painting on difficult copies. Likeness guaranteed. Graduate artist. Julia Mound, 17 N. Monroe St., Tiffin, Ohio. 10-1c

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.

SALES RECEPTIONIST in better class studio. Top sales ability; eight years experience in handling deluxe clientele; capable of managing. State full particulars concerning salary and position in first letter. Financial references required. Will go anywhere. Write A-2 care this journal. 10-1c

COLOR ARTIST desires position in studio having appreciation for the finer things in coloring. Accustomed to doing exclusive work efficiently. Write L-2 care this journal. 9-2c

POSITION WANTED in darkroom only by man of 50. Photographer, 5148 Indiana Ave., S. W., South Charleston, W. Va. 10-1c

ALL AROUND man clever in every line, vignetting, sketching and coloring. Max Leubner, 2006 W. Cermak Rd., Chicago, Ill. 10-1c

CAPABLE PRINTER, retoucher and operator; five years experience. Age 25, married. Winona graduate 1939 and 1940; passed Florida license examinations 1940. Sacrificed own studio to become pilot in AAF but received disability discharge—and probable draft exemption—recently. Available after November first—prefer the South. Write R-1 care this journal. 10-1c

RECEPTIONIST with proven sales ability, experienced in exclusive portrait selling, miniature and oil portraits, desires position only in high class studio in New York City. Write G-7 care this journal. 10-1c

HELP WANTED

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

WANTED—First class printer, projection and contact. Permanent position. The Gray Studio, Houston, Texas. 10-1

PORTRAIT PHOTOGRAPHER—EXPERIENCED ONLY. PERMANENT WORK. REGULAR HOURS. ONLY FIRST CLASS PHOTOGRAPHERS NEED APPLY. NO DARK ROOM WORK. GOOD PAY TO START. CHANCE FOR ADVANCEMENT IN GROWING CONCERN. EMPLOYMENT IN EASTERN AND EAST CENTRAL STATES. WRITE FULL PARTICULARS TO G-3 CARE THIS JOURNAL. 7-4

LADY OR MAN ASSISTANT for all around studio work, steady work, good salary. Montrose Studio, 101 N. High St., Columbus, Ohio. 8-3

AIRBRUSH COLORIST, EXPERIENCED FINISHING photo enlargements. Steady. State experience. New Process Studios, 49 E. 21st., New York City. 8-2c



END DAMP AIR WITH "DRI-AIR"

New DRI-AIR Powder draws moisture from air in dark rooms. Protects photo equipment and supplies against dampness. Set consists of 1 complete metal unit and 10 lbs. of powder. If dealer can't supply—Order direct, \$1.75 plus shipping charge.

DEALERS WRITE DIRECT

TAMMS SILICA COMPANY

228 N. LaSalle St. Chicago, Ill.

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

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.

DETROIT, MICH.—Eastman Kodak Stores, Inc., 1425 Broadway.

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 Avenue.

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., 928 Canal 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—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.—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.

WANTED—First-class portrait printer and dark room worker. Excellent salary with advancement to right man or woman. Studio leader in state for 50 years. Reply air mail. Include recent photo in letter. Cheyne's Studio, 106-108 E. Queen St., Hampton, Va. 9-3

WANTED—Operator and retoucher. Salary \$40.00 per week to start. We also have an opening for a printer. Photo Crafters, 40 - 12th St., Wheeling, W. Va. 9-2

WANTED—One camera man to work on Army Post. Steady position. Write to Harry Dutchshyn, Post Photographer, Fort Monmouth, N. J. 9-2

PHOTOGRAPHER to take charge of finishing. Must be good retoucher, etcher and operator. Write W-5 care this journal. 8-4

WOMAN PHOTOGRAPHER—Portrait, must be able to manage department store studio. Initiative and sales ability essential. State experience, age and salary. Write W-6 care this journal. 8-4

WANTED—First-class retoucher for year-around position. Send sample of work, etc. Alexander's Studio, Kirksville, Mo. 9-2

WANTED—A-1 man or woman photographer with all around studio experience, to assist in all phases of photography in a modern up-to-date portrait studio. No coupons, no Kodak finishing. State experience, salary expected and draft status in first letter. Weslin Studio, 106 Lincoln Way West, Massillon, Ohio. 9-2

I HAVE a studio concession at Camp Robinson and need retouchers. Hogue Photos, 320 W. Capitol St., Little Rock, Ark. 10-1

EXPERIENCED AND draft exempt man for darkroom and general studio work. Position is permanent. Give references and salary expected in first letter. Cripe Studio, Streator, Ill. 10-1

GOOD PRINTER who can assist in operating. Mostly soldier work. Excellent proposition to good man who is willing to work. Write B-5 care this journal. 10-1

LADY PRINTER and retoucher for all around work in established studio. Ideal working conditions. Reply giving age, experience and salary expected to start. The Simpson Studio, Main St., New Milford, Conn. 10-1

Free-Lance Photographers Guild

needs contacts with competent commercial photographers and studios who are available to execute occasional guaranteed assignments. Bona fide, scrupulous dealings, good rates, immediate payment. Drop us a card with your name and address, merely saying, "I'M AVAILABLE." Thanks.

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219 E. 44th Street New York, N. Y.

PHOTOGRAPHERS

Let us do your Copying and Finishing in Colors, Tint to Nature, Sepia or Black and White. Our Artists are at your service. Charges reasonable. Price list mailed on request.

D. E. ABBOTT PORTRAIT & FRAME CO.
P. O. Box 9147 HUNTINGTON, W. VA.



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Get this book and USE it. If it does not pay for itself in one year, in film saved alone or does not otherwise improve your results you may, if you wish, return the book and get your money back.

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writes one authority. To those photographers who have considered launching into the new field of Portraiture in Color, this book will serve as a sound basis for such efforts.

But this is only one phase of the book, for every problem the Kodachrome worker will encounter is explained in terms of the factors that apply exclusively to this Color medium.

This comprehensive book will save you many times its cost in film saved alone—and hours of trial and error experimentation.

18 CHAPTERS—15 FULL COLOR ILLUSTRATIONS

19 five-color diagrams illustrating fundamentals of color composition; 150 black and white illustrations, every one demonstrating some problem of color. Chapters on Color Composition, Exposure Calculations, Correct Use of Meter, Sunlight Characteristics, Photoflood, Photoflash, Landscapes, Flowers, Movies, Portraits, Color Filters, Color Meters, Color Prints, and the new Kodacolor.

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one of the few photographers working exclusively in Kodachrome professionally—since the day the medium was introduced. This is an "experience" book—years of experience gained through laborious and painstaking effort.

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CHARLES ABEL INCORPORATED

520 Caxton Bldg.

Cleveland, Ohio

UNEXPECTEDLY RECLASSIFIED! Have only two weeks extension. Need all-around man to manage and operate fully-equipped, established portrait studio with low overhead in industrial city, while I am in service. No investment required. Fifty-fifty basis. Rush complete information in first letter with photo of self if possible. Kessler's Studio, 629 Main St., Buffalo, N.Y. 10-1c

WANTED—A-1 printer and darkroom man. Permanent and good salary. Write Harry Dutchyshyn, Post Photographer, Fort Monmouth, N. J. 10-2

\$3,500.00 TO \$5,000.00 SALARY PER YEAR—FOR POSITION WITH NATIONALLY KNOWN CONCERN WHOSE HEADQUARTERS ARE IN WESTERN NEW YORK. MUST BE EXCEPTIONALLY GOOD PORTRAIT PHOTOGRAPHER. EXPERIENCED IN DIVERSIFIED TRADE AND POSSESS ABILITY TO IMPROVE THE QUALITY OF WORK OF OTHER PHOTOGRAPHERS. WRITE G-1 CARE THIS JOURNAL. 10-2

WANTED—A-1 photographer with a car to make group pictures on Army Post. Must be good salesman, neat and dependable. Wages \$75.00 per week. Write Harry Dutchyshyn, Post Photographer, Fort Monmouth, N. J. 10-2

WANTED PORTRAIT PRINTER and darkroom man; all around man preferred; Draft exempt; sober and reliable. Permanent position in leading studio doing good work. State experience, age and salary wanted. Guth Studio, Carlisle, Pa. 10-2

DO IT NOW! We serve the nation!

Write today for our catalogue prices on coloring and rebuilding in airbrush, torn and defaced photos. Genuine oils on Canvas, Miniatures, etc.

VICTOR PORTRAIT CO.

752 - 13th St.

Oakland, Calif.

WANTED—Operator to manage a small portrait and photo-finishing studio. Permanent position. Write Harry Dutchyshyn, Post Photographer, Fort Monmouth, N. J. 10-2

WANTED EXPERIENCED receptionist, also retoucher. Good salary and permanent position. State qualifications in first letter. Steimont's Studio, 220 Washington St., Waukegan, Ill. 10-1

WANTED AT ONCE—Lady preferred—I am going into the Service in the near future and want an all around photographer to take over my studio for the duration. My wife will stay with you and can do retouching and coloring. If you cannot do first class portrait, commercial and kodak finishing, do not apply. Best studio in southern Virginia with chance to buy if you desire. Give full information about yourself in first letter. Hermann's Studio, Martinsville, Va. 10-2c

RETOUCHERS BY MOFFETT STUDIO, CHICAGO, ILL., 30 S. Michigan Ave. Steady job on salary or piece work. Write us. 10-1

STUDIO FOR SALE

FOR SALE—Long established, completely equipped studio in county seat town in Nebraska. Good photographic community. Would like to sell business, equipment and building, but would sell business and lease the building and equipment. Mrs. A. L. Proskovec, David City, Nebr. 10-1c



Before and After Correction

If it's a difficult case of retouching send negative to

C. W. ASCHBACHER, Correction Specialist

711 Stewart Bldg., Houston, Texas

(Formerly of Newark, N. J.)

Here's New Business For You

Personalized Photographic Greeting Cards

MILLIONS of greeting cards will be sold this year, and more of them than ever before will be personal photographic cards. Eastman Greeting Card Production Outfits for 1942 offer a wide variety of designs and greeting styles. Order your outfits now.

Outfit No. 8 contains 12 negative masks, 6 for horizontal and 6 for vertical negatives, and Kodak Embossing Guide. The 6 styles are illustrated. List price of No. 8 Outfit is \$4.25.

Outfit No. 7 contains 2 cardboard masks and 6 negative sentiments for the 3 styles of cards it produces. List price of the outfit is \$2.15.

Both Outfits are for $4\frac{1}{4} \times 5\frac{1}{2}$ -inch cards—negative masks have 2 x 3-inch openings. Samples of envelopes on request.



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You'll Get Finer Enlargements When You Use

KODABROMIDE

Your prints will be crisp and sparkling—will have a new quality that you'll like. Kodabromide has wide exposure latitude—its rich black tones are unaffected by exposure variation.

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