MAY 1952

30¢

The Professional PHOTOGRAPHER



VOL. 79

No. 1680



Oliver Gross

"It reads like the Blue Book of Professional Photographers"

AN INTERIM REPORT ON THE GROSS PHOTOMOUNT STORY OF THE MONTH

by Oliver Gross

"Since our series of Photomount Stories of the Month began over a year ago, the following distinguished photographers, all faithful users of Gross Mounts, have made their appearance in print. It reads like the Blue Book of Professional Photographers.

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ROBERT L. BALL
of Corvallis, Oregon
A. A. BOSSHART
of York, Pennsylvania
WALDEN S. FABRY
of Nashville, Tennessee
HENRY DWIGHT FEHLY
of Eugene, Oregon
LOUIS GARCIA
of Scranton, Pennsylvania
C. BENNETTE MOORE STUDIO
of New Orleans, Louisiana
F. J. PECHMAN
of Appleton and Kaukauna, Wis.
D. PETERSON
of Princeton, Minnesota
JOHN E. PLATZ
of Milwaukee, Wisconsin
LILLIAN H. TASH
of Lewiston, Maine
CHARLES H. TIPPLE
of Oneonta, New York
LESLIE A. TOMPSETT
of South Bend, Indiana
C. TOURCOTTE
of Muskegon, Michigan

"And the story of course is not told yet; many more 'Blue Book' names will add their luster to the list. If one who has been working with, and supplying fine mounts to, the best photographers of America and Canada for over 46 years may be permitted a little excursion into sentiment, I would like to say that nothing has ever given me so much pleasure as this tangible evidence of good will and of satisfaction mutually enjoyed."

Oliver Gross

Gross mount

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The "gossip column" of professional photography. Who's who, what's happening, where, when, why and how. Send your news items, clippings or whatever, about yourself or others. We pay 50c for each item we can use, unless it's publicity for yourself!

■ *Our recent reference to the Italian government's award of its Star of Solidarity Medal to John Lavecchia, Hon.M.Photog., of Chicago, brought us a letter from Egon C. J. Egone, Brookline, Mass., another American photographer whose photographic activities have brought him recognition from Italy. Mr. Egone was knighted by the late King of Italy for outstanding work in photography many years ago and also has numerous other awards from that country for photographic achievement, including the Grand Medal from the Italian Department of Education.*

■ After 73 years as a professional photographer, 48 of them in El Reno, Okla., popular J. A. Shuck of that city died on January 31 at the age of 87. He had been active in his studio until illness confined him to his bed a few weeks before. He received his grounding in photography in the way that was customary in the 19th Century, as an apprentice for three years in a studio (in his case in Germany) but, more fortunate than most apprentices of those days, he was actually paid while he learned — the equivalent of $3.00 a week.

■ *Anthony Ross, proprietor of Rossi's Studio, Hoboken, N. J., recalled to active duty with the Air Force, was given a farewell party by his fellow members of the Associated Professional Photographers of New Jersey on the afternoon of February 13. He served nearly five years in the Air Force in World War II and, shot down on his 20th mission, spent 18 months as a German prisoner-of-war. Holder of the Air Medal and an Oak Leaf Cluster, he returns to duty as a first lieutenant.*

■ Harry Smallfield, commercial photographer who operated the Smallfield Photo Service in Seattle until he retired in 1948, died on February 4 of a heart attack, aged 79. For a number of years before starting out on his own he was associated with Seattle's well-known commercial studio of Webster & Stevens.

■ *Sergeant Walter E. Immekus, 26-year-old former photographer for the Cooley Company of Milwaukee and now a Signal Corps cameraman in Korea, was recently praised for outstanding work. Ordered to photograph enemy terrain facing a regimental command post he decided to make several shots and combine them into a panoram. When other regimental commanders saw the job, they all wanted the same so*

The Professional PHOTOGRAPHER

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Immekus and Sergeant August Goettsche of Holstein, Iowa, were ordered to prepare terrain panorams for every unit in the division. The idea has since spread to other divisions.

■ Members of the Professional Photographers' Association of Greater St. Louis are mourning the death of Harry W. Sanford, popular manager of that city's Eastman Kodak Stores for 16 years until his retirement in 1944. He had been living in San Gabriel, Calif., since then and died at 72 on February 15 in a Pasadena hospital as the result of a cerebral hemorrhage.

■ *Bill Close, chief research photographer for Willys-Overland Motors of Toledo, tells us that he has a new assistant in the person of Robert Koontz, graduate of the Rochester Institute of Photography.*

■ Arthur F. Thays, who spent the last seven of his 16 years with Milprint, Inc., of Milwaukee, as their photographer, died on February 8 in hospital in that city, aged only 34.

■ *Belatedly we learn of the death, on December 20, of one of our long-time friends, James J. Johnson of Chicago. Founder of the Johnson Ventlite Company of that city, Mr. Johnson's entry into the manufacture of lighting equipment began in 1914 as a result of his experiments with reflectors and stands for incandescent lamps in his own commercial studio. The 1,000-watt lamps which he pioneered in those days were not at that time even made in this country and he had to import them from the famous Philips firm of Belgium. Urged by other photographers to make equipment for them, it was not long before J.J. (as he was known to us and many others) found it necessary to give up his studio and devote all his time to the line which has since become nationally known under the name "Ventlite." Almost from the beginning he was a regular exhibitor at national conventions and for years traveled the country demonstrating at state and local conventions and meetings, with the result that he was personally known to thousands of professionals.*

JAMES J.
JOHNSON





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Some years ago, at one of the state conventions, he underwent a heart attack since which he suffered from a continual siege of heart ailments until, about a year ago, he became confined to his home. An enthusiastic Kiwanian, he was president of the Chicago club in 1936 and at the time of his death was chairman of the board of trustees of Chicago's Second Baptist Church, a position he had held for 10 years. Our sympathy goes out to his son Lester, long associated with him and now succeeding him as head of the firm, not only because of the death of J. J. but because Lester's mother has also been confined to bed for a year, also with heart trouble, in so serious a condition that she does not even realize that J. J. has passed away. J. J. would have been 79 in April.

■ Clarence M. Stieglitz, once chief photographer for the *Cleveland Press* and for 22 years chief photographer of the *New York World-Telegram & Sun*, died on the night of March 11 in hospital at New Rochelle, N. Y., aged 63.

■ *Fire on April 21 caused estimated damage of $4,000 to the studio of Oscar Rappold, Jr., of Ridgefield Park, N. J. Apparently a kerosene heater ignited the stock of sensitized paper.*

■ Harold Guthman, wedding photographer of Chicago, received some valuable publicity in the form of an interview and photograph occupying a good third of a page in the Sunday, February 6, *Sun-Times* of that city. Good advice to the to-be-photographed bride, plus a few gentle warnings concerning "free" photograph solicitations and letting some amateur friend do the job.

■ *H. C. Bilger, for 32 years owner of the Bilger Studio in Freeport, Ill., who sold his studio there a year ago and moved with Mrs. Bilger to Waterloo, Iowa, died on February 20 at the age of 68. In failing health for several years, he suffered a cerebral hemorrhage two years ago from which he never completely recovered and had been in hospital since a second attack last November. He was well-known to many Illinois photographers and had been most unhappy, because of his love of the profession, over his forced retirement.*

■ *The 1952 Southwest International Exhibition of Photography, to be held in conjunction with the San Diego County Fair at Del Mar, Calif., from June 27 through July 6, will include both prints and color transparencies. Closing date is June 6. For information address the Exhibition at Box 578, Del Mar.*

■ Spot radio will soon be used to push business for the Los Angeles branch of the Susan's of Hollywood chain, pioneers in the use of comic movies to keep small sitters interested.

■ *John J. Miehle, portrait photographer and motion picture cameraman of Los Angeles, died on February 18, aged 50, at his home in Tarzana, Calif.*

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■ Lee A. Chilcote of the Chilcote Company, makers of mountings in Cleveland, is again a father. The latest addition to his family is Patricia Lynn, who arrived on February 23.

■ *The Philip A. Hunt Company, makers of a wide line of chemicals for photographic and graphic arts requirements at Palisades Park, N. J., have just opened two more branch offices. One is in Detroit at 220 Bagley Street with Edward J. Philbin as office manager; the other is in Philadelphia at 1414 Land Title Bldg., office manager Charles H. White.*

■ L. F. Deardorff, founder of L. F. Deardorff & Sons, Inc., Chicago, long noted for their Triamapro, commercial and other cameras and accessories, died on February 25. One of the pioneers in the manufacture of photographic products, he moved to Chicago from his home in Ohio many years ago, gaining his early experience with such noted firms of those days as Gayton A. Douglas, E. & H. T. Anthony Co., Anthony & Scoville, and Sweet Wallach & Company. Under his guidance the Deardorff firm had achieved an outstanding reputation and even though he himself had been inactive for some years, his loss will be keenly felt in the industry.

■ *March 7 was the annual wage dividend day at Kodak, when about 49,000 Eastman Kodak Company employees in the United States shared in the distribution of the largest total sum in the plan's 40-year history, almost $20,000,000.00.*

■ Charles E. Lyden, the oldest active photographer in Iowa and for nearly 63 years owner and operator of the Lyden Studio of Manning, died on February 3 after three weeks in the hospital. He would have been 83 on February 16 and had been at the studio every

The Cover Picture

The original of the striking illustration which decorates our cover this month was an Ektachrome by William Helburn of New York City. It was taken for the Mutation Mink Breeders Association (The Albert Woodley Company of New York is their advertising agency) and the plates occupied a full page in last September's *Town & Country* magazine. The regal greatcoat, of EMBA royal pastel mutation mink, was designed by Revillon Freres of New York and Paris. Jewels are by Cartier. Another example of the pre-eminence of color photography. By no possible stretch of the imagination can a cameraman, working in monochrome, reproduce the subtle shades and undertones which, to those expert in furs, represent a difference in values which may run into the thousands of dollars.



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CENTRALAB manufactures component parts for the electronics industry. Although the individual items are small, many of the finished products — television sets, for example — are large. Centralab salesmen cannot carry TV chasses around in order to show their products in use. Nor can they be sold with ordinary photographic prints.

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day until a couple of months before. It is not uncommon for a photographer to count three generations of one family among his customers and we know quite a few whose experience has spanned four, but Mr. Lyden's son Bonito (associated with his father since 1925 and now owner of the studio) tells us that there are several families in Manning whom his father could count as five-generation portrait customers, which sounds to us like something of a record. Mr. Lyden's five-year-younger brother Gus E., who died in June of last year, was also a photographer, his studio being in Schuyler, Nebr.

■ *Well, well; another Master of Photography has deserted the camera entirely to run a motel. This time it's E. W. Blew who, with his wife, now owns and operates the Casa Blanca Motel, half a mile from the Del Mar race track at Solana Beach, Calif. The A.A.A. lists theirs as being "one of the cleanest and most sanitary motels along the coast," which information we pass along for the benefit of those readers who may be following the roads come summer.*

■ Harry C. Anderson, 52, one-time photographer with the *Los Angeles Times* and later for many years official cameraman to the late famed Zane Grey on game-fishing expeditions throughout the world, died at his Los Angeles home on the night of February 7, following a brief illness.

■ *Duke Sanchez, well-known commercial photographer and head of the Duke Photo Company of Charlotte, N. C., is branching out into the television film field. He is secretary-treasurer and production director of a recently organized company — Blue Ridge Productions, Inc. — of Greenville, S. C.*

■ *The Gateway to a Photographic Career* is the title of a new folder issued by the Brooks Institute of Santa Barbara, Calif., now established at 2190 Alston Road occupying the buildings and grounds that once comprised a fabulous private estate. It will be sent on request.

■ *The George H. Boehmers of Round Lake, Ill., happy over the arrival of their third child — George III — on December 24, announced his appearance with a neat little photographic card on which the heads of Mrs. Boehmer and their other two youngsters were reduced from original negatives to fit appropriate figures on a pen-and-ink sketch of a football field. A 6x8 sheet was folded twice to make up a neat folder with the stork on the cover and the figures and vital statistics on the inside pages.*

■ V. Floyd Woodard, for 36 years owner and operator of the Woodard Photo Studio in Minneapolis, died on February 12 at his home in that city, aged 61.

■ *Our recent report of the February 5 meeting of the Society of Professional Photographers of Western Massachusetts was incomplete, we now learn, in that it omitted mention of an exceptional "one-man" show*



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of portraits by Paul Arno Mann of Northampton. These, on display during the talk by Louis Fabian Bachrach, Hon.M.Photog., were studied and discussed in detail by the members after Mr. Bachrach, who had to catch an early train, had left. The collection, combined with the other surroundings of the Tapestry Room in the Springfield Museum, where the meeting was held, made the whole an inspiring setting for a photographic gathering.

■ One-time photographer Daniel C. Hutcheon died at his home in Rahway, N. J., on February 21, still a bachelor at the ripe old age of 90. Before and during the early part of the century he had been associated with his brother-in-law, the late Hugh J. Brady, in a portrait studio in Orange, N. J.

■ *Congratulations to Bernard J. Kerr, Buffalo News photographer, whose wife presented him with a son, Brian Alan, on February 8.*

■ At an F.T.C. proceeding against the Clinton Studios, Inc., of Newark, N. J., in February, the examiner found sales agents were representing to prospective purchasers in other communities that local studios specializing in children's photographs would soon be opened by the Clinton Studios and that photographs of local children were desired for display purposes. The agents also represented that refunds would be made to those dissatisfied and that customers would receive oil paintings. The examiner ruled that such claims were misleading and deceptive and, pending appeal, issued an initial decision prohibiting them.

Book Reviews

We will gladly order and have sent direct to you, postpaid, any photographic book. Just send us your check, made payable to Charles Abel Incorporated.

■ *COPYING TECHNIQUE, by George B. Wright. 6x9, 93 pages, 29 text illustrations. Paper, $2.00, postpaid. Publisher: American Photography.*

A simple, basic text on a subject of interest to all professional photographers. Originally published more than 10 years ago, and frequently reprinted, it now appears in a completely revised and up-to-date edition which includes modern techniques and equipment. Microfilming, as well as the duplicating of negatives and transparencies, are among the new additions.

■ *THREE-DIMENSIONAL PHOTOGRAPHY, by Herbert C. McKay, F.R.P.S. 6¼x9¼, 334 pages, numerous text illustrations. Cloth, $5.75, postpaid. Publisher: American Photography.*

The continuously growing interest in stereo photography has made a modern, detailed text on the subject a veritable essential and now comes Mr. McKay, one of the country's leading authorities, with this new book which covers stereo to an extent not heretofore attempted. Stereo, if its full capabilities are to be realized, is a far cry from single-lens photography but at the same time it is by no means the

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complicated affair that earlier books on stereo have made it appear. Mr. McKay's long background as teacher, author and columnist enables him to write clearly and understandably, with the result that he has produced a truly helpful book, helpful not only to the beginner in stereo but to stereo itself as a rapidly expanding branch of photography.

■ *PHOTOFACTS, VOLUME ONE, edited by George L. Wakefield, F.R.P.S. 5x7¼, 392 pages, 128 plates and 110 diagrams. Cloth, $4.75, postpaid. American Agents: Rayelle.*

This book brings between one set of covers eight different monographs, all by British writers and all originally published separately, on the following topics: The Camera, Focusing, Exposing, Color Filters, Composing, Outdoor Portraiture, Landscape Photography and Seaside Photography. Each is a complete text in itself and the chief criticism, if one can call it that, is that the numerous illustrations (all printed by gravure) are in quality far beyond the average amateur. Actually a small encyclopaedia on the eight topics mentioned.

■ *PHOTOFACTS, VOLUME TWO, edited by George L. Wakefield, F.R.P.S. 5x7¼, 390 pages, profusely illustrated. Cloth, $4.75 postpaid. American Agents: Rayelle.*

Identical in style and format with the book just described, this also consists of eight different monographs, but is devoted chiefly to the matter of technique. It covers the following: Darkrooms, Developing Films, Contact Printing, Enlarging, Developing Prints, Holiday Photography, Outdoor Lighting and Lantern Slides. In other words it supplements the first volume and the two comprise a small photographic library that will serve as a permanent reference, once read, while the illustrations will be a constant inspiration.

■ *PEARLMAN ON PRINT QUALITY, by Alec. Pearlman, F.R.P.S. 5x7½, 116 pages, numerous plates and text diagrams. Cloth, $3.00, postpaid. American Agents: Rayelle.*

This, praises be, does not commence with the basic elements of printing but assumes that the reader is already able to produce a passable print. Granting that a fine quality print cannot be produced from a poor negative, Mr. Pearlman takes off from there and advances through the technique of enlarging, printing and toning. Two later chapters on suitable subject matter and the photography of water and snow scenes are of special interest. The illustrations, of top rank quality, are all by Mr. Pearlman.

■ *ERITH ON PICTORIAL PHOTOGRAPHY, by John Erith, F.R.P.S. 7½x10, 152 pages, 49 plates plus text illustrations. Cloth, $6.50, postpaid. American Agents: Rayelle.*

From the standpoint of international salon honors John Erith is one of the leading contenders, one whose qualifications as a pictorialist are beyond question. One of England's leading professionals, he is also author or editor of a number of important photographic books. Now he tackles the highly intangible subject of pictorialism from a quite different approach, two of his most important chapters being "open forums" in which he answers specific questions on both technical and pictorial problems. Well worth reading, and with fine illustrations by Erith and others.

■ *COMPLETE ART OF PRINTING AND ENLARGING, by Dr. O. R. Croy, 7x9½, 254 pages, 191 plates and 252 diagrams. Cloth, $6.00, postpaid. Publisher: Pitman.*

First published in 1950 in England, and already out in French and German editions, the present 1951 printing is the first we have seen of this remarkable book. We call it that because, while we have read many books on printing (both contact and projection) we have never seen anything as comprehensive in its coverage as this. Not only does Mr. Croy describe and explain all the commoner techniques of producing the best possible print from any negative but he goes on to include everything imaginable that can be done in the way of producing a positive. Despite the voluminous text, he wastes no words, nor is he a believer in long sentences. His instructions are simple to the point of bluntness.

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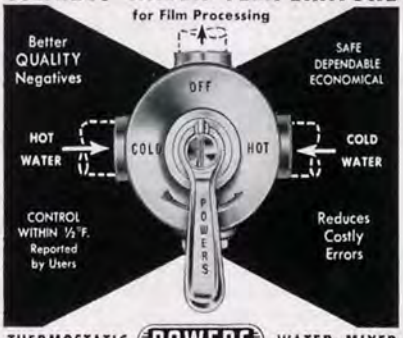
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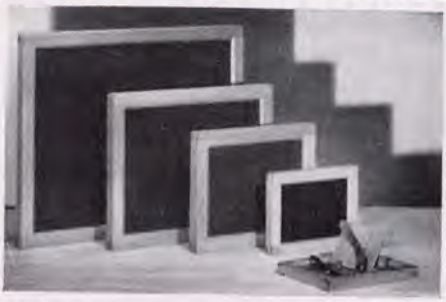
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Association Doings

We are glad to publicize the activities of all professional associations and societies. Reports of meetings and conventions should include the program, attendance figures, names and full addresses of new officers, etc. Announcements of coming affairs must reach us before the 17th of the second month preceding the issue in which their publication is desired.

■ Howard Hammersley, *Roanoke Times-World-News*, is new pres. of the *Virginia Press Photog. Assn.*, with James Netherwood, Richmond newspapers, treas., and Perry Breon, U.P., sec.

■ The press photographers of Houston have spread out and now call their organization the *Press Photog. Assn. of Houston and the Texas Coast*, which sounds like a lot of territory. Anyway Jess Gibson, *Houston Chronicle*, is pres.; Bud Bigelow, *Houston Post* and Ed. Schisser, *Houston Press*, are vice-presidents, and Richard Pervin, *Post*, is sec.-treas.

■ Unfortunately by the time we received a six months' advance schedule of meetings of the *Detroit Portrait Photog. Assn.* our April issue was already closed for the press, but at least we can note here the doings for May and June. On May 26, at the studio of Eva Briggs, M.Photog., the annual election of officers will be the big feature and the assignment for the print competition will be "Older Women." On June 23 the new officers will be installed and the members will visit a brand-new studio, still in process of construction when the notice was issued. "Two Old Timers" will demonstrate lighting and posing and the print assignment will be "Groups of Two." A number of the members have joined in a co-operative advertisement in the telephone directory, featuring the organization's emblem.

■ No longer news, but for the record because we have had no word about this organization for a year or two, we report that at a meeting on Sept. 26 of the *Prof. Photog. Assn. of Washington* the following officers were elected for 1951-52: Bruce C. Akins, pres.; Roger Dudley, Jr., vice-pres.; Loomis C. Miller, treas.; Harry O. Mitchell, exec. sec.; William R. Hilderbrand, Bob Spring, Robert Parker and C. F. Todd, directors —

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all of Seattle. A code of conduct was adopted. Vic. Condiotty, *Seattle Times,* and Mr. Hilderbrand provided the program highlights.

■ The 46th general meeting of the *Commercial & Press Photog. Assn. of Canada* was held on January 7 at Toronto, with 53 in attendance. Leslie Holmes, instructor in the School of Photographic Arts at Toronto's Ryerson Institute of Technology, discussed the principles of sensitometry and then outlined their practical uses. January also saw the first 1952 meeting of the organization's Hamilton chapter, with Brit McCammon of Ansco of Canada as guest speaker.

■ Joseph Costa of King Features, one of the founders of the National Press Photog. Assn., was guest speaker on the night of March 5 when the *Soc. of Prof. Photogs. of Western Massachusetts* held their third meeting in Springfield, with more than 100 in attendance. President Arthur Johnson tells us they are working with high school superintendents on a plan for showing students the difference between good and bad photography. There's a genuinely new idea for an association activity and we are eagerly awaiting more details. If there is any one thing professional photography needs, it is greater appreciation of good photography on the part of the public, and it is the students of today who will constitute the photograph-buying public of tomorrow.

■ The *Anthracite Prof. Photog. Assn.* (of Pennsylvania as the name should indicate) held its annual meeting in Scranton on Feb. 26. Robert G. Hodgkins, Wilmington, N. C.; Ernest Casteel, Rochester, Pa.; Earl C. Roper of Kodak; Henry Wright of Du Pont, and A. C. Shelton of Ansco, provided a highly interesting program. New officers are: Bernard E. Fella, Bethlehem, pres.; Harold Gittins, Wilkes-Barre, vice-pres.; Charles Housler, Wilkes-Barre, treas.; Louis F. Garcia, M.Photog., Scranton, sec.

■ Guest speaker at the January meeting of the *Prof. Photog. Assn. of Greater St. Louis* was Charles Trefts, top-ranking illustrative photographer of that city. The lively St. Louis group is still growing — adding new members every month.

■ The annual open house meeting of the *Massachusetts Prof. Photog. Assn.* was held at the Bachrach Studio, Newton, on the night of Feb. 14, drawing the organization's largest attendance to date. Mrs. Helen Sheldon Gerdes, M.Photog., Hartford, Conn., demonstrated "Photographing Women in Color," shooting 4x5 color transparencies of two specially costumed models, the results to be shown at the March meeting. Large delegations were present from both the Western and Southeastern Massachusetts groups.

■ Ruzgerian Kourken, Pasadena, presented a lighting demonstration which was the high spot of the Feb. 19 meeting of the *Prof. Photog. Assn. of Southern Cali-*

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fornia in Los Angeles. State vice-pres. J. Edmund Watson, Los Angeles, urged members to attend the convention scheduled for Aug. 9-11 at San Francisco and a local C.P.A. spoke on income tax laws and returns as applied to photographic studios. Six new members were introduced.

■ Unique for its lack of red tape is the *Austin* (Texas) *Photog. Assn.*, which meets every month at the Hitching Post of that city. There are no dues, no initiation, no membership list, and visitors from surrounding communities are welcome. The first 1952 meeting took place on Feb. 4, with 39 in attendance.

Our Fifth Blue Ribbon Contest

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

BY NOW all of our regular readers should be fully aware of the purpose of our Blue Ribbon Contests and the fact that they are to continue indefinitely. So, as far as new subscribers and those who buy occasional copies at the stock houses are concerned, the rules, published in every issue and fully explanatory, should speak for themselves. Hereafter, then, the quarterly report at the close of each contest will include only the list of winners plus such comments as seem necessary. In Contest #5 the most appropriate classifications seemed to be: Humorous Portraits of Children; Miscellaneous Portraiture; Portraits of Men. The commercial photographs entered were few, and none were outstanding. All photographs have been returned except the nine retained for reproduction, these to go back monthly after the halftones have been made. Checks have been sent to the winners and the selected photographs will appear as follows:

MAY: Humorous Portraits of Children
Blue Ribbon Photograph: Eugene B. Newman, Seal Beach, Calif.
Honorable Mention: Atwood Speedlite Studio, Berlin, N. H.
Honorable Mention: White Studio, Quincy, Ill.

JUNE: Miscellaneous Portraiture
Blue Ribbon Photograph: Miss Jeanne Bull, Los Angeles, Calif.
Honorable Mention: Robert L. Perry, New London, Conn.
Honorable Mention: Jack Polikoff, Monterey, Calif.

JULY: Portraits of Men
Blue Ribbon Photograph: M. Edwin Vaughn, Erie, Pa.
Honorable Mention: Marvin R. Carlson, Anacostia, D. C.
Honorable Mention: Thomas D. Parrotta, East Rochester, N. Y.

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1. Any reader of THE PROFESSIONAL PHOTOGRAPHER may compete.
2. No one may submit more than three photographs.
3. Entries must not have been publishhed or exhibited before.
4. Entries must be black-and-white, 8x10 or larger, unmounted and mailed flat. Please use photomailers.
5. Any subject is eligible: portraiture, commercial, fashion, illustration or whatever.
6. Blue Ribbon winners may not compete again for 12 months; Honorable Mention winners are urged to try again.
7. Address all entries to: Blue Ribbon Contest, THE PROFESSIONAL PHOTOGRAPHER, 519 Caxton Bldg., Cleveland 15, Ohio.

SIXTH CONTEST

CLOSING DATE is June 15, 1952.

FROM ENTRIES RECEIVED between March 16, 1952, and June 15, 1952 the judges will select *Blue Ribbon Photographs* for August, September and October.

ALL NON-WINNING entries will be returned as soon as contest has been judged; winning photographs as soon as halftones have been made for each month; checks will be mailed immediately following the judging.

LET'S HAVE YOUR ENTRY —NOW!

The Editor's Commentary:

"Short courses" in photo-journalism have grown greatly in popularity since the first such course was established 11 years ago at Kent State University in Ohio. Now, in conjunction with Encyclopedia Britannica, Inc., the National Press Photographers' Association is developing a national program for the furtherance of such activities. Britannica has set up a revolving fund from which N.P.P.A. can draw to finance such courses, region by region. Three will start this year and more will follow in the future, the ultimate goal being to have at least one such course available annually to any press photographer in the nation within reasonable auto driving distance. Each course features about 20 to 25 lectures and demonstrations over a three-day period, with evenings devoted to "bull sessions" during which all attending can exchange ideas and hash out problems. The host university makes living accommodations and meals available at nominal cost. Registration fees, also nominal, go to Britannica to reimburse the revolving fund and eventually, that fund having served its purpose, will go to N.P.P.A. for the purpose of starting new courses until the final objective is reached. In these courses, as in those already in existence, N.P.P.A. members and representatives from the photographic manufacturers, supplemented occasionally from the university staffs, act as the faculty. Truly a notable program and one which clearly indicates that those at the head of the N.P.P.A. realize that its future strength lies in building up the "grass roots" membership and not in catering to the big-city press photographer who has at his command every modern convenience. This does not mean that the "big-city" man does not attend, because he does, but the intent is to aid those in smaller communities who necessarily have less frequent opportunity to benefit from authoritative instruction.

What is now probably the most comprehensive picture library in the world available to outside users is owned by Picture Post of London, England. It contains more than 5,000,000 photographs, prints, drawings, engravings and negatives on every conceivable subject, cross-referenced to the nth degree. Started in 1946, it still has a tremendous stock of negatives--some dating back to 1850--from which the laboratory staff is busily engaged in making prints. It is housed at Colley House, New Street Square, London, E. C. 4.

A new aerial camera, which our Air Force is already using in Korea, can take clearly detailed pictures at speeds up to 3,000 miles per hour and was developed under the direction of Colonel G. W. Goddard, Hon. M. Photog., of Wright Field at Dayton. On a jet plane, 1,000 feet up, traveling at 500 miles per hour, photographs taken were so clear as to show plainly each separate tie on a railroad track. At the same speed, but an altitude of 500 feet, the grain of the wood and the spike heads in the ties were visible. It operates automatically, being started and stopped by the pilot's touch of a switch. Shutterless, a continuous exposure is made on a moving strip of film which passes over a slit in the bottom of the plane, the film movement being synchronized to the plane's speed by photoelectric cells. These automatically register light and dark images under the plane, the information passing to computing machines which synchronize the speed of the film rollers to that of the plane. Complete with accessories, the camera weighs about 150 pounds and costs about $7,500.00.



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AS I SEE IT

By Roi Partridge

IN ORDER TO UNDERSTAND and get the best out of a photograph, one must know what the photographer was aiming to accomplish, and to know what he was aiming to do, one must have some understanding of the principles by which he was guided. This is a statement of my principles and of my point of view.

Photography would seem to be the most fortunate of the arts because it appears, at first thought, to be understood and appreciated by everyone in every stage of perception. Appreciation of art — which, as I see it, is no more nor less than understanding of the principles behind picture making — is usually a matter of training, or of association with those who are working in the field of art. No one is born with such a knowledge; he has to work for it. Yet in respect to photography, individuals who have not had such training and who have not had the experience of close association with the art-worker class, nevertheless seem able to step without prepar-

ation into a full grown appreciation and enjoyment of this art. Or do they?

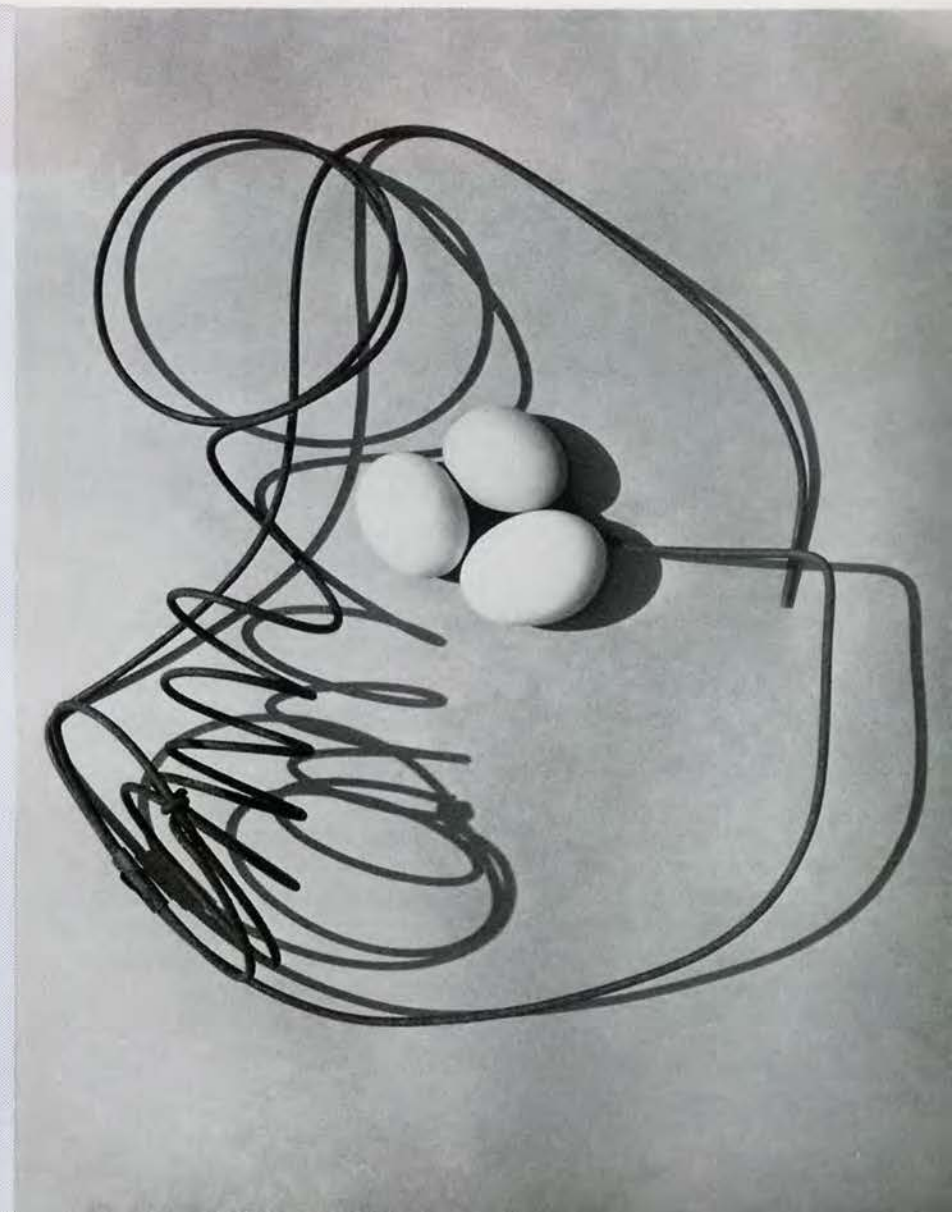
They enjoy the likeness of the image to people and places and things with which they are familiar; and since they like the people and the places and the things, therefore, vicariously, they like the print that shows them. They may be, and probably are, blind to the rules and requirements underlying and essential to picture making; to the deeper aspects of this craft of photography, but they can and do enjoy its imitative nature. In that sense, in the imitative sense, they do enjoy the photographic quality. But the point to be made here is that this rule is really the poorest reason for liking a picture.

Does that sound like a wisecrack? Do I hear you say, "What else, for goodness sake, should one like about photography if it isn't the photography?"

Well, there is something else. However desirable and likeable and profitable imitative photography may be, there is another element, another quality, difficult to come by, that can be and often is incorporated with photography; a sort of not-too-well-known and hardly describable "X" quality which, for lack of a better word, we have to call *art*.

There are basically two kinds of photographs; record photographs and a kind variously called expressive, or pictorial, or subjective. As a matter of actual fact, the two qualities get all mixed up in a confusing way, so that many record photographs include

LINES ABOUT THREE EGGS



ROI PARTRIDGE



ROI PARTRIDGE

subjective elements and most subjective photographic experiments include objective qualities. Nevertheless it will greatly help us to straighten things out in our own minds if we can perceive which is which in the prints we may be making or studying.

The subjective or "art" element is that which is concerned not with the exact way that things look, but with what you, the photographer, the artist, think about them or see in them. It is concerned with the shapes of things, with space relationships. It is concerned (if you want to use some two-dollar words) with the harmonious juxtaposition of interrelated form. More simply said, it is concerned with pattern and organization; that is, with design. Along with this it is also concerned with such intangibles as freshness of viewpoint; with the perception of meaning and significance in commonplace objects which most of us pass a thousand times without ever seeing in them what the artist sees, and without ever realizing that there is anything fine or meaningful in them.

All of these are things the artist digs out of himself more than out of nature, and that is why we call them "subjective." It appears, in a way, that the artist, and not the object, is the subject of all art.

"O. K., O. K." do I hear you say impatiently, if not derisively, "What do you allege all this has to do with the photographs of architecture or landscapes or flowers or patterns" — whatever it may be of the writer's work which an unpredictable editor may choose to run in connection with this article? It has this to do with it: No matter which prints may be included with these lines, and no matter how greatly they may fail in their objective, they will have been made with a more or less conscious attempt to "catch" more than the mere exact likeness of the architecture, or the place, or the object, and

PEPPER TREE PATTERN

This photograph appeared in the Hastings House California Calendar for 1948, as well as in other publications.

they should be judged by whether they have or have not caught, at least to some modest degree, something additional to imitation; the indescribable "X" quality.

Would it be of interest to hear how one individual — which must be myself, for there is no one else of whom I may speak with authority — arrived at the point of view expressed here? Years ago, as a young man with a little experience in painting and drawing, the writer went to Europe. In Munich he found two large galleries maintained by art dealers. One of these was conservative and showed only pictures that looked like nature; the other was "modern" and showed only paintings in which there was shocking distortion, crude execution, or perhaps just a lot of jiggles which had no meaning at all. It was horrible! There was a lot of taste displayed in that gallery, but it was all bad. Or so it appeared to the young visitor. If that was art, then all the work that he cared for was certainly not art — and vice versa. Then he went to France, everyone's goal, particularly the goal of the young and aspiring student. Here, to his vast perturbation, the so-called "modern art" was not conveniently confined to one gallery, as in Munich; it appeared on all sides. Cesanne, Gauguin, Van Gogh, although dead, were hardly more than at the beginning of the vast wave of recognition and approval which swept across the entire world. Picasso and Bracque and Matisse were at work, and many were the hopeless daubers who attempted to borrow an unmerited dignity, and who hoped to cover up their ineptitude, by cloaking themselves in the term "modern".

Intense in his aversion for the pretense

(Turn to Page 51)

MORNING IN OAKLAND

This photograph appears in the Hastings House book West Coast Portrait, titled "Oakland — from Lake Merritt."

ROI PARTRIDGE



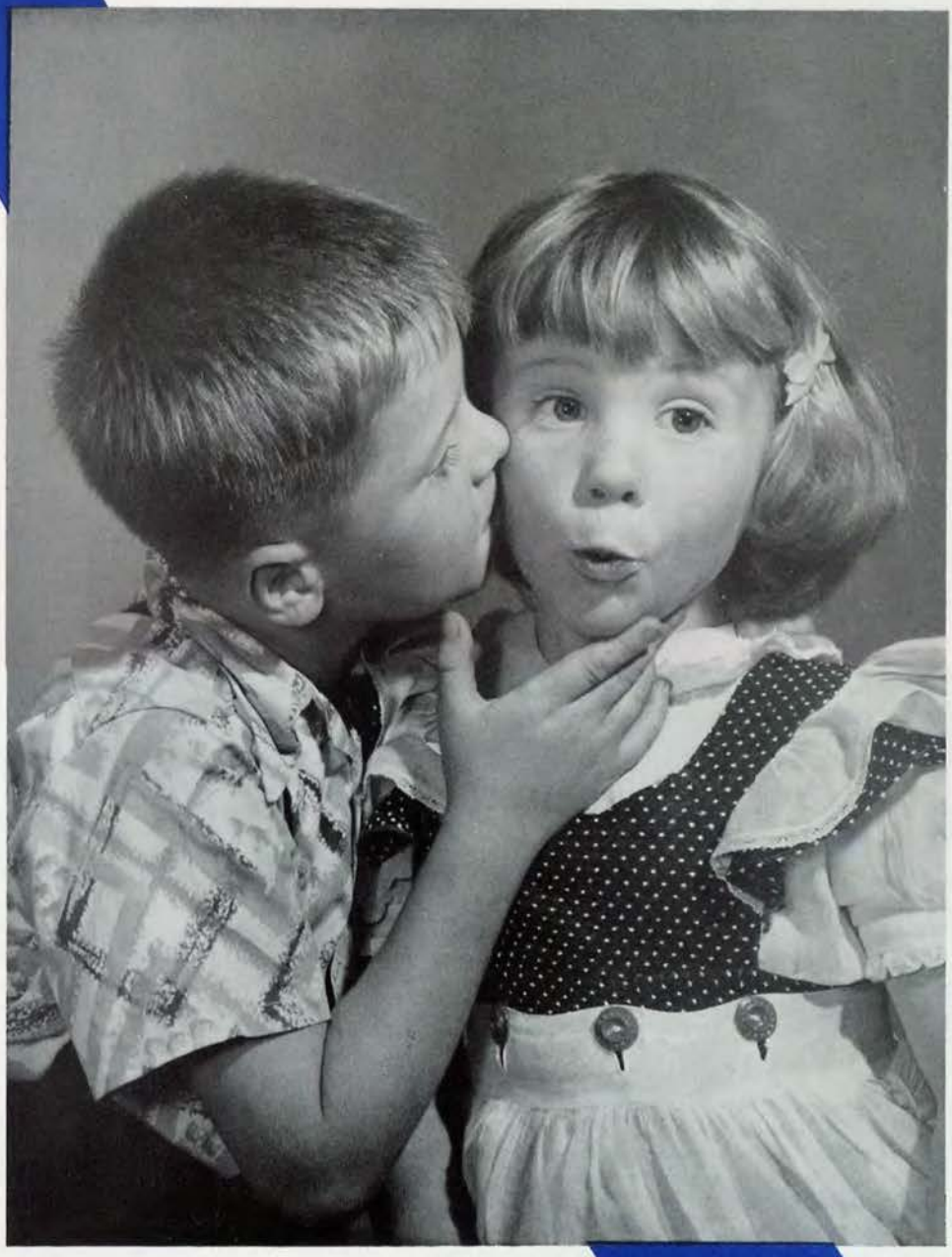
Honorable Mentions



By The White Studio, Quincy, Ill.

By The Atwood Speedlite Studio, Berlin, N. H.





MAY

Blue Ribbon Photograph

By

Eugene B. Newman, Seal Beach, Calif.



A CRITICAL ANALYSIS

DATA:

A 5x7 VIEW camera was used for this photograph and the three lights shown in the diagram were a 500-watt spot at the left rear, a baby spot at the left, and a flood to the right of the camera.

CRITICISM:

IT WOULD HAVE been very interesting had the maker of our photograph told us the focal length of the lens used because we have before us the material for a very worth-while experiment. Of course it is evident that the lens was one of very short focus because the resulting distortion is most apparent; just compare the size of the projection lens with the remainder of the apparatus. When the original 8x10 print is held about seven inches from the eyes, this apparent distortion miraculously disappears. Whenever you are in doubt as to distortion try this test, focusing your eyes on the center of the print. It is to be hoped that this will still be evident in the necessarily reduced illustration, even if not to as great an extent as in the original.

An obvious fault is that the top of the lens is slightly out of focus, again due to the distortion, destroying the legibility of the markings thereon. This is very undesirable and it may be accepted as a general rule that when photographing manufactured objects all lettering, trademarks and the like should be sharp and clear. They are present for a purpose, be it utility or advertising, and if the maker did not want them to appear he would have omitted them.

The print is muddy and disagreeable. Either the negative was under-exposed or the print was made on a paper of too great contrast for the negative; in any event much of the detail has been lost, particularly that part surrounding and immediately below the slide carrier. Some of this effect may have been due to an attempt to secure a pure white ground behind the projector. Unless otherwise ordered a slight graying of the ground coupled with a softer print would have produced a much more pleasing effect. It seems that the baby spot was focused only on the maker's name which would not have been bad had the rest of the print been satisfactorily rendered.

The arrangement of the cord could stand considerable improvement. It is very confusing because it seems to be wrapped around the projector with no evidence of being part of it. If the cord had been curled in front, or with only the connector showing and the cord leading from the machine, a much more convincing and pleasing effect would have resulted.

Why don't you, friend reader, get in the game? Send in a print for criticism. It need not necessarily be one made on assignment which a customer might recognize, but can just as well be one of your experimental shots. But do give all the technical data possible as well as a rough sketch of the lighting arrangement. Tell us what you had in mind when making the shot and, if it was made under exceptional circumstances, give us the details. The more we know the more we can be of help to you and other readers of this page. Just mail your print to THE PROFESSIONAL PHOTOGRAPHER and write on the outside of the photomailer the words "For Criticism."





PRINCESS MARGARET ROSE DOROTHY WILDING

PORTRAITURE



DOROTHY WILDING

PHOTOGRAPHER TO ROYALTY

"BY APPOINTMENT TO HIS MAJESTY"

By Harold Christopher

"RELAXED" IS A WORD that might be used to describe Dorothy Wilding's portraits — and Dorothy Wilding. This English photographer, who can cajole a natural expression onto her sitters even when they are burdened with regal crowns weighing several pounds, insists that there's no secret about her system of photography.

She likes people, and so her manner is as gracious as that of a hostess when she photographs them in her studio. Miss Wilding's pleasure at meeting a sitter always produces a pleasant response in return. Because she is so completely at ease, her subject soon relaxes. The all-important expression in the portrait reflects

the comfortable atmosphere in which it was created.

While Miss Wilding photographs society people here and abroad as well as theatrical personalities, it is her photographs of royalty that represent a unique badge of success in a highly competitive profession. The first royal personage whom she photographed was the late Duke of Kent. She knew all the rules of behavior toward royalty well in advance, so she curtsied when she was presented to the prince. The curtsy was so deep that the Duke had shaken her hand before she was able to straighten up, leaving her with a curtsy half instead of well done. That experience taught her a lesson. She went home and practised her curtsy with a tape measure. Now the bow is so well grooved that Miss Wilding is squarely on her two feet by the time the royal sitter has extended his hand.

There are harder lessons than curtsying for a casual person like Dorothy Wilding to learn. She must remember never to use the word "you" in addressing royalty. The person's title, not a pronoun, must be employed. That means she must stop to think before she speaks. This is especially hard for a person as natural and impulsive as Miss Wilding. Her unaffected personality, the very quality that has endeared her to famous people who recognize its rarity, must be rigidly controlled during a royal sitting. "At least at the

DOROTHY WILDING

At left: HER MAJESTY QUEEN ELIZABETH II AND THE DUKE OF EDINBURGH



HER ROYAL HIGHNESS ELIZABETH, THE QUEEN MOTHER



HIS LATE MAJESTY, KING GEORGE VI

DOROTHY WILDING

beginning," she said. She admits that once she has given out with a few "Your Majesties" to show her respect for her sovereigns, she falls into her normal attitude of friendliness.

In order to photograph royalty at home, Miss Wilding hires a huge van and packs into it everything photographic that she owns. Then she peers into cubbyholes and packs some more. An oversight, such as forgetting a lens, might be amusing with lesser personages. It would be humorless and disrespect-

ful in the light of the heavy schedule carried by the current royal family of Great Britain. But once the sitting is under way, Dorothy Wilding swallows her misgivings and controls her nervousness. "The royal family is charming and helpful," says she, "and that counteracts the rigid formula to which all British subjects must adhere in the presence of royalty."

Dorothy Wilding's appearance is a real asset in dispelling nervousness on the part of a sitter. It would be next to impossible to be afraid of a tiny brunette in a simple afternoon dress, whose femininity is as apparent as her fine English complexion and bright smile. Even the decor of her New York studio puts the sitter at ease. The studio is quartered in a former mansion on Madison Avenue. The magnificent staircase and stairwell, or an antique wood, paneled elevator, brings the sitter to an airy reception room. The room is furnished in pastel modern furniture with row on row of familiar faces in frames, all portraits by Dorothy Wilding.

There is an alcove leading from the studio which features an ultra feminine mirrored vanity and a comfortable divan. Even the studio manages somehow to maintain a homey effect. One familiar touch is a large alarm clock, with an insistent bell, that sits on the 8x10 Eastman view camera with 5x7 back which Miss Wilding uses for all her work. This alarm is set to go off for a few minutes before the next sitter is due. There is a strict studio rule that whoever turns off the alarm must set it for the next appointment.

Before installing this system, Miss Wilding found she was often late. Consequently she was spending the first few minutes apologizing instead of chatting with the sitter. The alarm clock deserves applause for presenting a composed photographer who is ready and waiting to greet her client.

The camera rests on a conventional portrait studio stand, not a commercial type tripod. Before a prospective sitter even steps in front of the camera, Miss Wilding has studied him in detail. The subject seldom suspects the close scrutiny because she is apparently busy filling out a chart of coloring. The chart is the court of final appeal if the printer tries to argue with Dorothy Wilding about color values. No printer can insist that the sitter's hair is fair and his eyes blue, if the chart states that his hair is brown and his eyes ditto. "Perfect rendering of color values



DOROTHY WILDING

Playwright Noel Coward above, and below, Bishop Donegan

DOROTHY WILDING





THE DUCHESS OF WINDSOR

DOROTHY WILDING

is essential," according to Miss Wilding.

If the sitter is a woman, Miss Wilding suggests that she remove her powder and rouge completely, and half her lipstick. This is necessary because Miss Wilding uses ortho film exclusively. Eye make-up is encouraged because it helps to make the eyes larger and more luminous. Men need no make-up at all with ortho film because of their naturally lustrous skin. "Ortho film gives the truest rendering of skin tone and quality," is her flat explanation for its use.

The negatives are developed by time and temperature according to the manufacturer's directions. A negative from each end of the pile is developed first as a test. Once



HIS ROYAL HIGHNESS THE DUKE OF WINDSOR

DOROTHY WILDING

the two test negatives have passed Miss Wilding's critical inspection, the entire sitting is developed.

When the time comes to go before the camera, the sitter finds that she is expected to sit on a hard chair with neither back nor arms. The subject's relaxation is confined to her personality — her body must be erect. A sagging spine produces a sad portrait. While the sitting is in progress, an assistant moves in to help, as unobtrusively as a maid assists a hostess in serving tea. The assistant loads and reloads, and moves the lights about.

The lighting scheme for Wilding portraits is extremely simple and completely flexible. The main light source is a stand with two



DOROTHY WILDING

1000-watt floods. A spotlight with a value of 500 watts completes the lighting system. But there are no rules about placing the lights. "It's perfectly true that you can change a person's appearance with lighting alone," said Miss Wilding, "but I have no desire to change a sitter's appearance!" While recognizing that noses can be shortened or lengthened by light, the photographer uses her lights for just one purpose — "to render the sitter's face perfectly with the correct shapes and contours." To correct faults, she prefers careful retouching to untruthful lighting.

Miss Wilding seldom consults the ground-glass to judge the lighting and select camera angles. In fact she uses the glass only for focusing. Her eyes are the sole critics where the subject's face is concerned. While the lights are being arranged and rearranged, she keeps up a conversation. She tells the subject what she is doing and why she is doing it. "I assume that a normally intelligent person suspects why he is in a portrait studio. The idea of hiding a cable release in your hand and snapping when the subject is unaware of it, is absurd. After all a person comes to a studio to have a portrait made and is as concerned in its success as the photographer."

Dorothy Wilding doesn't use any of the terms in a photographic dictionary when she is explaining her procedure. She wouldn't if she could — and she can't. By keeping her technique as simple as possible, she believes that she is better able to concentrate on the subject, rather than the subject of photography. Her lens is a 16" Zeiss Tessar. The markings are in German and Miss Wilding doesn't understand them any better than she does the time-gamma curve. So she has her two favorite apertures marked with chalk. These correspond roughly to F/4 and F/8.

She uses no meter and most of her negatives are exposed for about one second with uniform results.

As the sitter leaves the studio, Dorothy Wilding's casual approach exits with him. She has a perfectionist complex that takes over as she opens the darkroom door. A straight contact print is made from each negative. This print must match the color chart as accurately as black-and-white can render color values. At every stage in the preparation of the finished prints, the contact print and chart are held up for comparison. The finished prints are all retouched before presentation for approval. The paper is buff, usually Opal, and in 10x12 size. This is an

(Turn to Page 50)

At left: Author John P. Marquand, and below, actress Gertrude Lawrence

DOROTHY WILDING



A CRITICAL ANALYSIS



DATA:

THIS PORTRAIT, taken against a gray background, was given an exposure of one-fifth second at F/11 on Portrait Pan film, the negative being developed in DK-50, one-to-one, for five minutes. The reproduction is from a projection on Portraya, developed for two minutes in D-72 stock solution. Four lights were used. The main source light was a Photogenic flood at the right front. Another flood, to the left of the camera, served as the fill-in. A small Photogenic Sun-Spot, to the sitter's right, was intended for a "kick" light, and the background was illuminated with another flood behind the sitter.

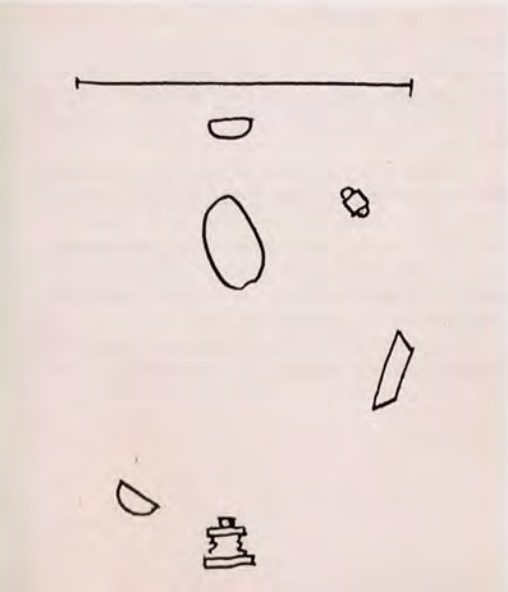
CRITICISM:

A NEGATIVE DOES not always have to be perfect to produce a pleasing print, provided thought and good judgment are given to the selection of the proper printing material. Here we have an example. The whole photograph is gray and not one highlight stands out. We judge this is due to over-exposure of the negative and under-development, which nevertheless could have been corrected by using the proper contrast grade of paper.

The main source light was too close to the subject, causing slight shadow pockets in the eyes. The lighting is also too broad, over-emphasizing the width of the face and at the same time making it look angular. On the other hand the fill-in was too far away to balance the main light — therefore the unpleasant and inky shadows. The so-called "kick" light was not strong enough to help the situation and would have been better omitted entirely because, had it been stronger, it would almost surely have made the face look even broader.

The camera was too low, showing the nostrils and giving the nose a bulbous appearance. In this case raising the camera would have added length to the face and thus helped to make this a more pleasing portrait. It is surprising to see how much it is possible to narrow a face by just tipping the head and raising the camera — try it for yourself. Finally a little more judgment could have been used in cropping the print.

The expression is very good and, with the light properly balanced, the camera raised and the minor changes suggested made in the lighting, this could have been a very fine and pleasing portrait.



EVERY-DAY PHOTOGRAPHY

A NEW PHOTOGRAPHIC MARKET

PHOTOGRAPHY FOR TELEVISION

A Series of Articles

BY JACK LEWIS

VII—Slides—Part Two (and end of series)

IN OUR LAST article we discussed the technical aspects of slide making. While a technical knowledge is important, the client is more interested in the finished slide. The slide is merely a photographic method of reproducing the client's copy on the television screen. The analogy is similar to the copy and art furnished a newspaper for display advertising.

Since the client is paying from $60.00 up for the time his message is on the screen, it is only natural that he be concerned with the effectiveness of the art and copy, as well as the finished appearance of his slide. Thus it becomes apparent that the photographer who undertakes to make slides for television should be equipped to render an intelligent and effective art service.

Layout and art are elusive things. All of us have different ideas on what constitutes effective layout. By studying the slides you see on your television screen, as well as magazine and newspaper advertisements, you will gather ideas that will be useful. One of the difficulties encountered in laying out copy for slides is the limitations of the medium itself. We cannot use photographs that have extreme contrast, since they will be washed out on the screen. We cannot use long shots, since they will appear too small on the screen. We are limited to a horizontal plane only in which to set our copy, and that is farther limited by the aspect ratio of the television screen.

As we mentioned before, the small size of the television scren makes it imperative that everything be as big as possible so that it may be easily viewed on the screen. The accompanying illustration is an example of the "signature" type of slide used in television advertising. You will notice that the letters are large and bold. They will be easy to read. Note that a line drawing is used instead of a photograph. The line drawing will reproduce better than a continuous tone and it is possible to show more detail.

It may seem strange that a photographer should recommend art work when the making of photographs is our business. Yet, our aim is to satisfy the client and give him what is best suited for his needs. If photography can do it — use photography. If line drawings in your opinion will be more suitable, then by all means, give him the drawings.

In order to do all these things it is necessary either to be an artist, or make arrangements with an artist to handle your assignments. We have found that close association with commercial artists is an asset, since they will understand our problems and work with us. Actually, most clients have some sort of drawing or art of their product that can be copied and used. This is by far the preferable way of doing things since it saves time and money.

The one important item you should have is a method of setting type. Some photographers have small printing presses, and others use paper paste-up types. We have preferred to use "FOTOTYPE", which is easy to use and offers a large variety of styles and sizes.

Fototype letters are easy to use. They are available in complete fonts, and letters may be replaced. To use them, merely set the letters in a composing stick, tape the line with "Scotch" tape, and remove from the stick. The reverse is ready for trimming and pasting, and forms a sharp line of black and white letters suitable for copying.

The words in the illustration were made with Fototype with the exception of those on the seal.

Showing how type matter, trademark and line drawing are pasted together to make up original for "signature" TV slide.



These letters can also be reduced (by copying) to a smaller scale, or enlarged. Reverse or negative effects can also be obtained by copying and making a contact positive from which the final print is made.

Thus with paper type, rubber cement, a tube of Chinese white, India ink, brushes, and ingenuity, attractive lettering layouts can be made in your own studio with a minimum of time and expense. Of course, you can also have your printer furnish you with reproduction proofs, or have your artist do all your lettering. Whatever medium you use, your chief concern should be to satisfy the client and produce quality slides that will effectively tell the advertiser's story.

Many volumes have been written on advertising layout, and it is not the purpose of this article to go into a lengthy discussion on the subject.

The final phase of this series on slides discusses the price structure, and the appended price schedule is more or less average for most cities.

PRICE SCHEDULE OF SLIDES:

To make slide from copy furnished by client, agency or station — $3.50.

To furnish lettering — $1.00 per line additional. (Example: To make slide with three lines of lettering — $6.50.

Photographs are furnished at regular rates charged for making photographs, plus the $3.50 charge for making the slide. (Example: To make slide including photograph of exterior of XYZ Laundry — $9.50.

Combination job including photograph and lettering is figured on basis of cost of photo, plus cost of lettering, plus cost of slide. (Example: To make slide of XYZ Laundry with phone number superimposed on one line — $10.50.

Art work: Where art services are furnished, cost is computed on basis of $4.00 per hour for art, plus $3.50 charge for making slide.

Concluding this series, a final thought occurs to me. Co-operate fully with the station. Try to make an arrangement to furnish them with news photos, etc., in return for a credit line on the screen. It will give you valuable publicity and free advertising.

AN OVERLOOKED MONEY-MAKER

THE CIRKUT CAMERA

By Gabriel Allen

PROFESSIONAL PHOTOGRAPHERS are overlooking a source of income that could go a long way toward covering a good part, if not all, of their overhead expenses and counteract at the same time the intrusion of the amateur into so many other professional sources of income. I am referring to the thousands of idle Cirkut cameras which should be taken off the shelves now when it is high time for the professional to use



every weapon at his disposal in his struggle for survival. The use of a rotating panoramic camera places the professional in a position where no amateur can compete with him and it should be remembered that the Cirkut produces distortionless group or other panoram pictures, being able to cover in one continuous revolution an entire horizon of 360°. The facts set forth in this article are hard-bitten truths, ground out of the experience of the writer's and his father's lifetimes in photography; I trust that readers will take heed.

Consider, for example, its superiority when taking a large group where, because of the complete lack of distortion of faces and figures at either side, the percentage of sales cannot help but be greater than those resulting from the egg-shaped and deformed pictures produced with a 12x20 or any other so-called "banquet" camera. The advantage the Cirkut offers you is tremendous; it stamps your work as professional and as that of a real technician while all you need is experience to master it fully and become a real artist at its use.

No wide angle lens can approach it for true and correct rendition. Take for example the new ranch type houses; only the rotating camera can picture them as they actually appear, portray them as their owners see them or present the effects their architects intended them to convey.

Enlarged pictures of groups are completely outclassed by direct panoramas. It is an extremely difficult matter to photograph a fairly large group, if facilities for pyramiding are lacking, even if a 12x20 camera is used, and then at best the figures will be too small for a good sales percentage. Most important of all, we must bear in mind that the average organization has had group photographs taken time and again, with the result that sales dwindle with each repetition of the same type of picture. By using a rotating camera a novelty is created and sales jump right back to where they practically equal those at the first time the group was photographed. The rotation of the camera holds their interest and assures better expressions while the unusual resulting print is far from what any amateur can offer.



The Cirkut camera was first made by the Century Camera Company and later by Folmer & Schwing, two firms which later became divisions of the Eastman Kodak Company. Still later they were sold to and incorporated into what is now the well-known firm of Graflex, Inc., of Rochester, which continued to make the Cirkut camera with certain genuine improvements. The Cirkut is easy to use and can never become obsolete. Because numbered paper trailers are not used on the film spools it is always possible to re-spool a film for a smaller model camera by slitting a larger





size film. All the smaller sizes can be cut from 10" wide film while Cirkuts up to 16" width can be used by buying bulk film and cutting it to size. An ordinary razor blade stuck in a board can be used for slitting and no safelight is needed.

Film lengths at present furnished to stock houses vary from 3' to 10'. The length of film used in making a picture with a 10½" lens, swinging the camera in an arc of 180° (half a circle), is about 48". If the photographer wishes to make larger images the exposure is made with only the rear or front element of them.

There are also the No. 5 and No. 6 — the latter already mentioned — which are complete with film magazine and motor in the camera body. They do not have a separate film magazine and must be loaded with film after focusing, but are very good for real estate or other still life subjects where time permits this deliberation of action.

Some older cameras of this type, while they have no place in the equipment of the modern studio, are worth mentioning as a matter of interest. These were

On these two pages appear three of the many Cirkut prints from Gabriel Allen's files. Notice how, despite the enormous reduction (originals of those at top and bottom were four feet long), faces and details remain perfectly clear to the edges. Only with the Cirkut can a large group be photographed so clearly that a sale is possible to every individual included, as Mr. Allen emphasizes in his accompanying article.

the lens. The No. 8 (8") and No. 10 (10") Cirkut cameras and outfits are usually equipped with convertible lenses (Turner-Reich, Bausch & Lomb, or Wollensak) of 10½", 18" and 24" focal lengths. The lens on the No. 6 (6½") Cirkut is generally 7½" and 12", while the No. 16 (16") — the "Rolls Royce" of cameras — is fitted with a Turner-Reich lens of 15", 24" and 36" focal lengths and can make photographs up to 21' in length. The No. 16 is the peer of all cameras for large panoramas requring absolute clarity of detail and the photographer who can command the use of one of these is fortunate indeed. He can create excellent publicity by taking one of these large shots now and then and exhibiting the print in some prominent location and because such pictures attract attention by their very size it is seldom difficult to find places glad to show the No. 1 and No. 4 Panoram Kodaks and the Al Vista panoram camera, all of which were non-focusing except in the larger sizes of the Al Vista. Their angle of exposure was limited to 140°, the lens pivoting before a focal plane that passed in front of a curved film receptacle. An Al Vista was used to make the world's first aerial panorama view at the Louisiana Purchase Exposition at St. Louis in 1904. It was carried aloft attached to a box kite and had a delayed action shutter release. Panoram photography with artificial light was pioneered by my father Charles F. Allen, Sr. (1876-1943), who made the first such interior with a revolving camera at the Jamestown (White City) Exposition in Norfolk, Va., in 1907. He used a Prosch blow lamp with a pan full of magnesium powder and a lighted alcohol flame, one end of a long rubber tube



being attached to the pan and the other being in his mouth. Thus his illumination was a continuous flash caused by blowing the powder through the flame while following the rotation of the camera. I wonder how many cameramen today would attempt such a Herculean job?

American photographers can take pride in the fact that the Cirkut camera was developed completely in this country, including its 10-element Turner-Reich lens. There never was a truly professional camera like the Cirkut built anywhere else in the world. The Kin-Wha Cylinder Image Camera Company of Peiping (then Peking), China, attempted to copy the principle on which the Cirkut is based but I came into possession of the pilot model and can say that it was not very practical. Early attempts at real panoramic photography were also made in France and Canada but it was our own United States where they were finally carried through to the fine, practical instrument that the Cirkut is now.

Conventions are held everywhere and sales from good proofs are phenomenal. With a group of about 150 it is not unusual to sell better than 50% and one can easily figure the profit on 75 sales of 8"x36" or 8"x40" prints at $2.00 each. In the case of armed forces groups of all types, panoram sales of 100% and better are not uncommon. Picnics and outing groups as well as family reunions are lucrative possibilities. School groups are generally guaranteed for a 100% sale. There are many other group shots which can only be reproduced faithfully with the Cirkut. Of course groups are by no means the only field. Views of factories and industrial plants of all kinds (and those being built today are truly enormous) are in demand for catalogues, trade fairs and exhibitions.

As I mentioned with respect to photographing the new ranch style homes, there is no way of picturing these immensely long buildings of one, two or three stories except with the Cirkut. You will find upon questioning builders and real estate men that they are most eager to have photographs which really display to full advantage the houses they build or sell. I have spoken to many builders in recent months and have often been asked why they could not find local photographers with rotating cameras to make such shots for them.

Pictures made with the Cirkut can be enlarged in the same manner in which they are taken and the resulting prints, being without distortion, make perfect murals with all details showing distinctly. Cirkut shots also make fine local views for sale to tourists at resorts and other places of interest, the prints being hand-colored and then reproduced in color by the photogelatine process. The reproductions, turned out in quantity, can be sold at a fraction of the cost of direct copies.

For survey work the Cirkut camera with its sweep of 360° provides the surveyor with a positive photoprint to corroborate the work he has done with his transit or alidade. Details can be plotted on it with exactitude to show the relation of one spot or planned project to another. This is also an excellent way to present facts for legal evidence in court cases and I am surprised that local police departments have overlooked this means of photographing crime scenes. Details of a crime can be marked directly on a print, showing exactly what happened and the relative positions of victim, accused and witnesses, the complete 360° scope of the camera being used. The local photographer can profit by being in a position to make these pictures.

Both my father and I have used the Cirkut camera for spot news work and I believe my father made the finest sport picture ever taken with his No. 16 Cirkut. This was a 16"x96" panorama of the Willard-Dempsey fight at Toledo in 1919; the Hearst papers had its exclusive syndication and it grossed a good many thousands of dollars. I myself have made at least 8,000 shots with the Cirkut and would never be without one. I can remember when, in the depression years of the '30's, my Cirkut carried all my expenses and enabled me to buy a new car each year as well.

The professional photographer today must, in my opinion, awaken to the fact that the amateur is cutting into too many of his normal sources of income, and about the only way to lick this competition is to utilize equipment the amateur cannot get or does not know how to use. It is my personal opinion as an old-timer in the business, and the son of a pioneer American photographer, that professional photographers should use cameras that look professional and thereby distinguish the professional from the amateur. I shall welcome any questions and it will be a pleasure to help the owners of Cirkut cameras if they will write me and air their problems.

The Idea Exchange

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

AN UNUSUAL WEDDING WINDOW DISPLAY

BY R. E. OLSON, ARTZ STUDIO, ABERDEEN, S. D.

The accompanying illustration shows a window display which drew more comment — as well as actual business — than any idea we have used for some time. The point of interest was the "wedding cake," built up from circular pieces of plywood to which we attached strips of Curvform (a light-weight composition board which bends easily and is much used by window-trimmers), and on which strips we dry-mounted 8x10

Illustrating Mr. Olson's Idea Exchange suggestion.



and 10x8 candid wedding photographs. The dry-mounting, incidentally, was done before the strips were tacked to the plywood discs. The whole was placed on a turn-table to which the bottom disk was bolted.

Once we had it set up in the window we called in a professional cake decorator who completed the job right in the window even to installing a regular wedding cake doo-dad on top. A curious crowd gathered while the decorator was at work and soon spread the word so that from then on there was seldom a moment when there was not at least one person watching the window as the cake slowly revolved. And people did not just stop; apparently they couldn't resist waiting until they had seen all the pictures mounted on the cake.

INEXPENSIVE "POSING FURNITURE"

BY KENT BELLAH, SAINT JO, TEXAS

We find that for mother and child pictures nothing beats a small table — an ordinary card table will do if solid enough — and an accompanying small stool. With the child held by the mother, it's easy to focus and arrange an attractive grouping. The stool for the mother brings her head and shoulders to just about the right height and with the child safely on the table, both can concentrate on the photographer's instructions.

VOLUME PRODUCTION OF RED PROOFS

BY CLAUDE V. NEUFFER, PORTLAND, ORE.

Studios doing a large volume of business and making red proofs will be interested to know they can cut their proof-making time to a fraction by using a blue print machine. The Charles Bruning Company of Chicago (with branches in many cities) makes a machine called the BW Printer, Model 40. It has a belt feed, similar to the Pako dryer, which carries the negative and proof paper around a glass drum, in the center of which is a mercury vapor (Cooper Hewitt) tube. The speed of the belt can be controlled to accommodate negatives of different density. No printing frames are necessary; each film is just registered on the proof paper and placed on the belt. The machine is expensive and therefore only practical for studios doing a large volume of business, with fairly uniform negatives. For such studios, however, or for the central finishing plants of chain studios, the machine will very soon pay for itself in time and labor saved.

IT PAYS TO HANDLE FRAMES CAREFULLY

BY KENT BELLAH, SAINT JO, TEXAS

Frames, in our experience, are finished chiefly to be attractive and with not so much attention to how well they will wear. Yet good frames will last a long time if the finish is not scratched. We have been in studios where prints are framed in front of the customer, a good gold-finished frame being slapped face down on the reception counter for the purpose. This does the frame no good and probably causes most complaints concerning frames. It will take only a few moments to cover a small table for use as a framing table, and the psychological effect on your customers will be considerable. Use a couple of thicknesses of any soft material such as an old blanket for padding and cover it with cotton in some attractive pattern. Wash the cover whenever it becomes soiled, or put on a new one. You'll have no more scratched frames

and your customers will value them more highly because of the care you take with them.

The Marketplace

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.

. . . *Seal, Inc., Shelton, Conn.* have designed new type thermostatic heat control for their *Fotoflat Dry Mounting Presses*, enabling user to adjust temperature of press as desired through range from 180° to 350°. This comes as result of their discovery that for mounting colored prints lower temperatures are desirable while for mounting d.w. prints on thick mount board much higher temperatures are necessary. This new control, decided advantage to all users, will be featured on their Standard, Jumbo and Commercial Models with no additional charge. The customary non-adjustable thermostat will continue to be standard equipment on the Junior Model.

. . . *Carl Zeiss, Inc.* now have available *Zeiss Ikon Ikophot* photo-electric exposure meter for one-hand operation, only ¾x2¼x3" overall and weighing only 3½ ounces, simple to use and for both incident and reflected light. Optical shield for incident light reading is separate, comes with meter, goes in separate compartment of carrying case when not in use. Readings are A.S.A. Price, with case, $28.00.

. . . *R. W. Boberg, 528 Copeland Ave., La Crosse, Wis.*, former owner of the National View Company of that city, again offers postcards made from photographers' negatives or prints, in quantities from 250 up, at prices enabling an excellent and profitable mark-up. Photographer's name and city imprinted in middle of address side (thus giving this advertising and publicity to the photographer instead of the maker of the card) without extra cost.

. . . *James H. Smith & Sons Corp., Griffith, Ind.* have developed compact "punch" light with many uses in industrial and commerical photography. Called *Victor Tri-Flood Model L38*, without extra parts it mounts on any ⅜" stand rod or stud. Takes reflectorflood or spot lamps; features special design universal swivel, controlled by convenient handle without locking device, providing horizontal and vertical angling of light. Switch is mounted on back panel, 15' cord winds on special clips on back when not in use. Glow-tone tan hammertone finish with red control handle. Price $7.95 without lamps. *(Illustrated)*



New Victor Tri-Flood model "punch" light.

Automatic LTC temperature control unit.



. . . *Lawler Automatic Controls, Inc.* offer new fully automatic *LTC temperature control unit*, operating within all desirable photographic processing temperatures, with internal moving parts of stainless steel. Fabricated in chromium-plated brass, as illustrated, plus tailpipe up to 20" length for delivery of tempered water to water jacket or sink. Detailed specifications on request. *(Illustrated)*

. . . *Radiant Mfg. Corp.* projection screens will hereafter be made of *Perma-White Fabric*, put through special coating treatment that makes glass-beaded fabric whiter and more brilliant, enabling Radiant to guarantee whiteness for 10 years. Washable, flame- and mildew-proof, it will withstand any climate.

. . . *Service Mfg. Co., Inc.* has ready new *All-Leather Case for G-E Mascot Meter*. Costs $1.75, exterior is Redwine bridle cowhide, interior is suede. Handsomely saddle-stitched. Has enclosure which swings out of way while readings are taken.

. . . *O. A. Windsor Co.*, after selling its *Multiple Outlet "Safety" Junction Box* to industrial firms for 15 years, now presents it for photographic use. Of moulded rubber, with four outlets, is ideal where safety and convenience are desired in using multiple electrical equipment. Plugs clamp in, box is portable, so designed that it may be hung up or dragged around without scratching finished surfaces. Cannot ground out; is indestructible. Price, without cord, $7.95.

. . . *Oscar Fisher Co., Inc.* have added to their line of stainless steel laboratory equipment new and improved *Fisher MT Series Chemical Mixing and Storage Tanks* in sizes ranging from 10 to 100 gallons. Transparent lucite float, not affected by chemical solutions, remains on surface at any level to control aerial oxidation. Air bubbles collecting below float may be seen through it and dispersed by spinning float. Stainless steel triangular post, extending above height of tank, makes it easy to mount motor for mixing solutions; does not obstruct inside of tank. Stainless steel self-closing spigot is included.

. . . *Camera Specialty Co., Inc.* has new and attractive way to file 35mm slides in *Dias Slide File* which, designed to look like leather-bound volume, stands on bookshelf with other books. Measures 8x10, holds 100 glass slides on 200 cardboard readymounts; is made of dovetailed hardwood with metal hinges and clasp with genuine leather back-strip. Price $7.50. *(Illustrated)*



The Dias 35mm slide file looks like a book.



Chilcote's new plastic dispensing bottle for adhesive.

. . . *Chilcote Company, 2140 Superior Ave., Cleveland* now have available six ounce plastic dispensing bottle for their Masteresin adhesive. Refillable, bottle speeds up mounting, eliminates waste, is easy and convenient to handle. Masteresin, made from exclusive Chilcote formula specially developed for photographic requirements, eliminates many dry-mounting operations. Bottle with top, unfilled — 50c; bottle filled with Masteresin — $1.25; additional dispensing tops — 10c each. *(Illustrated)*

. . . *Powell Products, Inc.* announce new *Model WC-2 Portable Power-Pack* for use with speedlights operating up to 110 watt-seconds; is equivalent to 110-volt a.c. source. Uses two non-spillable light-weight re-chargeable batteries; comes complete with built-in charger. Size is 5⅜"x2-5/16"x7", weight only five pounds seven ounces, light and small enough to carry by attached adjustable shoulder-strap or drop in any gadget bag. *(Illustrated)*



New portable power-pack by Powell Products.

. . . *Speedlight Center's* latest is a *Circular Flashtube* shielded in firm, clear plastic that fits directly over a camera lens with a Series VI filter adapter. Weighs only three ounces, is adaptable only for use with Mighty Midget a.c. speedlight unit. Particularly valuable for color and black-and-white work in dental and medical photography. Neutral density filters may be used to cut down light volume for black-and-white work if necessary. May be used hand-held; is ready for flash every five seconds. Price $29.95. *(Illustrated)*



Circular flashtube — something new in a speedlight.

Calumet offers new commercial lighting outfit.



. . . *Calumet Mfg. Co., 2325 S. Michigan Ave., Chicago,* noted for their wide line of stainless steel laboratory equipment, now offer *Commercial Lighting Outfit* which, due to compactness and light weight considering size of equipment, is ideal for outside jobs requiring large quantities of light such as banquets, industrial interiors and the like. Outfit includes three light units, each with 18" heavy gauge spun aluminum reflector and four-section stand extending to 10½', all in strong lightweight fiber case allowing room for diffusers, bulbs, extra cable, etc. All stands and reflectors are interchangeable, with reflector interiors finished in neutral soft chemically-etched aluminum and exteriors in walnut hammertone. *(Illustrated)*

. . . *Eastman Kodak Co., Rochester 4, N. Y.* announces five new spotting and coloring brushes. Four — *Kodak Deluxe Spotting and Coloring Brushes* — come in sizes 0, 2, 6 and 8 of highest quality camel's hair. #0 is for retouching when fine detail is essential; #2 and #6 for Flexichrome and general coloring; #8 for opaquing. #5 — *Kodak Spotting Brush* #2 — is general purpose brush. #2 costs 45c, #0 — 60c, #2 — 80c, #6 — $2.25, #8 — $3.30.

. . . *Tauber Plastics, Inc.* present *Midget Punch Kit* for binding photographs into albums at cost of less than two cents per book. Covers and prints are placed in order and punched as desired with Tauber hand punch. Tauber crack-resistant vinyl plastic binding tubes (in red, white, blue and crystal in sizes from 3/16" to 1") are then inserted with fingers and job is complete. Punch, of wood and metal, weighs three ounces, is 6" long, 4" wide, 3½" high; has adjustable paper margin regulator. Available on two-week trial. Price $9.90.

. . . *Heitz & Lightburn* are importing remarkably versatile and complete view camera — *4x5 Sinar Expert* — from Switzerland. Unlimited interchanging and adding of lenses, shutters and accessories is made possible by unique split-up and add-to construction. Longer parallel bellows or wide angle bellows may be used by adding auxiliary frames while base may be extended with additional tubes. Close-ups are possible down to 5.5cm; surface mirror and other accessories make trick shots possible. Price around $411.75, depending on accessories. *(Illustrated)*



The 4x5 Sinar Expert camera.

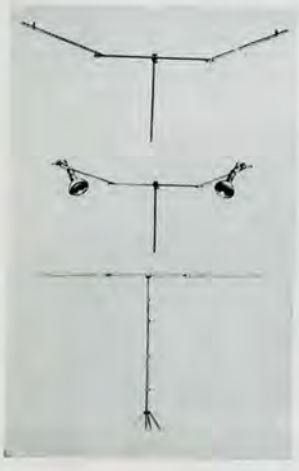


The Pic light tilter.

. . . *American Photographic Instrument Co.'s Pic Featherlite Stand with Pic Light Tilter and Pic Folding Background Holder and Adjustable Light Bar,* originally custom-built for press and magazine photographers, now available to all professionals, offer many advantages. Stand, in four models with collapsed lengths 18" to 26" and extended lengths from 7' to 11', costing from $12.95 to $15.95, is of super-strength duraluminum with sections that cannot come apart, top section so designed that it cannot fall through to floor. Hard, permanent anodized finish resists abrasion, retains new appearance. Light tilter, costing only $3.95, is for speedlight and flash extensions, may also be used for photofloods, permits complete spherical rotation of light which locks at desired point with half-turn of wing nut. Handle remains cool; several tilters may be used on one stand. Background holder and light bar may be used as 6' wide straight holder for portable grounds; may be adjusted to carry sets of lights in numerous positions; may be used with arms folded in horizontally to form circular tent around subject; costs $10.95. *(All three illustrated)*



Pic Featherlight stand, folded, and, below, the Pic folding background holder.



The Pic adjustable light bar in two positions and, below, the Pic background holder extended.

. . . *Pako Corporation, Minneapolis 11, Minn.* has new, easy-to-load *Pako Cut Film Hanger* which accommodates up to 12 films any width from 1¾" to 5" and any length up to 7" with each film held securely by two clips, one of each pair being adjustable for different film sizes. Separate order clips permit order form or envelope to accompany negatives during processing, making numbering of films unnecessary. Designed for Pako Filmachines, may be used for manual processing in deep tanks. *(Illustrated)*

Pako's new cut film hanger.



. . . *Exakta Camera Co.'s* new *Universal Miniature Camera Support* will be welcomed by many minicam users. Consists of clamp (easily fastened to table, chair, door or the like) and universal head with separate controls for positioning camera in vertical and horizontal planes. Carefully machined from strong aluminum alloy, highly polished, with both American and European tripod bushings, fits easily in pocket or gadget bag. Only 7½" overall; weight seven ounces. Price $3.95. *(Illustrated)*

The Universal miniature camera support.



Dorothy Wilding

Continued from page 40

English size and its use here and in her English studio enables her to display prints made with American and English papers in identical sized frames.

Dorothy Wilding's career follows as consistent a pattern as her portraits. When she was sixteen, she bought a studio camera in order to photograph her relatives. A few books on photographic technique were the extent of her formal education in the profes-

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sion. The thrill of immortalizing people at their best was hers from the beginning. Today her one aim is to produce a flattering expression of the personality and features of the sitter — just as it was her aim when she was sixteen.

Roi Partridge

Continued from page 29

and superficiality which appeared on all sides, the writer put this question to his painter friends: "Why do you tolerate all this trash? Why do you not condemn it and try to stamp it out?" And they replied, "We earn our living by selling paintings in Indianapolis and points west; we could not sell such things there — but we are interested!" Chumming later with a painter named Nordfeldt, who did "queer" work, he would "kid" Nordfeldt about the kind of thing he was doing, and Nordfeldt, with good natured sarcasm, would reply, "You poor blind guy, you just don't see what it is all about. Maybe, with good fortune, you'll get around to understanding it some day!" Years passed and a war threw us all back to the good old U. S. A. There one of the first exhibitions seen was given by the New York Water Color Society. Here were to be seen the finest water colors that were being painted at that time. There were the usual still lifes and flowers, pretty children and servant girls sitting in the kitchen peeling apples. There were pictures of armored knights on horseback with blonde damsels sitting behind them, their long fair tresses blowing in the wind. There were many landscapes—landscapes with one cow, landscapes with two cows, landscapes with three cows or with even more cows. They were well done. It took a lot of training and ability to paint that well — but the ability was all in the fingers and not in the head.

Hung together on one small wall were a few experimental things that were included, probably, not because the New York Water Color Society liked such painting, but perhaps as a liberal gesture to show that it could afford to be generous to some of the

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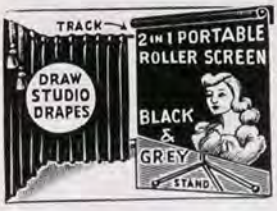
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foolish young people who had gone astray in the field of art. And there, among these experimental examples, were a few of the sketches that had been made in Paris by friend Nordfeldt; Bror J. Olson Nordfeldt, to be exact; the name should give one pause, if nothing else did. To the writer it was a startling fact that this wall of experiments was the most interesting part of the exhibition. It was not that he liked them all — far from it. Many of them were more or less disagreeable in the manner only too common among such kinds of painting. But at least they were alive; they were trying to say something; they were not endlessly, year after year, reproducing the same landscape with three cows, or the same tubercular damozel behind the man in tin armor on a fat-backed horse.

But what has this to do with photography? As I see it, it has this to do with it. Photographers can perhaps go on endlessly saying the same things, endlessly making the same kinds of photographs of architecture and machinery and people. They can, with good luck, make a living at it. But if they want to make a lasting mark in their profession; if they want to lift the veil a little and look into the future; they will need to do more than make record shots, no matter how well these may be done. They will need to experiment; they will need to find a way to make their work individual, autobiographic. They will need to go beyond mere mimicry, whether of nature or of other men's work. They will need to develop a style and, as far as may be possible, to speak in a personal pictorial language. They must get some inner self stuff into their work so that it tells something of what they think or feel or see; and so that it shows what they know about putting lines and forms, textures and tones together to express the kind of pictorial music which is design, the basis of all art, whether it is a cathedral, an etching, a painting or a photograph.

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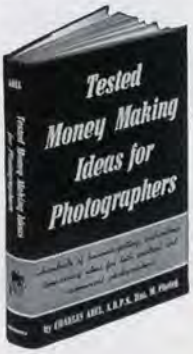
BY CHARLES ABEL

Many professionals remember my book *Money Making Ideas for Portrait Studios,* published in 1931, sold out and long out of print. Orders for it still come in from those who have seen copies, those who bought it write to ask why I don't publish a new one, while others who bought my more recent *Professional Photography for Profit* and, following its precepts, have established successful studios, keep asking for a new one on how to go after more business.

So here's my newest book:

Tested Money Making Ideas for Professional Photographers

covering all types of business promotions and sources of new accounts for *both* portrait and commercial studios: tested, workable methods (all of them actually used), from getting back proofs to baby contests, from candid weddings to small-town fashions, newspaper, direct-mail and radio advertising ideas, form letters and the like. Literally a mine of ideas all integrated with a detailed cross-referenced index so that in a moment you can put your finger on any number of ways to tackle your immediate problem. *This is not a reprint or a rehash of the old book, but all entirely new material.*



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THE ART OF BROMOIL PRINTING AND TRANSFER, by M. McKinley. I have been reliably informed that this little 26-page booklet, though printed in 1933, is one of the best and most practical works on this subject, and have therefore acquired the entire balance of the edition. If you want a copy, send me 50c in currency, not stamps and it will be sent promptly, postpaid. Charles Abel, 519 Caxton Bldg., Cleveland 15, Ohio. 12-tf

PANORAMIC OUTFIT for sale. Cycle Graphic #8, B&L Protar and tripod. Vinci, Box 296, Yonkers, N. Y. 5-1

BABY PHOTOGRAPHERS—Pep up your sales and build "goodwill" with Diapin, the diaper pins a baby can't swallow! Here's a natural "door-opener," give-away and premium item that will cost you less than a dime in quantities. Send today for free details, samples and low price data. Write Diapin, Dept. A, Portland 12, Oregon. 5-1c

Miracle Solution for a difficult retouching problem . . . The Dyacol Process . . . negative or print retouching dyes combined in a chemical base balanced for correct viscosity, surface tension and gelatin controlling characteristics; plus a new, improved Dyacol Silver Etch . . . a scientific system for the photographer who wants complete control of tonal balance and gradation. The Dyacol dye solutions flow on smoothly, lie flat, release their dyes at a uniform rate. For information and prices write. Box 192, San Francisco, California. DYACOL®

SALTZMAN ENLARGER, 5x7 model 30-watt with lens, $350.00 prepaid. Liberty Photo Supply, 436 Wood St., Pittsburgh, Pa. 5-1

BARGAINS—5x7 and 8x10 cameras; 5x7 Solar, Elwood, Eastman autofocus enlargers; Pako Junior Model B and 11x14 printer; print dryers; infra red film dryers; antique lens (Paris); spotlights; studio and portable fluorescent lights; 4x5, 5x7, 8x10 tripods; 5x7, 8x10 stainless hangers, 25c, 40c. Many other items. List free. Box 241, Gainesville, Ga. 5-1

BIG INVENTORY sale. Real bargains. All goods sent on 15 day trial, money freely refunded if not satisfactory. 12" Kodak anastigmat F/4.5 in barrel like new, $90.00; 12" Goerz Dagor F/6.8, new, in barrel, $200.00; 15" Carl Zeiss Unar F/5 in barrel, $150.00; 12" Hugo Meyer Trioplan F/4.5, $75.00; 12" Schneider Xenar F/4.5 in barrel, $100.00; 12" Bausch & Lomb IC Tessar F/4.5 in Betax shutter, $150.00; 14" Goerz Dagor F/7.7 in barrel, $165.00; 14" Ektar F/6.3 in barrel, $160.00; 16½" Ross Xpres F/4.5 in barrel, like new, $200.00; 17" Voigtlander Collinear F/6.3, $150.00; 19" Goerz Celor F/5, $160.00; 14" Goerz Celor F/5.5 in Universal shutter, $130.00; 13" Cooke F/5.6, diffusion device, $70.00; 8½" Steinheil Unifocal F/6 in barrel, $40.00; 8¼" Hugo Meyer F/4.5 in Compound shutter, $125.00; 8¼" Carl Zeiss Protar wide angle Ser. V F/18, $55.00; 8¼" Carl Zeiss Tessar F/4.5 in barrel, $75.00; 19" Goerz Dagor F/7.7 in barrel, $275.00; 19" Heliar F/4.5 in barrel, $175.00; 16" Goerz Berlin Hypar, like new, F/4.5, $225.00; 12" Bausch & Lomb Protar combinations 19", 23", Betax shutter, $135.00; 10" Bausch & Lomb IC coated, new, F/4.5, $135.00; 5" Goerz Berlin Dagor wide angle F/9.5, $30.00; 18" rapid rectilinear F/8, $30.00; 6½" Wollensak Velostigmat enlarging lens F/6.3, $35.00; 12½" Voigtlander Collinear F/6.8 in barrel, Waterhouse stops, $30.00; 6" Carl Zeiss Tessar F/4.5 in barrel, $40.00; 10½" Schneider Xenar F/4.5 in barrel, $90.00; 14" Goerz Celor F/5, $125.00. Hundreds more. Send for list of lenses. State requirements. Fifty years without a displeased customer. Joseph Smith, 735 Fulton St., Brooklyn 17, N. Y. 5-1

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Schedule of Coming Conventions

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

Organizations	Dates	City	Headquarters Hotel	For Information Write
Prof. Photog. Assn. of Pennsylvania	May 18-20	Pittsburgh	Roosevelt	Frank A. Gradler, Exec. Sec., 701 Main St., Mount Pleasant
Florida Photog. Assn.	May 19-21	Miami	McAllister	Richard Phillips, Sec., 1107 S. Florida Ave., Lakeland
Mississippi-Alabama Assoc. Photogs.	June 23-24	Mobile	Battle House	George Armbrester, Pres., 321 Troy St., Tupelo, Miss.
Wisconsin Prof. Photog. Assn.	July 6-9	Milwaukee	Federal Legion Club House	Gilbert E. Mayer, M.Photog., Conv. Chrm., 2665 N. 3rd St., Milwaukee 12
Rocky Mountain Prof. Photog. Assn.	Sept. 7-9	Denver	Albany	Ken. Ball, Sec., Casper, Wyo.
Photog. Assn. of New England	Sept. 14-16	Boston	Kenmore	Anton Hanania, Sec., 26 Emerson St., Newton, Mass.
Prof. Photog. Assn. of Louisiana	Jan. 18-19, 1953	New Orleans	Monteleone	Calvin Blue, Sec., 1016 Johnson St., Lafayette

FOR SALE—10¾" Goerz Dagor lens F/6.8, Betax shutter, $112.50; 8¼" B&L Tessar F/4.5, Betax shutter, $49.50; 7" Steinheil anastigmat F/3.5, Compound shutter, $30.00; 12" Goerz Dogmar F/4.5, Compound shutter, $69.50; 8¼" Voigtlander Heliar F/4.5, shutter, fine portrait lens, $35.00; 8¼" Carl Zeiss F/4.5, Compound shutter, $60.00; 12" Carl Zeiss Tessar F/4.5 in barrel, $74.50; 10x12 B&L Tessar F/4.5, focus 14¾", $97.50; Pako Economy glossy dryer, $290.00; Pako Printmachine, $550.00; Pako Model B cabinet model printer, $97.50; Pako Junior printer, $42.50; Bardwell & McAlister boom lights, $120.00; Beattie boom light, $95.00; Baby Keg spotlights, $57.50; Mole-Richardson 750-watt spots, $57.50; B&Mc 2,000-watt spotlights, $115.00. Crating charge on larger articles. America's largest stock of used professional equipment. Established over thirty years. We buy and exchange. Mid-West Photo Supply Co., 27 E. Adams St., Chicago, Ill. 5-1

PHOTOTRADER, the best place to buy, sell or trade professional equipment. You owe it to yourself to see a copy of the Phototrader before you make a deal anywhere else. Just drop a card today for a free copy to: Phototrader, Box 630A, Westport, Conn. 5-1c



CANDID WEDDING promotion booklets illustrated with 20 candid photos and imprinted with your name will boost your wedding business 200%. These booklets are bringing results previously unheard of to photographers who mail them to prospective brides. Sold to one photographer in each area on a first-come, first-served basis. This is a business-getter you have been looking for. Write or wire for samples and franchise protection for your area. Telaak Studio, 3090 Main St., Buffalo, N. Y. 4-3

STUDIOS FOR SALE

PORTRAIT STUDIO. Only studio in Nebraska town of 5,000 population. Recently redecorated; air conditioned. Speedlights. Write S-48 care this journal. 4-2

RETIRING IN July. Will sell business established 36 years. Excellent opportunity for right party to capitalize on good reputation. Reasonable. Walter C. Nelson, Nelson Studio, 62 East Ave., Rochester, N. Y. 5-1c



"INDUCTOMATIC"

The Modern Electric Retouching and Etching Machine

Lowest price. Easier, better, faster retouching. Takes up to 8x10 negatives with special adaption for retouching 70mm film in the 100' rolls. For mechanical etching use the "Microshaver" tool furnished with each machine. Light and stroke intensity controls. *Write for further information.*

The H. K. WILLIAMS Co. Moline, Illinois

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Many leading professionals cut expense and make more money by letting us do the coloring on *their own prints.* Airbrush and oil coloring in three grades; also Hand Pastel and Heavy Oil Paintings. For complete details see our catalogue, which we'll mail on request.

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GLIED'S STUDIO

8418 W. 3rd St. Los Angeles 48, Calif.

PORTRAIT — COMMERCIAL. Quality, no coupons. Texas irrigation belt. Price most reasonable. Must quit retouching. Write A-16 care this journal. 5-1c

STUDIO IN industrial center, two new factories, Detroit suburb. Building 32x64, main street. Living quarters, also house on rear. Drawing area 20,000. $12,000.00 down. Guy Shiek. W. Jefferson, Trenton, Mich. 5-1c

FOR SALE—Leading photographic studio, portrait, commercial. In town of 20,000. A walkout at $4,250.00. Box 262, Bedford, Ind. 5-1c

MUST SELL modern portrait studio, Virginia industrial city, 158,263. Located near four military bases. Growing business. Write H-22 care this journal. 5-2

RHODE ISLAND — Portrait studio in nation's smallest and most densely populated state. Have other business interests. Price $3,500.00. Write D-44 care this journal. 5-1c

PLASTIC LAMINATIONS

Any Photo-Pass, I.D. Cards, etc., sealed in plastic for life. For wallet size only. ONLY **15c** ea.
We also seal any size up to 8x10. Fast overnight service. Just mail your prints in along with check, coin or M.O. plus 1c add. for ea. print for postage.

M. DANTOWITZ — 36 BROMFIELD STREET, BOSTON, MASS.

FOR SALE—A La Harbor—beautiful home studio on main street at 124 W. Mitchell, Petoskey, Michigan. Population 10,000 with several surrounding towns—suitable for year around business. Has been summer resort studio since 1942. Furnished and partially equipped in ideal location for ambitious photographer. Six bedrooms and large living quarters beautifully furnished. Modern and practically new. Furnishings and name optional. Eva Hunt, 61 W. Margaret, Detroit 3, Mich. 5-2

PHOTO STUDIO with small amateur supply department, long established and nicely equipped. Owner must sell or will consider a lease-buy proposition. Needs good all-around photographer with photo-experienced wife to handle sales. Very fast growing coast community. Dean Studio, Encinitas, Calif. 5-1

PORTRAIT — COMMERCIAL studio, excellent location, low overhead. Town of 15,000, view of mountains. Nice school contacts through the year. Good opportunity with immediate possession. Owner has other interests. Write H-21 care this journal. 5-1

HELP WANTED

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

STUDIO PHOTOGRAPHER to manage established ground floor studio in Michigan. Pleasant working conditions. Salary plus bonus. Kendale Studios, Grand Rapids, Mich. 4-2

HELP WANTED — PORTRAIT PHOTOGRAPHER, must be thoroughly experienced. Children and high school comprise about one-half of sittings. Position permanent; good salary. Long established studio. Possibility of studio manager if you have the qualifications. Write R-67 care this journal. 4-2

Your Portraits Sell Themselves



WHEN MOUNTED IN A **POBLOCKI** DISPLAY CASE

Dozens of satisfied studio owners testify to their excellence and suitability of Poblocki cases for display purposes. We'd like to show *you* the way to increased sales through this fine advertising medium. Send for complete information now



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2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

Professional Dealers Who Want Your Trade

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

ALBANY 7, N. Y.—*Camera Exchange, Inc.*, 116 State Street.

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

BALTIMORE 1, MD.—*Eastman Kodak Stores, Inc.*, 309 North Charles Street.

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

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

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

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

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

CHICAGO, ILL.—*Mid-West Photo Supply Co.*, 27 East Adams Street.

CHICAGO 6, ILL.—*Norman-Willets Co.*, 316 West Washington Street.

CINCINNATI, OHIO—*Eastman Kodak Stores, Inc.*, 27 West 4th Street.

DALLAS, TEXAS—*Eastman Kodak Stores, Inc.*, 2012 N. Akard Street, Box 1710.

DENVER 2, COLO.—*Eastman Kodak Stores, Inc.*, 1635 California Street.

INDIANAPOLIS 9, IND.—*The H. Lieber Company*, 440 N. Capitol Avenue.

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.

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 10, N. Y.—*Medo Photo Supply Corporation*, 902-910 Broadway.

NEW YORK, N. Y.—*Eastman Kodak Stores, Inc.*, One West 39th Street (Off Fifth Avenue), New York 18, N. Y.

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.—*Eastman Kodak Stores, Inc.*, 606 Wood 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.

WICHITA, KANS.—*Lawrence Photo Supply, Inc.*, 409-411 West Douglas.

WASHINGTON 4, D. C.—*Brenner Photo Co.*, 933 Pennsylvania Avenue, North West.

PHOTOGRAPHIC RECEPTIONIST for high class studio in midwest university city. No coupons. Experience in weddings preferred. Write F-57 care this journal. 5-1

EXPERIENCED MAN or man, wife to operate portrait, commercial studio, percentage basis (weekly salary, quarterly settlement). Population 5,000, large rural drawing. Established 18 years. Excellent location. Photo-finishing optional. Owner responsible for bookkeeping, tax reports, assist camera room, receptionist. Lappert Studio, 132 Main St., Barnesville, Ohio. 5-1

REPRESENTATIVE — SELL 8mm and 16mm full color movie film in your spare time. Lifetime income with our continuous renewal plan. No investment required. McGregor Products Co., 201 Grand Ave., Rochester, N. Y. 5-2c

WANTED — RETOUCHER, man or woman. Must be able to do smooth work. State salary expected in first letter. Knight's Studio, Box 14, Paragould, Ark. 5-1

WANTED — COLORIST. State salary expected in first letter. Knight's Studio, Box 14, Paragould, Ark. 5-1

PORTRAIT PHOTOGRAPHER. Unusual opportunity for permanent position in large modern studio. Air conditioned, speed lights. Applicant must be fully qualified and capable of consistently producing outstanding portraits. Replies confidential. Foster Studio, 404 E. Grace St., Richmond 19, Va. 5-2

SALESMAN WANTED — Long established concern requires representatives for New England territory for photo mount and photo frame sales. Guarantee, traveling expenses and car furnished. Write C-67 care this journal. 5-1

HELP WANTED: Darkroom printer capable of graphic photography. Must move to New London. Large amount of experience not necessary. Man or woman. Write for details. Robert L. Perry Studio, 96 Huntington St., New London, Conn. 5-1

MIDWEST STUDIO wants competent portrait photographer and darkroom technician. Must be able to turn out quality work. There is an opportunity for ambitious person. Salary and percent of profits to competent person. Write B-37 care this journal. 5-1





CLASSIFIED ADVERTISING

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.

FOR ANSWERS IN OUR CARE: Add five words plus 50c additional for box number and forwarding inquiries. Requests for or offers to send photographs, samples, etc., are not permitted in box number advertisements.

CASH MUST ACCOMPANY ALL ORDERS.

HOW TO FIGURE THE COST: First two words of each advertisement are set in capitals; no other display being permitted. Count each word or number including name and address and, if box number is wanted, add five words. Terms such as 5x7, F/6.3, 5½", $10.00, etc., each count as one word.

DATE OF PUBLICATION: All advertisements received up to the first of any month appear in the issue which goes into the mail the 5th of the following month.

FOR MORE DETAILED INFORMATION concerning our Deposit System, Confidential Service, etc., write for rate card.

MAKE ALL CHECKS PAYABLE, and address correspondence, to Charles Abel Incorporated, 519 Caxton Bldg., Cleveland 15, Ohio.

RETOUCHING AND COLORING

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

EXPERIENCED RETOUCHER offers year-round dependable service to a few good studios. Moderate rates. Corrections done. Else Maerker, 4832 N. 10th St., Philadelphia, Pa. 3-3c

PORTRAIT ARTIST—Oil and airbrush water coloring. High quality work, reasonable prices. Will color one free sample. Louise Meier, 3714 Wrightwood, Chicago 47, Ill. 3-3c

RETOUCHING FOR the trade. 25 years experience. Prompt service. Try me. Warner Enlund, 1164 Prendergast Ave., Jamestown, N. Y. 4-2

QUALITY RETOUCHING and prompt service. George Klein, 52 Piquette, Detroit 2, Mich. 5-1c

NEGATIVE RETOUCHING and all corrections. Reasonable prices; prompt mail service. J. E. Olson, Cabool, Mo. 5-1

EXPERT RETOUCHING. 20 years experience. Mrs. Fannie Trout, 133 Payson St., Kewanee, Ill. Phone 5286. 5-1c

RETOUCHING — DIFFICULT copy and restoration from photographs, guaranteed by Yale art school graduate with years of airbrush experience. Albert C. Lohmann, 21 Arnodale Ave., Holyoke, Mass. 5-1c

SALON OIL PORTRAITS

Portraits of distinctive quality; life like color and texture—executed entirely in heavy brush work and giving a full oil appearance. Most effective results on your QL, L or tapestry papers.

DOROTHY CARVER STAFFORD

Telephone Glens Falls 2-7025

41 W. Notre Dame St. Glens Falls, N. Y.

The JOHNSON SPEED RETOUCHING and ETCHING MACHINE



The only negative retouching machine presenting the operator with a choice of two retouching methods — vibration of the pencil or oscillation of the negative. Makes retouching and etching fascinating and profitable; produces work equal to that of machines selling for many times its cost. Produces smoother negatives. Recommended by leading photographers, one of whom states: "The Johnson Electric Speed Retoucher paid for itself within the first week."

Write for full particulars and our trial offer.

E. L. JOHNSON 63 E. MAIN STREET PATCHOGUE, N. Y.

NESSEL RETOUCHING is better. Leaves character in; takes defects out. Try me and see. Paul A. Nessel, 1033 Erie St., Oak Park, Ill. (A suburb of Chicago.) 5-1c

PETER BLACK'S professional retouching studio. Facilities to service up to 4,000 negatives per day. Prices according to volume. 185 Church St., New Haven, Conn. 5-1c

QUALITY RETOUCHING and corrections for several good studios. Experienced. Blake Studio, 5919 Madison, Lincoln, Nebr. 5-1

PROFESSIONAL RETOUCHING, etching, commercial blocking. All work guaranteed. Fast service, reasonable. E. D. Kintigh, 818 S. 10th St., Goshen, Ind. 5-1c

PORTRAIT NEGATIVES retouched. Prompt, dependable service. Work guaranteed. Interested in volume work only. Wayne Raley, Water Valley, Miss. 5-1c

NEGATIVE RETOUCHING, highest quality; sample free. Try me. Prompt mail service. Dolly Nachbar, 310 W. 95th St., New York 25, N. Y. 5-1c

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.

PHOTOGRAPHER — MANAGER, single with best background and reputable experience in all phases of photography desires steady position. Write C-66 care this journal. 5-1

EXPERIENCED PHOTOGRAPHER and darkroom technician desires permanent position in a western state. Have cameras and equipment. Age 29, married. Herb Nutter, 2830 - 36th Ave. S., Minneapolis, Minn. 5-1c

PORTRAIT PHOTOGRAPHER with an eye for the future wants position providing the same. Ten years experience all phases portraiture including studio management; some commercial work. Age 27, single. Carl Jensen, Dickinson, N. D. 5-1

EXTRA PROFITS



in addition to your regular portrait business

Now YOU, the professional photographer, can take advantage of the undergraduate and elementary school picture business in your area. The Cam-O program is designed to supplement your income and provide you with a service that pays off with real profits. No extra help is necessary.

Write! Wire! Phone!

UNITED STATES CAM-O CORP.

18TH AND HOLMES STREET KANSAS CITY, MISSOURI

DEVOLITE-PEERLESS

PICTORIAL PHOTOGRAPHIC PAPERS

DEVODARK — CONTACT

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DEVODARK
XMAS CARD STOCK Available in all sizes, with or without deckle edge at attractive prices.

DEVODARK
POST CARDS Also available. Write us for free samples.

Only Sold Direct to Studios

125 West 45 Street — **DEVOLITE CORP.** — New York 36



A PRESENTATION FOR PHOTOGRAPHERS

Miss Van Delinda, well known Advertising executive says, "it's a beautiful way to present your portraits or proofs". Proper presentation will give you added prestige and increase your sales. These smartly styled, DISPLAY PORTFOLIOS, have space for six to twelve portraits or proofs. Available for dry mounting or slotted for inserting portraits. Write for sizes and prices.

JOHN BYRNES CO., Inc.

33 LYMAN STREET • SPRINGFIELD, MASS.

Are you "in the know" about STEREO



HOLSON STEREO WEDDING ALBUM

Model 3D-100

For the WEDDING PHOTOGRAPHER — Stereo is the one sure way to increase your sales and your profits. Stereo costs you less. It eliminates time consuming darkroom work. The luxurious Holson Stereo Wedding Album gives you the most attractive wedding package ever offered—a breathtaking album no bride can resist.

This is the only album of its kind. It includes the exclusive Holson "wedding white" self illuminated Stereo viewer. The unique, cushioned slide compartment permits you to vary the number of slides. Order the Holson Stereo Album, model 3D-100 from your dealer or stockhouse today.

HOLSON STEREO SLIDE BINDERS

For EVERY PROFESSIONAL PHOTOGRAPHER—Stereo opens hundreds of new sales opportunities. Now you can actually mount a complete roll of Stereo film in less than ten minutes with the new unbreakable Holson Stereo Binders. You save time and money. You get the finest Stereo Binder made and, as an extra feature, you can have your name gold stamped on every slide. See it today.



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Write for complete information about the correct way to sell Stereo for weddings, a FREE sample Holson slide, and the complete Holson catalogue of fine wedding and photographic albums.

Holson Binders

Holson Binders, Inc.

762 Wythe Avenue, Brooklyn 11, N.Y.



Kodak Utility Safelight Lamp, Model C $12.60



Kodak Vari-Beam Standlight $16.00



Kodak Ektalux Flasholder from $29.75
Kodak Ektalux Extension Units $12.40



Kodak Vari-Beam Clamplight $10.50



Kodak Utility Footswitch $10.00

Kodak Accessories

that make your work efficient

From enlarger footswitch to complete enlarger, the things you need to make your work more efficient are available from your Kodak dealer. Now is the time to check your operations and your photographic needs. Go over the list with your Kodak dealer. Learn how little it will cost to provide the things you need to bring your work to the peak of efficiency.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



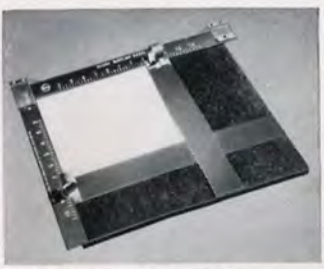
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