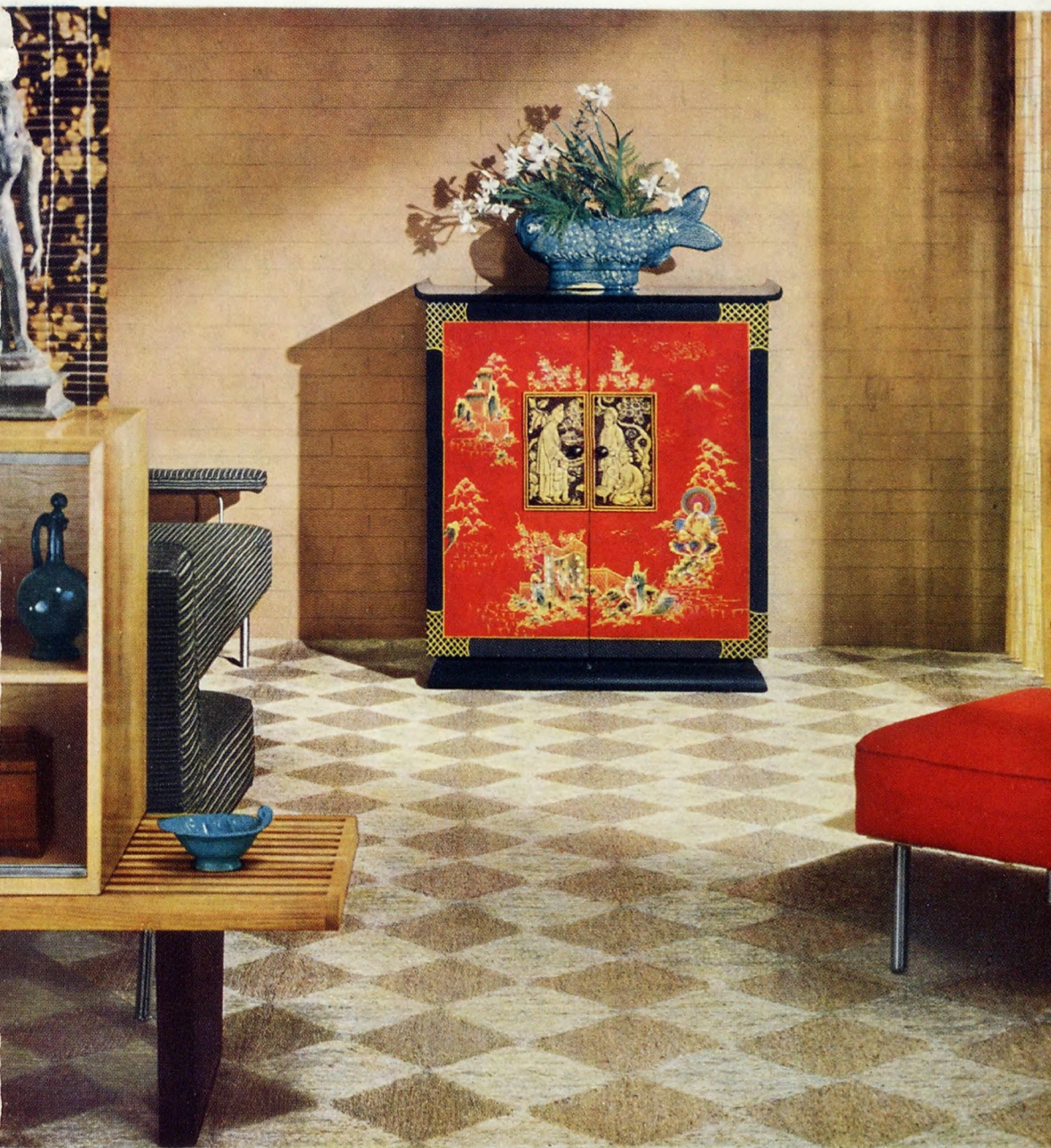


# The Professional PHOTOGRAPHER



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30¢  
VOL. 79

No. 1681  
JUNE 1952

# Both Of These Portraits Were Done by The BARRINGERS

*of Rocky Mount, North Carolina*



Bugs Barringer

Dorothy Barringer



... this one by Dorothy Barringer

... this one by Bugs Barringer

## and both were delivered in Gross Mounts

"Ours is a general purpose studio catering to a discriminating clientele in Eastern North Carolina. We started making portraits in 1942, and our list of satisfied clients grows each year. It was in 1947 when Sandy Strickland first visited us that we had an opportunity to really consider the beauty and quality of Gross Mounts. Since then we have used them *exclusively*.

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picture that satisfies us and the customer, who cares!

"In addition to portraits, we do all types of commercial photography, plus news and publicity work for many clients. Gross Mounts are tops with us."

(Signed) Dot and Bugs Barringer

P.S. "Any changes you want to make in the letter about Gross Mounts (so long as they're nice!) will be fine with us."

EDITOR: No changes. Couldn't be nicer just the way it is.



If you are not on our calling list, write us for illustrated descriptive.

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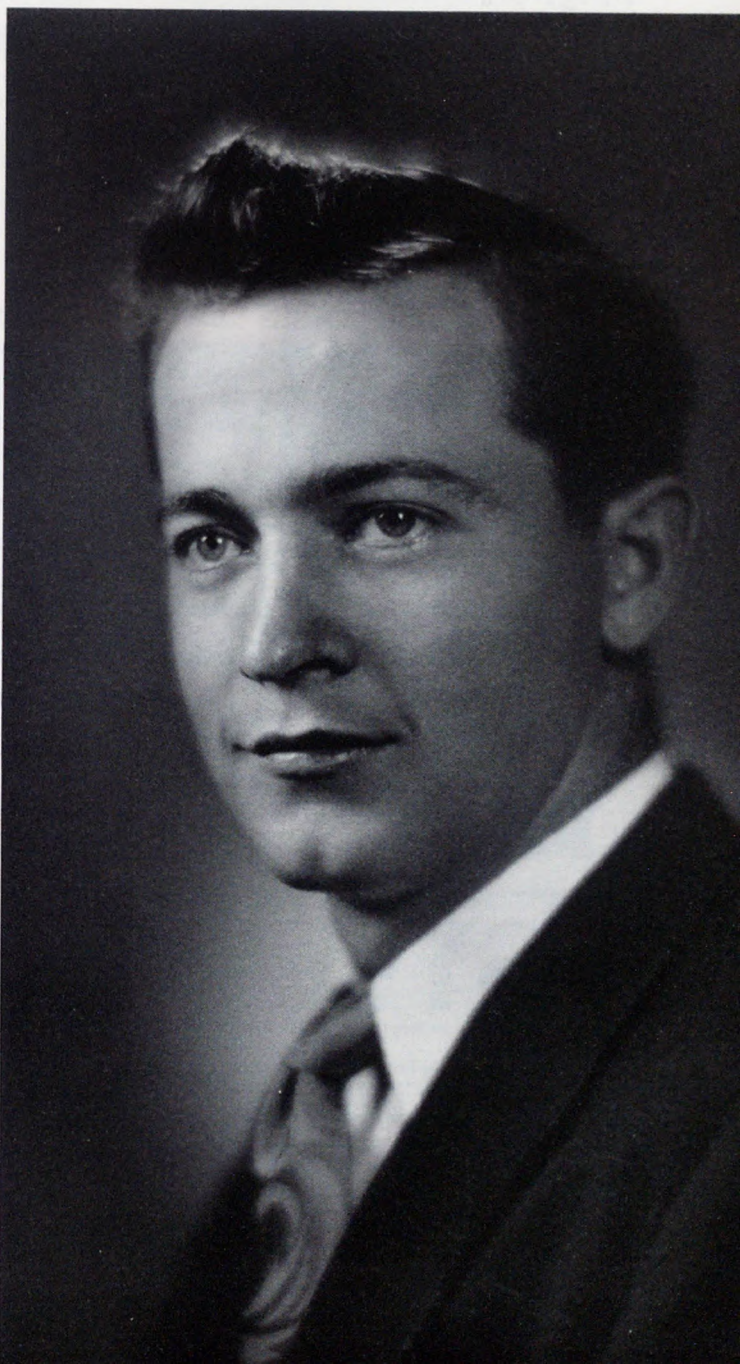
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## HIGHLIGHTS AND SIDELIGHTS ON

# PHOTO LIGHTS

BY *Dick Martenson* SYLVANIA PHOTOLAMP ENGINEER

### Tungsten filaments finer than human hair are key to Superflash<sup>®</sup> dependability

The heart of every flashbulb is a tiny tungsten filament only one-sixth the diameter of a human hair. When your flashgun sends a charge of electricity through it, the filament heats and triggers the flash of



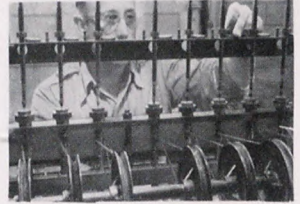
Tungsten bars must be heated to 1800°F before they can be hammered into rods and drawn through dies.

the bulb. The quality and size of the wire determine the amount of current needed for a quick flash.

To insure the use of only highest quality wire of the correct size in Superflash bulbs, Sylvania makes its own tungsten filaments.

Every step, from processing the tungsten ore to drawing the wire to 0.0005" diameter through costly diamond dies, is carefully controlled by highly skilled personnel.

Sylvania's advanced techniques in metallurgy and 50 years' experience in lighting make Superflash the most dependable flashbulb money can buy.



Precision grinding is required to make diamond dies used for hot drawing filament wires.



Ultra-sensitive balances check filament samples to assure uniformity of Superflash bulbs.



### "Quick-Flash Filament Allows Bulb to Fire Even on Weak Batteries!"

**Don M. Paul**  
*Pacific Coast Sales Manager*  
*Sylvania Photolamp Division*

I know hundreds of photographers, and I know they all want flashbulbs that give plenty of

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### "Blue Dots for Sure Shots!"



Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act of March 3, 1879. Office of publication: Lorain, Ohio.

# 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.

■ The *Northern California Photog. Assn.*, which started with an initial group of 80 three years ago and now boasts a membership of more than 200, held its annual meeting in San Francisco on the evening of Jan. 24 with the vice-president of the San Francisco Chamber of Commerce as guest speaker. The following were installed as officers for 1952: Clyde H. Sunderland, Oakland, pres.; Robert Skelton, San Francisco, 1st vice-pres.; Carl Harleen, Jr., San Francisco, 2nd vice-pres.; Clark Franklin, San Francisco, treas.; Miss Sue Jones, Oakland, sec. Also on the board are directors: Richard Edwards, Berkeley; Larry Kenney, San Francisco; Douglas Mack, San Francisco; Arthur Odell, Oakland; Louis Rickey, San Leandro.

■ Houston was the city and Feb. 16-18 were the dates for this year's convention of the *Texas Photog. Assn.* New officers are: Billo Smith, San Antonio, pres.; George Gibbons Smith, Brownwood, vice-pres.; Vernon Booth, San Benito, sec.-treas. The program included: Gordon Conner, Cleveland, Ohio; Robert Easton, Muskogee, Okla.; W. D. Smith, Fort Worth; Artin Haig, Dallas; Offie Lites, Pine Bluff, Ark.; Harry J. Womeldorf of Kodak; E. R. Farren, Houston, and Mr. Booth.

■ The 1952 *Oklahoma Photog. Assn.* convention (in Oklahoma City Feb. 10-11) topped all in the organization's history, drawing a total attendance of 246 of whom 98 were studio owners. On the program were: Walter J. Madson, Tulsa; Mr. and Mrs. Frederic de Vries, Slaton, Texas; Sydney Allen of Ansco; J. E. Hampson, Shreveport, La.; Houston Payne, M. Photog., Shawnee; Harold Woolwine, M. Photog., of Du Pont; David Rivkin, Tulsa; James F. White, Seminole; Offie Lites, Pine Bluff, Ark.; Mrs. Ava Atkinson, Austin, Texas; Jack Emslie of Kodak; Donald Peterson, M. Photog., Parsons, Kans.; William Miller, Pittsburg, Kans. The new pres. is Henry J. Osborn, Stillwater; Mr. White is vice-pres.; Hal Owen, Yukon, treas.; Otis E. Black, Wewoka, sec. Other board members, elected for three-year terms, are: William H. Krouse, Fairview; Robert Taylor, Cordell; Merle Caldwell, Pryor.

■ "Largest convention ever held in Michigan" is the report that comes to us about the Feb. 24-26 meeting of the *Photog. Assn. of Michigan*, held in Saginaw. The program included Marvin A. Snow of Ansco; Anthony Spina of the *Detroit Free Press*; Edgar L. Obma,

# The Professional PHOTOGRAPHER

Incorporating

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ST. LOUIS & CANADIAN PHOTOGRAPHER  
THE COMMERCIAL PHOTOGRAPHER

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Dodgeville, Wis.; Vincent P. Thomas, M.Photog., of Kodak; L. Leonard Hiti, Chisholm, Minn.; Al Rippe, Watertown, Wis.; Lester H. Baker, M.Photog., Marinette, Wis.; Marvin E. Helgesen, M.Photog., Janesville, Wis. New officers are: Charles M. Baldwin, Flint, pres.; Harvey G. Avery, Sturgis, vice-pres.; Frank LeClear, Lansing, sec.-treas. New board members are Robert Southgate, Ypsilanti and Mrs. Gertrude Arnold, M.Photog., Birmingham. Others whose terms carry over are: Max Habrecht, M.Photog., Traverse City; Courneye Tourcotte, Muskegon; Del. Conkright, Mount Pleasant; Herman F. Barth, Ferndale; Frank C. Stobbart, Saginaw, retiring pres. (See group on Page 22)

■ An active schedule for 1952 is already under way for members of the Chicago Assoc. Photogs. Lionel Heymann's demonstration was a highlight of their February meeting and Stephen Deutch did the honors in March. In the accompanying picture appear their



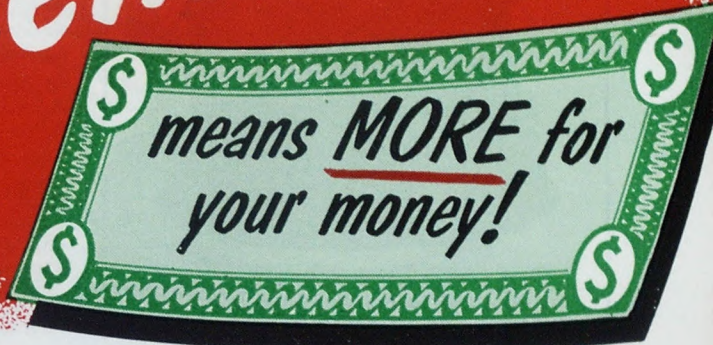
officers for the year — top row, left to right: Henry Paul, vice-pres.; R. A. Good, sec.; Stephen Lewellyn, treas.; seated: John Laveccha, Hon.M.Photog., retiring pres.; Harry Hoyt, pres.

■ Photographers of Tucson, Ariz., recently formed the Tucson Prof. Photog. Assn. with Benjamin Maxey as pres. Let's hope one of our several readers in that city will send the complete list of officers so our record may be complete.

■ The Commercial & Press Photog. Assn. of Canada is showing steady growth, according to the frequent lists of new members appearing in its sprightly journal. Seventy attended the Feb. 4 meeting of its Toronto branch.

■ At the annual business meeting of the Massachusetts Prof. Photog. Assn., held in March, the following officers were elected: Fred Hinds, Ipswich, pres.; Joseph J. Errico, Somerville, vice-pres.; Anton Hanania, Newton, sec.-treas. With these three on the exec. com. are the following past presidents: Eddie Byrd, Malden; Phillip McKeen, Haverhill; Augustus Haffer, Newton; Ernest Bushmiller, Brookline.

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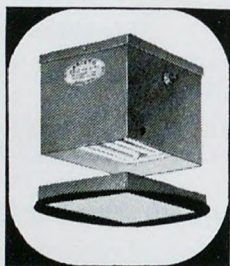
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■ The annual meeting of the Prof. Photog. Assn. of Greater Cincinnati, held on March 12, resulted in the election of the following officers: Charles Wald, pres.; Frank Lacher, vice-pres.; M. B. Warford, treas.; Jack Buckley, sec.; Lewis J. O'Brien, corr. sec., plus, as directors, Lawrence P. Brand and Warren Oder.

■ A new organization of advertising and commercial photographers — Affiliated Photog. Assn. — has been launched in Detroit, as an affiliate of the Graphic Arts Assn. of Michigan. Arthur A. Hansen, Schneider & Associates, is chrm.; Howard Waidley, Dickey & Waidley, vice-chrm.; C. C. Means, mgr. and sec.-treas. On the exec. com. are H. M. Krause of Weber & Associates, Norman York and Cle Clark. The program com. includes John Mason, John Hoppin of New Center Photo and James Ransier. Wynn Holman of Lens Art Photo, Palmer Werner and Hugh Stuart of Baune-Stuart make up the membership committee.

## 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.

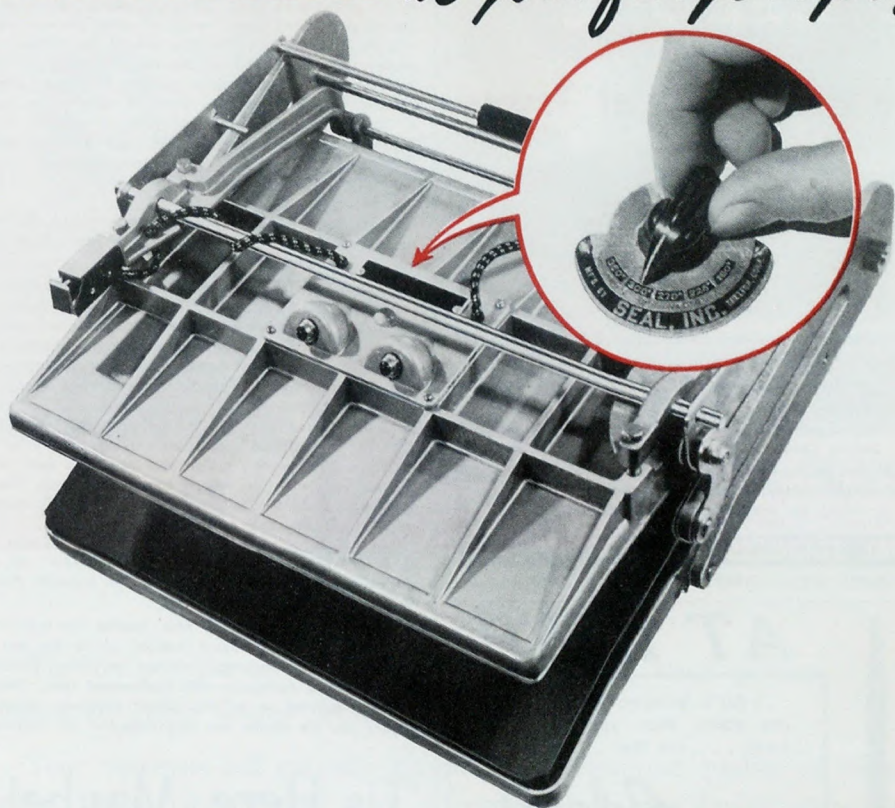
■ NATURAL-LIGHT PHOTOGRAPHY, by Ansel Adams. 6 1/2 x 9 1/4, 118 pages, 68 illustrations by Mr. Adams. Cloth, \$3.00, postpaid. Publisher: Morgan & Lester.

The fourth book by Mr. Adams in what will be a total of six in what the publishers call their "Basic Photo Series." As the title implies it is a text on photography by daylight and almost entirely devoted to outdoor subjects except for a rather brief section on portraiture by daylight. The text is much greater than the somewhat small number of pages indicates, due to the use of rather smaller type than one customarily finds in a book format, plus small page margins. The combination does not make the book too easy to read; on the other hand standard book typography and layout would have required so many more pages that the price would easily have been \$5.00. Publishers today are torn between their desire to bring book prices down to where readers can afford to buy, and their preference for volumes that are handsome to look at and a typographical credit to the house. Mr. Adams is an excellent teacher, makes himself thoroughly clear, and goes into painstaking detail to help the reader turn out good pictures. A good book for the advanced worker.

■ PHOTOGRAPHY: ITS MATERIALS AND PROCESSES, by C. B. Neblette, F.R.P.S. 7 1/4 x 9 3/4, 500 pages, over 350 text illustrations. Cloth, \$10.00, postpaid. Publisher: Van Nostrand.

Slightly altered in title, this is really a fifth edition of *Photography: Principles and Practice* which, since its first appearance in 1927, has become recognized as one of America's leading general reference works on photography. This, however, is no mere reprinting from old plates with minor changes, but virtually a new book, completely rewritten and restyled, and set from new type. Aiding Mr. Neblette, who is counselor and administrative head of the Department of Photographic Technology at the nationally known Rochester Institute of Technology, in his task of bringing the book thoroughly into line with modern equipment and materials, modern processes and modern techniques, have been 14 specialists, some from the Institute and others from Eastman Kodak, the Kodak Research Laboratories, Ilex Optical and Pavelle Color. Its authority

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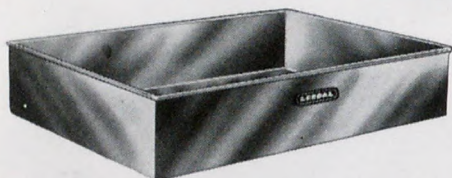
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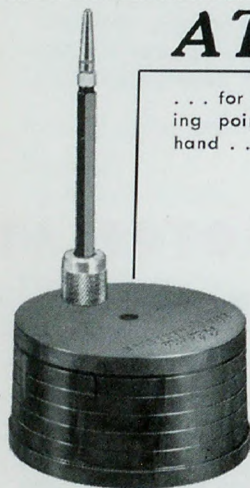
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and accuracy, therefore, are beyond question. Serious workers will find it invaluable and its footnotes a mine of bibliographical references.

■ **SHOULD I WET MY LIPS?** by Frank Adams. 8x10 $\frac{1}{4}$ , 128 pages, 125 illustrations. Cloth, \$2.50, postpaid. Publisher: Vanguard.

This, if we are not mistaken, is the first book of its kind in the photographic field. While we seldom publish cartoons, due to our limited space, nearly all other photographic journals do, and this is particularly true of the large-circulation amateur magazines. One of the best cartoonists to aim his humorous barbs at the camera fiend is Mr. Adams and here, between two covers and on pages of ample size, are 125 of his drawings. When you get tired of methods, formulae and processes, composition, lighting and what-not, you can break the monotony with an occasional chuckle if you add this to your library.

■ **HOW TO MAKE MONEY WITH YOUR CAMERA**, by Harrison Forman. 5 $\frac{1}{4}$ x8 $\frac{1}{4}$ , 235 pages, 16 pages of plates. Cloth, \$3.50, postpaid. Publisher: McGraw-Hill.

Most amateurs, having reached that really enthusiastic stage of photography which seems to engender a necessity for purchasing more and more cameras and more and more gadgets, begin to think seriously of making their hobby at least partially self-supporting. Doing so means selling photographs and, because few desire to become practising commercial or portrait photographers, the question arises of who will buy pictures and if so, of what? That, plus about 30 pages devoted to a list of publishers and others who pay money for photographs, is Mr. Forman's subject and he does a good job with it. The book will also interest those professionals who, now and then, would like to shoot at what is usually thought of as the magazine and calendar field.

■ **LET'S TAKE KODACOLOR PICTURES**. 5 $\frac{1}{4}$ x8 $\frac{1}{2}$ " 32 pages, profusely illustrated in color. Paper, 35c postpaid. Publisher: Kodak. Order from your dealer.

A simple, easily understood little booklet for the roll film camera user, with all points brought out in the text made amply clear by diagrams, sketches or color illustrations. Includes taking Kodacolor with synchronized flash, flood and daylight. Punched to fit the Kodak Notebook. Should sell handily over the counter and keep Kodacolor film moving, too.

**'Tis Here, Maybe!**

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!

■ James E. Mays, one of Virginia's best known press photographers, has left the Norfolk *Virginian-Pilot* and is now associated with the audio-visual department of Colonial Williamsburg as photo-journalist.

■ Many Indiana photographers will remember Frank H. Luwen, owner of the McDonald Studio in South Bend until he sold it in 1944 because of ill health. In recent years he had been operating a retouching service from his home. Mr. Luwen died on February 5 from a coronary thrombosis, only a few hours after he was first stricken. He was 65.

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## The Cover Picture

When Maurice Bauman, New York illustrative photographer, was given the assignment to make this color shot by Douglas Boyd, art director of that city's Federal Advertising Agency, for their client Stromberg-Carlson of Rochester, he was asked to photograph their "Chinese Classic" television-radio-phonograph in a manner that would best portray their slogan "There is nothing finer than a Stromberg-Carlson." With the assistance of interior designer Stanley Mills Haggart, and with an exposure of over a minute on Ansco Color film, he achieved this stunning result, used as part of the current Stromberg-Carlson campaign appearing in many national magazines.

■ Congratulations to Jack Klumpe, cameraman for the *Cincinnati Post*, who recently became a father for the second time when his wife presented him with a baby girl to join their three-year-old son.

■ Alfred W. (Ted) Force, a former photographer on the *Minneapolis Tribune* but later, until he retired in 1946, an operator of movie theatres, died on March 20 at his home in Bloomington, Minn., at the age of 64.

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# sell bank buildings



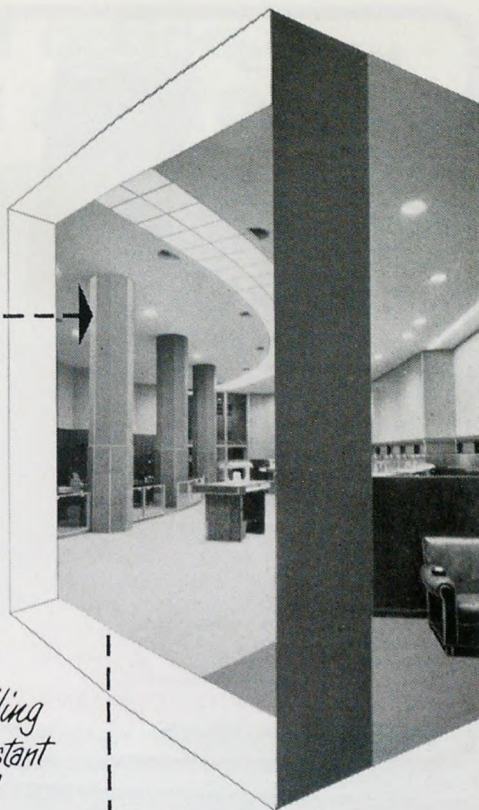
## with REALIST Slides?



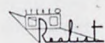
*"...they've been the finest selling aid we've tried. They're in constant demand by our salesmen!"*

SAYS

*J. B. Gander* President  
Bank Building & Equipment Corporation  
of America, Saint Louis, Missouri

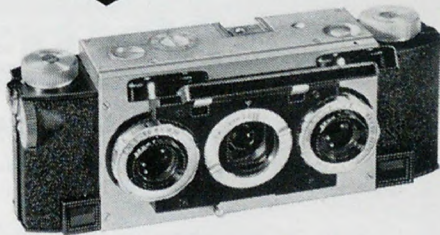


Camera and Viewer  
\$178.75 (tax inc.)



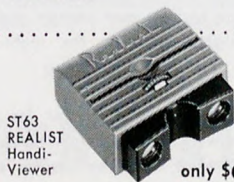
slides — in full, natural color and true-to-life three-dimensions — are being used to sell everything from small electronic components to bank buildings. The Bank Building and Equipment Corporation of America, for example, has developed effective REALIST sales kits of completed projects for all company executives and salesmen. They're in constant use and have been a tremendous sales aid, according to President J. B. Gander.

Not only is the REALIST "the world's finest visual selling aid", it's also the ideal personal camera. If you haven't seen REALIST pictures, your camera dealer or commercial photographer will be glad to show you some. For catalog and information write DAVID WHITE CO., 375 W. Court St., Milwaukee 12, Wisconsin.



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Stereo-REALIST Cameras, Viewers, Projectors and Accessories are products of the David White Company, Milwaukee.



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Handi-  
Viewer

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## The Cover Picture

When Maurice Bauman, New York illustrative photographer, was given the assignment to make this color shot by Douglas Boyd, art director of that city's Federal Advertising Agency, for their client Stromberg-Carlson of Rochester, he was asked to photograph their "Chinese Classic" television-radio-phonograph in a manner that would best portray their slogan "There is nothing finer than a Stromberg-Carlson." With the assistance of interior designer Stanley Mills Haggart, and with an exposure of over a minute on Ansco Color film, he achieved this stunning result, used as part of the current Stromberg-Carlson campaign appearing in many national magazines.

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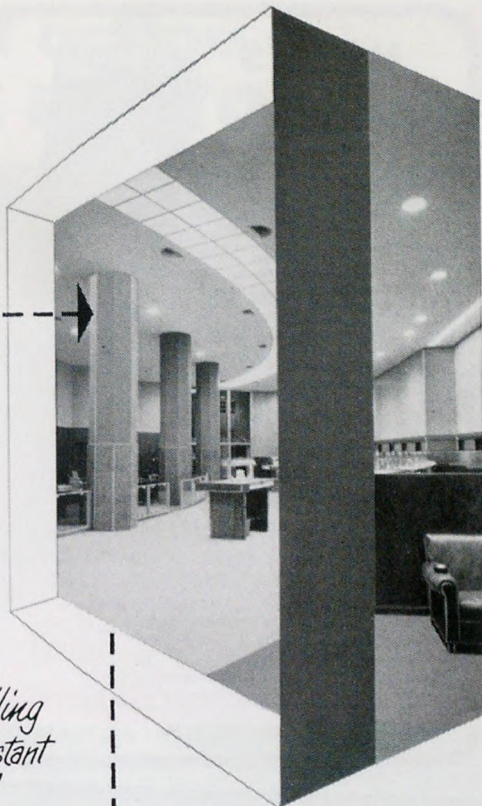
## with REALIST Slides?



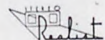
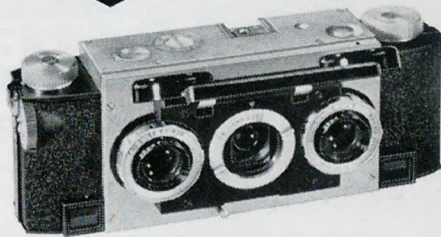
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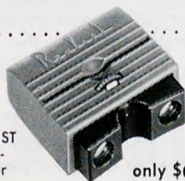


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CORPORATION**

Dept. P 4

Ringwood, Illinois

Formerly the New York district manager for the Defender Photo Products Co., Rochester, N. Y., before Defender was taken over by Du Pont some years ago, Mr. Dumont had spent 26 years in all with the two concerns. In Defender's New York office he succeeded one of the most popular manufacturer's representatives ever known in the professional photographic industry, the late Paul True and, until the organization finally ceased functioning, succeeded Paul also as chairman of the one-time National Photographic Exhibitors' Convention Bureau. His many friends will join us in wishing Harold the best of good fortune in his new capacity.

■ Established in Ashland, Ohio, for the better part of a half century, H. A. Mowrey of that city retired at the end of March. He had been a subscriber to THE PROFESSIONAL PHOTOGRAPHER and its predecessor Abel's Photographic Weekly, ever since the latter was founded more than 40 years ago.

■ Edward K. Kaprelian is new director of research and development for the Kalart Company, Inc., Plainville, Conn., makers of a wide line of synchronized flash equipment, range finders and other specialized accessories. A noted photographic technician with wide and diversified experience, he has been chief of the Photographic Branch of the Signal Corps Engineering Laboratory at Fort Monmouth, N. J., since 1947.

■ Moyer M. Morris, 37, owner of the Morris Studio (formerly the Lindsay Studio) in Lindsay, Okla., for the past six years, was killed instantly when his car overturned a few miles from his home on March 28. He had served six years in the Navy in World War II with the rating of Chief Photographers Mate.

■ Awarded the Degree of Honorary Master of Photography last year for his many notable achievements in the field of aerial photography was Colonel George W. Goddard, Chief of the Air Force Photographic Laboratory at Wright-Patterson Field in Dayton, Ohio. He's now Brigadier General Goddard, having received his well-earned promotion in March.

■ "It has taken a lot of hard work for both myself and my wife," writes Harold R. Smith, Bradenton, Fla., telling about their steadily growing business which has finally necessitated a move from their original small office and studio to larger quarters at 316 - 12th Street, West.

■ Zoltan Herczegh, 72, who had been employed by various studios of Greater Cleveland, where he had lived since 1904 and once had his own portrait studio, died at his Shaker Heights home on the night of March 22.

■ Joseph B. Heppner, one-time photographer for the New York Journal but since 1927 with the Metropolitan Photo Service of New York (of which he became sole owner in 1949), died at his home in Scarsdale, N. Y.,

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General Electric Photoflash gave the punch of light needed to catch and dramatize this drilling operation. No need to halt production—just set up and shoot. And you can use G-E flash as creatively as studio lighting units. Try G-E Photoflash on *your* difficult jobs!

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**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, **DYACOL®** Box 192, San Francisco, California.

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on the morning of April 1, from a heart attack. Many of the screen, theatrical, civic and political personages who visited New York City sat before his camera, not to mention the officials of practically all leading motion picture studios, most of which firms were on his account list. Despite his 25 years in photography he was only 43 when death struck.

■ Kodak warns those who are planning travel in Europe this summer that due to European import restrictions there will be a shortage of Kodak color films abroad, especially Kodachrome 35mm and 828mm and Kodachrome movie film. They say no one should expect to procure Kodacolor roll film anywhere overseas.

■ Just recently we announced the death of James J. Johnson, founder of the Johnson Ventilite Co., Chicago, Ill., and now we learn of an additional blow which has fallen on his son (and successor as head of the firm) Lester, whose mother died on March 31. She had been bed-ridden for a long time, so seriously ill that she had not been told of the death of Mr. Johnson.

■ Mrs. Julie Boesch, chief photographer of the Newark (Ohio) Advocate (a unique position for a woman in the newspaper field) on April 8 became the first woman foreman of a Licking County Grand Jury.

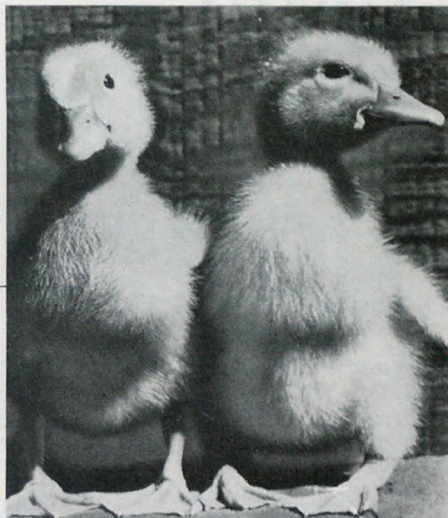
■ Joseph W. Lyons, for more than 25 years chief photographer of the New York Sun, died at his home in Brooklyn on April 7 at the age of 56. When the Sun was sold to the World-Telegram in 1950, he joined the photographic staff of the New York Journal-American.

■ H. E. Kinsman, who retired from active management of his studios in Williamsburg and Amherst, Mass., where he had been in business since 1896, and moved last May to Deland, Fla., discovered that even at the age of 87 leisure was too much for him. His friends will not be surprised to learn that he is now operating a home portrait studio at 734 W. University Ave., Deland. Edmund H. Bremer, home portraitist of Douglas, Mich., spent the winter profitably working for Mr. Kinsman and at the same time enjoying a vacation from the rigors of Michigan weather. He and Mrs. Bremer reopened their Douglas studio on April 20.

■ After 46 years on the photographic staff of the Pittsburgh Sun-Telegraph Raymond L. Baird retired on March 15, but not before he had made a special trip to Washington to add a photograph of Harry S. Truman to his collection of portraits of America's Presidents. And Harry Truman, to turn the tables, borrowed a camera from one of the always present news photographers and himself shot a picture of Baird.

■ Lt. Col. Kenneth Carson, Hon.M.Photog., recently one of Kodak's technical representatives and long (except for his World War II tour of duty as a photographic

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Only Grafite combines the multi-purpose circuit controller, "snap-on" vise-like grip, micro-type click action switch, multiple outlets with standard household connections, reversible heavy duty clamps . . . all of which add to efficiency and convenience. Get the full Grafite story from your Graflex dealer today! He'll show you why it's the finest, most versatile flash unit you can buy!

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or sent postpaid if cash with order.

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Costa Mesa, California

specialist with the armed forces) a highlight on convention platforms from coast to coast, is back in uniform and now on assignment to the staff of General Eisenhower's N.A.T.O. staff in Europe.

■ Congratulations to Paul Vathis, Associated Press photographer in Harrisburg, Pa., whose wife presented him with a son who, as he grows older and finds himself deprived of birthday presents for three-fourths of his life, will probably feel that his mother was most inconsiderate to let him arrive on February 29.

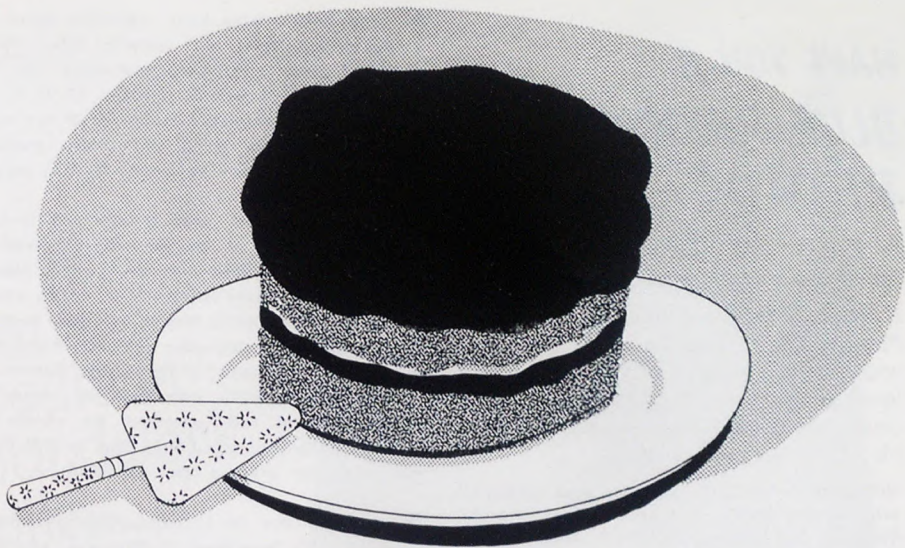
■ We read that a self-service drug store opened a \$400,000 place in Denver next door to a branch of the famed Walgreen Drug chain and started to cut prices on everything including photo-finishing, for which it had established its own spanking new \$20,000 plant. We don't know what happened to other products and services but the two carried on a merry war with respect to finishing. Finally the new store got the price down to 11c a roll, whereupon Walgreen's stopped accepting finishing, gave each customer 11c, and told him to go next door. Walgreen's are still in business; the competitor recently was forced into bankruptcy owing, among other items, \$4,000 to the City of Denver for back taxes.

■ Ronald P. Smith, Cr.Photog., Amherst, N.S., is now doing business there under the name of the Smith Studio instead of the old established name of Pridham Studio. Having to move the studio anyway from its location of many years' standing due to a disastrous fire on December 30, he thought he might as well bring the name up to date at the same time. The fire practically cleaned him out, destroying the negative file, finishing rooms and most of his camera room equipment and was a bad loss due to insufficient insurance coverage. But he's back in business now though he writes that "it is devilish difficult to get delivery of lighting equipment."

■ Earl Wilson, 58-year-old photographer of Mount Sterling and Rushville, Ill., died of a heart attack on the afternoon of December 17, just as he was preparing to take photographs of a musical in the Rushville High School auditorium, for the school's yearbook.

■ Mrs. Ella Oslund Ringius of Rutland, Vt., held an exhibit in that city in February and March, as a memorial to her late husband Carl Ringius, of more than 400 of his art works, collected from many sources. Mr. Ringius was one of the founders of the Connecticut Academy of Fine Arts. Many of our readers will still remember Mrs. Ringius best as Mrs. Ella Oslund, owner of Rutland's Oslund Studio.

■ Rex Smith, owner of the Rex Studio, Waynesville, Mo., died on October 25. Although he had been ill for several months his death was unexpected as he had been in good health before his illness and was thought to be on the way to recovery.



## WANT SOME FROSTING FOR YOUR CAKE?

● Plain cake is good — but a little dull without the flavor zip of frosting. A lot of photographers are satisfied with plain cake — even though the frosting is easy to come by. For instance, are you selling all your customers on cloth backing? Seems too bad to miss this EXTRA profit — the frosting for your cake — when it's there for the asking.

You *can* make a profit selling Hollistonized prints. It's a "by-product" profit — a *plus* profit. Holliston Photo-Cloth is easy to apply — becomes a part of the print. Has no odor, will not curl, fray, or stick to plates. Comes in handy standard sheet sizes or economical rolls — adhesive one or both sides.

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PHOTO-CLOTH**

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AN EXTRA  
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# HAVE YOU A BLUE RIBBON PHOTOGRAPH?

IN EVERY ISSUE we want to publish one genuinely exceptional photograph.

IT WILL BE featured like the *Blue Ribbon Photograph* in this issue so that, if he wishes, the maker may secure added local publicity by displaying the original and the Blue Ribbon reproduction in his show window or case.

WE WILL PAY \$25.00 cash for each photograph selected and \$10.00 cash each for any Honorable Mentions the judges, in their discretion, may award. Winning photographs will be returned and the makers will retain all other rights to their use or future sale.

THESE SIMPLE RULES must be followed:

1. Any reader of THE PROFESSIONAL PHOTOGRAPHER may compete.
2. No one may submit more than three photographs.
3. Entries must not have been published 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!

■ Tiffen Manufacturing Corp., nationally known producers of lens shades, color correction filters, adapter rings and similar accessories, have moved from Manhattan to 617-21 Sackett St., Brooklyn 17, N. Y. With additional space, increased facilities and new equipment they are now going into greater production necessitated by the growing demand for their products.

■ Chester Kreisworth, noted military and magazine photographer and, at the time of his death art director of *The Scientific American*, died on March 6 at his home in Jackson Heights, N. Y., at the untimely age of 34. During World War II, as a first lieutenant, he headed the photographic sections of SHAEF in London and Paris. Later, at Nuremberg, Germany, he was chief photographic officer of the International Military Tribunal and supervised the photographic coverage of the war crime trials. Back in civil life he had worked for *Life* and other periodicals.

■ Samuel Dorfman, for 15 years official photographer to the Sheriff's Department of Milwaukee, won fourth prize in a national contest for pictures of disasters, sponsored by U. S. Camera magazine in conjunction with the 1952 Red Cross fund raising drive. His subject was the Milwaukee Speedrail train crash of September 2, 1950, which killed 10 persons. The 35 winning photographs were sent on tour of the country during the drive.

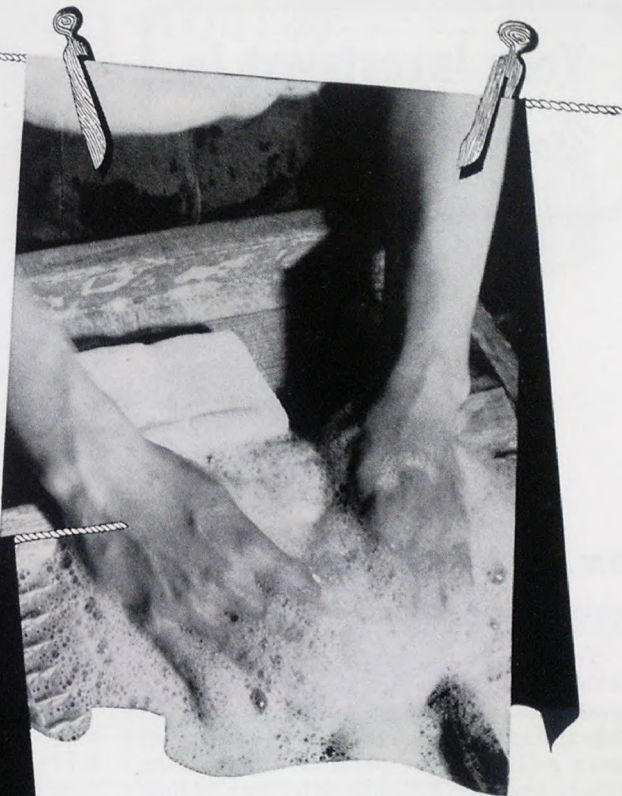
■ Mrs. Laura B. Gates of Macomb, Ill., certainly the oldest actively practising professional woman photographer in the land and well up toward the top of either sex from the standpoint of years behind the camera (71 in her case), died on March 15 at her winter home in St. Petersburg, Fla. On her 90th birthday, last fall, she took a wedding anniversary photograph of a Macomb couple whose original wedding pictures she had taken 63 years before!

■ Another of our long-time readers — he has been with us since our first issue — was hospitalized from November 1 to the middle of March, during which time he underwent several major operations. We refer to H. Monroe Baker, associated for many years with the well known Proctor Studio of Huntington, W. Va. He suffered still more hard luck after his return to the studio, breaking his right arm in a fall but by April was more or less on the job though doing his retouching with his left hand.

■ Photographers of the northwest will regret to learn of the death, on March 15, of Olaf N. Olsen of St. Paul, for 47 years engaged in the sale of photographic supplies and equipment and since 1932 owner of the O. N. Olsen Photo Supply Company of that city. His death was a shock because he was in apparent good health and had been calling on the trade only the day before. Mrs. Olsen was at her hair dresser's at the time getting ready for a dinner party they were planning to attend that evening.

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The Michigan Association's new board of directors — see page 6. Left to right, seated: Charles Baldwin, Gertrude Arnold, Harvey G. Avery, Del Conkright. Standing, left to right: Frank C. Stobbart, Courneye Tourcothe, Robert Southgate, Frank LeClear, Herman F. Barth.

■ Harold S. Piers, old-time news photographer for leading papers of Louisville up to 25 years ago when he moved to Miami to work for newspapers there until he retired, died on the night of March 21 at his home in Miami Beach, aged 82.

## 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.

. . . The Pierce Company, 3705 Nicollet Ave., Minneapolis 9 are ready with a new 36-page Catalogue which is yours for the asking if you write them on your business stationery. First they have ever issued in book form, it lists their wide line of photo-mailers, proof envelopes, negative preservers, plastic aprons, gummed labels, sales promotion ideas and "gimmicks," studio toys and hand puppets. Includes numerous new items which our breezy friend Pierce, who has habit of digging out things photographers can't get elsewhere, describes as "terrific." With it he sends orange instruction sheet explaining most economical methods of ordering and shipping, result of several months' headaches with new parcel post rates.

. . . Eastman Kodak Co., Rochester 4, N. Y. offers New Service for Owners of Kodak Album Print Cutters, Model 10, converting these electrically operated print cutters to completely automatic electronically actuated cutters which will slice up to 4,000 prints an hour from paper rolls exposed on Kodak Velox Rapid Printers Types III, IV and IVA, equipped with Kodak Roll Paper Heads and Kodak Electronic Marker, Model A. Converted cutters can be used, if desired, for producing non-album prints, with straight or deckle edges, also to cut prints from rolls prior to processing or to cut, electrically, finished prints by hand should that be desirable. For conversion, see your Kodak representative.

(Turn to Page 50)

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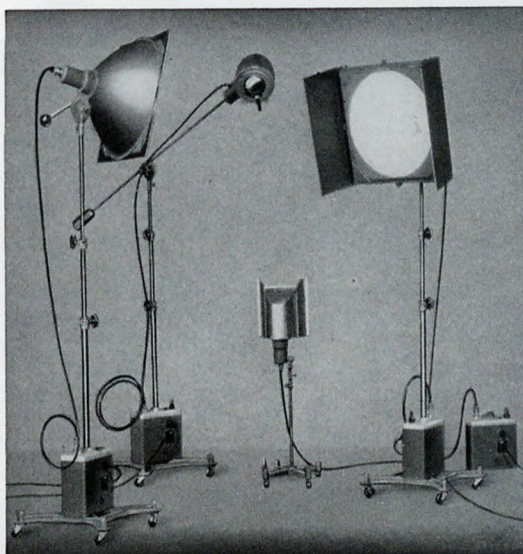
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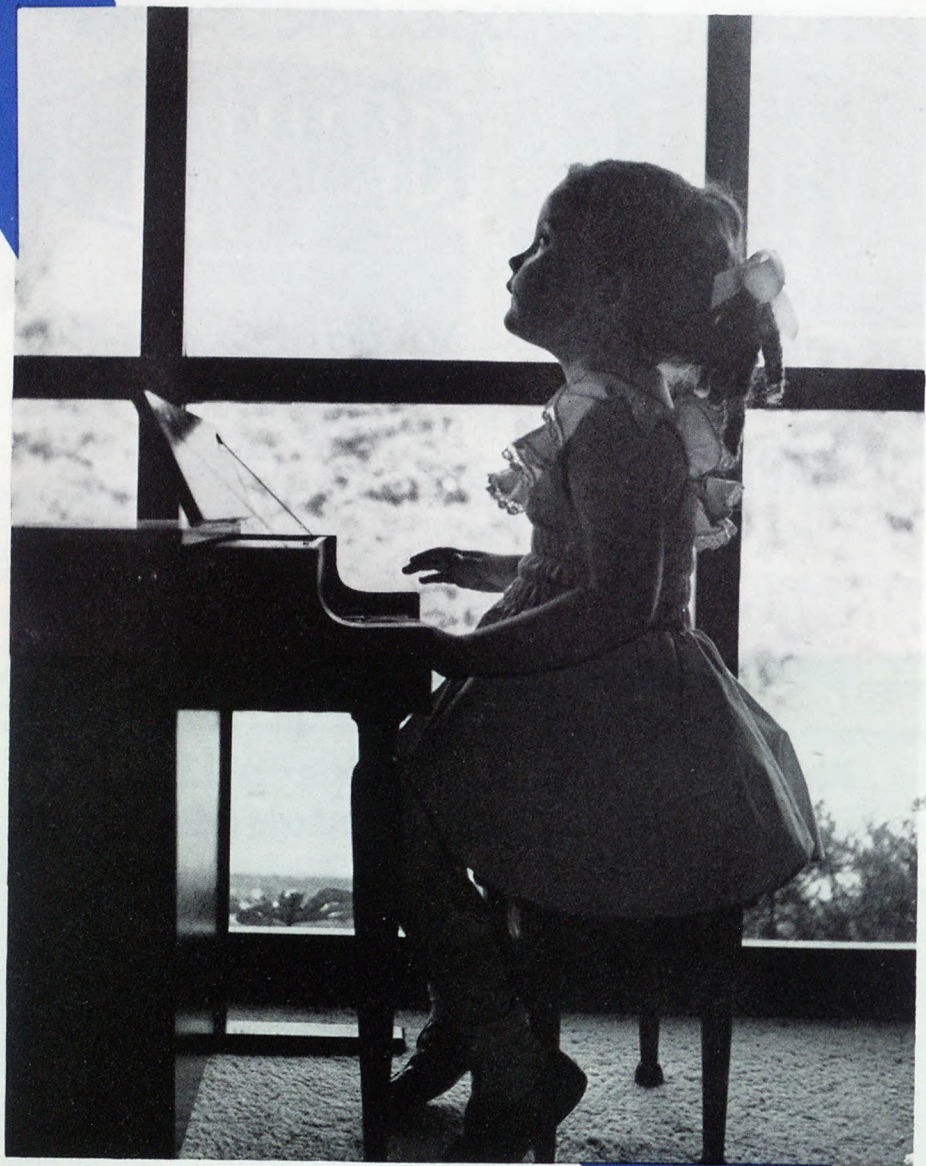
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By Jack Polikoff, Monterey, Calif.



# The Editor's Commentary:

---

For several years, and with increasing disquiet, I have watched a steadily worsening trend on the part of American photographic publications toward stressing photography of the nude both in editorial and advertising columns. The criticism does not apply to the "trade journals" (such as this) which cover professional photography, photo supplies, photo finishing and still other specialized fields, but specifically to the amateur publications, most of them available on the newsstands. I now find I am not alone in believing that the situation is going beyond the bounds of decency and therefore becoming a serious menace to photography. Witness the following Resolution recently adopted by the Board of Directors of the National Association of Photographic Manufacturers, Inc.:

"WHEREAS publishers and editors of photographic publications have an unusual moral and ethical responsibility to maintain proper standards of decency and good taste in the selection of pictorial illustration, particularly because of the number of teen-age hobbyists and readers; and

"WHEREAS there has been increasing criticism of present standards by commentators both within and without the photographic industry; and

"WHEREAS such publications evidently are attracting interest in the female figure rather than in photography to the point where distributors of items of questionable taste are now buying advertising space therein; and

"WHEREAS such a situation can do irreparable harm to photographic magazines, dealers and manufacturers:

"NOW, THEREFORE be it

"RESOLVED that publishers and editors of photographic publications be urged to take immediate steps to prepare and adopt standards of decency and good taste in the selection of pictorial illustrations, editorial and advertising, which are above question."

My only quarrel with the above is that I do not consider it strong enough; it should specifically include the objectionable display and classified advertising matter which today fills column after column of many photographic publications. The resolution, as worded, refers only to illustrations whether in editorial or advertising matter. While many illustrations are bad enough, being more naked than "nude," the smaller display advertisements and all of the classified are unillustrated. They do not need to be because the wording is amply suggestive. I hope the N.A.P.M.'s resolution gets results - it's high time!

---

In January, 1948, the Federal Trade Commission, explaining certain of its "cease and desist" orders, based its objection to the use of the word "free" in advertising in these general terms: Nothing may be advertised as "free" when it is not in truth a gift or gratuity and is not given without requiring any action of assistance to the advertiser. That's not verbatim but it's close enough. Anyway, the Supreme Court of the United States agrees with it, having on March 31 refused to review a New York Circuit Court decision upholding one of the F.T.C.'s orders.

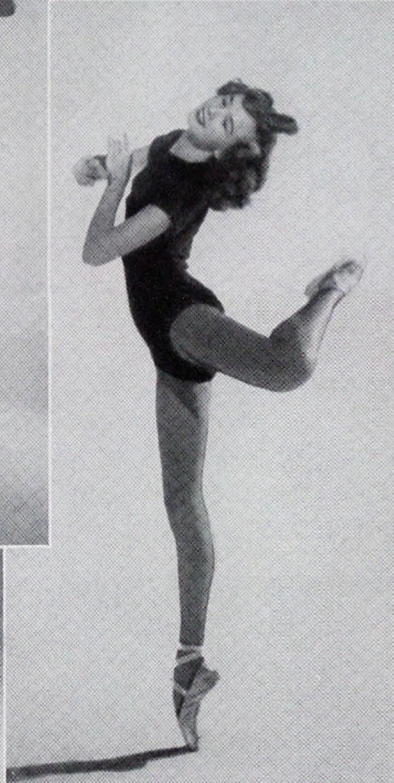
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How many states, I wonder, still have state license laws in effect, whether with or without state boards of examiners? I ask because I learned the other day, to my surprise, that there is a law in effect in Virginia which, while no examination is required, covers not only studio owners but such employees as cameramen, retouchers, agents and canvassers.

*Charles O'Neil*

Mild action, relatively well balanced with at least one foot touching the floor, may usually be captured at one-fiftieth of a second.

All photographs illustrating this sixteen-page article are by Miss Harriett Shepard of Hialeah, Florida, and the comments, which add much to their interest, are her own.



HARRIETT SHEPARD

If your timing is extremely good you may be able to stop motion at less than a fiftieth but remember you are not working with professional dancers and cannot expect youngsters to hold positions like any of these.

# DANCING DOLLARS



This picture was made three years ago by a photographer — myself — who wasn't very smart. It is NOT the kind of picture the modern dancing school pupil really wants even though it was carefully planned and posed. It was taken with a very expensive camera on large film, was retouched, is in sharp focus and has caught pretty good expressions on almost all the faces.

# ANYONE CAN DO IT!

## PROFITS IN DANCING SCHOOLS

By Harriett Shepard

HAVE YOU been missing any money lately?

No — I don't mean out of your cash register — I mean money that should be coming into your register in the form of easy dancing school dollars!



Ruby (second from the right in the illustration above) has grown a lot in three years. Isn't it a shame I didn't shoot her by herself a long time ago? She was awfully cute in that costume, too! Oops — what happened to her in the center shot? Well, you see — it's this way: when the photographer shoots a dancer BETWEEN peaks of action he can expect such gawky, awkward poses. Solution: just watch the rhythm of the dance and shoot in the spots where action is complete, and before the dancer starts into another pose.



This series of pictures (sequence from left to right, top to bottom) of thirteen-year-old Dianne (at the right of the illustration opposite) who has NOW become a person because we have singled her out, were taken recently with an old camera on a roll of film that cost thirty-seven cents in the drug-store (three shots were discarded). Some, you'll notice, are blurred from action and some are not in sharp focus, BUT THEY ARE ALL PICTURES SHE REALLY WANTS! Do you think you could sell her mother a series of these for a scrap book; a larger one for the piano or a wall, possibly one toned and colored? Could you sell her dad a miniature for his office and a few wallet-size prints to show his friends what his daughter can do? How about prints for her brother; he hadn't noticed before what a glamour girl she is getting to be. The dancing teacher just loves the one at top and center and wouldn't it look nice on her studio wall? How about grandma, Aunt Ellen, and others? Simple little shots, taken while she was dancing — when her expressions faded I asked her to sing. Dianne and her family are PROUD of these photographs and you can be sure they will spend MONEY buying prints for a long time.



Don't be afraid of simple poses which can be shot at one-tenth, one-fifth or one-half second exposures, such as these. Some poses may even be caught with one- or two-second exposures. Every shot you take is not going to be a cover photograph — but then again, it won't HAVE to be!

Did you ever look over the footlights of a children's dance recital, through the eyes and hearts of the costumed children and into the secret hopes of their parents?

If you have, you have seen many hopes, wishful dreams, sincere beliefs, unspoken wishes and longings in the hearts of the mothers and fathers of those children, all of which escape completely the hurried glances of the many photographers who, on such occasions, indifferently pull their slides and hastily replace their flash bulbs. After all, they say to themselves, "it's only a dance

recital."

Did you ever stop to think that in a few years each outgrown costume will be only a memory on a coathanger, while the picture you took will be the sole evidence the parents can show of the proud moment THEIR child tripped out on the stage? As they look at that picture their hearts will thump with pride — unless — some other child's hand just happened to be right in front of THEIR Susie's face, or Susie was caught "in an awkward moment," or Susie just didn't happen to be smiling when the picture was taken ("Susie always smiles, and I just can't understand how you could make her look like that!"), or Susie is so dwarfed in a large group that the parents have to point out THEIR darling as the "second from the left in the third row."

Dancers are longing for priceless pictures and their parents are begging for them in spite of popular belief among photographers to the contrary.

Is it possible that a camera CAN register

Photographers who think of Harriett Shepard of Hialeah, Florida, solely as an exponent of the photography of high fashion because of her demonstrations at national and other conventions, will be startled by this down-to-earth, practical article. Dancing schools are everywhere, in big cities and small. They can mean more, if not entirely new, business for you, as Miss Shepard explains.

these children as their parents actually see them while the recital is going on? If this can be done, then the monetary cost of something so priceless will certainly no longer loom very largely in their minds. They won't just be paying for photographs of a dancing class; they'll be buying — if the pictures are the kind I am going to describe — irreplaceable memories of the time when THEIR child was displaying her talents as the star of the show.

Let's try to understand what makes the parent of a dancing school student a possible good customer. The formula isn't secret, and any photographer can use it who will

take a little time to mix it with his standard procedure, a little time to find out just what are the irresistible ingredients of a photograph if it is to appeal equally to the child, her teacher and her folks. Basically it is nothing more than making each child IMPORTANT in her own picture, and I am sure you will have no difficulty in understanding what I mean after reading this article and studying the illustrations.

Next, and before I discuss in detail the matter of technique — and photographing dancing school pupils does involve a technique all its own if the results are to be genuinely profitable — a word or two about



*When your subject leaves the floor that's the time for faster exposures. These were taken at one one-hundredth of a second and would delight the heart of any pupil or teacher, even though a photographer might lift his eyebrow.*

the practical problems involved. What the children, the parents and the teacher really want are full-length photographs, and not static poses but real honest-to-goodness action shots. I know that no average studio can afford to stop all its activities, arrange for a full length set-up, shoot one or two little dancers, return to normal and make any money. Oh, of course it can be done, but the cost would make the price of the pictures

convinced that it is the only practicable way of approaching a field which too many photographers have been completely missing — you can center your attention, one by one, on your young subjects without other interruptions. I emphasize this because I really believe that the one GREATEST opportunity a photographer has to make a dancing pupil look important is to select only one "important" person for each picture. You must focus



The first picture in this series is a VERY BAD EXAMPLE of what to do with a "team" of dancers even though a photographer might select it as the best picture of the group. The second is much more salable because it is a picture of someone's "Margie." Her importance is not diluted by someone else's presence — no one will ever remark of the second picture: "Who is the other girl — isn't she cute?" The third is still a better seller . . . Why? Just look: Marjorie has now become the PRIMA DONNA of the ballet!



prohibitive.

BUT, have you ever thought of setting aside an entire day for such shooting, when your lights and studio can be arranged for this type of picture only? Children (or rather, their parents) who want the full length photographs which are so essential to dancers cannot get them in just any studio and that's why at the end of this article, I propose a complete plan of operation which I know, from my own experience, will assure a really worth-while return.

By following that plan — and I am

all your thoughts and means of dramatization on that one child and get the shot for which her parents have been hoping.

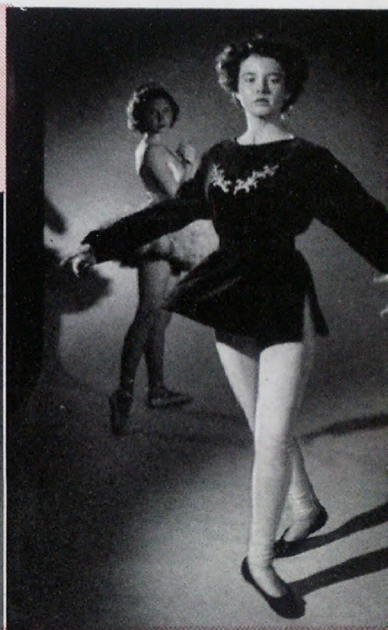
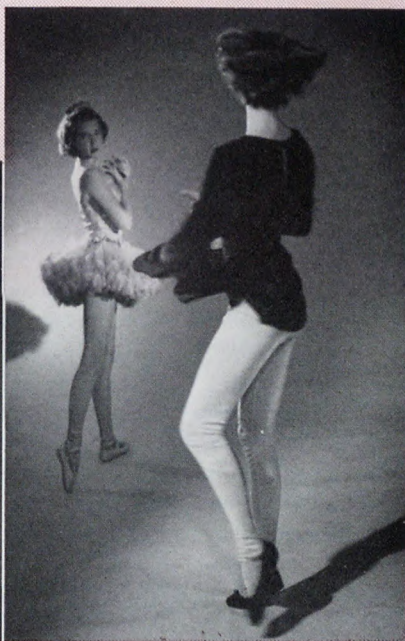
Shoot each alone, by all means, and where two or more must be included in a particular dance number or sequence, feature one child in each grouping if you want to preserve her importance. So that may mean two or three separate shots of each such group or sequence, with some rearrangement in order that a different child may be featured in each picture! So what? So long as one child holds the stage in each photo-

graph, it simply means that you are going to sell more prints. The point to remember in every case is: don't make the children share the limelight with others. Featuring each child as an individual is what builds the sales.

And now, with these introductory remarks out of the way, let's tackle the job

you for several technical reasons which are quickly apparent. While I wish, as a photographer, the lighting, composition, definition, etc., could have been better, I think they will rate a closer inspection when I tell you that they were a complete and astounding success as far as making money and pleasing the customers was concerned! You can do it

*These three pictures in this series feature the "other girl," bringing her into importance, and thus have still better sales appeal for two reasons. First of all they have all the good points of the third shot (opposite) plus the fact that they are ACTION shots. Secondly they are a series and will sell three prints every time the other sells one! How about the middle shot? The face doesn't even show! She wouldn't want one of those? Oh, yes, she would; the legs and body of a dancer are very important to her and such a picture is especially salable in any series where other shots show faces.*



of actually making photographs of dancing pupils in YOUR OWN studio and not in the studio of the dancing teacher, a practice hall or even during the recital itself. As you will see it is not nearly as difficult as you might think, even if yours is a small studio with a small camera room.

I know that the pictures illustrating this article will not (at first glance) look "priceless" to YOU, because no one of the girls pictured is YOUR daughter and furthermore you didn't practice for weeks to be able to do any one of the steps shown. In the second place they may not even look "good" to

TOO! The formula isn't secret and can easily be mixed with your present procedure.

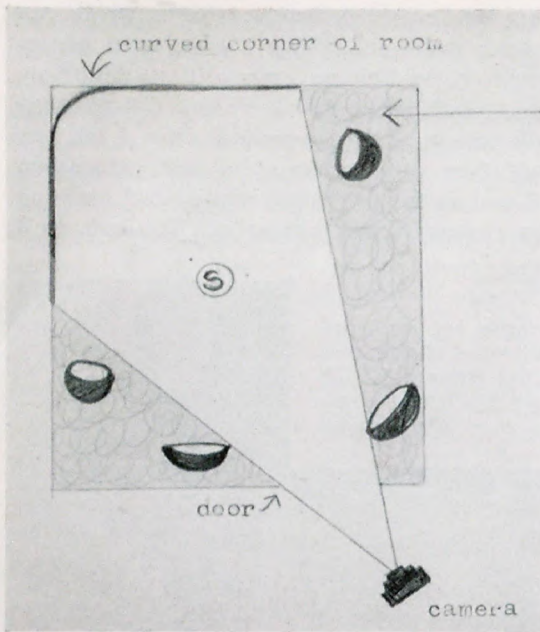
When your camera recreates the princess that a parent saw in a recital, the cost of such a priceless possession is of minor importance.

Don't have the equipment? YOU DON'T NEED MORE!

Don't have enough space? YOU DON'T NEED MUCH!

Don't know anything about dancing? YOU DON'T HAVE TO!

Don't think there is enough profit in it? I dare you to try these ideas in your home



town and THEN tell me there's no profit in it!

Your regular portrait studio equipment can be made to serve for shooting dancing school pictures if you will select positions that can be held and do not require great shutter speeds.

Real action pictures that dancers are crazy about may be taken with very inexpensive equipment. For instance all of the Hawaiian shots were made at one-hundredth second with a second-hand Rolleicord that I

picked up for less than fifty dollars. (Not a large investment even if you should have to make it, when you consider that your first dancing job will more than pay for it.)

Any kind of lights can be used, Fluorescent, photoflood, speedlight, flash, spot, indirect, daylight, each having freedom and limitations with which you are already familiar. Of course, best results are obtained on full length figures by using your main source at least as far away from the subject as she is tall. Take into consideration the added height if dancer is on toes or arms extended above head if you want these extremities in the same key as the rest of the body. If your studio lights are not bright enough to shoot action at a twenty-fifth on fast film, then pose the subject as if in action and turn on an electric fan at close range. This will give movement to the costume and the position may be shot at a tenth-, a fifth-, or even a half-second exposure and still LOOK like action. None of the pictures for this article were taken faster than one one-hundredth second and most were taken much slower.

Backgrounds should be simple. Never let the background become more important than your single subject, even if you have the time and props to permit it. You will find that a simple roll of seamless white paper (one hundred and eight inches wide) from ceiling to floor and forward to the base of the camera will be all the background you'll



If, in trying different shooting angles, you should get too low and include the ceiling, as I have in the picture on the left, just get busy in your darkroom and dodge it out as shown in the print on the right from the same negative. Makes a more interesting background for a dancing picture.



Here is another team. Their dance tells a story. Let your pictures also tell the story. The first one features the foolish, flaunting "fly" being "sweet-talked" by the "spider." The second shows the spider's "Ah-Ha!" as the fly becomes entangled in his web. The web — no, I didn't spend hours tying the string together; someone's momma did! Many dances have very effective props that were used in the recital and if you'll just take the trouble to ask how any dance number was staged, you may be pleasantly surprised to find what wonderful picture props turn up.

need for the majority of these pictures. If you do not have room for the seamless paper (as I did not for many of these shots, made in my new studio which is extremely small) you too may be surprised to find out how little space is required.

When a studio is very small, the corner diagonally opposite the door can be plastered or papered to a curve and the right angles formed by the floor and walls may be rounded in the same way to make an uninterrupted background area which will blend into a flat background with no give-away as to the short distance involved when it is lighted. The diagonal of the room gives you more space to shoot in and if you still need more distance than the room will allow, you can back out of the door and shoot from there as is shown in the accompanying diagram.

Posing dancers is no problem at all if you take advantage of the talent available to you. Ideas for dancing poses can come from three sources, listed below in the order of their effectiveness:

1. Directly from the child's dance.
2. From the teacher, suggested by her, improved by you and re-approved by her.
3. From theatrical or dance magazines or clippings. The teacher will have some if you ask. Be sure to choose a pose which harmonizes with the child's costume if you use this method.

Basically a dance is nothing but a series of positions or pictures put together rhythmically and set to music. All the photo-

The diagram on the opposite page shows how a room which is too small to permit the use of wide seamless paper as a background may still be arranged to allow plenty of space for shooting full length pictures which will still have more than a hundred and eight inches of background area. Its other advantages over a seamless paper background are: less cost after it is once set up; less difficulty in eliminating background shadows (if you want to); the flatter surface area which a wall always provides, because seamless paper tends to develop seams and waves. The shaded area indicates where lights may be placed to illuminate subject and background while remaining out of camera range. Note also the improved opportunity for lighting the background from both sides behind the subject as compared with a conventional set-up against a flat background.

grapher has to do is "spot" the best poses from the series of action. These dramatic positions usually fall at the split-second pauses where the action changes direction or, in other words, where all action ceases for an instant. This incidentally, is another break for photographers, who soon learn to anticipate these stops in action.

Dance routines usually do one step

over and over for eight measures and then repeat the same movement on the opposite side.

Ask each child to "do" her number when she steps in front of the camera. Chances are she won't have done more than a few steps before you can ask her to "hold it," or "repeat" and hold some part of the action. The nice part about selecting poses



*These pictures look a little "crazy" to you, don't they? Especially the first, though it is one of the dancer's favorites among all those of her accompanying this article. Would this charming little high school girl, Barbara Fenelon, buy pictures like these? Read this and see what you think, and then when you look back at this first picture you will begin to see why she likes it. The moral of which is: Why should we, as photographers, try to impose our likes and dislikes on the dancers we shoot? It's their business, literally, and we should try to see each dance through their eyes and understanding. Here's the story. Barbara evolved the idea of a "Dance of the Bleeding Heart" and a friend designed her all-white costume with the large red heart and trickles of blood running down. In the dance, beautifully done in a very modern technique, Barbara worked out the "Seven Ages of Man," and I have photographed some of the stages to try and show you the sequence of the dance. In the second picture she depicts the baby; lying on the floor her legs begin to "beat" by moving only from the knees downward. Number three shows her in one of the stages of growing up. Number four is the scholar,*



*number five the soldier; in number six the man has become a lawyer and pleads his case. As the heart beats on the man soars to fame as a judge — number seven. In number eight the heart has begun to beat less rapidly as the man approaches old age and he goes through various contractions that were very, very difficult to master (the first picture being a part of this dying contraction). Finally the dance ends in death with Barbara lying flat on the floor*

*as the last heart beats become very feeble and finally end. Now look back at picture number one and see if it appears quite as ridiculous to you, once you know what Barbara knows. In pleasing dancers, don't be afraid to shoot something "different" from anything you have ever seen before. Shoot the dance their way. Who knows — the next generation of dancers may all be copying Barbara or your own young subject!*



from the children's dances is that the pupils who are wearing Spanish costumes will automatically know Spanish steps, girls in toe shoes will know toe steps, and so on, while the photographer needn't know any!

If you see nothing interesting in a certain step, check it from another angle. It may be good after all. Instead of moving the camera, you'll find it easier to ask the child to do the step facing in a different direction. Simply point out where you want the audience to be or if the child is very small place a spare mother in the spot toward which you want the child to look. Often what appears to be an awkward thing from the front becomes a terrific picture possibility from the side or from a very high or very low angle.

If you should get a child whose dance has no camera possibilities at all, then you can either "borrow" a pose from the teacher (ask her what she would suggest in keeping with the costume) or "swipe" a professional pose from some of your dance magazines or file of clippings. The child probably won't be able to hold the pose exactly like the picture, but go ahead and shoot her version if the teacher doesn't object technically. Simply say, "This looks better than the one we were trying to copy!" That remark sells prints before they are even developed!

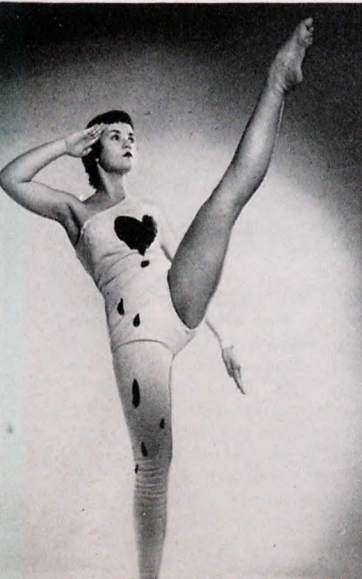
*A difficult position almost correctly done, or a simple pose done perfectly will command a price in this field.*

Those photographers who have not found dancing school pictures profitable have usually shot dancing "groups" at



recitals or in practice halls. They have reasoned that, "Since those kids don't buy many prints . . .," by shooting a minimum of film and getting as many into the group as possible, they can make more profit. How wrong can they be?!!

I'll admit that they do sell a *print* to each child who happens to look right, but





*Sometimes an elaborate costume almost makes a picture by itself. When you come across such opportunities, concentrate on the clothing and let the pose be simple.*



*Many interesting "action" poses can be taken with a very slow exposure (this was taken at one-tenth second) using an electric fan or vacuum cleaner to give the costume a wind-blown effect.*



*Be careful to avoid distortion such as is illustrated in these two glaring examples. In the photograph at top Myrna should have been asked to repeat the leap and hold her right arm more toward the camera. In the one below, Dianne was caught with her foot too close to the camera. This shot would have been all right if taken from a high angle.*

While you are printing dancing negatives, keep your eyes open for shots that may be improved by cropping in a different way — these look like two quite different poses but are really the same shot. Leaps are especially subject to looking different if cropped at varying angles.



wouldn't they have sold additional prints if the child had looked better? And what about the others? They really wanted pictures too! Your chances of getting a good picture of any dancer becomes proportionately slimmer as more children are in the picture. When you want to preserve the priceless ingredient — importance — don't make a child share the

limelight by making her share a film.

Parents become good customers when you take a picture that dramatizes THEIR child and thus is proof to their friends that THEIR child:

- has personality,
- is good movie material,
- is cute, pretty or beautiful,



For variety in your dancing pictures there are many, many things to try. While you are experimenting, try shooting from a high angle. These were taken from the top of a six foot stepladder. If you will look closely at the background you will be able to detect the very small size of the room in which they were taken, yet the appearance is that of a large stage. Study the diagram on page 34 — these were taken with just such an arrangement.



These two photographs illustrate a pose which was not too good from the front but which worked out very well from a side view. Learn to see poses from the best angle in your mind's eye, even if the dancer doesn't happen to do them exactly that way the first time.

is talented,  
uses wonderful dance technique,  
is graceful,  
compares favorably with other children  
whose pictures appear in current  
publications,  
is unusual,

is imaginative, etc.  
Impossible? NO, not if you put yourself  
in the proper frame of mind. Really LIKE the  
child, try to see her through the eyes of her  
parents and then be the magician who cap-  
tures a moment and holds it forever. Photo-  
graphers are in a fortunate profession which



Here is a somewhat different example of the same thing. These two show a pose which happens to make a very nice shot from either the side or the back. On the other hand this pose, shot from the front, would be a complete loss as the right leg would be hidden.

Last but not least — the dancing teacher herself. (Mrs. Arner teaches all the pupils whose photographs appear in this article with the exception of Miss Fenelon.) If the teacher does a number in her review your chances of selling her pictures as one of your ten subjects are excellent. You will find her very easy to work with as her technique is naturally more perfect and she will be willing and able to hold difficult poses indefinitely while you get everything arranged exactly as you want it.



holds many keys with which to dramatize a dancing pupil and bolster the ego of the parents.

One of these keys, of course, is the lighting. It is lighting that can make dancers look IMPORTANT by giving the impression that they are on a stage. Stage lighting implies a great deal: a beautiful child in the spotlight; without a doubt a youngster who is talented; evidently an audience is present though not shown in the picture. You can simulate a stage atmosphere on occasion by using your spotlights rather harshly, and do not be afraid to leave a LOT of your picture in shadow.

Shadows, in dance photography, are important keys to dramatization of your subject. Shadows add mystery to your young star; they hide defects; they stir the imagination; they duplicate the feeling created on a stage of unlimited darkness surrounding the spotlighted area.

When you succeed in making a child

look IMPORTANT in a picture, it becomes important to the parents to have prints and reprints for relatives and friends . . . and your cash register will ring to the tune of dollars dancing YOUR way!

### COMING

#### —IN EARLY ISSUES:

Jules Alexander  
Arthur D'Arazien  
C. W. Dishinger, Jr.  
John Engstead  
R. I. Nesmith  
Hal Reiff  
Kourken Ruzgerian  
Mark Shaw  
H. A. von Behr

— and many others

# BE A MAN WITH A PLAN

## —SAYS HARRIETT SHEPARD AND HERE'S THE PLAN

and the conglomeration of problems concerning dancing pupils, teachers, mothers, poses and financial details will fade into a rosy glow of pictures you'll enjoy shooting and collecting for!

Get set for action by contacting each local dancing teacher separately and telling her that you have worked out a special schedule for her school in order to get

the kind of dancing pictures she and her pupils dream of . . . *individual shots . . . actual dancing poses . . . full length pictures.*

Then present the following two-point proposition for a special DANCER'S DAY (as soon after her review as possible):

1. On such and such a day you will take pictures of her *ten best pupils* in each of their costumes, for a special specified rate for which each child will receive one print of herself. (All reprints, additional poses, enlargements to be available at your regular prices.)
2. Invite the teacher to be present on the day of shooting to supervise the perfection of all poses. In return you will give her a choice of the picture she likes best, enlarged and colored for her studio. (This remains as a salesman for you all year and some of the other parents may pay for similar pictures of THEIR children for her reception room.)

By setting aside just one day for each studio, your lights and equipment will be geared for production and thus minimize your costs. Make the special rate for your first picture attractive but not too low because you will probably discover that there is no place in town where they could have such a picture taken even though they would pay many times the price you ask, especially if you can prepare to shoot action. You'll find that by making all the original pictures 11x14 in

size, your subsequent orders will, in most cases, be enlargements to match! Thus the few cents extra cost on the original prints more than pays for the trouble. Dancers love sets of pictures both for scrap books and for room display and decoration; a different costume or pose is just as desirable to them as the original was. To you, the photographer, the selection of ten pupils and no more is very important for the following reasons which I have tabulated:

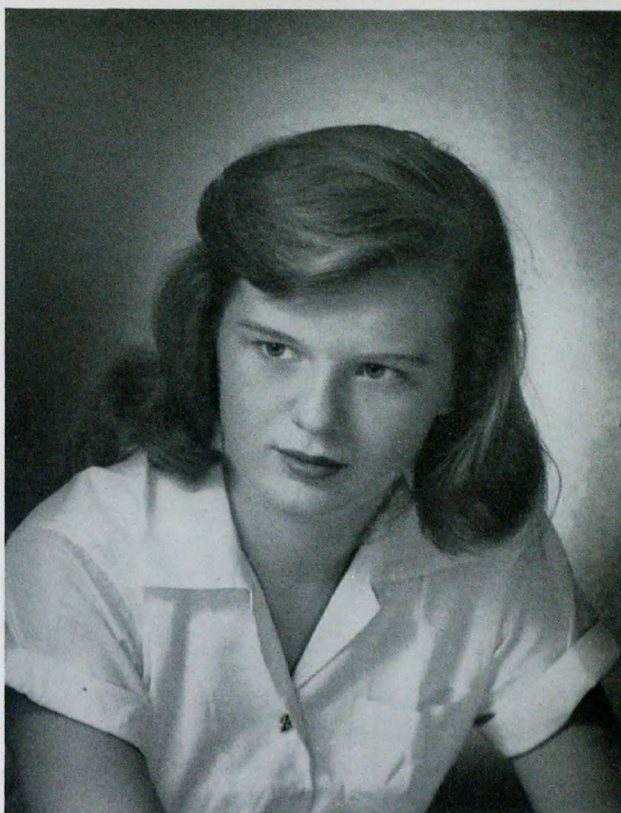
- (a) The best dancers usually will spend the most money, that is, they have been able to afford lessons longer.
- (b) The best dancers have the most costumes and will certainly want pictures of each.
- (c) The best dancers are easier and faster to work with.
- (d) Pictures of the best dancers will be more of a credit to you and the dancing teacher.
- (e) By choosing only ten this year, you are creating a nice situation that demands pictures next year. Some of the other pupils are going to be working pretty hard to be in the chosen few!
- (f) Ten pupils can be managed nicely in one day.
- (g) Ten pupils are enough to produce a tidy sum for the day's work if you concentrate on them alone.
- (h) Finally you'll find that you are dealing with a very select group of customers who will reward your efforts with orders. People who spend money on dancing lessons for their children will spend money on pictures of them!

In getting the teacher to be there you have an invaluable assistant who will be only too happy to insure the success of the pictures. She knows all the names of pupils and mothers, can help keep the mothers busy with last minute pressing and fixing of costumes, putting on make-up (no rouge) and giving you tips on the posing. Ask about half the group to come in the morning and the other half in the afternoon. Having a large group present works wonders on dancers, who love an audience and will make superhuman efforts to do things before a group that you could never hope

to get them to do otherwise!

Before shooting, set forth your studio rules for all to hear and understand. YOU alone are the director. Neither any mother nor the teacher should speak to a child in front of the camera while you are working. If something is wrong with a pose or costume, ask the teacher to tell you, and YOU make the correction if it is necessary. To minimize confusion, ask the teacher to put one of the mothers in charge of the children who are not being photographed at the moment, until you are ready to shoot them.

# A CRITICAL ANALYSIS



## DATA:

THIS NEGATIVE was given a one-second exposure at F/16 on Super Pan Press Type B film, developed for five minutes in DK-50. The reproduction is from a projection on Defender Warmtone, developed for two minutes in D-52, one-to-one. The main source light was a flood at the left of, and feathered away from, the subject. A diffused spot, to the right of the camera, was the fill-in or balance light. Another spot illuminated the background.

## CRITICISM:

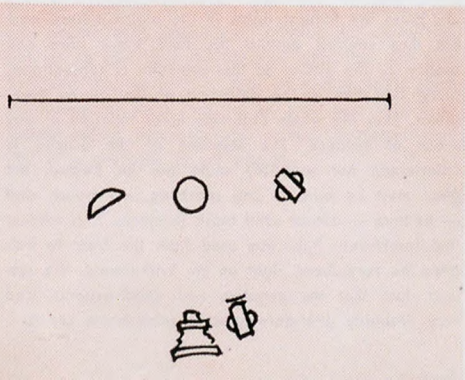
IN THIS DAY of feather, poodle, and wind-blown haircuts for women it is the average photographer's dream to have some subject with a long bob walk into the studio. While much can be done with a

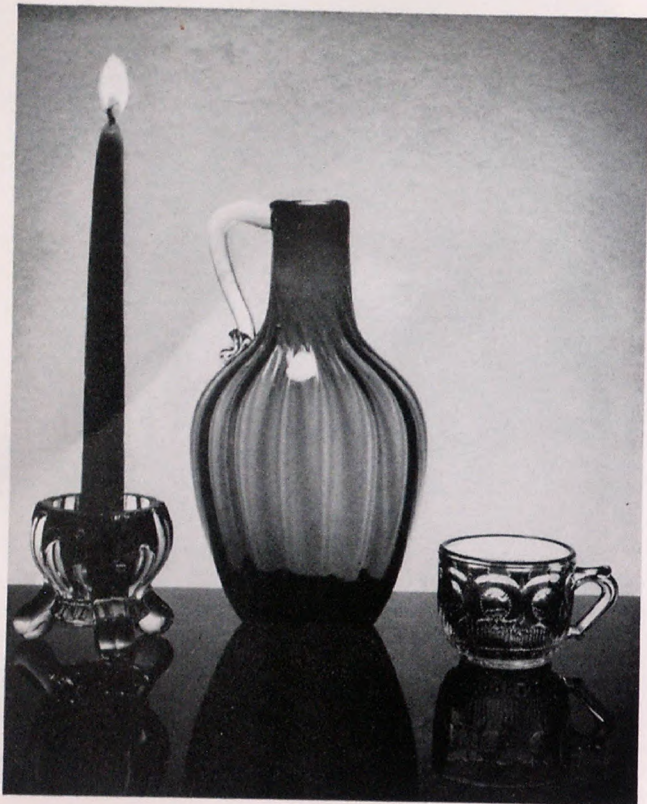
well-bobbed head of hair, the cameraman should be very careful as to its arrangement. Long hair can be used to frame the face, to soften high cheeklines, to disguise square jaws and long necks, hide blemishes and the like. With all this the hair should retain a neat and orderly appearance; it should not look straggly and uncombed as in this instance.

We think the main light, while correctly placed, should have been turned a bit more toward the subject, thus giving more of a "kick" to the highlight side. The fill-in light was much too low and has flattened out the whole portrait. When a fill-in light is placed too low, as in this case, it just lightens all the shadows instead of striking the planes of the face to create roundness.

The position of the body was not well considered. It makes the subject look very heavy which we doubt to be the truth. Correct cropping could eliminate most of this. The camera was too high, showing too much of the top of the head and accentuating the untidiness of the hair. The background light was too strong, making the background the first thing one notices on viewing the picture. This also could have been corrected by burning it in evenly when printing.

The negative appears to have been well exposed and developed — note the fine lighting of the blouse. The print, on the other hand, is under-developed and under-exposed. If the original print (6¾x8¾) had been cropped an inch from the top, three-quarters of an inch at the bottom, slightly more than that at the left, and another three-quarters at the right it would have been vastly improved. Crop this reproduction proportionately with strips of white paper and see the difference.





# A CRITICAL

# ANALYSIS

## CRITICISM:

"GLASS CAN BE BEAUTIFUL" is the title of an article by James Arthur Stewart, A.R.P.S., which appeared in the Winter 1951-52 issue of the *Du Pont Photographic News*. Mr. Stewart says, in part: "For some unknown reason, when the photography of glassware is mentioned, the average photographer shudders and asks to 'sit out this hand.' Yet glass can be beautiful and the photography of glassware can prove most interesting." Farther along he adds: "Glass, unlike most subjects brought into the studio, has two qualities that are unique — transmission and reflection of light — as well as reflection and absorption."

It is safe to say that most photographers are rarely ever called upon to display their skill at photographing glassware, especially those in the smaller cities. However, few subjects lend themselves to more interesting effects or afford the student of light more scope for his experimenting, than glass. And glass is something all of us have available in many forms. While most commercial shots of this kind are confined to the glass manufacturing communities, yet there is a widespread interest in old or antique glassware and the photographer who can do a fair job of picturing such pieces for the collectors in his locality will find that he is making friends with a group who are gen-

erally influential and have money to spend, not only for photographs of glassware but for other products of his studio.

The maker of our present example does not tell us exactly what he had in mind so we must appraise it as it appeals to us. As a sales or catalogue photograph it is, to be frank, not good. The all-important cutting and detail of the pieces is lacking, the shadows are blocked up and, particularly with respect to the cup, instead of appearing to be transparent glass it seems to be filled to the brim with a milk-white solid. The pitcher looks coarse and muddy and the handle, no doubt actually transparent, looks more like white porcelain. The photograph would not "sell" these three pieces because it does not present them accurately or even adequately.

If this is intended to be a "pattern" picture it still falls short. At the "horizon" line, where the shelf or table edge meets the light background, there are five almost equal spaces separating the pieces from each other and from the edges of the print. Not only are these the highest lights in the entire picture area but they contrast against the solid black base and shadow of the pitcher so that attention is concentrated along that line to the detriment of the pieces themselves. Thus the whole ensemble lacks cohesion or any sense of balance. The selection of the articles is unfortunate but probably could not be helped. But glass must be brilliant and sparkling, not muddy and — as here — almost solid black in places. It is evident that insufficient light was used from the front to balance the very strong light on the background. We suspect, too, that the negative was under-exposed and very probably over-developed to compensate for it.

# EVERY-DAY PHOTOGRAPHY

## TRUE-TO-LIFE PHOTOGRAPHY

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### SUCCESSFUL STEREO SPECIALISTS

By Frederick Claude Kramer

AS HAS BEEN emphasized in the many articles on stereo which have appeared in these pages, stereo photography has only recently achieved a recognized standing as an important factor in the professional field. This has been due to the design of suitable cameras together with the increasing perfection of color films and processes. Yet a number of professionals who attempted to specialize in this field have failed completely. Their lack of success did not stem from incompetence in technical matters nor can poor salesmanship be blamed. One answer is that they simply did not possess that extra ounce of promotional enthusiasm which is a prerequisite in selling any relatively new service. The other is lack of perseverance: it is never easy to sell a brand-new idea and while an account once developed may easily mean thousands of dollars in new business annually, it may well take a year or more of persistent spade-work before an initial trial order can be secured.

As might be expected the main difficulty in opening up a new stereo account lies in the fact that even those manufacturers and other prospects who are favorably inclined toward color slides, or even already using them as a sales tool, are loath to discard their present investment in 2x2 viewers or projectors in favor of stereo equipment. It is perhaps less difficult to convince the regular photographic customer, who has been accustomed to supplying his salesmen, distributors and others for years with prints, loose or in albums, but one still has to overcome the normal inertia of anyone confronted with a new idea. It is not our intention to "scare off" those photographers who are seriously thinking of entering the stereo field but we do feel they should know what they are tackling and that stereo is a type of photography which, at present at least, has to be sold and sold hard. Merely letting prospects and present customers know that it is available is not enough.

It is gratifying therefore to report on the very genuine success of the Tri-Vision Sales Company of Chicago, specialists in stereo now in their third year of existence. The two partners, L. D. Smith and C. Allen Morrow, are looking optimistically toward the future. Their initial efforts now bear constant fruit in the form of repeat orders and recommendations to new accounts by established customers. Having worked out small "package deals" including stereo slides and viewers of different types, they have started many a small account on the way to becoming a large stereo user. The customer, depending on the type of "package" preferred, may choose from non-illuminated or artificially lit viewers at prices ranging from an inexpensive \$1.95 all the way to the fine precision-made Stereo Realist viewer at \$19.75. While the artificially lit viewers are more costly, Tri-Vision prefer to push these because they best emphasize the true color (all their slides are made on color film of course) of the subject or merchandise. Concerns selling high-priced merchandise or items too heavy or bulky for salesmen to carry (which may be anything from machine tools or furniture to houses and other types of real estate) can be sold T.D.C. stereo projectors at \$185.00 each — and more often than you might think.

The partners have thoroughly analyzed their potential market which can be broadly stated to include all manufacturers of products which are too heavy, fragile, bulky or precious to be carried by salesmen. To be specific with respect to only a few lines, there is no question as to the advantage of stereo in the sales-display of furniture, kitchen equipment, home furnishings in general, siding and roofing material and other builders' supplies. Manufacturers of clothes have also fallen hard for stereo shots of suitably attired models, finding that these stimulate sales in both the wholesale and retail fields. Those real estate firms which specialize in the sale of

higher-bracket properties, homes and estates which usually must be offered to prospects in faraway cities and states, can quickly see the value of a set of three-dimensional stereo slides and a viewer. Yachts and other high-priced marine craft can also be far more easily sold to possible distant buyers.

All of Tri-Vision's standard slides are shot on 35mm color film with a Stereo Realist camera equipped with F/3.5 coated Ilex Paragon anastigmats. The slides are mounted between hand-cleaned, polished glass plates, this processing being done by an affiliated organization known as "The Morrows." An original method of special masking eliminates unwanted areas if any of the four edges of the picture, especially such effects as halos around lighting fixtures, requires cropping. Great care is taken to secure a perfectly rounded, three-dimensional result on both images. An acetate-type base tape is used for binding in preference to cellulose material because of its greater resistance to heat. This permits the showing of slides in a projector for extended periods of time without damage to the binding material. A trick of theirs is that the tape is carried past the center of either long side and is then cut sharply on the diagonal. The reason for this is that many projectors are equipped with a clamp which tends to loosen the binding tape if the end-part is contacted repeatedly. A marker which

can be recognized by touch is added to the finished slide, to indicate the top position before insertion into viewer or projectors. It should be mentioned that all of these slides are originals. They prefer not to use duplicates because of the slight impairment in color accuracy which is unavoidable in the making of color duplicates.

Tri-Vision also offer a different service which comprises 16mm frames mounted on cardboard in a circular fashion, each such "reel" bearing seven pairs of stereo pictures. The production of these frames is much less expensive because they are duplications from originals photographed on 6x13cm color cut film with a Voigtländer Stereo Reflectoscope fitted with F/3.5 Tessars. These "reels" are sold in quantities of from 100 to 10,000 and have found ready takers among large manufacturers who in turn supply them to their retail dealers. With these, Sawyer View-masters are sold, with the price coming down to \$1.50 each in quantities of 100 and more.

The constant use of direct-mail has been the chief means of building up the business of Tri-Vision Sales. Replies by mail, followed up by calls from qualified salesmen, usually close the deals. Perseverance in keeping after every lead has been a chief feature in their success.

## YOUR FINANCIAL RECORDS

### WORKING TOOLS OF MANAGEMENT—PART 1

BY DON R. MINKLER, PUBLIC ACCOUNTANT, SEATTLE, WASH.

WHAT DO YOUR financial records mean to you? Do you consider them (1) a guide to your future personal expenditures, (2) an interesting accumulation of figures prepared for the enlightenment of the internal revenue collector, or (3) a working tool of management which can point the way to better photographic profits?

Your Balance Sheet and Operating Statement should, of course, mean all three things and more besides. But their last-named function — that of a working tool of management — is that which is most commonly neglected by portrait and commercial photographers. If not entirely neglected, its possibilities are too seldom fully realized.

As you need not be a draftsman to read a blue print, you do not need to be an accountant to read the message which your financial records hold for you, concerning the financial health of your business. That message may warn of possible "soft spots" such as too low a ratio of quick current assets to current liabilities. Or, it may show that your working capital ratio is satisfactory but that your business is slipping deeper into debt. Figures alone, however, are cold and non-

committal. It is in your interpretation of them that they assume the meanings and relationships which clearly point the way to improvement in your operation of your business.

What should an adequate monthly financial record show? For illustration, I have prepared a Balance Sheet (See page 49) for a hypothetical studio grossing \$5,000 per month. Of what significance are these figures to our hypothetical photographer, and what indications do they give of the financial vigor of his business?

The Balance Sheet is primarily a record of what he owns, what he owes, and the value of his investment in the business. What is owned is recorded under assets and what is owed is recorded under liabilities. However, a good deal more information than that may be drawn from this set of figures.

Of particular immediate concern will be the relationship of current assets to current liabilities. The excess of current assets over current liabilities is known as the working capital of the business. Our hypothetical operator here has a working capital of \$12,291.48 minus \$3,406.64, or \$8,884.84.

The amount of working capital is significant in indicating the promptness with which our photographer can pay his bills. It is also of primary importance in determining the amount of a bank loan for which he may wish to make application. From a bank loan standpoint, it makes little difference that business equipment is owned free and clear, and has cost more than the loan requested. The main consideration is ability to repay. The amount of working capital (as opposed to capital fixed in the business) is one factor which a banker considers in determining ability to repay.

Another factor of importance is the working capital ratio, which is the ratio of current assets to current liabilities. This ratio may determine whether our photographer will be eligible to receive any loan at all. As an example, two photographers may have the following current assets and current liabilities:

	Photographer A	Photographer B
Total current assets	\$2,000.00	\$10,000.00
Total current liabilities	1,000.00	9,000.00
<hr/>		
Working capital	1,000.00	1,000.00
Working capital ratio	2 to 1	1.11 to 1

Though both have the same amount of working capital, the position of photographer A is more favorable than that of B, because he has \$2.00 of current assets to every \$1.00 of current liabilities, compared to only \$1.11 for photographer B. A working capital ratio of at least two to one is considered necessary to show a satisfactory current position.

Other factors, however, must be taken into consideration in judging the relationship of current assets to current liabilities. A photographer might have the following current position:

Cash	\$ 500.00
Inventory	500.00
Accounts receivable	7,000.00
<hr/>	
Total current assets	\$8,000.00
Total current liabilities	\$4,000.00

While his working capital ratio is two to one, his current position is nevertheless precarious. He has only a small amount of cash to meet his \$4,000.00 current liabilities. His inventory cannot be converted into cash, as can that of a dealer in photographic supplies, unless he wants to liquidate his business. The balance must therefore come through collection of his accounts receivable. It is highly improbable that he would be able to collect even half of the necessary amount from that source within 30 days. It can be further expected that 10% or even 15% of his receivables will be eventually written off the books. The working capital ratio must therefore be studied in the light of such considerations.

The fixed assets, less the fixed liabilities, represent the net value of the owner's investment in his operating business equipment. The depreciation reserve, which is deducted from the original value of fixtures and equipment, is necessary to show their approximate current value. There is no established desirable ratio

between fixed assets and fixed liabilities, as this depends on many variable factors.

The capital account reveals the net worth of the business. The significance of the amounts recorded here must be judged in the light of other elements in the Balance Sheet, and comparison with previous months or years of operation. Obviously, a decline in the net worth indicates operation at a loss or excessive withdrawals by the owner for personal expenditures. "Investment at beginning of year" shows the value of the original investment plus past invested profits (or minus losses). To this is added the profit for the current year, less withdrawals by the owner.

It may be desirable for comparative purposes, to show the ratio of net worth to total liabilities over a period of time. Assume a photographer who begins in 1947 with an investment of \$8,000.00, and total liabilities of the same amount. His ratio of net worth to liabilities might increase as follows:

	1947	1948	1949
Net worth	\$8,000.00	\$10,000.00	\$12,000.00
Total liabilities	8,000.00	6,000.00	4,000.00
Ratio	1	1.66	3

Again, assume a photographer whose working capital ratio is precarious, and who must raise additional cash to meet his current liabilities. To do this, he increases his funded debt with a mortgage of \$10,000.00 on his building. The relationship before and after funding, would be shown as follows:

	Before Funding	After Funding
Total current assets	\$ 5,000.00	\$15,000.00
Total current liabilities	4,000.00	4,000.00
Total fixed liabilities	2,000.00	12,000.00
Capital	10,000.00	10,000.00

His working capital ratio has been brought back to a healthy operating level, but his ratio of net worth to total liabilities has suffered, the latter having increased from \$6,000.00 to \$16,000.00. His liabilities exceed the net worth of the business by a considerable margin. He must be sure that the condition which required this additional debt does not recur, since a second funding program may not be possible.

The Balance Sheet, again, may be used as a tool of management in determining whether or not to go through with a contemplated program of studio and equipment expansion. As a simplified example, a photographer begins with an investment of \$10,000.00. He spends \$5,000.00 for \$10,000.00 worth of fixtures and equipment, leaving him with \$5,000.00 for working capital and \$5,000.00 of fixed liabilities. At the end of the first year, his net profit after personal withdrawals, is \$4,000.00. His abbreviated Balance Sheet would look like this:

Current assets	\$ 9,000.00
Fixed assets	10,000.00
Total assets	\$19,000.00
Current liabilities	1,000.00
Fixed liabilities	4,000.00
Capital (including profit)	14,000.00

Total liabilities and capital ... \$19,000.00

He has a very good working capital ratio, and the ratio of net worth to total liabilities is almost three to one. Encouraged by the success of his first year of operation, he makes plans for expansion, total cost of which will be \$20,000.00. He plans to pay \$6,500.00 in cash, financing the balance by mortgage and long term contracts. Before going through with his plans, however, he makes up a sample abbreviated Balance Sheet, to determine his financial position when the expansion is completed, as follows:

Current assets .....	\$ 2,500.00
Fixed assets .....	30,000.00
Total assets .....	\$32,500.00
Current liabilities .....	1,000.00

Fixed liabilities .....	17,500.00
Capital .....	14,000.00

Total liabilities and capital .... \$32,500.00

He sees that as a result of the expansion, his financial position will be rather precarious. His working capital will be reduced so that he will have to meet part of his current liabilities from collections from his receivables. His total liabilities will exceed the net worth of the business.

He may, of course, decide to take the risk, assuming that both sales and profits will double and that a year's operation will bring him to an even more favorable position. But whatever his decision, he will be using the Balance Sheet (see opposite page) as a working tool of management.

# TROUBLE SHOOTING

## CORRECTING COMMON PRINT DEFECTS

BY HAROLD MILLER

IT SHOULD BE of interest to many photographers to review some of the more common causes of print defects, particularly those that arise from processing and toning prints. Suggestions for logical tracing of these troubles to their source should likewise prove interesting. As most of us are aware, the difficulties which most frequently attend print making are fog and stains, and toning troubles — spots and stains. Although it is often practically impossible casually to assign reasons for defects, if the problems are checked over in a systematic manner, utilizing simple darkroom tests and then checking the results, the sources of trouble can usually be determined. This is particularly desirable, for the prompt application of the necessary remedy means less paper waste.

Much as many of us may hate to admit it, fog is frequently the result of improper storage and careless handling during processing. The first step to take in checking print defects is to develop a sheet of unexposed paper for the recommended developing time. The appearance of this sheet which, by the way, should be the top one in the box used, influences the other testing procedure which follows.

If this test sheet upon development appears to be fogged primarily at the edges it is often an indication of poor storage conditions — or what adds up to the same thing, over-aged paper. When this result is found upon the initial test the photographer of course will be wise to make an immediate critical examination of his paper storage conditions. While there is no remedy for a defect of this nature, future difficulties resulting from poor storage conditions can be avoided if preventive measures are taken. Assuming that the expiration date stamped on the paper package does not

indicate that it is substantially over-aged, trouble may be avoided by storing paper in an area where normal ranges of temperature and relative humidity prevail. That is to say, temperatures in the neighborhood of 65° to 70° F. and relative humidities in the neighborhood of 35% to 40%.

When unsafe safelights are the cause of fog, the defect often appears as a grey area with no sharp edges — unless, of course, only parts of the paper have been exposed to the faulty safelight. If the darkroom illumination seems to be the cause the following test may be used: Partially cover a sample sheet with a sheet of black interleaving paper (or some other flat opaque object) and allow part of the sheet to be exposed to the rays from the safelight at the distance from the light that you normally handle the paper for at least the average time it is normally handled. Then, with all darkroom lights out, develop the paper and examine it under white light.

If inspection of this sample sheet shows it to be perfectly white with no visible difference between the unexposed and exposed areas, the safelight in question may be freed from blame. However, if a perceptible grayness is apparent over the exposed portion of the paper, that safelight is at least not safe for that particular paper. In this case, a lamp of lower wattage should be substituted for the one now in the safelight or a new and appropriate safelight filter should be installed. Some photographers prefer to move the safelight farther away from the work, rather than alter the lamp or filters.

If dense black areas show up on paper it is a strong suggestion that white light is leaking into the darkroom. To check this source of trouble, your dark-

X Y Z STUDIO  
BALANCE SHEET  
October 31, 1951

ASSETS

<i>Current Assets:</i>		
Cash on hand and in Bank .....		\$ 3,426.32
Accounts Receivable .....	\$ 6,291.51	
Less: Reserve for Bad Debts .....	629.15	5,662.36
Inventory of Supplies .....		3,202.80
Total Current Assets .....		\$12,291.48
<i>Fixed Assets:</i>		
Fixtures and Equipment .....	\$19,980.00	
Less: Reserve for Depreciation .....	3,996.00	\$15,984.00
Leasehold .....		1,134.24
Total Fixed Assets .....		\$17,118.24
Total Assets .....		\$29,409.72

LIABILITIES

<i>Current Liabilities:</i>		
Accounts Payable .....		\$ 1,612.60
Accrued Taxes Payable .....		948.04
Customers' Deposits .....		846.00
Total Current Liabilities .....		\$ 3,406.64
<i>Fixed Liabilities:</i>		
Contract Payable on Equipment .....		8,743.90
Total Liabilities .....		\$12,150.54

NET WORTH

Investment at beginning of year .....		\$15,054.98
Net Income, year to date .....	\$ 8,204.20	
Less Owner's Drawings .....	\$6,000.00	2,204.20
Net Investment .....		\$17,259.18
Total Liabilities and Net Worth .....		\$29,409.72

room should be gone over carefully for light leaks, and your paper packages should be carefully checked to see that none are damaged so that light may leak in.

If fog appears as a uniform grey tone over the entire area of the paper, it may be either general safelight fog or chemical fog, (to be discussed later). To determine which defect is troubling you, trim a strip from a sheet of paper of the type in question and immerse it directly in the hypo. Then trim five more strips from the same sheet and mark the reverse sides A, B, C, etc. or one minute, two minutes, three minutes, etc. Place these in a developer at one-minute intervals so that the strip marked "A" or "5 minutes" receives five minutes' development, and so forth. When the last strip has been in the developer for one minute, all five strips should be removed and fixed. Comparing the developed strips with the one which was fixed but not developed will establish the time at which the fog or stain occurs in the developer. Be sure to make the comparison of these strips in white light. If the defect appears before the recommended developing time has

elapsed, the difficulty is probably due to the general safelight illumination, the test for which was previously mentioned.

Improperly compounded developer may also induce fog. An insufficient quantity of bromide may result in a developer which has a tendency to fog prints. An excessive amount of alkali (usually sodium carbonate) may be the source of difficulty. It is particularly wise to be accurate in mixing the developer, when developing times are long. In the preparation of all formulae it is best practice to follow the manufacturer's recommendations, right down to the dilution of the stock solution.

Stains often result from an exhausted developer, or developer which has been contaminated with fixer. If tests indicate that the developer is not responsible for the fog or stains, the fixing bath may be to blame. At the same time, it is well to keep in mind that sometimes developers are mixed with too little sodium sulphite and that a lack of this preservative permits rapid discoloration of the reducing agents.

When fog or stains become apparent while the

print is in the hypo, it may be that the latter has become contaminated by developer carried over into the fixing bath. Or, the fixing bath may be exhausted and, as a result, laden with silver which may be deposited upon the print to produce yellow stains. In any event, should stains arise in the hypo the bath should be discarded and a fresh solution mixed.

In the course of producing toned prints, some photographers have encountered a defect called "measle spots." While measle spots can occur when untoned prints are produced, they are more often evident when toned prints are made.

Over-all yellow stain is another defect which may arise when print toning is undertaken. This often means that the print contains a relatively large quantity of residual hypo as it goes into the toning bath. This hypo does not necessarily remain in the gelatin of the print emulsion. As a matter of fact, it is usually washed out of the print emulsion but is sometimes retained in the paper support.

All this of course seems to indicate that insufficient washing is a cause of some trouble. As a matter of fact, washing standards should be raised when toning is anticipated. The amount of time for washing which may give trouble-free untoned prints may have to be doubled when toned prints are involved. When the washing is incomplete residual silver complexes may remain in the print, and with toning these are converted to darker silver compounds which appear as the troublesome spots.

It is needless to say that fresh fixer should be used when toning prints. Usually the severity of over-all yellow stain or spots is found to be in proportion to the silver content of the fixing bath. The more soluble silver salts there are in the hypo, the more pronounced the trouble is likely to be. As the silver content of the fixer increases, the washing time should likewise be increased for reasonable assurance that these defects will be avoided.

Some photographers believe that using "two-tray" fixing will prevent these difficulties. Actually, this is not the case. If prints are first fixed (and they usually are) in an older, more silver-loaded hypo, then trans-

## KEEPING SYNCHRONIZING CORDS IN ORDER

BY KENT BELLAH, SAINT JO, TEXAS

The connecting cords from flash guns to shutters often wear to an extent where they no longer make tight connections. For internally synchronized shutters, put the tips in a small vise and tighten until they are slightly flattened. Do this very carefully because if they are only slightly out of round they will make good contact. Tightening the cord connection with pliers will help if the connection is not too loose. If it is very bad, have a radio repair man tin the tips with electrical solder. Ordinary acid-core solder is not suitable.

ferred to a fresh hypo bath, they are almost as likely to produce defects as they would be if the second tray of hypo were not used at all. Immersion in the second fixing bath offers little advantage over an equal time in plain water, so far as avoiding this defect is concerned.

Checking print defects can be a logical, systematic procedure which takes little time but produces real savings. While not every source of print trouble is listed, this resume of the more common ones should prove helpful in assisting photographers to save both time and money.

## The Marketplace

(Continued from Page 22)

... Camera Specialty Co. is now importing *Edinex Midget Marvel* 35mm camera from Germany. Priced only \$29.95, *Edinex* has F/4.5 coated lens in *Prontor-S* shutter with nine speeds from one to 1/3000th second; built-in flash synch.; built-in self-timer with 12-second delay; direct optical view finder with field matching image on film. Finish is satin chrome and leather. (Illustrated)

The 35mm *Edinex Midget Marvel*.



... Eastman Kodak Co., Rochester 4, N. Y. will send on request new booklet entitled *Kodak Color Materials for the Professional*, which lists and explains everything they offer for direct color work, including separate schedule of list prices. You need this for reference if you are working in color — or planning to.

... TapeMark Company announces new smudge-proof, pressure-sensitive labeling tape — called *Mark-On Tape* — which can be applied by pressure only to any clean and dry metal, plastic, glass, wood or paper surface; can be legibly written upon with any blunt-pointed object; is resistant to water, acid and oil spillage and can be washed — if carefully — without harming inscription or adhesive. Comes in 1/2" width (with 1/4" wide writing surface) at \$1.49 per roll; 3/4" width (3/8" wide writing surface) at \$1.95 per roll. Roll carries 648" length of tape; plastic hand dispenser is included with each order (Illustrated)



*Mark-On Tape*, a simple way to label anything.



New bar light — the Victor Floodmaster.

... James H. Smith & Sons Corp., Griffith, Ind., have added to their long line of lighting equipment new Victor Flood-Master — three-light bar which permits positioning lights anywhere in semicircular arc above lens for natural shadow effects. For hand or tripod mounting, with exposure data on back. Ample illumination for color movies or stills. Bar is 14½" x 2½" x 2½", finished in glow-tone hammertone and with switch on back. Camera mount is slotted to provide for varied position of tripod socket on different cameras; folds against bar for storage. Comes with carrying case with space for lamps and 15' cord; price \$9.95 with case but without lamps. (Illustrated)

... E. L. Johnson, Patchogue Theatre Bldg., Patchogue, N. Y. offers two new improved models of Johnson Electric Speed Retoucher and Etcher. Model #1 includes vibrating and oscillating unit which produces oscillation of retouching pencil by means of coil spring wire connecting pencil and unit. Price \$35.00. Model #2 includes #1 plus retouching desk with attachments which produce oscillation of negative. Price \$49.50. Both create soft oscillation of pencil or negative practically eliminating hand stroke method. Full details on request.

... Ansco, Binghamton, N. Y. are introducing Ansco 828 Roll Film in Ansco Supreme (A.S.A. daylight 50, tungsten 32) and Ansco Color Daylight Type (A.S.A.10), each roll yielding eight 28mmx40mm pictures. Ansco Supreme is fast, versatile fine-grain panchromatic with wide latitude, smooth gradation. Ansco Color needs no description. Price: Color 98c, Supreme 48c, both tax included.

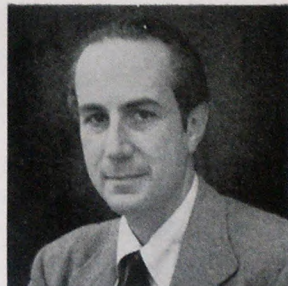
... Eastman Kodak Co., Rochester 4, N. Y. will please amateur movie makers with new Kodak Transparent 16mm Reel Can, made of long-wearing polystyrene plastic. Titles written or pasted on reel can be read and unfilled space on reel is visible without having to open can. Price 90c alone or \$1.60 with one 400' reel.

... Protective Mounts, Inc. offer easy method for mounting photographs in albums, each print with its negative safely behind it. Each print is framed and covered with transparent plastic. No additional adhesive required; user just removes peelable backing from PM Mount, matches mount over print and rubs both down on album page. In all popular sizes at 35c per packet. (Illustrated)



Putting photographs in albums with PM Mounts is easy.

Rudolph Joseph, now on faculty of Brooks Institute.



... Brooks Institute of Photography has added to curriculum Course in 16mm Motion Picture Production, both silent and sound, under direction of Rudolph Joseph, internationally known as an independent motion picture producer. Students at Brooks will study script writing and production under Joseph and will actually participate, together with faculty members, in motion pictures he plans to produce in Santa Barbara, Calif.

... Georgia Art Supply Co., 280 Garnett St., S.W., Atlanta 3, Ga. have their 1952 catalogue ready and will send it on request. Included are several new metal frames, among them #M-17 which comes complete with mat with five oval openings. Frame, finished in 24-karat gold or pure silver plate, is 11x14 over all and available in both vertical and horizontal designs. Their wood frames are also illustrated, as well as new special line of wall portrait frames in variety of mouldings and finishes, in sizes 11x14, 14x17, 16x20 and 20x24.

... Photronic, Inc. is new firm in speedlight field, making Medatron, specially devised for producing sharp color slides for medical, industrial and criminal detection purposes. Flash being 1/1,000th second of proper color temperature makes filters, meters, etc., unnecessary. Is about size of desk telephone, plugs into any 115-volt outlet or auxiliary battery supply. Features automatic exposure calculator, soft focusing light. For use with 35mm reflex-type cameras, though Kine Exakta and Exa are recommended. Price about \$295.00.

... Eastman Kodak Co., Rochester 4, N. Y. announces Ektachrome roll film Type B as companion to Ektachrome Daylight Type, which has been available for some years. New Type B is color balanced for use with clear 3,200° K. photofloods, and for use with clear photoflash lamps (except SF and SM lamps) with Wratten 81-C filter. Data sheets are packed with each roll. Ektachrome of course is not processed by Kodak but if user does not prefer to process himself, laboratories are available everywhere. Ektachrome roll film Type B rates ASA 10 for tungsten, ASA 6 if used outdoors with Wratten 85-B filter; comes in 620 and 120 eight-exposure rolls; is priced \$1.79 per roll, tax included.

... Bright Star Battery Co. has, for those selling supplies, new Bright Star Dual Flashtester Service Station which, in only seven inches counter space, includes battery and bulb tester plus display cabinet for complete stock assorted batteries, for only \$3.75. (Illustrated)



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. . . Kirk Plastic Co. makes possible mounting four times as many prints per page in any photo album with new Kirk Photo Protectors. These are plastic pockets made of clear Kodapak, topped with gummed strip that attaches to any part of album page in any position. No glue or paste needed, protectors may be overlapped on page and two prints, back to back, slipped into each pocket (with negatives in between if desired in case of snapshots). In eight popular amateur sizes at 70c a dozen for larger and 50c a dozen for smaller sizes. Also available for 5x7 and 8x10 prints. (Illustrated)



Kirk Photo Protectors quadruple album capacity.

. . . Epco Products, Inc. add new PD-400 Electronic Flash to their speedlight line. Versatile, in models available to synch. with any camera or shutter, has cold light tube guaranteed to last forever. Flash duration is 1/10,000th second, distributing 120 watt-seconds (15 million peak lumens) brilliant, even light. Complete with power pack, one handle, lamp, 7" aplanatic reflector, 20' cord, cowhide covered carrying case, \$160.00.

. . . Eastman Kodak Co., Rochester 4, N. Y. points out that two 35mm or 828 film rolls may be developed simultaneously in new Kodacraft Miniature Roll-Film Tank. Of daylight loading type, standard size, this comes supplied with two 35mm width aprons instead of regular apron accompanying Kodacraft roll-film tank, new aprons accommodating either 36 exposure, 20 exposure or 828 film. Price \$2.53; aprons available separately if desired at 55c each.

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. . . Brumberger Sales Corp. announce new handy size single-tier all steel #1111 Stereo File, accommodating 50 metal or glass slide binders divided into five groups, or up to 125 cardboard mounts. Separate scratch-proof compartment holds viewer or affords extra storage space. In platinum gray finish with recessed handle and snap catches. Numbered strips and index card identify desired slides.

. . . Ansco, Binghamton, N. Y. presents its famed paper Cykora, favorite of many professionals, in new glossy surface described as Cykora GL (glossy) DW. Of substantial double weight, may be dried either with "natural" semi-gloss finish (obtained by drying prints on blotters, cloth frames or matte type machines), or by ferrotyping for high gloss. Prints with natural semi-gloss finish (eliminating extra work of ferrotyping) are entirely suitable for reproduction. Comes in contrasts 1, 2 and 3, in following standard packages: 5x7 — 25, 100, 500; 8x10 — 25, 100, 250; 11x14 — 10, 50. Larger sizes on request; prices same as all other Cykora d.w. papers.

. . . Eastman Kodak Co., Rochester 4, has designed for photo finishers whose 5x7 enlargement business justifies automatic printing equipment, Type IV-B Kodak Velox Rapid Printer with Kodak Roll Paper Head, Model B, to turn out 5x7 or 5x5 enlargements, on production basis, from amateur negatives. Easy-to-load negative carrier, convenient selector switch, roll-paper printing, photo-electric exposure control unit and fast printing speed make possible maximum number good prints with minimum effort. Two Kodak Enlarging Ektar lenses, 113mm and 100mm, are interchangeable to produce 5x5 or 5x7 enlargements from 127, 620 or 120 size films.

. . . American Products Co. have new portable Model 203 Project-O-Stand, selling for \$33.75. Finished in tan wrinkle enamel with handle and straps permanently attached; weighs only 12 pounds, is adjustable and collapsible. Top is high-test aluminum casting 12"x19" with beaded edges and girder-type ribs below for strength. Height ranges from 24" to 44". Legs can be raised, lowered or arranged to straddle seats; have large solid steel tips which screw directly into top for rigidity; are of 1½" diameter aluminum with rubber floor tips; are adjusted in seconds with easy-grip disc-type lock-knob. (Illustrated)



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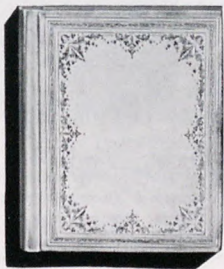


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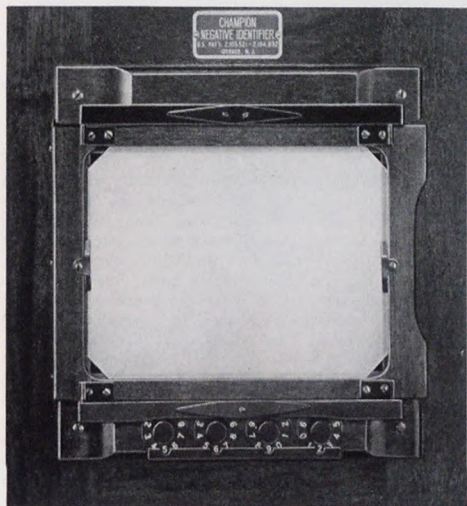
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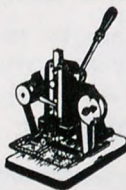


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... Eastman Kodak Co., Rochester 4, N. Y. presents Kodak Photo-Light Bar (price \$8.75) for use with any movie or still camera having standard tripod socket. Takes either 375-watt medium-beam RF lamps or 500-watt RF or spot lamps. Two sloping uprights are riveted to main bar under spring pressure; swivel outward to superimpose beams from both lamps on subject or swing inward for convenient storage. Lamp sockets are inter-connecting, each has push-through, on-off switch. Price includes 10' cord.

... Burke & James, Inc., 321 S. Wabash Ave., Chicago are producing new Professional 8x10 Contact Printer completely equipped with eight lamps at \$99.50. Practically all metal; precision engineered for hard daily armed forces usage. Has super-diffusion glass, even illumination, independent electrical switches; is heavy-gauge steel spot-welded for strength and perfect platen contact.

... Eastman Kodak Co., Rochester 4, N. Y. has available for photo finishers using continuous paper processing equipment new Kodak Roll Paper Dryer, Model A, with 18" wide chrome plated drum capable drying three strands 3½" paper, or any similar combination of strands, at 5' per minute, permitting possible production up to 2,400 prints per hour. Drum is uniformly heated by large capacity water jacket maintaining even temperature over entire surface. Electrically heated assembly is thermostatically controlled within close limits. After drying, paper strips may be spooled or cut directly as desired. If to be spooled, they are drawn onto wind-up spools from which flanges can be quickly slipped for removal of completed roll. Simple friction drive provides constant, moderate tension. Despite great production capacity and shipping weight of 1,600 pounds, unit requires only 2'6"x7' floor space.



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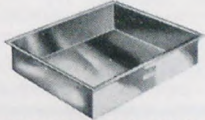
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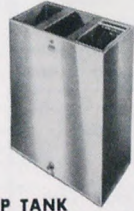
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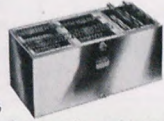
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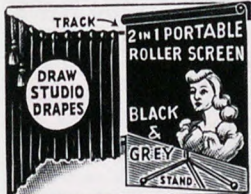
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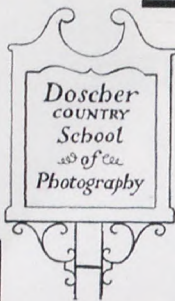
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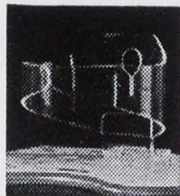
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(The sooner your organization's dates are established and listed here, the better!)

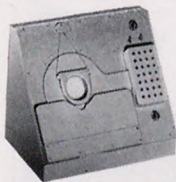
Organizations	Dates	City	Headquarters Hotel	For Information Write
Mississippi-Alabama Assoc. Photogs.	June 23-24	Mobile	Battle House	George Armbruster, Pres., 321 Troy St., Tupelo, Miss.
Wisconsin Prof. Photog. Assn.	July 6-9	Milwaukee	Federal Legion Club House	Gilbert E. Mayer, M. Photog., Conv. Chrm., 2665 N. 3rd St., Milwaukee 12
Prof. Photog. of Tennessee	July 13-14	Memphis	Peabody	C. N. Orman, Sec. 806 S. High St., Columbia
Virginia Prof. Photog. Assn.	July 27-29	Old Point Comfort	Chamberlin	Lewis E. Allen, Vice-Pres. E. 3rd St., Front Royal
Prof. Photog. Assn. of California	Aug. 9-11	San Francisco	Saint Francis	George H. Matchette, Sec., 124 E. Yosemite St., Madera
Rocky Mountain Prof. Photog. Assn.	Sept. 7-9	Denver	Albany	Ken. Ball, Sec., Casper, Wyo.
Biological Photog. Assn.	Sept. 10-12	New York City	New Yorker	Lloyd E. Varden, Nat. Sec., 533 W. 57th St., New York 19
Photog. Assn. of New England	Sept. 14-16	Boston	Kenmore	Anton Hanania, Sec., 26 Emerson St., Newton, Mass.
Montana Photog. Assn.	Sept. 19-20	Boulder	Diamond S Ranchotel	Ralph R. Osborn, Sec., Sidney
Prof. Photog. Assn. of Louisiana	Jan. 18-19, 1953	New Orleans	Monteleone	Calvin Blue, Sec., 1016 Johnson St., Lafayette
Illinois Photog. Assn.	Mar. 8-10, 1953	Peoria		G. H. Pilon, Sec., 208 N. Neil St., Champaign

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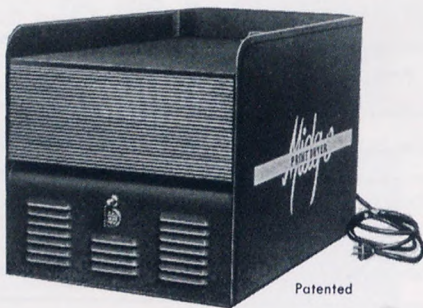
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FOR SALE—A La Harbor—beautiful home studio on main street at 124 W. Mitchell, Petoskey, Michigan. Population 10,000 with several surrounding towns—suitable for year around business. Has been summer resort studio since 1942. Furnished and partially 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

PORTRAIT STUDIO for sale or lease. Profitable suburban business combined with five large room modern home, on two lovely acres in western Washington, near large city. Fully equipped. Priced right for immediate action. This is quality. Write S-49 care this journal. 6-1

PORTRAIT STUDIO in busy Los Angeles suburb. Long established; ground floor; modern, well equipped. A going business. \$4,700.00. Write C-68 care this journal. 6-1c

FOR SALE — Beautiful modern studio located heart of city 65,000; enviable reputation. File 10,000 sittings. Long lease. \$7,500.00; \$4,000.00 handles. Glenn Lainson, 107½ Pikes Peak, Colorado Springs, Colo. 6-1

DUE TO ILL HEALTH must sell at cost fine new studio on Highway 99, five miles from Tacoma. Good equipment, handsomely furnished reception room, low overhead, ample parking space. \$90.00 monthly rent includes light, heat and water. Krug Studio, Fife Square, Fife, Wash. 6-1

PORTRAIT, COMMERCIAL and photofinishing studio. Good business, well equipped, very reasonable. Clinton Studio, St. Johns, Mich. 6-1

GROUND FLOOR studio, well equipped; good business. Sell below inventory. Cash. David Wilshire, England, Ark. 6-1

## HALLDORSON PRODUCTS

AT YOUR DEALERS

Studio Lamps, Proof Printers, Flexible Neck Head Screens, Print Displays, Uniform-Speed Shutter Attachments. Write for Circulars to

**T. E. Halldorson & Co.** Wilmette, Ill.

## THROW AWAY YOUR FOCUSING CLOTH

Use the *Macvan Twin Lens Reflex Camera* — that camera that —

Speeds up sittings — Permits more presentable proofs — Has an automatic parallax — Eliminates the focusing cloth — Cuts film wastage — Saves time and makes money for photographers — A camera That Is a "MUST" for Children and School Work — Send for Descriptive Literature.

MACVAN MANUFACTURING COMPANY

2095 Moore St.

San Diego 1, Calif.

# 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, 5 1/2", \$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.

**PORTRAIT, COMMERCIAL studio and camera shop.** Trading area of 18,000. Established over 30 years. Priced to sell. \$9,000.00 plus merchandise inventory at cost. Short drive from San Francisco. Miles Studio, 623 San Benito St., Hollister, Calif. 6-1c

**CAMERA SHOP — Photo studio — Really fine offering;** fast growing business; industrial Ohio city of 50,000; rent \$140.00, lease; camera shop, office, reception room, modern finishing plant; also 4-room furnished apartment; excellent fixtures, equipment and stock. Price \$13,500.00. E. M. Koryta Co., 819 National City Bank Bldg., Cleveland, Ohio. 6-1c

**FOR SALE — M. J. Bucklin Studio, 559 Main St., Little Falls, N. Y.** Established 1896. Present owner and operator wishes to retire. Only portrait studio in city 18,000 population in business center. Rare opportunity. M. J. Bucklin, 559 Main St., Little Falls, N. Y. 6-1c

**WANTED: IS there a young energetic man with at least five years experience in all around photography who would like to work steady in a well established Ohio studio? Here is a wonderful opportunity for a bright, aggressive young man with a chance to advance. Write C-69 care this journal.** 6-2

**SALESMEN CALLING on photo studios wanted for steady-selling line of nationally advertised photo trade specialties.** Southwest and Ohio, Michigan, Indiana, Illinois, Minnesota, Wisconsin territories open. Year round repeat business. No cumbersome samples. Write A-17 care this journal. 6-1

**WANTED — AN all around photographer, man or woman; a girl printer.** Good salary, permanent position. Write Marchion Photo Service, Fostoria, Ohio. 6-1

**HOME PORTRAIT operator for work on road in middle west.** Equipment and car supplied. Must be experienced. Salary and commission. Single man preferred. Send picture and qualifications. Moffett Studio, 30 S. Michigan Ave., Chicago 3, Ill. 6-1

## 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.

**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

## 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, ALL AROUND man, experience portrait and commercial, seeks permanent position with good studio.** Write K-64 care this journal. 6-2

**PORTRAIT PHOTOGRAPHER, dependable, long managerial experience, outstanding background, first class operator and supervisor A-Z, desires change.** Write stating salary C-70 care this journal. 6-1

**PORTRAIT PHOTOGRAPHER, 12 years experience, single, age 36.** Incandescent or strobe lighting. Expert finishing. Interested in studio or partnership. Can travel. Position must be sound. Write B-38 care this journal. 6-1c

## YOU SHOULD HAVE A RICHARD PRINT WASHER



Only \$22.50

- (No Excise Tax)
- White Vinyl On Spun Aluminum
  - Triple Jet Action Constant Motion
  - Continuous Drain From Bottom
  - 10-Day Money-Back Guarantee

Washes 60 DW 8x10s thoroughly in 25 minutes. Also handles 11x14s. Thousands in use everywhere. See Your Dealer or Write for Literature

**RICHARD MANUFACTURING CO.**

1502 E. Colorado Dept. C-6 Glendale, Calif.

NAME OF LOCAL DEALER .....

Send Free Literature  Send ..... Washers \$22.50 ea.

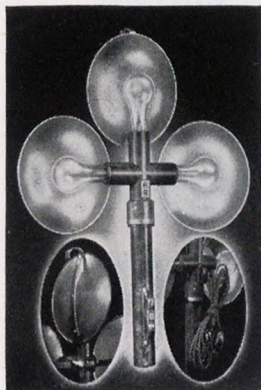
Name.....

Address.....

City..... Zone..... State.....

*Art Creations*  
FINE-AND INEXPENSIVE  
**Metal-Photo-Frames**  
GUARANTEED 100%  
*also*  
• PICTURE FRAME MOULDINGS  
• PICTURES, FRAMES, AND MIRRORS  
*Write for FREE Catalogs*  
MANUFACTURED BY  
**GEORGIA ART SUPPLY COMPANY**  
280 GARNETT ST., ATLANTA 3, GA.

**A Big Hit! A Real Value!**  
**ERTLERLITE TRIPLEX**  
*Hand REFLECTOR*



**TWO-WAY  
 USE**

1. With Batteries for Flash
2. With 110 V. for Photoflood

Compact, well insulated, weighs 3 lbs. slip sockets, extension cord, with set-off switch, hang-up bracket. Standard outlet for extension flashes or synchronizers. Now supplied with batteries.

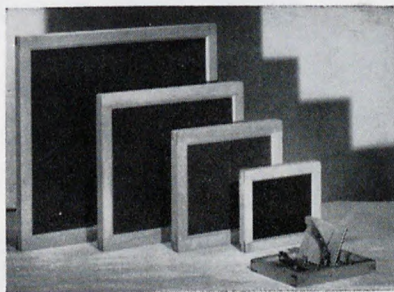
Price \$27.50

**ERTLER PHOTO EQUIPMENT**

113 St. Clair Ave., N.E. Cleveland 14, Ohio

**BUILT TO LAST-FOR  
 YEARS AND YEARS**

**The NEW Keith HEAVY-DUTY PRINTING FRAMES**



Steel-to-steel clamps — no wood to break. Four handy sizes: 5x7 (\$4.95), 8x10 (\$6.95), 11x14 (\$9.50), and 16x20 (\$14.95).

Distributed Exclusively By —

**GARDEN & WILLIAMS**

3266 W. PICO BLVD.

LOS ANGELES 6

**NEW BOOK!**

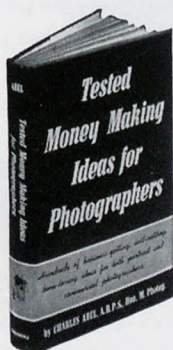
**BY CHARLES ABEL**

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.*



**ORDER  
 NOW**

6x9 — 300 Pages  
 Cloth-Bound

**\$3.95 postpaid**

(in Ohio add 11c for sales tax)

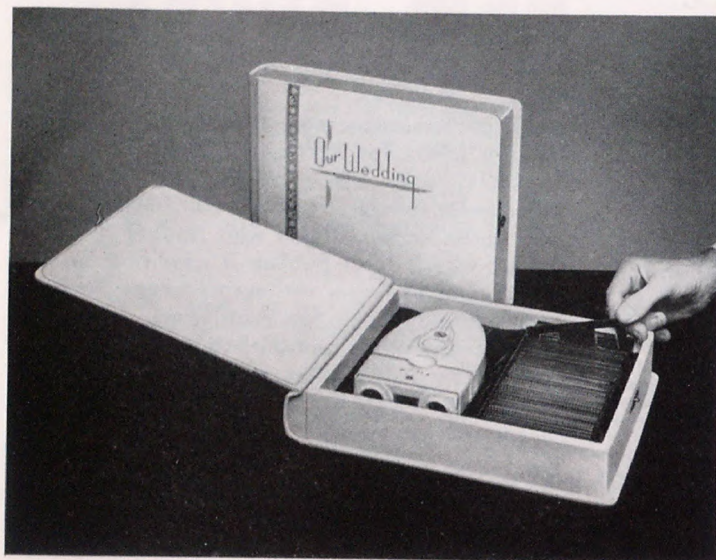
**Charles Abel Incorporated**

519 Caxton Building

Cleveland 15, Ohio

Are you "in the know" about

**STEREO**



**HOLSON  
STEREO  
WEDDING  
ALBUM**

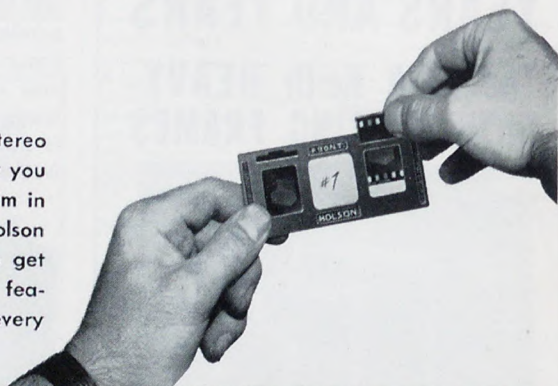
Model 3D-100

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 dark-room 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.



**Here's how to "get in the know" . . .**

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.



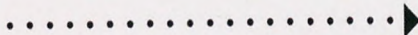
**Holson Binders, Inc.**

762 Wythe Avenue, Brooklyn 11, N.Y.

# Get set for anything

## with Kodak Super Panchro-Press Sheet Film, Type B

Load your holders with Kodak Super Panchro-Press Sheet Film, Type B, and you are ready for any subject under almost any lighting condition. Its high speed and color sensitivity make it particularly suited to candid-type work and close-up photoflash pictures. It produces crisp, easy-printing negatives with all types of indoor and outdoor illumination including Kodatron and fluorescent. Whether you specialize in portrait or illustrative or candid photography, or in photomicrography, you can use Kodak Super Panchro-Press Sheet Film, Type B, to advantage. Order it from your Kodak dealer.



**EASTMAN KODAK COMPANY**

Rochester 4, N. Y.



### Other Kodak Sheet Films— Black-and-White and Color—Include:

Tri-X Panchromatic  
Portrait Panchromatic  
Super-XX  
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Panatomic-X  
Commercial  
Ektachrome  
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**Kodak**  
TRADE-MARK

# First Choice . . . FOR A SECOND CAMERA

If you are not already the proud owner of one of these fine cameras, you will want one . . . to carry with you on your outside jobs . . . to use for specialized work . . . to make quick record shots . . . to complement the work you do with your studio camera.



## KODAK REFLEX II.

*First choice* with those who need and want reflex camera "see-ability" while shooting. Matched Kodak Anastar  $f/3.5$  viewing and taking lenses insure sharp, clear pictures on the viewing glass and on the negative. An Ektalite field lens in the viewer gives maximum over-all brilliance for accurate focusing under all light conditions. Internally synchronized Flash Kodamatic Shutter with speeds up to  $1/300$ . Price, with Field Case and neck strap, \$161.00.



## KODAK MEDALIST II.

*First choice* for maximum versatility in a camera that can go anywhere. Its unexcelled Kodak Ektar  $f/3.5$  Lens is set in a hand-lapped helical mount to give the utmost accuracy and smoothness in focusing. Nine-speed  $1/400$  Kodak Flash Supermatic Shutter, coupled range finder. A wide range of accessories, including a ground-glass accessory back, adapts it to almost every type of photography. Price, with Field Case and neck strap, \$304.75.

► *See your Kodak dealer.*

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

**EASTMAN KODAK COMPANY,**  
Rochester 4, N. Y.

**Kodak**  
TRADE-MARK