



The Professional Photographer

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JANUARY 1950



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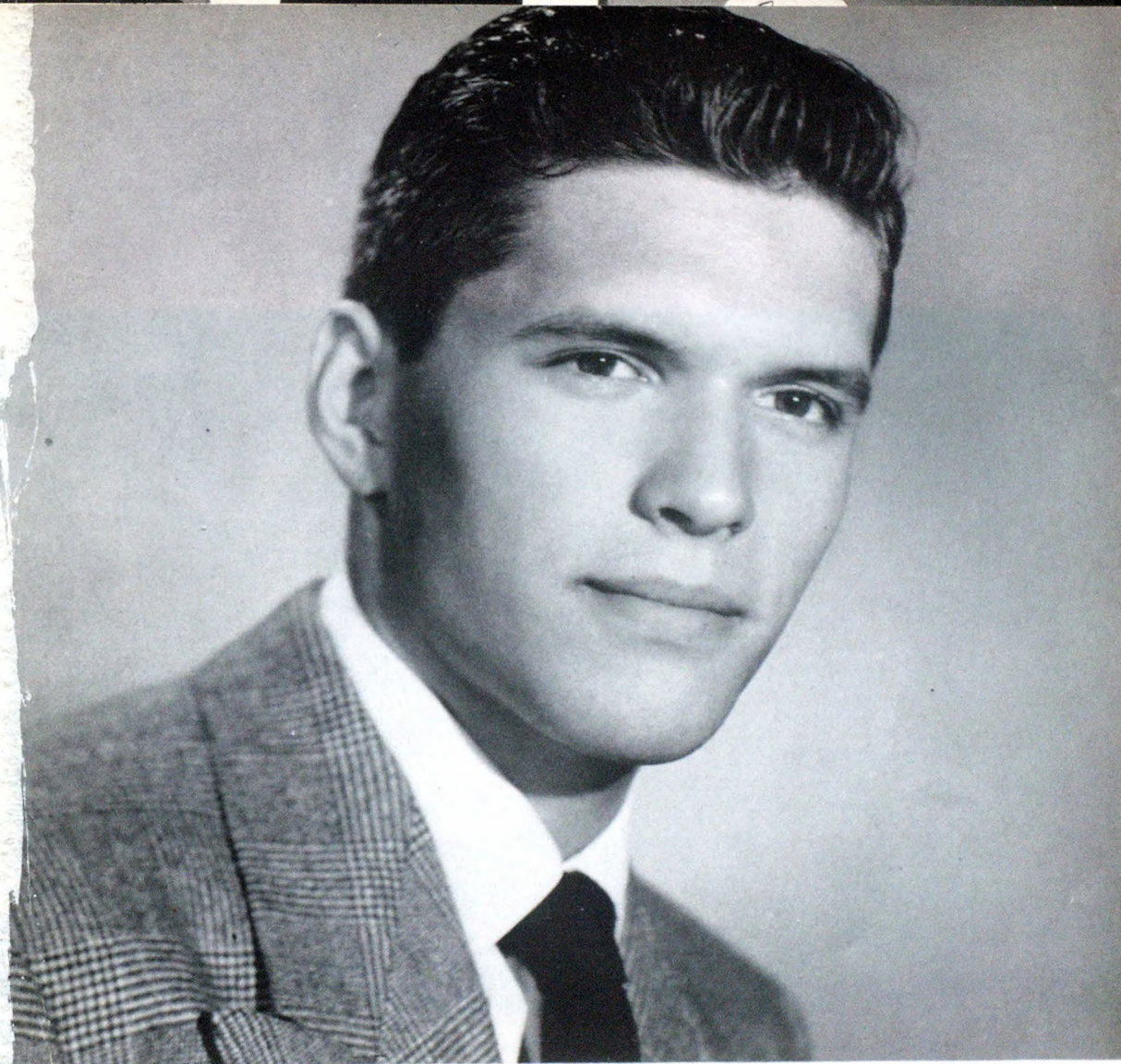
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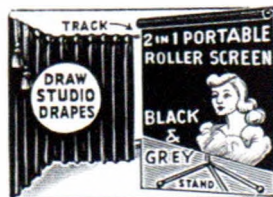
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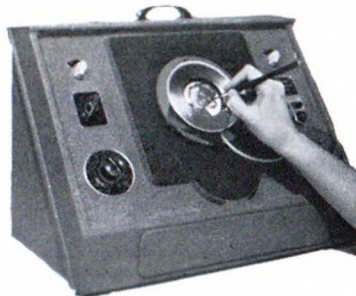
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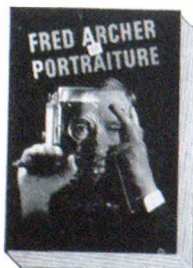
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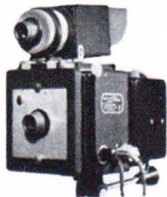
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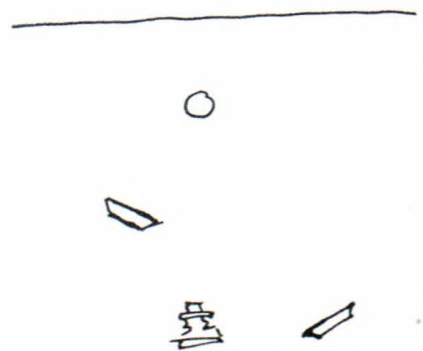
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What's Wrong with This Portrait?

A series of Critical Analyses, revised and adapted from actual examples selected from the hundreds which pass through the Criticism Service of The Photographers' Association of America. All portraits appear with the express permission of the photographer and the subject or customer. Names and localities of all persons concerned are necessarily omitted.



Comment by the Photographer:

This portrait was made with a one twenty-fifth second exposure at F/5.6 on Triple S panchromatic film. Two #2 photofloods, in reflectors placed as indicated in the diagram, were used. The halo effect around the head was accomplished in the printing.

Analysis:

FIRST let us say that you have here a nice print, one of the best that has come before this critic for attention. It has a good range of tones, even in the collar and cuffs which are by no means flat white although it is doubtful if the engraver will be able to reproduce them satisfactorily. At that, however, they could have been burned in just a fraction more because the cuffs, particularly, draw attention from the face. Hold your hand over them and note the difference.

The composition could have been improved by cropping enough from the left side (three quarters of an inch on the original 8x10) to eliminate the sharp wrinkle in that sleeve and move the face a little more out of dead center. A bit could also have been cropped from the bottom to remove part of the too prominent table. The hard lines of this table might well have been softened by covering it with a cloth.

Though the hand is well lit and full of detail its arrangement could be improved. Three of the fingers give the impression of being cut off. They should have been extended and the broad part of the hand turned down to reduce the effect of weight. It is always better to show the side or edge of the hand.

The halo effect around the head is fairly well done, but too sharp. There should be more gradation of tone from light to dark. There should also have been more printing-in of the left arm, which almost merges into the background and thus accentuates the sharp line of the skirt. There is no good reason for the light area in the background at the lower right and it tends to throw the whole print out of balance.

The tie is quite disturbing. Has it become untied or should the dangling end have been tucked under the collar at the other side? It gives a mussy effect to what otherwise seems to be a clean, crisp costume. The general retouching is good although the highlights in the eyes might have been snapped up with a little lead and the line curving around the base of the right nostril, as well as the heavy shadow from the nose to the mouth, should have been softened.



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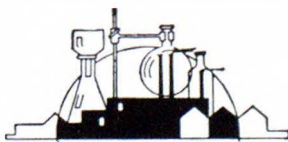
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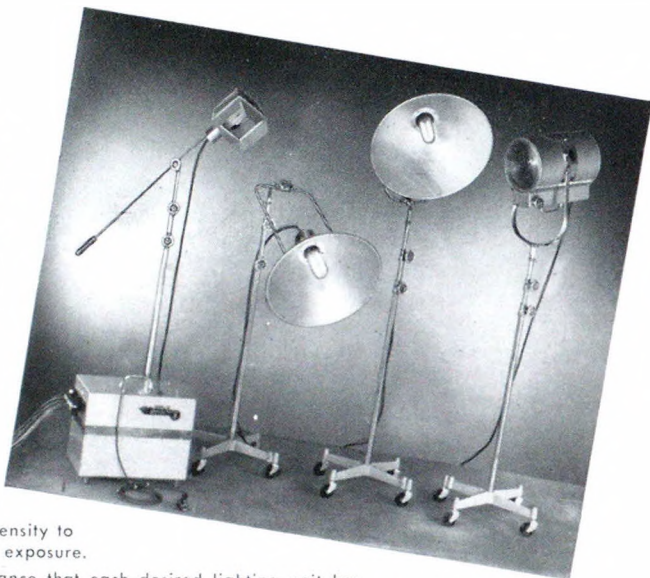
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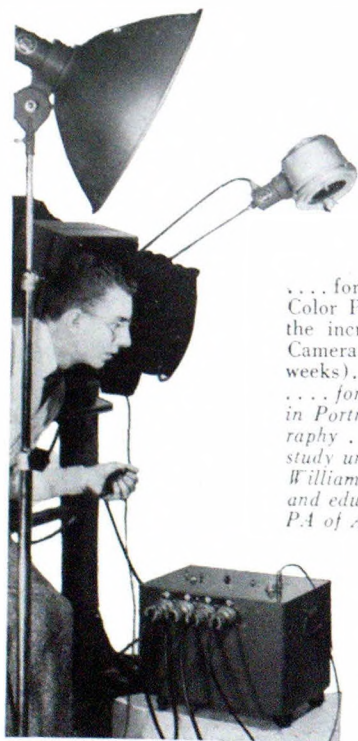
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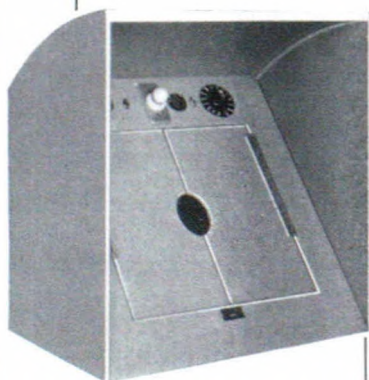
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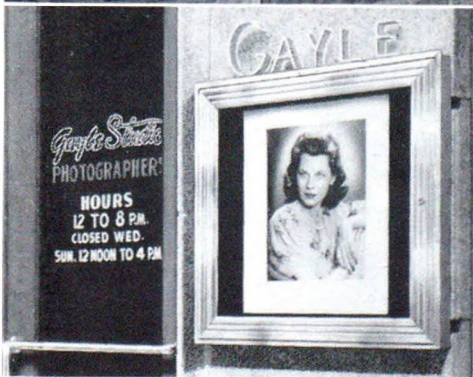
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Signed: F. Galati

GAYLE STUDIO, PHOTOGRAPHERS

Marion, Indiana

We are very well pleased with the case and since we have no windows for show purpose, this is our only means of display.

We find the case to be very well made and don't know how we could have gotten along without it.

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W. G. Tutterow



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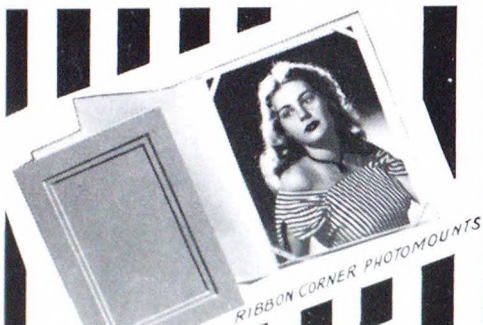
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Some Suggestions for Early Spring Selling

By Harold Miller

● After the hustle and bustle of the Christmas season, business falls off and we are inclined to think that nothing can be done about it. Of course, there is hardly any way that we can make early spring business live up to the high levels that we enjoy during the Christmas portrait season, *but* there are many things that we can do to help ourselves.

If we remember that our overhead keeps right on going, whether we sell anything or not, it seems advisable to assess our early spring selling efforts. We ought to examine the selling possibilities, and find natural portrait subjects to place our selling emphasis on. Even if we have had a good Christmas season (and money in the bank) we should be alert to find some way of expressing a promotional effort to pay for overhead—and to make a little money for ourselves.

Although early spring business will naturally be a little slower than the fall business, there are opportunities for a type of selling effort, a type of selling effort that cannot be accomplished at any other time of the year. For example, consider the occasion of Valentine's Day. Surely there is hardly any other relatively minor occasion that lends itself so well to the purposes of us photographers. And it has the advantage of not being so overworked as, say, bridal portraits.

Valentine portraits are an especially good gift for young people to give each other. They are an intimate gift, a gift in excellent taste and altogether just the type of thing that lovers ought to purchase for each other. It is up to us, then, to see that they think of portraits for this occasion. You may be sure that gift shops, jewelry stores and many other retail stores are going to remind all Valentines that their wares are well adapted for Valentine's Day giving — so let's go after this business for our own studio. With most studio locations it isn't even necessary to spend money on newspaper advertising, although it does of course help make more customers out of more

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potential buyers. Well, what are the things that we can do to spur Valentine portraits?

Window and wallcase displays

Your displays have a great deal to do with the portrait sales that you will make. A good display will prompt people who are passing by your studio to come in on impulse. And with a red-hot subject like Valentine's Day portraits, this impulse frequently leads to sales. A moth-eaten, colorless display is probably worse than no display at all — though we haven't seen any figures on the subject — and such a window or wallcase will repel the very people that you want to get into the studio.

So check up and see if you can't install an appealing display for Saint Valentine's Day. Start with assembling some of the materials you want to use in the studio window or outside case. Cloths or art papers for backgrounds can materially increase the display's attractiveness — the red color that is quite a natural selection for this occasion has ex-

The Cover Picture

● The portrait "Belgian Girl" on our front cover was not only selected for publication and Loan Collection use at The P. A. of A. 1949 Picture Exhibit, but also won the maker the President's Plaque at the 1949 convention of the Kansas association. It is the work of A. D. ("Tony") Wichers, M. Photog., of Topeka, Kans., who now has more than 75 Merits to his credit. About the print he writes: "I saw this young lady in Kansas City and promptly invited her to pose for me. I made a number of negatives of her but this had the most appeal so I selected it for my exhibition print. The local newspaper also used it for a two-column cut and story which turned out to have been my biggest publicity item since I have been in business."

cellent pulling power. (The power of red is so good that some magazine editors insist that this color be present on every cover of every issue of their publication.) Then shop around the local department and variety stores for props.

Red hearts, gift boxes wrapped in colorful paper, boy-and-girl pictures and spring scenes in the form of a background panel — all make excellent window or wallcase props to attract Valentine portrait business. The samples that you show should probably accent youth — although every one from six to 60 has possibilities! Pick out the best portraits you have of the younger crowd, and show a variety of frames and print sizes. Many photographers believe that it is a good idea to have about two portraits of girls to one portrait of a young man, but this is a matter for individual decision. Since locket-type photographs and miniatures are good sellers at this time of year, it is well to include these also in your display.

Authorities in retail-level selling agree that having a direct suggestion in the display helps it to sell more. With this thought in mind, it

may be good practice to have a local artist or show card man design a suitable window card for you. If you have chosen the colors that you want to use in your display, it might be well to take samples of these colors with you, so that the card will harmonize as closely as possible with the rest of the display. Of course, the card should contrast enough so it has great visibility in the window or wall-case.

If you are puzzled as to just what message should appear on the window card, here are a few suggestions that may prove helpful when having one made:

FOR YOUR VALENTINE

Your Portrait Is the Perfect Gift —
Make your appointment now!

YOUR PORTRAIT

Is the Ideal Present for Your Valentine
Ask for an appointment now!

Ask About Our

"VALENTINE SPECIAL"

Give Your Photograph to Your Valentine!

For some studios that are located where pedestrian traffic is light, and commuter traffic on buses, trolleys and in automobiles is relatively heavy, streamers are sometimes helpful. While many photographers do not care for this type of material, others have found it of assistance. While it isn't the intent of this article to suggest that you should or should not utilize streamers, it is possible to shorten the above sample messages for streamer use, should you care to do so.

Direct-Mail

If you can get up an active up-to-date list of prospective Valentine's Day customers, direct-mail can help your sales in early spring. Those of us who do school work will no doubt find it relatively easy to produce a fairly ac-

curate list of potential customers — at least customers who are at that Valentine age! The file of local newspapers at the public library will also be helpful in digging out names and addresses of persons who became engaged during the winter months. These people generally receive a lot of bids for business and pleas for patronage immediately after their announcements have appeared in the press. Therefore, your suggestion that a portrait would be an excellent Valentine's Day gift comes at a time when they are not likely to receive similar sales letters or mailing folders; it will be considerably after the first flurry of direct mail notices.

Regarding the direct-mail that you send, it is not necessary that you have a costly printing job done — as a matter of fact, it isn't necessary to have any printing done at all, unless you want to do it. Most studios wouldn't be expected to expend money on mail pieces at this time of year — the money would probably produce more in the way of sales if used during the wedding or Christmas seasons. However, direct-mail can be used without spending a lot of money.

For example, in spite of the cleverness of specially-printed mail folders we all have seen, an individually-typed letter has a great deal in its favor — it costs less and the person who gets it in his or her mail box knows it was written especially to the person addressed. It has a personal and individual touch that mass mailings can never have. Perhaps your receptionist can send out a few letters each day without disrupting her routine. In this connection, such letters need not be typed; very often hand-written letters have proved very well received.

Following Through

While on the subject of what your receptionist might do to assist these early spring sales, here's a suggestion on following through your sales efforts. For every customer who places an order for a Valentine portrait or portraits, there is a potential customer who can be reminded of the many uses that fine portraits have. In each case, suggest to the customer that portraits make an excellent gift for intimates — for family members on their

So Says..



Within each of us is the possibility of creating a better photograph than we have ever made before and now is the time to start.

A few hours of careful work now will make you supremely proud when you see your print honored in the Merit competition at next summer's convention.

Willard F. Threlk.

M. Photog.

President, P. A. of A.

birthdays, for anniversaries, for out of town brothers and sisters, children and parents. Then when next Christmas comes along these same customers can be approached again with the suggestion that extra prints can be ordered early for use as Christmas gifts.

Check over your spring sales efforts and see if you are getting all the business you can possibly get. Remember, too, that the Valentine business isn't the only pebble on the beach. There are new mothers who haven't wanted to take their small babies outdoors until the weather is warmer. At this time the weather is more clement and the child has approached the age where a photographic record should be started. Early spring selling can help you with that old bugaboo, Overhead, give you extra sales possibilities now and in the future. the more effort you make, the sales you'll make — and that goes the whole year around!

Is Your Portrait Volume Showing An Increase

By C. Thomas

(With five illustrations by Frank Brooner, P.A. of A.)

● Corpus Christi, Texas, located on The Gulf of Mexico, isn't a full-grown city. Too, being both a summer and winter resort, it has a big floating population.

In spite of this Frank Brooner's volume for the first six months of this year showed an increase of better'n \$2,000 over the same period of the previous year.

"Our volume has never done a right about face and marched off in the wrong direction."

The Brooner Studio is known for "camera portraits." This is no misleading title. "And we didn't come by it easily," Frank admits.

"Corpus Christi had one of the largest naval bases in the country during the war," Frank explained. "The volume for photographs was overwhelming. Some of the boys couldn't resist the temptation to make hay while the sun was shining. We were tempted, too. But before we made a final decision, we

gave the problem some serious thought. As a result of careful consideration, we deemed it best to stick with our established policy.

"Today, we are reaping *our* reward.

"During the war years when everyone was wanting portraits we did not get away from our 'sittings by appointment only' policy. And we took no more than eight appointments a day. As a consequence, we had to turn away a lot of ready money. We were booked solid for three months ahead at all times, with a waiting list of from 100 to 200 names.

"During this time we were as busy as we wanted to be, and instead of having ambitions to get rich over night, we took advantage of the situation to build a reputation for ourselves."

Mr. Brooner is fully aware that every portrait that leaves his studio is an advertisement for his studio. It can either be a good advertisement, or the reverse. It has to be one of the two, for those who see the work are going to form their opinion strictly on what they see.

"Work that leaves a studio and does not bring in new faces," says Frank, "should never be released. One piece of inferior work can tear down what a hundred good portraits have built up."

For this reason, Frank only takes sittings by appointment. He knows the tendency to hurry with the sitting already in the camera room, knowing another customer is waiting in the reception room for him.

"'Sittings by appointment' is not tantamount to catering to the snob trade," Frank went on. "It does not necessarily set one apart and aloof from those who take people in off the street and sit them before a camera.

"It shows consideration for the customer rather than for the photographer, I think. The average persons, we've found, do not enjoy cooling their heels in someone's reception room. Waiting puts them in a negative frame of mind and that attitude is bound to reflect in



Frank Brooner, P. A. of A., Corpus Christi, Texas, interviewed by Mr. Thomas in the accompanying article.

A "glamour" portrait by Frank Brooner.



the photograph.

"People complain when they have to wait in a doctor's reception room. When people resent waiting for a doctor, they are not going to think too kindly toward a photographer who makes them wait, when it can be handled more conveniently."

Mr. Brooner likes to have a full hour to devote to each sitting. And he is a man who gets what he likes.

"Another reason for the appointment," says Frank, "it gives me a chance to get acquainted with the customers before they come in for their sitting. The second time you meet a person, you are not meeting a total stranger. A photographer cannot get full co-operation from a stranger; people just aren't made that

way. There has to be a thawing-out process before the customer will relax and look natural. Calling in advance for an appointment breaks the ice and prepares both the photographer and the customer to meet next time as acquaintances, if not friends."

Mr. Brooner has flat sitting charges: \$5.00 and \$7.50. The \$7.50 sitting is for glamour shots. And to Frank a glamour shot can be anything from a full length wedding picture to a draped model. Shots that require more time and experience in lighting come under the heading of glamour shots as far as Frank is concerned.

The flat sitting charge gets away from a lot of explaining and confusion on the customer's part. Few customers can make sense

*An intriguing baby pose
by Mr. Brooner.*



out of why they can buy six finished prints for \$36.00, but have to pay \$12.50 for just one. "The average customer likes to feel free to buy the quantity she wants without it being made obvious that the photographer wants her to think in terms of half-dozens or dozens. People can see through artifice even when it is well clothed, you know."

Mr. Brooner has no set number of shots he will take at a sitting. "I have a minimum," says Frank. "I never take less than six for the \$5.00 sittings and never less than eight for the \$7.50 ones. The number of poses I will take depends a lot upon the customer. When I get what I want, I stop. And if the customer doesn't show signs of impatience, I keep on shooting until I get what I am after, an ex-

pression that is individual and characteristic."

On head shots, Mr. Brooner uses a full 5x7 negative. On full length poses, he uses a full 8x10. Often on draped glamour shots he will shoot the 8x10, using a longer lens in order to get farther from the subject. Mr. Brooner likes a big image, for his work is known for "highlights that glisten." Enlarging, he claims, smothers the highlights. And it is the highlights that set off a portrait.

When the customers come back to see proofs, they invariably waver between three or four. The others are set aside for the moment. After deliberation, a customer will narrow the selection down to two or three poses.

Now for the order.

It amounts to three of this, six of this one

. . . and . . . At this point, Mr. Brooner offers a suggestion.

To the customer he says, "Which one of these poses do you personally like the best?" Sometimes it is difficult to get the customers to commit themselves. But usually they point to their favorite.

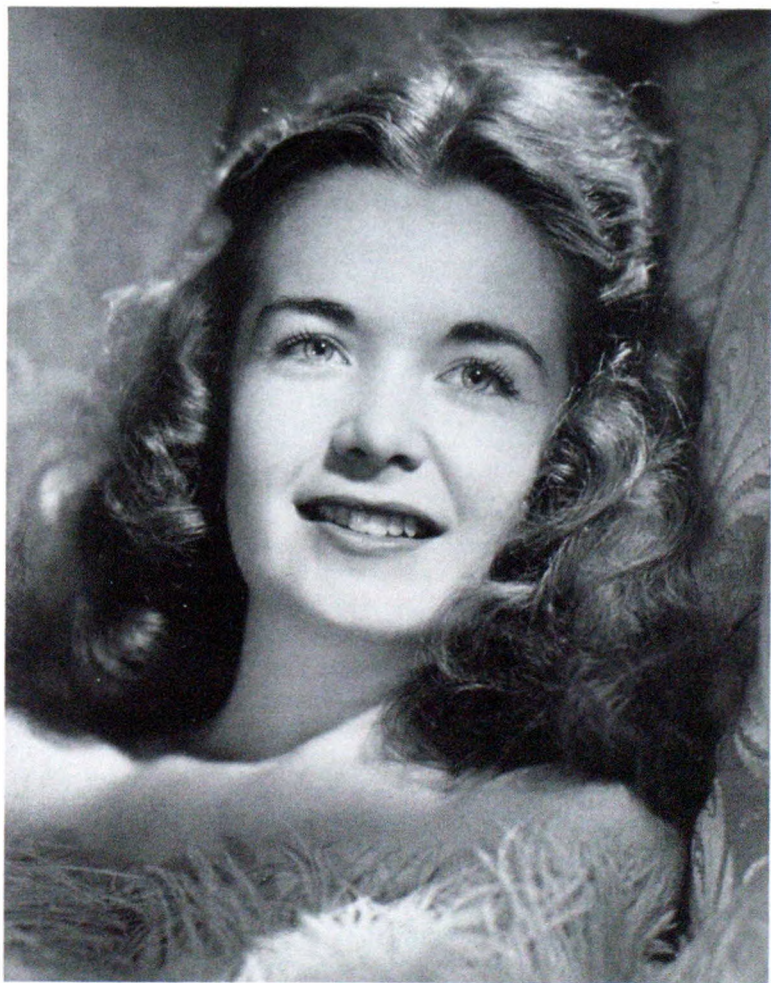
"Why don't you just take this one pose?" Frank asks. "If you take some of each, you are going to find that many of your friends will want one of each. Some are going to think that you gave a mutual friend the better pose, and they are going to feel slighted."

This may seem like reverse selling but the customers are going to find out that this is true without being told. Then they feel they have stepped into more than they originally

bargained for. As a consequence they will think a long while before they direct their feet to a photographer's studio next time.

"By suggesting to customers that they confine themselves to just one pose, doesn't mean they will heed the advice. They will do as they want to. But when they discover they were told the truth, they have respect for the photographer who was honest with them. The customers like to feel they themselves are more important than their money.

"The photographer isn't dealing with film, chemicals, lights and lenses exclusively; he is also dealing with live, human people. And the portrait photographer has little to do appealing to people's intelligence; he deals almost exclusively with their emotions—all the more



Another Brooner "glamour" shot, showing that glamour effects may be satisfactorily secured without violent diagonal emphasis and harsh lightings.



Portrait by Frank Brooner. This, we'll wager, was a pose the subject and his family thoroughly appreciated.

difficult.

"There is no 'logical' reason why a person doesn't like a certain pose; but there is an 'emotional' reason. To try and convince a person with logic in this case can always result in an argument.

"When a customer doesn't like a certain pose, though I personally think it is far superior to the one selected, I respect my customer's personal taste and forget my choice."

Though photographic supplies have increased—the cost of living has hit a new high—there is no thought of increasing prices.

Mrs. Brooner, who is a partner with her husband said, "After all photographs are not a necessity. People don't have to have them. With other prices sky-high, people have a lim-

ited amount they feel they can spend for luxury items. Our raw materials have not advanced to where we can not absorb the difference. Our quality work has increased our volume to where it more than off sets that."

"Our interest is in producing quality work which will automatically increase our volume," Frank cut in. "And we want volume for two reasons: 1) The more volume we have the less profit we have to have on each order. 2) The more volume we have the more work we have out to advertise our studio."

The studio was recently completely air-conditioned with a 15-ton refrigeration system.

"In this semi-tropical climate," says Frank, "only those who feel they just have to have a portrait made do so during the summer

months. We are usually booked pretty solid for fall sittings. We installed air-conditioning to spread this work out and to be in a favorable position to get extra business from those who vacation here during the summer months.

"I have proven to myself that the portrait photographer must rely on quality workman-

ship plus friendly customer relations to be a success in this field.

"It is axiomatic that there are no short cuts in this field. The customer pays for the photographer's time and experience and, summed up, his work will reflect this, or the absence of it."

"Spot" Radio Announcements as Used by a New York Studio

● In order to allow for the exigencies of "making up" his magazine, an editor always has to keep a considerable supply of material on hand for future use. Naturally certain items, of more immediate importance, get the first call and consequently others are laid aside from month to month. We don't know if War-rington R. Tompkins, P. A. of A., of Ithaca, N. Y., is still using radio or not but the following series of his spot announcements is as valuable today as when he sent it to us a considerable time ago and should prove helpful to others.

To quote from his letter: "For some time we have been using radio spot advertising five times a week, Monday through Friday. Although it may be advisable to change the text each time we have not had a copy writer and two pieces of copy each week have proven sufficient. One is used at 8:30 A. M. Monday, Wednesday and Friday and the other at 1:30 P. M. Tuesday and Thursday. We have found it a very effective way of advertising and believe others would find it equally so provided they can get good spots. One of ours follows the Kate Smith program and the other an equally good broadcast. Our contract calls for 156 announcements at a price of \$4.00 each. If I have any advice to offer it would be to limit oneself to emphasizing one idea in each announcement."

If a portrait is not good, you have wasted your time and money . . . regardless of how little you paid for it. But if it shows your personality as your dearest friends know it, then this portrait is a priceless treasure. By all means, call the Tompkin's Studio for an ap-

pointment. Remember, "Tompkin's" portraits are beautiful.

When a photographer says, "Now please hold still," your jaw begins to set. To save your soul, you can't look your best after that. But those are words you do not hear at the Tompkin's Studio. You are caught when you least expect it . . . you don't even know when your picture is taken. Why not plan for a fine "Tompkin's" portrait this Easter? Make your appointment today . . . it is none too soon.

A photographer who likes children, and who is liked by them in return, has won half the battle for a wonderful portrait of *your* children. The Tompkin's Studio in Ithaca, has "a way with children" . . . and is well known for its exceptional child portraits. Let Tompkin's Studio take the Easter picture you have in mind. Call Tompkin's Studio in Ithaca today for an appointment for your children.

Chances are that you have photographically neglected yourself. I'll wager that you haven't a single portrait of yourself that exactly suits you. Try the "Tompkin's" Studio, they'll give you the kind of record of yourself you really want. Have one made for your dearest friend, and your family, too. Send "Tompkin's" portraits for Valentines. Make your appointment now, remember, Tompkin's portraits make ideal gifts.

You are beautiful, young lady, and all that you need to prove it is a gorgeous Tompkin's

Portrait. Have it made now for Valentine's Day. No need to call for them until later but your Tompkin's Portrait should be made now. Call Tompkin's Studios in Ithaca today and remember, Tompkin's Portraits make ideal gifts.

It is an art to catch the freshness and vitality

of a child in a photograph. Experience has made Tompkin's Studio in Ithaca past masters in the art of taking children's photos. Solve part of that Christmas list with a dozen of a really fine "Tompkin's Portrait." Make your appointment today, phone Tompkin's Studio, Ithaca 2169. Remember, Tompkin's Portraits make ideal gifts.

Glamour Pays Off for This College Photographer

By Stanley N. D. Tess

(With four illustrations by Garland B. Fletcher, P.A. of A.)

● The complete Hollywood portrait studio—far, far from Hollywood, that's an apt description of the Fletcher Studios of Urbana and Champaign, Ill. These two communities are the location of the University of Illinois, with its more than 19,000 students. Since a large University attracts the most modern young people, it is only natural that Garland B. Fletcher should give to his portraits the Hollywood touch and thus become the leading "glamour" photographer of the Illinois University campus.

In the *Illio Yearbooks* many of the full page pictures of campus beauties, taken by Fletcher, have received top awards from such celebrated judges of female pulchritude as John Robert Powers, head of the noted model bureau in New York City, and Cecil B. De Mille of motion picture fame.

In making these studies of beauty queens, Fletcher competes against portrait photographers in New York, Chicago and perhaps even in Hollywood itself, since the co-eds are from many parts of the country and all have their favorite photographers. Incidentally, Mr. Fletcher observes that the largest cities have no corner on beauty, as many of the greatest beauties come from small towns.

Fletcher, now 43 years old, is doing business in his home town. His closest boyhood friend was Arthur G. Eldredge, Jr. Young Eldredge's father had charge of the photographic department at Illinois University. Young Fletcher learned the fundamentals of photography by working Saturdays and during the summers at the University photo department, helping to prepare documentary and publicity photos, and doing other photogra-

phic work in connection with the University. Arthur G. Eldredge, Sr., is now with the Keystone View Co., at Meadville, Pa.

Fletcher graduated from the College of Commerce at Urbana in February, 1930, having continued his photographic work in the University photo department during his college years. He was official photographer of the *Illio* for the seasons of '27, '28, '29 and '30.

During the summer of 1931, Garland B. Fletcher made close-ups of flowers for the Horticultural Press of Chicago, a concern which prints catalogues and envelopes for seed companies. His beat consisted of private and public gardens and collections of botanical specimens found in the Chicago area.

From 1933 to 1937, Fletcher had his own portrait studio in Gibson City, Ill., moving then back to his home town of Urbana, where he has his business headquarters for portrait work, retailing photographic supplies, and the furnishing of visual education equipment, about which latter more will be told later.

Garland B. Fletcher may be found at his Champaign studio, second floor of the Rialto Theater Building, during the afternoons. Here he has a reception and sales room with French gray-blue walls and pink ceiling, and a camera room 33'x18' in size, having cream buff walls and a pink ceiling. A receptionist remains at this studio full-time, the only employee required at this address.

The Champaign studio has one dressing room and a packaging room where prints are mounted and orders of finished work are wrapped and stored for the customers. A complete stock of photomailers is carried, being good sellers to the sitters, especially those

"Glamour" as exemplified by Garland B. Fletcher, P. A. of A., in his studios at Urbana and Champaign, Ill.



who are away from home. A special partition between the sales room and the camera room may be taken down when it is desired to get a longer camera working space for handling extra large groups.

A feature of the sales room is a shallow glass show case about 6' high, running 12' across one wall of the sales room, in which mounted portrait samples are displayed under appropriate lighting. For sidewalk level display, Fletcher's Champaign studio uses four 11x14 prints mounted in separate display frames. At the time of our visit, the four

frames contained oil-tinted glamour photos of Illini campus beauties.

The work in Champaign is mostly sittings of adults. Baby photo appointments are handled in Urbana. Ninety percent of all sittings are by advance appointment. A sitter who arrives without an appointment is likely to find the shooting schedule so filled that an impromptu sitting cannot be arranged.

All portrait negatives are made on split 5x7 negatives, except full figure portraits and wedding groups, which are taken on full 8x10.

Lighting for all portraits is furnished by a

combination of boom-lite spots. This yields a medium heavy negative with almost clear shadows, a type of negative almost identical to that produced in the portrait galleries attached to the Hollywood motion picture studios.

Boom-lites permit controlling the apparent shapes of noses and other facial features so as to yield a flattering likeness with a minimum of retouching, this too being a technique largely derived from motion picture practice, or the ultra-modern way of lighting. The boom-lites at the Fletcher Studios all have barn-doors for cutting down light on a shoulder or other part of the subject which requires subdued emphasis.

For portraits of women, Fletcher keeps the

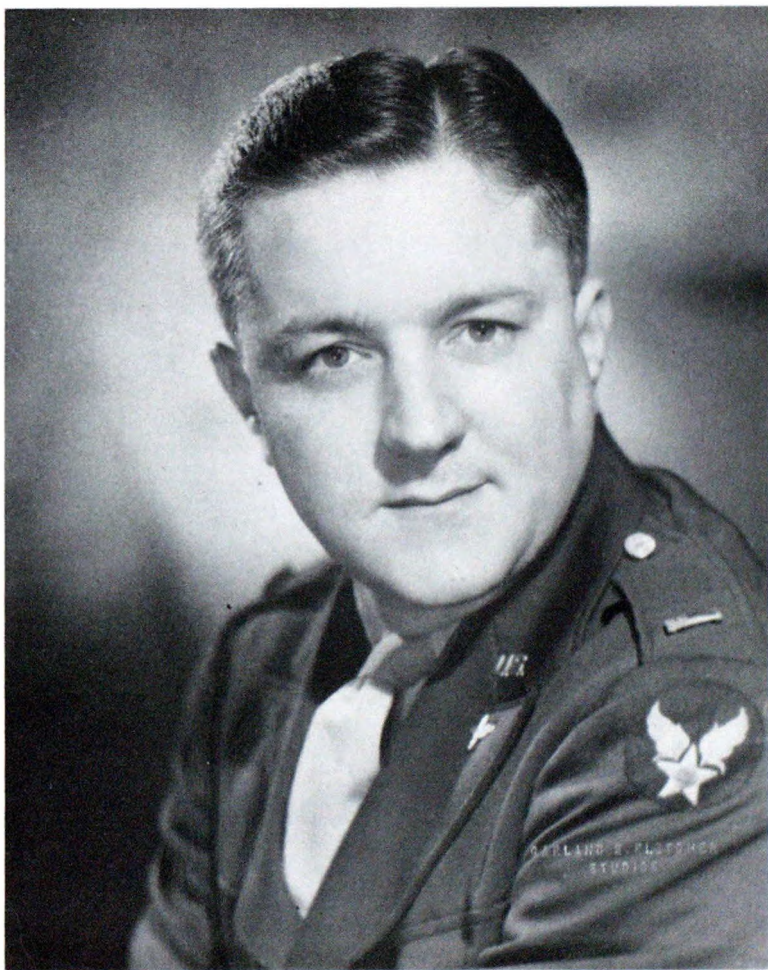
camera lens slightly higher than the eyes, with the lens trained at a downward angle. This enlarges the apparent size of the eyes and gives them a soulful expression. It also builds up the cranial development, thus complimenting the college-bred woman upon one of her most desirable assets, the possession of a good mind. This camera angle also foreshortens the chin, which together with the soulful expression in the eyes gives a desirable magazine-cover effect.

Portraits in drapes and pin-up photos proved very successful with women customers during World War II. Right now, over half of Fletcher's portraits of women are made in drapes, conservatively posed. The modern young woman wants a portrait exactly like



Given a suitable subject, a pose like this is almost a certain sale. By Garland B. Fletcher.

Garland Fletcher's work is not confined to college youngsters, as this straight portrait of an Air Force lieutenant demonstrates.



what she sees in the popular magazines, says Fletcher. Every new style in glamour photography is duplicated as fast as it appears.

During the summer of 1946, Garland B. Fletcher spent 60 days in the Hollywood area studying portrait studio methods. At a school in Santa Monica he learned motion picture panchromatic make-up, as a member of a class of only three members, and also studied the motion picture type of lighting. Part of the summer of 1944 was spent in New York, studying with William Gerdes, M.Photog.

For portraits of men, Fletcher lowers the lens just slightly so that it is nearly on a level with the eyes, again accenting the personality rather than merely the facial structure. Unlike most photographers who shoot a lot of

glamour negatives of women, Fletcher is able to preserve masculine qualities in his men sitters and in fact does attract the strongly masculine sitter as a part of his custom.

The Urbana studio, where Fletcher spends his mornings, has two staff portrait photographers, one of whom does nothing but shoot negatives. The other portrait man helps in the camera room part of the time, and also does the developing and printing.

Fletcher owns his own building in Urbana. On the ground floor, in a space approximately 44'x77', he has placed a camera room, reception room, two dressing rooms, darkroom, printing room, print drying room, photostat room, office space and a photo supply retail room. The upper floor is rented to other ten-

*Another Fletcher portrait,
again of the glamour type.*



ants.

The color scheme in the rooms open to the public is pink walls and blue ceilings. This pink-and-blue color combination has worked out fine for Fletcher. The photo supply department, is the sort which any practical amateur or commercial photographer finds a joy to visit. And the reason is the quiet-voiced and understanding man behind the counter, Garland B. Fletcher.

Fletcher's photostat business ran to large volume during the war, due to copying certain service papers, wedding certificates and service

discharges. He still does much work photostating papers for the local lawyers. He also has a cinema film-lending library.

For his visual education business, Garland B. Fletcher has the Bell & Howell sales agency, covering high and grade schools in all counties in the northern two-thirds of the state of Illinois, outside of Cook county. He keeps two salesmen on the road constantly covering the school field. A total of 400 new sound projectors sold by his men was delivered to schools in his territory in just one year.

Fletcher began selling projectors in Urbana



NOW AVAILABLE...THE NO. 1 CONTRAST

Kodak Platino Paper

First choice, for single prints or for long production runs, Kodak Platino Paper is now available in a wider range of contrasts than ever before. Three favorite surfaces can now be obtained in No. 1 contrast to match your more contrasty negatives.

Kodak Platino offers you a warmth of

tone that helps to recreate the feeling of warm, vibrant life you have captured in your negative. It is a versatile paper midway in speed and warmth between Kodak Opal and Kodabromide Papers.

Ask your Kodak dealer for Platino Paper in contrasts to match your negative needs.

Stock Tint	Brilliance	Texture	Single Weight	Double Weight
White	Glossy	Smooth	F*1, 2, 3	—
Cream White	Lustre	Fine Grained	—	G*1, 2, 3
Cream White	Lustre	Silk	—	Y*1, 2, 3
Old Ivory	Lustre	Fine Grained	—	P 2, 3

* New

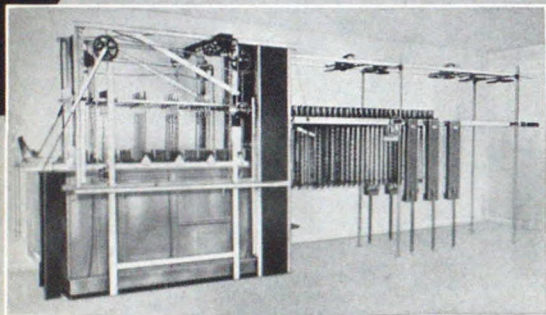
EASTMAN KODAK COMPANY,

Rochester 4, N. Y.

Kodak
TRADE-MARK

YOUR PLAN FOR

CUT PRODUCTION COSTS WITH PLANT



1 **PAKO SENIOR FILMACHINE** automatically and fully processes up to 360 rolls of uniform high quality film per hour.



2 **PAKO FILM CUTTER** is a complete unit that also speeds film handling, judging and sorting.



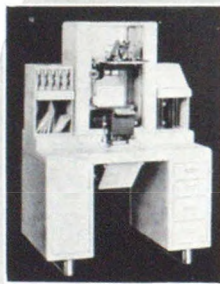
3 **PAKO MODEL 2 DRY-CAB** for simpler, faster drying of cut or roll film.



4 **PAKO WETTING AGENT** reduces water spotting, speeds film drying 30 to 40%.



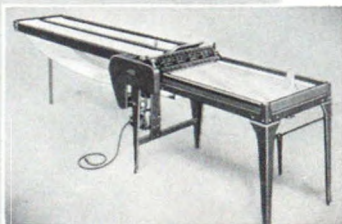
5 **PAKO 30 SYSTEM** makes manual film processing easier and more profitable.



6 **PAKOLARGER**—universal enlarging printer, handles single frame 35mm thru 116 negatives—3 1/2" x 3 1/2" thru 8"x11" paper sizes.



7 **PAKO ROLEX**—universal enlarging strip-paper printer. Prints from negative sizes 35mm thru 116, paper width up to 4 1/2"—cuts (straight, deckle or hinge) and numbers each print. Maximum print length 6 3/4". **PAKO ROLEX CONVERSION** adapts **PAKO-LARGERS** in use to **ROLEX** operation.



8 **JUMBO PAKODOPER**—a complete print developing unit. One operator develops up to 2000 prints per hour.



9 **PAKO HYDRO-MIXER** saves time, space and labor in mixing and storing solutions. Permanent or portable installation.

10 **PAKO** locally h... peratu... plus or... plies b... and he... —simp... to insto...

PLANNING PAYS PROFITS:

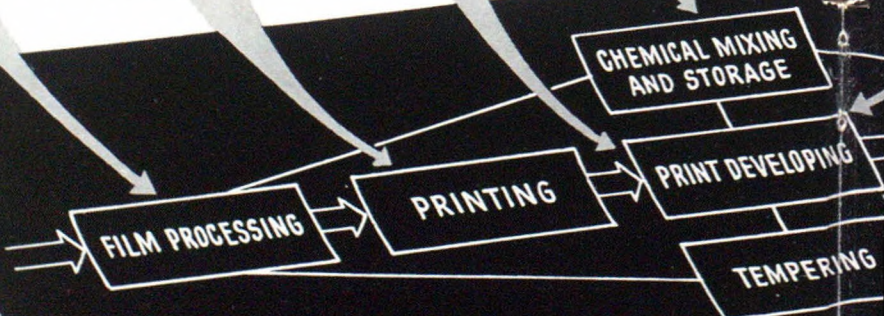
Let **PAKO'S** Planning Service help you streamline your production to assure a smooth, efficient flow of work through your plant.

The money saving ideas, methods, shortcuts and experiences of others can be incorporated into your plans for a new plant or modernizing your present facilities.

PAKO Planning Service will prepare a plant layout customized to fit your needs at no cost to you.

Check the coupon for full information!

TO BE ANNOUNCED



FOR PROFITS IN 1950

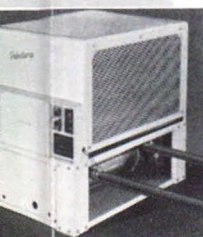
PLANT TESTED, PROFIT PRODUCING PAKO EQUIPMENT

building photo-
a COMPLETE
KO Print and
meet require-
ction line can

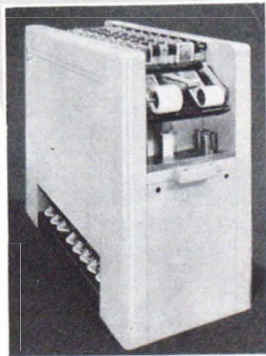
grow, as your business increases, from the simplest basic system to the latest high production equipment. PAKO Machines provide labor saving tools which permit control for consistent top quality negatives and prints.

Plan NOW to build for more profits in '50 by adding PAKO Equipment needed to improve service and quality to customers.

TO REQUEST FULL INFORMATION ON PAKO PRODUCTS



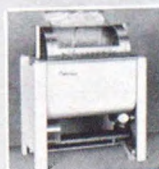
10 PAKOTEMP automatically holds desired temperature of solutions at plus or minus 1/2°F. Supplies both refrigeration and heat. Self contained—simple and inexpensive to install.



11 PAKO PROSSER—for automatic, continuous print processing. Features PAKO'S exclusive permanent leader. Compact—easy to install. Processes 2 rolls of prints at one time. Maximum paper width 5".



12 PAKO PRINTMACHINE fixes, washes, prints in completely automatic series—eliminates messy manual work.



13 PAKOLUX PRINT WASHER—triple action washes faster, better, cuts costs—stainless steel construction.



14 PAKO ECONOMY "48" DRYER with seamless Superdrum. Fast, economical glossy print drying.



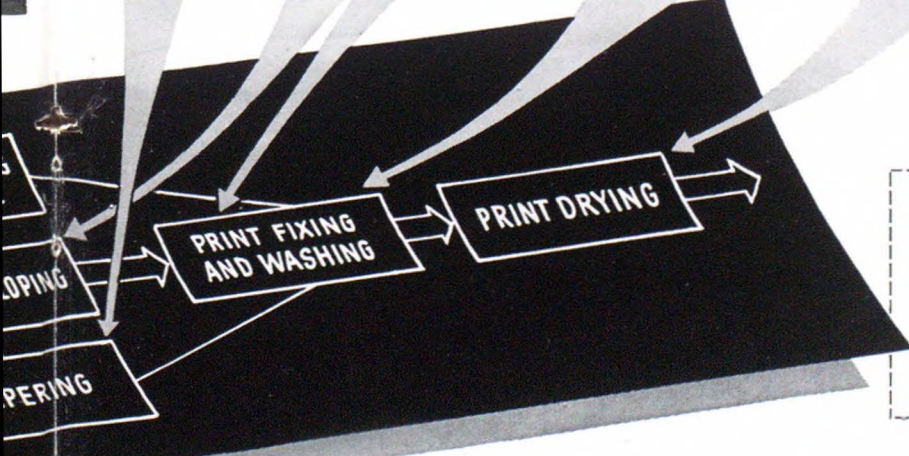
15 PAKOMATTE DRYER for superior matte print drying in a minimum of floor space.



17 PAKOSOL—glosses, flattens prints and speeds drying.



16 PAKO ELECTROGLOSS DRYER produces fine glossy prints quickly, at low cost.



PAKO CORPORATION

1010 Lyndale Avenue No., Minneapolis 11, Minnesota

Please send us illustrated literature with complete details on the items we have marked.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

☐ Please send us the PAKO Plant Layout Information Sheet.

NAME _____

ADDRESS _____

PAKO CORPORATION
MINNEAPOLIS 11, MINNESOTA



in 1938, and, in his own words, "just gradually expanded." He has an Acme Visible Recorder filing system in which is recorded every school and other organization which is, or could be, a customer.

Details of his facilities in visual education include a projector and film rental service for schools, churches, homes, clubs and industry. In films he has sound, silent and slide films, for sale or rent, some furnished free. These include educational, training, informational, entertainment, and production-incentive films. Also editing, splicing and film inspection service.

In projection service, he offers experienced operators, quality projectors, select films, screens, record players, and microphones for

a professional program. Seven brands of projectors are available, with equipment to meet small informal or large educational or industrial needs.

In repair service, Fletcher has an authorized Bell & Howell repair station with complete parts and a trained personnel qualified to repair all makes of sound equipment. Two sound engineers who work on the staff of the University of Illinois do the repair work evenings.

In regard to his work, Fletcher said, "Shooting portraits is what I really like to do. That's the part of my business which really appeals to my interest. But if I just wanted to make money, I would stick to the visual education service only."

Be Careful How You Advertise!

By Betty Lee Gough

● From now on, you'd better be careful how you advertise. You'd better be careful to say exactly the truth; and not only that, be sure that no reader of your advertisements—no matter how simple he may be—can misconstrue what you offer him.

Photographers from here on out will have to write ads that do not imply, even remotely, that the reader will receive anything they are not prepared to give him. There is an "or else" at the end of this advice to watch your advertising. Uncle Sam won't like you if you don't follow the new rules.

In a recent case, the Supreme Court of the United States handed down a decision that will have far-reaching effects on the mass selling techniques used by all kinds of businesses. In this case, seven of the nine Justices agreed that an advertisement is misleading if a simple, unsophisticated reader can get from it the wrong impression about what the advertiser offers him. The justices further agreed that this holds true even if each separate sentence in the advertisement tells a completely true story by itself.

Their decision may well mean a lot to you. It may well revolutionize the methods of advertising used by all kinds of businesses: manufacturers, contractors, wholesalers, and even

retailers, because many of the present phrases and standard ways of putting an offer might be ruled misleading under the new Supreme Court decision.

Before tackling its specific applications to the advertising done by photographers, let's review what happened in the important and perhaps historic case.

Facts Magazine is published by Read Magazine, Inc. Early in 1945, *Facts Magazine* announced a contest that gave away a first prize of \$10,000.00. The readers were asked to solve a series of simple puzzles, much like those used in contests of all kinds for a great number of years. There was an entrance price, but the reader who paid his money to enter the contest received something for it whether he won or lost—a series of color prints.

In other words, this was pretty much of a standard contest offer. Its like has been used before by all kinds of businesses. What tripped up *Facts Magazine* was not the lottery laws which spill so many contest plans. It was plain misleading advertising.

In October of the same year, the Postmaster General issued a postal fraud order against the magazine, its publisher, and two of its executives. The reasons why the Post Office issued its fraud order were later summed up

For moods misty and mellow...

MALLINCKRODT
*Softone**

This picture tells you why Mallinckrodt
SOFTONE is your ideal low-contrast prepared
developer for "atmosphere" photographs.

Notice the remarkable shadow detail it
captures... how clean the print is despite its kitten
soft delicacy. You'll find its subdued tone flattering
to difficult portrait subjects, too.



SOFTONE comes ready-mixed for instant use...
just dissolve in water. May we send you our handy
Prepared Developer Guide with full details?

- Rather mix your own? The complete line of fine Mallinckrodt photo chemicals will always give you the ultimate in purity, uniformity, dependability... for every darkroom process and effect.



MALLINCKRODT CHEMICAL WORKS

Mallinckrodt St., St. Louis 7, Mo. • 72 Gold St., New York 8, N. Y.

CHICAGO • CINCINNATI • CLEVELAND • LOS ANGELES • MONTREAL • PHILADELPHIA • SAN FRANCISCO

Manufacturers of Medicinal, Photographic, Analytical and Industrial Fine Chemicals

by Supreme Court Justice Hugo Black:

"First, that prospective contestants were falsely led to believe that they might be eligible to win prizes upon payment of \$3.00 as a maximum sum, when in reality the minimum payment was \$9.00 and, as it later developed, they were finally called on to pay as much as \$42.00 to be eligible for increased prize offers.

"Second, that though the contest was emphasized in advertisements as a 'puzzle contest' it was not a puzzle contest; that respondents knew from experience that the puzzles were so easy that many people would solve all the 'puzzles' and that prizes would be awarded only as a result of a tie-breaking letter-essay contest; and that contestants were deliberately misled concerning all these facts by artfully composed advertisements."

As soon as the fraud order was issued, *Facts Magazine* immediately went to court. The Federal District Court for the District of Columbia saw it the magazine's way. An injunction was issued forbidding the Post Office Department to put out a fraud order. The Postmaster General took the case to the District of Columbia's Court of Appeals, which upheld the finding of the District Court and refused to dissolve the lower court's injunction.

The case then went to the Supreme Court, which took the Postmaster General's view. The magazine had based its case upon the fact that each condition of the contest was enumerated in the advertisements, including the fact that additional puzzles would have to be solved in the case of ties, and that further ties would be broken by the submission of an essay. The lower court and the court of appeal read the ads, listened to this argument, and agreed that the exact rules had indeed been told to the public.

But the Supreme Court looked at it differently. This view may well have a far-reaching effect upon the advertising of photographers, and upon all advertising.

In effect, the Supreme Court majority decided that the "tell all" clauses of the advertisement were not enough. The overall effect of the ad as a whole was to mislead. Therefore, even though the exact truth was told

sentence by sentence, the advertisement ended to mislead readers because there was the distinct possibility that a misunderstanding could arise.

Here is what the majority opinion of the seven justices stated:

"There were sentences in the respondent's advertisement and communications which, standing alone, would have conveyed to a careful reader information as to the \$9.00 fees and the letter essay feature of the contest. Had these sentences stood alone, doubtless the fraud findings of the Postmaster General would not have been justified. But they did not stand alone. They were small and inconspicuous portions of lengthy descriptions used by the respondents to present their case to the public in their advertisements and letters. In reviewing fraud findings of the Postmaster General, neither this court nor any other is authorized to pick out parts of the advertisements on which the respondents particularly rely, decide that these excerpts would have supported different findings, and set aside his order for that reason. We consider all the contents of the advertisements and letters, and all of the evidence, not to resolve contradictory inferences, but only to determine if there was evidence to support the Postmaster General's findings of the fraud."

An even sharper definition of misleading advertising was made farther on by Mr. Justice Black:

"Advertisements as a whole may be completely misleading although every sentence separately considered is literally true. This may be because things are omitted that should be said, or because advertisements are composed or purposefully printed in such a way as to mislead . . . That exceptionally acute and sophisticated readers might have been able by penetrating analysis to have deciphered the true nature of the contest's terms is not sufficient to bar findings of fraud by a fact-finding tribunal. Questions of fraud may be determined in the light of the effect advertisements would probably produce on ordinary minds . . . People have a right to assume that fraudulent advertising traps will not be laid to ensnare them. Laws are made

FOR PORTRAITS THAT WILL

Please...



FROM \$89.75 PLUS TAX



New

WOLLENSAK

f/6 PORTRAIT VERITAR

Here's the Portrait Lens you asked for . . . a lens to aid you in catching on film the complete pictorial beauty of each portrait. The f/6 Portrait Veritar will further the professional photographer's skill . . . help make more saleable portraits.

At the larger apertures the Portrait Veritar renders a delightful atmospheric quality of softness without destroying detail. It blends highlights, halftones, shadows. It suppresses unessential, wiry detail. These qualities also make the Portrait Veritar an excellent lens for copying old photographs.

The f/6 Portrait Veritar is offered in 10" and 14" focal lengths mounted in a satin chrome finish barrel or shutter like other Wollensak mountings.

For complete particulars send for descriptive literature.

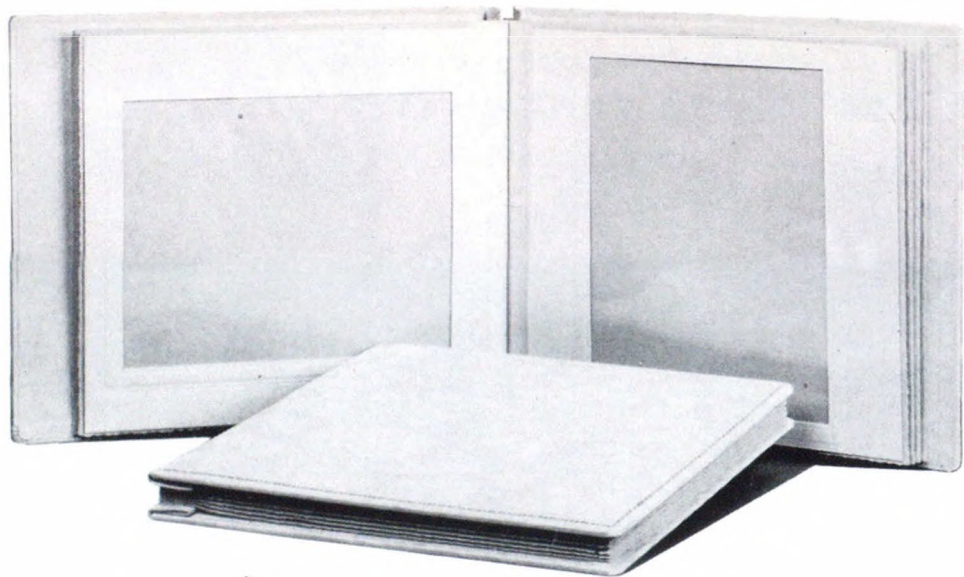
**DOES YOUR
PORTRAIT LENS . . .**

- deliver a quality of softness?
- blend highlights, halftones, shadows?
- suppress unessential wiry detail?
- hold definition, yet pleasingly subdue it?
- give broad tonal range?

**IF NOT, YOU NEED
A Wollensak
PORTRAIT VERITAR**

Wollensak
MEANS FINE LENSES

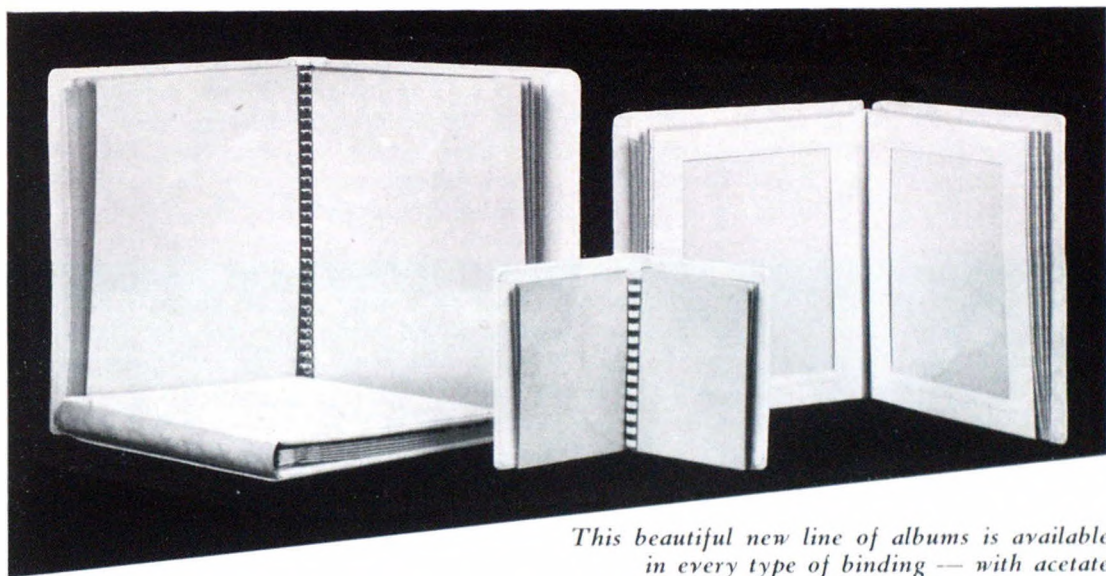
OPTICAL CO., ROCHESTER 21, N.Y.



Universal Portrait Albums

THE UNIVERSAL Bookbindery of San Antonio, Texas, announces the merger with and the absorption of the well-known ART BINDERY, INC. This recent merger now assures photographers of the finest special albums that are available — made by the most skilled craftsmen in the field with the finest and most complete facilities.

Especially Designed Albums for Particular Photographers



*This beautiful new line of albums is available
in every type of binding — with acetate
inserts, reversible inserts or dry mount
pages.*

Write Today for Universal's Catalog of Exclusive Albums for Photographers

This brilliant new Universal Album line will be completely pictured and described in our new catalog which will soon be off the press. Write for your copy today or ask that our representative call with samples that show the glorious beauty and distinction of each album in their true colors — and their handsome workmanship.

Universal Albums are made to your exact specifications — in genuine leather or plastic coated cloths — and in a wide variety of colors. Best of all, Universal Albums are priced sensibly — so write today . . . direct to the plant or to our Eastern distributor.

A Word About Service

With the complete facilities of the largest and most complete bookbindery at your disposal, you can be assured of IMMEDIATE service. Shipments are made direct from stock and special orders are currently being filled within two days. Our specialty is "Service As You Need It."

UNIVERSAL BOOKBINDERY, INC.

800 BLOCK AVENUE B

SAN ANTONIO, TEXAS

Exclusive Eastern Distributors:

ART BINDERY PRODUCTS • 76B N. Park Ave. • Bay Shore, L.I., N.Y.

to protect the trusting as well as the suspicious.”

The implications of this decision are tremendous. All advertising uses the mails except radio advertising; and even that is carefully controlled by the Federal government through the Federal Communications Commission. Newspapers reach their subscribers via the mails. So do magazines. Direct advertising would be impossible without the Post Office. Only signs and outdoor boards might seem to be exempt, and even these might possibly be reached through supervision by the Federal Trade Commission.

What can the average photographer do to make sure his personal advertising will not be labeled fraudulent or misleading by the authorities? The National Better Business Bureau, Inc., has gone into the probable effects of this Supreme Court decision, and has recommended five rules for good conduct in mass selling. They are:

“Advertising as a whole must not create a misleading impression even though every statement, separately considered, is literally

truthful.”

(That advice to make sure the *whole* of an ad, as well as its parts, is not misleading, goes to the heart of the Supreme Court decision as made clear by Justice Hugo Black.)

“Advertising must be written for the probable effect it produces on ordinary and trusting minds, as well as for those intellectually capable of penetrating analysis.”

(Keep it so simple that the prospects can't possibly misunderstand what you offer them.)

“Advertising must not obscure or conceal material facts.”

(The Supreme Court has stated that what an advertisement does not say may be as pertinent as what it does say—if an important “catch” is left untold.)

“Advertising must not be artfully contrived to distract and divert the readers' attention from the true nature of the terms and conditions of an offer.

“Advertising must be free of fraudulent traps and stratagems which induce action which would not result from a forthright disclosure of the true nature of an offer.”

Are You Taking Full Advantage of Easter as a Portrait Season?

By Eugene A. Conklin

● Easter time can prove a happy time, indeed, for the portrait photographer. Here, in a well-rounded nut-shell, are a number of merchandising promotions geared to the portrait photographer's needs.

First of all a portrait photographer in Alabama announces his “Easter Bunny Special” during February and March. All who make family appointments during those months have one 8x10 portrait made of each and every family member, be it child or adult. Special one-half, one or two hour session appointments are customary. Each member of the family also receives four 5x7 portraits to distribute to friends and relatives at Easter time. A special discount is offered on such combinations.

An advantage of this maneuver is that the photographer and the sitter, alike, avoid the Easter rush. This same portrait photographer

offers another Easter promotion — the Mother-and-Daughter (or Father-and-Son) special, whereby parent and child, or children, are photographed at one and the same time and prints are delivered in time for Easter. The most oomph-containing photographs of parent and offspring are placed, by special arrangement, in a local Sunday paper. All Mothers and Fathers who, themselves, celebrate a birthday during a 10-day interval preceeding Easter, or whose offspring do, secure a special 5% discount on all Easter portrait orders.

A portrait photographer in Indiana is especially interested in members of the clergy at this Easter time. He offers all men of the cloth an opportunity to have a large photograph made, suitable for placement in the parsonage, and 50 2½x4½ or 5x7 prints. These latter are personally distributed as Eas-

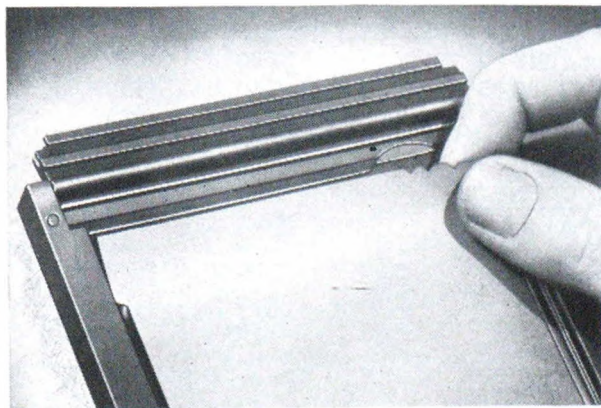
ARE YOUR FILM HOLDERS WEARING OUT ?

Start replacing them with ALL-METAL ALKON holders

ALKON'S new features and rugged durability will save you time and money over the years to come.

- Will outlast and out-perform old style wood holders
- 20% THINNER — yet in perfect focus
- Light weight — easy to handle
- No fabric hinge

GUARANTEE — Every Alkon Holder is guaranteed to be light tight and in perfect focus.



Alkon Holders have no fabric hinge on the loading flap. All metal, there is no fabric to wear, tear or make flaps spring up during loading. On Alkons, permanent metal hinging assures long, trouble-free operation. Flaps stay down — out of finger's way when loading or removing film.

ALKON PHOTO PRODUCTS, INC.

230 E. 124th St.

New York 35, N. Y.



5x7 \$4.80
4x5 \$4.40

List Price, including tax.

If your dealer does not have Alkon Holders in stock — mail coupon below for 1 sample Alkon Holder — sent absolutely free—on a 2-week trial basis.

Test it — Use it! Abuse it!

Alkon Photo Products, Inc.,
230 East 124th Street,
New York 35, N. Y.

Please send me, at your expense, one ALKON Holder for a two weeks free trial. I will return it within three weeks — or, if I keep it, you may bill me through my dealer.

☐ 4x5 ☐ 5x7

Name.....

Street.....

City.....

State.....

Photo Dealer.....

Address.....

ter presents to those members of the congregation whom the minister wishes to remember.

At the same time this photographer proposes a photograph of the church which can be used on the Easter religious service program. He finds church pictures of special profit significance because members of the congregation often desire to purchase individually framed, colored prints.

A photographer in Oklahoma by arrangement with a local florist, will make a portrait of an adult or child holding a bouquet of flowers purchased from the florist. The portrait and the floral bouquet are dispatched

together and make a truly unusual combination gift for the recipients — be they friends, relations, or acquaintances.

One Idaho photographer is, at this Easter season, arranging to make special Easter portraits of boys and girls in orphan homes. A 5x7 color portrait is presented to each orphan and a black-and-white duplicate remains in the orphanage file to show prospective adoptees when they visit the institution. A special group rate is made to all orphanages, charity homes and old people's homes. Many inmates are glad to send portraits of themselves to loved ones far away.

Portrait Photograph Prices in St. Louis

● It is of course illegal for any trade association to attempt anything which may smack of an attempt to control prices and that is

why The P. A. of A. has had to refuse such assistance despite many requests. But what a national association cannot do may often be

PORTRAIT PRICE LIST

GROUP "A"

	<u>One</u>	<u>Three</u>	<u>Six</u>	<u>Twelve</u>	<u>Additional Prints</u>	<u>Gold Tone</u>	<u>Tint</u>	<u>Oil Color</u>
3x 5	\$	\$ 5.00	\$ 8.00	\$14.00	\$1.00	\$1.50	\$1.25	\$3.00
5x 7	4.00	7.00	11.50	20.00	1.50	2.00	1.50	3.00
8x10	6.00	10.00	16.00	27.50	2.00	2.50	1.75	3.50
11x14	8.00	15.00			4.00	3.50	2.50	5.50

GROUP "B"

3x 5		7.00	10.00	20.00	1.25	1.50	1.50	3.00
5x 7	5.50	9.50	15.00	27.50	2.00	2.00	2.00	4.00
8x10	7.50	12.50	20.00	35.00	2.50	2.50	2.50	4.50
11x14	12.00	20.00			5.00	3.50	3.50	6.50

GROUP "C"

3x 5		10.00	16.00	27.50	2.00	1.50	1.50	3.50
5x 7	7.00	12.00	19.50	30.00	2.50	2.00	2.00	4.00
8x10	10.00	16.00	25.00	40.00	3.00	3.00	3.00	5.00
11x14	16.00	25.00			6.00	3.50	4.00	8.00

Group "A" Prices based on four proofs (prints mounted in folders).

Group "B" Prices based on six proofs (prints mounted in folders).

Group "C" Prices based on ten proofs (prints mounted in folders).

FORMAL WEDDING PORTRAITS

8x10—\$45.00 per Dozen—\$5.00 extra for each additional print. Based on twelve proofs of four poses: Bride; Bride and Groom; Bridal Party and Bride and Bride's Maids.

Our List of Recommended Books

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

PORTRAITURE

- ☐ CHILD PHOTOGRAPHY
By Josef Schneider \$4.95
- ☐ FRED ARCHER ON PORTRAITURE
By Fred Archer 5.75
- ☐ PROFESSIONAL PORTRAIT
LIGHTINGS, By Charles Abel 7.50
- ☐ CHILDREN BEFORE MY CAMERA
By Adolf Morath 5.00
- ☐ PICTORIAL LIGHTING
By William Mortensen 5.00
- ☐ PHOTOGRAPHING PEOPLE
By Hugo van Wadenoyen 4.00
- ☐ OUTDOOR PORTRAITURE
By William Mortensen 3.50
- ☐ THE MODEL
By William Mortensen 5.50
- ☐ IMAGE MANAGEMENT
By Nicholas Haz 3.50
- ☐ FACES OF DESTINY
By Yousuf Karsh 5.00
- ☐ FLASH IN MODERN PHOTOGRAPHY*
By William Mortensen 5.00
- ☐ FUNDAMENTALS OF POSING
By Shepard & Meyer 2.00
- ☐ CANDID WEDDING PHOTOGRAPHY
By Henry Lefebvre 4.00

COMMERCIAL WORK

- ☐ COMMERCIAL PHOTOGRAPHIC
LIGHTINGS, By Charles Abel \$7.50
- ☐ HOW TO TAKE INDUSTRIAL
PHOTOGRAPHS
By Zielke & Beezley 5.00
- ☐ LIGHTING FOR PHOTOGRAPHY
By Walter Nurnberg 4.00
- ☐ CORRECTIVE PHOTOGRAPHY
By Lewis L. Kellsey 5.00
- ☐ TECHNIQUE OF THE PICTURE
STORY
By Mich & Eberman 3.50
- ☐ PHOTOGRAPHY IS A LANGUAGE
By John R. Whiting 6.00
- ☐ GRAPHIC GRAFLEX
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SALES AND ADVERTISING

- ☐ TESTED SENTENCES THAT SELL
By Elmer Wheeler 3.75

GENERAL

- ☐ PHOTO-FLASH IN PRACTICE
By Geoffrey Gilbert \$3.50
- ☐ PRINCIPLES OF STEREOSCOPY
By Herbert C. McKay 5.00
- ☐ HOW TO PAINT WITH AIR
By Frank J. Knaus 3.75
- ☐ PICTURE FRAMING
By Edward London 2.75
- ☐ DEVELOPING
By C. I. Jacobson 3.50
- ☐ ENLARGING
By C. I. Jacobson 3.50
- ☐ ART OF RETOUCHING AND
IMPROVING NEGATIVES
AND PRINTS
By Arthur Hammond 2.50
- ☐ PROFESSIONAL PHOTOGRAPHY
FOR PROFIT
By Charles Abel 5.00
- ☐ SHORT CUTS TO PHOTO
RETOUCHING
By Raymond Wardell 1.00
- ☐ THEORY AND TECHNIQUE OF
PORTRAIT NEGATIVE RETOUCHING
By J. P. Anderson 1.50
- ☐ PHOTO OIL COLORING
By Lucille Robertson Marshall 2.50
- ☐ LOOTENS ON PHOTOGRAPHIC
ENLARGING AND PRINT QUALITY
By J. Ghislain Lootens 3.95
- ☐ PRINT FINISHING
By William Mortensen 3.50
- ☐ UNIVERSAL PHOTO ALMANAC
AND MARKET GUIDE 1.75
- ☐ KODACHROME AND EKTACHROME
FROM ALL ANGLES
By Fred Bond 7.50
- ☐ TABLE TOP PHOTOGRAPHY
By Harkness & Draper 2.95
- ☐ COLORING PHOTOGRAPHS
By Avenir Le Heart 1.00
- ☐ COPYING TECHNIQUE
By Fraprie & Morris 2.00
- ☐ SPEEDLIGHTS
By Arthur Palme 2.50
- ☐ COMPOSITION AND PICTURES
By Eleanor Parke Custis 6.00

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

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

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discreetly tried by local groups and surely anything which will tend to eliminate cut-throat prices is well worth while.

One organization which has traveled quite some distance in this direction is the Professional Photographers' Association of St. Louis (Mo.), Inc. Not only have they investigated the price situation very thoroughly but, after

a careful survey, they have even gone so far as to publish in their monthly bulletin a proposed minimum price list for portraits. Feeling sure this would be of interest and help to other local societies, not to mention many readers who may be wondering about their own price schedules, we have received their permission to publish it in full.

Seven Ways to Sell More Prints

By David Markstein

● With competition tight, and the job of securing new customers a harder one than it was in the easy money postwar years, one sure way to keep the sales volume high — and even to increase it — can be found in what appliance merchants term “making every deal count.” When they say that, they mean inducing the maximum amount of sales from each customer; getting the biggest possible order every time a purchase is made. Applying that effective sales rule to the merchandising of portraits, it means selling more extra prints with each order.

How can you “make every deal count” by increasing the number of print orders placed by individual customers? Out of the experience of successful studios over the nation have come seven solid rules for selling more prints. The big profit-making seven are:

1. *Find out why the customer is having his portrait made, as a preliminary step.*

No person has a picture taken simply so he can pay some money into the coffers of the nearest portrait studio. There is always a reason. Always, he has specific use for the picture.

It may be that he wishes to give the portrait to wife, sweetheart, husband, mother, brother, sister or friend. Maybe he needs a picture in applying for a new job. Perhaps he wants his portrait to dress up his own room. There are almost as many reasons why people have their portraits made as there are portrait studio customers.

It's not difficult to discover the customer's reason for buying. Tactful questions and leading suggestions will do the trick. You can even come right out and ask point-blank, and no

one will take offense — especially if you preface your question by the remark that knowing why he wants the picture will aid you to help him choose the right sizes and numbers of prints he will need.

Once you know the reason, you have ammunition for blasting away at his sales resistance in order to sell additional prints. You can point out additional print needs which tie in with his original desire for a portrait. You can suggest entirely different uses to which he can put additional prints you wish to sell him.

Make these suggestions as specific as you can. Do not say that extra prints will make welcome gifts. Say that an extra print of the picture he is having made for his wife will be a welcome present for his mother as well as for his spouse. Tie the suggestions down to particular uses.

2. *Second — sell a small size for mailing away.*

The suggestion that Aunt Susie in Kokomo and Uncle Eddie down in New Orleans might enjoy seeing a picture of the customer will often land extra print offers, provided you make three things right: the price, the size, and the service.

Small-size prints, maybe 4x5's, maybe smaller ones, perhaps even 2½x3¼'s, make excellent secondary sales opportunities. A small size is ideal for mailing away to relatives and friends who live out of town. Make the price right for an easy-to-mail small size, and many customers will order. They will order quickly if you add service to the combination, and offer to handle the mailings for them right from your studio.

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3. Try to sell both tinted prints and black-and-whites.

If he is ordering a colored portrait, suggest additional black-and-white prints. Or additional tints for a primarily black-and-white order.

4. Suggest sepia, too.

By planting the idea of sepia toned prints, you sell an additional bargain. One set of black-and-whites, one identical set of sepia toned prints — a double buy for him, a handsome extra order for you to jingle around in your cash register.

5. Have several good "deal" offers.

Almost every studio which bears down hard on merchandising has an "offer," which is a single packaged price for several different prints. Usually, this offer presents the customer with an opportunity to buy several sizes for only a small sum over the original price of his portrait.

It's a good idea to have several of these "deal" offers. One may not be what the customer wants; it may be too many prints, it may be too few. But with several different "packaged" prices for bigger print orders, you have a better chance to find one which exactly hits his need. (And if you can't — why, then, work out a special deal for him.)

6. Play up occasions.

All through the year, there are occasions for which your customers can advantageously give their portraits to loved ones and to friends. In addition to the big ones such as Christmas and Easter, there are Mother's Day, Father's Day, Valentine's Day, Thanksgiving — a host of others. The trend in recent years has been to make many occasions gift-giving events rather than a mere few.

When the customer is ordering, think quickly to the occasion which is coming up next, and remind him that he can order prints now for giving away then. By placing his extra order with the original, he can save money.

7. If he is a business man, suggest business uses to which he can put extra prints of his portrait.

Executives are called upon constantly to furnish pictures to newspapers, business magazines, etc. In addition they come across uses

almost every week for their own pictures. Reminding your customer of these uses is a good way to land extra orders for 8x10 glossy prints. This is of course equally true in the case of career women and those who are officers or especially active members of women's clubs and organizations.

New Flash Guide Numbers for Type A Kodachrome

• The Eastman Kodak Company announce new flash exposure guide numbers for use with Kodachrome film, Type A, applicable to both G-E and Sylvania lamps and based on using the lamps in reflectors made by Kodak. There may be slight variations when lamps are used in other reflectors. This will have to be determined by experimentation though there is a fair probability that the new numbers will apply in such cases also.

G-E and Sylvania lamps which are similar in size, shape and light output are paired in the following table. Except for SM and SF lamps which require no filter, G-E lamps are computed for the new Kodak light balancing filter 81C and Sylvania for the 81E.

When Used with Recommended Filters

Shutter Time	4"-5" Satin-Finish Reflector	
	SM, SF	# 5, # 25
Open	45	70
1/50	45	60
1/100	40	55
1/200	35	40

Shutter Time	6"-7" Polished Reflector	
	# 11, # 40	# 2, # 22
Open	95	110
1/50	80	95
1/100	70	80
1/200	55	60

Shutter Time	4"-5" Polished Reflector	
	# 6, # FP26	
1/100	45	
1/200	30	
1/400	22	

Shutter Time	6"-7" Polished Reflector	
	# 2A, # 31	
1/100	50	
1/200	35	
1/400	25	

With SM and SF lamps, no filter is required.

With # 5, 11, 22, 6, and 31 lamps, use Kodak light balancing filter 81C.

With # 25, 40, 2, 26, and 2A lamps, use Kodak light balancing filter 81E.

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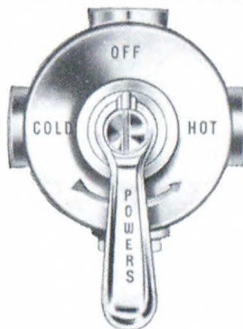
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Spot Insurance for the Darkroom

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

• One cause of otherwise unexplained spots on negatives and prints may be rusty nails in the darkroom. We replaced every nail in our darkroom with a small brass hook and our trouble ceased. As every photographer knows, it is impossible to be too careful about absolute cleanliness.

A Simple Stunt for the Darkroom

By Miss Gladys Groff, Crooksville, Ohio

• Near your contact printing workbench put a brass hook in the wall within easy reach. On this hang an empty printing paper envelope of a size a bit larger than the negatives with which you are working. As you finish printing each negative, slip it into this envelope. No danger then of picking up this negative and printing it again. Saves time in the darkroom and helps keep a sweet disposition. Try it. You'll see!

Permanent Tags for Chemical Containers

By Troy L. Keithley, P.A. of A., Dyer, Tenn.

• If you have trouble, as I did, with paper tags and labels getting wet and coming off your chemical containers, buy a pair of metal shears or snips and cut the printed labels right out of the cans. Punch a hole at one end of the resulting metal tag, fasten it to the jug or container with picture frame wire and that will be that.

Avoiding Embarrassments with Children

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

• Sometimes children brought to the studio are not properly "house-broken." We solved this problem to the satisfaction of our customers as well as ourselves. We put a play pen in one corner of the reception room and filled it with toys. Now the children actually want to get in the pen while mother confers with the receptionist. Not only does this save our time and furniture but we find that we sell more pictures if the mother is thus relieved of constant interruption.

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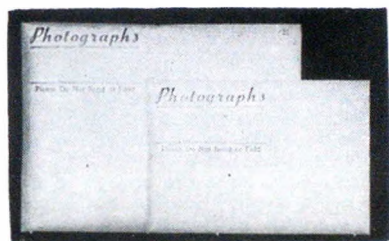
The "Free Photograph" Battle

• Here are more promises by store owners to discontinue the use of "free photographs" as bait to get the public into their establishments. The wise reader will clip and add these to the file of similar material he has been gathering toward the day when he himself has to combat a similar problem. We have published many such items. Shown to a store owner who is planning such a promotion, they can be a powerful deterrent.

• From James W. Clausen, owner of the Gamble Store, Julesburg, Colo.: "... in the future I will refrain from sponsoring such promotions that may directly or indirectly interfere with our fine local photographers. . . I did not give it a thought that a little free photo would in any way harm or interfere with our local photographers' business. I can see it now that way and believe me, I am sorry."

• From Thomas R. Eggleston of Eggleston's, Oxford, Mich.: "I am very sorry that your letter did not reach us sooner. . . We had no idea that giving away 5x7 photographs would harm the busi-

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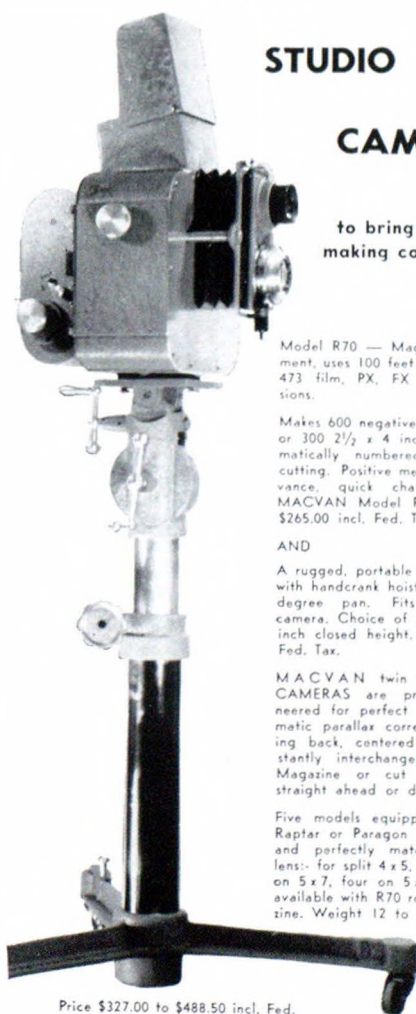
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ness of the portrait photographers . . . We apologize to your organization and . . . in the future we shall co-operate fully."

- From Reuben Mervis of the Mervis Furniture Store, Kittanning, Pa.: "Please accept our apology for not answering your letter . . . We will naturally discontinue the practice of free photographs in our store."

- From C. F. Brown, Brown's Furniture Co., Glendale, Ariz.: "We are sorry we did not consider the effects of a promotion of this kind and we can assure you that we will refrain from repeating a promotion of this kind in the future."

- From C. O. Armstrong, Paul H. Rose Corp., Norfolk, Va.: "The Paul H. Rose Corporation operates a series of 20 Cradle Shops located in the states of Virginia, North Carolina and South Carolina. We have, it is true, used a photographic service in our stores for the purpose of creating additional traffic and so forth. Even prior to receipt of your letter it was the writer's recommendation to the officers in our company that all photographic services or promotions be discontinued in all of our Cradle Shops. I am pleased to advise that this recommendation was approved and . . . the PHR Cradle Shops will not have any type of photographic service or promotion in any store in the future."

- From N. J. Vest, Mgr., Ramsays, Pittsburg, Kans.: "In reply to your nice letter of the 22nd it did not occur to me that such a promotion as we had would, in any way, infringe on the members of the photographers' profession but since reading your letter I see your point of view . . . so long as I am manager, it will never occur again."

It Happened to Me!

Many amusing things happen in studios and to photographers. Some are odd happenings or errors on the part of the photographer and his staff, some result from the ignorance or (at times) pure "gall" of a customer. We'll pay \$1.00 each for any we can use for this column.

- Recently a lady visited the studio and held up a used photoflash lamp, asking: "Was I supposed to use film when I used this?"

Somewhat bewildered, I explained to her that she most certainly should have, whereupon she exclaimed, quite innocently: "Well, I was wondering how one would ever get a picture out of this!" — Miss Bertha Williams, Petersburg, Va.

'Tis Here, Maybel!

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.

- When we reported the death of Gerald E. Potter, Lamar, Colo., in a recent issue, we erroneously stated that his step-daughter and son-in-law would carry on the studio. We now learn that Mrs. Potter will continue the business with her daughter and son-in-law, Mr. and Mrs. Shirl D. Coy, assisting.

- The many friends of Harry B. Wills, Hon.M. Photog., 128 Elmwood Ave., Rochester, N. Y., will be glad to learn that he is now recovering from a serious attack of pneumonia with a heart complication which has kept him on his back in the hospital since August 28. Once up and about he may be difficult to recognize, having dropped from 220 to 158 pounds.

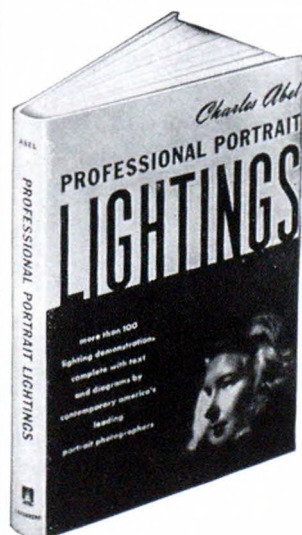
- That was a nice item we published in the November issue about the fine new studio of Al. Mathieu, P. A. of A., except for the fact that we located it in Albuquerque whereas it is really at 648 N. Alameda Blvd., Las Cruces, New Mex.

- Frank Wollensak, brother of popular Andy Wollensak, vice-president of Wollensak Optical Co., Rochester, N. Y., died suddenly on November 19. Frank had been with the company for 37 years.

- Charles K. Cahill, graduate of "Daddy" Lively's Southern School of Photography and owner of the Cahill Studio, Roanoke, Va., for many years until his health failed in 1946, died on November 10, 1949 at his home in that city, aged 76.

- Lisco Products Co., Glendale, Calif., manufacturers of cut film holders, have announced the appointment of Photolec, Ltd., 787 Hornby St., Van-

What "The
British Journal
of Photography"
says in its
September 10th
issue about
this book



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.

7 $\frac{7}{8}$ " x 10 $\frac{3}{4}$ "; 256 pages; 240 illustrations;
two-color stamped cloth binding; beautifully
printed. Greenberg: Publisher.

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Is it worth 7 $\frac{1}{2}$ c each to you to learn how 100 leading professional portraitists get their results? Think how many conventions you would have to attend and what it would cost, just to see these 100 people at work. Here you have it all—for permanent study and reference.

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couver, B. C., as their distributors for Western Canada. Prices there will have to be slightly higher due to the devaluation of the Canadian dollar.

- August Heinemann, P. A. of A., after 56 years in the profession and nearly 50 as an Association member, has sold his famed wedding studio in Chicago, Ill., to Charles V. Rice, another Chicago P. A. of A. member. After spending Christmas holidays with his family in Chicago and in Shaker Heights, Ohio, he and Mrs. Heinemann left for Florida to stay until April when they will sail for Europe. They won't return until October but in the meantime, writes Mr. Heinemann: "I will look around for something to do as I feel too young to be retired after only 56 years in photography."

- *The studio of Francis Stitt, P. A. of A., Grand Rapids, Minn., was destroyed by fire on November 10. Nothing daunted, they are wasting no time getting themselves re-established.*

- If you noticed, as did we, the double-page Allis-Chalmers spread on pages 100 and 101 of the December 5 Time and enjoyed the illustration which occupied the greater part of the space, you'll be interested in knowing that Carl W. Blakeslee, M.Photo., Tampa, Fla., made the original photograph, a duplicate of which is now in one of The P. A. of A. Traveling Loan Collections. Congratulations, Carl, and we hope you got a thundering good price for it!

- *The Eastman Kodak Stores, Inc., Detroit, Mich., are now located in a new and larger store at 1055 Wayne Street, where they will have more convenient facilities and will be able to carry larger stocks.*

- Mrs. Bright M. Morgan, Pittsburgh, Pa., at one time associated with R. W. Johnston, P. A. of A., of that city, but more recently owner of her own studio in the Grogan Building, died on October 12.

- *The Second International Photographic Fair and Exhibition will be held at the Leeds City Art Gallery from March 16 to 30 and is expected to be one of the largest ever held in England. Closing date is February 9. For entry forms write J. J. Mather, Yorkshire Evening News, 13-17, Trinity St., Leeds, Yorkshire, England.*

- Harry P. Fischer, once a photographer in Pennsylvania but for many years located in Marietta, Ohio, died recently at his home there, aged 69. He had retired a year ago after 48 years behind the camera.

- On December 12 Philip H. Rich and Conrad C. Voegler, doing business as the Lavelle Studios, Washington, D. C., stipulated with the Federal Trade Commission that they would discontinue certain unfair business practices. Especially interest-

ing was their promise to cease representing that they operate the "foremost family photographic studio" in the District of Columbia.

- The career of B. C. Golling, M.Photo., noted portraitist of St. Paul, Minn., was featured in *The Hub*, weekly publication of the Rotary Club of St. Paul, on December 20. Ben is treasurer of the club and, incidentally, will be celebrating his 50th anniversary in photography this year.

- *Christmas wasn't too good for Harold M. Field, photographer in Hollywood, Calif. The jolly 325-pound individual he hired to act as Santa Claus in his shop not only tapped the cash register for \$50.00 but walked off with Mr. Field's \$135.00 fur-trimmed costume.*

- William E. Randall, long-time photographer in Newton, Pa., died at his home on December 18 after a short illness, aged 69.

- Abram L. Rees, 80, more than 50 years a photographer in Youngstown, Ohio, and one of that city's pioneers in the profession, died in hospital there on December 21.

- A recent ruling by the New York State Supreme Court will upset most of the old-time photographic license ordinances in effect in that state. On December 15 an ordinance on the books in Corning, N. Y., since 1934, requiring itinerants to pay license fees of \$5.00 daily, was adjudged unconstitutional. It will be remembered that we have long warned photographers that all ordinances which discriminate with respect to payment of fees between itinerants and locally established studios are unconstitutional. We do have available, and will be glad to send on request, an ordinance which we believe cannot be successfully attacked but it means that established studios must pay identical fees that are charged itinerants.

- Nathaniel Johnson, who traveled the middle west selling mountings for the Chilcote Company, Cleveland, Ohio, for many years and was better known as "Nate" to his host of friends, died at his home in Fremont, Nebr., on September 17.

- The end of the year saw a number of Kodak staff changes. Paul A. Barbee became manager of the industrial photographic sales division, moving up from the assistant managership. William L. Lake, head of the color print service group at Kodak Park, is now manager of the repair department. C. Everett Moses, recently supervisor of the correspondence section of the sales service department, was appointed an assistant superintendent at the Park, in charge of color print and processing service. Wylie S. Robson, sales executive, has been transferred to the San Francisco, Calif., branch to supervise sales activity in that area. John McMaster

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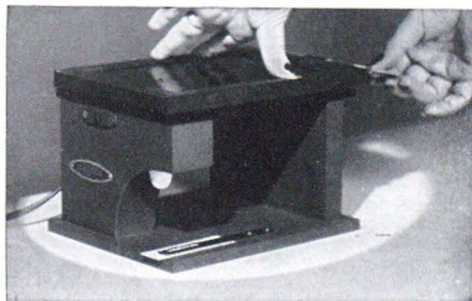
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of the graphic arts sensitized goods sales division staff is now that division's assistant manager. Announcements were made late in December, to be effective with January 1, by Kodak's James E. McGhee, vice-president and general sales manager. Still another from the company tells us that M. Wren Gable, since 1943 on general manager Albert K. Chapman's staff, was appointed assistant to Mr. Chapman.

• Harry Pierce, owner of the Pierce Studio, Winchester, Ind., died on October 24 after an illness of only one day. Aged 61, he had succeeded his father, the late Chas. F., in their studio which had then already passed the half-century mark.

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.

• Anasco, Binghamton, N. Y., offers, in knotty pine, Plexiglass covered, show compartment, most elaborate complete new outfit, costing \$350.00 including tax. Included are Anasco Automatic Reflex with coated F/3.5 taking and matched F/3.2 viewing lenses, automatic film transport, synchronized shutter of wide range, direct and view finders; case; lens accessory kit; Mendelsohn flash gun; Weston II meter; meter case; gadget bag; photoflash lamps; batteries; film; etc.

• American Speedlight Corp. presents multiple application speedlight for medical and technical work — Ascor Pan Tech, powering gas filled, capacitor discharged tubes, flashing up to three lights at once, operating either for high illumination single flash or repetitively in synchronism for cinephotomicrography. Power supply is in movable console with all controls on panel, five-position switch governing operating conditions. Single flash at 350 and 1,000 watt-seconds. Repetitive operation at 1-10, 10-24 or 24-64 flashes per second. (See illustration)



Ascor Pan Tech, a speedlight for medical and technical use.

The cover of James H. Smith & Sons' latest booklet.



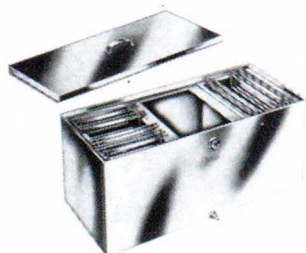
• James H. Smith & Sons Corp., Griffith, Ind., will send on request their new booklet titled "Make Better Indoor Pictures This Easy Way." Twelve pages, 3 1/4 x 9, profusely illustrated, it includes in small space and condensed form much helpful information. (See illustration)

• Eastman Kodak Co., Rochester 4, N. Y., will now convert pre-war Kodatron speed lamps to take new FT-403 flash tube with separate modeling lamp, thus modernizing equipment for greater efficiency, more even illumination. Change is also advisable as former FT-402 tube is no longer regularly listed by G.E. For change-over, remove socket housing and cord and send to Kodak's repair department. Cost of fitting new-type socket is \$18.00. FT-403 tube costs \$23.75, modeling lamp \$3.62, making total expense \$45.37.

• Gevaert Co. of America, Inc., 423 W. 55th St., New York 19, N. Y., announces new method for making monochrome prints from color films. Transparency is projected on new Diversal paper in darkroom under ordinary safelight. First paper developer produces temporary negative image. In second solution negative image partially disintegrates while positive image transfers to second layer on paper base. Paper is then held under running water to wash away remainder of negative image, leaving faint positive. This, immersed briefly in conventional toner, produces rich brown print with all gradations of original color subject. Paper in all sizes, including rolls, and solutions in quarts and half-gallons, soon available through Gevaert dealers.

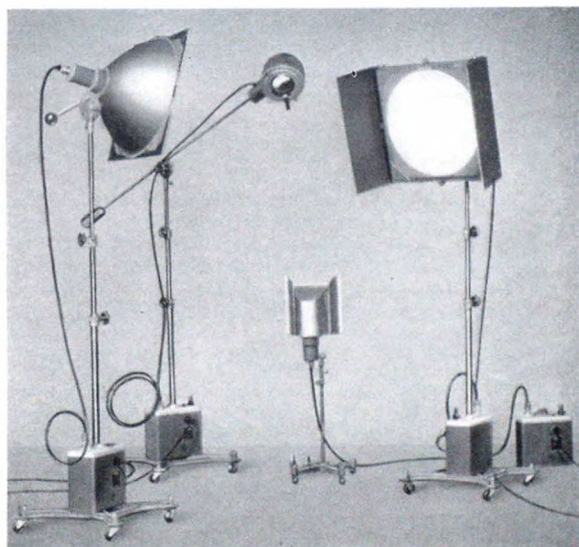
• Superb Photo Accessories Co. have two new items. One is Tru-To-Life three-dimensional viewer for use with prepared slides of which a number are already available. Each slide carries three complete stereo views, costs 75c. Viewer is two-colored pre-focused unit showing slides in true colors with stereo effect, price \$1.00. Other item is Spaco 35mm Vertangle bracket, costing \$1.00, made of plated steel, for use with all 35mm cameras which have only one tripod socket and therefore cannot be vertically mounted. Bracket screws on tripod or tilt head and camera screws vertically into bracket.

• Chicago Camera Co., 2326 S. Michigan Ave., Chicago 16, Ill., announce a new stainless steel Temp-Tank (made by Calumet) for processing film or plates. Available for 8x10 or smaller sheet film or plates, these feature light-tight covers which permit using light in the darkroom while processing. (See illustration)



Temp-Tank, with lid, by Calumet.

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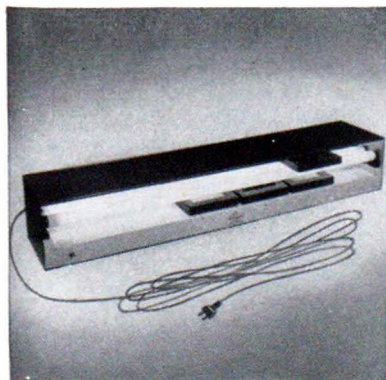
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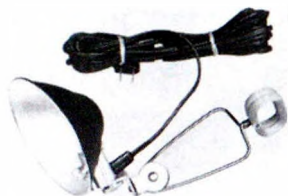
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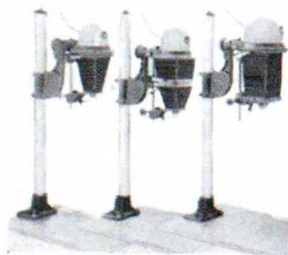
• Kalart Company's latest is Kalite light-weight flash extension unit, costing \$19.95, consisting of concentrating reflector swinging 360°, spring clamp with head adjustable through 180°, 20' wire and plugs. Reflector has patented lamp ejector and built-in test lamp; clamp has rubber grippers. (See illustration)

• Ansco, Binghamton, N. Y., have announced lower prices on certain motion picture films. Ansco Color Daylight and Tungsten, 16mm, has been reduced to \$9.18 plus tax in 100' rolls; Twin-8 Hypan and Triple S Pan are cut to \$2.68 plus tax in 25' rolls.



Two new DeJur-Amsco movie cameras: Embassy at left, Citation at right.

• DeJur-Amsco Corp. have several new products. Embassy 8mm motion picture camera features six speeds including full slow, 10' run on one winding, governor-controlled motor, magazine loading. Comes with either F/1.9 coated lens in choice of fixed focus or focusing mount, or F/2.5 coated universal focus lens. Handsomely finished in rich brown simulated leather, weight only 40 ounces. Wide angle and telephoto lenses as accessories. Price \$99.50 including tax. (See illustration) Citation 8mm m.p. camera is loaded with black-and-white or color film in rolls, film being just dropped in as there are no sprockets. No-tam gate makes loading, cleaning, easy. Lens is coated F/2.5 universal focus. Finish is silver-brown; other lenses are available at extra cost. Price \$69.50 including tax. (See illustration) Versatile Koolite enlargers (in three models priced from \$99.00 to \$179.50, tax included) are similar to standard Versatile but have new head with cold grid light offering many advantages. New Koolite head may also be bought for use with standard Versatile models. (See illustration)



Three models of new Versatile Koolite enlarger.

• Eastman Kodak Co., Rochester 4, N. Y., offers to those interested, without charge, a new 12-page booklet entitled *Storage and Care of Kodak Color Films*. The information contained is important to all workers in color and the booklet is punched to fit the Kodak Notebook. Write their Sales Service Div.

• Ansco, Binghamton, N. Y., will send on request new X-Ray Technicians Handbook, 5 1/2 x 7 1/2, 32 pages, 24 illustrations. Contains information on handling unexposed film, processing, preparing chemicals, storing and filing, causes of unsatisfactory results, several ruled pages for recording radio techniques, etc. Very helpful.

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

• *Baby and the Camera*, by George L. Wakefield, F.R.P.S. 5 3/8 x 8 1/2, 80 pages, 20 large plates, numerous text illustrations. Cloth \$2.50, postpaid. American Agents: Transatlantic Arts.

First published in England in 1945, with a second edition in 1947, this book now appears for the first time over here. Though intended for the beginner in photography, the illustrations are far beyond the average amateur's ability, as might be expected since the author is an instructor in photography. Too many Englishisms and references to British formulae and products militate against the book's value over here.

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.

• At their annual meeting on November 10, held at the Childs Studio, the Greater Milwaukee Photog. Assn., Inc., elected the following new officers for 1949-50: Robert Lingenfelder, pres.; Edw. Curry, vice-pres.; Charles J. Breakfield, treas.; Philip A. Troiano, Jr., sec.; John Deusing, William Sasse and Gilbert E. Mayer, directors. Fifty-fifty between P. A. of A. members and non-members — not so good. Other business of the meeting was the planning of the group's third co-operative advertising campaign, to be carried out in 1950.

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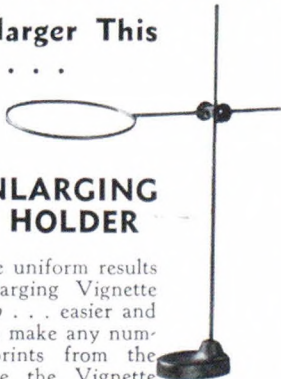
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FOR SALE: 2000W Mole Richardson spotlight on caster base and bulb, \$110.00; 1000W Mole Richardson on Saltzman boom, \$225.00; Johnson Skylite Ventlite with studio stand, \$49.50; \$93.00 five 24" fluorescent lights on heavy studio base, sample, \$60.00; 8' Deardorff single post stand, sample, \$69.50; 10' Deardorff studio stand, like new, \$450.00; Ansoco studio stand, perfect, \$125.00; \$152.00 Alphax folding metal studio stand, \$87.50; DeLuxe home portrait stand, \$22.50; #4 Crown tripod, \$22.50; 4x5 Korona view camera, new, \$37.50; 8x10 Ansoco Universal view camera, \$85.00; 8x10 Century Universal view camera, one of the finest commercial cameras with case, \$150.00; \$29.50 new saddle leather cases, tan, \$19.50. Mid-West Photo Supply Co., 30 East Adams, Chicago, Ill. 1-1

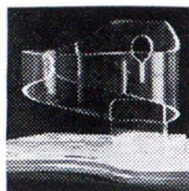
SPECIAL PORTRAIT lenses. Close outs at really low prices. 12" F/4.5 Popular portrait with Waterhouse, \$49.50; 12" F/4.5 Voigtlander w/wh., \$149.50; 12" F/4.8 Rembrandt portrait, \$139.50; 14" F/3.8 Voigtlander, w/wh, \$79.50; 16" F/3.8 Series III portrait with diffusion control, \$87.50; 18" F/3.8 Wollensak Vitax, \$97.50; 24" F/8 Dallmeyer portrait in Studio shutter, \$129.50; 39" F/8 Manhattan rapid rectilinear w/wh, \$149.50. World's largest selection of lenses. These are only samples. Send this ad for complete lens list and catalog. Burke and James, Inc., 321 S. Wabash Ave., Chicago, Ill. Att: Mr. P. A. Polster. 1-1

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.



**EVENTUALLY —
Why Not NOW?**
Slickest Thing You Ever Used
NICHOLS BABY POSER
Write For Free Circular
or Send Check \$14.50
325 Mill St. Bristol, Pa.

STUDIO WANTED, Colorado, Washington or Oregon. College town preferably under 40,000. Don Carlson, Julie's Studio, Columbia, Missouri. 1-1c

PORTRAITS in direct color will increase your sales. You can begin with a minimum investment. We offer complete service, teaching, processing, printing, sales helps for the portrait profession. Inquiries invited. Preston Sweet, Ten West Warren, Detroit 1, Mich. 1-1

WORLD'S MARKET for lenses. Consult the Old Reliable and save money. Lowest prices. All goods sent on 15 day trial. Just a few specials. 12" Heliar F/4.5, like new, \$150.00; 17" Turner-Reich Series III anastigmat F/6.8, \$150.00; 14" Schneider Xenar F/4.5, new, \$180.00; 12" Schneider Xenar, finest condition, \$140.00; 19" Goerz Artar F/11, \$200.00; 16 1/2" Goerz Dogmar F/5.5, \$200.00; 16 1/2" Goerz Dagor F/7.7 in Compound shutter, \$250.00; 16 1/2" Voigtlander Heliar F/4.5, \$180.00; 19" Voigtlander Heliar F/4.5 in barrel, \$250.00; 12" Goerz Dagor F/6.8 in barrel, new, \$225.00; 4 3/8" Goerz Super Dagor wide angle F/8 in Rapax shutter, \$125.00; Bausch & Lomb Protar Series VII A coated, combinations 12", 18" and 24", Acme shutter, \$175.00; 14" Heliar F/4.5, \$175.00; 16 1/2" Goerz Celor F/5.5, \$150.00; 12" Bausch & Lomb IC Tessar F/4.5, equal to new, \$140.00; 24" Goerz Dagor F/7.7 in barrel, \$300.00; 19" Goerz Dagor in barrel, \$275.00; 15 1/2" Wollensak Velostigmat in Studio shutter, F/4.5, \$175.00; 10 1/2" Turner-Reich, new, F/6.8, Series II, Acme shutter, combinations 10 1/2", 18", 24", \$160.00; 12" Turner-Reich F/6.8, new, in Acme shutter, \$190.00; 15" Turner-Reich, new, F/7.7, in Betax shutter, \$245.00; 12" Bausch & Lomb IC Tessar, in Betax shutter, F/4.5, \$150.00; 17" Voigtlander Collinear, Series II, F/6.3, \$175.00. State requirements. Fifty years without a displeased customer, Joseph Smith, 735 Fulton St., Brooklyn 17, N. Y. 1-1

FOR SALE: Eastman View camera, 5x7, 8x10 sliding backs. Tripod, two leather bags, velvet interior. Packard shutter. Mahogany, chrome trimmings. Perfect condition. \$150.00. Stone Studio, New Haven, Conn. 1-1

RETOUCHING AND COLORING

EXPERIENCED RETOUCHING, 35c 5x7 splits. Schools priced according to amount of negatives. H. M. Curet, 294 F Street, Newport News, Va. 1-1

ARTIST OFFERS brush or hand oil work in imported oils. Prints or miniatures. Prompt service. Kathryn M. Hetzler, 1125 Marion, Apt. 8, Denver, Colo. 1-1c

EXPERIENCED RETOUCHER. Careful and prompt attention to mail orders. Julia R. Langston, 20 E. Jackson Blvd., Chicago 4, Ill. 1-1c

PROFESSIONAL RETOUCHING. Prompt service. Quality work. Mrs. Harriet Timmers, 7 McCulloch Ave., Ravena, N. Y. 1-1

PRINTS DYE spotted and beautifully oil colored: 11x14, \$1.50; 8x10, 5x7, 75c; 3x5, 50c. Grace Brickman, 208 North High St., Albuquerque, New Mexico. 1-1c

WE BUY OLD GLASS and FILM
Sizes 5x7 and 8x10. (Safety Base Film Only)
Write For Quotations
Payment On Receipt of Shipment
VAN BUREN GLASS CO.
619 W. Milwaukee Ave. Chicago 22, Ill.
Reference: Central National Bank, Chicago

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
Southeastern Prof. Photog. Assn.	Feb. 24-26	Macon, Ga.	Dempsey	C. C. Harden, Conv. Chrm., 564 Mulberry St., Macon, Ga.
Photog. Assn. of Michigan	Feb. 26-28	Lansing	Olds	Harvey G. Avery, Sec., 123 E. Chicago Rd., Sturgis
Missouri Photog. Assn.	Mar. 12-14	St. Louis	Statler	Frank E. Gress, Sec., 216 W. Park Ave., Brookfield
Pacific Northwest (P. A. of Oregon)	Mar. 27-29	Portland, Ore.	Masonic Temple	Henry Dwight Fehly, Chrm., 650 11th Ave., E., Eugene, Ore.
Southwestern Prof. Photog. Assn.	Apr. 16-17	Mineral Wells, Texas	Baker	Lee Webb, Sec., Houma, La.
Indiana Assn. of Photog.	Apr. 23-25	Indianapolis	Lincoln	Raymond Stuart, Sec., 502 Central Ave., Connersville
North Carolina Photog. Assn.	Apr. 23-25	Winston-Salem	Robert E. Lee	Robert G. Hodgkin, Jr., Sec., 224½ Park Ave., Wilmington
Prof. Photog. of Iowa	May 7-9	Des Moines	Savery	R. K. Sunderbruch, Sec., 831 W. 4th St., Davenport
Illinois Photog. Assn.	May 14-16	Peoria	Pere Marquette	Frank L. Rissi, Sec., 115 W. Main St., Collinsville
Prof. Photog. Assn. of Pennsylvania	May 14-16	Greensburg	Penn-Albert	Victor A. Rehula, Jr., Sec., Charleroi
North Dakota Photog. Assn.	May 22-24	Fargo	Elks Club	Orlando K. Scherling, Sec., 113 Broadway, Fargo
Arkansas Prof. Photog. Assn.	June 18-19	Little Rock	Marion	Richard A. Smart, Conv. Mgr., 707 W. 7th St., Little Rock
Mississippi-Alabama Assoc. Photogs.	June 26-27	Birmingham	Tutwiler	Mrs. Harvey D. Sale, Sec., 2517 - 14th St., Gulfport, Miss.
American Soc. of Photogs.	June 28-30	Denver		Laurence W. Blaker, M.Photog., Sec., Manhattan, Kans.
Rocky Mountain Prof. Photog. Assn.	June 29-30 July 1	Denver	Shirley- Savoy	Carryl White, Sec., Price, Utah
Wisconsin Prof. Photog. Assn.	July 16-19	Milwaukee	Schroeder	Marvin E. Helgesen, M.Photog., Conv. Chrm., 203 E. Milwaukee St., Janesville
Prof. Photog. Assn. of Nebraska	Aug. 27-29	Omaha	Paxton	E. W. Arnold, Conv. Chrm., 4532 S. 24th St., Omaha 7
Maritime Prof. Photog. Assn.	Sept. 4-5	Fredericton, N. B.		Clinton Weizel, Sec.-Treas. St. John, N. B.
Minnesota Prof. Photog. Assn.	Sept. 25-27	Minneapolis	Radisson	Torg Knudsen, Sec., Montevideo

Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittance will be returned. First two words are set in capitals. No other display is permitted, no setting of additional words in display type or capitals, no centering of lines. Unless advertisements are typewritten or printed plainly, we accept no responsibility for errors. Full and complete compensation for any error shall consist of reprinting the corrected advertisement in a succeeding issue without charge. Address all correspondence to Charles Abel Incorporated, 519 Caxton Bldg., Cleveland 15, Ohio.

Situation Wanted and Help Wanted: Ten Cents (10c) per word; minimum charge \$2.00.

All Other Classifications: Twenty Cents (20c) per word; minimum charge \$3.00.

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

How to Figure the Cost: Count each word or number including the address. Terms such as 5x7, 8x10, F/6.3, 15 1/2", \$10.00, etc., may be counted as one word. In figuring addresses, for example, 25 E. 125th St., would be four words. **Acknowledgments:** We do not acknowledge classified advertisements.

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

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

Deposit System: You can avoid risk of loss when selling goods to, or purchasing from strangers by using our Deposit System. If you wish to do this you must include the words "Deposit System" in your 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.

SAMBAR RETOUCHING service wishes to thank the many professional photographers who responded to our ad in the September issue of this magazine. Because of your wonderful response and amount of orders received we are pleased to announce the change of address to better and larger quarters at 5208a Oleatha, St. Louis 9, Mo. Your continued patronage will be appreciated. 1-1c

EXPERIENCED HOME retoucher. Clean work. No orders too small or large. Write to George Cozzens, 5911 Webster St., Philadelphia, Pa. or phone Gr-2-5240. 1-1c

RETOUCHING, QUALITY work. Quick service, reasonable rates. Send sample negative. G. Thurston, 223 Denise Road, Rochester, N. Y. 1-1c

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.

MAN WANTS position in portrait or commercial studio, by experienced professional photographer, printing or dark-room. Write Box 937, Akron, Ohio. 1-1c



Service to the Profession

High grade enlargements for Portrait and Commercial Studios, any size and color. Difficult Copy and Restoration work from any photograph with guaranteed delivery. Fine color work on portraits, exquisite Miniatures.

Attractive Pencil and Pastel Sketches from your negatives and photographs. Oil Paintings on canvas painted Free Hand. Avail yourself of the services of a well established institution with modern equipment and an expertly trained staff of artists.

Write for Price List.

BLUM'S PHOTO ARTS

1021 N. Wells St.

Chicago 10, Ill.

YOUNG AMBITIOUS portrait and commercial photographer, 23 years old, single wants job with a reputable studio. Experienced. Can handle any phase of studio work. Immediately available. Write L-70 care this journal. 1-1c

AMBITIOUS PHOTOGRAPHER, married, age 31, camera operator, darkroom and color experience. Excellent references. Desires change to east of Mississippi. Write C-12 care this journal. 1-1c

CHANGE IN PRESENT position desired. Photographic planner and co-ordinator for your plant whose knowledge and experience enables him to teach any branch of portrait work. Write C-11 care this journal. 1-1c

PERSONABLE YOUNG man desires permanent position in established studio. Age 24 years, single, conscientious, and reliable. Recent graduate of National School of Photography. Salary not too important. Ray J. Waadahl, 7710 Blair Rd., Takoma Park, Md. 1-1c

COMMERCIAL PHOTOGRAPHER wishes position with a midwest studio. Experienced in commercial and portrait photography. Winona Advanced Commercial Course, 1949, D. Barclay, 1587 Beechwood, St. Paul, Minn. 1-1c

OPERATOR and RETOUCHER, all around man. Know photography thoroughly, executive experience. Now located in California. Will consider any locality. Not too young, yet not too old to be a valued employee. A chance to cash in on my years of experience. Write S-19 care this journal. 1-1

PHOTOGRAPHER, baby work only. 25 years experience photographing babies in Ohio. Want to settle in Arizona, Texas or Florida (I can't take it here much longer). Have good car and electronic equipment. Can also pass proofs. No laboratory work whatever. If you want a first class operator communicate with M-10 care this journal. 1-1c

A-1 RETOUCHER and receptionist, experienced in photo finishing also. L. Fox, General Delivery, Odessa, Texas. 1-1c

YOUR CITY WATER IS FILTHY!

CAUSES PLENTY DARKROOM TROUBLE

You don't think so? Want Proof? Write us.

JAYEMM COMPANY, Burlington, Kentucky, manufacturers of the

Milburn Water Filter. Only \$5.95 complete, tax exempt. Fully guaranteed. Distributors wanted.

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., 231 Peachtree Street, North East.

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

BALTIMORE 24, MD.—Gamerman's, 3808 Eastern Avenue

BALTIMORE, MD.—Maryland Photo Stock Co., 219 North Liberty Street.

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

BOSTON 10, MASS.—Eastman Kodak Stores, Inc., 22 Franklin Street.

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

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

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

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

CHICAGO 6, ILL.—Norman-Willets Co., 316 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 2, COLO.—Eastman Kodak Stores, Inc., 1635 California Street.

DETROIT, MICH.—Eastman Kodak Stores, Inc., 1055 Wayne Street.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 West Washington Street.

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 1010 Walnut Street

LOS ANGELES, CALIF.—Eastman Kodak Stores, Inc., 643 South Hill Street.

MEMPHIS, TENN.—The Memphis Photo Supply Co., 123-125 South Court Avenue.

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

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

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

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

NEW ORLEANS 9, LA.—Eastman Kodak Stores, Inc., 928 Canal Street.

NEW YORK CITY—Eastman Kodak Stores, Inc., One West 39th Street (off Fifth Avenue); Madison Avenue and 45th Street; 745 Fifth Avenue at 57th Street.

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

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 403 Avenue E.

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

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.

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.

STUDIO MANAGERS: must be able to operate and sell. Monroe Photo Lab., Inc., 77 St. Paul St., Rochester 4, N. Y. 8-6c

COMMERCIAL PHOTOGRAPHER, want man with all around experience, by progressive Ohio concern. Write giving full particulars to L-71 care this journal. 1-1c

PHOTO POST CARDS IN QUANTITY

MADE FROM YOUR NEGATIVES OR PRINTS
Sell your products with genuine photographs, for publicity, advertising or any mailing campaign.
100—\$ 5.00 1000—\$21.00
500—\$16.00 5000—\$99.00
For larger quantity — write for prices.
Caley Brothers, 141 Fulton St., New York 7, N. Y.

SALESMEN, portrait photographers preferred, to demonstrate and sell Macvan Twin Lens Reflex Studio Cameras and other studio equipment. Macvan Manufacturing Company, 2095 Moore St., San Diego 1, Calif. 12-1f

SALESMEN WANTED, to sell complete line photo mounts, frames, mouldings, reproductions, etc. Western, South-Western, Mid-Western, and Eastern territories open. Give complete information first letter. Liberal commissions. Sprague-Hathaway, Inc., West Somerville, Mass. 1-1

DARKROOM man or woman, retouching preferred but not essential. Good wages. Johnson Photo Company, Atlantic, Iowa. 1-1

WANTED: live wire capable man about thirty to manage well equipped studio on percentage in Mid-west city of 300,000. Must be able to operate, retouch and print quality photographs. Give history of experience in first letter. Write R-57 care this journal. 1-1

Exceptionally Fine

HAND BRUSH OILS

On sepia prints, paper "L"
\$4.00 per head, cash with order.

FLORENCE CARVER MANN

3 Warren Ave.

Troy, New York

Photo Mounts Custom Made
Picture Frames All Styles
Portrait Reproductions
(catalog upon request)

SPRAGUE-HATHAWAY, Inc.
 58 Day Street West Somerville, Mass.
 Established 1874

PHOTOS IN THOUSANDS

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

Write for samples and quantity rates.

The Grogan Photo Service, Inc.
 1120 N. Bahls Street, Danville, Illinois

PORTRAIT PHOTOGRAPHER capable of handling very high class home portraiture on the road. Moffett Studio, 30 S. Michigan Ave., Chicago 3, Ill. 1-1

STUDIOS FOR SALE

PORTRAIT STUDIO business of long standing doing between \$225,000.00 and \$300,000.00 annually in quality photographs. Owner retiring. Write S-17 care this journal. 12-3

PORTRAIT-COMMERCIAL studio in western mountain community of 10,000. Established 16 years. Excellent reputation and good business. Choice location under favorable lease. No labor strikes in 30 years. Good public schools. Dry healthy climate with natural recreation facilities. Will bear investigation. Price \$8,500.00. Write G-79 care this journal. 1-1

PACKARD IDEAL SHUTTERS

Sold by Jobbers and Dealers
 EVERYWHERE
 Manufactured only by

Michigan Photo Shutter Co.
 170 East Water St. - - - Kalamazoo 2, Mich.

Copy Miniatures

on Opal Porcelain or Ivora

are sure-fire profit makers. Wonderful as gifts and remembrances, they insure the extra income per sitting which, with no extra overhead, is pure velvet. Write for our special folder today.

THE WALTER GAEHLER CO.
 104 S. State St. Syracuse 2, N. Y.



GROUND FLOOR studio and camera shop. College town southern Michigan. No coupons, well stocked, doing high grade portrait, commercial, Kodak finishing. This studio will bear closest inspection, don't answer unless interested. Requires some one who is tops in college and commercial work. \$12,000.00. Ill health reason for selling. If not sold at once would consider working manager. Write V-17 care this journal. 1-1

PORTRAIT, COMMERCIAL, latest equipment. Gross \$40,000.00 located in the heart of Alaska. Exceptional military business. Cash sale only. Selling because of health. Write air-mail. Fisher's Studio, Box 2036, Fairbanks, Alaska. 1-2

SMALL, WELL established California studio, 1949 gross \$13,500.00. Low overhead. Moving out of state. Quick possession. Price \$4,000.00. Write T-34 care this journal. 1-1

EXCEPTIONAL OPPORTUNITY for top-flight photographer to own and operate established high class ground floor studio in New England city. Portraiture and weddings, no coupons. Can be purchased at inventory, approximately \$12,500.00. Cash needed, \$5,000.00, balance easy terms. Send samples and references to Box 17, Meriden, Conn. 1-1c

BALMY FLORIDA, photographer's paradise. Small photo shop and commercial photography, best beach location, profitable year-round, other interests force sacrifice. \$4,000.00 to \$6,500.00. Write: J. McGinty, Bkr., 647 Central Avenue, St. Petersburg, Fla. 1-1c

WELL LOCATED, modern attractive studio with the finest of modern equipment in St. Petersburg, Florida. Will sell for \$15,000.00 or will trade for an established studio in Cleveland or northeastern Ohio city. Wife's health reason for selling. Address correspondence to Weslin Studio, 51 Erie Street N. in Massillon, Ohio 1-1

PORTRAIT, COMMERCIAL studio in Connecticut. Population 200,000. Excellent location in center of town. Reasonable rent. Well equipped. Five rooms. Price \$5,000.00. Write C-10 care this journal. 1-1

GENERAL PURPOSE studio in eastern Iowa. Long established, low overhead. Priced right. Write F-41 care this journal. 1-1

STUDIO, BARGAIN. Fully equipped for portrait, commercial and photo finishing. Established fifteen years, good lease, opposite Texas University. Making money. Priced to sell at inventory. Write Studio Owner, 2346 Guadalupe, Austin, Texas. 1-1

WELL ESTABLISHED portrait studio. Reasonable. Excellent possibilities for expanding. Owner to be married and wishes to sell. Write Velma Barr, 112 1/2 Arch Street, Fremont, Ohio. 1-1

TWO-MAN STUDIO west of Colorado. Ideal man-and-wife setup. Business average \$13,500.00 past five years. Little competition. Real opportunity. Write F-42 care this journal. 1-1

PORTRAIT and COMMERCIAL studio located in Ohio. Ground floor location, completely equipped. Gross business from \$50,000.00 to \$55,000.00 per year. Will sell controlling interest or outright. Present owner wants to devote full time to farm. Write W-80 care this journal. 1-1c

● **BRUCE WELLER** ●
FINE RETOUCHING AND ETCHING
Send Us a Trial Negative
 1314 E. 141st St.
 East Cleveland 14, Ohio ●



Color to Order . . .

with the **KODAK FLEXICHROME PROCESS**

The Kodak Flexichrome Process provides the photographer and the colorist with a truly flexible coloring process.

Because it is a dye-substitution process, any color can be changed as many times as necessary, mistakes can be easily corrected. Thus, with Flexichrome, changes in background colors or those of the costume or other details can be made to meet a particular desire.

Because it is a "dyed-in-depth" process, colors are brilliant, lifelike, unveiled, giving the picture a sparkling realism and warmth.

Any good negative from which a full-scale print is obtainable can be used to make a Flexichrome print—in vibrant, living color. If you do not already have a copy of "Something New in Color," ask your Kodak dealer or address an inquiry to

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak
TRADE-MARK



SAVE

WITH KODAK FILMS IN BULK PACKAGES

You can save up to 5% by buying Kodak Sheet Films in bulk packages. As an added service to professional photographers, all types of Kodak Sheet Films in 4 x 5 and 5 x 7 sizes are now put up in 100-sheet packages—8 x 10 in 50-sheet packages.

Economies that result from this move are passed on to you, saving you 3 to 5% on every film purchase!

Specify bulk packages the next time you order Kodak Films—and save.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak
TRADE-MARK