



# The Professional Photographer

Vol. 74, No. 1626

20c a Copy

NOVEMBER 1947



## *Christmas Gifts*

● Speaking of Christmas what, after all, is a Christmas tree and why do people go to so much trouble to select them, decorate them and install them in their homes? Isn't it because, without the tree, the spirit of the occasion seems to be lacking and much of the glamor of the gift packages is lost?

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# GRAFLEX

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## Ferrantino of Brooklyn, N.Y.

By V. Kent

(With ten illustrations by Matthew Ferrantino, P.A. of A.)

● Originality and artistic merit so vividly characterize the portraiture of Matthew Ferrantino, 863 Broadway, Brooklyn, N. Y., that they bring sitters to his studio from Manhattan, its suburbs, and New Jersey, as well as from the large urban district in which he has lived and worked for 15 years.

His clients include many prominent folk—former Governor Lehman, judges, priests, singers, theatrical folk, athletes, and champion fighters.

Most numerous and significant from the financial angle are wedding couples and their attendants.

All the phases of Ferrantino's wedding photography are so skillfully planned that they account for yearly sales of \$18,000.00 to this one group. Displays and albums, especially proof albums, kindle enthusiasm, selling \$200.00 to \$300.00 worth of photography to couples whose plans may call for only half a dozen shots. His unusual and versatile effects attract other couples, relatives and friends of

sitters, and develop juvenile and family group portraiture.

Striking functional window displays that this inventive photographer designed himself are his most productive advertising. Four grooved wrought-iron frames in each studio



*Self-portrait of Matthew Ferrantino, P. A. of A., of Brooklyn, N. Y., whose studio and methods are described in the accompanying article.*

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## The Professional Photographer

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*Mr. Ferrantino finds a considerable demand for trick photography of which this is just one of many examples. They are especially effective for window display use.*

window each display 18 11x14 portraits on 15x20 mounts, facing outward, and an equal number facing into the studio. Samples placed back to back between mount-sized sheets of glass slide easily in and out of the horizontal frames. Each of the two upper frames displays five pictures, with four shown in the lower rows, where a door opens into the window. Here floor displays are arranged. Ceiling reflectors highlight the dramatic windows at night.

As he changes exhibits only once every four months, the photographer gives the mounted samples, including many wedding pictures and every phase of his portraiture, at that time to the sitters, suggesting his appreciation of their recommendations. This compliment wins good will and new business.

The window gallery, long maintained and a high spot of neighborhood interest, performs

double service with its outside and inside displays, proving as valuable in suggesting effective poses to prospective sitters in the reception room as in attracting passersby.

Ferrantino's warm, friendly interviews with couples produce quantity orders. First asking the expenditure planned, often only \$15.00 or \$20.00, he shows his wedding albums and window samples. Sharing his enthusiasm, the couple, regardless of their means, waken to a sense of their unique importance and the romantic interest of their pictures. As their will to spend expands, the photographer suggests inclusion of full-length portraits showing the bride's gown and featuring bride and groom together. Striking close-ups, dramatizing the bride's veil, hands and bouquet, extend the sale. Interesting group shots of the bride's attendants are also sold for appropriate gifts to ushers and flower girls.

On the photographer's desk, two full length wedding portraits are displayed in a revolving

## The Cover Picture

● Dorothy Schumaker Eckman and her husband, Leo F., operate the Hollywood Studio, West Bend, Wis., and both are P. A. of A. members. Our cover picture is by Mrs. Eckman, who writes us: "I studied art throughout high school and my four years in college plus several years more after graduation. I believe this background made me especially susceptible to the desire to make a thorough study of photography as an art, when introduced to the idea through my photographer husband. My previous studies in composition, balance, design and color harmony were distinct assets, the latter being especially helpful in direct color which I produce either in Wash-Off Relief (now Dye Transfer) or Carbro." The Hollywood Studio, now in its third year, is chiefly a portrait studio though the Eckmans also do some commercial work. Both Mr. and Mrs. Eckman are active in the Wisconsin Association.

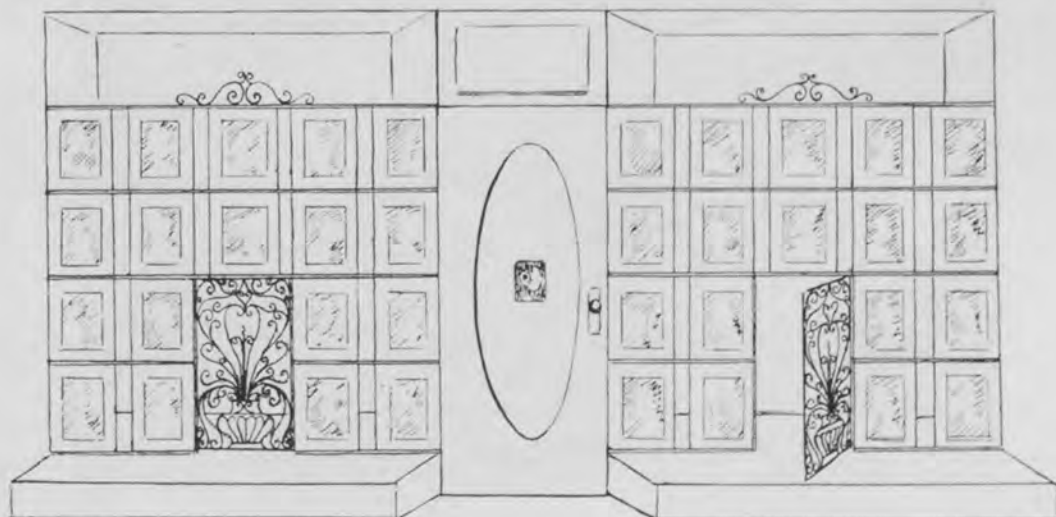
At right we see the interior of one of Mr. Ferrantino's unusual double-faced window displays. The sketch below shows details of the two windows, one on either side of the entrance door. In this manner, inside and out, he has an almost continuous salon display.



plastic 8x10 frame, pivoting on a matching base. Ferrantino developed this design himself, giving the rights to a manufacturer. Helpful in suggesting the decorative value of wedding portraits in the home, the \$12.00 pale blue or amber frames, also shown in windows, are frequently purchased with pictures.

While wedding photography is extended by well planned methods, its development is rooted in the versatile effects that Ferrantino creates.

In many of his close-ups, the bride is posed holding the veil in graceful drapes above her head or at one side. These original poses bring out interesting expression and highlight the hands. Sometimes the veil is loosely knotted about the bride's chin. Its varied manipulation proves valuable in softening features, especially in making a face with a somewhat heavy jaw seem smaller. The symbolism and beauty of the veil, in this photographer's opinion, make its conspicuous role in these compositions



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.



● The photograph on the opposite page is a difficult one to analyze. First one must attempt to understand just what the maker had in mind when evolving a composition of this sort. If it was intended to be "pictorial" it has fallen far short of anything approaching a pictorial composition. If, on the other hand, it is a portrait, it leaves itself open to extensive criticism.

A pictorial or illustrative photograph must be self-explanatory. It must convey to the viewing public what the maker had in his own mind—the idea or story that he wanted to tell through the picture as a medium. We could not try to analyze this from a pictorial standpoint.

Let us then consider it as a portrait. First, the composition is poor. All the weight has been crowded into half the space and the man's figure is entirely too large for the space available nor is there any excuse for his head being apparently bumped against the top of the picture space.

The Buddha seems entirely out of place and its own restful position and small size make the man and his twisted pose seem even more grotesque. Although the Buddha is smaller it detracts from the subject and draws attention to itself. The man is paying no attention to it, in fact seems unaware of its presence, which therefore be-

comes emphatically disturbing. Though the pose and lighting of the man would still be far from satisfactory, if the Buddha were eliminated by trimming the left of the reproduction to three-eighths of an inch from his head, we might assume that the photographer had in mind a "modern" or "glamor-type" portrait of the man. The slant of the figure and the lighting would lead us to that conclusion, yet this cannot be correct because the Buddha was deliberately included. The maker tells us that the picture "was made with the use of a table light, the Buddha spotlighted with a bright flashlight, exposure being one second at F/4.5."

As for the lighting, the highlight side of the face is burned out. It has no texture or modeling and the lighting has created a black spot in the sitter's right eye. The shadow side lacks illumination. The shirt-front attracts undue attention because it is too white and surrounded by the opaque black clothes and tie in which there is no detail whatsoever. The composition has no support because of this. The table light was so low that it caused the catchlights to appear in the bottoms of the eyes, which is not good. I would suggest that photographers try to avoid opaque blacks and clear whites in their photographs; both lack form and detract from any composition.

appropriate and artistic. First originated for his own interest, these greatly varied poses are very popular with brides.

The bride's flowers are arranged in other close-ups to accentuate interesting hands. Especially artistic are compositions in which the bride holds the bouquet close to her cheek, softening the contour of the face. Hands are carefully posed. Sometimes the bride holds the bouquet in her lap or at one side, the latter pose emphasizing a graceful arm and hands as well as the flowers. In one striking close-up, the bride's face is centered in a solid background of flowers carried by her attendants.

The arrangement of flowers in all these compositions depends on the subject's face

and figure and the shape of the bouquet. Ferrantino considers flowers especially well suited for bringing out the beauty of women's hands, always artistic, he holds, if skillfully posed and lighted.

Other popular close-ups are of bride and groom together. Artistic lines of light and shadow make these portraits, with faces close together, interesting studies. Smooth, artistic lines are furthered in close-ups by the use of a 22" stool, causing sitters to rest one foot on the floor.

To make a short bride seem taller in full length portraits, the photographer suggests a train three or four yards long. She faces the background while the train is draped and held



with several thumb tacks, then makes a half or full turn.

For an effect of height and smoothness, the groom stands slightly behind the bride, leaning toward her with his weight on the right foot. This pose slenderizes a heavy figure and smooths out creases in the trousers. To accentuate height, the groom is often posed with his arm about the bride's shoulders and with his left hand on the hip or in the pocket to break the straight line. Sometimes the bride leans toward the groom, both for emotional

interest and to further slenderness and height. In these formal pictures the groom likes to appear slightly taller than his bride, so if he is short, a platform surface may be improvised.

To increase orders when proof albums are shown, Ferrantino takes numerous extra poses, usually three shots of the bride alone, four to six of the bride and groom and as many close-ups. Occasionally he pictures the groom alone, but these are less saleable shots. If there are six attendants, he takes at least three group poses, selling all. Shots may picture the ushers

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*Mr. Ferrantino photographs many weddings and has given much attention to the proper technique of displaying the wedding gown.*

in high hats, the girls in happy mood, the bride with a maid-of-honor sister, or the groom with his best man, a brother. Informal group portraits of this sort produce new business.

Smooth backgrounds, unbroken by any horizontal line, heighten the artistic effect of Ferrantino's prints. These are produced by a permanent Mastipave background with smoothly curving base, his own idea, originated to obviate wartime shortages of canvas. The 12' wide background, extending 20' from the ceiling to the middle of the camera room floor, was laid by a contractor to whom he took his idea. Resembling heavy brown linoleum, its outstanding advantage is the sloping base but it also effects large savings. First cost was about \$250.00, but permanence eliminates per-

iodic expenditures of \$200.00 to \$300.00 for new backgrounds.

Proof albums sell many more photographs, Ferrantino finds, than loose proofs. His expensive looking albums dramatize shots, obtain enthusiastic reactions from the bride's friends, and sell many extra poses. They're also helpful in keeping in order and protecting from light the red proofs that he uses, since sitters often keep black-and-white proofs.

As brides show the proof albums to friends, the cover impresses the photographer's trademark, "Ferrantino My Photographer" and his characteristic symbol, his own sketch, combining half of his self-portrait with a profile of his wife. A lens is sketched over the composite head.

# HOW WE PICTURE

*a holiday message*

● Pictures are a sentimental way of presenting a message. Often, too, a message pictures a fine sentiment. That is why we have placed our holiday greeting to you in a photo mounting—a fine setting for a sincere sentiment.



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The same trademark and symbol also appear on fine gray stationery that matches the albums, on mounts, and—with the studio address and telephone—on silver gray pencils distributed to school children.

The contract to which the album opens informs clients that proofs and negatives are the property of the photographer, that each pose is charged as a separate order, and that half the full amount, "due to expenses incurred in completion of prints," must be paid when an order is placed.

Ferrantino makes a practice of showing proof albums personally, explaining corrections to be made. For comparison he shows with each album proof the first rough proof, his humorous comment convincing sitters of the extensive changes that etching will effect in finished prints.

Unpleasing irregularities in features, a drooping mouth, and sometimes an inartistic hair-do are frequently altered by etching. Five negatives, for instance, show progressive changes blending the coiffure of a woman singer to the contour of her face. A skillful artist, Ferrantino sometimes pleases male sitters with scanty hair above the forehead by etching in enough for good appearance.

Prices encourage quantity purchasing. Full length poses are \$15.00 for one print, \$20.00 for three prints from the same pose, six for \$35.00, twelve for \$60.00. Close-ups are \$20.00 each in 8x10 sizes, three for \$35.00, six for \$65.00, and twelve for \$100.00. One hand-colored enlargement is included with every dozen pictures.

Wedding candids are also handled by this studio whose owner pioneered in this work 22

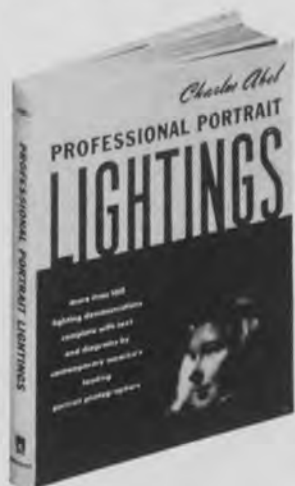


*This is one of numerous types of composite photographs which are very popular with those of Mr. Ferrantino's customers who are parents of young children. This he calls his "bubble" effect and he sells many of them in colors.*

# WOULD YOU LIKE

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Another of Mr. Ferrantino's composites of a child. In this case the background was colored in a white and blue cloud effect.

Engaged couples and young marrieds greatly favor this trick Ferrantino shot.

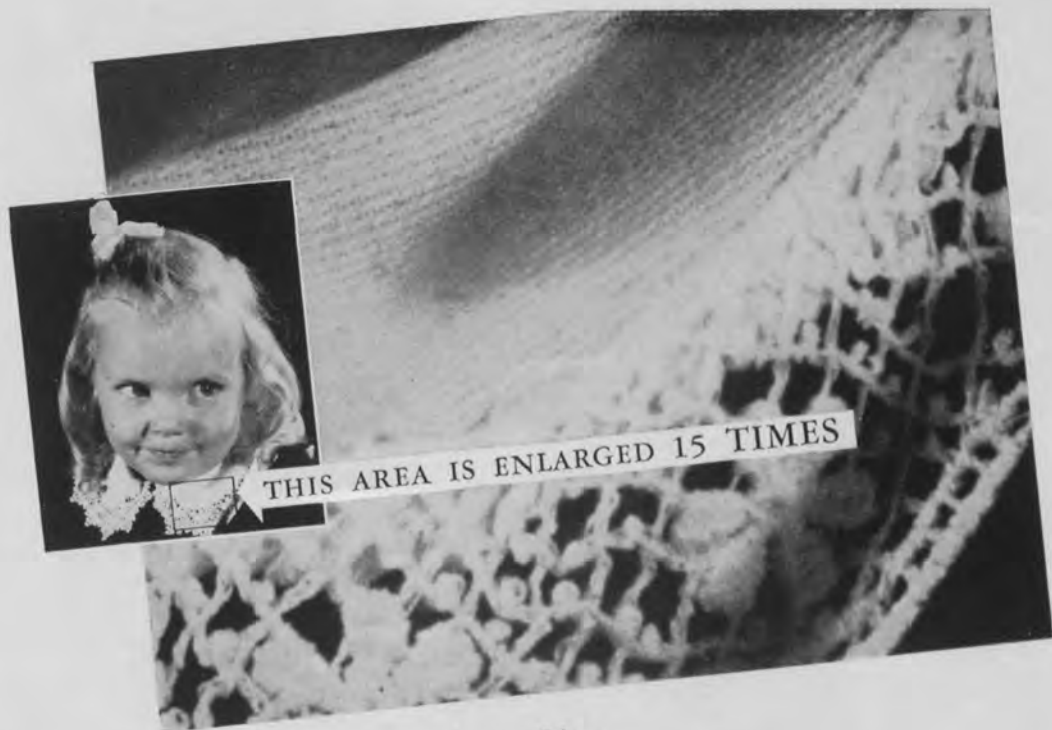


years ago, at the outset of his career. Assistants take his candid, priced \$5.00 and \$6.00 each. He also makes occasional 16mm movies of weddings or organization activities, the latter frequently for fund raising.

Before the war this photographer informed every bride he portrayed that he would make six free portraits of her first baby, provided she purchased the same number. This inducement, including one free hand-colored enlargement, covered his expenses and obtained substantial business from the bride's friends.

Now he popularizes juvenile portraiture by featuring novel composite photographs in which six to 12 vignettes of the baby's face are scattered like bubbles. He makes his photography of children yield a good profit, explaining to mothers that good expression requires investment of time and effort. For larger composite photographs, framed and sometimes hand colored, he charges up to \$100.00, selling six 5x7 portraits for \$25.00.

Vocal impersonations of cats and dogs and novel entertainment make youngsters at home in the studio, where all juvenile portraiture is done, and capture wide-eyed, surprised, amused expressions. The photographer tells



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*\*In preparing a printing plate from the original enlargement, losses in detail have occurred at four stages; screening negative, etching original engraving, impressing wax mold, and plating into wax mold.*

**BAUSCH & LOMB**  
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small girls that he will give them a pussy—if he can catch it, and offers small boys a dog. Behind the camera, he makes realistic noises, then asks—“did you see the pussy?”—or dog. His impersonations fascinate youngsters as much as a real pet, and as they react to the joke with amusement, he snaps the shutter.

Another trick that obtains interesting expression is performed with paper. Tearing off small pieces, he moistens them, sticks them on the end of his nose and blows them off. Sometimes he catches a piece in his mouth, pretending to swallow it to the youngster's delight.

Communion and confirmation photographs, priced \$15.00 for three, form an important phase of Ferrantino's portraiture. Contacts thus made are valuable for future wedding business. Confirmation portraits usually picture girls and boys with their sponsors. A crucifix spotlighted on the wall creates an appropriate background for these shots.

During the Christmas season the studio makes quantities of holiday cards for clients, reducing them from wedding, confirmation, and communion portraits, or juvenile pictures. Cards are priced \$1.00 each.

Many fighters and athletes, among them fencers, archers, and wrestlers, sit for portraits; attracted by the dramatic studies to which he occasionally devotes his windows. These figures he portrays with classic simplicity, dramatizing fine muscles, artistic line and form.

His trick photography has a wide sale to individuals seeking unique effects. These shots are extremely versatile, one materializing the girl of whom a sitter dreams, another artistically quadrupling a soldier's fine profile, with progressive enlargement. Another shot pictures a pugilist against the background of the fighter's glove.

The pleasure and adventure that Ferrantino finds in experimenting with the lens as well as with the pencil and brush have furthered the development of both athletic and trick portraiture. His salon pictures of these subjects, of animals, and of human figures and faces that arouse his interest, have taken awards all over the world, abroad, in India, and China, as well as in this country.



*Many athletes come to Mr. Ferrantino's studio for photographs like this which portray them to their best advantage.*

Many of his finest studies are of his wife, and daughter Anita, now preparing for college at a private school in New York state. His wife shares his artistic interests and handles the studio's hand coloring expertly.

While displays are the studio's best advertising, this photographer has frequently featured page announcements in church programs, especially valuable in cultivating wedding, confirmation, and communion photography. His studio symbol, his self-portrait enlarged, or an appropriate trick shot may be employed to make the page stand out.

Matthew Ferrantino has an ardent love for the profession that he found was his forte after adventurous early years. He came to America with his father when nine years old. When his parent returned to Italy four years later, the son chose to stay, working his way through school. He served in Texas in the U. S. Cavalry, which he entered largely because

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# FOX

## PRODUCTS

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he loved horses and wished to sketch them. His pencil and pad were always in his pocket and later he acquired a box camera and tried trick shots. He first worked and studied with the photographer, Rinaldi, in Mount Vernon, N. Y., and was later in partnership with Ralph Oggiano of New York, whose work he greatly admires; finally establishing his own studio.

Among the many benefits derived from his

membership in The Photographers' Association of America, Ferrantino especially emphasizes its service in keeping him abreast of new ideas, techniques, and merchandise featured in THE PROFESSIONAL PHOTOGRAPHER. He also highly values the varied information and services it makes accessible and the influence of The Association in protecting the rights of photographers.

## Schedule of Coming Conventions

(The sooner your organization's dates are established and listed here, the better!)

Organization	Dates	City	Headquarters Hotel	For Information Write
American Soc. of Photogrammetry	Jan. 21-23	Washington, D. C.	Wardman Park	E. S. Massie, Jr., American Soc. of Photogrammetry, Washington, D.C.
Mo. Photog. Assn.	March 7-9	St. Louis	De Soto	Leo Stern, Pres., 1118 Grand Ave., Kansas City, Mo.
N. C. Photog. Assn.	April 11-13	Durham	Washington-Duke	Jack Williams, Sec., Box 2247, Durham
Prof. Photog. Soc. of N.Y.	April 18-20	Syracuse	Syracuse	Edward F. Bowman, Sec., 127 Winthrop Rd., Syracuse
Prof. Photog. Assn. of Kansas	April 18-20	Wichita	Broadview	Maurice Branaman, Sec., 523 1/2 N. Broadway, Pittsburg
Prof. Photog. Assn. of Pa.	Early June			
Prof. Photog. Assn. of Wis.	July 11-13	Milwaukee	Schroeder	John E. Platz, M. Photog., Conv. Chrm., 2638 N. Downer Ave., Milwaukee, 11
Photog. Assn. of America	Aug. 23-27	Chicago, Ill.	Stevens	Charles Abel, Hon. M. Photog., Exec. Mgr., 520 Caxton Bldg., Cleveland 15, Ohio
Maritime Prof. Photog. Assn.	Sept. 6-7	Sackville, N. B.		J. Reid Sweet, Sec., 9 1/2 Prince St., Halifax, N. S.
Mississippi Assoc. Photog.	October	Columbus		O. N. Pruitt, Box 666, Chrm. Program Com., Columbus

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# The Miniature Camera and Its Place in the Professional Studio

By Charles Smith, P.A. of A., Petersburg, Va.

(The Second in a Series of Articles)

## Selecting Equipment

● In selecting miniature equipment there is no rule more important to follow than demanding precision. If your shutter is a tiny bit off or your focus inaccurate on a large camera, it may not be too serious. You can get good prints from incorrectly exposed negatives and your slight focusing inaccuracy will probably not show too much even on a contact print. In a miniature shot these and other equipment shortcomings may be disastrous. You can see what you are doing with larger cameras, but you will have to trust the precision of your equipment with the minicam. It is quite possible that you will not be able to know exactly what you have until you make a print or at least see the negative enlarged on your easel.

Small cameras can probably be divided into three classifications for study and analysis. The first would be press type cameras using small sizes of cut film or packs. For occasional use they offer the advantage of shooting one or more shots and immediately developing, compared to the waste in having to rush out a few negatives from a roll of 12 or 36. Such cameras can be easily synchronized and the new ones come with synchronized shutters. Their negatives can be enlarged to good sizes without too much babying. They are light and consequently easy to carry and use. They do not have the economy of the 35mm, the efficiency for shooting fast sequence shots, and the extreme depth of focus of the shorter lenses.

The second type would be the  $2\frac{1}{4} \times 2\frac{1}{4}$  reflex which, in spite of the fact that you are limited to the one lens furnished with the camera and the unorthodox square composition, has reached an unprecedented peak of popularity among many press and magazine workers and quite a few illustrators. This camera is definitely one which has been taken too lightly by the professional photographer. The better-made models have moderately fast lenses and shutters and the ground-glass focus-

ing feature makes for great ease in composing your pictures. This camera shoots 12 exposures on a roll of 120 film and exposures can be made in rapid sequence.

The third type of miniature is the 35mm. This usually has a focal plane shutter permitting exposures up to 1/1,000th second. These offer a wide variety of focal lengths and speeds of lenses, ground-glass focusing accessories, flash attachments, precision view finders, built-in coupled range finders, and the ability to shoot 36 exposures without reloading. One model even allows you to shoot 250 without stopping. In selecting a 35mm camera which allows the use of varied lenses and other useful accessories there are few to choose from and each has its merits and slight shortcomings. One is the smallest and lightest in the field, but has a focal plane shutter which travels the long way of the film, lessening the chances of a flash synchronizer working accurately at all speeds with all lamps. The same camera has also the disadvantage of one window for focusing and another for viewing, making it necessary to change for each shot.

Another camera has a single window for focusing and viewing, with focal plane shutter running the short way of the film, but is a mite heavier and bulkier than the first. This camera is also out of production in Germany and latest reports do not give much encouragement of the plant getting back at any time in the near future.

The third camera, made by a leading American manufacturer, in addition to many other features offers the revolutionary feature of extra backs to hold different types of film. This camera has several new and unusual features and is America's answer to the imported cameras which to a large extent have dominated the minicam field for several years. All of these with focal plane shutters have the disadvantage of not being practical to synchronize at high speeds with the new speedlight outfits.

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These three cameras lead the field and are definitely worth the serious consideration of the professional. In many cases it is advisable to start in a new field on a modest outlay and then buy better equipment when needed. It is doubtful if this advice is quite as applicable in the purchase of miniature camera equipment. Maybe it is not necessary to start with a battery of accessory lenses and other fancy accoutrements, but it is advisable to start with a camera which will accept these refinements when and if you see the need to add them.

For handling your film developing you should have a satisfactory supply of tanks and reels for the size film you decide upon. It is well to remember that you cannot easily develop in wet tanks so if you expect to have quantities of film to develop frequently you should get several tanks. Of prime importance in selecting a tank is ease of loading and handling in the dark. There are several Bakelite tanks, good, bad, and indifferent and some stainless steel tanks which are very good. As a rule it is usually best to select a tank for your size of film rather than one which is adjustable to all sizes and kinds. The tank designed for only one size is more likely to handle that size with efficiency.

## "Conventionitis"

By Emma Bill Scheib, P.A. of A., Cincinnati, Ohio

● And so we're back from The P. A. of A. Convention at Chicago. Well, that's fine—we're full of enthusiasm. Yes, but it won't do us any good unless we do something about it. Remember Mr. Archer Kiss' talk on "Merchandising and Selling"—that was a marvelous lecture and a grand opening for the affair. I know it inspired us for the whole period of the Convention, we wanted to go out immediately and sell our portraits. Of course, we couldn't then, but now we must put his pep talk into practice. We must remember—make our portraits good portraits and then sell them with a grand air, not as just pieces of paper. Our approach to our customers must be better, our personal appearance improved.

In order of importance, your enlarger is next on the list and considerable attention should be given to its selection. It is obvious that an enlarger can not get more than you have in your negative; but it is just as obvious in some cases that the enlarger can give you much less in your print. The time spent in finishing a great number of miniature frames makes it quite important that you use an enlarger which allows ease and speed in running through strips and rolls of film. Your enlarger lens must be good and sharp. Some enlargers allow the use of your camera lens but the design of an enlarging lens and a camera lens are two different things optically and the practice is not recommended for that reason. It also can be quite a nuisance when you have to stop someone from printing because you want to take the camera out with you.

In equipment there is another thing which might not be classified as "equipment," but many darkrooms should have it in greater quantities. The miniature darkroom *must* have it. It is cleanliness. A spot of dust is not very pretty on a print at any time, but enough of it enlarged 10 or 20 times may make you pull your hair.

We must give our customers what we know they'd like to have—not what we like to make, but what they want.

The demonstration of the speedlight for babies was good, too. Wonder if we could afford one of those; surely would ease our work and we could make better pictures, too. Well, if we make better pictures we'll sell more of them, then why couldn't we afford it? We bought some new toys, too, to entertain the children—it's time we did—the kiddies we've been portraying from year to year are tired of our old ones and we can't blame them, we're tired of them too. Now we have some new interest. Why, we spent all last evening playing with them to see how they work! If

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we hadn't been present at the Convention we'd never have been inspired to buy new toys. You know—it was fun picking them out too. They had such wonderful displays in the Chicago stores.

We must be able to portray women better too, make the plump ones look thin and the thin ones look just right. We've been trying to do that all along, but since we've been to the Convention, to the demonstrations and the picture exhibit we've found that we must do better. We can too, if we keep on trying. By the way, that picture exhibit was pretty well representative of the type of work that is being done today. We thought they were a pretty good lot of pictures. Yes, the judges thought some of ours were good enough to hang, but there were not enough chosen. Next year we must do better. We want to make them so perfect that the judges won't be able to say "No" to any of those we submit. Let's make them so wonderful that the judges will be confused. But let's start now—on the first sitting that was booked for us while we were away. It won't be difficult—if she isn't beautiful, let's give her glamor, or if he isn't handsome, then let's make him look important. And color portraits—we haven't tried those in the studio yet but let's try them. Color is going to be used in most of the studios pretty soon; we may as well get busy.

We discovered something else too, we must do some advertising. We're not so good that we don't have to advertise and we're not so bad, or we wouldn't be in business. But let's let the public know! I believe we've been asleep but now that we're back we're going to get busy. Yes, we're going to put our name before the public beginning this month. We don't know just what type of advertising we're going to use. That we'll have to ponder over, but it will bring us increased business when we start, we're sure of that.

And say, wasn't that new retouching machine down in the manufacturers' exhibit clever? They had several for us to try. I got quite a thrill out of it. Perhaps if we could build up our business we could have one of those. Then there were some new etchers—oh—there were a lot of different kinds—we each seemed

to have our favorites, but then we'll do a better etching job on our negatives since we've purchased them at the Convention. I don't think we'll have to sell a customer on another pose now because his tie wasn't straight or the collar of her blouse was sticking up. Surely we watch everything we can when we're making a portrait, but even then sometimes we slip up. It's pretty hard to have the clothes perfect when you want that certain little expression. Now we won't have to say to ourselves—"I see her lipstick is not on straight—she has a wonderful expression, but I guess I'll have to forego it until later. She'll have to repair her make-up first." Instead we'll just snap that alert look and fix the lipstick afterwards—on the negative.

You know those clinics—well we didn't have time to attend all of them, but from the ones we did attend we learned something. We were especially interested in the color clinic. If only the convention had lasted longer so we'd have more time to take in everything of interest to us!

We met a lot of old friends too and acquired many new ones. It's just too bad that we can't see them all year 'round. It's wonderful to say "Hello!" to this one; to stop and talk a few minutes to that one. You learn from one about his troubles and try to give him a pep talk and then you hear from another that he has had wonderful luck the whole year through and you're so happy for his good fortune. Your own perplexing problems become ironed out when you ask advice of another and then again perhaps, someone takes you down a few rungs of the ladder. But maybe that was good for you, too. Perhaps you were getting a little too high and mighty.

Yes, sir—I guess there will be plenty of new gadgets, demonstrations and new types of pictures next year and we're going to work harder, faster and make better portraits so we'll be able to go to the Convention again and repeat "That was a wonderful Convention. We learned a lot and now we're going to put it into practice. That's "Conventionitis."



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### Increasing the Power of an Enlarger

By Kent Bellah, P.A. of A., Saint Jo, Texas

(Illustration)

• Our 5x7 Eastman autofocus enlarger is a time-saving machine for routine work but will enlarge to only four diameters. This made it necessary for us to have also on hand a manual-focusing machine for occasional larger prints. Finally, to save space and eliminate the duplication of equipment, we designed a set-back lens board that will accept a lens of less than normal focal length for this enlarger and thus permit considerably larger prints to be made.

The illustration shows our original crude model and is almost self-explanatory. Crude and rough as it is, this gadget works just as well as if it were a perfect job. We cut a sheet of tin to the exact size of the equipment lens board and drilled attaching holes in the proper places and of the correct shape. These are the only measurements which must be exact. Then we made the set-back part of the lens board, also of tin, and small enough so it would easily fit inside the bellows. The sides of this box should be about 1½" high. We then cut out the center of the new lens board and soldered on a flange about 1½" high which would fit the set-back



This illustration explains Mr. Bellah's set-back lens board as well as any diagram.

box friction-tight. The lens was mounted in the set-back box. A lens of any focal length, within reason, can be used—we found one of 6½" satisfactory.

For use, we replace the equipment lens board with our gadget. To focus it is only necessary to push or pull the lens up or down until the image is sharp on the easel. This gadget would have a more professional appearance if it were constructed so it could be focused by a screw thread, and perhaps would then work faster. This has considerably extended the use of our machine and has corrected the one chief fault of most autofocus enlargers. We can now make 16x20 prints from a portion of a 3x5 negative and it takes only two minutes to change the lenses.

## '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. We reserve the right to judge which items are of sufficient general interest to warrant publication.

• Seymour Brenner, P. A. of A., for the past year doing informal and glamor shots, as well as publicity work and straight portraiture for the Raleigh and National Hotels of Miami Beach, Fla., and their guests, has now opened his own studios at 311 Lincoln Road, that city. He will continue his connection with the hotels and will also engage in general commercial photography.

• E. C. Loudermilk, P. A. of A., Indianapolis, Ind., has purchased the Ramos-Porter Studios of that city and, having given up his former location, is already installed in the new premises.

• Lewis D. Moorhead, P. A. of A., Anderson, S. C., took two first prizes in the first photographic contest conducted by the annual Anderson Fair. He led the field in two of the five professional classifications: general photography and direct color.



At this cheery season  
we extend heartiest  
wishes for a continued  
pleasant relationship  
with our many friends  
whose acceptance and  
approval of our photo-  
frames has been most  
gratifying to us.

*Zimmerman*  
CLEVELAND

- R. M. Nunley, formerly a photographer in Tupelo, Miss., has joined the sales force of the Memphis Photo Supply Co., P. A. of A., Memphis, Tenn., and will cover Alabama as well as part of Tennessee. He is looking forward to meeting his old friends and making a lot of new ones.
- We are sorry to see that another photographer is in trouble with the F.B.I. on charges of having removed atomic bomb experimental photographs while employed at the Los Alamos, New Mex., project. This time it is George W. Thompson, now owner of the Valley Studio, Espanosa, New Mex. He was formerly in charge of the Los Alamos photographic laboratory until he was discharged from the service in September, 1945. How serious the alleged offense may be we are not sure, but we are happy that neither he nor the others hold membership in The P. A. of A.
- We see by the papers that Bachrach, Inc., P. A. of A., whose headquarters are in Newton, Mass., and who already operate several studios in New York City, recently bought a building there at 54 E. 52nd Street.
- William Leonard Petty, P. A. of A., long located in the Seneca Hotel Bldg., Columbus, Ohio, moved last month into his new building at 1208 W. 5th Avenue, that city. Not all the decorating had been completed but considering that ground was not broken until July 11, completion in a fraction over three months is virtually a miracle in these days. Mr. Petty's many friends will wish him good fortune in his new studio—he and his wife have certainly earned it.
- Ed. Bond, P. A. of A., formerly of Beaumont, Texas, has moved to Compton, Calif., and is happy over the portrait possibilities at his new location—1908 N. Long Beach Boulevard. He plans to resume his courses in portraiture and direct color soon after New Year's.
- C. L. Abrell, P. A. of A., Greensburg, Ind., died on September 21. His widow plans to carry on with the studio and is continuing his membership in The Association.
- When J. R. Metcalf, M. Photog., Harrisburg, Ill., sold his studio there a year or so ago and announced his retirement we openly laughed at him and predicted his early return to the field. He opened his original studio there on March 1, 1917—his wife's birthday. On October 20 of this year (his daughter's birthday) he fulfilled our prediction by opening the J. R. Metcalf "Camera Room," again in Harrisburg, where he now will make portraits by appointment only. Good luck, friend Metcalf, and don't be in such a rush next time.
- Stanley McClelland of the McClelland Brothers Studio, Laurel, Miss., died on October 4 after a brief illness, cutting short a photographic career begun only 15 years ago.
- Buel Case, photographer of Aberdeen, Miss., has returned to his former home in Huntsville, Ala., and re-entered business there.
- More publicity for photography appears in Collier's for August 23, wherein the story of George W. Harris, M. Photog., who founded the internationally famed studio of Harris & Ewing in Washington, D. C., in 1905, fills two pages—with profuse illustrations—and continues to the back of the issue. George rapidly made a reputation for himself, how rapidly is indicated by the fact that he became president of The Photographers' Association of America in 1911, was appointed Chairman of the Trustees of the Winona School of Photography when it was founded more than 20 years ago and continued in that capacity until last year, and has been continuously active in other Association affairs until the last year or two.
- Add to the constantly growing list of new photographic schools the Watson Institute of Modern Photography, Cairo, Ill., conducted by a graduate of the New York Institute of Photography who served as a photographer in the armed forces during the war.
- Some photographer who lost a case of lenses while attending the Chicago Convention will be interested in the following letter from F. S. Trudeau, district passenger agent, New York Central System, 232 N. Michigan Ave., Chicago, Ill. "We believe that one of your members visited our Boulevard Ticket Office at 232 N. Michigan Avenue to purchase a railroad ticket to his home town, and that he left what seems to be a valuable carrying case containing camera lenses. There is no identification on either the lenses or the box, but they are in our Lost and Found Department and if the loser can properly identify the case and contents, and will give us shipping instructions, we will be very glad to have the box forwarded." We hope the loser reads this, or that if he is neither a P. A. of A. member or subscriber to this journal, some friend who may know of the loss will tell him.
- In September Mr. and Mrs. Walter H. Braun, P. A. of A., Caldwell, Idaho, purchased the studio of E. M. Stanton there and on October 16 transferred their business which they had been operating from their home, to the new location. Mr. Stanton, a former P. A. of A. member, has had to retire because of his health. Mr. and Mrs. Braun both attended the Winona School this year.

# The Sustaining Membership of The Photographers' Association of America

The following firms are supporting the activities of your Association.

- Adams Retouching Machine Co., 1087 Lincoln St., Denver 3, Colo.
- Advantape Corp., Box 27, Indianapolis 6, Ind.
- Allen's Photo Supply Co., Box 231, Tampa 1, Fla.
- Alpha Photo Products, 2999 College Ave., Berkeley 5, Calif.
- American Photo Supply Co., 66 E. Randolph St., Chicago 1, Ill.
- American Photocopy Equipment Co., 2849 N. Clark St., Chicago 14, Ill.
- American Photographic Appliances Corp., 106 Hope St., Greenfield, Mass.
- Anglo Photographic Distributors, 1012 Bernard W., Montreal, Canada
- Anso, Binghamton, N.Y.
- Art Publishing Co., 2509 W. Cermak Rd., Chicago 8, Ill.
- Artisan Gull, 1903 University Center, Cleveland 6, Ohio
- Atlantic Gelatin Co., Inc., Hill Street, Woburn, Mass.
- Bardwell & McAlister, Box 1310, Hollywood, Calif.
- Bausch & Lomb Optical Co., Rochester, N. Y.
- Bawden Bros., Inc., 121 E. 3rd St., Davenport, Iowa
- M. Black Manufacturing Co., 300 N. 3rd St., Philadelphia 6, Pa.
- Blum's Photo Arts, Inc., 1021 N. Wells St., Chicago 10, Ill.
- Bordeaux Retouching Solution, Churchill Lab., 203 S. Branch Parkway, Springfield, Mass.
- Burleigh Brooks, Inc., 120 W. 42nd St., New York City
- E. Stanley Brown, 716 N. Halifax Ave., Daytona Beach, Fla.
- Brown Coating & Equipment Co., 200 N. Pennsylvania St., Wellston, Ohio
- Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill.
- Busch Precision Camera Corp., 411 S. Sangamon St., Chicago 7, Ill.
- Charles D. Burnes Co., 251 Causeway St., Boston 14, Mass.
- John Byrnes Co., 33 Lyman St., Springfield 3, Mass.
- California Card Mfg. Co., 500 Potrero Ave., San Francisco 10, Calif.
- Callen Photo Mount Corp., 218 Ocean Ave., Jersey City, N. J.
- Calumet Mfg. Co., 2324 S. Michigan Ave., Chicago 16, Ill.
- Camera Exchange Inc., 3702 Forbes St., Pittsburgh, Pa.
- Camera Shop, 48 E. Broad St., Columbus 15, Ohio
- Camera Specialty Co., 50 W. 29th St., New York 1, N. Y.
- Camera, The, Inc., 306 N. Charles St., Baltimore 1, Md.
- Capitol Photo Supplies, 2428 Guadalupe St., Austin 21, Texas
- M. W. Carr & Co., West Somerville 44, Mass.
- Ches-United Co., Emmet Bldg., Madison Ave. at 29th St., New York 16, N.Y.
- Chilcote Company, 2140 Superior Ave., Cleveland, Ohio
- Columbus Photo Supply, 62 E. Gay St., Columbus 15, Ohio
- Craftmount Company, 200 Race St., Holyoke, Mass.
- Curtis Color Laboratories, 2718 Griffith Park, Los Angeles 27, Calif.
- Dahlberg Mfg. Co., 354 S. Spring St., Los Angeles 13, Calif.
- Defender Division, Photo Products Dept., E. I. du Pont de Nemours & Co., Inc., Rochester 3, N.Y.
- DeMornay-Budd, Inc., 475 Grand Concourse, New York 51, N.Y.
- Di Carlo Crystal Etcher Co., 165 Park Ave., Park Ridge, N. J.
- Dixie Photo Sales Co., Inc., 1189 Virginia Ave., N.E., Atlanta, Ga.
- Dodd Company, 1025 Huron Road, Cleveland 15, Ohio
- Geo. C. Dury Co., 420 Union St., Nashville, Tenn.
- Eastman Kodak Company, Rochester 4, N.Y.
- Eastman Kodak Company—Taprell Loomis Division, 1727 Indiana Ave., Chicago, Ill.
- Eastman Kodak Stores Co., 133 N. Wabash Ave., Chicago 2, Ill.
- Edwal Laboratories, Inc., 732 Federal St., Chicago 5, Ill.
- Ellison Photo Frame Corp., 128 W. Lake St., Chicago 1, Ill.
- Elwood Pattern Works, 125 N. East St., Indianapolis 4, Ind.
- Jos. B. English Co., 223 Nelson St., S. W., Atlanta, Ga.
- Ertler Photo Equipment, 113 St. Clair Ave., N.E., Cleveland 14, Ohio
- Excel Frame Mfg. Co., 910 W. Lake St., Chicago 7, Ill.
- Garden & Williams, 3266 W. Pico Blvd., Los Angeles 6, Calif.
- W. D. Gatchel & Sons, 431 W. Walnut St., Louisville 2, Ky.
- General Electric Co., Nela Park, Cleveland 12, Ohio
- General Photo Supply Co., 136 Charles St., Boston, Mass.
- General Products, 6123 N. Clark St., Chicago, Ill.
- Gevaert Company of America, Inc., Cole Ave., Williamstown, Mass.
- Globe Silver Co., Inc., 204 Greene St., New York 12, N. Y.
- C. P. Goerz American Optical Co., 317 E. 34th St., New York 16, N.Y.
- Joel J. Gottlieb, 79 Elmhurst St., Detroit 8, Mich.
- Graflex, Inc., 154 Clarissa St., Rochester 8, N.Y.
- J. S. Graham Co., Inc., 908 Ave. D, Rochester 5, N.Y.
- Grant Photo Products, Inc., 18915 Detroit Ave., Lakewood 7, Ohio
- Robert Breyfogle Green, 4712 Drew Ave. S., Minneapolis 10, Minn.
- Gross Photo Supply Co., 397 Phillips Ave., Toledo, Ohio
- George C. Hahn, 50 S. Broadway, Denver 9, Colo.
- Haloid Company, Rochester, N. Y.
- Hammer Dry Plate & Film Co., 2711 Miami St., St. Louis 18, Mo.
- Francis Hendricks Co., Inc., 339 S. Warren St., Syracuse 2, N.Y.
- Harry's Camera Shop, 519 Harrison St., Flint, Mich.
- Hartig's Photo Supply, 406 W. Superior St., Duluth 2, Minn.
- Heiland Research Corp., 130 E. 5th Ave., Denver 9, Colo.
- Heisman Engineering, 1031 West Manchester, Box 2, Ingleswood, Calif.
- Hirsch & Kaye, 239 Grant Ave., San Francisco 8, Calif.
- Holliston Mills, Inc., Norwood, Mass.
- Hooper Photo Supplies, Inc., 142 N. Pennsylvania St., Indianapolis 4, Ind.
- Hober Art Co., 124 W. 7th St., Cincinnati, Ohio
- Philip A. Hunt Co., 253 Russell St., Brooklyn 22, N.Y.
- Ilex Optical Co., 690 Portland Ave., Rochester, N.Y.
- J.M.J. Motion Picture Service & Supplier, 2791 Euclid Hts. Blvd., Cleveland 6, Ohio
- Johnson Ventrite Co., 4619 W. Harrison St., Chicago 44, Ill.
- Jannel Corp., 72 W. Alameda Ave., Burbank, Calif.
- Kalart Company, Inc., Box 1234, Stamford, Conn.
- B. Kadnaki, Alameda Barao de Limeira 49, Sao Paulo, Brazil
- Kilborn Photo Paper Co., 2911 - 1st Ave., S. E. Cedar Rapids, Iowa
- Kin-O-Lux, Inc., 105 W. 40th St., New York, N. Y.
- King "Sol" Research Corp., 521 - 5th Ave., New York 17, N.Y.
- George L. Kohne, Inc., 692 Summit St., Toledo 4, Ohio
- Krug Haloette Co., 323 Alder Ave., Sumner, Wash.
- Fred M. Lawrence Co., 43 E. 10th St., New York 3, N.Y.
- Laedal Stainless Steel Prod. Inc., 748 S. Loomis St., Chicago, Ill.
- Mallinckrodt Chemical Works, St. Louis 7, Mo.
- Philip Marcus & Co., 40 E. 12th St., New York 3, N. Y.
- John G. Marshall Mfg. Co., Inc., 167 N. 9th St., Brooklyn 11, N. Y.
- Medick-Barrows Co., 855 W. 5th Ave., Columbus 8, Ohio
- Merck & Company, 161 - 6th Ave., New York City
- Metalcraft Corp., 820 N. Orleans Ave., Chicago 10, Ill.
- Minox, Inc., 89 Broad St., New York City
- George Murphy, Inc., 57 E. 9th St., New York 3, N.Y.
- National Card, Mat & Board Co., 4318-36 Carroll Ave., Chicago 24, Ill.
- Newton Photo Products, 4720 E. Washington Blvd., Los Angeles 22, Calif.
- Otto K. Olesen Co., Beattie Hi-Lite Div., 1560 N. Vins St., Hollywood 28, Calif.
- S. E. Overton Co., South Haven, Mich.
- Pako Corp., 1010 Lyndale Ave. N., Minneapolis 11, Minn.
- Parker Co., 836 Columbia St., San Diego 1, Calif.
- Philadelphia Badge Co., 1007 Elbert St., Philadelphia 7, Pa.
- Photogenic Machine Co., 21 Olive St., Youngstown 1, Ohio
- Putnam Novelty Co., Garfield Rd. at McKinley, Harvard, Ill.
- Quick-Set, Inc., 1322 Elston Ave., Chicago, Ill.
- Reimers Photo Materials Co., 1090 N. 3rd St., Milwaukee, Wis.
- Richey-Lee School of Photography, 191 Bellevue N., Seattle 2, Wash.
- Joseph Robin, 262 W. 22nd St., New York 11, N.Y.
- Rochester Institute of Technology, Rochester 8, N.Y.
- J. G. Saltzman, Inc., 480 Lexington Ave., New York 17, N. Y.
- Santos Schools, 64 W. Randolph St., Chicago 1, Ill.
- W. Schiller & Co., 1109 Locust St., St. Louis 1, Mo.
- Seal Incorporated, 8 Brook St., Shelton, Conn.
- Shaw Bros., 19 W. Van Buren Ave., Chicago, Ill.
- Simmon Bros., Inc., 37-06 - 36th St., Long Island City 1, N.Y.
- Simplex Specialty Co., 116-118 W. 14th St., New York 11, N.Y.
- James H. Smith & Sons Corp., Lake & Colfax Sts., Griffith, Ind.
- Sprague-Hathaway Studios, West Somerville 44, Mass.
- Sterling-Howard Corp., 1990 Monterey Ave., New York 57, N. Y.
- Stouffer Graphic Arts Equipment Co., 311 N. Niles Ave., South Bend, Ind.
- Strobo Research, 4351 N. 35th St., Milwaukee 9, Wis.
- Sun Bay Photo Co., Inc., 309 Lafayette St., New York 12, N.Y.
- A. Sussman & Co., 237-57 Diamond St., Philadelphia 22, Pa.
- Testrite Instrument Co., 57 E. 11th St., New York 3, N. Y.
- Travelore Films, 1156 Pacific Ave., Salt Lake City 4, Utah.
- Views, Inc., 90 Blanchard St., Seattle 1, Wash.
- Warner-Peterson Enterprises, 419 Brady St., Davenport, Iowa
- Westing Photo Service, 3611 - 6th St., Des Moines, Iowa
- David White Co., 315 W. Court St., Milwaukee 12, Wis.
- J. Widder & Co., 119-112 - 5th Ave., New York 11, N. Y.
- H. K. Williams Co., 2332 18th Ave. "A", Moline, Ill.
- Willoughby Camera Stores, Inc., 110 W. 32nd St., New York 1, N.Y.
- Winthrop-Atkins Co., Inc., 151 Peirce St., Middleboro, Mass.
- Wollensak Optical Co., 850 Hudson Ave., Rochester 5, N. Y.
- F. Zimmerman Co., W. 110th & Berea Road, Cleveland 2, Ohio

- *Due to an error in handling the entries in the Chicago Convention Picture Exhibit the entry form of Miss Ethel Stum of the Bosshart Studio, York, Pa., was placed mistakenly with the file of forms for entries in which no photographs were accepted for exhibition. As a result her name was omitted from the Official List in our September issue. Actually one of Miss Stum's prints was accepted and she was entitled to one Merit which has since been entered on the Record.*
- *When Julius Erickson, Sr., retired in 1938 he had been a demonstrator in Missouri and Kansas for the Eastman Kodak Co., Rochester, N. Y., for 35 years and was a welcome visitor in studios throughout his territory. Not happy to be inactive, he opened a photo supply store in his home town of Kansas City, Mo., in 1940 and operated it until his failing health compelled its sale about a year ago. On October 20, aged 83, he died. Aside from his love for photography he had acquired considerable note as an amateur astrologer and prophet of things to come.*
- *Lyman L. Ball, P. A. of A., died at his home in Plymouth, Mich., on September 26 after an illness of several months. Aged 68, he had been engaged in photography since he was 18 and had owned a studio in Plymouth since 1919. Mrs. Ball is continuing the business.*
- *Arthur P. Steinborn, P. A. of A., photographer in Milwaukee, Wis., for many years, died on October 19, aged 61. He had succeeded to the studio first established in that city by his father in 1876.*
- *Irl S. Smith, P. A. of A., photographer since 1909 and in business in Columbia, Mo., for the past 14 years, died in hospital there on the night of October 22. He was 59 years old.*
- *Peter H. Girard, P. A. of A., Kendallville, Ind., is finally back on the road to health after a year of illness and three operations. Congratulations!*
- *Billie (Mrs. Al.) Nordin, P. A. of A., Wellsville, N. Y., is moving to a new and much smaller location at 99½ Main Street, that city. She has the right idea. "It will be small, compact and easy for me to operate alone," she writes. "I can lock the door and take a trip and not feel the overhead is too great to leave."*
- *Lester Toloff, P. A. of A., one-time well-known portraitist of Chicago, Ill., and Davenport, Iowa, but for the past 10 years head photographer in the black-and-white portrait studio of the New York (N.Y.) Daily News, once again has a studio of his own. He recently purchased the Pilkington Studio, Coral Gables, Fla., which he will, at least temporarily, continue under that name. Nice to have you back with us, Lester.*
- *A big advertisement in the rotogravure section of the Minneapolis (Minn.) Sunday Tribune tells about the beautiful new studio at 1021 La Salle Avenue, that city, into which D. W. Zintmaster, M.Photo., recently moved after many years at 816 Nicollet Avenue. The street front, especially, is something to rave about and we hope soon to have a picture to show our readers.*
- *We are sorry to learn that Will H. Towles, M. Photo., Washington, D. C., has been badly crippled with neuritis for some months. His condition was so bad that he could not drive his car and was also the reason for his being unable to attend the Chicago Convention. However the doctor says there is nothing organically wrong and he is slowly recovering. By now he and Mrs. Towles are once again in St. Petersburg, Fla., where they have spent their winters for many years. Last April saw the close of his 54th year in photography and the couple will celebrate their 50th wedding anniversary on December 7. Their St. Petersburg address is 810 2nd Ave., North.*
- *Members of The P. A. of A., who remember our unsuccessful effort of some months ago to get the Flotill Company, canners of food products, to discontinue the use of free photographs as a sales promotion, will be interested in a news item sent to us by Gavien F. McCullagh, P. A. of A., Berkeley, Calif. It states that on September 30 Flotill Products, Inc., of Modesto and Stockton, Calif., "pleaded guilty to charges of pure food and drug law violations. The company admitted shipping tomatoes with a greater percentage of mould than allowed and to mislabelling apricots, peaches and pears."*
- *James E. Henry, P. A. of A., is closing his Phoenix Photo Shop, Jackson, N. H., to re-enter the armed forces. During the war he was a photographic officer serving in the South East Asia Command, mostly in Burma and Ceylon. The Army recently issued a call for 100 reserve officers to return for extended active duty and he decided to accept.*
- *With great regret we learn of the death on October 5 of the dean of portrait photographers in Kansas City, Mo., Henry Moore, P. A. of A., for some 30 years his studio at the corner of 11th and McGee Streets had seen the city's leading personages pass through its portals. Mr. Moore, 76, was for many years a pioneer in photographic activities in his section of the country, being one of the founders of the state associations of both Missouri and Kansas, as well as the Missouri Valley Association of which he was a past president. He is*



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survived only by his widow as a brother who was also a photographer in Lawrence, Kans., died 10 years ago. And so another of the outstanding old-timers passes on.

• Last month we mentioned the strenuous time suffered by Jimmy Roos and his wife Leola, as well as their children, during the hurricane that struck Florida, Louisiana and Mississippi not so many weeks ago. It seems that the story we published (which was not, incidentally, sent to us by Mr. Roos) was far from a full description of his heroism. Mr. and Mrs. Roos were brought to New York City on October 7 by Gulf Oil to appear on the national "We, The People" radio broadcast over CBS that night—a most remarkable recognition. As a result we learn that in all, pulling and pushing where he could and swimming where he had to through waves six to eight feet deep and against a 132-mile gale, he single-handedly maneuvered a small boat to safety with a load of 10 people who owe their lives to his efforts. The boat, according to the story Mr. and Mrs. Roos told over the radio, appeared almost miraculously in answer to the prayers they were saying when the water in their house, in which they were trying to maintain their footing, had finally reached to their chins. Despite the storm he swam out, managed to secure and bring it back, helped load the people in and then completed his Odyssey to a temporary refuge.

• Rodney E. Benjamin, P. A. of A., of the Rodney Studios, Belfast, Maine, was the subject of a "profile" in the October 11 Saturday Evening Post. We are happy that he took advantage of the publicity opportunity thus presented to emphasize how "itinerant photographers come through a territory and clean up everything, like a swarm of locusts." He continued: "No taxes, no overhead, no community responsibilities—just a car and a camera. What we need is a licensing system in each town or county."

## List of Firms Agreeing to Drop "Free Photograph" Promotions Grows Steadily

• In response to a letter from The Association concerning an offer of "free portraits of children" Miss Carolyn C. Welsh of the Carolyn-Elizabeth Shop, Watertown, N. Y., writes: "Until receiving your letter it never occurred to us that such a promotion might hurt the business of our local photographers. We now realize that their complaint is just and we assure you there will be no repetition of this promotion in the future. We shall be pleased to co-operate with our local merchants, as we have

for 21 years, for our mutual benefit. Thanking you for writing us."

• Similar in tone is this letter from Ralph Cohen, Home Furniture Co., Mattoon, Ill.: "We are today in receipt of your letter of the 16th instant relative to our recent advertising of free portraits of children, involving no obligation to the parents by purchase or otherwise. We assure you that we intended no ill will of any of our local photographers in Mattoon, or in any of the surrounding communities. We understand your attitude in the matter, and can assure you that we will co-operate with you in the future by not sponsoring such promotions. In fact, this is the second such letter we have received, one from a photographer several miles south of us, which was very much to the point. Thanking you for your kind letter, we are."

• Add this from William M. McLean, Vice-President, Hills, McLean & Haskins, Binghamton, N. Y.: "Your letter in regard to the recent ad in the Binghamton newspaper has been received. Certainly the photographers in this town are wide awake, for we

## The Photographers' Association of America



### Officers:

- President: J. Anthony Bill, M.Photo.,  
Cincinnati, Ohio.  
Vice-President: Walton Reeves,  
Atlanta, Ga.  
Commercial Vice-President:  
Edward T. Hedrich, Chicago, Ill.  
Portrait Vice-President: Willard C. Martin,  
M.Photo., Terre Haute, Ind.  
Secretary: Paul Linwood Gittings, M.Photo.,  
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Assistant Executive Manager:  
David Richmond, Cleveland, Ohio.



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were checked through the Binghamton Business Bureau. We were very much surprised at the notice that was taken to the small lineage in our advertisement. Now I can understand how the photographers feel in regard to this sort of thing. I hope that they do not feel too unkindly toward us because of this type of advertising. You will note that it was not used again and was stopped immediately when we learned of the feeling among the photographers here. Frankly this ad was a slip-up on our part and on the part of the advertising department. The advertising department has been told not to use the word 'free' in any of their advertising for the photograph department again." An interesting point with respect to the above letter was that it refers to an advertisement of a permanent studio in the store itself—one of the Wheelan chain, in fact. This advertisement offered a free miniature to any purchaser of \$3.00 worth of merchandise in the store's infant shop.

P. A. of A. members should note that in this case the local photographers themselves took immediate action. Again we urge all members to clip

all letters of this sort which we print and keep them on file. The clippings themselves will be the best argument a member can use when a "free" promotion breaks out in some local store. Where such promotions can be stopped at the source action is immediate whereas, when the member delays to write The Association the chances are that the damage is done before The Association can take action. The Association, receiving hundreds of communications daily, cannot stop all activity to write a two-page letter each time a free promotion occurs. The occurrence is, of course, a matter of urgency to the member in question but, though The Association is just as anxious as he to do something about it, he must remember that there are 7,000 other members who also have problems which they consider equally important. It is not unusual for the Office to receive half-a-dozen free photograph advertisements in one mail—and perhaps a telegram or two the same day. Obviously, unless members want to pay dues that will permit of a doubled or even trebled staff, communications must wait their turn.



*The old and new Boards of The P. A. of A., photographed at the Stevens in Chicago by J. Winton Le-men of the Eastman Kodak Company. Front row, left to right: Willard C. Martin, M.Photo., Portrait Vice-President; Walton Reeves, Vice-President; J. Anthony Bill, M.Photo., President; James E. Thompson, M.Photo., Immediate Past President; Edward T. Hedrich, Commercial Vice-President. Rear row: Kenneth M. Wright, M.Photo., Director; Paul Linwood Gittings, M.Photo., Secretary; John E. Platz, M.Photo., Director; Clifton L. Voss, M.Photo., Assistant Treasurer; Lawrence J. Inman, Treasurer; Charles Abel, Hon.M.Photo., Executive Manager; William Gerdes, M.Photo., Retiring Past President.*



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# **EASTMAN KODAK STORES**

So, while if you write The Association you will get action as soon as it is possible, if you will file these clippings and—when the time comes—call personally on the store owner and show them to him as a background for your own protest, you will be doing yourself a greater service and relieving the strain on The Association's busy Office. Also it must be remembered that only if the members themselves co-operate and to a considerable extent "kill their own snakes" will it be possible eventually to correct this troublesome situation. With the best of intentions The Association, at least within the lives of most of those now members, will never be able to write individual letters to the owners or officers of all the department and specialty stores which "fall for" this type of promotion. After all, there are more than 100,000 such concerns!

## Unfair Competition from Photographic Schools

• Some months ago the photographers of Santa Barbara, Calif., complained to The Association that students of a photographic school in that city were, apparently at least with the cognizance and even the encouragement of the school, competing directly with established studios. Certainly no one could object to a student, probably none too well financed, making an occasional photograph for pay. In this case, however, most of these students if not all were G.I.'s. They were deliberately soliciting business on a rather well-established cut-rate basis and their prices were only made possible through the use of materials furnished them because of their G.I. status and doing the work on the premises and with the equipment of the school. The latter, inasmuch as it was being paid by the Veterans Administration for the tuition of the G.I. students, owed its existence chiefly to the fact that the taxpayers were putting up the money.

We communicated promptly with General Omar Bradley, chief of the Veterans Administration. We received a prompt acknowledgement and a promise that the matter would be forwarded to the appropriate branch of the V.A. on the Pacific Coast for action. Shortly thereafter we received word from that branch, the matter was investigated and the practice was stopped.

In September we received a complaint from Kingsville, Texas, about an almost identical situation with respect to a state-supported college there. In its Department of Industrial Arts is a Division of Photography in which many students are G.I.'s and these, too, were undercutting local studios on all types of commercial photography. In this case we were given the name of the college president but, rather than communicate first with him, we

felt that action would be assured if we followed our original policy. Again we wrote to General Bradley, but this time we sent a carbon copy of the complaint to the college president. Even before we received an acknowledgment from the V.A. we had a letter of apology from the president, a copy of a memorandum he had immediately issued to all his department heads and expressions of extreme regret that we had not written him first. Inasmuch as the V.A. is still investigating despite word from us of the letter from the college we believe there will be no repetition of this sort of thing in Kingsville.

Should similar situations arise in other cities where photographic schools are located, photographers will do well to write The Association at once. And may we take this opportunity to point out that here is another of The Association's many intangible services which make membership such a valuable investment? Not only have our members in the two cities mentioned (and their vicinities) been benefitted. The business of every other photographer there has also been protected. The profit a studio can lose on two or three commercial jobs would pay for membership several times over.

## Reports of Recent Conventions and Meetings

Officers of state and amalgamated associations as well as local groups who wish their conventions and meetings reported in this column should send us complete information at the earliest date following the sessions. A copy of the program, attendance figures and other items of interest and names and full addresses of newly-elected officers should be included.

• The 1947 Convention of the *Professional Photographers' Association of West Virginia* was held concurrently with the fall meeting of the *Triangle Photographers' Association* at Jacksons Mill, W. Va., on September 20 and 21, with an attendance of nearly 200. The program included U. S. G. Salyers, Lancaster, Ohio; Edward L. Martin, Dayton, Ohio and Mrs. James Boylin, Beaver Falls, Pa., from the professional ranks as well as Jack Wamsley, Hon.M.Photog., and Fred Church of the Eastman Kodak Co., Rochester, N. Y.; Harry Snyder and Robert Silverstein of Ansco, Binghamton, N. Y.; Les. Keller of DuPont's Defender Division at Rochester, and Herman Kubiak of the Photogenic Machine Co., Youngstown, Ohio. Messrs. Salyers and

# Our List of Recommended Books

We seldom carry books in stock and advertise them mainly as a service to our readers, especially those in the smaller towns because those in large cities can see the books at their stock houses and get them more quickly than by ordering from us. For this reason we sell no books on open account or C.O.D., but only on a cash with order basis. We do not list books merely because they have attractive titles or we think they will sell but only if, in our considered opinion, they will be a valued addition to a studio's reference library.

## PORTRAITURE

- PICTORIAL LIGHTING  
By William Mortensen \$4.50
- PHOTOGRAPHING PEOPLE  
By Hugo van Wadenoyen 3.75
- THE STORY OF A FACE  
By Hillary Bailey 2.50
- OUTDOOR PORTRAITURE  
By William Mortensen 3.00
- THE MODEL  
By William Mortensen 4.00
- IMAGE MANAGEMENT  
By Nicholas Hag 3.50
- FACES OF DESTINY  
By Yousuf Karsh 5.00

## COMMERCIAL WORK

- PICTURES WITH A PURPOSE  
By Charles Kerlee \$2.50
- TECHNIQUE OF THE PICTURE STORY  
By Mich & Eberman 3.50
- PHOTOGRAPHY IS A LANGUAGE  
By John R. Whiting 6.00
- GRAPHIC GRAFLEX PHOTOGRAPHY (8th Ed.)  
By Morgan & Lester 4.50

## SALES AND ADVERTISING

- 100 ADVERTISEMENTS FOR PORTRAIT STUDIOS  
By Abel & Barr \$3.00
- HOW TO DEVELOP PROFITABLE IDEAS, By Otto R. Reiss 3.00
- TESTED SENTENCES THAT SELL  
By Elmer Wheeler 3.75

## GENERAL

- PICTURE FRAMING  
By Edward Landon \$2.75
- 1947 PHOTO MARKET GUIDE  
By Horen & Heyert 2.00

- ART OF RETOUCHING AN IMPROVING NEGATIVES AND PRINTS  
By Arthur Hammond 2.50
- THE CHEMICAL FORMULARY, 7th Ed.  
By H. Bennett 7.00
- PROFESSIONAL PHOTOGRAPHY FOR PROFIT  
By Charles Abel 5.00
- SHORT CUTS TO PHOTO RETOUCHING  
By Raymond Wardell 1.00
- THEORY AND TECHNIQUE OF PORTRAIT NEGATIVE RETOUCHING  
By J. P. Anderson 1.50
- PHOTO OIL COLORING  
By Lucille Robertson Marshall 2.50
- LOOTENS ON PHOTOGRAPHIC ENLARGING AND PRINT QUALITY  
By J. Ghislain Lootens 3.95
- PRINT FINISHING  
By William Mortensen 3.00
- MANUAL of AIRBRUSH TECHNIQUE  
By J. Carroll Tobias 3.00
- HISTORY OF COLOR PHOTOGRAPHY, By Joseph S. Friedman 10.00
- KODACHROME AND KODACOLOR FROM ALL ANGLES  
By Fred Bond 6.50
- TABLE TOP PHOTOGRAPHY  
By Harkness & Draper 2.95
- COLORING PHOTOGRAPHS  
By Avenir Le Heart 1.00
- COPYING TECHNIQUE  
By Fraprie & Morris 2.00
- HISTORY OF PHOTOGRAPHY  
By Eder & Epstein 10.00
- RETOUCHING AND FINISHING FOR PHOTOGRAPHERS  
By J. Spencer Adamson 2.25

(In Ohio, add 3% for state sales tax.)

\* When a book is marked with an asterisk it is temporarily out of print. Orders will be held and shipment made at the earliest possible moment.

## CHARLES ABEL INCORPORATED

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Martin judged the picture exhibit. The following officers were elected: Ellis J. Von Haven, Parsons, president; Ulysses Buffington, Sayre Studio, Clarksburg, first vice-president; Donald H. Mossman, Huntington, second vice-president; Mrs. Ray Stoker, Fairmont, secretary-treasurer. All photographers mentioned are P. A. of A. members or associated with member studios.

• Permanent organization of the *South Dakota Photographers' Association* was completed at a meeting in Huron on October 5, when the following officers (all P. A. of A. members) were elected: Gene Claesman, Sioux Falls, president; Harold Gray, Watertown, vice-president; Mrs. J. E. Holst, 110 W. 3rd St., Mitchell, secretary-treasurer; directors—Josef Fassbender, Spearfish; Dick Miller, Pierre; Don Hoskins, Huron and Orrin Barger, Chamberlain. Keith S. Costain, P. A. of A., Redwood Falls, Minn., secretary of the Minnesota Professional Photographers' Association, attended the meeting and helped the new group to get over their first hurdles.

• The fall meeting of the *Professional Photographers' Society of Ohio* was held in Columbus, Ohio, in the newly erected studio there of William Leonard Petty, on October 5, 6 and 7. With many Chicago Convention details still to clear away, and a Board Meeting ahead, we could not attend but heard from several that the program was a huge success. This organization has no permanent officers other than the secretary-treasurer, Howard Weber, Cr. Photog., of New Carlisle. Milton Morris, P. A. of A., once of Akron but now retired was elected to Honorary Membership. Membership being limited to 35 portrait and 15 commercial photographers, the following were elected to active membership while several others were placed on the waiting list: William Mound, Sandusky; Don C. Jardine, Lima; Edward Canby, Dayton; Jack Weissbrod, Bowling Green; John M. Davidson, Bryan; Lorenzo Baker, Jr., Columbus and Julius Mihali, Norwalk. Unless our memory fails us this is one organization which is 100% P. A. of A., including all the new members just mentioned.

• According to the retiring president, Leonard F. Simpson of New Milford, Conn., the 1947 convention of the *Photographers' Association of New England* was the most successful in the long history of that association, which was organized in 1860. "For the first time in my memory," he writes, "even the Sunday night show played to standing room only and the same was true on Monday and Tuesday. The print competition was the best in quality I have ever seen." It has been many years since we ourselves attended a New England convention but we remember the picture exhibits of those days took second place to none.

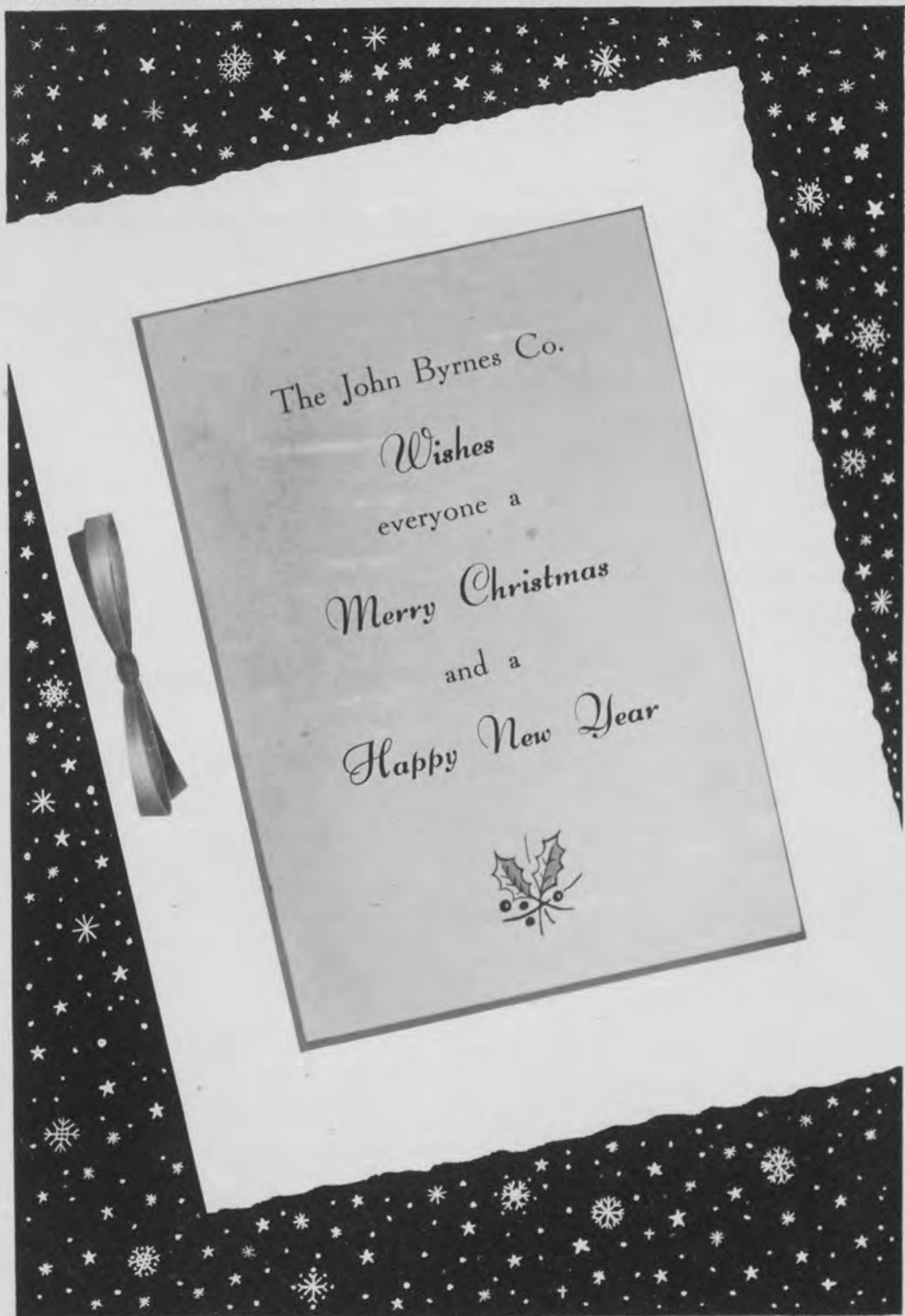
Held in Springfield, Mass., on September 21, 22 and 23, the convention drew an attendance of 400

with George Nakash of Montreal, P. Q., as its headliner. Others on the program were Harry Hard, Waterbury, Conn.; Oscar Wieggen and George Downing of Kodak; Jack Waters and A. C. Shelton of AnSCO; George F. Weierich of Strobo Research, Milwaukee, Wis., and Fred Gerretson of Defender. Awards in the six picture classifications were as follows: Best portrait in the exhibit—Mr. Simpson; Best portrait of a man—1st: Frank Bobowski, Chicopee, Mass.; 2nd: Carleton H. LaPorte, M. Photog., Worcester, Mass.; 3rd: Romeo Brisbois, Keene, N. H.; Best portrait of a woman—1st: Thomas George, Manchester, N. H.; 2nd: Paul Mann, Northampton, Mass.; 3rd: Mr. LaPorte; Best portrait of a child—1st: Mr. Brisbois; 2nd: George S. Abdo, Salem, Mass.; 3rd: Margaret Spargo, Westerly, R. I.; Commercial and pictorial—1st: Mack M. Derick, Orleans, Vt.; 2nd: Mr. Mann; 3rd: S. R. Kanter, Pittsfield, Mass.; Direct color—1st: Mr. Mann; 2nd: Mrs. Spargo; 3rd: Rene Dugas, Taftville, Conn.

The new officers are: Russell McKeen, Haverhill, Mass., president; Mr. Derick, first vice-president; Mr. Hard, second vice-president; Charlotte Sabine, Hanover, N. H., treasurer; Hugh A. MacLardy, Roslindale, Mass., secretary, plus the following state vice-presidents: Maine—Darrell N. Sullivan, Portland; New Hampshire—Mr. George; Vermont—Paul M. Farrand, Hardwick; Massachusetts—Arthur Johnson, Springfield; Connecticut—John R. Thibodeau, Naugatuck; Rhode Island—Mrs. Spargo. Of all the photographers mentioned in this report, only eight do not belong to The P. A. of A.

• Fifty-five attended a meeting of the *Photographers' Association of Long Beach, Calif.*, on September 29. Feature of the session was a demonstration by a representative from AnSCO of Binghamton, N. Y., of Indiatone paper, plus a slide film describing the national advertising campaign AnSCO is now running for the general benefit of professional photographers.

• The fall meeting of the *Michigan Photographers' Society* took place at the studio of William H. Israel, Port Huron, on September 28 and 29. In addition to acting as host Mr. Israel also presented a demonstration of Mirror Portraiture. Others on the program were Ed Byrdsdorfer, M. Photog., Eastman Kodak Co., Rochester, N. Y.; Herman F. Barth, Ferndale, and Richard B. Ewing of AnSCO. Michael Roll of Detroit, noted pictorialist and salon judge, criticized the picture exhibit. It was a most successful affair, largely due to the cordial and expansive entertainment of Mr. and Mrs. Israel. Two members who had died since the last meeting—Earl F. Sternaman and L. L. Ball—were memorialized with a moment of silence. New officers are Mr. Barth, president; Harry F. Windhorst, vice-president, Detroit; A. E. Arnold, secretary, Birmingham. The next meeting goes to Grand Rapids in the



THE JOHN BYRNES CO., 33 LYMAN ST., SPRINGFIELD, MASS.

spring, with Maurice Carnes LaClaire as host. All photographers mentioned are P. A. of A. members.

- It was interesting to learn recently that after a lapse of some years the *Panhandle (Texas) Photographers' Association* was revived at a meeting held during September in Lubbock, Texas. There was a fine attendance and the following new officers were installed: Winston Reeves, Lubbock, president; W. E. Perry, Perryton, portrait vice-president; Paul W. Ball, Tucumcari, commercial vice-president; Mrs. Tessie Dickeson, Lubbock, secretary-treasurer. Their first formal meeting was held in Amarillo on October 19. All board members but Mr. Ball belong to The P. A. of A.

- Attendance at the 55th semi-annual meeting of the *Southern Illinois Art League* reached a total of 148 from four states, Illinois, Indiana, Missouri and Kentucky. The place was the Evergreen Gardens, near Collinsville and the date was September 29. On the program were William Henry, color photographer of St. Louis, Mo.; Edwin Hoffstetter, St. Louis; Ralph Fallert of Kodak and Lester Johnson of Johnson Ventlite Co., Chicago, Ill., plus S. Ashen-Brenner, Eugene Taylor and Mrs. Hoffstetter, all of St. Louis, conducting a "Stump the Experts" feature. New officers are Frank L. Rissi, Collinsville, president; Leon Rissi, West Frankfort, vice-president; Justin B. Leonard, Chester, secretary-treasurer. The spring meeting will be held at West Frankfort on March 1, 1948. All photographers mentioned except Mr. Henry are P. A. of A. members.

- Effective with its September 19 meeting the *Professional Photographers' Club of Southern California* moved to the Whittier Art Gallery, 727 S. Painter, Whittier, as a permanent meeting location. On the program were Paul Kennedy, Arcadia; John Weston; Floyd Roberts, Los Angeles; Robert G. Nohrberg, Riverside; Judson Hawthorne, Los Angeles and L. J. Inman, Long Beach. All had attended the recent Chicago Convention and the group presented a most interesting symposium of what took place. All but Mr. Weston are P. A. of A. members, incidentally, Mr. Inman being the new Treasurer.

- Not for months have we reported a meeting of the *Detroit (Mich.) Portrait Photographers' Association*. Notices reach us so close to meeting dates that—this being a monthly—by the time we could publish them the meetings would be over. And we never write a report of a convention or meeting from an advance notice—we learned that more than 20 years ago when we took such chances frequently until finally the axe fell: we printed a detailed report of an important meeting, writing it from the advance program, only to find later that through reasons beyond anyone's control the entire meeting



A much-deserved recognition. Wm. H. Hines, Pennsylvania Association president, presents a handsome traveling bag to A. A. Bosshart, celebrating the latter's completion of 25 years as secretary-treasurer of that organization's Section Three. Mrs. Bosshart (at left) is receiving a box of roses from Mrs. Hines.

had been called off! So—once bitten, twice shy—and although we sometimes receive monthly bulletins from Detroit we never get a story of what actually happened. In the October Bulletin (which reached us on October 27, the day that month's meeting was to be held) we did learn that the regular monthly board meeting was held on September 29 at the studio of Eva L. Briggs, M.Photo., secretary of the organization and that the session also gave the members a chance to look over the remodeling job on her studio. We learned also that at the "last" meeting—date not stated—Lee F. Redman, M.Photo., acted as print critic. Let's hope we now receive a report of the October meeting.

- *Section Three, Professional Photographers' Association of Pennsylvania* held its fall meeting at the Penn-Harris Hotel, Harrisburg, on October 8 and broke all past records with more than 200 attending and 148 remaining for the evening banquet and dance. The program included Louis F. Garcia, M.Photo., Scranton; Paul Van Divort of the Kodak staff; Russell Comb on speedlights and Mr. Pritchard of the General Electric Co., Cleveland, Ohio. A. A. Bosshart, P. A. of A., York, secretary-treasurer of Section Three for 25 years, was presented with a handsome traveling bag by Wm. H. Hines, P. A. of A., of Harrisburg, P. P. A. of Pa. president, and Mrs. Bosshart received a bouquet of roses.

- The recently organized *Mississippi Associated Photographers* held their first convention in Gulfport on October 5 and 6, with an attendance of 75. On the program were J. Sherrill Lakey and W. A. Lively of the Kodak forces; Mr. McWhorter of Dupont; F. G. Boehme, Memphis Photo Supply Co., Memphis, Tenn.; W. R. Ernest of Ansco; E. J. Lorch of the New Orleans, La., Eastman Kodak Store; J. E. Johnson, Johnson Photo Supply, Jackson; Fred Schlueter, Memphis; Austin A. North-

# 3

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cutt, P. A. of A., Laurel; quite an elaborate turnout for what was really a one-day meeting as the first day was given over to registration, a boat ride and a banquet. Officers, first elected at an organization meeting in July and now confirmed in their places until the 1948 convention (already scheduled for Columbus in October) are: Charles Rogan, president, Grenada; H. D. Sale, first vice-president, Gulfport; Alfred Daniels, second vice-president, Jackson; A. D. Sauer, third vice-president, Greenville; W. L. Nunley, secretary-treasurer, Booneville. All but Mr. Rogan are P. A. of A. members.

## Coming Conventions and Meetings

We will gladly announce forthcoming conventions and meetings under this heading in as much detail as information sent us and space limitations permit, but only if the announcement can be published sufficiently early so that interested readers may plan on attending. Secretaries should inform us of dates, at least, 60 days beforehand. When we are not notified in time, notices will be disregarded and announcement of what transpired will appear, as soon as possible after we are advised, in our other department, "Reports of Recent Conventions and Meetings."

- January 26, 1948 will be the big semi-annual print competition of the Detroit (Mich.) Portrait Photographers' Association, with Maurice Carnes LaClaire, P. A. of A., of Grand Rapids conducting the critique. The Detroit group also announce the dates of the four following meetings, each on the fourth Monday of the month: February 23, March 22, April 26 and May 24. They call them "one-day conventions" and in view of the attendance they draw the term is no over-statement.

## For Your Bookshelves

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

- Camera Digest, edited by Whit Hillyer. 8 1/2 x 11 1/4, 113 pages, profusely illustrated. Paper, \$1.50; Cloth, \$2.50, postpaid. Publisher: Paul, Richmond & Co.

The publishers of this book are well-known in the sports field and, having successfully issued digests on such topics as guns, fishing tackle and dogs, probably thought photography was equally simple. They

secured 16 specialists, some quite noted, to prepare as many different articles, and collected a considerable assortment of cuts from all-too-willing makers of cameras and other photographic equipment. The whole they term a "concise photographic encyclopaedia." The result is neither a complete photographic textbook nor a complete information source on equipment. It is well done as far as it goes and, to the amateur, a good buy at the price.

## Latest Offerings of the Manufacturers and Dealers

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

NOTE that these items are neither advertisements nor recommendations. They are published purely as news and all claims or statements are solely those of the manufacturers or distributors.

- Eastman Kodak Co., Rochester, N. Y. New Kodak 4x5 Master view camera offers many unusual features. Made of satin-finished aluminum with gray leather bellows, is lightweight though extremely rigid, has large, easily handled control knobs. Carrying case, amply large for accessories, is included. Has revolving back; handle which relieves all tension on ground-glass when inserting or removing film holders; 19" monorail track permitting 15" bellows extension; swing front and back; spirit levels top and sides. In addition has all standard view camera adjustments and takes either holders or pack adaptors. For it are available Luminized Ektar lenses from 4" to 12" focal length in either Kodak Flash Supermatic or Ilex Acme Synchro shutters. A stunning example of all-purpose equipment. (See illustration)

Kodak's new 4x5 Master view camera. Our wife, who is the photographer in our family, saw this at the Chicago Convention and is still talking about it.



- E. I. DuPont de Nemours & Co., Inc., Wilmington, Del. Announce S-T Tripac single transfer negative sheet film for direct production of separation negatives for existing three-color processes. Can be used in ordinary plate-bank cameras; processes with speed and simplicity of conventional black-and-white film. Composed of two supports and three emulsion layers. Time required to secure three separation negatives, not counting wash-



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ing and drying, is 25 minutes. Front and rear films are developed together in conventional black-and-white developer for 10 minutes, rinsed 30 seconds in aqueous sodium sulphate-borax solution, fixed in ordinary hardening fixer. Light may be turned on after four minutes in fixer. Front film is next bathed two minutes in transfer bath, then rolled in contact with gelatine coated transfer film after which two are pulled apart by hand. Then all three are washed 10 to 30 minutes in cold running water. All chemicals are readily available.

● **DeMossy-Budd, Inc.** New model flashing unit for synchro-shutter equipped cameras replaces former model, comes complete with connecting cord and special insulated universal bracket designed to eliminate possibility of shorting due to many such shutters being grounded in metal cameras. Price with reflector, including tax, \$19.95 as before. This is actually a reduction as original model did not include bracket.

● **Danville Co., Ltd.**, announce drastic price reductions on Charcoal Black and Charcoal Ember projection papers, applying to all sizes including 40" and 60" professional rolls, and running in some cases as high as 33-1/3%. In future, though present down packages will continue until further notice, packing will be in new standard quantities of 10, 25, 50, 100, 250 and 500 sheets.

● **Display Lighting, Inc.** Notable Giraffe boomlight, adjustable in every direction, now available in "Cub" size for use in smaller studios and tight spots. Boom length 5'4"; stand height from 3'7" to 6'7"; light head adjusts from floor to 12' height; legs are 13" long. Cam lock holds head at any elevation without knobs, only finger-tip control; Numocushion airbrake permits quick, easy lowering; legs lock open or folded; one-hand remote control of head. Head takes reflector lamps in 150-watt to 300-watt size. Price \$60.00.

● **Martin Products Co.** Kwik-Dry print roll is combined blotter book and blotter roll with pages made of Viskatex. Takes 12 8x10's or proportionate quantity smaller prints. Just slip prints between pages, roll up and tie. Prints dry clean and flat. Price \$1.25. Cova-Lite slip-on diffusers, made of non-woven, plastic-like Viskon, easily slip on and off reflectors. In sizes from 3" to 18" diameter to fit all reflectors; prices from 25c to \$1.00; shipped only in dozen lots. Need no care in handling; can be stuffed into pocket; to clean, rinse in warm water.

● **Bardwell & McAlister, Inc.**, Box 1310, Hollywood 28, Calif. Have added to line, for 8mm and 16mm camera users, combination lens shade and filter holder similar to those long used on professional 35mm cameras and, like those, called a "matte box." Has wide angle of acceptance, sufficient for 35mm lens on 16mm camera; accommodates gauze diffusers, discs, Polarscreens and filters which may be inserted in grooves. May also be used with standard three inch square and two two-inch square graduated filters. (See illustration)



Bardwell & McAlister's new small-size matte box.

One of the new Morse M-70 series of developing outfits.



● **Morse Instrument Co., Hudson, Ohio.** Offering new Morse M-70 series of developing outfits consisting of heavy-gauge polished stainless steel exterior jacket, which maintains temperatures and resists changes, with built-in thermometer well which also acts as overflow spout, and folding handles; containing from three to eight removable separate tanks moulded from hard rubber, each with Morse hard rubber floating cover, with stainless steel splash shields between tanks. Each tank takes five or six 5x7, 4x5 or 3 1/4 x 4 1/4 film hangers; requires half-gallon solution. Price range from \$52.50 for jacket with three tanks and covers, to \$110.00 for eight-tank outfit, all plus tax. (See illustration)

● **Eastman Kodak Co., Rochester, N. Y.**, announce a new Film and Filter Kodaguide which in handy, pocket-size form provides on four pages virtually all needed information on film and filter characteristics. It is intended for use in general photography, copying in continuous-tone and line, and direct color. Price only 15c.

● **Kloosterman Co., Inc.** New K-400 combination tripod and head features reversible and detachable screw with standard American thread on one side, standard European on other. Positive camera rest through cam pull-down action. Smooth panning through 360°. Knurled vertical lock to hold legs at any angle. Push button operation for quick setting-up. Weighs three pounds, 15 ounces; height 27" extending to 57". Price \$23.95.

● **Eastman Kodak Co., Rochester, N. Y.** Kodak Flash Bantam F/4.5 will be popular with amateurs. Features built-in synchronization; stream-lined design. Focuses from 2 1/2' to infinity; has Lumenized anastigmat Special F/4.5 lens, shutter with four speeds plus time and bulb. Handsome new leather case also available. Uses eight-exposure 828 film, also Kodachrome.

● **Hollywood Photo Mfg. Co.** Feather Lite adaptor eliminates single film holder and necessity of sliding out ground-glass holder to make exposure when using foreign type film pack cameras. Lightweight, of solid aluminum plate, in three sizes, for using 2 1/4 x 3 3/4 or 3 3/4 x 4 1/4 film on 9x12cm or 2 1/4 x 3 3/4 film on 6.5cm cameras. Price \$14.95, including tax, in all sizes. Permits use Graphic type double cut film holders and film pack adaptors, with ground-glass automatically held in focusing position once film holder is withdrawn.

● **Campus Camera, Inc.** Campus Dry Mounter is 11x14 professional dry mount press mounting prints as large as 16x20 quickly on paper, fabric or plywood. Thermostat, once set, maintains temperature indefinitely. Pilot light shows when press is ready for use; racking is not required. Adjusts for any mounting thickness to 3/8". Sturdy, all-metal yet light-weight. Price \$34.50. (See illustration)



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● **Holson Binders, Inc.**, 762 Wythe Ave., Brooklyn 11, N. Y. Will send on request new, complete illustrated catalogue showing complete line of albums for every photographic need, as well as negative holders. For protection against dirt and damage, Holson albums are all made of washable Holtex or DuPont Fabricoid. Each album is illustrated, with name and full description. Latest addition is "The Princess" (See illustration) bound in white and ivory Holtex leatherette, inscribed either "Our Wedding" or "Our Baby." In 1x7 and 8x10 sizes, so versatile that it accommodates vertical, horizontal and combination type inserts.

● **Eastman Kodak Co.**, Rochester, N. Y. Kodak Ektacolor is new negative color film which may be processed in studio, first announced at Chicago Convention, to be available early next year in standard sheet film sizes. Colored couplers in emulsion provide automatic color correction during development, producing negative image combined with positive color masks. New film eliminates necessity for masking or making color separation negatives; by use of color filters positive printing matrices may be made directly from Ektacolor negative on another new product to come—Kodak Pan-Matrix film. Also, using special paper, black-and-white prints may be made from Ektacolor negative.

● **Davis Electronic Labs.** Servo-Flash is new entirely automatic remote control unit for photoflash lamps. No wires, no relay, no filaments, no moving parts. Instantly picks up flash of master lamp using pulse technique of radar. Simple and reliable, giving perfect blending of master and slave flash. Comes with clamp for attaching to upright of any stand, also fitted for tripod mounting. Price \$24.95, plus tax.

● **Gopher Laboratory.** Newly patented unit recovers silver from hypo but is stored elsewhere, not kept in bath. Hypo, when ready for discarding, is poured or pumped through filter cartridge in unit, which is only 17" long. Recovery is automatic and nearly 100%. Units furnished free, mailing expenses paid.

● **Bright Star Battery Co.**, Clifton, N. J. Added to line of specialized items for photographers are two portable camera motor batteries, for use with electrically driven motion picture outfits. Model 18-10P is 27-volt and 10-10P 15-volt. (See illustration)



Bright Star batteries for electrically driven motion picture cameras.

● **Eastman Kodak Co.**, Rochester, N. Y. First shown at Chicago were new Kodak F/6.3 wide field Ektar lenses (note wide field, not wide angle), for critically sharp pictures at moderately large maximum opening without unduly distorting perspective. Full definition over 75° field at maximum aperture; up to 85° field when stopped to F/11. Highly color-corrected; Luminized. Will soon be available in both Kodak Supermatic Flash and Ilex Synchro shutters in focal lengths of 80mm, 100mm, 135mm, 190mm and 250mm. (See illustration)

● **Mendelsohn Speedgun Co., Inc.** New Flexible Side Extension consists of three-foot flexible arm of rigid, light-weight dural, in three sections so auxiliary light may be placed as desired. Fastens by clamp to Speedgun battery case. Two sizes of clamps, one for Speedguns E-2 and E-4, other for Model E. Price with parabolic reflector, \$17.00; without reflector \$12.00. New 12-page fully illustrated catalogue covering complete Mendelsohn line, including handy Speedgun check chart, sent on request.

● **Eastman Kodak Co.**, Rochester, N. Y. Kodagraph Contact, Auto-positive, Projection and Fast Projection are four new silver-sensitized papers for reproduction of drawings and documents. Contact is for use with standard contact photocopy equipment. Auto-positive, daylight-handling, produces a positive copy directly from a positive original with normal processing, makes high-contrast prints from drawings heretofore considered unprintable. Projection and Fast Projection are used in making enlargements from microfilm and other reduced-scale negatives. All will be supplied in standard sized sheets and rolls and several weights, also Extra-Thin to save 30% in filing space and ducoated Ledger Duplified for making prints on both sides of sheet.

● **Bolsey Corp. of America.** Very small (only 4 1/8" x 2 3/4" x 2 5/8" and weighing only one pound) Bolsey Model B is real miniature though it takes full-size standard 35mm cartridges and makes full-size double-frame negatives or direct color transparencies. Loading is foolproof, shutter of self-setting type. Lens is Wollensak coated, color-corrected 44mm F/3.2. Focusing is simple and range-finder is accurately coupled down to two feet. Made of finely polished die-cast aluminum, body covered in grained leatherette. Price only \$50.63 including tax. (See illustration)



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• Dayton Rogers Mfg. Co. New dry-mounting press is automatically thermostat controlled, uses maximum 1,000 watts, operates on 110-volt a.c. or d.c. Both lower and upper platens are 12x15, with thermometer in top of upper platen. All-steel construction, using circular strip heaters. Lower platen has stainless steel shulte plate for inserting work when platens are open and is suspended on compensating springs to accommodate any thickness to one-quarter inch. Price \$90.00. (See illustration)

• Sun Radio & Electronics, Inc. Multi-Plug outlet box Model 3001-A is small unit containing eight standard receptacles which may be plugged into any convenient 110-125-volt a.c. or d.c. outlet. Handy for either temporary or permanent installation; line is protected against shorting or overloading by two fuses. One box can be plugged into another where desirable. Receptacles are adequately spaced; 1/25th watt neon pilot light tells a.c. from d.c., signals voltage on all plugs; long toggle switch breaks both ends of line. Size 3"x4"x5", weight one pound nine ounces. Complete with 15-amp. fuses; 12' cord; unbreakable flat plug; fuse-extractor posts for ready replacement; rubber feet. Completely metal-enclosed. Price \$13.75. Can be had to fit British-type connections. Also in Model 3002-A for 220-250-volt line, with 7 1/2-amp. fuses. (See illustration)



A handy item: a multi-plug outlet box.

• Kalart Company, Inc. Now have ready E-3 range finder for new Pacemaker Crown and Speed Graphic cameras. Incorporating prism feature, this assures accurate and automatic focusing. Adjusts accurately to individual focal length each lens. Must be installed by Graflex, Inc. Will not fit earlier camera models but E-2 range finder is still available to those. (See illustration)



Kalart's new range finder for the Pacemaker Graphics.

One of three new transformers for those who prefer to make up their own speedlight outfits.



• United Transformer Corp. Three new transformers for speedlight use. PF-1 has 110-volt primary, secondary providing up to 2,200 volts d.c., after rectification, to the condenser, and filament winding for required 2x2 rectifier tube. Condenser banks with capacity from 30 to 100 mfd. may be used. PF-2 is for four- or six-volt operation with full-wave vibrator, provides 2,200 volts d.c. for condensers up to 60 mfd. Both above transformers weigh two pounds; are compound sealed in cases 2 1/8"x2 3/4"x2 1/2". PF-3 is trigger transformer delivering 15 kv. peak, used to control firing of flash tube. Leaflet PF, giving full details, available on request. (See illustration)

• Wollensak Optical Co., 850 Hudson Ave., Rochester 5, N. Y. Offer new "X" Synchronatic-Rapax shutter with built-in electrical contacts for flashing speedlamps in synchronization at all speeds including 1/400th second. Though this works easily with standard synchronizer accessories, it is specially made for speedlamps of the "X" type (otherwise known as "trigger," "O" and "thyatron trigger"). Has built-in press focus button. To use, connect cord from flash unit to shutter posts, cock shutter at desired speed and shoot. Shutter posts insulated from each other and case to over 1,500 volts d.c., assuring safety when using cameras with metal cases or metal lens boards; also connector cord may be plugged into shutter either way. (See illustration)



Wollensak's new "X" Synchronatic-Rapax shutter.

• Eastman Kodak Co., Rochester 4, N. Y. Simple flash holder for amateurs is called Kodak Photo Flasher, sells for only \$1.25 plus tax; makes flash possible with simplest cameras. Aluminum reflector taking #5 or SM photoflash is attached to compact battery case using only one C battery. Open shutter, flash, close shutter—that's all. Ejector button tosses out hot lamp. Fine counter item. (See illustration)



The Kodak Photo Flasher; fine item for the amateur.

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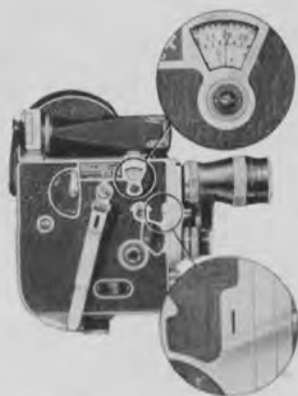
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The latest model Bolex motion picture camera and details of calibration mark and frame counter.

• American Bolex Co., Inc., 521 - 5th Ave., New York 17, N. Y. Has improved latest models Bolex H-16 and H-8 movie cameras by building-in calibrated film plane and frame counter, the latter being independent of the footage dial and a former separate accessory. From the calibration mark focusing measurements may be made to extreme accuracy. The counter is valuable in trick work, dissolves and many other movie stunts. It has two dials, one registering single frames to 50, the other counting them in hundreds, up to 2,000 on the H-8 and 1,000 on the H-16. Both dials are re-set independently as desired. (See illustration)

• Haloid Company, Rochester 3, N. Y., are now packing their entire line of photographic papers according to the decimal system in units of 10, 25, 50 and 100 sheets, plus the standard 250, 500 and 1,000 sheet packages. Far simpler than the old-time dozen and gross packages, this will simplify stock-keeping and inventory time. They will also send, on request, their new general price list, effective October 1, describing and pricing their complete line.

At left: the unusual Wolff Instant-Loading tank.

Below: A new exposure meter — the PR-1 — from General Electric.

Below right: Burke & James' new miniature press camera.

A portable illuminator from the Vuette people.



• Vuette, Inc. New portable transparency display illuminator is intended for sales purposes. Compact, light in weight, it is easily carried, placed on prospect's desk in a moment, illuminates transparencies without dimming existing lights. Weighs nine pounds; size 10½" high, 8½" wide, 6" deep, to take 8x10. (See illustration)

• Wolff Mfg. Co. New tank, which can even be loaded when wet, takes roll films all sizes from 35mm to 116; quickly filled with built-in funnel; rapidly emptied from free-pouring spout. Made of Tenite, is practically indestructible, not affected by chemicals. Takes only 28 ounces solution, is 20" high by 3¼"x7½", novel agitation method assures even processing. Color film can be reversal-exposed without removal from loading frame. Called Instant-Loading tank, comes complete with loading racks and film clips at \$5.95 plus tax. Handy accessory washing tube and hose at \$1.25 plus tax. (See illustration)

• General Electric Co., Schenectady 5, N. Y. Announce new PR-1 photoelectric type exposure meter specially designed for professional requirements. With pointer-locking mechanism this actually "remembers" light seen by photo-cell. Latter is hermetically sealed; meter itself is protected against moisture and dust. Due to special alnico V magnet, meter has more power though less weight. Being small and thin it readily fits vest pocket. Range is wider than needed for finest color work—0.4 to 4,100 foot-candles which by slipping on attachment, may be increased to 61,000 foot-candles for reading incident light. Normal range may be shifted from dim to bright light as required. Unique dial construction permits another shift for movie use. Trident analyzer is included for securing maximum accuracy in exposure. To use: press button, set trident in line with pointer, take reading. (See illustration)

• Burke & James, Inc. B. & J. Miniature Press is new 2¼x3¼ camera incorporating most swings, controls and adjustments to be found on larger sizes press cameras. Light in weight yet strongly built. Lens board, permitting instant change of lenses, rises, falls, tilts and moves sideways. Bellows are double-extension. View-finder is telescopic type corrected for parallax. Dual focusing controls and full hooded focusing panel. Back takes holders and adapters. May be readily fitted with all synchronizers. Comes with Meyer or Kalart range finder. With F/4.5 coated Wollensak Raptar in Rapax shutter \$167.71; with F/4.5 coated Ektar in Kodak Flash Supermatic shutter \$185.42. (See illustration)



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• **Pako Corporation, Minneapolis, Minn.** To prevent costly work stoppages two types Pako Parts Packages are now ready for several Pako machines; will soon be available for others. One, called "Quick Repair," contains normal necessary replacements. Other, called "General Repair," is for rebuilding to top performance after long use. Those now offered are for Model B printer, Junior printer and print washer. (See illustration)



Pako's "Quick Repair" parts package. These will soon be available for all Pako equipment.

## MISCELLANEOUS

**THE ART OF BROMOIL PRINTING AND TRANSFER**, by J. M. McKinley. I have been reliably informed that this little 26-page booklet, though printed in 1933, is one of the best and most practical works on this subject, and have therefore acquired the entire balance of the edition. If you want a copy, send me 50c in currency, not stamps and it will be sent promptly, postpaid. Charles Abel, 529 Caxton Bldg., Cleveland 15, Ohio. 12-1f

**PLASTIC LAMINATING** oven with 5x7 and 8x10 presses; good supply of plastic, blotters and plates, used very little, in perfect condition; full instructions on operation. \$950.00 value for \$750.00. Munn Studio, 1329 1/2 Main, Columbia, S. C. 11-1e

**USED BUSCH Pressman 2 1/4 x 3 1/4" F/4.5 Rapax**—\$95.00; 2 1/4 x 3 1/4" Busch Pressman with Zeiss Tessar F/4.5 lens, new Sol gun, like new—\$175.00 complete. Maxwell's Studio, Kenosha, Wis. 11-1



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**FOR SALE**—Taylor Chandler airbrush—\$150.00; 12" Turner Reich F/6.8 convertible 12", 21", 28" Series II in Aeme shutter—\$175.00; 18 1/2" Collinear III F/7.7 in barrel—\$75.00; 9 1/2" Wollensak II Velostigmat F/4.5 in barrel with diffusion device—\$75.00; 5x7 Wollensak W.A. IIIA—4-5/16" in Betax shutter—\$35.00; 8x10 Wollensak extreme wide angle III in barrel—\$35.00; 18x22 American A-Pe-Co-photostat printer—\$35.00. All lenses in fine condition. Direct sale or deposit system. Lou Farris, 6101 Penn Ave., Pittsburgh 6, Pa. 11-1

**USED SPEED Graphic 2 1/4 x 3 1/4" with F/4.5 Zeiss Tessar lens, range finder, Abbey gun (focal plane).** Like new—\$185.00. Maxwell's Studio, Kenosha, Wis. 11-1

**FOR SALE**—Goerz Dagor 7" F/6.8 in shutter one to 250 sec. Perfect condition—\$80.00. Grant Studio, 109 1/2 E. Yakima Ave., Yakima, Wash. 11-1

**FOR SALE**—4x5 Anniversary Speed Graphic, range finder, focus spot, Mendelsohn, 10 holders, Weston Master and carrying case, all like new—\$300.00; 5x7 Solar enlarger with F/6.3 Kodak lens and pair 9" condensers—\$75.00; 5x7 Grover view, like new with case—\$40.00; 3 1/4 x 3 1/4" revolving back Graflex, long bellows and 7 1/2" F/4.5 Kodak lens—\$75.00; 5x7 Press Graflex, poor condition—\$25.00; large Arky print dryer—\$20.00; Beattie news reel flood, as new—\$35.00; used X-Ray stand fine for studio camera—\$25.00; 14 1/2" F/4 Verito in Studio shutter (shutter good, not perfect)—\$50.00; 4 1/2" F/6.8 Schneider Angulon in Rimset Compur as new—\$75.00; 8 1/4" F/4.5 Carl Zeiss Tessar in compact sunk mount with iris—\$65.00; 9 1/2" B&L Zeiss Protar F/6.3 convertible, very good but lens needs recenting—\$75.00; 9 1/2" F/4.5 Wollensak Velostigmat with diffusion device in Optimo shutter—\$95.00; 12" F/4.5 Wollensak Velostigmat with diffusion in Betax shutter, as new—\$140.00; 20" F/4.5 B&L Tessar in modern short barrel with iris—\$250.00; 48" F/10 Berthiot in barrel, no iris—\$150.00; 5x7 Korona view, like new—\$35.00. I am quitting photography and have a few other items not listed. Deposit System except on X-Ray stand. Wm. Riley, Jr., 1125 Center, Galveston, Texas. 11-1

**FOR SALE**—14" Heliar F/4.5—\$195.00; 9 1/2" Verito F/4—\$75.00. Deposit System. Gunion Studio, 709 W. Central, Albuquerque, N. Mex. 11-1

**FOR SALE**—Elwood model SP 5x7 enlarger with B&L F/4.5 Tessar—\$100.00; enlarger only—\$50.00. F. F. Wilson, Bad Axe, Mich. 11-1

**FOR SALE**—Radar F/4.5 lens 12" Betax #5 shutter; 5x7 Korona view camera, latest model; Solar 5x7 enlarger with B&L Tessar F/4.5 lens; Eastman easel; two Beattie suner spotlights on rollers; one MR16 Cine floodlight on rollers and diffuser; A24 Arky dryer; 12" E.K. print roller; Graflex retouching desk; three rubber trays 11x14; 12 5x7 film hangers; 5x7 developing tank with lid; four 5x7 film holders; heavy duty tripod crank elevation and tilt; Champion 5x7 printer; drum type print washer; enlarger viewer; complete \$600.00. Must sell owner deceased. Equipment used five months. Sault Savings Bank, Sault Ste. Marie, Mich. 11-1c

**WANTED**—BRUBAKER retouching stand. Also sink measuring about 2x4. Cast iron preferred. New or used, Ehlers & Cobb Studio, Carrollton, Mo. 11-1

**FOR SALE**—8x10 Eastman 2D camera only. Never used. \$75.00. List price \$120.00. George W. Henzel, Miller Bldg., Pittsfield, Mass. 11-1

**FOR SALE**—Two Pako Jumbo printers; one Velox Rapid Type A. In good condition. Van's Photo Supply, Box 1249, Mobile 7, Ala. 11-1c



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**FOR SALE—used** 11x14 Century studio outfit with 8x10 back and stand—\$275.00; used 8x10 Century studio camera and stand, 5x7 back—\$175.00; used 12x20 Banquet camera, case, two holders—\$185.00; used 8x20 Banquet camera, case and three holders—\$130.00; used 8x10 Elwood studio enlarger—\$175.00; used 5x7 E.K. Auto-focus lens, 16x20 easel and footswitch—\$245.00; 18" F/4 Verito Studio shutter—\$110.00; 14" F/7.7 Goerz Dagor barrel—\$200.00; 19 1/2" F/6.3 B&L Tessar barrel—\$140.00; 12" F/6.8 Goerz Dagor barrel—\$200.00; 8 1/2" F/4 Verito barrel—\$50.00; 5x8 F/4.5 B&L Tessar barrel—\$87.50; 8 1/4" F/6.8 Goerz Dagor, Auto shutter—\$125.00; used 5x7 Ansco view camera, case, holder—\$90.00; used 8x10 Conlay view camera, case three holders—\$50.00; used 8x10 Ansco view, case, two holders, #4 crown tripod—\$167.00. Mid-West Photo Supply Co., 30 E. Adams, Chicago, Ill. 11-1

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BARGAIN. STUDIO equipment in excellent condition; 8x10 Eastman Autofocus enlarger, complete—\$550.00; 8x10 studio camera (5x7 back) with Century stand, 11" Cooke Series V F/3 lens, silent shutter—\$145.00; 4x5 Anniversary Speed Graphic F/4.5 Zeiss Tessar, Compur, Mendelsohn gun, \$108.00; Rolleiord, Kalart flash—\$112.00; 5x7 R&J view camera (no lens) with Ley Home Portrait tripod—\$40.00; two 10x12 letter presses—\$20.00 each; 12 3x7 holders—\$24.00; five 8x10 holders—\$15.00; nine 4x5 holders—\$18.00; print straightener—\$19.50; 12 4x5 and 20 5x7 hangers—\$16.00. Write T-24 care this journal. 11-1

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FOR SALE—Keith 5x7 portrait camera with divider back, new—\$75.00; Keith tripod, new—\$28.50; 5x7 Solar enlarger with Wollensak 6½" coated lens (demonstrator, like new) \$110.00 complete; 7½" Wollensak coated lens—\$78.75. Maxwell's Studio, Kenosha, Wis. 11-1



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WANTED—R & B enlarging camera. Parade Studios, Inc., 1375 Euclid Ave., Cleveland, Ohio. Phone MAin 4275. 11-1c

USE—McKeon's "Bromide Toner" for extra profit—dollar bottle makes 2 gal. "single solution" toner—Produces beautiful sepia shades on Kodabromide, Brovira, and Charcoal Black papers—Sulphur Products Company, Greensburg 6, Pa. 8-6

FOR SALE—One 3¼x4¼ R.B. Series B Graflex, holders and cut film magazine, F/4.5 lens, like new; one 5x7 Press Graflex, no lens, three film holders—\$75.00; one 70mm roll film camera for schools, no lens, like new—\$65.00; one 16" Vitax portrait lens, like new—\$90.00; one Dyna-Flash lamp batteryless, perfect—\$30.00; one Wollensak 5x7 Telephoto lens, new—\$98.00; one Carl Zeiss Tessar 14", a beauty, like new—\$395.00; one Eastman Koda-slide projector, cable changer—\$38.00; one F/4.5 Bantam camera—\$30.00; one Novex 35mm slide projector, new—\$35.00; one 7x17 Banquet camera, 4 holders, B&L 12x15 wide angle lens—\$99.00; one Wollensak 16mm movie lens F/1.5; one Bell & Howell 70 16mm movie camera, geared for sound—\$80.00; F/3.5 Cooke lens, Tobins Studio, Kokomo, Ind. 11-1

## RETOUCHING AND COLORING

LUCILLE'S COLORING gives you highlights, shadows, special eye work. Transparent and opaque oils; some brush work; brides a specialty; 12 years experience. \$1.00, extra heads—25c. Lucille Leonard, Salem, Ind. 9-4c

EXPERT RETOUCHING done by qualified, experienced retouchers. Five qualities of work with prices in each grade to accommodate your individual requirements. We also operate a fine oil coloring department with competent color artists. Write for prices, or send your work on to Allied Retouchers, 108 10th St., N. E., Atlanta 5, Ga. All work guaranteed satisfactory. Please protect all packages with sturdy cardboard. 1-1f

QUALITY TINTING by competent experienced color artists. Finest quality work—24 hour service—satisfaction guaranteed. We also operate a fine retouching department with three qualities of work and prices in each grade to accommodate your individual requirements. Write for prices or send your work on to Allied Retouchers, 108 10th St., N. E., Atlanta 5, Ga. Please protect all packages with sturdy cardboard. 3-1f

EXPERT COLOR ARTIST. Prompt service; send 8x10 sepia for free sample. Margaret Miller, 413 S. Bristow, Drumright, Okla. 10-2c

EXPERT PORTRAIT coloring by experienced colorist. 8x10—\$1.00; 5x7 and smaller 75c; 24-hour service; send print for sample. Joan Iverson, 1406 Myrtle Ave., Cincinnati, Ohio. 10-2c

PROFESSIONAL RETOUCHING—Fine quality work. Prices according to head size and amount of work required. Prompt service, returned special delivery. Chandler Studio, 25 N. Central Ave., Staunton, Va. 11-1

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All types of negative corrections

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MARVEL  
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will give you a lifetime of  
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The perfect speed lens, color-corrected, convertible. For news, sports, portraits, general work, color film.

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The movie lenses with microscopic definition.

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PP-11

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## THERMOSTATIC WATER MIXER

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*You make the exposure, WE do the rest.  
Fast and dependable schedules maintained.*

Developing, Proofing, Retouching, Printing,  
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**MONEY TALKS**—Guaranteed retouching. Prompt service. Prices 3x5—35c, 4x5—40c, 5x7—50c, 15c for extra heads. H. M. Curet, 2729 Victoria Ave., Norfolk, Va. 11-1c

**AIRBRUSH RETOUCHING**—prints only, professional work, reasonable. J. W. Buxton, 700 Cathedral St., Baltimore 1, Md. 11-1

**NEGATIVE RETOUCHING**, etching, corrections, spotting, prompt mail service. Prices on request. Send sample negative. K. W. Gordon, Box 270, Silver Spring, Md. 11-1c

**NEGATIVES RETOUCED**, etched, airbrushed or backgrounds removed by staff of highly trained artists. Fine modeling and blending. Reasonable prices. Quick service. Special rates on school work. Professional Retouching Service, 36 Bromfield St., Boston, Mass. 11-1c

**OIL COLORING**—Beautiful natural tones, clean, neat work guaranteed. Tint—tint and clothes; special coloring; some brush work. Samples furnished on request. Dorothy Glonet, 5 Woodbine St., Roxbury 19, Mass. 11-1c

**RETOUCHING**—Prompt careful service. Priced reasonably and according to head size and amount of work. Returned special delivery. Sample retouched free. Helen Leichman, Daggett, Mich. 11-1

**QUALITY COLORING** by experienced artist. Reasonable prices, prompt service. Send to Lela E. Coles, 425 W. 2nd St., Dayton 2, Ohio. 11-1c

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### Photomailers

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Sizes from 5 1/2 x 7 1/2 to 17 x  
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Glassines, Cellophane (Im-  
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The Original Negative Retouching "Solution"  
For 60 Years—"Known the World Over." "No Sticky  
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places which never seem to disappear will readily yield.

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**EXPERT TINTING** for the discriminating photographer. Reasonable rates. Prompt service. Fleurette G. Van Buskirk, 40 Commonwealth Ave., Pittsfield, Mass. 11-1c

**RETOUCHING WANTED**—Dye and pencil work. Experience with high class photographers. Location midwest. Write K-29 care this journal. 11-1c

**WANTED**—PIECEWORK retouching. Prompt service and reasonable prices. Mrs. Minnie D. Nolan, 423 Lake Ave., Fairmont, Minn. 11-1c

**RETOUCHING SERVICE**—Dependable retouching, etching and opaquing. Prompt service. William Blankshine, Box 777, Port Byron, N. Y. 11-1c

**EXPERIENCED RETOUCHER** desires piecework. Careful attention given work. Service prompt at moderate prices. Send sample negative. Write William J. Ayres, Box 446, Youngstown, Ohio. 11-2c

## STUDIOS FOR SALE

**ILL HEALTH** forces sale of all-round studio in thumb of Michigan. Town of 5,000 population and large drawing area. Completely equipped and stocked for photographic business of all kinds. Plenty of stock for Christmas business. Immediate possession. Write C-58 care this journal. 10-2c

**LEADING PORTRAIT** and commercial studio in city of 130,000; at less than invoice price. Retiring to cattle ranch. Write S-77 care this journal. 10-2c

**STUDIO FOR sale**—Old established studio in large town central Illinois. Illness and other interests reason for selling. Priced to sell. Write N-15 care this journal. 10-2c

**STUDIO FOR sale**. Here's a real opportunity: large mid-west city; beautiful studio; quality work. Phyllis Brown Studio, 47 1/2 S. 8th St., Minneapolis, Minn. Price \$10,000.00. In the loop shopping district. Telephone Bri 8873—Midway 9127. 11-1

**FOR SALE**—Northern California studio located in heart of town, 30 years in same location; ground floor and no competition. All new and modern equipment; low rent; sales average over \$1,250.00 per month; studio has excellent reputation; price \$7,000.00. Write or wire Waincott Studio, 120 Laurel St., Fort Bragg, Calif. 11-1

**WELL EQUIPPED** portrait studio in city of 300,000. Established 10 years, low rent, good clientele. \$4,500.00 cash. Ill health forces sale. Earle Hardesty, 36 S. Howard St., Akron, Ohio. 11-1

**PORTRAIT STUDIO**, camera shop and/or finishing plant, town 4,000; low overhead. Both doing good business. Will sell either for \$5,000.00 cash or both for \$10,000.00 terms. Write Coquille Studio, Coquille, Ore. 11-1c

I AM entering the ministry and will sell my portrait studio and camera shop. Best location in 40,000 trade area. Twelve miles from the big Richland Atomic Project. Good lease, supplies, equipment and camera merchandise. A real value at \$10,000.00. Garret Studio, 517 W. Lewis, Pasco, Wash. 11-1

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for the particular artist



Send for Catalog 52

THAYER & CHANDLER  
910 W. VAN BUREN ST., CHICAGO, ILL.

# For Pictures That Sell Use New

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A rapid, fine grain emulsion with correct color balance for portrait and press photography, also architectural, landscape, and commercial subjects, with daylight and all types of artificial illumination. Especially effective when used with high speed Strobe type flash lamps.

## HAMMER SPEED PANCHROMATIC FILM A. H.

has wide latitude in exposure and development time. A variety in the degrees of contrast can be obtained by the variation of the dilution of the developing formula and deep shadow detail can be obtained without excessive contrast in the high lights. A special anti-abrasion coating is one of the features of this new film.

Your Photo Supply Dealer can usually supply Hammer Speed Pan Film promptly. If not, write

## Hammer Dry Plate & Film Co.

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Send for descriptive booklet "Hammer Dry Plates and Film for  
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### ● IN TRANSPARENT OILS

Life-like skin tones . . . skilled modeling of body planes . . . emphasis on individuality of subject.

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Air Mail: West of the Mississippi  
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Miniatures, 5" x 7" & 8" x 10" \$ .75  
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Our well-trained staff of artists will guarantee you complete satisfaction.

Give detailed color instructions

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The unvarying quality of  
Carr Craft metal photo  
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*Tone them in*  
**GOLBLEND TONER**

Now add life-like warmth and personality to your prints. Goldblend toner produces a limitless range of rich brown tones. *Only one solution!* One tray! No heat. No unpleasant odors. Simple and easy to use. Order from your dealer or send \$1.00 for 2 oz. bottle and list of developing out papers suitable for toning process.

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EASEL AND BOOK FOLDERS  
METAL PHOTO FRAMES—GLASS PHOTO FRAMES

Write for circular.

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TOLEDO, OHIO

**STUDIO ESTABLISHED** 55 years, doing strictly quality work with excellent reputation, specializing in weddings and babies, as well as three school contracts. Most modern and new equipment, complete. Studio very large with eight year lease. Gross business presently about \$30,000.00. Highest type of personnel will stay and present owner will remain as long as desired. Year's supply of film and supplies. Studio and equipment \$16,000.00 plus inventory. This studio in Wisconsin's largest city for sale because owner wishes to retire. Write W-54 care this journal. 11-1

**LONG ESTABLISHED** portrait studio for sale. Located in the heart of Harvard Square, Cambridge, Massachusetts. Newly renovated. Fully equipped. Yearly gross about \$12,000.00. Splendid opportunity for ambitious man with proper qualifications. \$6,000.00 cash. Write M-84 care this journal. 11-1c

**PHOTO STUDIO**, Central Ohio. Over \$15,000.00 year; fully equipped for portrait, commercial and finishing; four room suite; fine clientele; health compels sale. Apple Company, Brokers, Cleveland, Ohio. 11-1c

## Make Your Camera More Versatile

WITH A SLIDING BACK fitted to your camera that will give you **FOUR EXPOSURES** on one film; **TWO EXPOSURES** on one film; a **FULL EXPOSURE** and a **SPLIT EXPOSURE** from the same back. Once used you'll wonder how you ever did without. Lot of satisfied users. Write for circular and price list.

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2 Inch to 40 Inch Focus • Trades Accepted

### WHAT DO YOU NEED?

We have it or can get it!  
Will buy your old lens  
or take it in trade.



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Sold by Jobbers and Dealers  
**EVERYWHERE**  
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**WELL ESTABLISHED** spacious portrait studio, completely equipped. Excellent second floor location on principal street of the beautiful city of Austin. Wonderful climate, population 130,000; 20,000 additional prospective university students annually. Priced to sell. Owner desires travel and rest. The Jensen Studio, 908 1/2 Congress Ave., Austin, Texas. 11-1

**ONE OF** the finest portrait studios in Detroit, good location, first class equipment. Price reasonable. Illness reason for selling. Washington Photo Studio, 4122 W. McNichols, Detroit 21, Mich. 11-1c

**MODERN PORTRAIT**, commercial and photo finishing studio doing over \$25,000.00 gross year in one of Kentucky's finest towns of 20,000 with two large colleges. Ground floor location. Will not be priced without being seen. Owners dissolving partnership. Contact John Ardinger, Box 487, Bowling Green, Ky. 11-3

**FOR SALE**—Well equipped modern studio, Alabama. Doing fine grade of portraits and commercial photography. Best reputation, good location, low rent, price reasonable. Write M-86 care this journal. 11-1

**ESTABLISHED STUDIO**, choice Milwaukee location; modern equipment, large complete studio. Select trade in portraits, children, school contracts. Proven money maker. Write Ray Klenz, 4121 W. North Ave., Milwaukee, Wis. 11-1c

**ONE OF** America's famous studios, that of the late Henry Moore in Kansas City, Missouri is now on the market. For years he had specialized in photographing men and his negative file includes virtually everyone of importance in that vicinity, of over 166,000. The administrators will only consider a purchaser who has the ability and vision to carry on the studio in the manner its reputation warrants. If you are genuinely interested, communicate with N-16 care this journal. 11-1c

**FOR SALE** or lease, outstanding studio fully equipped, doing good business; good lease, low rent, down town location; paramount possibilities. Ill health demands immediate sacrifice. Cash or terms. Photographer, 308 1/2 Navarro St., San Antonio, Texas. 11-1c

**PHOTOGRAPHY BUSINESS**—Well established; specializing in portrait field, for sale. Owner wishes to retire due to age. Has successful and productive record. Write D-27 care this journal. 11-1c

## 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.

**APPRENTICE PHOTOGRAPHER**, veteran, graduate photographic school, including color, would like association with older photographer with option to buy studio in future. Write R-34 care this journal. 11-1c

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Quality Coloring Service in Oils  
Hand Brush Work — Light or Heavy Oils  
All Size Prints

## STAINLESS CARD RACK WITH WASH TANK



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### All Welded Construction

8 tanks, 8 racks for processing. 1200 prints per hour. 102 back to back per rack. Single or double weight. Post card, Christmas and special size.

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**Brown Coating & Equipment Co.**  
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Send for our Bulletin B-47.

the ampe-volt  
balanced cells  
used by  
professionals



for unflinching  
performance  
insist on  
Bright Star

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There's real money in difficult copy jobs and you can't afford to turn them down because you are "too busy" or haven't the necessary facilities.

### Competition in the Portrait Field Is Going To Be Tough!

Sidelines such as copies, properly pushed, can at least pay your rent and perhaps much of your overhead.

Write for our new illustrated price list today. It will show you how, with no investment except for a few samples, you can tap this profitable field.

## The Walter Gaehler Co.

104 S. State St.

Syracuse 2, N. Y.

## SOMETHING NEW A SMALL EMBOSSING PRESS

Now you can imprint your own trademark on your mounts and photographs. You can also imprint with gold, titles and names on album covers, etc.

Let us send you samples.

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Situation Wanted and Help Wanted: Five Cents (5c) per word; minimum charge \$1.25.

All Other Classifications: Ten Cents (10c) per word; minimum charge \$2.50.

Answers in Our Care: When box numbers are wanted, add 50c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send photo graphs or samples will not be given box numbers.

How to Figure the Cost: Count each word or number including the address. Terms such as 5x7, 8x10, F/6.3, 15 1/2", \$10.00, etc., may be counted as one word. In figuring addresses, for example, 28 E. 125th St., would be four words. Acknowledgement: We do not acknowledge classified advertisements.

When Printed: Advertisements received before the 5th of any month are published in the issue dated the 15th of that

month. Any advertisement received too late for the current issue is held over for the following issue.

Deposit System: You can avoid risk of loss when selling goods to, or purchasing from strangers by using our Deposit System. If you wish to do this you must include the words "Deposit System" in your advertisement. It works this way: the buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the price, made payable to Charles Abel Incorporated, to our office. We deposit the money in a trust account and at once write the seller to send the goods, mailing a carbon copy of our letter to the buyer. The seller does not send the goods until he hears from us. If the buyer is satisfied when the goods arrive, he writes to us within three days, whereupon we send our check for the amount, less the Deposit System fee of 1% (minimum \$1.00) to the seller. If the buyer does not approve the goods his deposit is not repaid until the seller writes us that the goods have been returned in satisfactory condition. When so advised we send our check to the buyer for the amount of his deposit, charging no fee. Transportation charges are paid by the buyer, but in the 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 disputes must be settled between the parties, in which case we hold deposits 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. Goods must always be shipped direct to the buyer and not to us.

EXPERIENCED PORTRAIT man desires position with future. Experience consists of studio portraits, wedding groups, candid weddings, darkroom work and studio management. Age 26, married, one child, housing must be available. Write John Kourek, Jr., 21204<sup>1</sup>/<sub>2</sub> Liberty, Beaumont, Texas. 11-1

EXPERIENCED PHOTOGRAPHER desires position with future, with high class reliable studio; experienced in both portrait and commercial work, black and white and color. Also, first class laboratory technician. No coupons, retouching or photo finishing. Ten years experience; 35 years old; married. Salary—\$75.00 per week. Write S-73 care this journal. 11-1c

PHOTOGRAPHER-OPERATOR-manager. Portrait, candid, group and commercial. Young, ambitious and aggressive, all around man with 15 years experience desires a change. Write A-22 care this journal. 11-1c

SPECIALIST, HIGH class home portraits and weddings. Desires position, west coast or Arizona. Can operate studio, retouch. Own car and equipment. Sober. Available January. Motley, 5621 N.E. Union, Portland, Ore. 11-1c

FIRST CLASS photographer lady with English and continental experience desires position in Canada as operator-printer. Good with children. Possesses own photographic equipment. References obtainable. Pay own passage. Maria Klein, 50 Ashburton Rd., Croydon Surrey, England. 11-1c

## 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.

GITTINGS HAS opening for first class retoucher. Permanent position, good salary, excellent working conditions. Finishing plant air conditioned. Muzak furnished, five-day week most of year. Houston is hot in summer but guarantee no snow in winter. Send recent photograph and several references with application. Gittings, Lamar Hotel, Houston, Texas. 8-1f

SALESMEN To carry a line of high class photo frames, dresser sets, jewel boxes, clocks and perfume trays. Far west and other choice territories open for right man. Answer with complete details as to experience and training. Following necessary. Globe Silver Co., Inc., 204 Greene St., New York City. 10-3

RETOUCHER-RECEPTIONIST. First class work only. Steady position, pleasant surroundings. No coupons. Experience and references in first letter. Lou Farris, 6101 Penn Ave., Pittsburgh 6, Pa. 11-1

I HAVE an opening for a first class portrait photographer, operator, retoucher and finisher. This is a good steady position for the right man. Give age, experience, picture of self and salary expected in first letter. Write Glen Carpenter, Seavy's Studio, 226 1/2 E. Washington St., New Castle, Pa. 11-2

RETOUCHER WANTED, high quality work for quality studio, year round. All work will be handled by mail. Don't bother unless you're tops. Portraiture Studios, 826 1/2 Main St., Zanesville, Ohio. 11-1

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**PAKO**  
AUTHORIZED  
MASTER PARTS DISTRIBUTOR

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Removes All Mineral Oxides and Microscopic Impurities  
Saves Swabbing—Assures Perfect Negatives and Prints

Write for Information **CRYSTAL FLUID FILTER COMPANY**

2231-P North 17th St., Milwaukee 5, Wis.  
Mfrs. Since 1910 of Domestic, Commercial, Industrial Filters

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**ATLANTA 3, GA.**—Eastman Kodak Stores, Inc., 183 Peachtree Street.

**AUSTIN 21, TEXAS**—Capitol Photo Supplies, 2428 Guadalupe Street.

**BALTIMORE 1, 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., 88 Bromfield Street.

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

**CHICAGO 4, ILL.**—Burke & James, 321 South Wabash Avenue.

**CHICAGO 2, ILL.**—Eastman Kodak Stores Co., 133 North Wabash Avenue.

**CHICAGO 29, ILL.**—Greenwood Photo Supply, 538 S. Clark Street, Room 844.

**CHICAGO 3, ILL.**—Mid-West Photo Supply Co., 30 East Adams Street.

**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 15, OHIO**—Eastman Kodak Stores, Inc., 806 Huron Road.

**DALLAS 1, 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.

**MEMPHIS 3, TENN.**—West & Wirth Photo Supply Co., 162 Madison Avenue.

**MILWAUKEE, WIS.**—Eastman Kodak Stores, Inc., 745 North Milwaukee Street.

**MINNEAPOLIS 2, MINN.**—Eastman Kodak Stores, Inc., 114 South 5th Street.

**NASHVILLE 3, TENN.**—Geo. C. Dury Company, 420 Union Street.

**NEW ORLEANS 9, 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 19, N. Y.**—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 7, PA.**—Eastman Kodak Stores, Inc., 1020 Chestnut Street.

**ST. LOUIS 1, MO.**—W. Schiller & Co., Inc., 1109 Locust Street.

**SAN ANTONIO, TEXAS**—Southwest Photo Supplies, 120 Boham Street.

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

**SAN FRANCISCO 8, CALIF.**—Hirsch & Kaye, 239 Grant Avenue.

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

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