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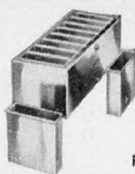
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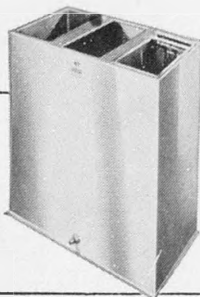
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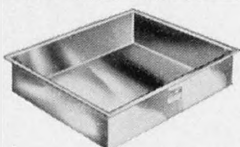


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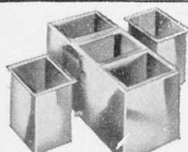
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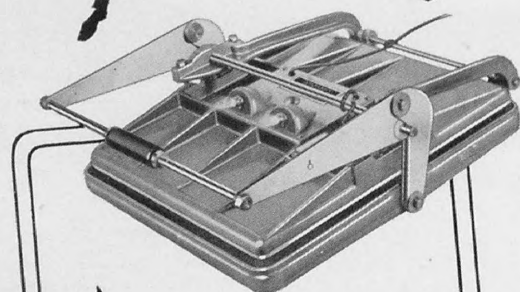
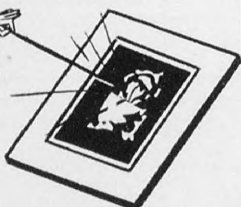
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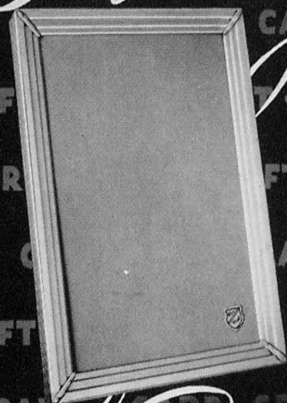
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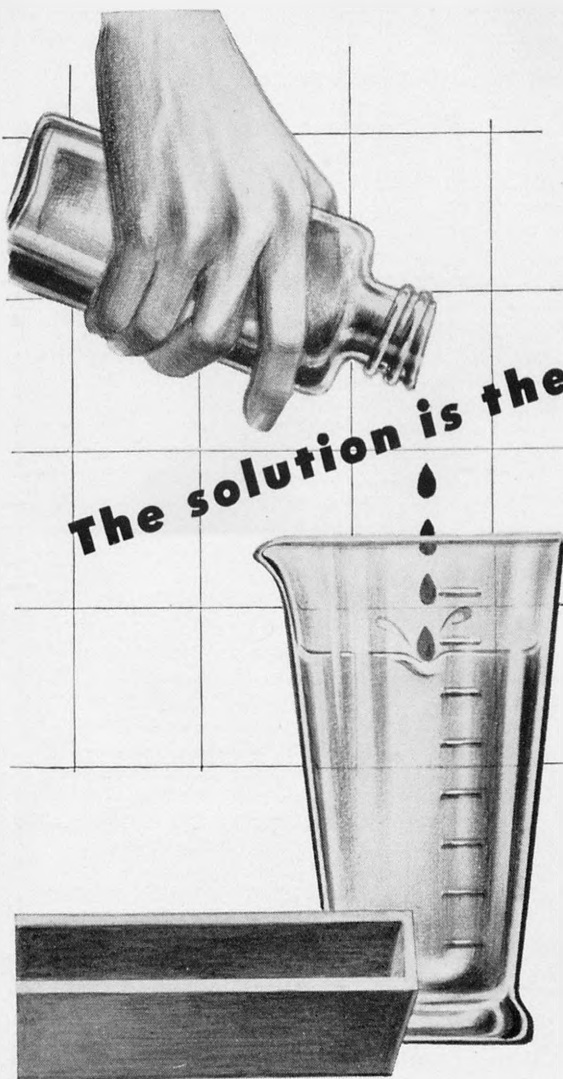


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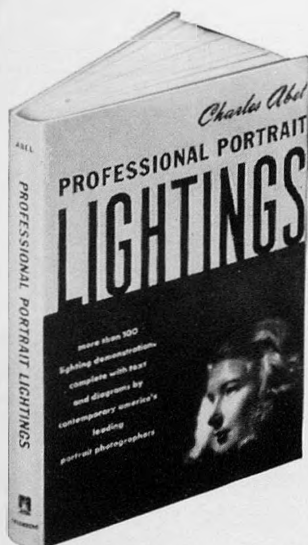


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Professional Portrait Lightings. By Charles Abel, A.R.P.S., Hon. M. Photog. Greenberg, New York. Sole British Agents: The Fountain Press Ltd., London, W.C.2. Price 50s.

This is not a book to review, but eminently one to explain and to praise. Charles Abel's name is well known in this country as the Executive Manager of The Photographers' Association of America, as the author of that outstanding book, "Professional Photography for Profit," and as the Editor and Publisher of "The Professional Photographer" and "The Commercial Photographer." In this new book he has gathered from one hundred representative American photographers, including several from Canada, a collection of professional photographs: generally one portrait from each which has not before been published, with a lighting diagram, technical data and some general remarks on posing and studio methods. So that, gathered together between the covers of this book, one has rather more than 100 portraits, taken by men and women representing noted members of the profession, and drawn from almost every State in the Union, and some from Canada as well. Each is accompanied by a lighting diagram fully annotated, and there is also the commentary and explanation which has been edited by Mr. Abel.

As Charles Abel says, this book is not a collection of the 100 best portraits in the United States and Canada. It is the lighting procedure adopted by 100 of the leading portraitists on the American Continent. It is almost equivalent to a personal visit to the 100 photographers, in their studios, and is actually a personal demonstration of their methods. But unlike a visit you can go back again and again. Your memory is not strained; turn a few pages and comparison after comparison can be made. A selection can be made, tried out, discarded or modified at will, but always the basic data are there for further study or trial. With this book the operative word is "study." It is a priceless contribution to professional photography, and it is equally available to the amateur. Text, illustrations, paper, covers, are all adequate; the book as a whole is unique.

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3rd	100.00	
10 Honor Awards—\$25.00 each		

Special Press Award—\$300.00—open to all groups. Enter any photo published in a newspaper or general magazine between Oct. 1, 1947 and Dec. 1, 1948.

NOTE: Only pictures made within the above dates, with a GRAPHIC, Graflex, Crown or Century camera, anywhere in the world, are eligible in the contest. Contest extends from Sept. 1 to Dec. 1, 1948.

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About This Issue

By Charles Abel, A.R.P.S., Hon.M.Photog.

• As most of my readers know, *THE PROFESSIONAL* is one of the two Official Journals of The Photographers' Association of America, the other being my other publication *The Commercial Photographer*. Naturally this involves the fulfilling of certain obligations to The Association and one of these is the annual publishing of the whole story of the Annual Convention, as soon as possible thereafter. Consequently our last issue—October—was devoted almost from cover to cover to the Convention and as a result practically all our normal departments were crowded out. Granting that this makes some of the items so late that they are no longer news, they still are necessary for the record, if nothing more. So, when you find the "back-of-the-book" departments encroaching clear through to the front of this issue, that's the reason and we'll be back to normal next month.

One new feature you will not have seen before in these pages, but which will appear regularly hereafter, is a double-page given over to two photographs selected for Loan Collection or publication use from those entered in the Picture Exhibit at the Chicago Convention. From now on two such pictures will appear each month and they replace The Association's former *Book of Pictures*. That, costing more than \$3,000.00 to print and mail, had become too expensive a service to continue in the form of a separate book. The Board first considered very carefully the possibility of printing it as a separate section of the *Convention Report* but found this would not represent any important saving. Yet a saving was necessary if The Association were to continue all its other services and—in addition—budget several thousand dollars to cover the cost of a determined fight this year to remove the excise taxes on professional photographic equipment and supplies. That, a direct levy on the means by which the professional photographer earns his living, a tax on the tools of his trade in fact, is an unfair tax if there ever was one. Earlier efforts have proved unavailing but through some of the newer members on The Association Board it now appears that we have an opportunity to tell our story where it may have genuine effect.

Several other factors motivated the Board's decision. They felt that *THE PROFESSIONAL*, as The Association's Official Journal, should more adequately carry out one of The Association's chief reasons for existence—the general improvement of professional photographic craftsmanship. How better do this than include in every issue two of the best photographs shown in the annual Picture Exhibit? They first considered the cost of a special supplement in each issue but this would have represented little economy, especially after I offered to provide both the space and the halftones provided the illustrations could appear as an integral part of each issue, as they are in this. That offer relieved

The Professional Photographer

NOVEMBER 1948

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

Official Journal:
The Photographers'
Association of America.

Published the 25th of each month by
CHARLES ABEL INCORPORATED
at Lorain, Ohio.

Editorial Offices:
520 Caxton Building, Cleveland 15, Ohio.

SUBSCRIPTION RATES: United States
and possessions \$2.00 a year, all other coun-
tries \$2.50 a year. Single copy price: 20 cents.

VOLUME 75

NUMBER 1638

The Association of the entire financial burden while at the same time maintaining, at least to a certain extent, the original *Book of Pictures* service. After all, during the year the members will see just as many of the "Selected Photographs" as they did before. True, they won't get them all at once, but there will still be 48 pictures a year because 24 will appear in these pages and 24 in *The Commercial Photographer* while those who are interested may clip those 48 pages and bind them together.

Thus one service is continued while another, far more important and costly, is added, and all despite the fact that the general expense of running The Association grows steadily in these inflated times. At the same time the membership will receive two considerably improved Official Journals, for other new features are to come and will be announced in the immediate future.

Gold-Tone Studios Ordered to "Cease and Desist;" F.T.C. Also Objects to Studio's Name

• Released on September 13 were excerpts from an order issued against the Gold-Tone Studios (also trading as the Camera Art Company) of Rochester, N. Y., by the Federal Trade Commission. The release follows in full:

Finding that photographs designated "Gold-Tone

The Photographers' Association of America



Selected for Publication

from the Picture Exhibit
at the 1948 Convention



"JACK AND
JILL."

BY JOHN E.
MILNE,
TORONTO,
ONT.



"O, WONDROUS HEAVENS!"

BY GABRIEL EVANCY, P. A. OF A.,
OHIO STATE UNIVERSITY HOSPITAL, COLUMBUS, OHIO

Selected for Publication
from the Picture Exhibit
at the 1948 Convention



The Photographers' Association of America

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.



● This portrait of a bride and groom is another example of flat lighting with complete lack of detail in the groom's black (or midnight blue) Tuxedo. In the first place the background is not suitable for this type of composition and in addition the couple are placed too close to it.

It may have been that there was not enough space in front of the ground but if at all possible the figures should have been farther away to give an effect of atmosphere between them and the ground. In addition the straight lines of the drapes on either side emphasize the general feeling of stiffness of the entire composition.

A background which would give a much better effect would be a curtain which

could be opened or closed in the center. This could then be varied by leaving it straight on one side and looping it back on the other. Also the material should not be too dark. Such a drapery could be used in many ways and can be a very useful accessory to any studio.

Actually this picture is a typical bride and groom portrait of a style preferred by many nationality groups and where such a photograph is specified there is little the photographer can do about it. The bride's gown is not too badly presented but the complete loss of detail or texture in the groom's shirt, collar and tie, all combining to make up one complete jagged white spot, is seriously disturbing.

oil colored portraits" are merely sepia prints produced from a photographic base and negative, the Federal Trade Commission ordered Gold-Tone Studios, Inc., 12 Andrews St., Rochester, N. Y., and its officers to stop representing that a tinted or colored photograph is oil painted or oil colored.

The corporation, which also trades as Camera Art Company, was operating more than 60 branch studios located in various cities of the United States in 1944. About one-third of these branches were operated under other trade names.

The cease and desist order specifically prohibits the corporation from using the words "oil painted portrait," "oil painted," "oil colored portrait," "colored in oils" or words of similar meaning to designate a tinted photograph or picture made from a photographic base.

The corporation is also prohibited from using the words "Gold-Tone" or any words of similar meaning to describe a photographic reproduction which does not result from a finishing process involving the use of a toning or developing bath employing salts or chloride of gold. This inhibition also applies to use of the words "Gold-Tone" as a corporate or trade name.

Another provision of the order requires the corporation to discontinue representing that the customary price for any photograph or picture is a special offer; that an offer is limited in point of time when it is not; or that pictures or photographs offered are of a value in excess of the usual price.

Gold-Tone Studios, Inc., according to the findings, has disseminated advertising material, including contract forms, certificates, coupons printed circulars and stationery, that represented, contrary to fact, that its pictures or photographs were "oil painted portraits," "oil colored portraits," "hand colored in oils," "Gold-Tone finished," or "Gold-Tone oil portraits."

The Cover Picture

● The maker of the portrait on this month's cover is Miss Doris Jacoby, P. A. of A., only 21. She was born in Dueseldorf, Germany, her family coming to this country in 1938. "Here," she writes, "I completed high school and business college. Three and a half years ago I obtained a position in the Swoger Studio, (P. A. of A., Pittsburgh, Pa.) and I have been with Mr. Swoger ever since. In 1946 I attended the Portrait Course at Winona and in 1948 took the Commercial Course. At the 1946 convention I was awarded my first Merit, won seven more in 1947 and 'hit the jackpot' this year with five of my prints accepted for hanging, two of them selected for Loan Collection use and, in addition, one transparency accepted. In fact I tied with Mr. Swoger who was equally fortunate. Although I have been most interested in animal photography, I can do portraiture and commercial work and am at present planning a photographic expedition to Mexico next year." The cover portrait, entitled "Joan," was one of those selected for Loan Collection or publication this year at Chicago.

Although noting that the majority of the corporation's pictures and photographs are slightly tinted or colored, the Commission said that "none . . . conform to the established belief of the public as to what constitutes a 'painting' or an 'oil painted' production." Neither do they constitute "oil colored" portraits, the findings add.

The Commission also found that the corporation's use of the words "Gold-Tone" as a part of its corporate name and as a trade name was a false representation. A genuine gold-tone print or picture, the Commission said, is a product resulting from a process involving the use of a toning bath employing salts or chloride of gold. The corporation does not employ this process in finishing pictures, according to the Commission.

Findings also showed that the corporation represented, contrary to fact, that "special advertising offers" were for a limited time only and that pictures selling for the regular price had values in excess of that price.

In addition to the corporation, the order is directed against Irving A. Stern, Paul A. McGuire, Berthold Eidlin, individually and as officers of Gold-Tone and copartners of Camera Art; and Marion Stern, Doris McGuire, Emanuel Eidlin and Ephraim Eidlin, individually and as members of Camera Art.

All the Commissioners participated in the decision. The order was issued after consideration of the record, including testimony and other evidence, report of the trial examiner, briefs of counsel and oral argument.

The Never-Ending "Free" Photograph Problem

• It's with pleasure that we start off this month's report with two cases which P. A. of A. members were able to clear up without first needing recourse to one of our letters. In Mount Pleasant, Pa., F. A. Gradler conferred with his competitor Frank R. Kough, who also belongs to The Association, after having talked to various store owners most of whom had not appreciated the harm such "free" promotions do to the business of the locally established studios. But Messrs. Gradler and Kough realized that in each such case the damage had already been done and, having no way of knowing which of numerous other stores might be the one to try the promotion next, they first decided to write a letter to all local merchants bespeaking their co-operation. The thought then struck them that perhaps their letter could be mailed with the monthly *News Bulletin* of the Mount Pleasant Civic and Business Association. Upon proposing that to the board, the directors went them one better, drew up an appeal of their own, made it an official part of their September *Bulletin* and sent it to all local merchants. That is real co-operation and, in the hope that other

The Photographers' Association of America



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photographers may find similar help at home, we are quoting that part of the four page *Bulletin* in full. Congratulations to Messrs. Gradler and Kough and an orchid to the far-seeing and broad-minded directors of the M.P.C.B.A.:

"Your Association asks your co-operation in discouraging the practice of local merchants allowing out-of-town photographers to use space in their stores for the purpose of making what they advertise to be 'free photographs.' You know as well as we do that these promoters are not spending several days in Mount Pleasant just to make 'free photographs.' Once they have negatives of local people, they use every high-pressure sales device available to sell as many pictures as possible. In fact, they may be even giving the store competition by taking money out of town that might be spent right in the store that is harboring the promoter. In many instances, the work of these itinerants is inferior and the prices unreasonably high in comparison—and dissatisfied customers have only one place to turn, and that is to the store because the photographer has come and gone and seldom can be located to satisfy a complaint.

"Several local merchants have had experience

with these out-of-town concerns and they tell us that the amount of traffic brought into the store is negligible in comparison to the expense of advertising and the inconvenience of providing the necessary space.

"The Photographers' Association of America, of which our local photographers are members, is making an active national campaign to stamp out those promotions and recently received from the J. C. Penney Corporation of New York its assurance that the practice will be completely eliminated in its stores. The W. T. Grant Company and other large concerns throughout the country have also agreed to discontinue this type of promotion.

"We are not in any sense trying to tell you how to run your business, but if you are approached in the future by some itinerant photographer who wants to use your store and your good name and your advertising all 'for free,' we hope you will see fit to refuse the request. Your co-operation will be appreciated."

- Member M. Cronant of the Dorian Studio, Tillamook, Ore., had written us on September 9, asking that we rush one of our letters to the manager of the local Firestone Store, who was just about to advertise a "free" photograph promotion. But before we could take action we received a second communication stating that the manager had cancelled the plan. Why? Because Mr. Cronant followed a suggestion we have frequently made in this column: that when such a promotion threatens, the member affected should take his back issues of *THE PROFESSIONAL* to the store owner and ask him to read some of the many letters we have published from retailers who see our point and have agreed to stop using "free" photographs as traffic "bait" for their stores. Mr. Cronant did just that and as a result the store manager changed his mind. You, too, can do the same thing and can often stop such a promotion entirely before The Association, always swamped with work and perhaps thousands of miles away, can prepare and mail a letter which, while it may stop future promotions in that store, is very likely to arrive too late to get action on the one which is immediately confronting you. Your office is not trying to "dodge" work but any such promotion can take hundreds of dollars out of your pocket and, if the opening date is close at hand, every hour counts.

- In response to one of our letters S. Kaplan of Kaplan's Furniture, Elyria, Ohio, writes: "Most of us are always looking for new ideas for drawing traffic to our places of business, and at times are very unfamiliar with the different actions and reactions of the methods we use. The one that you called us on proved to be worth while as far as drawing of traffic but we now realize, after reading your letter over carefully, that it inflicted some harm . . . We now learn, after receiving your letter of comment, that it was an error on our part and that we will not repeat this promotion. The harm has been done but in the future we hope to co-operate

fully with your organization and only wish there were more associations like yours that protected the good and welfare of their members."

- Thanks also to the Jesse Dayan Co., Seattle, Wash., who write us: "Thank you for your enlightening and understanding letter of the 6th. We appreciate its contents. Under our present agreement with the photographer, he is to leave here Saturday evening. We are indeed sorry that this has caused any inconvenience to any of your members. We wish you to know that we are not planning at present to ever enter into any such an arrangement again."

- One of the leading stores in Houston, Texas, recently advertised that it would present "free" photographs of babies to its customers, made by "Hollywood's foremost baby photographer." Members' complaints to us, to the store and to P. A. of A. Director Paul Linwood Gittings, M. Photog., whose own studio is in that city, were prompt and vigorous. We took action and so did Mr. Gittings. The store was Sakowitz Bros., and we quote excerpts from their letter to Mr. Gittings, signed by Gaylord Johnson, vice-president, copy of which was sent, with a confirming letter, to us: "We wish to offer our apologies to your Association and to voice our policy for the future in relation to the promotions in our store of any photographic undertaking. We would like to assure you that our present activity was entered into without consideration on our part having been given to the cause of local photographers and for this we are most apologetic . . . We ask your forbearance with us as we fully appreciate the attitude of The Photographers' Association and reiterate our commitment for future non-participation in like promotions."

Are You Guilty in This Respect? If So—

- Just recently a Cleveland member telephoned The Association Office to ask if something could not be done to remind others that failure to acknowledge orders is not only poor business but a serious breach of common courtesy. This photographer has a number of industrial clients for whom he frequently has to place assignments with photographers all over the country. Naturally he consults the *Classified Membership Directory* to secure their names and addresses. The orders go out and then, for weeks and often for months, nothing happens. In the meantime his client's plans for the use of these photographs are seriously disrupted, he himself is embarrassed, and the reputation of all Association members suffers.

There is nothing new about this complaint. Both by telephone and by letter—sometimes by wire—we are continuously asked what we can do to make some member acknowledge the receipt of an order. It makes no difference whether the order is placed

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
Texas Photog. Assn.	Jan. 16-17, 1949	San Antonio	Plaza	Wade Atkinson, Sec.-Treas., Box 404, Shamrock
Prof. Photog. Assn. of Louisiana	Jan. 30-31	New Orleans	Monteleone	Charles F. Weber, Sec. 725 Common St., New Orleans, La.
Oklahoma Photog. Assn.	Late Feb.	Oklahoma City	Skirvin	H. Harold Woolvine, Pres., 1625 W. Randolph St., Enid
Photog. Assn. of Michigan	Feb. 27 - Mar. 1	Lansing	Olds	Harvey Avery, Sec., 123 E. Chicago Rd., Sturgis
Northwest Photog. Conv. (Photog. Assn. of Washington)	March 7-10	Seattle	Olympic	Earl Kennell, Conv. Chrm., 1426 - 5th Ave., Seattle 1
Kentucky Prof. Photog. Assn.	March 20-21	Louisville		Ches Johnson, Sec., 930½ State St., Bowling Green
Southwestern Photog. Assn.	March 26-28	Fort Worth, Texas	Texas	Sam S. Fausett, M.Photog., Pres., Box 745, Conway, Ark.
North Carolina Photog. Assn.	Mar. 27-29	Greensboro	King Cotton	B. A. Culberson, Jr., Sec. 33 Battery Park Ave., Asheville, N. C.
South Dakota Prof. Photog. Assn.	April 24-26	Deadwood (?)		H. E. Hanson, Sec., 308 S. Phillips St., Sioux Falls
Prof. Photog. Assn. of Kansas	May 1-3	Wichita	Broadview	Carl Hagan, Sec., 425 Main St., Newton
Ontario Soc. of Photog.	May 2-3	Toronto	Royal York	Andrew Skilling, Sec., 1498 Yonge St., Toronto
Prof. Photog. of Iowa	May 15-17	Des Moines	Savery	Louis C. Hruska, Sec.-Treas., 1135 Main St., Dubuque
Prof. Photog. Assn. of Pennsylvania	May 15-17	York	Yorktowne	Mrs. Esther L. Kindig, Sec., 57 S. Beaver St., York
Arkansas Prof. Photog. Assn.	June 19-21			Richard A. Smart, Sec., 707 W. 7th St., Little Rock
Mississippi-Alabama Photog. Assn.	June 27-28	Meridian, Miss.		Carl Brown, Sec.-Treas., 517 N. 2nd Ave., Columbus, Miss.
Photog. Assn. of America	Aug. 15-19	Chicago, Ill.	Stevens	Charles Abel, Exec. Mgr., 520 Caxton Bldg., Cleveland 15, Ohio
Rocky Mountain Prof. Photog. Assn.	Sept. 11-13	Denver, Colo.	Shirley-Savo	John Grissinger, Sec., 117 E. Main St., Littleton, Colo.

by a brother photographer or direct by some of the many industrial and similar concerns which make constant use of the *Directory*. So, "What can you suggest?" we asked him, "We'd like to know the answer ourselves." "Well," he replied, "can't you at least run an article in THE PROFESSIONAL about it?" We told him that, having published notices more than once in the past, we doubted if such action would be very resultful but would be glad to try it once more.

Here's the point. The whole purpose of the *Directory* is to bring this back-and-forth-cross-country business (and it runs into hundreds of thousands of dollars annually) to our members rather than to non-members. When you receive an assignment from another member or direct from a client, the very least you can do is to acknowledge it at once, even if you send nothing more than a postcard. Don't leave the whole matter hanging in the air. First let the buyer know you have the order.

If you cannot handle it or don't want such business, return the order at once explaining why. That's the quickest way to avoid being bothered by similar orders you may not want. If you can do the job, say so and say how soon. Then the other photographer or the client can plan accordingly.

All of this is not only good business but plain good manners. When orders placed through the *Directory* are deliberately neglected, quite naturally the customer wonders whether all members listed in the book are going to treat him similarly and a reflection is cast on the good name of the entire membership. Remember this in future, won't you? And if you are going on vacation or leaving your studio for some long business trip, be sure that whoever handles the office in your absence knows exactly what to do with orders of this type which arrive while you are away. Otherwise the man on the other end of the line can only assume that you are deliberately neglecting the order and his natural conclusion will be that if you are such a poor business man you can't be much better as a photographer.

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 47th annual convention of the *Photog. Assn. of New England* took place September 19, 20 and 21 at the New Ocean House, Swampscott, Mass., scene of many past successful conventions of that organization. On the program were H. C. Colton and Erwin Kandler of Kodak; Al. Shelton and Louis Purcell of Ansco, Binghamton, N. Y.; Fred Gerretson of the DuPont Company's Defender Division, Rochester, N. Y.; Norman Rockwell, internationally famed illustrator; Milton Bacon, vice-president, Columbia Broadcasting System; William Gerdes, M.Photog., and Mrs. Helen Sheldon Gerdes, M.Photog., both of New Haven, Conn.; Louis Fabian Bachrach, Newton, Mass., and J. Archer Kiss of Chicago, Ill., already well-known for his appearances before P. A. of A. and other conventions. Retiring president Russell McKeen, Haverhill, Mass., was presented with a handsome plaque. New officers are: Mack M. Derick, president, Orleans, Vt.; Arthur Johnson, first vice-pres., Springfield, Mass.;

Thomas M. George, second vice-pres., Manchester, N. H.; Hugh A. MacLardy, sec.treas., Roslindale, Mass., plus the following state vice-presidents: Rhode Island—Mrs. Margaret Spargo, Westerly; Massachusetts—Carleton H. LaPorte, M.Photog., Worcester; Connecticut—John Thibodeau; Maine—Edward E. Kimball, Farmington; Vermont—Charles Jenks, St. Johnsbury. With two exceptions, every photographer mentioned is a P. A. of A. member.

• The 56th semi-annual convention of the *South-eastern Illinois Art League* was held on September 27 at the Mount Vernon Country Club just three miles out of that city, with Louis C. Pavledes, P. A. of A., of the Delo Photo Craft Studio there as host. The program, which included a picture exhibit by the members, was quite elaborate for a one-day session, and included: Mrs. Jeanne Lindquist, M.Photog., Decatur; J. Russell Stroup of the Eastman Kodak Co., Rochester, N. Y.; Francis Scheidegger, P. A. of A., Kirkwood, Mo.; Dan Woodley, Peoria, and Perry Gliessman of Champaign. The latter two are not P. A. of A. members—that's bad! Mr. Pavledes is the League's newly elected president; H. B. Rankin of Flora is vice-president and Justin B. Leonard of Chester is secretary-treasurer. All members of the retiring and new boards belong to The P. A. of A.

• The *Mississippi Assoc. Photogs.* held their well-attended annual convention at Columbus on October 4 and 5. A number of Alabama photographers had been invited and were present and, there being no association in that state, it was decided to amalgamate the two and form the *Mississippi-Alabama Photog. Assn.* Meridian was selected as the next convention city, the dates to be June 27 and 28. On the program were: Russell Kautz and William Lively of Kodak; Mr. McWorter of DuPont; H. L. McGuire of Ansco; Louis Collins, Birmingham, Ala., and Ralph Clynne, Jackson. Entertainment feature on the night of the fourth was an outing and barbecue at Lake Norris. Officers for the coming year are: O. N. Pruitt, pres., Columbus; Carl Ambrester, northern vice-pres., Tupelo; Mrs. Esther F. Allgood, central vice-pres., Vicksburg; Harvey D. Sale, southern vice-pres., Gulfport; Carl Brown, sec.treas., Columbus. All but two of the photographers mentioned in this report belong to The P. A. of A.

• Apologizing for a tardy report of the 1948 convention of the *Minnesota Prof. Photog. Assn.*, held at the Radisson Hotel, Minneapolis, on September 27, 28 and 29, retiring secretary Keith S. Costain, Redwood Falls, writes that he was recently forced into a ditch with his new Packard car, winding up with a pile of bruises, a bit of shock and a completely wrecked automobile. Under the circumstances the delay is unimportant and we are only too glad to learn that he is still with us. As for the convention, 481 registered, which was a slight increase over 1947, and 264 prints were shown in the picture exhibit which, being generally outstanding, gave the Jury a difficult judging problem. Three Masters



Two hundred and eighty-five members and guests attended this banquet, of the Rocky Mountain Professional Photographers' Association, during their recent convention reported on this page.

of Photography, incidentally, performed that always thankless task—Winton Medlar, Spencer, Iowa; Miss Grace Moore, New Orleans, La., and Kenneth M. Wright, (P. A. of A. Secretary) St. Paul. The following new officers were elected: Franz R. N. Anderson, pres., St. Paul; Mr. Costain, vice-pres.; Norman Hockett, treas., Albert Lea; Torg Knudsen, sec., Montevideo. The program included: L. E. Johnson, Northern States Power Co., Minneapolis; Lester H. Baker, M.Photog., Marinette, Wis.; Harold Edlund of Ansco; Clifton L. Voss, M.Photog. (P. A. of A. Treasurer), Fargo, N. D.; Miss Moore; Miss Jean Kroeger, St. Paul; "Sandy" Saks and Owen S. Billman of the DuPont staff; Jack Wamsley, Hon.M.Photog., and Will Rogers of Kodak; Mr. and Mrs. J. P. Power, Duluth; James W. Clark and Floyd J. Lueben of the Minnesota Department of Business Research and Development, which has been of material aid to the association in eliminating rackets in that state. Only two of all the photographers mentioned are not P. A. of A. members.

- Three hundred and fifty attended the convention on September 26, 27 and 28 of the *Rocky Mountain Prof. Photog. Assn.* in Denver, Colo., 285 being present at the banquet. The quite elaborate program included: Alfred Abdo of Denver University; Lyle B. Tyler, M.Photog., Des Moines, Iowa; Mr. and Mrs. Walter Nicholson, Howard Kirby and E. R. Smith, all of the Kodak forces; Mr. and Mrs. John L. Paul, Waukegan, Ill.; Paul DeGraff and Robert Sonnen of Ansco; Arthur W. Statt of DuPont; Laurence Blaker, M.Photog., Manhattan, Kans. New officers are: D. L. Hopwood, pres., Denver; Carl Link, vice-pres., Longmont, Colo.; Carryl White, treas., Price, Utah; John Grisinger, sec., Littleton, Colo.; directors—R. R. Roch-

ford, Sheridan, Wyo.; W. D. Spears, Fort Morgan, Colo.; Edwin R. Brown, Lakewood, Colo. The 1949 convention will also be held in Denver and dates are already set as September 11 to 13, inclusive. Only one of the photographers mentioned is not a P. A. of A. member.

- On October 10 a number of Vermont professional photographers met at the Brown Derby in Montpelier with Mack Derick of Orleans, Vt., (recently elected president of the Photog. Assn. of New England) presiding. The group decided to re-establish the *Lens and Light Club of Vermont*, one-time state association which was active for many years before World War II. The following officers were elected: Charles R. Jenks, pres., St. Johnsbury; Norman Porter, vice-pres., Rutland; Paul M. Farland, sec.-treas., Hardwick. Congratulations on the revival and on the fact that all photographers named are P. A. of A. members!

- "Selling the Portraits You Make," a two-part program which includes a three-act play, all covering sales approach and general reception room technique, developed for local group meetings by Ansco of Binghamton, N. Y., featured the October 15 meeting of the *Prof. Photog. Assn. of California*, held in Forester's Hall, Los Angeles. Four new members were welcomed.

- On October 3 the board of the *Prof. Photog. Assn. of South Dakota* met in Pierre for the purpose of electing officers and planning a state convention. New officers are: Harold Gray, pres., Watertown; Josef Fassbender, vice-pres., Spearfish; Harold E. Hanson, sec.-treas., Sioux Falls; directors: Orrion Barger, Chamberlain; Gene Claseman,

Sioux Falls; Richard Miller, Pierre; Paul High, Mitchell; Mrs. Bell, Rapid City, alternate. Three of the photographers mentioned are not P. A. of A. members, we regret to report. Initial work was started on a convention to be held in the Black Hills district, probably on April 25 and 26, with photographers from bordering states to be invited. A convention committee was appointed. This will be the first post-war convention of this organization and the first to be held in the Black Hills area.

- The 1948 convention of the *Prof. Photog. Assn. of West Virginia*, held at Jackson's Mill on September 25 and 26, attracted 167 photographers from that state, Ohio and Pennsylvania. On the picture exhibit jury were Mills Steele, Greenville, S. C.; James M. Caufield, M.Photog. (P. A. of A. Past President), Louisville, Ky., and Lou Farris, Pittsburgh, Pa. The program, very heavy for only two days, included: James and Paul Pappas, Parkersburg; Mrs. Virginia von Haven, Elkins; Robert L. Silverstein of Ansco; Harry N. Taylor, Charleston; Ray Stoker, M.Photog., Fairmont; George J. Kosuth, M.Photog. (P. A. of A. Past President), Wheeling; Arthur F. Reitmayer of Kodak; Mr. Caufield and Mr. Steele. Members of the new board

are: Ulysses Buffington, pres., Clarksburg; Coyd Yost, first vice-pres., Keyser; Nelson Paden, second vice-pres., Huntington; Mrs. Stoker, sec.-treas. Eight of the photographers named are P. A. of A. members.

- At a meeting of the board of the *Prof. Photog. Assn. of Pennsylvania*, held in Harrisburg on October 17, it was decided to start a quarterly publication, to be edited by Louis F. Garcia, M.Photog., Scranton. Also in October two of the local groups, *Section Three* and the *Anthracite Association*, held a meeting in Hazleton to start building up interest in the 1949 state convention.

Coming Conventions

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."

- The *Oklahoma Photog. Assn.* maintains the interest of its members by frequent regional meetings around the state. The next one scheduled will be at the studio of Bob Easton, P. A. of A., in Muskogee on January 16. The annual convention will take place at the Skirvin Hotel, Oklahoma City, on February 27 and 28.

- Not many organizations can publish their meeting schedules months in advance, but we are glad to give space to those which do as, for example, the *Prof. Photog. Assn. of Greater St. Louis, (Mo.) Inc.* November 10, February 8, March 9, April 13 are already on the list, while on May 11 they will hold their annual election of officers, with the installation coming on June 15. All meetings take place in the Hotel De Soto.

- And here's the schedule for the *Guild of Prof. Photogs. of Philadelphia, Pa.* Their meetings are held in the Antonelli School of Photography, that city. Miss Esther Kindig, P. A. of A., York, Pa., will speak on "The Receptionist and Studio Management" on November 18. Frank Zecca of Philadelphia demonstrates "Glamour Photography" on December 16. January 20 will be given over to a combined meeting of the Guild and the local Com. Photog. Assn. Louis F. Garcia, M.Photog., Scranton, Pa., demonstrates "Photographing the Man" on February 17. Ansco take over the March 17 meeting for a feature entitled "Selling Photographs."



Mr. and Mrs. Vincent Stanley, P. A. of A., Hazleton, Pa., on the occasion of a banquet on September 21—tossed by Mr. Stanley for more than 200—celebrating their 25th anniversary in business. The Pennsylvania and Anthracite Associations, meeting there that day as reported in our last issue, helped them celebrate. Mr. Stanley holds a plaque the group presented to him in memory of the occasion, and Mrs. Stanley the roses which fell to her share.

Tony Venti, New York City, demonstrates "Illustration Photography" on April 21. May 19 is the annual meeting, a full day of exhibits, clinics and lectures followed by the annual banquet and dance.

The Idea Exchange

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

Keeping Track of Chemicals

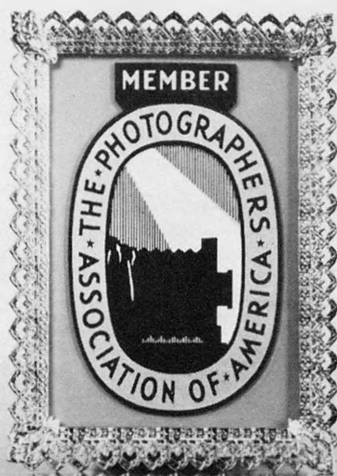
By James H. Gould, P. A. of A., Hawthorne, Calif.

(Illustrated)

- Frequently in past years we would find ourselves short of some necessary chemical and the shortage was usually traced to a lack of attention to the amounts remaining in kegs, barrels or drums of bulk stock. Every time an inventory was taken we had to open each of these containers to see where we stood. We finally stopped all this by tying a china



Illustrating Mr. Gould's Idea Exchange suggestion.



Everett Saggus, P. A. of A., Elberton, Ga., secured an extra membership decal, transferred it to the glass in one of the most attractive frames he had in stock, backed it with bright green paper and it now adorns his window. A second sheet of glass behind the first makes the emblem stand out better, he says. Not only did it arouse comment—it sold quite a few of that particular gold frame.

marking (or wax) pencil to one of the shelves where we keep our bulk chemicals. Whenever we draw on a container whoever does so makes a horizontal mark on the outside at the approximate new level. Personally I also add a red danger line at the spot on each container which, as I have learned from experience, means re-ordering promptly if we are to allow enough time for a new supply to arrive and also be protected against unexpected spoilage of large batches mixed and already in use. Now it takes only a few minutes to inventory the lot as the marks speak for themselves and it is not necessary to open the containers. The illustration tells the story much more quickly than this paragraph—for example one drum of hydroquinone is almost empty but we are protected with a new full drum in the lower right corner.

A Wetting Agent from the Drug Store

By Robert A. Steffes, Carbondale, Ill.

- A few drops of Drene shampoo in a pint of water makes up a good wetting agent to speed the drying of negatives and minimize drying marks.

An Emergency Negative-Saver

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

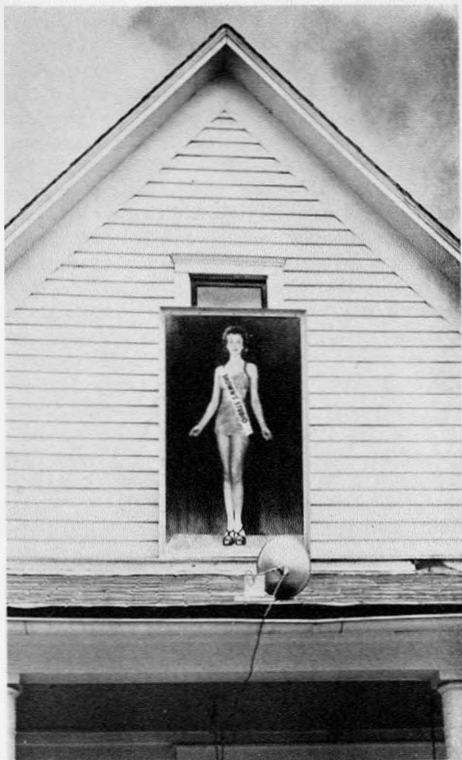
• If a negative has been under-exposed and over-developed it can sometimes be improved materially by giving it an all-over wash of New Coccine. This makes possible a longer printing time and helps reduce the contrast.

Cellophane for Dodging

By M. G. Goetzman, P.A. of A.,

Coeur d'Alene, Idaho

• This may be old stuff to the more experienced photographers but may help some of the newcomers in the field. Sometimes it is necessary to project from a negative which has a bad spot of retouching or etching. Take a strip of cellophane or similar material and crinkle the end of it. Hold this, as close to the lens as practical, so the shadow of the crinkled cellophane falls only on the bad spot. Keep it moving during the exposure and the bad place



When Miss Pauline Prudhome, sponsored by Taylor H. Brown, P. A. of A., Linton, Ind., won third place in the 1948 "Miss Linton" contest, he made this 40x60 enlargement and displayed it on the front of his studio as shown. It caused 15 automobiles to stop during the first two hours it was flood-lighted.

will be diffused while the balance of the image remains sharp. You will find this especially helpful in smoothing out bare shoulders, collar-bones or bony chests in draped shots.

To Make Rubber Gloves Wear Longer

By Russ Whitaker, P.A. of A., Altadena, Calif.

• Your rubber gloves will last much longer if you reinforce the finger-tips, on the inside, with strips of adhesive tape. This will also help to give them a better grip.

'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.

• Dr. Samuel E. Sheppard, retired since January 1948 after 35 years with the Kodak Research Laboratories, died on September 29 at his home in Rochester, N. Y. He was one of the world's noted photographic scientists and researchers, having begun his work in that field when still a student in London in the early 1900's.

• Congratulations to Mrs. Norene Cohea Armour and Mrs. Madge Cohea Dombrowski, celebrating the 10th anniversary of their partnership in the Cohea Studio, Frederick, Okla. In 1938 they bought the Mitchell Studio there and, largely self-taught although Mrs. Armour took a Course at the Winona School several years ago, have made a real success of the business. Though Mrs. Armour has two children and Mrs. Dombrowski, they put in a half day apiece at the studio, which is the only one in the county. Both are P. A. of A. members.

• Another new state publication is the View Finder of the Idaho State Photographers' Association. Oran Whittaker, P. A. of A., of Rupert, is the editor. Whether he refers just to his own studio or others in Rupert are included, we don't know, but

we quote this item: "We're trying a co-operative (radio) plan over KBIO on Sunday evenings, 9:15 to 9:30 P. M., following Drew Pearson, and it's called 'Portraits in Poetry.' Care to listen?" He also states that a definite attempt will be made to put through a state licensing law in Idaho along the lines of the one now successfully in force in Montana.

- In the October issue of *Pho-Topics*, official journal of the Ontario Society of Photographers, we were delighted to see the center spread given over to photographs and brief biographies of that Province's newly created Masters and Craftsmen: Fred L. Roy, M.Photo., Peterborough; John S. Steele, M.Photo., Toronto; W. H. Hammond, Cr.Photo., Toronto; and Randolph Macdonald, Cr.Photo., Toronto. A handsome and deserved tribute. The magazine has a new editor, too: Peter Croydon, head of the technical photography department of the Toronto General Hospital. We don't, unfortunately, find his name on The P. A. of A. membership list.

- Ken Newman, noted photographer of mid-west society whose studio is in Kansas City, Mo., recently opened a branch in St. Joseph, Mo., in the Roubidoux Hotel.

- Richard L. Badgley, better known to his many friends in Indiana as Dick, died on September 6 at the age of 93. A salesman for the well-known stock house of H. Lieber Co., Indianapolis, Ind., he must have set a record for he was with them for 63 years until his retirement only a few years ago. His photographic experience dated even before that, as he worked in the Eppert Studios of Terre Haute, Ind., before joining the Lieber staff.

- W. Hurley Ashby, one-time P. A. of A. member and noted portraitist of Indianapolis, Ind., died at his home there on August 30. A Fellow of the Royal Photographic Society and constant salon exhibitor, he had accumulated a considerable list of honors.

- Congratulations to Robert F. Miller, P. A. of A., who celebrated his second year as owner of the Miller Studio, Kearney, Nebr., on October 10, upon his marriage on September 20 to Miss Jean Noseworthy of Codroy, Newfoundland. The ceremony took place in Kearney and the announcement was illustrated with a photograph of the young couple cutting the wedding cake.

- From Lloyd Russell Priddy, M.Photo., of the Schween-Wagner Studio chain which has its headquarters in Youngstown, Ohio, comes word that they recently purchased the long-established studio of Frank Berne in Cleveland, Ohio. For many years Mr. Berne was located on Cleveland's famed Euclid Avenue where he attained a considerable reputation for his side-line of white background heads of

dogs and other domestic pets. When the parking problem became too serious he moved down East 13th Street to the location now taken over by Schween-Wagner where, Mr. Priddy tells us, they plan to conduct an extremely high-class establishment.

- William Carl Zetsche, P. A. of A., owner since 1944 of the former Bonnie Brown Studio in Milwaukee, Wis., the name of which he changed to the Williams Studio, died on September 6, aged only 40.

- Recently we mentioned that A. R. Buehman, M.Photo., Tucson (P. A. of A. Past President) is running for the United States Congress from Arizona. Now we learn that he won the nomination handsomely. There are three counties in his district, probably the largest in the country in area. He carried 11 counties with a vote that exceeded the combined vote for his three opponents and in his own county rolled up a majority three times that for all three others. But, unfortunately, he was defeated in the Democratic landslide, not too surprising as the normal registration in his district is 5½ Democratic to one Republican. Too bad—we could use a photographer in Congress.

- On November 1 the Du Pont "Cavalcade of America," a half-hour broadcast reaching more than 8,000,000 listeners over 152 NBC stations, was devoted to professional portrait photography, especially designed to reach people at a time when they would be thinking about Christmas gifts and to remind them that portraits are "the perfect gift" and it was high time to be making an appointment at the local portrait studio. A complete kit of promotional advertising matter of all kinds, to tie in with this broadcast, was sent in advance to all studio owners on their large mailing list. This was released on October 15, in ample time for photographers to make use of it, but far too late for us to mention it in our October issue. We can only suggest now that if you are not on the Du Pont list you had better take steps to rectify that deficiency so you won't lose out again in the future. Just drop a line to the Advertising Dept., E. I. Du Pont de Nemours & Co., Inc., Wilmington, Del.

- An orchid to the publishers of style magazine *Seventeen* for publishing in their October issue an article entitled "I Always Take a Bad Picture," presenting in very interesting form the usual advice photographers give their portrait sitters. A good boost for portrait photography and well illustrated by Arnold Newman of New York City who is not, we regret to say, a P. A. of A. member.

- A. H. Strebler, P. A. of A., Edwardsville, Ill., opened his new studio there at 405 St. Louis Street on September 23, featuring one of The Association's Traveling Loan Collections and getting as a result front page space in the local newspaper. Mr. Streb-

ler, who started his photographic career in 1908, has been located in Edwardsville since 1919. Association members will recall his Studio Gadget Clinic at the 1947 Chicago Convention.

- Francois X. Durette, 58 years a resident of Manchester, N. H., and for 40 a prominent portrait photographer there, died on the night of October 2 in hospital following a short illness. A native of Quebec, he was 69 years old and a one-time P. A. of A. member.

- Joseph A. Stone, P. A. of A., who operates the School of Camera Studies in New Haven, Conn., draws his students from a wide territory as we see from a list of his 1948 graduating class, their home states ranging from Maine on the one coast to Washington on the other.

- Our sincere apologies to W. J. Becker of Mitchell, Ind., for a beautiful transposition in this column in our July issue. It read: "W. J. Mitchell, P. A. of A., Becker, Ind., has just completed a fine new residence studio there." All we did was to confuse his own name with that of his city. Must have had the Chicago Convention—final arrangements for which were going great guns at the time—too much on our mind!

- In this column in our August issue we warned readers concerning the activities of one Robert W. Blake, at the behest of Luther H. Colvin, P. A. of A., of Omaha, Nebr. "We got terrific results from it," he now reports, "even though we were unable to apprehend Mr. Blake. We had letters and telegrams from about five states, which enabled us to track him to the city of Walla Walla, Wash., at which point he vanished. We found also that there is a warrant for his arrest in Reno, Nev., by the Lucas Studio, Boise, Idaho, for embezzlement under the name of Art Powell, and they are trying to trace him through the state of Washington on that warrant. I feel certain that your publishing the item will make it awfully tough for him ever to work for a legitimate organization again." If there is a moral for swindlers in this, it probably is: "Don't try your schemes on any reader of THE PROFESSIONAL PHOTOGRAPHER."

- Dimitri Kosmena, P. A. of A., Alva, Okla., has sold his studio there to Frederic Snipple of Los Angeles, Calif., who will operate under the name of the Frederic Michael Studio. Mr. Kosmena, until he establishes himself in a more permanent location, has moved to Watkins Glen, N. Y., where his wife and two-months-old daughter (whom he had never seen) have been staying with his mother-in-law.

- Frank A. Cole, pioneer citizen of Fulton, Tenn., and a studio owner there from 1901 until ill health forced him to retire two years ago, died on September 27, aged 80.

So Says..



The leaders in professional and business life are the leaders in association work. They not only give but also receive knowledge and experience. You cannot afford to be an outsider. Photography is progressing.

Walton Reeves

Cr. Photog.

President, P. A. of A.

- Carlos N. Eggelston, P. A. of A., who does business as Carlstan Child Photographers in Philadelphia, Pa., writes that he has finally leased an excellent location three doors from the terminus of the city subway line at Broad and Olney Avenue, easily accessible from all parts of the city and itself a transfer point of considerable importance. Though he will continue his home portrait work he will add regular studio portraiture and weddings, all made possible by his new 15'x23' camera room.

- Miss Evelyn Andrus, P. A. of A., Toronto, Ont., just as pleased over a nice break for a fellow member as if she herself were the beneficiary, sends us a fine story which appeared in the September 25 Montreal (P.Q.) Standard about Miss Pat Sturn, P. A. of A., who owns the Browne Studio in Windsor, Ont. "She's really all it says, and more," comments Miss Andrus.

- James K. C. Porter, one-time photographer in St. Louis, Mo., who moved to Hawaii in 1937, died in Honolulu of a heart attack on August 7.

- Matthew F. Rawlings, 56, for a number of years a demonstrator in midwest territory for the Eastman Kodak Co., Rochester, N. Y., died on August 14, in a sanitarium in Independence, Mo., where he had made his home since 1939.

• Joseph M. Klun, P. A. of A., Wisconsin Rapids, Wis., is now a proud grandfather, the equally proud father being his son Richard E., who is now associated with him in the studio and not long ago completed a course at the Progressive School of Photography in New Haven, Conn.

• Alex. Markuly, Madison, Ill., writes us that at last his city is protected with a license ordinance covering both resident and itinerant photographers. Residents pay \$50.00 yearly plus \$5.00 yearly for each solicitor or salesman; transients pay \$5.00 per day.

• More and more studios are changing over to modernistic fronts. A very handsome effect was secured by C. J. Sutton, P. A. of A., Valparaiso, Ind., through the use of simple concrete block, painted white, with brick trim surrounding openings of glass brick. A comparatively small show window backed with a Venetian blind and strikingly lighted, on either side of the entrance door, completes the ensemble.

• B. G. Grondal, pioneer photographer of Lindsborg, Kans., and dean of that state's professional cameramen, died on September 14, aged 93. Regardless of weather conditions he had been active in his studio until his retirement two years ago. His death came at the end of a two weeks' illness. He was a life member of the Prof. Photog. Assn. of Kansas, a charter member of the Kansas Photogra-



The first demonstration of direct positive photography with Ansco Color Printon was made by Bob Silverstein, Ansco of Binghamton, N. Y., technician, before a group of 100 professionals in Jamestown, N. Y., recently. Using an 8x10 Ansco commercial view camera and Krytaflash speedlights loaned by Marks & Fuller (Rochester stock house), he photographed members of his audience at F/8, open flash, and then processed the Printons right on the stage with a Stapp & Thrush vane agitator daylight tank. Here's a thought for many a local group which may be looking for something new for a coming meeting.

phic Club (limited to 12 studio owners) and a member of the Southwest Kansas Photographic Club. During his 61 years as a photographer (60 of them as owner of his own establishment) he had delved into every process except the Daguerreotype. Among the papers later found in his desk was a vest-pocket notebook filled with formulae, written in his own "copperplate" handwriting, dating back to his early days in the studio of Palmquist & Jergen in St. Paul, Minn., in 1883.

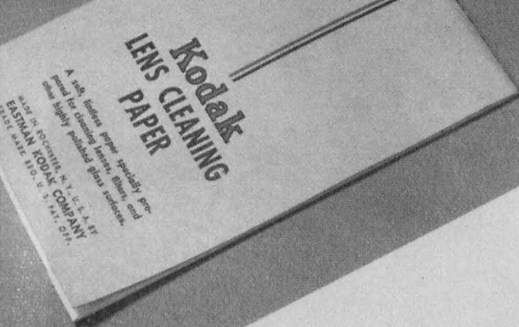
• Jacob Hanselman, pioneer Michigan photographer who started work in a Detroit "gallery" as a young lad and was later employed by studios in Windsor, Ont., Ionia and Saginaw, Mich., before starting himself in Manistee, Mich., in 1879, died on July 8 at the age of 95. The news comes from his daughter, Mrs. Margaret H. Underwood of Saginaw, Mich., with whom he had been living since 1939 when he retired after 60 active years in Manistee. "He told me he was the first retoucher in the state of Michigan," she writes, "and I thought you might like to know of his great interest in your magazine right up to the time he died." He had been a subscriber to THE PROFESSIONAL for many years.

• Arthur T. Quinn, P. A. of A., writes that he is temporarily located in Long Beach, Miss., having sold his half-interest in the Edwards Studio, Huntingdon, Pa., to his brother Herbert. Of special interest is the following quotation from his letter, and particularly the last sentence: "During the month of July I was caught in my car in a flash flood in Lancaster, Ohio, and barely managed to get out in time. Thanks to U. S. G. Salyers, P. A. of A., of that city, who let me use his darkrooms to wash and dry all my valuable movie films of my Army experiences and my family life, I managed to save all my films. I have never met an Association member who wasn't willing to help another member out in a time of trouble."

• Hobbies of photographers are widely varied though perhaps photography itself really leads the list. Anyway one photographer with whom it would pay anyone to remain on good terms is P. H. Bongo, P. A. of A., of the Fairfield Photo Studio, Stamford, Conn. He raises mink!

• Ben Strauss, P. A. of A., long established in Cleveland, Ohio, but before that for many years head of the then famed Strauss-Peyton Studios in Kansas City, Mo., was visiting in the latter city recently and a local columnist gave him considerable newspaper space. One interesting story was about a trick played by Ben on his friend Billy Hutson, owner of two Kansas City hotels, many years ago. We'll quote Ben verbatim:

"We were seeing the old year out," Ben recalled, "and about five minutes of 12 I said to Hutson, 'Billy, I want to start the new year right by taking your picture. Let's drop into my studio



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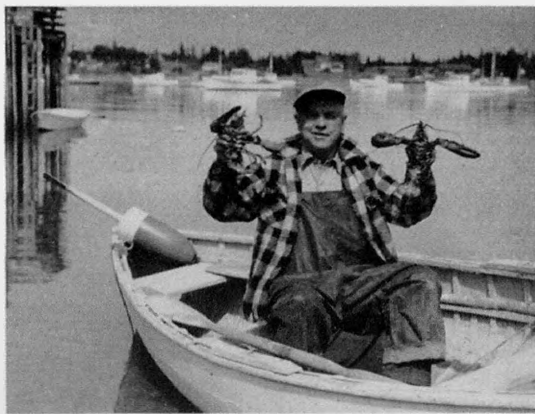
Now, a coating is put on all Kodak Wratten Filters so that the gelatin

filter itself, not sandwiched in glass, can be cleaned of finger marks and grease in the same way as any precision optical surface.

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Photographers of the northeast will recognize here none other than Bill Spurling, Kodak demonstrator who called on them faithfully for some 30 years until his retirement shortly over a year ago. Now he and Mrs. Spurling spend their vacations (as long as they please) on Mount Desert Island in Maine. Those are real, live Maine lobsters he is holding and, coming from a long line of down-easters, he knows how to handle as well as eat them. Thanks to W. H. Ballard, P. A. of A., Southwest Harbor, Maine, for the photograph.

and I'll pose you right now, but to do the job right, I must take a long time exposure, and you mustn't move while the time exposure is being taken.'

"So we went to the studio and I told Billy, 'Now make like Napoleon, with your hand across your breast inside your coat, and, for the love of Mike, don't move until I tell you.'

"So Hutson assumed his Napoleon pose, and I fiddled around behind the camera and told him 'The time exposure is now on. Don't move until I give the word. I'll be back in a few minutes.' And then I went across to the bar of the Hotel Baltimore and had my first New Year's drink.

"And Hutson stood there in his Napoleon pose for about ten minutes, and then one of my assistants entered the studio and asked him 'What goes on, Bill?' And Hutson replied, 'Strauss is taking a time exposure of me, and the time isn't up yet.' My assistant told him, 'I just saw Strauss over at the Baltimore bar and he didn't seem to be worrying over you or time exposures.'"

• Thanks to Meyers A. Cornelius, P. A. of A., Oklahoma City, Okla., for his excellent report on the recent Chicago Convention which appeared in the September Oklahoma Association News Bulletin, and also for ending it with the excellent advice that Oklahoma Association members who do not belong to The P. A. of A. should correct the situation at once. This is another state bulletin which carries a lot of news and information in concise and inexpensive form.

• William Spencer Bourgholtzer, 57, of Washington, Ind., died in hospital there on the morning of October 22. He had spent his entire life in that city as a photographer, having started as a youngster in the studio of his father, James Bourgholtzer, and having carried on after the latter's death in 1947. The news comes to us from F. C. Benton of Oakland City, Ind., who has himself spent 58 years as a photographer and is still "going strong at 73."

• A very attractive announcement tells us that D. J. Dadisman and Don Mendenhall have moved their studio (Valley Photos, Inc., P. A. of A.) in Warren, Ohio, to a new down-town location.

• When we read in a Fort Wayne, Ind., newspaper recently that three young coupon salesmen had been arrested, fined and given suspended reformatory sentences in La Grange, Ind., as the result of a two-week stealing spree through New York, Pennsylvania, Michigan and Indiana, the first thought which struck us was that the item was typical of the irresponsible character of many such itinerants. No one would say or imply that all coupon salesmen or passers are thieves but it is true that many of them, transient by nature as well as by occupation, are for that very reason unreliable. Our second thought was to check up on their employer, named in the story as the Creighton Photo Studio, Shelbyville, Ind. It was not so good to find that the studio held a P. A. of A. membership but fortunately that membership expired last August, had not yet been renewed, and now most certainly will not be. Coupons as such, of course, are neither unlawful nor unethical. The statements printed on them, their method of distribution or sale and the customary "high-pressure" tactics which follow are the objectionable features. And aside from this, as the item we have mentioned indicates, it is difficult if not impossible for the studio owner to investigate the character of his agents with any degree of success or assurance. Yet, since they are his employees, their actions are a direct reflection upon him.

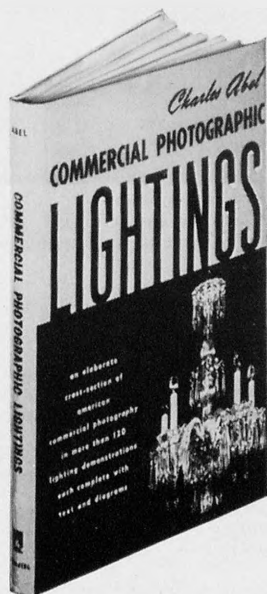
• Leonard C. Elliott, formerly advertising manager of Kryptar Corporation of Rochester, N. Y., became assistant advertising manager of Graflex, Inc., that city, on October 1.

• John H. J. Ganner, long a photographer in Russellville, Ark., until his retirement a few years ago, died on July 3, aged 83. The Ganner Studio will carry on under the direction of Miss May Russell, who took it over from Mr. Ganner.

• Congratulations to Lawrence Price of the Lawrence Studio, St. Louis, Mo., whose wife recently presented him with a baby boy, their first child.

• The 13th Rochester (N.Y.) International Salon of Photography will be held at the Rochester Mem-

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None of the demonstrations appearing in this magazine now (and none since last August) are included in this book.

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520 Caxton Building

Cleveland 15, Ohio

orial Art Gallery from March 4 through April 3. We note with interest the name of our good friend Nicholas Haz on one of the four Juries. Closing date is February 3. For entry forms write the Salon at Rochester 7, N. Y.

• *Speaking of Rochester*, Beaumont Newhall, lecturer, author and former curator of photography of the Museum of Modern Art in New York City, has been named curator of George Eastman House, Inc. This is the photographic institute, library and museum which will occupy the 10-acre estate of the late George Eastman in Rochester and will eventually house the greatest photographic collections ever gathered together. Dr. C. E. Kenneth Mees, Hon.M.Photog. and board member of the Eastman Kodak Company, is its president.

• Ernest M. Hammond, 49, one-time P. A. of A. member, owner of a studio in Brockton, Mass., but resident of Hanover, died on September 2 following an illness of several months. Only a couple of months ago we reported damage to his studio by fire on June 29.

• John Steele, M.Photog., Toronto, Ont., had five portraits published in the September 11 issue of the Montreal (P.Q.) Standard selected from a one-man show of his called "Creative Canadians," on display from September 9 on in the Art Promenade at the Odeon Theatre in Toronto. Mr. Steele, a smart advertiser, laid out an attractive announcement in his own handwriting, had it reproduced in full size on gray paper and proceeded to mail it out (attached to copies of The Standard) to customers and prospects. Clever advertising, except for one thing on which we have harped for so long. Instead of taking full advantage of his recently awarded Degree of Master of Photography he puts himself on a level with the plumbers and electricians by miscalling himself a "Master Photographer." Why do so many make this error?

• E. G. "Gene" Garrett, P. A. of A., writes us: "You may be interested to hear that I am about to do as you and many of my friends predicted when I sold my studio in Minneapolis, Minn.—I am about to open a new studio here in Santa Barbara, Calif. It is hoped that the building which I am to occupy will be completed in time so I can open November 1." Congratulations on your return to the fold, friend Garrett, and also upon being awarded the Degree of Photographic Craftsman at the recent Chicago Convention.

• Not elaborate, but snappy and newsy in treatment, is the new Bulletin of the Professional Photographers of Iowa, edited by Mary Jo McElroy of Des Moines. We have only one criticism—she asks for news notes and the like but a repeated searching of the pages fails to disclose a street or studio address. So, since we can't send our congratulations on the first issue direct, let's hope she sees this!

• Roy E. Petersen, M.Photog., of Racine, Wis., though himself in the commercial and illustrative field, takes time out to send us a copy of the Racine Journal-Times of August 13, wherein a front-page columnist makes a few comments on the activities of itinerant photographers which should help considerably to educate the local public and for which all portrait studios in that section should be grateful.

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 4, N. Y. has four new papers for portrait and commercial photographers and photo-finishers. Opal Y, cream white, silk, lustre, d.w., is especially appropriate for projected portraits. For large groups Illustrators' Azo Y, d.w., is offered in contrasts 1, 2 and 3. Illustrators' Azo G is now also available, a cream white, lustre, fine grained surface. And for photo-finishers Velox Unicontrast Rapid F, heretofore in rolls only, now comes in cut sheets. It permits use of wide range of negative contrasts on one paper grade, is slightly faster than Velox Rapid #1 and suitable for use in various sheet-fed printers. Comes in 500 and 1,000-sheet packages, straight or deckle-edge.

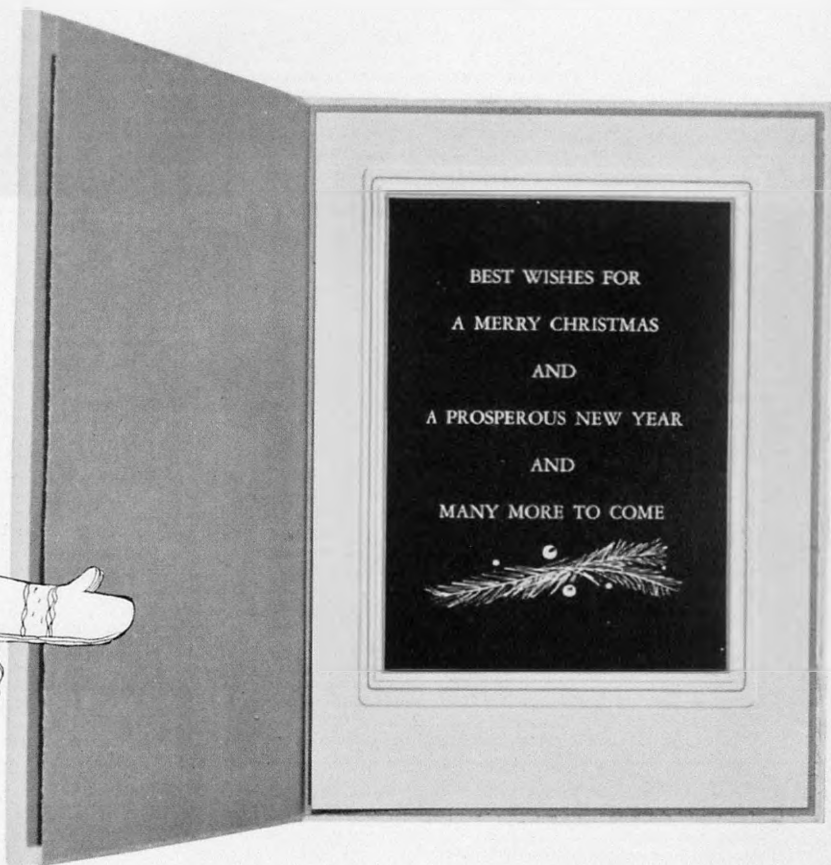
• Franklin Photographic Industries, Inc. announce Model 115-T quick-acting two-lens turret 8mm movie camera; by just lifting and turning turret the correct lens snaps into position. Has built-in visual footage indicator, unusually large spring capacity, four speeds, provision for special cable release for making time exposures and constant runs. Available with Wollensak F/2.5 fixed focus, Franklin F/1.9 fixed focus, Wollensak F/1.9 micro-focus or in combination with any wide angle or telephoto. Die-cast of aluminum, covered with fine-grain goat-skin.

• Chemipure Laboratories, 170-06 Hillside Ave., Jamaica 3, N. Y. offer print-in masks called "Photo-Greetings" in a wide variety of designs for all occasions, anniversaries and the like as well as holidays. Each design is priced at \$1.00 which includes negative, corner guide, masking paper and instructions. Complete set of 10 for the Christmas and New Year holidays costs \$9.00. All designs shown in eight-page pamphlet sent on request.

• Edhar International Corp. are importing Beacnlight enlargers from Czechoslovakia in two sizes, either automatic or non-automatic. One is 4x4cm for 35mm film, Bantam Special, half vest-pocket and other sizes to 4x4cm; other is 6x6cm for 120, 620 and other sizes to 6x6cm. Both are complete with assortment of negative holders and carriers, held in place by crank-operated spring clamp. Both are same height but 4x4 has one plano-convex condenser while larger model has two. Pillar is at angle (these were original enlargers with this feature) and head may be swung off easel for wall or floor projection. Lamp-house of conical ventilated type dissipates heat through conical louvres, permits use of red-necked opal lamp for darkroom illumination. Immediate delivery.

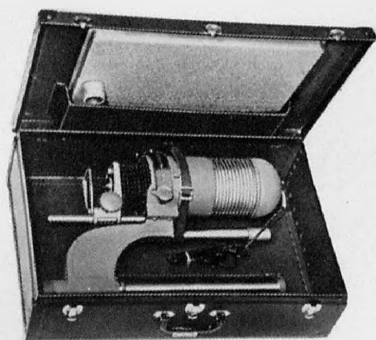


We're wrapping our Christmas Greetings in the finest
Christmas package we know... a distinguished
photographic mounting that presents our sentiments to you as well
as it presents our best work throughout the year.....



Chilcote

Master
Mountings



Federal's
Store-Away,
Sr., Model
311 enlarger.

Something quite different in a transparency illuminator.



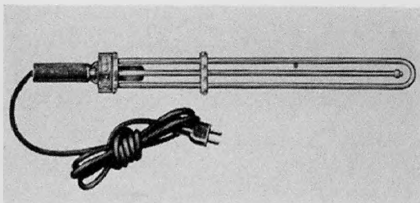
● Federal Mfg. & Engineering Corp., 213 Steuben St., Brooklyn 5, N. Y., add the Store-Away Sr. Model 311 to their unusual line. Has F/4.5 Ocatar anastigmat, condenser illumination and two-section detachable post which permits storing enlarger in case only 7x18x24, all for \$69.50 including lens and tax. Produces up to 8x magnification at baseboard, up to 16x with accessory lens. Takes negatives to 2¼x3¼; has carrier convertible for glass or dustless plates; built-in focusing target. Filters are removable, baseboard is welded steel, controls easily with one hand. Finish is two-tone wrinkle. (See illustration)

● Ansco, Binghamton, N. Y. presented for the first time at the Chicago Convention their New Cykora paper, with long gradation scale that faithfully interprets tones through a wide range. Does not lose appreciable speed with new cold light enlargers and is 30% faster with standard types. Can be kept for months with little deterioration. Toning characteristics are excellent in practically all Ansco toners and, properly developed and toned, result is fine base for coloring. Should be processed in Ansco's new Ardol paper developer, also introduced at Chicago, and now available in gallon, half-gallon and quart sizes. Ardol is improved formula specially designed for portrait-type papers.

● General Photo Products Co. announce, for use with all makes photo-copying equipment, new contact and reflex paper called 80 Gram Lustre. Reproduces a midnight black on sparkling white. Will lie flat and, despite handling, last indefinitely due to fine quality paper stock. Price claimed lowest for such stock if ordered in reasonable quantities. In any required size. Prices and samples on request.

● Eastman Kodak Co., Sales Service Div., Rochester 4, N. Y. will send on request new 5¾x8½ illustrated eight-page pamphlet, punched to fit the Kodak Photographic Notebook, entitled Kodak Chemical Processing Aids. Gives full information on anti-calcium, anti-fog and anti-foam, all special chemical preparations which facilitate processing. Also describes Kodak Testing Outfit.

● Still-Man Company offer Chill-Chaser automatic immersion heater operating on 110-volt a.c., 9.5 amp., with adjustable thermostat controlling temperature within one degree tolerance. Made of acid-resisting stainless alloy with safety cut-out, non-heating plastic handle and special insulation to avoid danger of shock. In three lengths: 48" for roll film tanks, 5" for small containers, 10" for 8x10 tanks. (See illustration)



The Chill-Chaser, an immersion heater.

● S. E. Overton Company, South Haven, Mich. have something quite new in a transparency illuminator, as picture indicates. Frame is finished handsomely in walnut and stands on an attractive base in which is small four-watt fluorescent lamp that supplies cool light which, passing through a block of Lucite, is conducted and diffused over the entire surface of the transparency. A combined plug and ballast, on a seven-foot cord, fits any standard 110-volt a.c. receptacle. If left burning day and night life of lamp is almost indefinite. In three openings: 3¼x4¼ vertical, 4x5 vertical, 5x4 horizontal, 5x7 vertical. (See illustration)

● Eastman Kodak Co., Rochester 4, N. Y. adds two new Kodagraph papers to its special line for engineering and office reproduction. Kodagraph Projection on standard weight stock (heretofore only available in ledger and extra thin) is one. Other is Kodagraph Contact, Ledger Duplitzed, coated for printing on both sides, important for reproducing catalogues, contracts, bound volumes, etc., while keeping bulk at minimum. Both of wide exposure latitude to make possible matched quality prints with high readability.

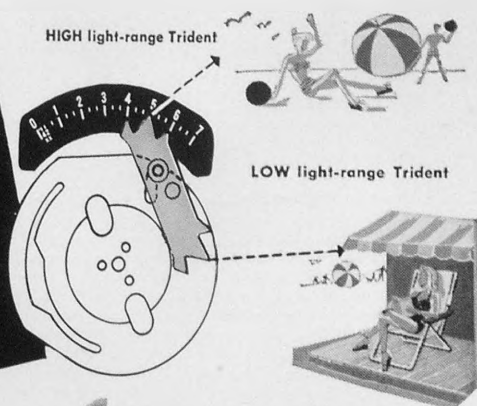
● Elgeet Optical Co. have ready wide angle view finders for the new Elgeet wide angle lens, to fit all 8mm motion picture cameras. All are moderately priced. Type 703 (A) is for the Tri-Lens turret Bell & Howell; Types 701 and 702 (C) mount directly on Revere cameras; Type 700 (B) fits all cameras by means of bracket going down side and below camera to fit into tripod socket.

● Kalart Company, Inc. announce their new Master Speed Flash in three models, all with satin-finish aluminum battery case, completely insulated, new rubber-cushioned Kalabrak camera bracket which does not mar finish, reversible attachment clip for use on either side of camera and quick-set locking wheel holding case securely to bracket. Among the three is one for practically every camera: Master Passive at \$16.30 and Master Automatic at \$24.60, and Master Flash Unit at \$14.50, all including tax. (See illustration)



Kalart's new Master Speed Flash.

Only the **NEW** type PR-1
METER
 gives you
 "Automatic Shift"



You'll find this exclusive G-E feature a real convenience. Try it yourself. Turn the dial back and forth. See how the HIGH and LOW Tridents pop up automatically to give you a light-measuring range just right for the scene . . . for greater accuracy, better pictures.



...it appeals instantly to expert or beginner

This amazing "automatic shift" won't let you make a mistake in your light range! When you turn the dial for extremely bright outdoor scenes, up pops the HIGH Trident. For dim or indoor scenes, turn the dial in the opposite direction and the meter automatically sets itself for LOW light range.

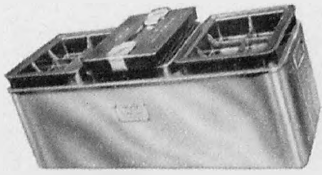
And that's not all! The new PR-1 meter is extremely easy to use. Just press, set, read . . . get correct exposure readings in five seconds. And you'll find the Trident Analyzer mighty handy for difficult scenes and better color. Ask your dealer for the Type PR-1, \$32.50*—also the 1949 G-E Photo Data Book, (65¢). General Electric, Schenectady 5, N. Y.

Also, famous Type DW-58 . . . \$19.95* and \$21.95*

*Fair Trade Price. Fed. tax inc.

GENERAL  **ELECTRIC**

606-35E

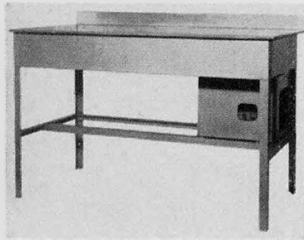


Morse #507 film processing system in its new water jacket.

● Morse Instrument Co. have added new stainless steel water jacket to their #507 film processing system, also have completely redesigned the tanks and floating covers. Water circulating through jacket maintains temperature control while thermometer well in overflow spout makes possible constant reading. Heavy walls of jacket balance temperatures easily. Tanks and floating covers, twice as heavy as formerly, are now hard rubber, heavily reinforced. The well-known operation remains unchanged and solutions may remain in tanks three to four months without noticeable deterioration. (See illustration)

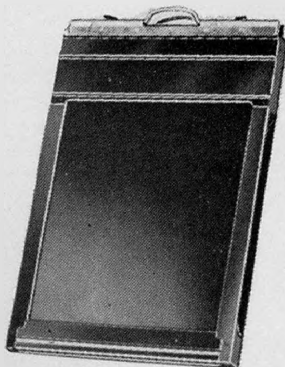
● Bawden Bros., Inc. will send on request their new catalogue called *Increase Your Profits* listing wide range of services for the trade. Included are restoring, opaquing, copying, enlarging, reducing, retouching, Kodalith, photo-engraving, composites, montages, murals, coloring, etc. Perhaps this will enable you to make money on business you have been turning away.

● Warren Corporation offer heavy-duty refrigerated unit designed for continuous operation, called Warco temperature controlled sink. Made of chemically resistant stainless steel, complete with splash board, size is 54" long, 24" wide and 6" deep. Precision temperature control unit and thorough insulation result in constant temperature and economical operation. Price \$520.00 f.o.b. Pittsburgh. (See illustration)



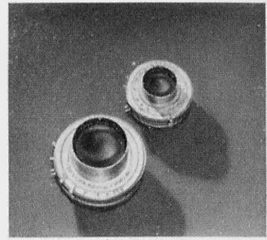
New heavy-duty temperature-controlled processing unit.

● Alkon Photo Products introduce new, all-magnesium metal cut film holder 20% thinner than wood holders, yet with film in perfect focus. No warping or splitting due to metal construction while size permits 15 to occupy space of 12 normal holders. Loading flap is not fabric but hinge with permanent metal parts. As flap stays open while film is inserted or removed, loading and unloading is easy and the life of holder is longer. Metal sheaths keep film flat and in focus while side loading notch speeds film removal. Fits all press or view cameras which take standard double film holders. (See illustration)



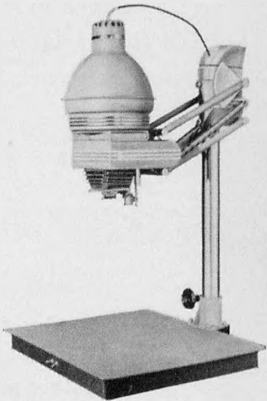
The Alkon all-magnesium cut film holder.

Kodak's two latest Ektar lenses.



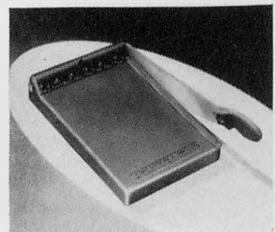
● Eastman Kodak Co., Rochester 4, N. Y. announce two new Ektar lenses: 7½" to cover 5x7; 12" to cover 8x10. Both are new design four-element lenses with cemented rear combination in which internal reflection has been minimized, even the edges of the elements having been ground and blackened to eliminate reflections. Both are Lumenized and give brilliant ground-glass images even in poor light. The 7½" F/4.5 comes in barrel with iris diaphragm at \$120.00; in Ilex Universal automatic non-flash shutter at \$136.00, and in Ilex Acme Synchro shutter at \$172.00. The 12" F/4.5 comes only in the #5 Ilex Universal Synchro shutter and is priced at \$275.00. Tax additional on all. (See illustration)

● Burke & James, Inc. proudly present the first electrically operated, completely automatic enlarger—the 4x5 Press Solar, motor driven. No time is wasted in adjustments. Negative is placed in carrier and then each press of the switch changes the image until desired size is reached, focusing being equally automatic. Enlargement is from 1¼x to 6¼x so that 4x5 negative may be projected from 5x7 to 24x30. Comes complete, ready to go, with 5¼" F/4.5 coated Kodak anastigmat, at \$474.50 including tax or in hand-operated auto-focus model at \$248.50 plus \$49.75 tax. (See illustration)

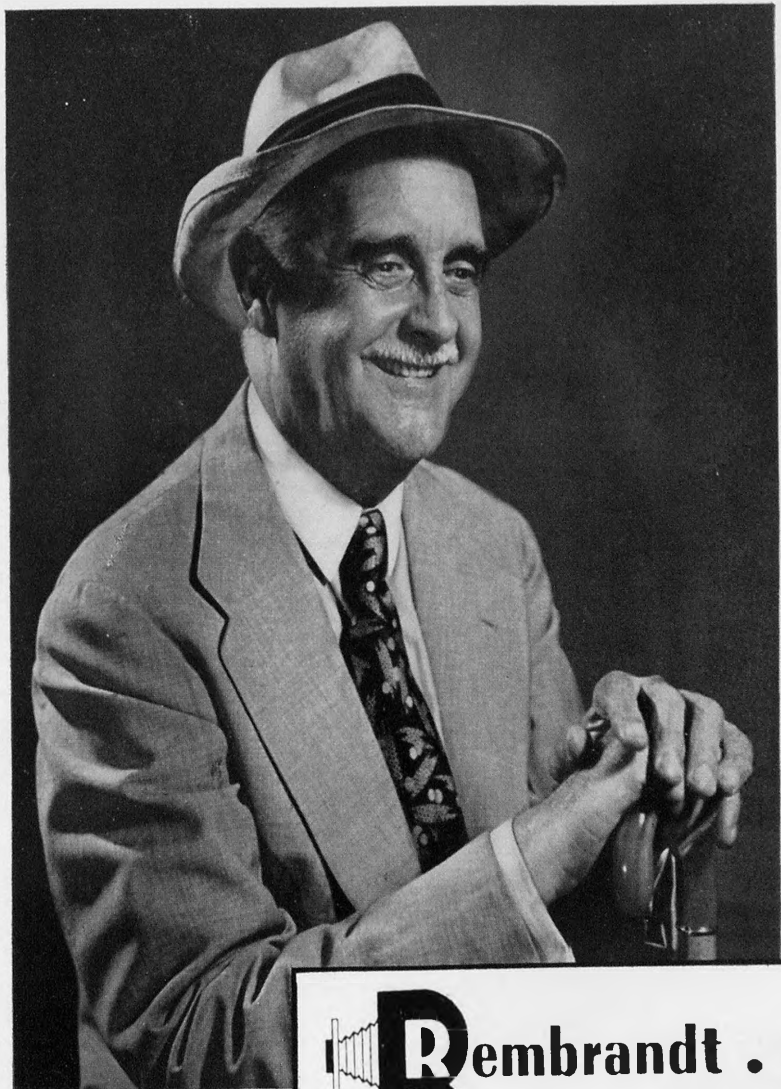


Burke & James' new 4x5 Press Solar, completely automatic.

● Eastman Kodak Co., Rochester 4, N. Y. announce new stream-lined trimmer for small prints, called the Guide-Rite, selling for \$5.50. Blade is high-carbon steel with spring return pulling it back to cutting position after each stroke. Six-inch scale across top is ruled in ⅛" divisions. Mechanism is enclosed in durable, single-piece, die-cast body. (See illustration)



The Guide-Rite trimmer; simple, low-priced.



*If your dealer cannot
supply you, write
Photographic Department,
Remington Rand, Inc.,
315 Fourth Ave.,
New York 10, N. Y.*

Rembrandt . . .

A chlorobromide projection and contact paper, warmish in tone, in two colors and five surfaces. It has exceptional negative latitude, making it outstanding for either portrait or commercial work. Wide development latitude means paper and time economy in the dark room. In all popular sizes and quantities and also in rolls.

TEST STRIPS IN EVERY PACKAGE

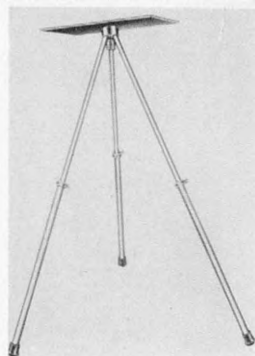
Remington Rand

PHOTOGRAPHIC PAPERS



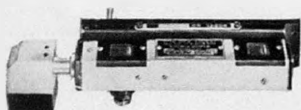
Hunt's new Graph-O-Stat developer.

A light-weight, fast-acting stand for projectors.



• Philip A. Hunt Co. introduce Graph-O-Stat, a new photocopy developer specially compounded for faster production and finer quality reproduction. Having higher development contrast (gamma), processing time is cut 15%. Produces maximum density with brilliant whites; works equally well in hard or soft water as it includes agents which minimize oxidation and trap metallic ions. Due to low oxidation, develops more square inches per gallon. Available in cartons of 12 and 24 10-quart cans, and in 50- and 100-gallon drums. (See illustration)

• Hugo Meyer & Co. have new range finder—Series P—specially designed for Pacemaker, Crown and Speed Graphic cameras, though also fitting all other Graphics and most domestic press type cameras. Focuses by triangulation; has exclusive Meyer compensating curve cam which automatically adjusts finder to lens travel, assuring quick, easy, precise focusing at every distance. Additional feature is encircling bracket which protects range finder and permits camera to be held or carried by flash-gun without strain on finder. (See illustration)



Hugo Meyer's latest range finder.

• Burke & James, Inc. will send you, free, a new 7¼x12 64-page catalogue (their 51st Annual) with some 250 illustrations, on request. Includes a wide range of apparatus, materials, accessories, etc., plus a tremendous list of lens bargains. (See illustration)



This new catalogue is yours for the asking.

• American Products Co. present new, fully adjustable, Safe-Lock Model 201 Professional Projecto-O-Stand which can straddle a row of seats in auditoriums having no center aisle or projection space. One leg rests on seat, two on floor. Otherwise is used as normal tripod. Legs are easily adjusted and, with single-action Safe-lock clutch, instantly locked to table-top. Erects or dismantles in 30 seconds. Legs strap to top making compact package carried by built-on handle. Weighs six pounds, costs \$16.95. (See illustration)

• General Electric Co., Schenectady 5, N. Y. has new Type T-48 automatic interval timer with synchronous, self-starting, permanently lubricated Telechron motor, operating at 1,200 watts on 120-volt 60 cycle a.c. Weighs two pounds; is enclosed in gray plastic case. Triple-action control knob permits manual or automatic operation. Has control pointer for setting and timing pointer, both of anodized aluminum. Shatterproof plastic window protects dial. Easily plugged in; resets automatically. Intervals are zero to 120 seconds. (See illustration)



New automatic interval timer from G-E.

• Brand Camera Co. have added to their line of accessory backs for the Brand 17 view and press camera a 3¼x4¼ Graflex back, fully rotating, specially made for the Graflex magazine, with click stops every quarter turn. Is interchangeable with the standard equipment Graphic back and will take same four-sided hood. Price, including ground-glass, is \$20.42 tax included. (See illustration)



Another accessory back for the Brand 17 camera.



THE
FEDERAL 4x5 ENLARGER
CAN TAKE IT!

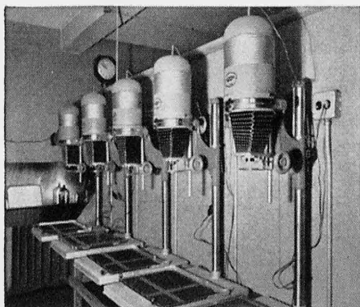
Says **HARRY SIDEL**
Pres., School of Modern Photography,
N. Y. C

"We gave the Federal 450 Enlarger a 6 month workout before approving it for SMP. When you consider that the abuse an enlarger gets at the hands of hundreds of raw recruits will quickly incapacitate all but the most ruggedly built equipment, this was indeed a gruelling test. But the Federal passed with flying colors."

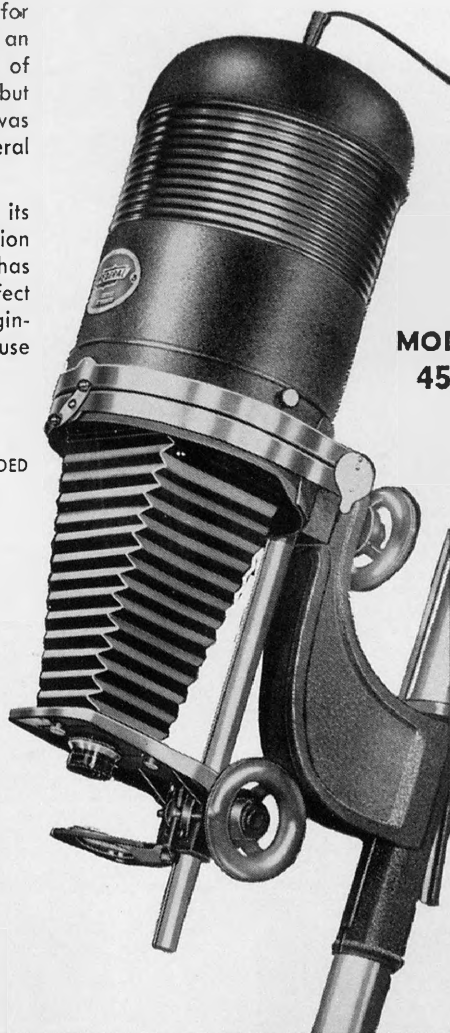
Yes, the Federal 4 x 5 can take it due to its all steel welded construction . . . is precision built from lamp house to base board . . . has all the quality features that assure perfect enlargements even when handled by beginners . . . and the value is all there because the price is low . . .

only **\$112.50** TAX INCLUDED

Complete with
F:6.3 OCTAR
ANASTIGMAT LENS



One of several batteries of Federal 450's at SMP on which students quickly learn to make perfect enlargements.



MODEL
450



FEDERAL MANUFACTURING & ENGINEERING CORPORATION
Makers of Federal Enlargers, Cameras and Microscopes
213 STEUBEN STREET
BROOKLYN 5, NEW YORK



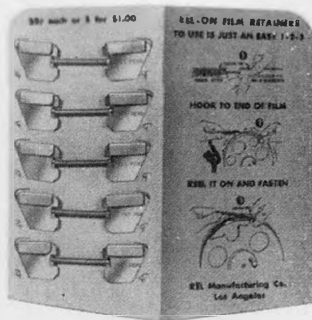
Pictar, a new 2x2 viewer.

Model D, the latest Ciroflex camera.



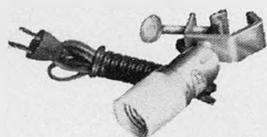
• Superb Photo Accessories Co. are distributing inexpensive one-piece Bakelite moulded 2x2 viewer called Pictar, price only \$1.00. Permanently focused with nothing to adjust. (See illustration)

• Rel Manufacturing Co. Rel-On film retainers, in 8mm and 16mm sizes, are for keeping motion picture film neat and tightly spooled on reels; are quick and easy to handle; are fine emergency splicers. Each is made up of two film clips connected by small spring. Price only 25c each, five for \$1.00. (See illustration)



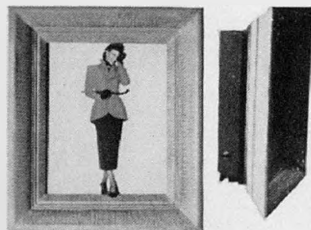
A display of Rel-On film retainers.

Swivelier Co., Inc. presents new clamp-on lighting units in two styles—817 for use with reflector floods and 810 for ordinary lamps with shade reflectors. Consists of clamp, swivel, socket, cord and plug, plus choice of reflector. Patented spring tension socket makes them universally adjustable and assures solid grip at any angle. Light swings through 90° vertically and 350° horizontally. With torpedo shade reflector \$8.75; hood shade reflector \$7.65. (See illustration)



A handy clamp-on lighting unit.

• Moviette, Inc., 366 Madison Ave., New York, N. Y. offers new 3-D Vuette illuminator for transparencies in sizes from 5x7 up for standard use to 16x20 and 20x24 for special display requirements, all immediately available. Only three inches deep, evenly diffused light is possible through improved flat light principle. This, combined with wood frame shadow-box, gives striking three-dimensional effect. Price range (list) from \$6.98 to \$35.00. (See illustration)

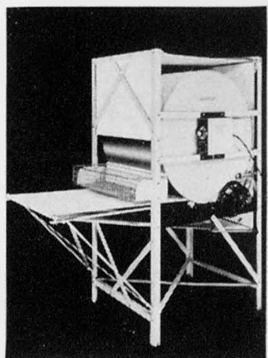


The new 3-D Vuette illuminator.

• Ciro Cameras, Inc. offer new Ciro-flex Model D with M-F synchromatic Alphax automatic shutter and Model E with M-F synchromatic Rapax set-and-release shutter. Both have built-in mechanism for automatically synchronizing popular size photo-flash lamps. Simple to connect and operate. These reflex cameras have coated F/3.2 Wollensak anastigmat viewing lens and twin matched 85mm F/3.5 Wollensak anastigmat taking lens, with automatic parallax correcting device controlling both. Case is welded steel. Other features are ground-glass viewing plate, built-in magnifier and sportsfinder. (See illustration)

• Carbolite Co. will be glad to mail literature on their new Carbo-Kote for use on wood tanks, sinks, floors, racks, etc., as well as on rubber and fiberglass. Not affected even by boiling water as decomposing temperature is 325° F. Except for nitric acid or sulphuric over 45% concentration, will resist acids and alkalis. Surface, once set, is still 10% to 15% flexible, but waterproof, hard, wear-resistant and easily cleaned.

• Pako Corporation, Minneapolis, Minn. offer new Pako Economy "46" Dryer equipped with new seamless Superdrum and new Pakoil "2400" heat source, latter two items being also available as single package for converting older models to modern efficiency. Drum has over 2,300 square inches uninterrupted glossy drying surface, handles all size prints from amateur to 24" wide, as well as continuous strip, at rate of 1,800 average amateur prints per hour. Pakoil assures even, efficient heat distribution over entire surface. Standard Pakoil wiring is three-wire, single-phase, ground neutral, 115/240- or 120/208-volt, which electrician can easily change to two-wire, single-phase 230-volt. Special wiring, on request, is three-wire, single-phase, 120/240 d.c. Price of complete dryer—31 1/4" wide, 60" deep, 62" high—is \$490.00 f.o.b. Minneapolis, plus tax. For converting, Superdrum and Pakoil cost \$390.00 f.o.b., with trade-in allowance of \$105.00 for return of original standard drum with either gas or electric heating assembly. (See illustration)



The Pako Economy "48" dryer, complete.



TURQUOISE

takes out WORRY LINES

● Out go the lines and details that detract . . . in go the touches you want to make a good photograph superb.

TURQUOISE will solve your retouching worries. Its super-refined

*Electronic Graphite deposits more evenly, its needle-sharp point is easier to control, its opaque marks are invisible in the print. That's retouching at its best!

Let TURQUOISE add to your skill! Write us, naming this magazine and your regular dealer . . . we'll send you a free TURQUOISE lead or pencil in any grade you want.



"CHEMI-SEALED"

(SUPER BONDED)

TURQUOISE

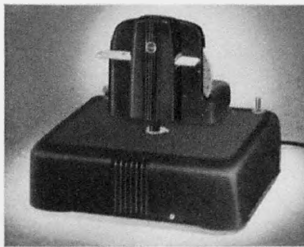
DRAWING PENCILS AND LEADS

*Reg. U. S. Pat. Off.



10¢
EACH
... less in
quantities

EAGLE PENCIL COMPANY, NEW YORK 9, N. Y. • Eagle Pencil Company of Canada, Ltd., Toronto.

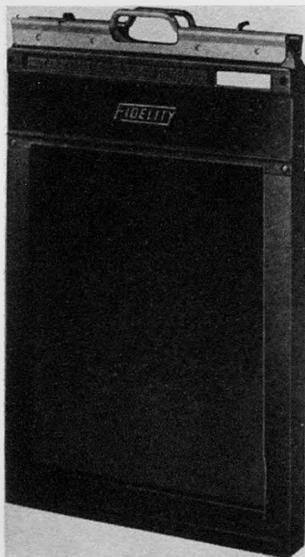


The entirely different Kodak color densitometer.

● Eastman Kodak Co., Rochester 4, N. Y. showed at Chicago the Kodak Color Densitometer, Model 1, which, for either black-and-white or color, provides exact check on exposure, contrast, required contrast grade of paper and negative densities. Employs circular optical wedge of plastic in which are suspended minute graphite particles, there being a linear thickness variation around the edge so that beam from constant light source is affected in intensity by location of the light spot on the wedge. Two 5.8-volt G-E miniature bayonet-type lamps provide light, one spot going through sample and other through wedge which is rotated until intensities are equal. Reading is then taken from circular scale on wedge, graduated from 0.0 to 3.0 or to 4.0 with neutral density filter added. Measurement may be from area no larger than 1.25mm diameter and even if in center of 8x10. Lifting scanning head reduces intensity of lamps to eliminate glare and aid in locating desired area. No "warm-up" period is needed. Three Kodak Wratten filters in metal holder are included for reading color transparencies when no gray scale is included. Priced at \$50.00, the unit operates on 110-125-volt, 50-60 cycle a.c. (See illustration)

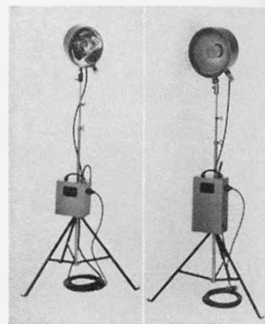
● Mid-West Photo Supply Co., 30 E. Adams St., Chicago 3, Ill. has new eight-page 5 $\frac{1}{4}$ x8 $\frac{1}{2}$ catalogue of used lenses and professional equipment. Will send free on request.

● Fidelity Mfg. Co., 5147 W. Jefferson Blvd., Los Angeles, Calif. have line of film holders, wood construction, so made that film seats itself as loaded while slide need only be pulled part way out, saving much time. A "brass comb" spring completely seals opening as slide is withdrawn or inserted, assuring light-tightness. All aluminum except for spring and stainless steel slide handles; slides are flexible Bakelite; wood is hard cherry. White plastic data tab permits identifying each negative; pen or pencil notations are removed with wet fingertip. For sizes 5x7 to 2 $\frac{1}{4}$ x3 $\frac{1}{4}$. (See illustration)



The Fidelity film holder.

A new speedlight, the Chromoflash.



● Photographic Products, Inc., 9032 W. Pico Blvd., Los Angeles 35, Calif., after several years of testing in professional studios, present Chromo-Flash, a complete speedlight set-up for studio and portrait work. Uses a.c. Only one wire to camera shutter required because each light has own power pack and, by means of electric eyes, firing the one connected sets off all others. Any three combinations of power packs and reflectors afford ample light for all types black-and-white work. Large power pack, Model A-70, is for use with R-10 reflector which has modeling light illuminated continuously while unit is operating, or with R-6 reflector. Smaller pack, Model A-35, for use with R-6 reflector only. Stands are extra as Chromo-Flash fits standard light stands. Outfit employs basic Edgerton patents. (See illustration)

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● Kodak Films and Plates for Professional Use. 5 $\frac{3}{4}$ x8 $\frac{1}{2}$, 38 pages, 18 illustrations. Paper, 35c. Publisher: Kodak. Order from any Eastman Kodak Store.

A new and enlarged edition of this helpful manual with a cover portrait of a man who, if he isn't Kodak's popular Frank Andrews, is certainly a dead ringer for him. New chapters are "Storage and Care of Films and Plates," "How to Handle Kodak Sheet Film," and "Filing and Storage of Negatives." With the older chapters expanded and brought up-to-date and new information on filter factors and processing, it's too important a manual to overlook. Punched to fit the Kodak Note-Book.

● Better Negatives, by seven contributors (Vol. B of the Camerette Photo Library). 6 $\frac{3}{8}$ x9 $\frac{3}{8}$, 192 pages, profusely illustrated. Cloth, \$3.50 postpaid. Publisher: The Camera, Inc.

What is a "Camerette?" A monthly bound-in monograph on some important photographic subject which readers of our contemporary American monthly *The Camera* find in each issue. Seven of these have been combined to make up this book and the chapter headings speak for themselves: Practical Negative Development, Modern Negative Retouching, Fine-Grain Processing, Intensification

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- **All About Daylight Indoors**, by Hugo van Wadenoyen.

- **All About Composition**, by A. Kraszna-Krausz. Each $4\frac{3}{4} \times 6\frac{1}{2}$, 54 pages, many text illustrations and full page plates. Paper, 50c postpaid. Publisher: Focal Press.

The seventh and eighth in the series of *American Focal Photo Guides*, and attractive additions, too. Illustrations are as well printed as they are selected. The subjects are clearly and concisely treated. The authors are too well-known to require comment. For amateurs, of course, but not to be ignored by the professional. Good counter sale items if you sell photographic supplies.

- **Photo Trade Master Catalogue, 1948**, edited by John S. Carroll. $8\frac{1}{2} \times 11\frac{1}{4}$, 356 pages, profusely illustrated. Cloth, \$5.00 postpaid. Publisher: Guildhall.

For any stock house or studio dealing in amateur goods and supplies, here is an invaluable over-the-counter selling aid which will eliminate countless letters to publishers like ourselves and others asking who makes or sells what. Catalogues of this type have been common for years in other industries but in our recollection this is the first to cover photography.

- **Photography Outdoors**, a collective work. $6\frac{1}{4} \times 9\frac{1}{4}$, 192 pages, profusely illustrated. Cloth, \$3.50 postpaid. Publisher: The Camera.

Feeling justly that the life of any publication is somewhat ephemeral, the editors of *The Camera* have recently been selecting from their pages articles by authoritative contributors and combining

them into volumes, each devoted to some one subject. This is the third in the series comprising what they call the "Camerette Photo Library" and it represents the work of 15 well-known amateurs all specializing in outdoor work. Well illustrated, it contains a wealth of helpful information.

- **All About One Lamp Only**, by Hugo van Wadenoyen.

- **All About the Second Lamp**, by Hugo van Wadenoyen.

- **All About the Right Moment**, by Alex. Strasser.

- **All About Architecture**, by R. M. Fanstone. Each $4\frac{3}{4} \times 6\frac{1}{4}$, 56 pages with plates and text illustrations. Paper, 50c each postpaid. Publisher: Focal Press.

These are the first American editions of the last four (we have already reviewed the eight earlier numbers) monographs in a series called "Focal Photo Guides." They have deservedly gone through many editions in England and should be equally popular over here. Despite their being written primarily for the amateur we think professionals could study the illustrations, if nothing else, with profit.

- **Complete Introduction to Photography**, by J. Harris Gable. $5\frac{1}{2} \times 8\frac{1}{2}$, 270 pages, 64 text illustrations. Cloth, \$3.50 postpaid. Publisher: Harper's.

There is a great deal of information in this book but for that very reason it is far from "complete" and anyone who thinks he is going to learn all about photography from this alone will be disappointed. It might better be described as a very wide ranging summary of photographic processes, methods, formulae and techniques. Originally published in 1940, this is a new and revised edition.

- **The Complete Amateur Photographer**, by Dick Boer. $6\frac{1}{4} \times 8\frac{3}{4}$, 254 pages, numerous illustrations, some in color. Cloth, American price not stated. Order from Iliffe & Sons, Ltd., London, England.

Mr. Boer is one of Holland's top-rank amateurs and director of the internationally noted Focus-Salon of Amsterdam. The book, though an English translation from his original Dutch, was completely produced in Holland with the result that it has two tipped-in illustrations. These are luxuries in our country where printing and binding costs have gone out of sight, a remark we can make with some personal feeling. We could wish that the body type were leaded out and a bit more modern but on the other hand that would have meant cutting out much material or adding many pages. Mr. Boer and his translator have done a nice job and any amateur should be well pleased.

- **An Introduction to Color**, by Ralph M. Evans, Color Control Department Head of the Eastman Kodak Company. $7\frac{1}{2} \times 9\frac{3}{4}$, 340 pages, 304 graphs and text illustrations, 15 full-color plates. Cloth, \$6.00 postpaid. Publisher: John Wiley & Sons.

For a full appreciation of color this is an almost essential text and yet, despite the author's direct connection with color photography, it is not basically a book on that subject. Color photography, of

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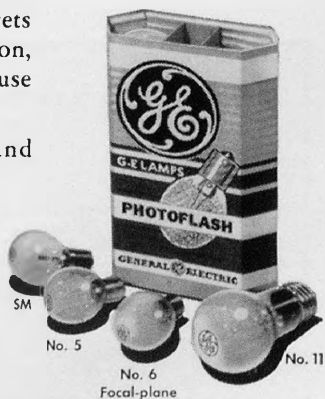
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course, is only one of many approaches to the wide subject of color appreciation, understanding and reproduction. "Color," to quote Mr. Evans, "sprawls across the three enormous fields of physics, physiology and psychology." The application of each to color and their final inter-relationship is his thesis. It's a most important book, not to be ignored by any interested worker in color.

• **A Guide to Photographic Control**, by Townsend Godsey, Director of Photography of Stephens College. 6 1/4 x 9 1/2, 200 pages, 111 illustrations. Cloth, \$4.00 postpaid. Publisher: Duell, Sloan & Pearce.

Ordinarily a book on photographic control im-

plies, to the professional photographer at least, nothing more than a text on the manipulation of negatives and prints. While Mr. Godsey does devote two of the four parts of his book to those subjects he really has far more than that in mind. Control, customarily, is a corrective process. It is called into play to correct errors or supply omissions. None of these are what Mr. Godsey really has in mind. As he sees photography it is a process whereby a serious individual can produce, on paper, a representation of an original idea. While it may be necessary, in the end, to deal physically or chemically with the negative or print, or both, it is equally and perhaps much more necessary to start the control pro-

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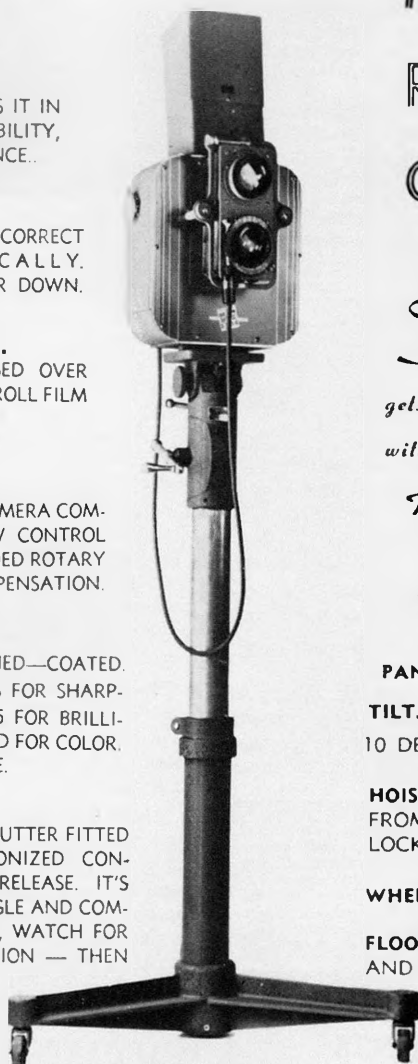
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cess with an idea and to carry it on when taking the picture. That's his story, in brief, and it's quite different from what the title implies.

- **The Year's Photography**, a collective work. 7 1/4 x 9 1/2. 64 pages, 31 full page plates and many text illustrations. Paper, six shillings; American price not stated. Order from Royal Photographic Society, London, England.

Each year the Royal Photographic Society of Great Britain publishes a selection of the best pictures entered in its annual exhibition, in this case its 93rd—that of 1948. All four sections are repre-

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sented; pictorial, nature, record and lantern-slide, and each is accompanied with a review of the illustrations by a recognized authority.

- **Children Before My Camera**, by Adolf Morath. 7 1/2 x 9 3/4. 224 pages, 233 illustrations. Cloth, \$5.00 postpaid. Publisher: American Photographic.

This work solves a problem which has been put up to us for a long time without our being able to find a satisfactory answer: "Can you recommend a good book on photographing children?" There are such books, but all have been for amateurs. Even this may not please many of our own professionals because—according to the data given—all the illustrations were made with 35mm cameras. Yet any intelligent photographer knows that it isn't the camera which is important, but its use and the proper placement of the lights. The text is informative and well written. The illustrations are profuse and good, almost all of them accompanied with lighting diagrams that add greatly to their value. (We are led to wonder if the diagrams which have featured our own books have started a trend?) The photographer who cannot find a wealth of lighting and posing ideas in these pages is unimaginative indeed. Mr. Morath is a British professional who specializes in portraying children. We regret that his name is new to us because he easily ranks with the best of such specialists in this country. A book we are happy to recommend.

- **Photography Year-Book, 1949**, edited by Harold Lewis. 9 1/2 x 7 1/4. 272 pages, 200 large plates and 16 in color. Cloth, one guinea; American price not stated. Order from Press Centre, Ltd., London, E.C.4, England.

This British annual now returns to its pre-war name after one appearance (last year) as *Photography Today*. Ten internationally noted photographers, headed by Yousuf Karsh, have contributed important articles on an assortment of topics. The illustrations, and many are superb, were selected from more than 10,000 submitted by photographers of all nations. A top-ranking annual.

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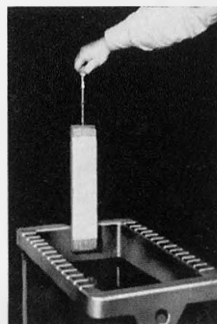
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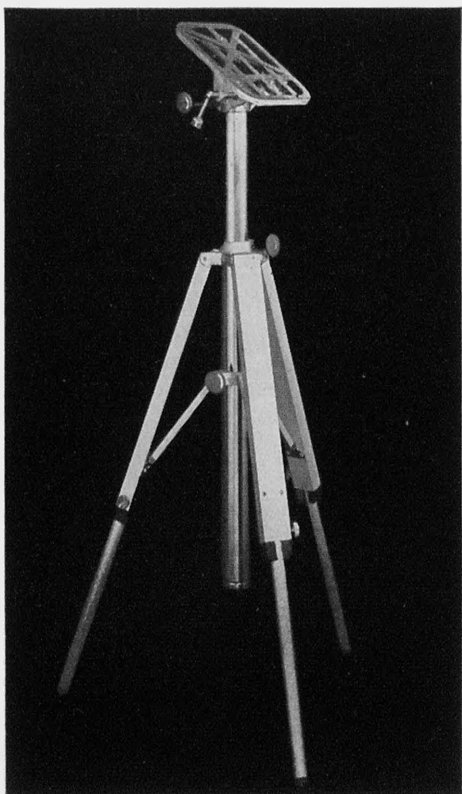
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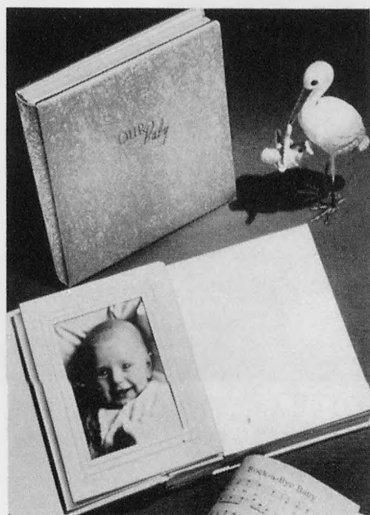
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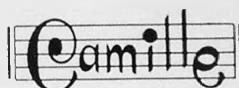
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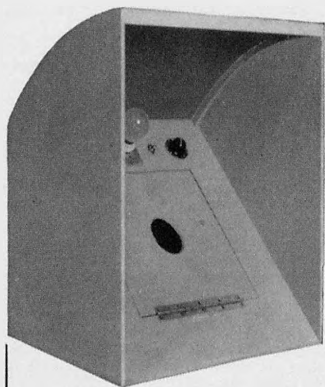
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FOR SALE: 5x7 SP-1 Elwood enlarger equipped with new 7 1/2" F/4.5 Kodak anastigmat lens. Price \$115.00. Deposit system. Lydia Jinks, Quinton, Okla. 11-1c

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FOR SALE: Complete Kodak finishing plant equipment, dryers, deep tanks, printers, sinks, enlargers, some paper. Cheap. Life Photo Company, 2005-A W. Gray, Houston, Texas. 11-1c

FOR SALE: Pako Electrogloss dryer, \$175.00; Pako print machine, \$600.00. Both used only six months. Deposit system. Warren S. Benles, 77 Chestnut St., Oconomowoc, Wis. 11-1c

PORTRAIT LENS for sale. 11 1/4" Bausch & Lomb Tessar IC, F/4.5 Ilex Universal shutter. Covers 8x10, \$165.00. Money order only. Warren A. Wilson, Caro, Michigan. 11-1

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PHOTO STUDIO, western Pennsylvania. Sales \$1,000.00 monthly; office building; business center; modern equipped; five room studio; rent \$45.00; fine for couple; nice clientele; price \$5,500.00. Apple Co., Brokers, Cleveland, Ohio. 11-1c

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PORTRAIT STUDIO. College town of 20,000; ground floor; 100% location. The finest studio in northern California. Carter Studio, 243 Broadway, Chico, Calif. 11-1c

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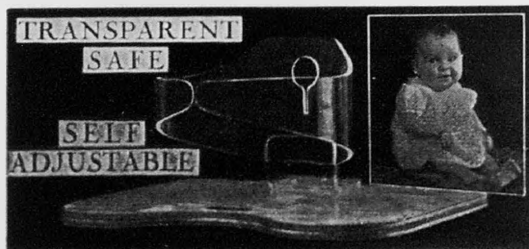
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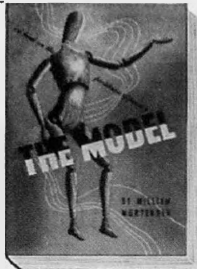
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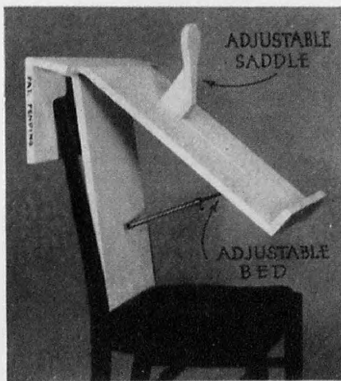
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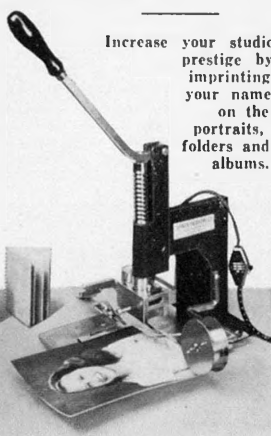
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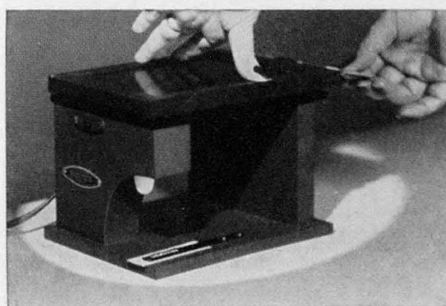
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When Printed: Advertisements received before the 5th of any month are published in the issue dated the 15th of that

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 advertisements. 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.**

EXPERT RETOUCHING and etching. Twenty years' experience. Sample done free. Mrs. Fannie Trout, 133 Payson St., Kewanee, Ill. 11-1

FIRST-CLASS retoucher specializing in etching, would like retouching during Xmas season. Elmer Munkachy, 3970 Rocky River Dr., Cleveland 11, Ohio. 11-1c

RETOUCHING: HIGH quality work, all types negative corrections, reasonable rates and prompt service. Send sample negative to Morrison Retouching Co., 17635 Trinitity Ave., Detroit 19, Mich. 11-1c

EXCELLENT RETOUCHING and etching. Quick service. Reasonable prices. Send sample negative. E. Hungerford, Route 1, Clarksville, Ark. 11-1

CAPABLE PHOTOGRAPHER, experienced in all branches of quality studio portraiture—operating, printing, retouching; desires permanent position in West, preferably with possibilities of future management. Family man. Please give details of housing, salary, etc. Write D-37 care this journal. 11-1

EXPERT NEGATIVE retoucher and opaque artist, 15 years' experience, desires work at home. Pat Anderson, 1597 W. Troy Ave., Ferndale 20, Mich. 11-1c

OPERATOR 25 years in best studios. Will consider managing. Write N-24 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.

ALL AROUND photographer—portrait and commercial, 20 years experience, want partnership or manager's position. Available January 1st, sooner if proposition is attractive. Contract only. California or Texas preferred. Write F-35 care this journal. 9-3

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.

INTERESTED IN making photography your future? National organization is looking for men and women who are capable of managing a portrait studio. We will consider partnership arrangement with the person able to invest small capital. If interested, write to Mr. Frank, 181 Warrington Dr., Rochester, N. Y. 7-6

COMPLETE FINISHING SERVICE FOR PORTRAIT PHOTOGRAPHERS

Developing, proofing, retouching, printing, enlarging, coloring, copies . . . a complete finishing service at reasonable prices. Fine quality and fast dependable service.

WRITE FOR OUR PRICE LIST TODAY!

OSBORNE & O'HAGAN Laboratories

MIAMI BLDG.
505 ELM STREET
CINCINNATI 2, OHIO

Professional Dealers Who Want Your Trade

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

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.

BIRMINGHAM, ALA.—Johnson Photo Supply Co., Inc., 402 North 20th Street.

BOSTON, MASS.—Eastman Kodak Stores, Inc., 38 Bromfield Street.

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

BUFFALO 3, N. Y.—J. F. Adams Co., 529 Main 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., 923 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.

PITTSBURGH 22, PA.—Liberty Photo Supply, 436 Wood Street.

ST. LOUIS 11, MO.—W. Schiller & Co., Inc., 1109 Locust Street.

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 120 Bonham Street.

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

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

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

SYRACUSE 2, N. Y.—Francis Hendricks Co., Inc., 339 South Warren Street.

TOLEDO, OHIO—George L. Kohne, Inc., 602 Summit Street.

WASHINGTON 1, D. C.—Fuller & d'Albert, Inc., 815 Tenth Street, North West.

PHOTOGRAPHER: Available for darkroom or operating in studio, can retouch, spot and do general studio work. No coupons. Theodore Armstrong, 413 Church St., Poughkeepsie, N. Y. 11-1c

PHOTO MOUNT salesman: Leading manufacturer quality photo mounts requires two salesmen, now calling on photographers with frames or similar line. One territory consists of Minnesota, Wisconsin, and Iowa; other Illinois, Indiana, and Missouri. Car essential. Some active accounts. Liberal commission arrangement; opportunity substantial earnings. Write K-40 care this journal. 11-1

PHOTO FRAME salesman to call on photo studios, art stores, department stores. The established territory of Ohio, Michigan, Indiana is open to a young man living in one of those states to sell our line on commission basis. No objection to side lines. Write fully enclosing recent photo to Fred M. Lawrence Co., 43 E. 10th St., New York 3, N. Y. We are leading manufacturers of fine wood frames for photographs. 11-1

WANTED: MANAGER to take over portrait, commercial and photo finishing business established over 40 years. Owner 71. will give right man exceptional opportunity to become new owner. Good Will Photo Studio, Crystal Beach, Ontario, Canada. A summer resort 10 miles from Buffalo. 11-1c

ASSISTANT WANTED for photo studio and camera shop. State qualifications and enclose photo with first letter. Write Box 145, Williston, N. Dak. 11-1

OIL PAINTINGS ON CANVAS

Portraits of fine quality, painted in Dutch oils with a free hand technique on our guaranteed sensitized canvas.

Also brush work on your selected rough papers.

DOROTHY CARVER STAFFORD
PHOTOGRAPHERS' ARTIST

40 Commonwealth Ave. Pittsfield, Mass.

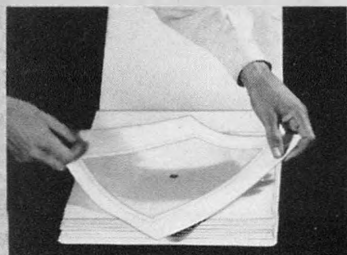
THAYER & CHANDLER AIRBRUSH
for the particular artist



Send for Catalog 32
THAYER & CHANDLER
910 W. VAN BUREN ST., CHICAGO, ILL.



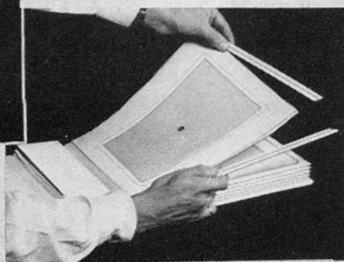
IT'S ENTIRELY NEW! HOLSON* REVOLVING INSERT



Versatile . . . inexpensive . . . eye appealing

Eliminates extra stocking

List Price Per Insert — \$1.00



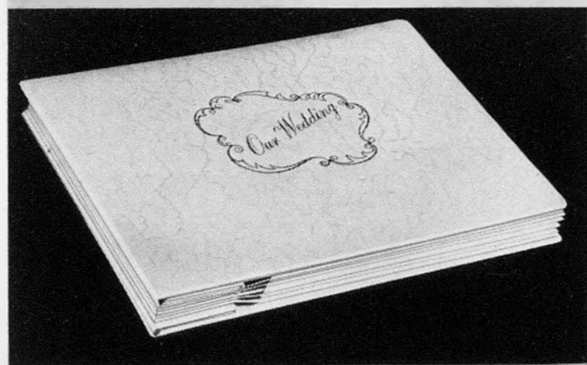
The only insert which beautifully frames the photograph and prevents slipping.



The Holson Revolving Insert is now being featured in
Victoria #682—Musical Album bound in Moire DuPont
Fabrikoid—designed* so that the musical instrument
may be easily removed. List \$16.75 with 6 inserts

Manhattan # 683—Non Musical Album—same fine
construction as the Victoria. List \$9.50 with 6 inserts

New Yorker #684—Non Musical Album bound in white
Morocco Simulated Leather. List \$7.95 with 6 inserts



THE VICTORIA—#682

Write for catalogue showing other quality Holson Products.

*Holson Binders Inc. is the sole inventor and originator of both the insert pictured here and the method of attaching the musical instrument. Patents have been applied for on these designs. Infringers will be prosecuted.

These albums feature:

- Unlimited capacity.
- Concealed screw post protection.
- Washable. Durable.
- Individually boxed.
- Available either plain or embossed with "Our Wedding".
- Have neat and heavy cushioning.
- Jackets are available.
- Designed for photographers by photographers.



Holson Binders

"Creators of Distinctive Albums"

762 WYTHE AVENUE

Brooklyn 11, New York

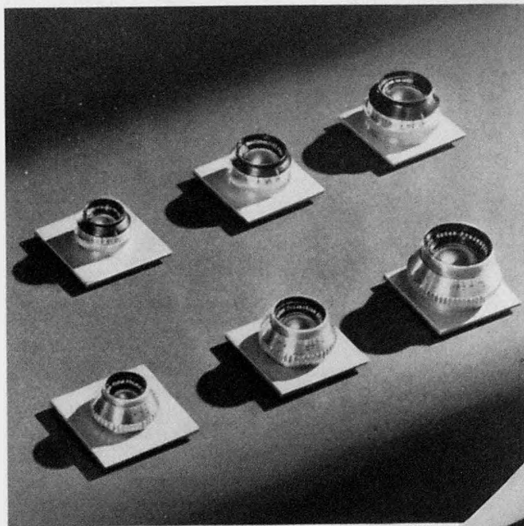
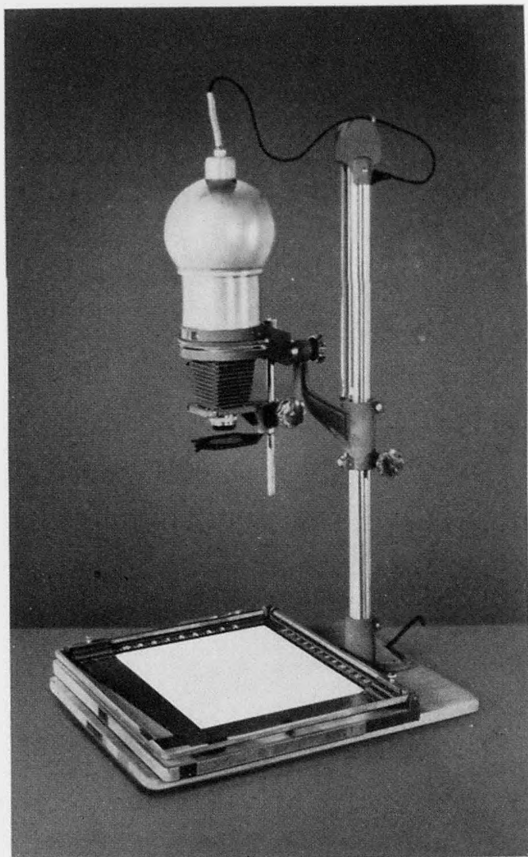
THE KODAK PROFESSIONAL *Bulletin*

NEWS FOR PORTRAIT AND COMMERCIAL PHOTOGRAPHERS

ALL photographers who use negatives 4 x 5 down to and including 35mm. will be interested in knowing that the *Kodak Precision Enlargers* are back again. These well-known outfits are installed in a great many professional darkrooms already—your dealer is ready to see that you get one, too.

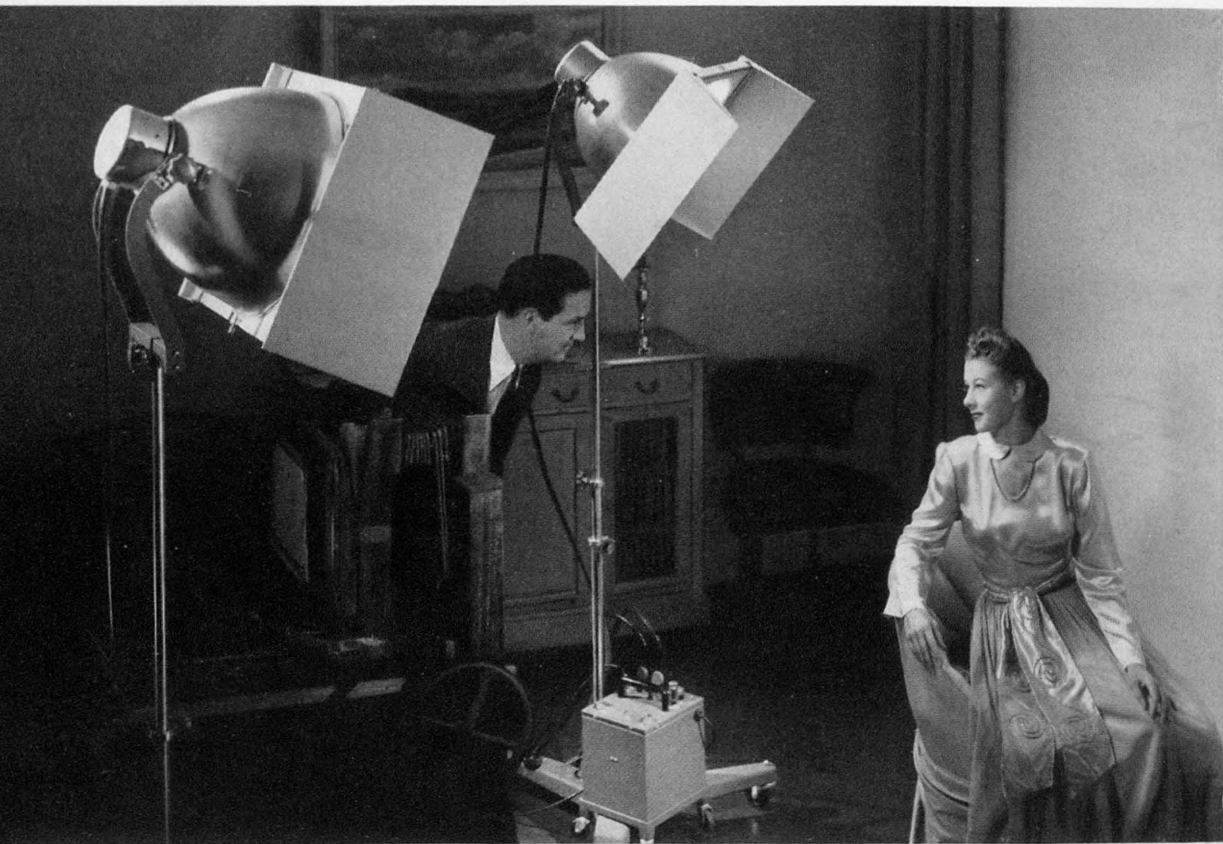
There are two basic assemblies to the *Kodak Precision Enlarger*: A Assembly accommodating negatives from 35mm. to 2¼ x 3¼ inches, and B Assembly handling negatives up to 4 x 5 or 3¼ x 5½ inches. Those photographers using negatives within these sizes will find that their 8 x 10's have new sparkle and zing when either one lives in their darkrooms. They're quick focusing, easy to use, and, as their name announces, they're precision-built for precise and accurate work. Incidentally, a wide variety of accessories is available for either assembly which will simplify a great number of odd jobs around the studio such as copying, recording small objects, and making color separation negatives.

THE subject of enlargers brings up the matter of enlarging lenses. The professional needs the best of everything, naturally, and the best in this field is the line of *Kodak Ektar* and *Ektanon Enlarging Lenses*. For the A Assembly mentioned above, there are the 2-, 3-, and 4-inch *Kodak Ektar Enlarging Lenses*. All have speeds of *f*/4.5. For the B Assembly, there are the 5¾- and 6¾-inch *Kodak Enlarging Ektanon Lenses*, also with speeds of *f*/4.5. And for use with other enlargers for 5 x 7- and 8 x 10-inch negatives, there are the *Kodak Enlarging Ektanon Lenses* in 7½- and 10-inch focal lengths. They are all fine optics, Lumenized, and designed to bring out the very best in the negative.



For Photography IN THE MODERN MANNER...

KODATRON Studio Speedlamps



WHEN you equip your camera room with Kodatron Studio Speedlamps, you bring a greatly improved kind of photography to your clients. You pose them under the soft, cool light of two or three 60-watt lamps—there is no occasion for squinting or perspiration-mopping activity.

You quickly make a series of top quality negatives by brilliant, fast light flashes of almost sunlike quality—there are no "moves" or out-of-focus shots.

The expressions you obtain are natural because, with Kodatron Speedlamps, you cap-

ture even the most subtle and fleeting of them—never need to ask a client to "hold it."

Color quality of the light produced by the flash is ideal for black-and-white films and, with Kodak Color Compensating Filters, for color films. Current consumption is very low, and Kodatron Studio Speedlamps are safe—completely approved by Underwriters Laboratories.

Ask your dealer
for this descriptive
booklet on "Photography
in the Modern Manner"



or write to

Kodak

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.